

# PSWC NEWSLETTER

## calendar

- August 1, 2014** • *Entry deadline Pastels USA*,  
Morro Bay, CA; Judge Clark Mitchell
- August 13, 2014** • Notices of acceptance,  
Pastels USA
- September 19, 2014** • Deadline for Shipped Work,  
Pastels USA
- September 27, 2014** • Hand delivery,  
Morro Bay, CA
- September 28, 2014** • Awards Judging, Morro Bay
- October 2 - November 9, 2014** • *Pastels USA*  
Morro Bay, Morro Bay, 2014
- October 12, 2014**, - *Pastels USA Awards Reception*, 1:30 - 3:30 pm • Art Center  
835 Main Street, Morro Bay, CA
- November 9, 2014**, - *Painting Pick-up Day*  
12:30 - 3:30 pm



## Letter from the President

### *Hello PSWC Members,*

Pastels USA is almost here. I look forward to seeing both old and new friends at the show in beautiful Morro Bay. Many of you are probably anxiously awaiting the Jury of Selection results to see if your painting or paintings will be accepted into the show. You should be getting those results by August 13. There was some confusion on the website as to the hand delivery date so mark your calendar for Saturday, Sept. 27 from 12:30 to 3:30.

We are very pleased to announce that next year's Pastels USA 2015 will be at the prestigious Haggin Museum in Stockton, Ca. The exhibit dates are July 2 to September 13, 2015. Please feel free to send me your suggestions for venues for 2016. We are always looking for great venues for our exhibit.

For those of you who have not heard as yet Rosemary Boissonade has retired from the PSWC board as Scholarship Chair. Thank you Rosemary for your generous efforts to provide our great scholarship program. Rosemary held this position for many years and helped in so many ways such as even finding a place for us to have our board meetings. We hope you will now enjoy more free time to paint and travel.

PSWC is always looking for volunteers to help us do a good job serving you. If any of you would like to volunteer in any way please let me know. I look forward to hearing from you if there is something you would like to do no matter how big or small. Feel free to call me at 209-423-9514 or email me at [mooregrafix@comcast.net](mailto:mooregrafix@comcast.net).

Tina Moore  
President

**Best of Show, Pastels USA 2013**  
**Cuong Nguyen, PSWC-DP**

2014 *Pastels usa*  
THE PASTEL SOCIETY OF THE WEST COAST  
THE 28TH ANNUAL INTERNATIONAL OPEN EXHIBITION

DEADLINE for ENTRY is August 1, 2014  
*October 2 - November 9, 2014*

**ART CENTER MORRO BAY**  
**835 Main Street, Morro Bay, CA**

### **Awards Reception**

**October 12, 2014 • 1:30 - 3:30 pm**  
Prospectus available [www.pswc.wc](http://www.pswc.wc)

This is a return visit for Pastels USA to the Morro Bay Art Association Gallery in Morro Bay, CA, where PSWC had an outstandingly successful exhibition two years ago. The gallery is open seven days a week. Sales were very good.

Morro Bay is a stunning tourist destination in itself and close to Montana de Oro State Park, a breathtaking stretch of California Coast and beautiful mountains alongside. Morro Bay is a good walking town. There are lots of good restaurants and motels, plus nice campgrounds available nearby.

### **Awards Judge:: CLARK MITCHELL**

Clark Mitchell received a bachelor's degree in art from Colorado College and continue his studies at the Academy of Art College San Francisco, CA.

Mitchell has been designated a Master Pastelist by the Pastel Society of America and a Distinguished Pastelist by the Pastel Society of the West Coast. He has received numerous awards in local as well as national competitions and has works included in collections internationally.

(Continued on page 9)

We might expect that one of the most successful generals in modern history would have rejected any form of ambiguity. George S. Patton did just the reverse. He said, “If you tell people where to go, but not how to get there, you’ll be amazed at the results.”

Yes, he spoke about men and tanks finding their way through war-torn Europe, not about fine art. But it translates. When we complete a painting, we are effectively offering the viewer a map – of our own minds, the subject or pattern depicted, of abstract elements arranged to lead us somewhere.

If the patterns and motivations presented are more elusive than obvious, the impact on the viewer is one of intrigue, curiosity, and prolonged attention. The questions that command our attention longest are those for which we have not yet found an answer. One of the great beauties of Impressionism is that it is what it ended up being called:

later to cross the Rhine, he left the specifics to them. That gave his officers options that detailed directions would have eliminated. The motivation and responsibility to resolve the issue would have been taken away. “Never tell people how to do things,” Patton said. “Tell them what to do and they will surprise you with their ingenuity.”

Patton’s style of leadership allowed his Third Army to move over 250 miles through France in seventeen days. While Montgomery, in seventy-two days, moved a mere twenty miles. When Patton’s troops arrived at the Rhine, they found that of 22 road bridges and 25 rail bridges, only one remained intact. His troops built bridges on inflatable rafts, moving, as Patton described it, “with speed and audacity.”

Being comfortable with ambiguity is considered typical of genius. Being concrete is necessary in certain contexts, but it tends to fence one in. Ambiguity allows margins to shift and

harmony which must forever hold the world captive.”

Obviously, Michelangelo and Beethoven set a high standard. But it is obviously one worth feeling after. Henri observes that the ultimate object of painting is not the painting itself, but “the attainment of a state of being ... a more than ordinary moment of existence.” Hovering “on the edge of the infinite,” if even for brief moments, is perhaps the greatest motivation I have to paint.

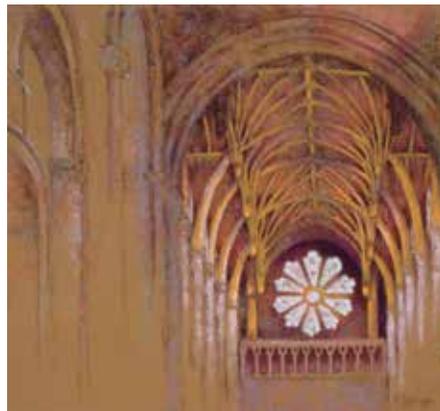
We can experience ambiguity, but how do we as artists create it? More than any other thing, it involves that hovering, that reaching out across an unseen gulf for the sensitivity and perception required to gauge the next stroke, what touch to place and where. And what we create, ultimately, is the opportunity for still others to experience it.

## ***Dali does not insult our intelligence by giving us an explanation. He evokes and provokes ... but he does not define. It is intense, symbolic, and haunting.***

impressions, not definitions. We are offered something to probe and ponder. Therefore it engages our minds. If a painting can be understood in an instant, it is likely to be dismissed just as quickly. Its other possibilities for meaning may never be considered—and nuances never savored.

When I saw the soaring, evocative late works of Salvador Dali, on display at the High Museum in Atlanta into January 2011, we saw what he called classicism—but what I would call spiritual surrealism. He does not insult our intelligence by giving us an explanation. He evokes and provokes ... but he does not define. It is intense, symbolic, and haunting. Because we are allowed to wonder what it means, we savor the mystery.

Back to Normandy. When Patton told his D-Day subordinates to get to Paris, and



minds to explore – perhaps where others have not. Robert Henri describes Michelangelo’s Sistine Chapel in terms of “‘that third estate,’ which Ibsen suggests ‘is greater than what we know.’” Henri goes on to describe Beethoven, who in composing his Ninth Symphony listened, not “carelessly or recklessly, to the melody that is held on the edge of the infinite for the man with spiritual ears. ... He gathered beauty and distilled it into that splendid

Now, for some specifics: What is it that drew us to this subject matter to begin with, and why? What will be the idea that controls how this painting delivers? What must we include from the subject matter—not just eliminate? Are we content to present just a pretty view or a charming child, or will we make this something more significant? What can we do to disturb the viewer’s expectations? A few possibilities include unusual viewpoints, the inclusion of anomalies, or transparency where opacity is expected. Consider the possibilities for symbolism: what totems or icons may be present here, to which we can add value or emphasis? ... Paradoxically, concrete answers to these questions play a significant role in creating or preserving ambiguity for the viewer.

Inverting cool for warm color, or going with a moody monochromatic color scheme can also

*From our Editor (continued)*

raise questions—questions you should decline to answer. Edges should be more lost than found, not the reverse. Selective finish is another tool; develop your focal area first, using your lightest and darkest accents there, your brightest color notes and crispest edges. Stop before going too far. Leave room for your viewers to roam.

Among the exhibits I've judged over the years was a multi-media museum show in which over 670 works were submitted, from which only 95 paintings and 15 sculptures could be selected. To narrow it to the required number, the quality of drawing, where drawing was a factor—was critical, as was design. Technical skill also mattered. Those were basic, but eliminating 560 works of art required a higher standard. What did the work have to say? Along with authenticity, a sense that the artist speaks from his or her inner being -- evocativeness, elusiveness, and challenging expectations all weighed in the work's favor. All are close kin to the idea of ambiguity. The "flavor" of the work might be haunting, elegant, expansive or humorous. But leaving something unsaid helped significantly.

We put a high value on our capacity to think, interpret, and conclude. Most people resist others doing it for them, even if the "others" are the very people who created the composition they are interpreting. Henri observes, "The minute we shut people up, we are proving our distrust in them; if we believe in them, we give them freedom." We don't want pre-packaged, synthesized experiences. The hunger for latitude and room to breathe is intrinsic in every human being. That includes viewers as well as artists.

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## Concepts:

### *the Genetic Code of a Work of Art*

Skip the preliminaries, cut the chatter, and dive in. ... At first, many of my students attempt to do just that: go on auto-pilot and just plunge into the act of painting. But there is more to painting than slapping it on. Students rarely proceed to the exalted status of "advanced" until that realization sinks in.

David Leffel is one of the great art teachers of the last hundred years. His was the first mention of concepts that I ever laid eyes on. Since then, I've studied the question extensively. John F. Carlson discusses the idea as well.

A concept is neither a design principle nor an element. It is an idea. For that reason, it is invisible. I can't even tell you what one looks like. But analogies are a great help in conveying complex ideas, and that is how I'll tackle this one.

DNA tells the proteins in a living thing what their specific purpose and mission is. Such as wild berries: their overall reason for being is to provide food for wild creatures. What moved you visually to want to paint this subject? What will be this painting's reason for being? Thought and intent precede the development and realization of any design. Before there was a design, there was a purpose for that design. We can call it the concept, the aesthetic objective, original intent, or simply its reason for being. More often than not, it is what you had in mind when your eye first fixed upon that subject, or when you decide what you will do with it to make it into a work of art.

Something made the aesthetic juices flow. Once you recognize the reason you were drawn to the subject, there must be something important that you have to say about it. Remember you aren't painting "things," but your response to them. Few artists "copy nature stupidly" anymore, as naturalists were told to do in the mid-nineteenth century. In the end, your concept is what best conveys that response to the subject to the viewer, while it carries you, as the artist, beyond mere representation. As artists, we think, we consider, we select, and we structure or

restructure. To merely "copy" is to be no more than a mechanic.

Even before any thumbnails are done, determine one essential visual idea your painting is "about". What will accomplish your purpose best? Yes, your idea for any specific painting will involve more than one element or principle. But the principle or element that is dominant and how you intend to employ



*"Guanajuato Opus II"*  
is controlled by the "found" abstract geometric shapes I discovered while painting in that wonderful Mexican city's streets. The color involved is subordinate to the geometry. © M Schulzke

that factor distinctively in this painting is your concept.

Your concept should remain in mind and in play through every stage of its embryonic development to its full-blown life on your board or canvas. The thumbnail, value study, drawing, blocking-in, and the development and finish of the work are all steps toward its realization.

Carlson urges artists to review their resources. "We have color from light to dark, from joyous warms to gloomy cools. We have a choice of that general 'color-key' for the whole canvas ... we have line and contour. Adding to this ... we have the general character, as well as the choice of degrees of value-contrasts. It is obvious at once that by leaning in one direction or another among the qualities given above,

*(Continued on page 5)*

## Maria Sylvester, PSWC

has been the immensely qualified and outstanding layout artist for All Things PSWC for many years. If you have ever had the pleasure of seeing the prospectus for Pastels USA, or that exhibition's impressive catalogue, you have seen her graphic design work.

When on a whim (or by sheer inspiration, you choose) I called her moments ago to ask her if she had ever been our Featured Artist for the PSWC Newsletter, I was a bit embarrassed to learn she had not been honored. Both in terms of the quality of her work and her service to the society, that recognition is long overdue. She joined PSWC in 1994 and became our Publicity Chair. Since then she has worn many hats, including Secretary, Ways and Means Chair, Pastels USA Show Chair and President. She finally decided that her favorite job for PSWC was designing their printed materials.

An award winning artist, Maria is known for her lush botanical and landscape paintings done in pastel, oil and watercolor. She is a signature member of PSWC. Her work has been featured in *The Pastel Journal*, including a feature article about floral painters. In 2005 Maria won second place in the Still Life/Floral Category of *The Pastel 100*, which is sponsored by *The Pastel Journal*. The *Pastel 100* edition of the *Pastel Journal* (April of 2006) includes Maria's painting and article.

As of this fall, Maria joins the art faculty at Del Oro High School in Loomis, CA. She has recently completed her work to earn her Master's Degree in Teaching and has successfully defended her thesis in that process. She is a woman not only laden with talent, but also with common sense, decency and kindness. —Margot Schulzke



*Amaryllis Wings* • Maria Sylvester



*Garapata Gold* • Maria Sylvester



*Persimmons* • Maria Sylvester



*Filoli Spring* • Maria Sylvester

**Concepts** (continuing from page 3)  
a tremendous expressive difference is arrived at.”

**Examples:** You may respond to the way the light moves from left to right across the subject matter, or how it defines form by back-lighting it. Or you may choose to celebrate the explosion of color you found suggested there, which you may tune, intensify and enhance. Or your concept might be using linear patterns to present the rhythm and movement you see in the flow of a flowering vine, a device often used by Penny Soto. Or it may be about repeated shapes of similar size and color moving the eye through the composition, a device typical of a Daniel Greene still-life. You may choose using minimal color, the intent being to use as little color as possible while still creating the illusion of full color, a concept typical of both Whistler and Rembrandt, as well as Claire Miller Hopkins. Or the idea might be to use an interesting lighting or perspective angle to explore the character of a model, which Andrew Wyeth

has often used to remarkable advantage. The same concept might be used to explore a landscape.

Confused purposes in painting produce confused results. In nature, the fur-bearing, egg-laying platypus comes to mind. Either God or evolution likes a good joke now and then, but when no discernible principles are at work, we are back to the old, familiar “happy accident” dilemma. Hoping for happy accidents is the preferred way for some artists to work, but I would not suggest that as a concept to get to work in rush hour. I'd rather improve the odds.

What drew you first to a nocturnal woodland scene or cityscape may be its dramatic value contrast. Therefore, everything you do will support an exploration of value contrast. From start to finish, that objective remains in mind. If you realize the colors you use are commanding more than their fair share of

**Concepts** (continuing from page 4)  
attention, you'll make the necessary adjustments to put value back in control. Or if the concept of your painting is using repetition to provide rhythm and movement in a circular pattern, you will see to it that the patterns created by such repetition will direct the eye along. Whatever disrupts the flow will be eliminated or subordinated.

All representational paintings are ultimately "about light." We can't paint in its absence. But what role light plays in your work is a legitimate question. To illustrate, let's come back to Rembrandt. Perhaps your concept is the same as Rembrandt's: to explore the drama of high value contrast in a low key: in other words, chiaroscuro. His paintings were never about color; they were always about value, with minimal color. Monet offers us the diametrical opposite: rich, nuanced color, suffused with light. He almost always worked in a high key. Both artists' works were "about

light." Asking what about light provides an entirely different answer.

I'd suggest studying the works of masters in magazines like Fine Art Connoisseur or Art of the West or in compendiums, such as museum exhibition catalogs, and attempting to identify the concepts in works you admire, as discussed here. Viewing fine exhibitions with a notepad in hand, with more than enjoyment in mind, is also a good exercise. You will feel empowered.##

**Questions worth asking**

- 1) What motivated you to choose this subject? Identify a design principle or element that dominates this subject, such as the way light (value) patterns effect it or linear patterns create power or movement, or the simplicity of statement, etc.
- 2) What changes to this subject (life, photo or drawing) can you make that will enhance that quality? Expand certain areas, bulk up

or slenderize certain shapes, intensify colors, run shapes to the margins, etc.

- 3) How can you make the structural qualities, the placement, the line, the value contrasts, etc. support your objective and strengthen your statement?

**Exercise:**

Go through fifteen or twenty images in the art collector magazines and give a one-line description of the concept for each of them. What is aesthetically dominant in each of these works of art? Line, value contrast, color, shape, contrast, movement, rhythm, pattern, or? What do you think the artists' motives were in painting them?

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*Margot teaches three 8-week sessions on design and drawing each year, at The Sheds Studio and Gallery in Newcastle, CA. The next session begins September 17th. Contact her at designart@gmail.com.*

**Important Membership Information; Please read CAREFULLY! Thanks**

2014 Dues were due Jan. 1, 2014. A reminder went out in November. If you forgot to get it in, here's a friendly reminder. Along with your new membership card comes a new password for 2014, so you can get into the members page and newsletter. If your email address has changed, please notify the Membership Chair at [wbalfrey@cot.net](mailto:wbalfrey@cot.net)

**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](http://www.pswc.ws) and pay via PayPal; you do not need an account to use PayPal. Follow instructions on Membership Page.

\$30.00 for General Membership  
\$40.00 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.

PSWC is the largest pastel society outside New York. – Please keep telling your friends about PSWC. Although our members are concentrated primarily on the West Coast, our members hail from all over the United States and beyond.

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 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 (see below!), 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.

**Welcome to New Members**

- |                    |                    |
|--------------------|--------------------|
| Mike Nowicki       | Roseville, CA      |
| Rita Romero        | San Francisco, CA  |
| Patti Gildersleeve | Haiku, HI          |
| Carla Griffin      | Grants Pass, OR    |
| Sheri Jones        | Harbor Springs, MI |

**SEND MEMBERSHIP INQUIRIES TO:**

**Willo Balfrey, Membership Chair**  
[wbalfrey@cot.net](mailto:wbalfrey@cot.net)  
530-938-2342

## PSWC Members make the World Go 'Round!!

### WILLO BALFREY'S painting

*Coastal Morning* was accepted into the 24th IAPS Juried Exhibition which will be held at the Vose Galleries of Boston on May 7-June 21. Willo also was the featured artist at the Gallery in Mount Shasta with 32 paintings being displayed for the remainder of the year. Willo attended the Plein Air Convention held in Monterey, CA the week of April 6-11th. Willo is also being represented in the Contemporary Masters Gallery in Maui with her oil and pastels paintings.



*Coastal Morning* • Willo Balfrey

**GERALD BOYD** gave a pastel portrait demonstration at a meeting of the combined Livermore and Pleasanton art associations in April, and his painting turned out to be one of his very best. Jerry also had a painting accepted into the 24th IAPS Exhibition at the Vose Gallery in Boston. The Vose Galleries were founded in



*Viewing the Sargents II* • Gerald Boyd

1841 and are the oldest family owned galleries in America. In June, he had three pastel paintings accepted into the Society of Western Artists 64th Annual Show in Redwood City, and one of them won Best of Show. That painting was also accepted into the PSA Annual Show in New York City. In early July,

Gerald was honored to be the juror of selection for the Sierra Pastel Society's Annual Show. Clark Mitchell will be the Awards Judge. Jerry will also judge the Lodi Grape Festival Art Show in August, as he has done for the past several years. He just got great news that his Best of Show painting at the SWA Annual Exhibit sold for a record personal best amount.

**ESTHER ENGELMAN'S** painting "New England Veterans" was selected as part of the prestigious Pastel Society of America's upcoming Exhibition in New York. September 2 through 29, 2014.



*New England Veterans* • Esther Engelman

**MARGOT SCHULZKE** has received notice from Marquis Who's Who in America that her biography will be listed in the 2015 issue, for a 10th consecutive year. It is that publication's 69th year. Margot will also be listed in Who's Who in American Art—for her 25th year in that reference publication. Margot was the juror for the Placer Arts League Annual Open Exhibition, currently on display at the Lincoln Arts Center, Lincoln California.



*Breakpoint* • Margot Schulzke

### 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. October 1, 2014 is the deadline for next issue.

Please send workshop notices separately to the editor of the newsletter, at [newsletter@pswc.us](mailto:newsletter@pswc.us) To be published, the words "workshop calendar" should be on the subject line.

### Take Advantage of 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.us/html/artist\\_gallery.html](http://pswc.us/html/artist_gallery.html) We offer the "PayPal" payment option for both Membership and the Member's Gallery.

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.

## Entry Deadlines

*"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.*

**AUGUST 1, 2014** – Pastels Society of the West Coast 28th International Annual Open Exhibition Pastels USA. Morro Bay, CA, October 2 - November 9, 2014; over \$11,000 in awards. Judge of Awards, Clark Mitchell.

August 6, 2014 – Connecticut Pastel Society 21st Annual National Exhibition, Oct 8 – November 9, 2014. Jurors Liz Haywood-Sullivan and Janet Cook. [www.ctpastelsociety.org](http://www.ctpastelsociety.org) after February 2014.

**AUGUST 15, 2014** – Pastel Society of North Florida Natl. Exhibition –Slater Museum Oct 6 – Dec. 6, 2014. Dry pastels only. Online submission. Over \$10,000 in awards. Judge Frank Federico, PSA Hall of Fame Honoree for 2012. Prospectus, [www.pastelsocietyofnorthflorida.org](http://www.pastelsocietyofnorthflorida.org)

**AUGUST 15, 2014** – Pastel Society of New Mexico 23rd Annual, Albuquerque, Judge Doug Dawson, Jurors Mike Beeman, Barbara Jaenicke, Stan Sperlak; Awards \$10,000. Original/dry pastels only. Prospectus, [www.pastelsnm.org](http://www.pastelsnm.org).

**AUGUST 25, 2014** – Pastel Society of New Hampshire 6th Annual Natl Exhibition, Portsmouth NH, juror of selection,

Frank Federico, juror of awards, Robert Carsten, Awards \$5,000. [www.pastelsoctietynh.com](http://www.pastelsoctietynh.com).

**SEPTEMBER 5, 2014** – Pastel Society of the Southwest, 33rd Juried Ex. Nov 5-28, Grapevine, TX, Juror, Margaret Dyer. \$5,000 in awards, [www.juriedartservices.com](http://www.juriedartservices.com) or [www.pssw.info](http://www.pssw.info).

**SEPTEMBER 5, 2014** – Degas Pastel Society 15th Biennial Natl. Juried Ex., Nov 1-30, Garden District Gallery, [www.degaspastelsociety.org](http://www.degaspastelsociety.org). Juror, Margaret Dyer. Awards over \$5,000.

*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 would select. The best jurors are respected working artists; their "trained eye" can rarely be equaled. Read the submission requirements carefully. Do exactly as instructed.*

*Last (but definitely not least): Make sure your images or CDs are top quality; poor images guarantee rejection. Images only: no frames, no background visible.*

*We have all been rejected from shows! If you are rejected from a show, it helps to remember that no juror is the last word on the quality of your work.*

**Re: [www.pswc.ws](http://www.pswc.ws).**

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.

Likewise to **Linda Roemisch**, PSWC's Website coordinator, and who also does a remarkable job of piling up awards for the open show.

And thank you to **Janie Hutchison**, who writes and publishes our Featured Artist posts in the Monthly E-Blasts.

Thank you to **Maria Sylvester** for taking time away from lesson planning to do the layout for this issue of the newsletter.

### More about the Website:

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 local 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](mailto:membership@pswc.ws).

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, for listings please assume instructors' instructors' signature status. We note only further distinctions such as PSA Hall of Fame or PSWC Distinguished Pastellist and/or Pastel Laureates™. Please send all workshop notices to newsletter@pswc.ws.

**GERALD BOYD**, Pastel Workshops  
More details: [jerry@geraldboyd.com](mailto:jerry@geraldboyd.com)

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



Clear Creek Morning • Doug Dawson

**CHRISTINE DEBROSKY**  
[www.christinedebrosky.com](http://www.christinedebrosky.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.



Pass Christian Shrimp Boats  
Alan Flattman

**TERRI FORD**, Terri's workshops focus on creating luminous paintings with deeper, darker, richer under paintings and pure pigment, vibrant light.  
**September 26-29, 2014**, Ojai, CA.  
Contact: Lori Corradi at [lori.corradi@sbcglobal.net](mailto:lori.corradi@sbcglobal.net); [tford@terrifordart.com](mailto:tford@terrifordart.com). Terri also offers private instruction by appointment; [www.terrifordart.com](http://www.terrifordart.com).

**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**, PSA Hall of Fame, 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 his 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.

**COLLEEN HOWE**. 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 [ckhartist@aol.com](mailto:ckhartist@aol.com).

**RICHARD MCKINLEY**, PSWC Pastel Laureate™, PSA Hall of Fame. See [www.mckinleystudio.com](http://www.mckinleystudio.com) for 2014 workshops.

**CLARK MITCHELL** Pastel Workshops—PSWC DP [clark@cgmitchell.com](mailto:clark@cgmitchell.com) Captivating Landscapes Using Vibrant Underpaintings;

**August 16, 17, 2014**; Folsom, CA, sponsored by the Sierra Pastel Society. Info and registration: Kathy Hall, [kathy@kballart.com](mailto:kathy@kballart.com).

**August 22, 23 and 24, 2014**; *Plein Air Landscapes in Pastels*; Mendocino, CA, sponsored by the Mendocino Art Center. Info and registration: [mendocinoartcenter.org](http://mendocinoartcenter.org).

**MARGOT SCHULZKE**, PSWC Pastel Laureate™.

Margot's classes emphasize fine design and nurture keen drawing skills, with lively, interactive discussions and individualized help. Join us and stretch your mind as well as your skills. Next session begins **September 17th**. Wednesdays; first hour is discussion/demos/critiques; 2nd and 3rd hours individual instruction at the easel. All painting media are welcome. [www.margotschulzke.com](http://www.margotschulzke.com) or for details, At The Sheds Studio and Gallery, Newcastle CA. Contact [designinart@gmail.com](mailto:designinart@gmail.com) or call 530-878-6502.

**Scholarship program:**

The Pastel Society of the West Coast awards two \$500 scholarships annually to art students, adult or college students. More details coming on this change. 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, art students of all ages attending accredited or recognized fine arts schools, and scholarships for painting workshops with recognized pastel instructors, receive a total of \$1,000 a year from PSWC coffers. We are grateful to be able to provide this amount to deserving students.

Changes coming: Two scholarships will continue to be offered, as in the past. However, in the future one of them will be given on a random basis to artists who apply at the general membership level. General members, signature artists or above and nonmembers may qualify for the

second \$500 scholarships, as selected by the juror of the Pastels USA competition, which can be applied to workshops by qualified instructors.

We express sincere thanks to the following donors to the scholarship fund during 2013. 2014 Donors to list yet?

- Vicki Johnson**
- Suzanne Blaney**
- Linda Roth**
- Beverly Nichols**
- Russell Frank**

With special thanks to Rosemary Boissonnade, our longtime scholarship coordinator. Rosemary has retired from this position as of this year. We express profound thanks to her for the hours she has put in to make this program a success.

We have reworked the scholarship program, making them available to adult painting students. You will find new options and application forms on the website.

Completed applications can be sent to:

**David Kahbach**  
251 Baldwin Dam Road  
Folsom, CA 95630



*The Berber Market* • Suzanne Blaney

**Pastels USA and Morro Bay, California** (continued from page 1)

This is our second major international exhibition at the Morro Bay Art Association Gallery in Morro Bay, CA. PSWC had a highly successful exhibition two years ago. The gallery is open seven days a week and sales were outstanding. And there is much more to see.

**Morro Bay**, with its harbor and Morro Rock, is a charming tourist destination.

**Montaña de Oro California State Park** is a short drive south of Morro Bay and 2 miles south of Los Osos. The name "Mountain of Gold" comes from the golden wildflowers found in the park. This is a breathtaking stretch of California Coast with few crowds.

**Paso Robles Wine Country** is home to more than 200 wineries, mostly small family-owned vineyards and wineries. These wineries have developed unique blends of Bordeaux, Rhône and Zinfandel varietals, which has brought recognition to this region of California.



Morro Bay



Montaña de Oro



Paso Robles Wine Country

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**Next Newsletter Deadline: September 1, 2014**



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