

PSWC Newsletter

THE PASTEL SOCIETY OF THE WEST COAST

SPRING/SUMMER 2011

calendar

MAY 22, 2011 – PSWC General Meeting with Demonstration by Barbara Benedetti Newton, Haggin Museum, 1202 N Pershing, Stockton CA. 1-4 pm
JUNE 1, 2011 – Entry deadline for Pastels in Light; prospectus is online.
JUNE 25, 2011 – Art Pickup at Museum: Saturday, 10:00 am – 2:00 pm
JULY 6, 2011 – Shipping deadline, Pastels in Light
JULY 9, 2011 – Receiving date, Pastels in Light, Natomas Gallery, 48 Natomas, Folsom
JULY 11, 2011 – Awards Judging
JULY 15 TO SEPTEMBER 1, 2011 – Pastels in Light Exhibition, at 48 Natomas in Folsom
JULY 15, 2011 – Reception: presented by 49 Natomas Gallery
JULY 23, 2011 – Kim Lordier PSA, PSWC-DP Demonstration, 10 am. until 1 p.m., Murer House, Joe Murer Court, Folsom, Ca
AUGUST 20, 2011 – Dug Waggoner PSWC, 10 am until 1 p.m, also at Murer House, as above.
SEPTEMBER 1, 2011 -- Pastels in Light Awards Presentation, 1-3 pm, 49 Natomas Gallery
EXHIBIT CLOSES: September 1, 2011 at 3 p.m.
PICKUP PAINTINGS: September 1, 2011 after awards.
SEPTEMBER 17, 2011 – Bob Strohsahl, Great American Artworks manufacturer, Demonstration; 1-4 pm at University Art, 2610 Marconi Ave, Sacramento

Letter from the President

We are now well into our 25th Pastels USA. I hope you will find time to visit this wonderful show which will hang through June 19 at the Haggin Museum in Stockton, CA. You will be sure to enjoy the entire museum while you are there.

Soon to be here is our **Pastels in Light** exhibit at 48 Natomas in Folsom, CA from July 15 to September 1. **Beverly Field**, our Show Chair, is anxiously awaiting entries from all members who are not yet signature members. This is a great opportunity to try the exhibiting experience if you have never done so before. Your entries will not have to be juried in as stated in the prospectus you have received from Beverly. 48 Natomas is a wonderful, open venue to proudly display your painting or 2 paintings. We have added a small works section this year as well which we are excited about.

Coming up also are three demos and a workshop. All are fantastic opportunities to see how award winning artists work. It is such a learning experience to watch and listen at an artist demo. On May 22, **Barbara Benedetti Newton** will show how she does her abstract paintings using water over a pastel painting. Her paintings were favorites at last years Membership Show in Auburn, CA. Her demo will be at the **Haggin Museum** with a full day workshop will be the next day also at the Haggin. Please contact me if you would like further information. **Kim Lordier** will be in Folsom on July 23, and **Dug Waggoner** will be in Folsom on August 20. You will learn from and enjoy both of them tremendously.

On September 17, Bob Strohsahl, manufacturer of Great American Artworks, from 1:00 to 4:00 will demonstrate his beautiful pastels at University Art North at 2610 Marconi Ave, Sacramento. Bob is a chemist who knows how. He plans some intriguing demos with volunteer participation. One set of 78 pastels will be awarded as a door prize – the winner's choice of several different Great American master collections. There will also be various sets available for purchase at unbeatable prices.

For those of you who want to plan ahead I am very pleased to announce that Pastels USA 2012 will be in Morro Bay, CA at the Morro Bay Art Center from May 21 to June 23, 2012. Our thanks goes to a new member, Bobby West-Thompson, who wrote on her membership application that she would like to help where possible. At the time I was looking for a venue for our 2012 exhibit so I asked her if she knew of any available venues in her area around Los Osos, CA. She responded that she did have a place in mind and even made contact with the art center. The rest, as they say, is history. We are looking forward to a new and exciting venue next year that will be easier to reach for those who live in the southern half of California.

Happy Painting,

Tina Moore

48 NATOMAS IN FOLSOM, CA
July 15 to September 1, 2011

PASTELS *in light*
2011

JUROR: Marbo Barnard
ENTRY DEADLINE: June 1, 2011
Prospectus posted online - March 1, 2011
Entry Fee: \$30 · **Shipping** \$25
AWARDS: Best of Show, First, Second, Third
Best Miniature, image 11 x 14 inches or less.
New Miniature Division: Image size, 11 x 14, or 25 united inches or less.

RECEPTION & AWARDS PRESENTATION: September 1, 2011 · 12 - 3 p.m.

DEMONSTRATIONS:

July 23, 2011, - **Kim Lordier, PSA, PSWC-DP**
Murer House, Joe Murer Court Folsom, California

August 20, 2011 - **Dug Waggoner, PSWC,**
Murer House, Joe Murer Court, Folsom, California

The Many Faces of Bold

Boldness in a painting is often touted as the ultimate proof of its success. To varying degrees, that is true. Boldness offers "drawing power," a term I use to describe the attraction a painting may hold for the eye when seen from a distance. From a lifetime of walking into galleries, I know that such attraction is a product of high value contrast, vivid color, plus simply-stated, big shapes and dramatic line. Put them together, and that's what we usually call "bold."

So, we just slap down some brilliant color with high value contrast, keep it simple and presto, a masterwork, right? Maybe. But the possible combinations that can result in a masterpiece are endless. Some do quite well without high value contrast. Confronting a work with minimal contrast at close range – and finding oneself suddenly moved to tears – is a clue that something powerful is at work. I've had that experience.

This was a Monet, with no brilliant color, no slashing strokes; in fact, the painting had nothing to offer but exquisite sensitivities, a high key value range and a richly textured surface, but no high contrast. Two-dimensional artworks could scarcely be in more contrast to one another than the archetypes I've suggested here. In terms of boldness, this Monet was a horse of different color. But was it "bold?" Absolutely. (No one would accuse Monet of timidity.)

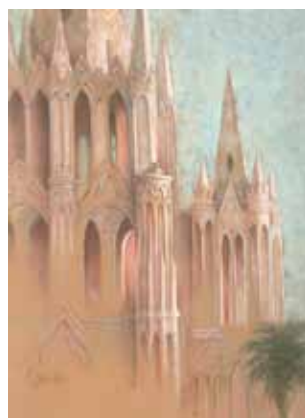
There are lessons to be gleaned from the boldness expressed in high contrast and vivid color, and the vastly **different boldness** required to create masterworks by subtle means. The first lesson is that these vividly different approaches can often be combined with brilliant effect. An axiom that I do my best to grind into the psyches of my students is: "Boldness commands the eye, but nuances hold it there." A canny artist will employ both – in their various manifestations.

We've all walked into art exhibits and found stunning works, often of monumental scale. They are bold in the sense that they command our attention – but often only briefly. If we find nothing to ponder or savor, nothing to discover, getting our attention momentarily is all such works do. So it has been observed in many modern art museums: finding no answer to that vital question, viewers shrug and move on. They are looking for more substance, more sensitivity.

Robert Henri speaks of this phenomenon in terms of color subtleties. He describes the "grave colors, which were so dull on the palette, that become the living colors in the picture. The brilliant colors are their foil." He goes on to

describe how brilliant colors, "however beautiful they are in themselves ... are only foils to the mysterious colors they serve to complement. It is these ever-changing mysterious tones that keep up interest in the picture. ... The picture that bowls you over at first sight and the next day loses even the power to attract your attention is one that always looks the same. It has a moment of life but dies immediately thereafter."

If the stars are favorable, we may find ourselves face to face with the intensity and mystery of a Rembrandt or a Caravaggio. Dramatic contrast is there, of course. But upon drawing close to such works, we may find ourselves lingering over exquisite shadows which hint at their content,



"Parrochia"
©Margot Schulzke

but don't quite divulge it. Or we note the delicious rhythms of alternating lost and found edges, the rhythmic placement of figures, or sumptuous patterns and surface effects. Rich, subtle qualities invisible at a distance (or even up close, unless we linger) capture our imaginations. We stay to probe the depths and ponder the possibilities.

Such was my recent experience of "discovering" Joseph Kleitsch, a Hungarian artist who found his way to Southern California in the early twentieth century. I found several of his works in a catalog for an exhibition of works by California Impressionists. In company with artists of the stature of Edgar Payne, Maurice Braun, and Guy Rose, Kleitsch's work still stands out. While there is no lack of high contrast, his paintings are filled with delicious, kaleidoscopic surface effects.

Kleitsch's work illustrates how the boldness of high contrast and the richness of the quieter qualities can greatly enhance a painting. But as delightful as these are standing alone, when juxtaposed they intensify each other. The boldness of high contrast is all the bolder alongside a quiet, nuanced passage. The reverse is also true; delicate surface effects or subtle color variations tend to become all the more striking if placed in a dramatic context.

Now back to the sublimely subtle, nuanced paintings that, like Monet's, succeed without dramatic value contrast. It takes boldness of

quite a different variety to create such work. Rather than a vigorous, all-out assault on the surface, it requires the balance of a tight-rope walker. A few years ago, one of my students, **Bev Field**, was engaged in an experiment to see if she could successfully present, in a high, narrow key, the movement of a large herd of sheep.

Would she have the sensitivity and restraint required? Would the painting come across as merely weak, or as subtle? The entire class was engaged as we gathered around her easel to discuss what she was attempting. One mentioned the spiritual impact she felt emanating from this painting – a telling remark with which others agreed. The painting came across as sensitive, not weak or timid.

This was boldness of a different kind. This was no hit and run performance. It takes courage to tackle anything that requires such a balancing act. Successfully executing a painting in a narrow value range demands total concentration, with evaluation required at every stroke. Freshness in these cases is best maintained, not regained.

Boldness comes in still other shapes – and colors. To replace an ordinary blue or grey sky with green dappled with rose, as I did in *Parrochia*, takes a little chutzpah. But I knew an ordinary sky could never present the mystical feel of this remarkable native-built Mexican church. It would have to be green.

Refusing to spell it all out is another risk-taking choice. It is all too easy to overstate, and considerably more challenging to understate. Robert Henri speaks of teaching in the following passage, but it applies with equal validity to leaving things unsaid in a painting: "When the teacher is continually both the author of the question and its answer, it is not as likely that the answer will sink deep and get into service." Substitute the word "artist" for "teacher", and we are back to Rembrandt's shadows. What I perceive in those shadows is more shadows, but of another sort – of things that may or may not be. That is all Rembrandt wanted us to know, and why those shadows have continued to capture our imaginations for four hundred years. Leave doubts, not about your skills, but about your content.

To look at things differently, to zero in on the unexpected, captures not just the eye but the mind of the viewer. But stopping with bold colors, bold contrast, or a bold new approach is like failing to complete a pass in football. Don't stop with your hand in mid-air. Follow through and complete the pass; lose and find edges, introduce abstract elements, reapplied line or rich, subtle colors and sensuous patterns. In short, be an artist.

Pastels usa

25th Annual
Congratulations! Award Winners



PSWC BEST OF SHOW AWARD
Jane Wallis, PSWC-DP • *Teapot Collection*

WAKEHAM SUTHERLAND AWARD
Kim Lordier, PSA, PSWC-DP • *Sierra Sparkle II*

DAKOTA ART PASTELS
Vianna Szabo, PSA • *Ludwig's Heart*

JACK RICHESON & CO. AWARD
Marie Tippets • *The Nest*

ROBERT & PATRICIA SUGGS AWARD
William Hosner, PSA, PSWC-DP
Rushing Waters-Lower Tahquamenon Falls

RICHARD MCKINLEY AWARD
Albert Handell, PSA, PSWC-PL
Sylvan Grace

UNIVERSITY ARTS AWARD
David Lazarony • *Earth*

Newest PSWC Distinguished Pastellist is Philip R. Bates

New Signature Members are
Janis Lacey Ellison
Kathryn Hall
Barbara Benedetti Newton
Stephen Woolery



Reception & Awards Presentation: Saturday, April 30, 2011

THE HAGGIN MUSEUM

1201 N. Pershing Avenue
Stockton, CA 95203
1-209 940-6300

www.hagginmuseum.org

Jurors of Selection:

Sally Strand, Lorenzo Chavez,
Bill James

Awards Judge: Bob Gerbracht

The Pastels USA Reception and Awards Presentation was well attended.

The staff at the Haggin Museum did an outstanding job hanging the show. The space was nicely lighted and the groupings really showcased the 97 paintings beautifully. Visiting the Haggin as well as Pastels USA 2011 is well worth the trip to Stockton. Don't miss it: A superb show in an elegant and important setting. Pastels USA 2011 runs through the 19th of June.



Linda Romisch, Russell Frank, Bev Field,
Maria Sylvester



Gerald Boyd and Tina Moore



Margot Schulzke

MARGOT SCHULZKE AWARD
Bonita Paulis • *Summer Clouds*

GREAT AMERICAN ART WORKS AWARD
Robert Semans • *Garden Statue*

FABER CASTELL AWARD
Terri Ford, PSA, PSWC-DP • *Dunes*

MARBO & ANDREW BARNARD AWARD
Betty Rothaus • *Self Portrait with Reflections*

CANSON INC. AWARD
Janie Hutchinson • *Winter Walk*

CLARK MITCHELL AWARD
Christine Debrosky, PSWC-DP
Oak Creek Kiss

PRESIDENT'S AWARD
Clark Mitchell, PSA, PSWC-DP
Afternoon Atmosphere

TERRY LUDWIG PASTELS AWARD
Lisa Gleim • *Tea Time*

ATLANTIC PAPERS AWARD
Barbara Benedetti Newton, PSWC
Hometown Marshland

CALICOLOR AWARD
Lisa Fricker, PSWC-DP .. • *Guarded*

TERRY LUDWIG PASTELS AWARD
Kari Tirrell • *Laundry Day, Venice*

MANLEY A. & HAZEL K. HARMON MEMORIAL AWARD
Ruth Hussey, PSA, PSWC-DP
The Ottoman Shawl

HEILMAN DESIGNS AWARD
Phil Bates, PSA, PSWC-DP • *Sparks Meadow*

WALLIS CORPORATION AWARD
Gerald Boyd, PSWC-DP
Viewing the Sargents

THELMA DAVIS MEMORIAL AWARD
Evalynne A. McDougall • *Tortoise and the Hare*

GREAT AMERICAN ART WORKS AWARD
Steven Woolery, PSWC • *Desert Air*

AIRFLOAT SYSTEMS AWARD
Sharon Will • *Painting Projects*

PASTEL SOCIETY OF AMERICA AWARD
Maria Sylvester, PSWC • *Garapata Gold*

HK HOLBEIN AWARD
Jennifer Rowe, PSWC • *Night Portrait*

THE PASTEL JOURNAL AWARD
Ada M. Passaro • *San Vicente Cliffs*

CONNECTICUT PASTEL SOCIETY AWARD
Jan E. Frank • *Cowell Ranch Gate*

PASTEL PAINTERS OF MAINE AWARD
David Will, PSWC • *Uvas Canyon Afternoon*

PASTEL SOCIETY NEW MEXICO AWARD
Susan Grinels • *Bighorn Ram*

PSWC anticipates having a CD of the images in the show available, price is not set yet but expected to be in the \$15 range. Proceeds go toward the PSWC scholarship fund.

Willo Balfrey

Willo Balfrey is the Membership Chair for PSWC; we are grateful to have her on our board.

She grew up in Durango, Colorado, a town surrounded by the Rocky Mountains, meadows, red rim rocks, trees, streams, and the beautiful colors of fall. She notes these impressions are with her today as an inspiration for her landscape paintings. Now living in Weed, California, she delights in the beauty still surrounding her, with the many changing faces of the majestic Mount Shasta and the areas of Northern California and Southern Oregon. Working on location as often as possible, she brings the viewer into her work by painting the dramatic sense or quiet solitude she finds in nature.

Many of her early works were of individual wildlife subjects but as observing wildlife also included being in the landscape of the animals, the next logical step, she concluded, was to paint the landscapes. Which she does with freedom and expression.

Willo is a signature member of the Pastel Society of America, Northwest Pastel Society, Pastel Society of the West Coast, the Sierra Pastel Society and Pastel Society of Oregon. With three other artists from around the continent, her work was featured in the Pastel Journal in February of this year, in *The American Landscape* by Anne Hevener.

She has exhibited and taken awards in a wide range of pastel exhibitions,

including Bests of Show in the Northwest Pastel Society 2006 and North Valley Art League 2006. She won Awards of Excellence in Plein Air Painters of the Northwest Society in 2004 and 2005, as well as the Great American Art Works in the PSWC 2010 Pastels USA. We expect to see her taking many more top awards before long. Congratulations on an outstanding body of work, Willo!



Fall's Reflection by Willo Balfrey



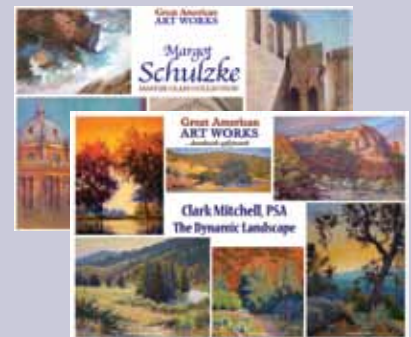
Pools by Willo Balfrey

Demonstration: Bob Strohsohl

September 17, 2011 from 1:00 to 4:00
University Art North
2610 Marconi Ave, Sacramento.

Bob Strohsohl, the witty chemist and art-lover who is the father of Great American Artworks pastels, will be discussing and demonstrating in Sacramento September 17, 2011 from 1:00 to 4:00 at University Art North, 2610 Marconi Ave, Sacramento.

With him will be a wide variety of the master collections of Great American's "boxtop" artists at incredible prices. One of those 78 piece sets will be given away as a door prize.



IAPS • <http://pastelinternational.com>

**NINTH BIENNIAL
IAPS CONVENTION
JUNE 2-5, 2011
HOTEL ALBUQUERQUE
ALBUQUERQUE, NEW MEXICO**

**Pre-Convention Workshops and Master Classes May 31 & June 1
Post-Convention Workshop June 6-7**

Since 1995, pastel artists have been gathering together every two years for the IAPS conventions. The convention has grown and expanded each time, and now includes a wide variety of activities for pastel artists.

New in 2011 will be three **Showcase Demonstrations** featuring top-name pastel artists whom everyone wants to see. To avoid disappointment when popular demonstrations fill quickly, the Showcase Demonstrations will be in a larger room with audio-visual so more people can attend and everyone will be able to see details of the painting in process on a large screen.

We're also adding a couple of outdoor sessions during the main convention, both in the beautiful garden and patio area at the hotel, with convenient access to hotel facilities. (Meeting rooms will be available in the hotel in case of bad weather — while we don't expect that in New Mexico, you can never predict weather!)

Other changes for 2011 include juried master classes designed for more advanced artists, and additional full-day workshops each day of the convention. For those choosing the shorter two- and three-hour sessions, we've structured the schedule to allow for a full hour break between sessions, so you have time for both lunch and shopping. The hotel will offer a more streamlined sandwich lunch service than in 2009, so you won't waste precious pastel time sitting in a restaurant.

Full information and online registration is available on the web site, www.pastelinternational.com.

Join Us!

Maggie

MAGGIE PRICE, IAPS PRESIDENT

Website news

As always, thank you to our web designer, **Diane Blakley**, who does a great job keeping the site up to date. It's classy, informative, and up to the minute.

Thank you to **Maria Sylvester**, who does the newsletter layout -- among her many other duties. Maria is the fine artist who does all of PSWC's layout work, on our catalogs, prospectus, etc. They are always top quality. We are grateful to have her on our team! And to **Linda Roemisch**, who is PSWC's coordinator for all of this, who also does a remarkable job of piling up awards for the open show.

A reminder that our **Members Roster** is located within the password-protected area referred to on the home page under the: Roster Newsletter-Members only section.

The roster lists members' names, city and state only, no street or email addresses are listed, to protect your privacy. The listing will allow you to reach other PSWC members within your local area. It also includes all of the exhibit patrons. If you have renewed or are a new member you should have received the new password with your package. If you have misplaced your password please contact our membership chair **Willo Balfrey** at membership@pswc.ws.

PSWC Scholarships 2011

For many years, PSWC has presented one scholarship to young artists. Last year, for the first time, the Pastel Society of the West Coast awarded two \$500 scholarships to high school graduates who are going on to major or minor in fine art in college. We had more applications in 2010 than ever before. Our book and CD sales related to the Pastels USA Exhibition help to support these scholarships.

With your continued membership support and with the additions of new members the Board is proud to announce we have approved leaving the scholarship amount going forward at \$1000.00. This means that art students attending accredited or recognized fine arts schools will receive a total of \$1,000 a year from PSWC coffers. We are grateful to be able to provide this amount to deserving students.

Rosemary Boissonade is our scholarship coordinator. You will find application forms on the website.

How do you "Give Back" with Art?

by Erika Perloff



Katsushika Hokusai
(1760-1849)

Do you ever listen to the news while you're in the studio? I do, and sometimes I stand there and wonder what I am doing painting when the world is such a mess—earthquakes, tsunamis, hurricanes, tornadoes, wars, poverty, abuse, under funded schools, global climate change—it can make us feel overwhelmed and powerless. For some of us, the best response is to just keep painting, to share our personal gift with the world and spread art because that's what we do best. A world without art would be a bleak place, and giving the gift of creating art is arguably as important as many charitable endeavors.

Others use their art to promote change or to support causes they believe in. Here are a few examples of some ways artists have responded to needs in their communities or around the globe.

Groups of artists often hold special art events with proceeds going to support a specific cause. After the recent earthquake and Tsunami in Japan, members of the Pastel Society of the Gold Coast held a special raffle at their *Spring into Pastels* exhibit to raise money to help deploy search dogs around the world during natural disasters. Dogs from their local rescue dog chapter were used in Japan to help locate survivors. Many other groups use art shows as benefit events. Examples include the Marin Agricultural Land Trust annual Art Show <http://www.malt.org/programs/sale.php> which helps to preserve vanishing farmland, Arts for the Parks, <http://bit.ly/hqSdwd> which uses funds to support educational programs in Northern California state parks and ArtSpan <http://bit.ly/e4Mxfz> which benefits art programs for inner city youth.

Other artists use their personal blogs or websites to auction off paintings for a cause. When acclaimed pastel artist **Margaret Dyer** wanted to help a community member who had been injured in a horrible car accident, she auctioned off this little painting online to raise funds for the victim <http://bit.ly/gm22Ui> Many other artists regularly direct web visitors to products they sell such as note cards and prints which benefit individuals or organizations.

Judy Gittlesohn is a Palo Alto area acrylic painter and art teacher who gives back by using her teaching skills to run programs for what she calls "vulnerable populations." In 2007

she founded Art for Well Beings www.artforwellbeings.org, which uses curriculum and techniques she has developed to teach classes for at-risk youth, the developmentally disabled, and those recovering from an injury or illness. In Gittlesohn's words: "The benefits of rousing our natural creativity are vast, particularly for people in need of expression due to obstacles such as health or life issues who can -- through creative expression -- come to terms with emotional conflicts, increase self-awareness, and express unspoken concerns about their lives."

For some artists, art can be a vehicle for educating others about their specific area of interest or concern. After **Maria Coryell-Martin** www.expeditionaryart.com graduated from college, she followed in the tradition of many painters and illustrators before her and became an expedition painter. Through grants and fellowships she was able to travel along with scientific expeditions around the world to document endangered places, flora and fauna. Her work has focused on painting world environments threatened by climate change. She "gives back" through educational appearances and workshops at special events that highlight climate change.

And if you haven't figured out how you want to give back with your art yet, check out Art Cards for Causes. <https://www.artcardsforcauses.com> **Wendy Armstrong** is a Seattle area artist who recently started this website and organization. The site juries art from artists around the world to be used to support non-profit causes. Artists' work becomes available on the site for members to use to send e-greetings. A portion of members' fees go to support a wide range of non-profit organizations, and the artists receive new visitors to their websites and a wider audience for their work.

And of course many of us donate art to auctions for causes we believe in; put aside the proceeds from sale of a certain piece to donate to charity; use our artistic abilities to help put on events; paint scenery for our children's schools; donate graphics or volunteer as artists in classrooms, prisons, hospitals etc. How do you give back? I would love to hear your ideas. You can email me at ErikaPerloff@ErikaPerloff.com

Erika is our new editor of Exhibition Opportunities. We are delighted to have her on our editorial board, along with our long-time editor of Member News, Lisa Fricker.—Margot Schulzke

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@lisafriicker.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.

ELLEN DREIBELBIS is one of 10 winners (in 3300 submissions) in *The Artist's Magazine Over 60 Art Competition*. The article in the March issue profiles the 10 winners, ages 61-75, and gives tips for keeping on making exciting art through the decades. Her painting, "Sunday Morning", which also won an award at a PSWC competition, depicts a woman reading an art book with a cup of coffee and reflects the peace and beauty of a Sunday morning and being able to focus on one's passion without the stresses of the week.

TERRI FORD'S work is featured in the Jan/Feb issue of *The Artist's Magazine*. Her painting "Sunset on the Seine" is one the 5 finalists in the IAPS 2011 Convention Pastel Competition and will appear in the May issue of *The Pastel Journal*. Her painting "Fishing Nets" will be on exhibit in the first Master Circle Exhibit at the IAPS Convention. Her paintings "Fishing Nets" and "Mystic Cliffs" received honorable mentions from *The Pastel Journal's Pastel 100* competition and appear in the April issue. She had 2 paintings juried into the Pastel Society of the West Coast 2011 Exhibit at the Haggin Museum in Stockton, CA. Terri was invited to be in *Art Journey America: Landscapes*, a North Light publication. "New Works"... *New Pastel Paintings by Terri Ford* will be the feature exhibit at Viewpoints Gallery in Los Altos May 2 - 27, 2011. She was also juried into the Carmel Art Festival Plein Air Event May 12-15.

RUSSELL FRANK is to be included in a three-person show at the Blue Moon Gallery in Sacramento during the month of June. He is showing 10 of his pastel paintings in the exhibition. Several of the paintings have won awards at local venues including a PSWC member show. At the request of the gallery owner, he will also be showing his ceramic sculptures. He won a First Place in the Animal category at the Delicato Winery 23rd Fine Art Show this January, along with an honorable mention; Gerald Boyd and Tina Moore were also multiple award winners in this show.

LISA FRICKER has completed portraits of the 2011 inductees for the *Astronaut Hall of Fame* just in time for their celebration ceremonies at Kennedy Space Center, Florida. Her painting "Curious" has been invited to be part of the 2011 Salon International, held during April at Greenhouse Gallery in San Antonio, TX. She is also honored to have two paintings accepted for PSWC's current Pastels USA at the Haggin Museum.

RUTH HUSSEY'S "Odalsque" was one of two accepted in Pastels USA this year. It is also in the IAPS online competition this year. Also, two accepted at the Bennington Gallery in shows this summer. Her work will also be on display at the IAPS convention in Albuquerque; one in the new Master Circle exhibition and another for their auction. Her pastel, "Portrait in Red", has been accepted in the IAPS 18th Juried Exhibition.

SEPTEMBER MCGEE was just named an Elected Member of the Allied Artists of America in New York in pastels. She was just accepted into the Pastel Society of the West coast 25th Pastels USA Int'l juried exhibition of which group she is a Signature Member. She was also elected a Signature Member with the Connecticut Pastel Society.

CLARK MITCHELL'S painting "Towards Sunset", a seascape, will be on the cover of the June *Pastel Journal* with a step-by-step article inside. He received Best of Show for his pastel "Surf and Turf" at the Maui Plein Air Painting Invitational in February. Twenty-four artists painted the island for a week and exhibited their work at the Village Gallery in Lahaina as a fundraiser for the West Maui Cultural Council. The painting looks down on surfers in Honolua Bay, across at Plantation Estates golf course and up at the cloud-enshrouded West Maui Mountains.

LAVONE STERLING has won First Place at the Alliance of California Artists Spring Fine Art Open Show with her pastel "Doggie in a Bag", and honorable mentions for "At The Fair" and "Holding Jasper". The show runs March 30-April 30. Her newly minted web address is www.lavonesterling.com.

MARGOT SCHULZKE has been invited by the U. S. Embassy in Chisinau, Moldova, to represent the visual arts for the United States in a cultural exchange with that former Soviet republic, date TBA. She is also juror for this year's Sacramento Fine Arts-NCA 56th Annual International Open Exhibition Bold Expressions in Carmichael, CA. This is a multi-media exhibit, with works submitted from all over the country. You'll find entry forms at www.sacfinearts.org/nca. Entry deadline is August 6, 2011. She'll also be demonstrating on the floor, Friday afternoon at the IAPS convention (June 2-5) for Great American Artworks pastels. If you plan to attend, please stop by.

BERNARD TREANTON has been appointed to the Arts & Cultural Commission for the City of Folsom. He is serving on the finance committee.

Putting an Image with the Name



'Cowboy on a Horse at Sunrise' by Russell Frank



Surf and Turf by Clark Mitchell



Holding Jasper by Lavone Sterling

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@lisafriker.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. Aug 1, 2010 is the deadline for next issue.

Please send workshop notices separately to the editor of the newsletter, at newsletter@pswc.ws To be published, the words "workshop calendar" should be on the subject line.

Welcome to New Members

Jan Whitmann, Santa Clara, CA
 Richard Smith, Mound House, NV
 Marie Tippets, Dana Point, CA
 Roxane Chardon, Hollis, NH
 Chris Willey, Warrensburg, MO
 Rosslyn Duncan, Katy, TX
 Carol Ball, Templeton, CA
 Jennifer Antonucci, Homewood, CA
 Barbara Reed, Rancho Cordova, CA
 Jack Adams, Sun City, AZ
 Evelynne McDougall, Coldstream, BC
 Steven Bennett, Jacksonville, OR
 Joyce Hanson, Malone, NY
 Jennifer Eubanks, So. Lake Tahoe, CA
 Deborah Fieldson, Rancho Cordova, CA
 Bonnie Geiger, Ashland, OR
 David Lively, Sacramento, CA
 Irene Lester, Fair Oaks, CA
 Valerie Greene, Fresno, CA
 Joan Cardoza, Oakdale, CA
 Lynn Kearny, Oakland, CA
 Diane Breuer, Fresno, CA
 LaVone Sterling, Visalia, CA
 Elena Malec, Irvine, CA
 Wandamae Lombardi, Manhattan Beach, CA

Send membership inquiries to:
Willo Balfrey, Membership Chair
wbalfrey@cot.net
 530-938-2342

IMPORTANT MEMBERSHIP NEWS; PLEASE READ CAREFULLY, THANKS. 2011 Dues were Due January 1, 2011.

Along with your new membership card you will be given a new password for the 2011 year so you can get into the members page and newsletter.

Please send dues payments to:
PSWC Membership
 7251 Baldwin Dam Rd.
 Folsom, CA 95630

Make checks payable to PSWC or pay at our website online. Log on to 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.

Membership Status

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.

A recent, unsolicited note from **BETSY KELLUM, PSA, PSWC-DP:**

"I want you to know how much I appreciate that PSWC is maintaining reasonable membership fees while providing its members with high quality opportunities and shows. I only wish I was on the West Coast so I could participate more often. I'm only one of 3 Virginia members, and proud of it. You guys keep up the good work.... I'm honored to have PSWC-DP status, and have included that distinction on all my documentation, and also as my name title when in publications."

Thank you, Betsy. She speaks for many of our faithful members. We know a good thing when we see it!

"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.

JUNE 1, 2011 -- The UArt Open Exhibit will be held this year in Sacramento. Awards total \$5000. Prospectus is available at www.UniversityArt.com.

JUNE 3, 2011 – National Arts Club, New York. Pastel Society of America, 39th Annual Juried Exhibition for Pastels Only. September 6- October 1, 2011. Over \$25,000 in awards and collector's purchases. Juried by the board of Governors. For prospectus go to <http://www.pastelsocietyofamerica.org>

JUNE 16, 2011 – Englewood, Colorado. Pastel Society of Colorado Mile High International Exhibition. This special collection of paintings from artists from around the country showcases the best in contemporary art in the pastel medium. Juror is Richard McKinley. August 20, 2011-September 16, 2011; Prospectus at entry@pastelsocietyofcolorado.org.

JULY 1, 2011 - Carmel, California. American Impressionist Society, Inc. 12th Annual National Juried Exhibition. Must be a current AIS member (\$50 Dues) and U.S. citizen/resident. Paintings must be impressionistic in style and in

Oil, Pastel, Acrylic or Watercolor. Juror is Scott L. Christensen. October 15 to November 15, 2011 Prospectus <http://www.americanimpressionistsociety.org>

JULY 1, 2011 – Chicago, Illinois. "Pastels Chicago 2011" September 15-October 28, 2011. Juror of Selection is Kim Lordier, Juror of Awards is Desmond O'Hagan \$7,000 in awards. Prospectus at <http://www.chicagopastelpainters.org>

AUGUST 4, 2011 - Arkansas Pastel Society 4th National Exhibition: "Reflections in Pastel." October 14, 2011 – January 14, 2012 Juror is Doug Dawson. \$5,000.00 IN AWARDS. Download prospectus at <http://www.arkpastel.com>

AUGUST 6, 2011 - Bold Expressions; NCA National Open Exhibition, Sacramento Fine Arts Center, Carmichael, CA. Exhibition dates Oct. 4 thru Oct. 29, 2011. Multi-media; Juror: Margot Schulzke. Info: Dhlvx@aol.com.

AUGUST 15, 2011 - Pastel Society of New Mexico 20th Annual National Exhibition. Nov. 4-27, 2011. Expo New Mexico, Albuquerque, NM. Judge: Desmond O'Hagan. Jurors: Kim Casebeer, Liz Haywood-Sullivan and Kim Lordier. Cash and merchandise awards of approx. \$10,000. Original and 80% soft pastels only. Max. 3 digital entries. Prospectus available in early May at www.pastelsnm.org or send SASE to: PSNM-A, PO Box 3571, Albuquerque, NM 87190-3571.

AUGUST 15, 2011 - Pastel 100 Competition. Thousands of dollars in awards, all winners featured in the Pastel Journal magazine. Jurors: Landscape & Interior—Richard McKinley; Portrait/Figure—Margaret Dyer; Still Life/Floral—Peter Seltzer; Animal/Wildlife—Dawn Emerson; Abstract/Non-objective—Cecily Kahn.

To enter, go to <http://www.artist-network.com/pasteljournalcompetition/>

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

Edited by Erika Perloff, ErikaPerloff@ErikaPerloff.com

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.

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.

DOUG DAWSON WORKSHOPS For more info and dates, email Doug doug-dawson8@cs.com. Or phone, 303/421-4584.

CHRISTINE DEBROSKY (www.christinedebrosky.com) will be hosting a four day workshop in Arizona, April 14-17. "Arizona Impressions" will be a plein landscape experience set amongst the spectacular red rocks. For more information, e-mail s-scape@swifftaz.net, or visit www.christinedebrosky.com. Christine will also be teaching at the historic Woodstock School of Art, July 26-29. "Woodstock Impressions" will focus on capturing the rustic Catskill mountain charm. For more info, visit www.woodstockschoolofart.org

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. Or email, art@alanflattmann.com. Or call 985-845-4930.

TERRI FORD August 3, 4, 5 California Coast, based in Pacific Grove, CA; returns for 10 days, Sept. 18-28, 2011, to the beautiful Domaine du Haut Baran in the Lot Valley region of the South of France. Her workshop will include painting excursions to neighboring villages, markets, vineyards, farms and historic castles along the Lot River. Hosts Rosalie and William provide

sumptuous meals al fresco, as well as translation and guidance throughout the region. Paint at your leisure, or receive plenty of one on one instruction...and French easels are provided!!! For further info and a complete list of 2011 workshops visit www.terriford-art.com. Contact Terri at 408-286-3801 or email tford@terrifordart.com.

BOB GERBRACHT, PSWC Pastel Laureate™. Workshops Pastels & Oils: Portrait & Figure.. Website: bobgerbracht.com Bob Gerbracht : call 510 741-8518 or bgerbracht@sbcglobal.net



Sylvan Grace by Albert Handell

ALBERT HANDELL PSA Hall of Fame and 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; or email alberthandell@msn.com. Please view his website to read about his new Paint-A-Long Mentoring Program.

LESLIE HARRISON For complete workshop information, please visit her Web site at 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 for the most current schedule, and workshop registration forms. 231-421-1933, or 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. Please contact Colleen with questions at 801-502-4588 or

ckhartist@aol.com.

RICHARD MCKINLEY PSA Hall of Fame. See www.mckinleystudio.com for 2011 workshops. His workshops are given all over the US and abroad, and always fill very quickly.

CLARK MITCHELL Pastel Workshops—www.cgmitchell.com 707.793.9131.

BARBARA BENEDETTI NEWTON One day workshop. If you sometimes tire of the pastel scenes you usually create, you will enjoy this one-day workshop as a possible new direction for your work. Join me for a day of guided, playful exploration. May 23, 2011, 9:00 am - 4:00 pm, Haggin Museum, 1202 N. Pershing Ave., Stockton, CA 95203 Contact, Tina Moore, mooregrafix@comcast.net · 209-931-2529

MAGGIE PRICE See a complete listing of 2011 workshops on her web site. Contact her at 505-294-7752, email pcstudios@cablone.net, or register on-line at www.MaggiePriceArt.com.

MARGOT SCHULZKE PSWC Pastel Laureate™. Author of A Painter's Guide to Design and Composition (North Light.) Class sizes are limited; all levels and media welcome. Morro Bay, California, October 26-29, 2011, Join us for an immersion experience in mastering design while painting the glorious coast and vineyard-covered hills of the Morro Bay area, site of the 2012 Pastels USA National Open Exhibition. Contact Ginger gingerart@earthlink.net. Auburn classes: www.margotschulzke.com or for details contact designinart@gmail.com.

ANITA WOLFF CLASSES Fridays only by appointment; Camino, CA. www.anitawolff.net; (530) 644-6814

PSWC's Online Gallery -

Have you posted your works on our **Member Gallery Website**? Please log on and go to the Members Link page for full details: http://pswc.ws/html/artist_gallery.html We offer the "PayPal" payment option for both Membership and the Member's Gallery.

Please log on and download the instructions under the Members' Link page http://www.pswc.ws/html/artist_gallery.html For those who have already posted your art, this is the time you may want to update and renew your gallery page. Our Members Link page is a wonderful place to view and get to know our fellow members' artwork.

Linda Roemisch

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

Jennifer Evenhus, PSA-MP, NPS-DP,
PSWC, KA

Pastel Painting Tip



David Kalbach, PSWC Treasurer writes, sharing an idea which might be useful to our members:

"I've been taking the center pieces

which are left over after cutting a mat and applying Art Spectrum's "Colourfix Primer"

(fine tooth) to provide an inexpensive support for pastel work. The result is a nice support for experimental work, or for developing a study or working out a specific detail for a larger piece, or even a support for an original. The Colourfix Primer is available in several different colors and can be used to make your own color for the underpainting. It opens the door.

"I've used it on Gatorboard with great success and also used it on Foam Core Board. I've done most of my boards in their "Elephant" color and the result is very similar to Wallis

Board. I've acquired some Clear and intend to experiment with creating a tooth to work which will essentially be started as a collage. I want to try to integrate the two methods so that I can take a base created via a collage of paper and other material and still provide a sanded support in order to integrate the two techniques. It's something others may want to try."

Sounds like a winner. Thank you, David.

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Next Newsletter Deadline: August 1, 2011



THE PASTEL SOCIETY OF THE WEST COAST
P.O. Box 4518 · Stockton, Ca. 95204.

PSWC Newsletter

SPRING/SUMMER 2011