



# PSWC NEWSLETTER

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

SPRING/SUMMER 2009

## LETTER FROM THE PRESIDENT

Dear PSWC Pastellists,

By the time you see this Newsletter you should be anxiously waiting to see if your paintings have been accepted to be displayed in Pastels USA 2009. It is going to be such a wonderful venue at the Triton Museum in Santa Clara, CA. The Triton staff is eagerly looking forward to our wonderful pastels being on display in their museum. I am so pleased that we will have the exhibit there as the museum is in such a beautiful park like setting, and the paintings look so impressive hanging on the tall walls in the spacious rooms.

I am very happy to welcome our new board member, **Ruth Hussey**, who is taking over the job of Public Relations. Ruth, a PSWC distinguished pastellist who is featured in **Margot Schulzke's** A Painter's Guide to Design and Composition, does fantastic work. I know most of you are familiar with her award winning figure and floral still life paintings. She will be a huge asset to our board, as she is always willing to help when asked and has done so often in the past for PSWC.

Thanks also to **Lisa Rico**, who has recently resigned from this position, for her great ideas and enthusiasm in getting us headed in new directions. We also thank Lisa for getting us the Vacaville Museum for our Membership Show last year.

Also our Treasurer for the last ten years, **Priscilla Warddrip**, has retired. Those of you who have met her know the friendly warm way she talks to everyone she meets at our receptions and general meetings. She has been and promises to continue being our best goodwill ambassador for PSWC. My thanks go to Priscilla for giving so much of her time to taking care of us financially and for being the President before me and thus providing me with an example to try to strive for when I took over as President. Priscilla is happily getting things ready for her daughter's wedding and hopes to find more time now to spend painting.

Welcome to **David Kalbach** as the new PSWC treasurer. David has a long history in the financial world and brings a high level of expertise to his new assignment.

I have sent out an email message to entice you to consider applying for a board or committee position as we get closer to nominating new board and committee members. At this point, we

particularly need a new recording secretary. Being part of the actual running of an art society as large as ours is a very rewarding experience.

One of the jobs I have done and am doing for PSWC is the Exhibits Chairmanship. As I mentioned, such positions can be very rewarding. One of the enjoyable tasks I do as Exhibits Chair is to call each person that has won an award in our exhibits right after the judging is completed. For two years now I have had the pleasure of calling **Al Zerries** to tell him he has won an award in Pastels USA. Each time he was genuinely excited to have won, and he was so pleasant to talk to. Unfortunately **Mr. Zerries** passed away unexpectedly last month. I have no doubt that his beautiful figure painting would once again be accepted, and that he would receive yet another award if he were still with us. I will miss seeing his painting again this year and getting the chance to talk to him again. The art world has lost a wonderful artist.

Happy painting to all,

Tina Moore, PSWC President

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## **FROM YOUR EDITOR:**

### **It's All a Matter of Focus**

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**Most of you are familiar** with the example I give in my Design book of focusing past the raindrops on the windshield to see the landscape beyond. We can focus on the raindrops, and let the car run off the road, or focus past them and keep on track while enjoying our surroundings.

The same applies to all we do in our art endeavors; in fact, to all we do in life. One homely example: we can be the mother-in-law who reinforces the best in her child's spouse, or the one who not only sees every flaw they have, but makes sure everyone else sees them, too.

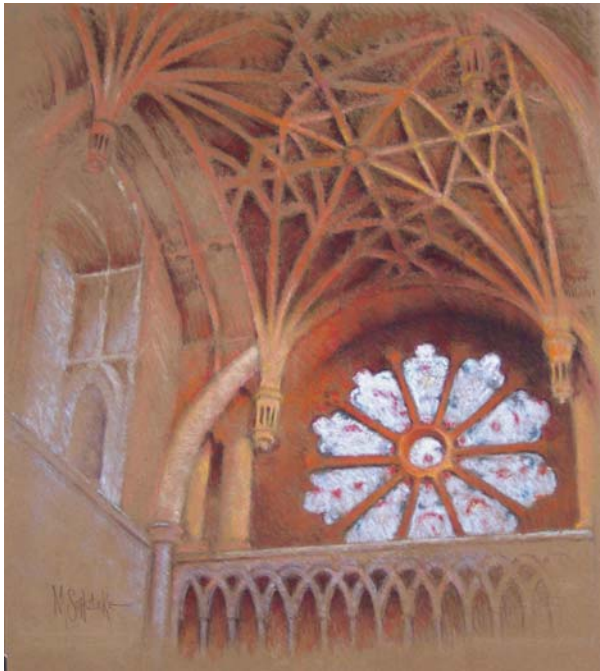
Whether it is in driving a car, operating a business, in human relations or in painting, focusing on what counts most is utterly essential. We can see the bloom on the rose, instead of the thorn. Everything has a not just one flaw, it has several. **Focusing selectively is the way beauty is seen.**

Compositionally, **every painting** (OK, the exception proves the rule – as every rule has exceptions) has what should be its focal point. Whether you focus your attention – and thereby the viewer's attention – on that most important place is a decisive factor in whether your work has power, electricity, and drama. We can choose to focus all over, and thereby weaken the statement and the impact. Or we can subordinate the lesser portions of the painting (or in human relations, the person) and give emphasis, attention, focus to the strengths that are there. It is our choice as an artist and as a person. We can empower or we can diminish.

**I read recently** that someone interviewed a group of prison inmates. They were in for the long haul. The guest speaker asked them to raise their hands if at any time, as they grew up, either of their parents had warned them, “You will end up in prison some day.” **All** of them raised their hands. By focusing on what was negative in their behavior, their parents had ensured that they would fail. If they had instead focused on what was good, when those men were boys, the outcome would have changed dramatically.

**By focusing selectively** as you paint, you will also change the outcome. As you look at your composition, and you add a stroke, **ask before and after every stroke**, “Will this stroke strengthen the focal point?” Or: “Did this stroke take away from its power?” If it took away, remove it. Although we can’t take words out of the ether after we have spoken them, in painting, we can usually correct mistakes. We can wipe them out, grab the canned air and blow them away, or lift them off. But evaluation is an absolute must as we go along.

As I work toward the end of a painting, I spend as much time standing back evaluating as I do putting down the color. I sit on my studio sofa and imagine the “what if I’s”. Solutions to problem areas occur to me, sometimes after considerable thought. My eye goes to areas I feel need a better resolution than I have provided, and I ask myself, “What more could I do?” or “How hard would it be, really, to wipe out that section and rebuild it?”



Magdalen, © M Schulzke 2007

It would have been so easy to carry this painting too far, to continue “finishing” it. Which would, in exactly the wrong way, have finished this painting. Much is said by not saying too much.

**Each stroke matters. Don’t be in a hurry to make mistakes.** Be in a hurry instead to evaluate carefully.

**Thought matters.** If you feel yourself going on auto-pilot, or your mind wandering, you need a break. You may want an appearance of freedom and looseness, which is a great goal -- but the most successful painting is usually the most thoughtful. *Fly at that painting in brief flurries*; then consider what you have done before going on. *Alternate a vigorous attack with quiet reflection.*

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Go for it. Good luck in the 2009 PSWC Pastels USA.

**Margot Schulzke**  
**Editor**

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*A Guest Editorial from Our PSWC Regional Representative in the Northwest, Anne Knapp*

### **The Plein Air Advantage**

by Anne Moore Knapp

Plein air painting (from the French “open air”) is enjoying resurgence in interest among artists and the communities they visit. The goal of plein air is to capture the moment, the mood of the site painted. The works are generally small, both to complete the work before the light changes too much, and to avoid too much “windage” (there’s no worse moment than getting blown over with a full box of pastels). Plein air works sell well for two big reasons: the small size makes them more affordable, and the locals identify with the subject. Back in Depression times, the best selling works were plein air works and the studio pieces based on them. The government programs of the day supported artists who reflected their communities in their art work and the more affordable pieces were still purchased and used in bartering in the public sector.

Painting “en plein air” has some real advantages for the artist. The act of racing the motion of the sun to complete a work does not allow for over thinking. It’s all about the light as it falls over the forms of the landscape. Getting out into the community and painting is a great way to get your name (and face) out there; I always have business cards (and old exhibit postcards) to hand out to any one who stops by. It is a great way to educate the public about pastels. (No, they are not chalks; they are the same dry pigment used for oil paints and watercolors in a more portable form.). Painting outdoors is a great way to appreciate the beauty that is all around us. I feel that plein air has helped me advance my art work faster because it has improved my powers of observation. I think I actually see a greater range of colors, appreciate the warmth and coolness of colors, and see color values better as well.

There are plein air events and workshops springing up all over. I lead a plein air painting group in my area up here in Washington State thru Peninsula Art League. There are an amazing array of parks and public access sites in my area. I teamed up with the local parks district and it has gotten me access to areas purchased but not yet assessable to the general public. I often take part in the local Garden tour- part of the draw is to see artists painting in the various gardens. The Northwest Pastel Society and Plein Air Washington groups have many organized paint outs (Google those groups to see what’s out there). Another great event is the Plein Air Painter’s US Open held in September on Whidbey Island

(<http://www.pleinairopen.com/>). You bring your painting support into Coupeville Arts Center- have them stamp the back of your paper or board, go out and paint over the course of a week, then you bring the framed pieces to be juried into a show. The pieces are featured at a gala and it is well attended. The artist sets minimum price- a portion goes to benefit Coupeville Arts Center; there is a silent auction and prizes. The next day is open to the public and artwork is priced as marked. The San Juan Island Trust has held a similar event in the past, and may do so again this August. Events like this are a great way to meet and get to know other artists, as well as to see what is happening in this fascinating area of art. Many of these events provide reduced rate housing for the artists.

A number of great workshops are being offered in plein air painting. I had the wonderful opportunity to go to Tuscany with **Donna Trent** and **Jane Wallis** and paint in beautiful hilltop cities. Those same artists are offering 2 workshops in early May in Santa Fe and Abiquiui (<http://www.pleinairdestinations.com/>). Almost every noted pastellist has a plein air workshop coming which attests to both the value of the plein air experience and the popularity of the process both with artists and the communities that support them. My recommendation? Get out there and Paint!



Anne Moore Knapp painting in Peach Preserve- a new acquisition of San Juan Preservation Trust on Guemes Island in the San Juans.

For more information- contact [annemknapp@gmail.com](mailto:annemknapp@gmail.com)

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

**Thank you to our web designer, Diane Blakely.** She has done a great job on bringing the site up to date. It is classy, informative and up to the minute.

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

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## **Look Before You Leap**

**Gillian Altieri** gives us a timely heads-up on the Internet. She writes:

“I just want to warn my fellow artists that internet scams aimed at artists are still going on. I received one such scam a couple of weeks ago.

“The scam goes like this: You receive an email from a woman saying she looked at your website, saw how wonderful your art is and wants to buy some pieces. Her husband is being transferred and she wants your paintings in their new home. She will have their shipping company contact you for further instructions. She will send you a check for more than the paintings, (usually around \$2000 more), and you are to forward the balance to the shipping company, and please deposit this check as soon as possible, and send your check made out for the balance to the shipping company as quickly as possible, because they have to move in two weeks time.

“So, if you receive an email with a similar story, you know what to do...delete it as junk!”--  
Gillian Altieri

Editor’s note: I had my own round with someone with exactly the same story – she claimed to be moving soon to “South Africa”. I even got an email from her alleged shipping company. I was curious to see how far they would go before they tripped over their own feet; it was an entertaining episode!

In my case, it is over a year ago, but a good scam lives forever.--MS

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## **MEMBERSHIP REPORT AND REMINDERS**

*Please remember 2009 Dues were Due January 1, 2009.*

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

*Make checks payable to PSWC*

\$30.00 for Associate Membership

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

### **Membership Stats:**

Total: 367

Pastel Laureates: 5

Distinguished Pastellists: 26

Signature Members: 113

Associates: 222

PSA Signature Members: 21



***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.

**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, as you can see above, PSWC Members hail from all over the United States.

As noted elsewhere, 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 notice when an artist's pastel society membership status is listed in magazines, ads, etc, that apart from PSA, PSWC is the most often mentioned. *PSWC and PSWC-DP are signatures that matter.*

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

### **WELCOME TO OUR NEW MEMBERS:**

Ann L. Stout	Rohnert Park, CA
Bill Tungate	Strathmore, CA
Ellen Minter	Healdsburg, CA
Ina E. Prosser	Medford, OR
Alisa Huntley	Bend, OR
Gwen Crociatta	Dublin, CA
Polly Wiley	Middleton, CA
Dena Cornett	Mill Valley, CA
Anne M. Knapp	Gig Harbor, OR
Heather Lara	Temecula, CA
Julia Cline	San Jose, CA
Jeannie Fine	Port Townsend, WA
Elizabeth Ganji	Battleground, WA
Carol Murphy	Salem, OR
David Larazonny	Pacific Grove, CA
Stacy Ramirez	Tracy, CA
Gina Nickels	Vancouver, WA
Jan Prisco	San Mateo, CA.

## **Looking for an inexpensive advertising tool, PSWC has the solution**

If you are looking for an inexpensive way to advertise your Pastel art related business PSWC has come up with a solution. We are accepting donations for the 2009 PASTEL USA Exhibit in the form of cash, merchandise gift certificate or a workshop scholarship certificate. In turn your donation award will be listed along side the winning artist in our full color 8 ½ x 11 exhibit catalog. For those who wish to donate \$300 and above your name and your website link will be added to our sponsors page in our website [www.pswc.ws](http://www.pswc.ws). If your donation is above \$500.00 we will also place a ½ page advertisement on your company letterhead or work with you to create your own special advertisement in our exhibit catalog. This beautiful color catalog will be free to all who attend the exhibit, will be available to all of our membership and is mailed to all of our sponsors. If this interests you, please contact Ways and Means Chair Linda Roemisch [artandsoul@hughes.net](mailto:artandsoul@hughes.net) before June 1st for details and guidelines.

## **PASTELS USA 2009 July 25 to September 27**

***We are again at the Triton Museum, 1505 Warburton Avenue, Santa Clara, CA a beautiful and highly regarded venue on the San Francisco peninsula. You will not want to miss the opportunity to show your work here.***

### **2009 CALENDAR**

Notifications Mailed - **May 29, 2009**

Shipped Work Deadline - **July 10, 2009**

Drop Off/Receiving - **Triton Museum, July 18, 2009, 11am - 3pm**

Exhibit Opens - **July 25, 2009**

Reception & Awards Presentation - **July 31, 2009, 7pm - 9pm**

Exhibit Closes - **September 27, 2009**

Art Pick-Up - **October 3, 2009, 11am - 3pm**

**Jury of Selection - Waif Mullins**, PSWC Distinguished Pastellist and Past President, **Linda Erfle, NWS**, whose luscious watercolors are featured in Margot Schulzke's Design book, and noted oil painter **Vicki Asp**.

**Juror of Awards - Alan Flattmann** PSA Master Pastellist and Hall of Fame Honoree, as well as author of several books on pastel, from New Orleans, Louisiana.

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## **ATTENTION ASSOCIATE MEMBERS**

***Pastels in Light***, PSWC's exhibit for Associate Members **ONLY** will take place August 11 to August 29, 2009. Exhibit location will be the Sacramento Fine Arts Center in Carmichael, CA. There will also be a very helpful critique approximately a month before your entries are due. You will be sent entry information soon by way of email or snail mail.



## *FEATURED ARTIST for Spring/Summer 2009*

### *Waif Mullins*

*PSWC-DP, former PSWC President, one of this year's Jurors of Selection for Pastels USA.*

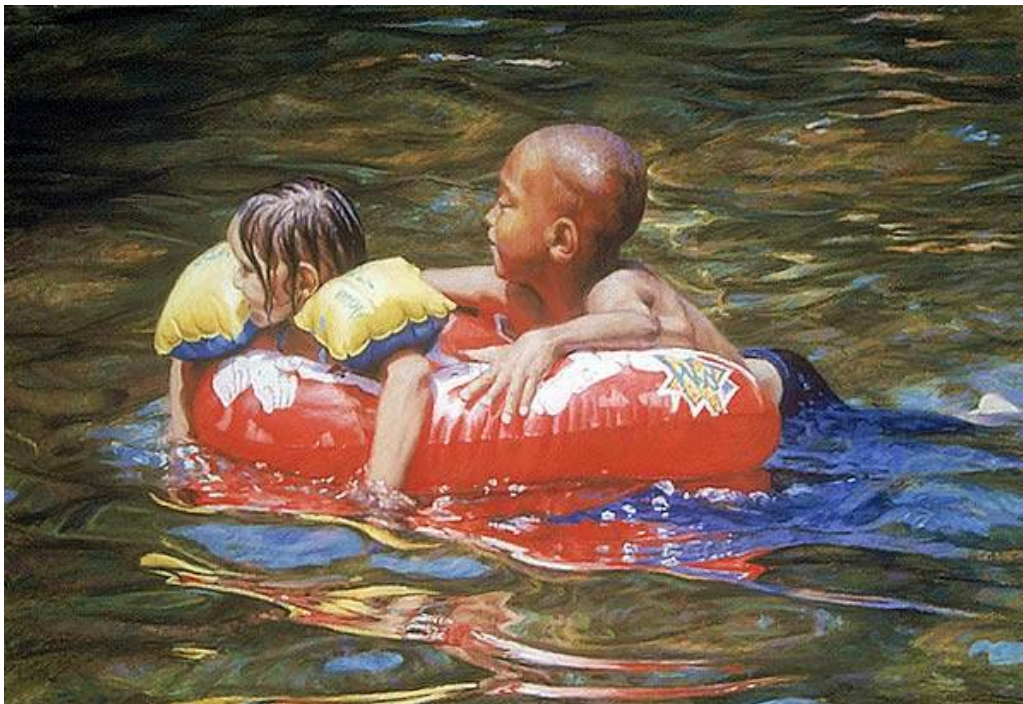
Waif was born in Jackson, Tennessee, but has lived in Northern California most of his life. After earning a Bachelor of Arts degree at California State University at Chico, he began a Masters Degree program.

**His interest in art began early.** His mother reported that he began saying that he would be an artist at age 6. He would draw pictures on his chalkboard, show her the results, erase, and draw again. **Even now he remembers that there was something magical in representing three-dimensional objects on a two-dimensional surface.**



Artistically, Waif thinks of himself as a dramatist. Whatever the subject, whether painted from life or developed from photographic references, he searches for a dramatic presentation through the use of lighting to reveal form, orchestration of color and value to lead the viewer through the painting and to focus attention on the main subject. Relationships of scale are used to add depth and enhance the sense of reality.

The one unifying theme, regardless of subject, is the sense of particular and specific light.



Waif Mullins' *Waterwings and a Red Inner Tube*, pastel, 19x12 (sold.)

Waif served as a valued member of PSWC's Board of Directors for many years, including four years as its president and several years as Ways and Means Chair. His work as a fine artist is widely recognized. --MS

### **IAPS Convention 2009**

Eighth Biennial IAPS Convention...Registration information for the next IAPS convention, to be held in Albuquerque, NM, May 28-31, 2009, is now available on the IAPS web site:

[www.pastelinternational.com](http://www.pastelinternational.com) This is going to be a very exciting and informative convention. We encourage people to sign up early as many sessions will fill quickly. Register early! Don't be disappointed. Hotel reservations should also be made as early as possible to ensure that rooms are available. Check the registration flyer on the IAPS web site for complete details and hotel information.

IAPS 13th Exhibition...Ventana Fine Arts Gallery on Canyon Road, one of the finest and most prestigious galleries in Santa Fe, NM, will host the IAPS 13th exhibition June 5-9, 2009. The prospectus is now available on the IAPS Web site. The exhibition will be pre-juried by Doug Dawson PSA, and juried for awards by Albert Handell PSA. Acceptance and awards in this exhibition will go towards Master Circle points.

## **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 2008 than ever before. Winner for 2008 was Katelyn O'Hair, who is attending Sierra College this fall.

**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 2009 winner will be announced at the Pastels USA reception.**

## **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: Only email submissions will be published. (Attachments will not be opened.) Please send member items to [lisa@lisafriicker.com](mailto:lisa@lisafriicker.com). Please send workshop notices separately to the editor of the newsletter, at [newsletter@pswc.ws](mailto:newsletter@pswc.ws) Thank you.***

**Phil Bates's** paintings have recently won several awards, including a First Place for “Taos Aspens” at the United Society of Pastel Artists show and an Award of Merit for “Liquid Ambience” at the Pastel Society of the Southwest's 2008 National. His painting “California Morning” has garnered three awards since its completion in August of 2008: the Great American Pastels Award at the Pastel Society of America show, a Third place at the USPA Members' Exhibition, and an Honorable Mention in the *Artist's Magazine* All-Media Competition. Phil was recently honored with Signature Membership by the Pastel Society of America.

**Lisa Fricker --** The Astronaut Hall of Fame will enshrine two space commanders and a satellite repairman this year: James Wetherbee, William Shepherd and George "Pinky" Nelson will be inducted in a ceremony at the Kennedy Space Center gala May 1-2. These and all 70 previous inductee portraits were done by Lisa. Her painting, "Still Looking Ahead" is part of the International Museum of Contemporary Masters' Salon International 2009 in San Antonio; festivities begin April 10th through May 1. See it at: [www.greenhousegallery.com](http://www.greenhousegallery.com). Lisa will show "Melody I" in the 2009 Oil Painters of America National at Sage Creek Gallery in Santa Fe, NM May 1-31.

**Ruth Hussey's** pastels were accepted into several shows this past year: PSWC Membership show, winning an award; PSA Butler Institute of American Art; Bennington Studios; and the Degas Pastel Society. She also organized and participated in a four-person show at the Orinda Library Gallery. A few small, highly detailed oils sold.

**David Kalbach** was juried into the 50 - 50 Show at 20th Street Art Gallery in Sacramento. The art work follows a theme of A Balloon Fiesta, consisting of 50 paintings of hot air balloons, parade balloons and party balloons. The show opened April 9th and closes May 30, 2009. Acceptance to the show was predicated on the submission of a proposal accompanied by samples of the works to be completed, along with a review of existing work.

**Sam Liberman** received the Pastel Society of America award at the 2009 Chicago Pastel Painters national exhibition for "Keystone July". He is exhibiting oils and pastels, mostly landscapes, at the Blue Wing Gallery, 405 Main St. in Woodland, CA during the month of April. He has work continuing on display at the Capitol Art Center, Patris Gallery and Studio at 12th and S Streets in Sacramento. And he is preparing for an exhibit of pastels at

The Butler Institute of American Art in the Giffuni Pastel Gallery from June 18 through late August. The reception will be held June 28.

**Tina Moore** won an award for Excellence in Pastel in February in the Women Artists of the West exhibit held at the Saks Gallery in Denver, Colorado. Her award was for “Somewhere in Time”, which was purchased as well.

**Margot Schulzke** is the juror for the Emerald Spring National Open Exhibition, Eugene, OR, April 28-May 29, 2009. Her painting *Sandia, Last Light*, will hang in the Greater Sacramento Business and Community Juried Exhibition, May 4<sup>th</sup>-May 16<sup>th</sup>. She will teach a seminar at SFAC on May 14<sup>th</sup>, “On Artists Getting Into Print: Here’s How.”

**Dawn Secord's** pastel painting of two English Setter puppies, “Waiting in the Wings” was accepted into the 23rd annual “Art Show at the Dog Show” in Kansas City, Kansas. The show, open to all mediums, ran from March 1 thru April 5. For more information, their website is [www.artshowatthedogshow.com](http://www.artshowatthedogshow.com)

**Pat Suggs** was invited to participate in the Contemporary Still Lifes exhibition 08 at the Triton Museum of Art in Santa Clara. The juror was George Rivera. Most of the artists were from San Francisco, and she was thrilled to be invited; she was the only pastel artist in the show. She was accepted into the exhibition at Butler Institute of American Art. She attended the reception, and notes the museum has an outstanding collection of American art. The Flora Giffuni room is dedicated to pastel artists. Also, she has completed a commission painting for a client in Georgia, and sold a large painting to a customer in Paris.

**Mickey Theobald** of Redding, California has recently been granted Signature status in the Sierra Pastel Society.

*We’d like to blow your horn for you!* Send your news—**email** only—to the Member News editor, **Lisa Fricker**, at [lisa@lisafricker.com](mailto:lisa@lisafricker.com).

Items should be in **third person** (*he/she, not I*), **paragraph format** as a **news item** - using **standard 12 point** type; **no attachments**, **maximum 100 words**. Items sent by regular mail will not be included; we regret that, but it requires too much retyping time: we are all volunteers. For the same reason, no postcards or flyers, please. Sept. 1, 2009 is the deadline for next issue.

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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:*

**July 6, 2009**—43<sup>rd</sup> Annual Mother Lode Art Exhibition, Aug. 6 – Aug. 30, Placerville CA, \$4000 in awards, all media exc. photos, digital, crafts or soft sculpture. Info, [fdag@internet49.com](mailto:fdag@internet49.com), or phone 530-626-3862

**July 7, 2009**—Connecticut Pastel Society 16<sup>th</sup> Annual Natl. Open Exh., The Mattatuck Museum, Waterbury CT, Oct 2-25, 09, dry pastels only, over \$10,000 in awards. Download prospectus at [www.ctpastelsociety.com](http://www.ctpastelsociety.com).

**July 25, 2009**—Pastel Society of New Hampshire Natl. Exh. Sept. 19-Oct. 19, 2009, at Discover Portsmouth Center Gallery, Portsmouth, NH. Juror, Liz Haywood-Sullivan, Awards Juror Bob Rohm, PSA. Awards \$5,000 plus inc. \$1,000 Best of Show. Prospectus: [www.pastelsocietynh.com](http://www.pastelsocietynh.com).

**August 15, 2009**—Pastel Society of the Southwest 28<sup>th</sup> Annual Exhibition, Nov. 2009. Over \$5,000 in awards, juror Bob Rohm. Prospectus, #10 SASE to June Holloway, 7517 Vanessa Dr, Fort Worth TX 76112, or [pssw.info](http://pssw.info).

**September 1, 2009**—The 11<sup>th</sup> Annual Pastel 100, Pastel Journal Competition. \$15,000 in awards, \$5000 Best of Show. [www.artistsnetwork.com/pasteljournalcompetition](http://www.artistsnetwork.com/pasteljournalcompetition) to download entry form; work must be 80% dry pastel; no oil pastel. Slide or digital submission.

**Southwest Art-Emerging Artists Search** Southwest Art is proud to present the Emerging Artists Search Part 1: 21 Under 31. We are searching for the best new artists under 31 years old. Enter now and you could have your work featured in the magazine and win great cash prizes. [Click here for details.](#)

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

***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.

**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™.*

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

**Please send all workshop notices to [newsletter@pswc.ws](mailto:newsletter@pswc.ws).**

**Doug Dawson Workshops:** September, Campobello Island, Maine/Canada, Rochester, NY, Telluride CO, November, Hilton Head Isl.SC. For more info and dates, email Doug [dougdawson8@cs.com](mailto:dougdawson8@cs.com). Or phone, 303/421-4584.

**Christine Debrosky** Contact for schedule. Phone is (845) 679-2388, website is [www.woodstockschoolofart.org](http://www.woodstockschoolofart.org), or [www.pastelinternational.com](http://www.pastelinternational.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** For 2009 workshop schedule and private instruction information contact Terri at 408-286-3801, or email [tford@terrifordart.com](mailto:tford@terrifordart.com), [www.terrifordart.com](http://www.terrifordart.com).

**Bob Gerbracht**, PSWC Pastel Laureate™. Workshops Pastels & Oils: Portrait & Figure, Asilomar in Pacific Grove, CA, July 12-17. Website: [bobgerbracht.com](http://bobgerbracht.com) Bob Gerbracht : call 510 741-8518 or [bgerbracht@sbcglobal.net](mailto:bgerbracht@sbcglobal.net)

**Albert Handell and Anita Louise West**—Albert is both PSA Hall of Fame and PSWC Pastel Laureate™ Contact them at 505-983-8383, and ask for Virginia Stark, or write to P. O. Box 9070, Santa Fe, NM, 87504-9070, or go to the website at [www.alberthandell.com](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.

**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). She teaches at Monmouth, CA July 20-24, 2009. Please contact Colleen with questions at 801-502-4588 or [ckhartist@aol.com](mailto:ckhartist@aol.com).

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

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

**Maggie Price**, All workshops are five days unless otherwise noted. See a complete listing of 2009 workshops on her web site. Contact her at 505-294-7752, email [pestudios@cablone.net](mailto:pestudios@cablone.net), or register on-line at [www.MaggiePriceArt.com](http://www.MaggiePriceArt.com).

**Margot Schulzke**, PSWC Pastel Laureate™. Focus is on design and technique, class sizes limited to allow more one-on-one instruction at your easel; all levels and media welcome. Auburn Classes: next session starts September 2009, 8 weeks. Check website, [www.margotschulzke.com](http://www.margotschulzke.com) for details. Or contact [designinart@gmail.com](mailto:designinart@gmail.com). ... **September 28-**



*October 2, 2009 we return to pristine, High Sierra Hope Valley, CA; five days. For more detail, watch website [www.margotschulzke.com](http://www.margotschulzke.com) or phone 530/878-7510. Ann Arbor, Michigan, 2010, specific date TBA.*

*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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## **Albert Handell Video**

Albert's new video, *Early Spring*, just out, demonstrates how to use pastel over watercolor to present the rich mauves and greys of winter with the addition of the lively verdant greens of spring. He works from an underpainting in watercolor on a sanded paper, with several photo references. As always, Albert's sensitive handling of edges is a lesson in itself. The 1 hr. 45 minute video can be ordered by phone: 505-983-8373 or online at [www.alberthandell.com](http://www.alberthandell.com)

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**Spring/Summer 2009**

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President's Letter

From Your Editor

Membership Information

Featured Artist

Page 1-2

Pages 2-4

Pages 6-7

Pages 9-10

Scholarship Program

Member News

Exhibition Opportunities

Classes

Page 10

Page 11

Pages 12-13

Pages 13-15

