



PSWC NEWSLETTER

PSWC Website www.pswc.ws

WINTER 2009

LETTER FROM THE PRESIDENT

Dear PSWC Pastellists,

Happy New Year to all of you, filled with beautiful pastel paintings. Hopefully you have been able to spend some time outside to paint or just to enjoy and be inspired by the winter season. **Jerry Boyd**, our vice president and Pastels USA chairman, emailed me pictures of some fantastic snow scenes around the area where he was fortunate to have spent Christmas with his family. Although I don't enjoy the cold, I have to admit I was envious.

Speaking of Jerry, it is time to be thinking about the paintings you plan to enter in this year's Pastels USA. The exhibit will be at the Triton Museum of Art in Santa Clara, Ca., and the dates will be July 25 to September 27. The award's judge this year will be **Alan Flattmann** from Louisiana. You should receive your prospectus during the week of March 22 to 28. The entry deadline will be by May 8. This year we will be accepting digital entries as well as slide entries. Please feel free to contact me if you need any assistance with your CD entries. I certainly hope most of you will be entering the show. We need to keep showing the public the wonderful paintings that can be created with our versatile pastels. So, if you have not already done so, add entering Pastels USA to your New Year's resolutions. Remember you don't have a chance until you take one.

In the last newsletter we were just doing the entries for the Membership Show. Thanks to all of you who entered, it was a wonderful show at the lovely Vacaville Museum. It was very well attended and enjoyed by the public from Vacaville and miles beyond in all directions.

The most exciting thing about 2009 for PSWC so far is our new website. Many thanks go to **Linda Roemisch** who really got this transformation going. **Diane Blakely**, our web designer, has done a wonderful job. Thanks to both of you for bringing us up to date. Please check it out if you haven't already done so and keep looking for the updates and new items that will be coming.

Happy painting to all,

Tina Moore, PSWC President

Index is located on the last page.

FROM YOUR EDITOR:

One of the *grrreat* advantages of going to an online newsletter is having more space than we ever did in print. So here goes—a fuller exploration of simplicity in painting than we ever had room for before! This is based on a 2003 article I did for the Pastel Journal.

Simplify, Simplify, Simplify

© Margot Schulzke 2003

Robert Henri was one the greatest art instructors in American history. If you have not become acquainted with his thought, it is time you did. You can find a copy of his classic, *The Art Spirit*, online.

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

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

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

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

Painting that results from applying his advice will be the antithesis of so-called “decorative art”, an unintentionally demeaning term. It is incorrectly used when applied to fine painting. The inference is one of cuteness, of an **excess of charming detail: embroidery**. Thomas Kincaid comes to mind. And in fact, we see many such works, in which the alleged artist bounces here and there, without clear purpose, without conviction, without solidity of form, and without focus. While such works may be *loosely* categorized as “art”, they are not fine.

Henri urges the artist to “get rid of clutter, and thus make room for fullness. . . . The little forms subtract more than they add.”³

¹ Robert Henri, *The Art Spirit*, 203-204

² *Ibid.*, 153

³ *Ibid.*, 204

FROM YOUR EDITOR cont.

The primary purpose of fine art is not decoration. It is a revelation of soul, a reaching for otherwise inexpressible truths. The depth of purpose of any given artist, or the lack of it, is usually obvious. A number of years ago, I became acquainted with the fine work of a woman who sadly is no longer painting. I was taken by her work. And I was intrigued to analyze what it was that had captured my imagination.

What I found was an honesty of statement and an integrity of form, oriental in its quality. It was reminiscent of Whistler but with livelier color. She had reached into the depths of her soul to convey what she loved, and had done so unaffectedly. Unnecessary detail was not allowed to dilute the message. When the fabric is silk, it needs no embroidery.

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

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

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

I would submit that **simplification must begin before the painting does.** As we consider, plan, design, we begin the process of elimination, whether painting in the studio or out. It continues as an active consideration throughout the entire painting process.

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

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

This principle has some application to various kinds of planes, including foreground, middle ground and background planes. Simplification of **planes** is nearly as important as simplification of values, which is extremely important. So I would add to Henri’s advice: never change values until you have to.



On the Columbia River Gorge
©Margot Schulzke 2008 All rights reserved.

Simplified values is what the Columbia River photo above is all about; as I develop the painting I will soon launch from this reference, I will keep that quality uppermost in my mind. Half close your eyes and you see basically just two values. Simplifying values is an absolute essential to integrity of form. Keeping values consistent within a shadow or light plane holds the form together. Limiting the number of values in a work of art to three, plus light and dark accents at the completion of the work, is a sound rule of thumb. **Think in terms of light planes and shadow planes, plus half tones**, and adjust values within those planes to make them consistent with one of those three roles.

“Gauge the value of the shadow while looking at the light.” Shadows become lighter and more translucent as we focus on them, but Henri recommends going the other direction, à la Rembrandt, to retain the richness and depth of shadow forms. “. . . Keep your eye focused on the lights or on the expression, never on the shadows or on the background. Better have the shadows black and simple than weak.”⁴

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

A **single focal point** is imperative. **David Leffel**, for many years a greatly respected teacher at the Art Students League in New York, recommends creating “a focal point in your paintings by using one strong color against pieces of colorlessness.”⁵ In other words, one way to accomplish it is by *simplifying color*. Leffel warns, “Beware of focusing (on) all parts of a painting with the same degree of clarity and delineation. Instead, emphasize one element—create a focal point—and *de-emphasize the*

⁴ Ibid., 257

⁵ Linda Catteura, *Oil Painting Secrets from a Master*, 74

other elements.”⁶ Our natural vision does this for us: try focusing sharply in your peripheral vision. You can perceive peripherally, but you cannot focus.

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

In *Maelstrom*, I attempt to unify values in the rock mass, mainly in shadow in the rear-middle ground, with the shadow cast on the water. The fluctuating values within the mass are minimized. It is heightened value contrast relied on here to draw the eye to the focal point, where the rock overlaps the white water, rather than the single point of intense color Leffel suggests. Considerable detail was eliminated from both rocks and water. And the list goes on.

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

Based on a 2003 Pastel Journal article, © Margot Schulzke.
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the author’s permission.

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

Margot Schulzke
Editor

RE www.pswc.ws.

Welcome to our new 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.

⁶ Ibid., 122

FEATURED ARTIST for Winter 2009

Tina Moore, PSWC

Tina Moore does a lot. We are grateful to have her as president of PSWC, where she has served concurrently as president of Stockton Art League for five terms. It's time our members knew her better, so with thanks to her website for the bio, and without her knowing in advance, she is featured in this issue.

She paints widely in oil, but pastels continue to be her favorite medium. She is particularly known for her wild life, portraiture, and florals from Hawaii and just about everywhere. Tina has been a professional artist and teacher for over 25 years. She is a graduate of Lodi High School, where she also did her student teaching in the art department. Her pursuit of artistic knowledge took her to Stephens College in Missouri, the University of Hawaii, and the University of the Pacific, where she earned her B.A. in Fine Art. She has recently retired from teaching high school and junior high art and more recently teaching blind children to devote more time to continued painting including doing portrait commissions of people and animals.



Mustang Alley, 18x24, by Tina Moore

She now enjoys teaching workshops in pastels and pastel portraiture, offering demonstrations, and acting as show juror. Tina says that as a realistic artist, she has always sought to capture the warmth and vibrancy of life. Animals and people, particularly faces, have always fascinated her and are the subjects of her best works. The subtle differences between individuals provide her with a wide range of expression to explore. As a true animal lover she has painted many animals including African wildlife, the famous Siegfried and Roy tigers, dogs and horses, especially drafts. Most importantly she loves color and enjoys how they interact with each other as they meet on her paper or canvas. Her singular ability to capture a subject is a hallmark of her work.

Tina has art works in many private collections and has done commissions for a variety of organizations, including Kaiser Permanente, Porsche Club of America, and the University of the Pacific. She is an award winner in local, regional, national and international shows,

including several Best of Show Awards. Tina was accepted into the Pastel Society of America's annual show in New York City. She received three awards in The Pastel Journal's 2005 annual competition, and those paintings were featured in their magazine. A later painting was chosen for their competition of 2008. She is a Signature Member of the Pastel Society of America and a Distinguished Pastellist of the Pastel Society of the West Coast as well as a member of the Portrait Society of America and most recently Associate Member and Corporate Secretary of Women Artists of the West.

Tina is presently serving as President and Show Chair of the Pastel Society of the West Coast and will continue in the presidency in 2009. She is an active member of the Stockton Art League and has served as show chairman of the prestigious 45th through 54th Annual Exhibitions at the Haggin Museum.

An impressive woman and an outstanding artist! – Margot Schulzke #

See more of her work at <http://www.tinamoore.net>

MEMBERSHIP INFORMATION

Dues were due for 2009 on January 1.

Please make checks payable to PSWC.

\$30.00 for Associate Membership, or \$35.00 for Signature / DP Membership

Please note: Members who are not current will not have work accepted in **Membership Shows or Pastels in Light.**

Please send member inquiries, dues payments, etc to:

T Tegwin Matenaer, Membership Chair, PSWC

P.O. Box 992538, Redding, CA 96099-2538

Contact info: (530) 243-7694

tegsmail@tegwinart.com

Make checks payable to PSWC

\$30.00 for Associate Membership

\$35.00 for Signature/DP Membership

MORE MEMBERSHIP INFORMATION

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

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.

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.

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

Joan Haynes	Penn Valley, CA
Nancy Hutton	Roseville, CA
Carolyn Thompson	Reno, NV
Dale P Ryder	Auburn, CA.
Terry Anderson	Villa Park, CA
Timon Sloane	Los Altos, CA
Kate H. McGee	Eugene, OR
Victoria Q. Legg	Berkeley, CA
Allison M. Alexandra	Tuscon, AZ
Petra (Patricia) Kellner	Redondo Bch, CA.
Karen K. Carle	Redmond, WA
Bonita P. Paulis	South Lake Tahoe, CA
Carolyn Braun	Paso Robles,CA
Dorothy Gager	Orinda CA
Pat R. Ford	Loma Linda, CA
Heidi Reeves	Kings Beach, CA
Robert Daugherty	Petaluma, CA
Carol T. Ball	Templeton, CA
Rebecca B. Clover	Stockton, CA

**PSWC Membership Show, Vacaville Museum,
October 3-October 31, 2008**

Congratulations to our award winners -- and to everyone accepted for this show.

BEST OF SHOW

"Fall Vineyard" ~ Helen Minelli

SIGNATURE ARTISTS

First Place

"Arrangement in Green" ~ Gerald Boyd

Second Place

"East Branch Afternoon" ~ Ralphie Hendrix

Third Place

"Navid" ~ Ruth Hussey

ASSOCIATE ARTISTS

First Place

"Recalling the Past" ~ Kathleen Anderson

Second Place

"Tools" ~ Dug Waggoner

Third Place

"Pescadero Crescendo" ~ Stephen Woolery

MERIT AWARDS

"Beach Grass" ~ Barbara Benedetti Newton

"After the Show" ~ Kathleen Shy

From Bev Field, our exhibitions chair: Thank you to each and every artist who submitted an entry for the 2008 PSWC Membership Show. For those of you who sent digital entries, "Thank you" for your bravery.

With the help of fellow artist David Kalbach, all were placed on disks and ready for the judging. For those of you who sent slides, Thank you too! With the help of Maria Sylvester, we were able to place your slides on the CD's and they were included in the slide show and as individual images.

The demonstration of feet and hands, by Waif Mullins, captivated the full house audience attending the PSWC meeting. Our Thank you to the Museum Staff for hosting this lovely display of Pastel.

ENCOURAGING WORDS FROM OUR VEEP: Jerry Boyd relates the following experience in connection with the membership show. Many of us have had similar experiences, but it is always great to be reminded that they happen to others, too.

Jerry Boyd writes: "...Perhaps it's even happened to you, but when the Membership Show came around I decided to enter 3 paintings, two of which had been **rejected** from a recent Pastels USA show (the other I had never entered).

"Lo and behold, two of the rejected ones made the cut and one of them won First Place in the membership exhibit. Incidentally, a newspaper writer came and visited the exhibit before the awards judging and made a nice little write-up for the local newspaper. She chose 3 paintings to write about and one of the ones was my other painting called "Lunch at the Society of Illustrators, NY." Of the 3 she chose to write about, none won an award."

Ah, yes, it has happened to me. Years ago, I entered my 30 x40 pastel "The Bells of Stretham Parish" in a regional show in the Sacramento area. It was refused. I worked on it just a little bit more before including it with two other slides to send to the Pastel Society of America National Open at the National Arts Club. **Which did they accept?** "The Bells of Stretham Parish."

Lots of people have such stories, as Jerry suggests. What will yours be? --Margot Schulzke

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 31st**. You can download application forms for 2009 from the PSWC website: 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.

Please send workshop notices separately to the editor of the newsletter, at newsletter@pswc.ws Thank you.

Mary Aslin gave three painting demonstrations during November in southern California, one of which was connected with the United Society of Pastel Artists' Members' show. She won a Second Place award in the City of Tustin Art Walk & Plein Air Competition.

Christine Debrosky has relocated to Northern Arizona. Sometime in '09 she will be opening a studio/gallery in Clarkdale AZ, near Sedona's red rocks. Her painting, "Light Shift" was awarded Best in Show at the Northeast National Exhibition of Pastels, held in Old Forge, NY. Most recently, she had a work selected for the Richeson 75 Pastels 2009 International exhibition, to be held in Kimberly, Wisconsin.

Terri Ford received the Thelma Davis Memorial Award from the Sierra Pastel Society for her painting, "Sunset Fire". Her painting "Cirque Tents" was awarded Third Place in the IAPS Twelfth Juried Exhibition 2008 Web Show. Terri will present a demonstration, "Plein Air Underpainting for a Fresh Finish" and a lecture, "The Fine Art of Keeping Good Tax Records" at the upcoming IAPS Convention in Albuquerque, New Mexico May 28-31, 2009. She exhibited her work with thirteen artists Sept 30 – Nov 29 at the Knowlton Gallery in the *Paint the Parks* Exhibit.

Lisa Fricker was juried into the American Women Artists competition held in Pasadena at Galerie Gabriele, where the painting, entitled "Windy", has sold. This winter she is participating in a two-person show with her favorite artist, husband Tom Fricker. She has also received word that her pastel, "On Her Mind" will be part of the Pastel 100 for 2009, to be published in the April issue of *Pastel Journal*.

Tegwin Matenaer works have been juried into National Open and Member Exhibits: 2009 March-May, Austin Pastel Society; 2008 Oct-Pastel Society of Colorado Mile High National Exhibit, Pueblo, Co. and Oct. PSWC Member Exhibit, Vacaville Museum, CA. She currently has an exhibit "Natural Wonders" at The Silk Purse Gallery, Fator's Bechellie Lane, Redding CA and is listed in "The Cultural Cruise", Turtle Bay's annual arts event. Her interview by Jessica Skropanic will be presented in the Redding Record Searchlight's "Datebook" Thursday, Feb 5, 2009. Her work is represented by The Red Bluff Art Gallery, Ca.

Clark Mitchell received the Collectors Choice Award at the 2008 Sedona Plein Air festival for his painting, "Tranquil". Clark's pastels are featured and on the cover of the February, 2009 issue of *Southwest Art* magazine, a beautiful six-page spread.

Judy Phipps was the recipient of the Florence S. Prisant Award at the 36th Pastel Society of America's Annual Juried Exhibition with her pastel, "The Sweet Ones".

Margot Schulzke was the subject of a lovely six-page feature in the December issue of *The Pastel Journal*, titled *A World View*, presenting nine of her architectural subjects from Europe and the Near East. Her current Pastel Journal "Viewpoints" column (Sept/Oct) titled, *A Nice Gesture*, is in the February 2009 issue. She is the juror for the Emerald Spring National Open Exhibition, Eugene, OR, April 28-May 29, 2009.

Sally Strand, Hall of Fame Honoree, PSA, will be exhibiting new oil paintings and pastels in a solo show at the Telluride Gallery of Fine Art, Telluride, Colorado. The artist will be present at the opening reception, Thursday, February 5th, 2009 from 5:30 – 7:30pm (Art Walk night). Sally will also be teaching a color and light workshop, Feb. 9 – 13 at the Quinlan Art Center, Gainesville, GA. For more information, visit www.sallystrand.com and www.telluridegallery.com.

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.

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. No postcards or flyers, please. April 1, 2009 is the deadline for next issue.

SOMETHING TO CONSIDER: Memorial Award Trust Fund Bequests

By PSWC Treasurer Priscilla Warddrip

More and more art clubs and pastel societies are offering this suggestion to their members and supporters. As we plan the disposition of our estates, consider bequeathing an amount to a PSWC Trust Fund to be used for an award in one of our shows. Among the advantages are these: 1. A designation made during your lifetime would reflect your specific wishes in your estate plan and there could be a tax advantage, since PSWC is a non-profit organization. 2. It could be emotionally satisfying to know the benefits derived from your contribution would encourage future generations of pastel artists 3. What better way to ensure your legacy as an artist or supporter in a meaningful way than to establish a memorial award in perpetuity in either your name or that of a loved one? For more information, please contact PSWC at info@pswc.ws

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 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.

EXHIBITION OPPORTUNITIES

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.

Calendar

January 1, 2009 Dues were due

March 22-28, 2009 Prospectus mailed

May 8, 2009 CD/Slide Entry Deadline – “Received by” date

May 23, 2009 CD/Slide Jurying - [Both slides and digital entries \(CDs preferred\)](#).

May 29, 2009 Notifications Mailed

July 10, 2009 Shipped Work Deadline

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

July 25, 2009 Exhibit Opens

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

September 27, 2009 Exhibit Closes

October 3, 2009, 11am - 3pm Pick-Up work at Triton Museum

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.

“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 slides** listed first, if applicable and if supplied:

May 8, 2009—Pastels USA International Open Exhibition, sponsored by the Pastel Society of the West Coast. Triton Museum, July 25-September 27, 2009.

Over \$10,000 in awards. Jurors of selection, Waif Mullins, Linda Erfle, Vicki Asp. Awards juror Alan Flattmann. Prospectus: download avail. Mar. 22-28 at www.pswc.ws; more info contact info@pswc.ws

February 1, 2009—Plein Air Southwest 2009 Juried Exhibition and Sale, at Southwest Gallery, Dec. 2009. Four paint-out opportunities and Quick Draw Competition. \$5,000 prizes. Digital entry only. Hosted by Outdoor Painters Society, prospectus: www.pleinairsouthwest.com.

April 1, 2009—Pastel Painters of Maine 10th International Exh. For Pastels Only. June 5-28, 2009, Saco Museum, Saco, ME. Juror Bob Rohm, Awards Juror Maggie Price. Over \$5,000 in awards. Prospectus: www.pastelpaintersofmaine.com.

April 18, 2009—Northwest Pastel Society 23rd Annual Open Exhibition, July 16-August 15. At the American Art Company, Tacoma, WA. Juror Greg Biolchini. Over \$3500 in awards. Prospectus: nwps.org or for info contact dornhelen@hotmail.com.

March 2, 2009—Emerald Spring Natl. Open Exhibition, Emerald Art Center, Eugene, OR, April 28-May 29th, multi-media, juror Margot Schulzke. Over \$6,000 in cash awards, incl. \$2,000 Best of Show. Prospectus: www.emeraldartcenter.org. More info, call 541-726-8595

July 7, 2009—Connecticut Pastel Society 16th 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.

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.

August 15, 2009—Pastel Society of the Southwest 28th 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.

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. ##

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.

Please send all workshop notices to 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. Or phone, 303/421-4584.

Christine Debrosky Contact for schedule. Phone is (845) 679-2388, website is www.woodstockschoolofart.org, or 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. Or email, 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, www.terrifordart.com.

Bob Gerbracht, PSWC Pastel Laureate™. Workshops Pastels & Oils: Portrait, San Jose, CA, Feb.9-13; Portrait & Figure, Asilomar in Pacific Grove, CA, July 12-17. Website: bobgerbracht.com Bob Gerbracht : call 510 741-8518 or 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; or email 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

Richard McKinley, at www.mckinleystudio.com for 2009 workshops.

Clark Mitchell, pastel workshops: cgmitchell.com, 707-793-9131.

Maggie Price, All workshops are five days unless otherwise noted. See a complete listing of 2009 workshops on her website. Contact her at 505-294-7752, email pcstudios@cablone.net, or register on-line at 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: current session, Jan 14 – March, 8 weeks. Check website, www.margotschulzke.com for more info. for details. Or contact designinart@gmail.com. ... April 27-May 1, 2009, return visit to Eugene's Emerald Art Center, OR; five days. ...

June 16-20, 2009, repeat visit to scenic Pollock Pines, CA, five days at luxurious Penny Soto Artists Retreat. ...
September 28- October 2, 2009 we return to pristine, High Sierra Hope Valley, CA; five days. For more detail,
watch website www.margotschulzke.com or phone 530/878-7510.

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

Anita Wolff Classes, Fridays only by appointment; Camino, CA. www.anitawolff.net; (530) 644-6814

Website Addresses

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