

PSWC Newsletter

THE PASTEL SOCIETY OF THE WEST COAST

FALL/WINTER 2010

calendar

OCTOBER 2, 2010 – Reception, Membership Show,
Placer Arts, Auburn; 1:00 - 3:00 pm.

OCTOBER 2, 2010 – Membership Show closes
(at conclusion of Reception.)

OCTOBER 2, 2010 -- Pick up, Membership Show

JANUARY 14, 2011 – Pastels USA prospectus mailing

FEBRUARY 18, 2011 – Pastels USA Entry deadline

MARCH 4, 2011 – Acceptance notifications mailed,
Pastels USA

APRIL 8, 2011 – Shipping deadline, Pastels USA

APRIL 24 - JUNE 19, 2011 – Pastels USA 2011, at the
Haggin Museum, Stockton, CA

JULY 15 TO SEPTEMBER 1, 2011 – Pastels in Light
Exhibition, at 48 Natomas
in Folsom, CA

Letter from the President

Hello everyone! I hope you all had a great summer filled with lots of painting time. It is of course difficult for most of us to find that special time in our busy lives, however if at all possible do try to move things around so you have a schedule that includes time to paint. You owe that to yourself.

PSWC has had a very busy time from June until now. We had two great shows filled with wonderful pastel paintings in Los Gatos and Auburn, California. It is so great to get to know our members through the images you enter from across the country. We were especially pleased to have such a large number of new members who sent in entries. Many of those entries were included in the two shows.

We are already hard at work on the exhibits for 2011. April 24 to June 19 will be the 25th Pastels USA at the Haggin Museum in Stockton, CA. It is a wonderful venue to showcase pastels. If you are not familiar with this venue, it is worth your time to go to Haggin Museum.org and learn more about the museum and its collections.

Pastels in Light will be at the 48 Natomas Gallery in Folsom, CA from July 15 to September 1. Pastels in Light is our exhibit that showcases our Associate members. The gallery has both meeting rooms and classrooms as well as the gallery. We are planning now to have at least one workshop as well as demos. Watch for details coming soon.

To become inspired and improve your painting skills before the entry dates, now is a good time to check out the many workshops and classes listed in the pages of this Newsletter. Going to exhibits both large and small is also a great way to learn. For those of you who live in Northern California I highly recommend the Impressionist exhibit at the DeYoung Museum in San Francisco. I went to the exhibit featuring the work of the early Impressionist paintings and look forward to the later years exhibit beginning in October.

Please remember to send any change in your address or email to our Membership Chair, Willo Balfrey. We want to stay in touch and keep you informed about PSWC events.

Tina Moore



Best of Show - "Scene at Taos" by Kit Austin

This is an outstanding show, extremely high quality. Some have assumed they were looking at a national open show, not a membership show.
Congratulations to our award winners!

PSWC 2010 Membership Show • Auburn, CA

Award Winners

Best of Show

Kit Austin, "Scene at Taos"

Associate Members

First Place

Patricia Rose Ford, "Rocks and Weeds"

Second Place

Maria Teresa Gil Lucientes,

"Pellusilla #2"

Third Place

Barbara Benedetti Newton, "

Foreseeable Future"

Merit Award

Kathleen Anderson, "Afternoon Mist"

Merit Award

Maria Molina, "Nora"

Signature & DP Members

First Place

Gerald Boyd,

"Twilight on the Delta"

Second Place

Ruth Hussey,

"Provincial Table"

Third Place

Dug Waggoner,

"Hazy Poppies"

Merit Award

Dianne Hokenson,

"The Three Graces"

Merit Award

Tina Moore,

"Hawaiian Halo"

When You Pick Up a Pastel Stick or Paint Brush, What Are You Doing for Your Brain?

The answer is that if you are painting, as an artist, you are probably doing much more than you thought you were. Especially if you are studying drawing and design.

For several recent decades, researchers have known that the **synapses**, the connectors between **neurons** in the brain, could be strengthened and increased in number. The more stimulation our brain cells receive, the more synapses come into being and the stronger they become. "When we challenge our brains, the brain cells sprout new **dendrites**, which results in increased synapses, or **contact points**."

Think of this in terms of **wheels with hubs and spokes**, the brain cells being the hubs, the synapses the spokes, which link up with neighboring cells or hubs to pass information along, something like the folks who sort the mail at the post office, looking for zip codes.

Now, in just the past decade, we have learned that **the cells or neurons themselves divide and increase in number**. Researchers now have actual physical evidence, not just theory, demonstrating that—given enough physical and mental exercise—brain cells do exactly that. "Recently, studies have shown that the adult human brain is capable of producing new brain cells *throughout life*, a **neurogenesis** resulting in formation of hundreds of thousands of new neurons each month." (Neurogenesis simply means the creation or "birth" of neurons.)

We can all use more. I was intrigued during the process of writing my book on design (*A Painter's Guide to Design and Composition, 2006*) processing certain concepts to a greater depth than I had before, to feel, at certain points, a *subtle physical change* occurring in my head. Yes, I know, that could be the basis of all sorts of jokes, but I did feel something. I believed then and believe so more now that new brain cells were growing, perhaps in significant numbers, as I challenged my mind. Recently, I have spoken to someone else involved in intense neural activity who has experienced the same sensation. Just as we can feel a physical impact of strengthening muscle through physical exercise, when we are reaching beyond our normal mental capacities, it may be that we can feel that kind of expansion occurring.

Whether or not we can feel such changes physically, we observe it in our ability to

process information or perceive nuances of meaning, and sense proportions, patterns and intervals. *The New England Journal of Medicine* is quoted to the effect that "people over 75 who danced, read, or played musical instruments also had a lower rate of dementia." While they do not mention wielding a pastel stick or a paint brush, the corollary should be obvious.

The idea that cognitive decline in the elderly is irreversible has also been declared junk science. According to an article published in *U.S. News and World Report, Feb. 11, 2008*, **Johns Hopkins University** researchers found in a 2006 study of over 2,000 older folks that those "who received ten 60-to-75-minute **training sessions in reasoning**—specifically in recognizing word, number, and letter patterns and filling in the next item in a series" made significant strides in memory and other mental activities. *The effects were of long duration, still apparent five years later*" Old dogs can learn new tricks. This is hugely important, both for those who are still doing well and for those who have begun visible decline.

Scientists at the **University of Southern**

"To see is to forget the name of what one is seeing,"

California and the **Mayo Clinic** reported that those "who spent an hour a day for eight to ten weeks using a program that asked them to recognize *subtle differences in sounds* performed better than the control group on memory and speed tests." How about subtle differences in value, proportion, intervals, edges, hues, scale, direction, and angles?

The connection between these studies and what visual artists do routinely is striking to say the least. As we paint, **we are utterly absorbed in analyzing patterns and recognizing subtle differences** much more nuanced than any combination of words. The so-called "Mozart Effect" notes the positive impact of complex, harmonious music on the brain. (Rock music does not have the same effect) While designers of brain exercises report that ear training "causes the brain to convey information more precisely from one region to another—which, in turn, improves other types of thinking," what of eye training?

You can't draw accurately or design effectively in sleep mode. That similar benefits must be occurring seems inescapable. All mental activity, especially as we actually challenge our ability to comprehend and expose our minds to new stimuli, generates new connectors between neurons. Now it is evident that it also helps generate neurogenesis – the rapid multiplication of brain cells or neurons.

I frequently read material that I don't comprehend on the first reading. Rather than giving up and watching Oprah, I re-read the difficult material, highlighter in hand, because there is almost always something to be gleaned, and the

process itself cannot do anything but help. One grown son, home visiting, once sat across the room from me as I read, and sighed in mock contentment, "Ah, the sound of Mother reading: squish, squish, squish." Whatever stimulation the brain receives creates new connectors and helps generate new cells.

Art history provides further brain-tasking. Brain stimulation offered by the visual arts is not just about creating it, but about comparing and evaluating that of other artists. Learning to distinguish between a Van Gogh and a Rembrandt should be a piece of cake. But how about between a Rembrandt and a Caravaggio, or a Vermeer? How about Monet, Utrillo, Cezanne and Renoir? No amount of words will do it; there are too many subtle, vocabulary-defying nuances involved. Repeated viewing of images, noting all the variations, is what is required—whether on slides or disks, in museums (best possible choice), or in books.

Consider the limitless variations we as artists attempt to evaluate, control and employ: the format of the picture plane, mass-

ing, intervals of many kinds, the linear pattern and visual path through a composition, visual balance, all the ramifications and possibilities of color and value, control of edges, the proportions of light, middle and dark value masses, drawing and perspective, compositional schemes, texture and pattern, repetition and contrast of a dozen different elements, mood, harmony of line and color, and much, much more. Words are **neat little packages** with dictionary definitions; they are challenging in their own way, but strokes are **infinite in variety**. Painting is a brain game.

A recent study showed artists and psychologists images containing a human figure, without telling them the object of the study, and tracked their eye movements while viewing the images. I saw some of those images, with the paths their eyes followed superimposed on the images. I immediately knew which viewing patterns belonged to the artists, and which to the non-artists.

Without describing the visual patterns the study observed, I asked my painting students to describe to me what visual patterns they expected the artists to have. With no help from my end, they described **the artists' eye patterns** exactly as shown in the study. Artists take in the **whole image**, going to the margins, apparently sizing up proportions, scale, etc., **seeing comprehensively**.

We see considerably more than non-artists do. During a visit some years ago with my sister to Donner Lake, California, I pointed out the beautiful colors reflected in the wavelets

What are You Doing for Your Brain? (continued from pg.2)

breaking on the shore. She was astonished. She is a fine writer, but not deeply immersed in visual art as I have been. She said, "I never would have seen that, if you had not pointed it out"

Goal-directed learning is the most beneficial. When we determine that a certain kind of knowledge is important to us, the brain goes "on alert" to gather whatever it can in that pursuit. That's why, when you develop a physical ailment, you suddenly meet a dozen others with the same ailment, and why articles on that illness begin appearing on the covers of magazines. **They were there all along**, but your brain had not allowed them to pass the "**attention threshold**." Every painting is a new goal for an artist, as is every new design concept, every new technique: we are engaged in goal-directed learning day in and day out.

Does the painting process challenge the mind and generate more brain growth? **How many days a week** are you at your easel? While it appears there have been no studies to document the phenomenon, the finest visual art is generally created by artists past fifty years of age, and often into their eighties. Our minds should continue to thrive. Mastering the complexities of visual art may be the reason, not merely a result.

A POSTSCRIPT, OF INTEREST I HOPE:

The following is an excerpt from "Expressive Realism" @ www.johnpassaro.com. There is considerable interest here, for those intrigued by the larger issues of fine art. (A site for soaring eyes?) Anyhow, I recommend this site. Several articles worth reading. Thanks to Lisa Fricker for spotting it. "Painting relies **first** on the abstract, non-literal pure elements of the visual language. Without getting too technical, this usually comes down to the paintings immediately apparent shapes and value relationships: the visual elements we need to survive. In that sense, all painting has many of the powerful potentials of a symphony. Compared to writing, painting isn't limited to the required literal thinking and mechanics; in fact, literal thinking in painting dooms artwork to very limited effectiveness. ... Paul Valery (Ambroise-Paul-Toussaint-Jules Valery, 1871-1945, a French government official and poet) said that, "To see is to forget the name of what one is seeing," which is another way of saying that to **paint** is forget the name of what you are painting."

New Membership Chair

First of all, welcome to our new Membership Chair, Willo Balfrey, and thank you for a job very well done to our retiring Membership Chair, Tegwin Matenaer. We wish her well!

Willo has been a member of PSWC for a number of years, entering many shows before receiving Signature status.

Now, she says, "It's on to DP. My interest in pastels began with the purchase of some Rembrandt pastels and Canson paper and the right instructor, Richard McKinley. From there I took workshops with Albert Handell and a few others. Can you believe it? I am now teaching a few students." Willo also works in oils "to keep the juices flowing." Her love is plein air painting, but with our winter weather she notes it is hard to get out often. "But on sunny days you will find me in the car traveling to a favorite spot. I live in Weed, CA, along with my husband and two mules (many stories there) and have a beautiful view of Mt. Shasta in my front window."

Welcome, Willo!



Wildflower Breeze · Pastel by Willo Balfrey

Welcome to New Members

Ann Sanders	Goleta, CA
Steve Muraki	Sacramento, CA
Colleen Caubin	Santa Rosa, CA
Patricia Davis	Little River, CA
Cheri Halsema	Half Moon Bay, CA
Debbie Patrick	Sausalito, CA
Karen Sergi	Oakland, CA
Janet Chiaramonte	Lakewood, CA
Leslie Sweetland	Temecula, CA
Deborah Hill	Orangevale, CA
Suzan Forbush	Burbank, CA
Barbara Ordahl	San Francisco, CA
Marilyn Eger	Acampo, CA
Paul Harman	Auburn, CA
Sharon Will	Washington, MI
Sharon Kelly	Santa Clara, CA
Kelly Bandalos	Honolulu, HI

IMPORTANT MEMBERSHIP NEWS; PLEASE READ CAREFULLY, THANKS.

2011 Dues are Due *January 1, 2011.*

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

Please send dues payments to:

PSWC Membership
7251 Baldwin Dam Rd.
Folsom, CA 95630

Send membership inquiries to:

Willo Balfrey, Membership Chair
wbalfrey@cot.net
530-938-2342

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

\$30.00 for Associate Membership
\$35.00 for Signature/DP Membership
Maintaining Signature or DP status requires continued payment of dues no later than July 1 of each year. (continued on pg 11.)

RE www.pswc.ws.

Do you wonder whether anyone reads this stuff? Readership continues to grow significantly. Check this out, folks:

Just over the summer months, June-July-August, our site handled some 194,000 requests. Extended over a year, that works out to roughly 750,000-800,000 requests. Better than 150% of last year's 491,402, and better than quadruple 2008's 163,233. That says volumes about the growing interest in PSWC -- as well as in the medium of pastel itself.

Thank you to our web designer, Diane Blakley. She does a great job on keeping the site up to date. It is classy, informative and up to the minute. Thank you to Maria Sylvester, who now does the newsletter layout -- among her many other duties. Maria is the fine artist who does all of PSWC's layout work, on our catalogs, prospectus, etc. They are always top quality. We are grateful to have her on our team! And to Linda Roemisch, who is PSWC's coordinator for our website.

Congratulations! Pastels USA 2010 Award Winners



Lisa Fricker, PSWC-DP
Lakeport, CA
Change • 24 x 30



Lorenzo Chavez
Parker, CO
March Wind • 20 x 30



Tina Moore, PSA, PSWC-DP
Stockton, CA
Shades of Blue • 20 x 14½



Terri Ford, PSA, PSWC-DP
San Jose, CA
Sunset on the Seine • 16 x 12



Christine Debrosky
PSWC-DP
Clarkdale, AZ
Brambles, Blooms, & Impossible Blue



Cuong Nguyen, PSWC-DP
San Jose, CA
Spring • 20 x 16



Jean Hiron - PSA
Rockville, MD
Yellow House in Winter • 18 x 24



Willo Balfrey, PSWC
Weed, CA
Invitation • 12 x 16

PSWC Best of Show,

Lisa Fricker; *Change*

Wakeham-Sutherland Award,

Lorenzo Chavez; *March Wind*

Richard McKinley Award,

Tina Moore; *Shades of Blue*

Terry Ludwig Pastels Award,

Terri Ford; *Sunset on the Seine*

Robert & Patricia Suggs Award,

Christine Debrosky; *Brambles, Blooms & Impossible Blue*

Margot Schulzke Award,

Cuong Nguyen; *Spring*

University Art Award,

Jean Hiron; *Yellow House in Winter*

Great American Award,

Willo Balfrey; *Invitation*

Clark Mitchell Award,

Marbo Barnard; *Five Pears*

Marbo & Andrew Barnard Award,

Gerald Boyd; *Student Gallery-Art Student's League, NYC*

ColArt Americas, Inc. Award,

Elizabeth Mowry; *Sawkill Revisited*

Jack Richeson & Co. Award,

Nancy MacDonald; *Neil's Scarf*

Manley A. & Hazel K. Harmon

Memorial Award,

Deborah Matlack; *Thirteen*

Atlantic Papers Award,

Ralphie Hendrix; *Creek Bed*

Calicolor Award,

David Will; *Turmoil and Tranquility*

Heilman Designs Award,

Phil Bates; *What Lies Beneath*

Canson Inc. Award,

Diana De Santis; *Lititia*

Thelma Davis Memorial Award.

Vianna Szabo; *Before the Fire*

Gerald and Sandra Boyd Award,

Linda Mutti; *Moonrise*

Airfloat Systems Award,

Marilyn St. Clair; *Backroads*

Pastel Society of America Award,

Patricia Rohrbacher;
Lilacs and Silver Dollars

Ampersand Award,

Patricia Rose Ford;

Eucalyptus Morning Shadows

Colorfin LCC PanPastel Award,

Kari Tirrell; *Old Friend*

The Pastel Journal Award,

Gary Huber; *Sheltered Cove*

Pastel Painters of Maine Award,

Bob Russin; *Huntington Mist*

President's Award,

Sandra MacDiarmid;

Venezia Eterno

Connecticut Pastel Society Award,

William A. Schneider;

No More Tears

Pastel Society of New Mexico

Award, Karen A. Budan;

Market Colors

Mid America Pastel Society

Award, Ina A. Prosser;

Once Upon a River

PASTELS USA 2010 Hard Bound Book

In case you missed it, a hard-bound volume of beautiful color images of the paintings included in this year's Pastels USA can be purchased.

To order your copy, send a check for the \$55.50 made out to "The Pastel Society of the West Coast" (along with the name and address to which your book is to be shipped) to:

The Pastel Society of the West Coast, c/o David Kalbach
7251 Baldwin Dam Road
Folsom, CA 95630

It normally takes less than 10 working days to receive the book once we receive the order. Each book is individually ordered (we do not carry an inventory) and shipped FedEx Ground by the printer.

Please be aware, a street address is required as FedEx does not deliver to a Post Office Box. Cost includes tax and shipping. The society does not maintain an inventory of the catalog. Each volume is custom printed to order. If you have not ordered yours, it is still possible. Profits from the publication contribute to our annual Scholarship Fund, from which two \$500 awards were presented.

With thanks to David Kalbach, who arranged all of this and processes your orders.

Pastels USA 2011

**Pastel Society
of the West Coast
25th Annual
International Open
Exhibition**

April 24 - June 19, 2011

Feb. 18, 2011 – Entry Deadline

March 4, 2011 – Acceptance
notifications mailed.

April 8, 2011 – Shipping Deadline



2010 Best of Show
Change by Lisa Fricker

JUROR OF AWARDS **Bob Gerbracht**

Bob Gerbracht is a Pastel Society of the West Coast Pastel Laureate™, and a Pastel Society of America Master Pastellist. He earned his BFA at the Yale School of Fine Art, and his MFA at the University of Southern California. His paintings have been exhibited in Israel, China and Austria, as well as across the United States. He appears in a wide array of books on pastel, and has been featured in the Artist's Magazine, etc. He is a highly esteemed teacher of portraiture in both pastel and oil.

JURY OF SELECTION: Bill James, Lorenzo Chavez, and Sally Strand.

VENUE: **THE HAGGIN MUSEUM**

A well-respected and beautifully situated museum in Stockton, CA. The Haggin has an impressive permanent collection of internationally important artists, and hosts some important traveling exhibitions, such as the 2010 California Impressionist Exhibition from the Irving Museum in Southern California.

PROSPECTUS: The Prospectus for Pastels USA 2011 will be available on our website starting November 1, 2010. Download prospectus at www.pswc.ws. Or send a SASE to Gerald Boyd, 686 Cedar Flat Ave, Galt, CA 95632.

IAPS • <http://pastelinternational.com>

Dear Artists:

More exciting IAPS news is coming your way. On Wednesday, September 1, the IAPS web site will feature complete information about the Ninth Biennial Convention, which will be held in Albuquerque, New Mexico, June 2-5, 2011. Pre- and post-convention workshops and other events such as the opening exhibitions of the IAPS 18th Juried Exhibition and first Master Circle Exhibition will make this a wonderful week for pastellists.

We're premiering online registration for the convention. When you register

online, you'll know immediately that you were able to get into the classes you want. Comprehensive information about the convention will be at your fingertips on September 1, beginning at 9 a.m. Eastern time. If you've attended previous conventions, you know that classes and the hotel fill quickly, so sign up early!

For those people who don't like to use a credit card online, you will be able to download a printable registration form. If you can't download a form, you can request one to be emailed to you (email Susan Webster, susanwebster@verizon.net and put "IAPS" in the subject line). Or, you can send a SASE (with two first-class stamps) to Maggie Price/IAPS, P.O. Box

46107, Rio Rancho, NM 87174-6107 to have a printed form mailed to you.

We have a fantastic line-up of instructors, and a lot of new or improved events. Along with several other people, I've been working on the web pages for weeks now, and we're all very excited about the 2011 convention. I've been to every one of the IAPS conventions and believe they have gotten better every time, and I think the next one will be the best ever.

I hope to see you there!

Best regards,

Sincerely, *Maggie*

MAGGIE PRICE, IAPS PRESIDENT

Barbara Noonan

Barbara's experience with discovering art "later in life" is one with which many artists can identify. As she observes below, some artists are born with a crayon clutched in their finger tips – so to speak. Others discover their love for pigment and their latent talent in middle years or later.

You'll find, as Barbara's experience demonstrates, either way works! Barbara just won Best of Show in the 2010 Plein Air Painters' U.S. Open on Whidbey Island in Washington. The following is adapted from her Artist Statement at her website, <http://morninnoonannight.com/www.morninNoonanNight.com>

"Some artists know their path when they have a crayon placed between their fingers.

"I wasn't that child. Rather I signed up for my first formal art class at 40 and haven't stopped painting nor drawing since.

Like many if not most artists,

Barbara worked in unrelated fields through much of her career. She relates, "My career took me from hospital laboratories to tourism to human resources. Between working hours,

while living in Tahiti and in the islands and remote parts of Alaska, my camera was on hand. I captured Polynesian women dancing, Eskimo children on the blanket toss, puffins in flight, and daily life in between. My extensive natural history interpretive work and travel vacations were all about watching and learning and then making connections with foreign people and lands.

"Drawing didn't come as naturally as photography, but I longed to put graphite to paper to document people and their unique features. What I discovered was how similar we are in shape and form and color was just relative. You'll see this in my pet portraits in particular or in the details of the lavender shadows in my landscapes.

"My primary medium is soft or dry pastel...which many [mistakenly] call "chalk". It's actually pure pigment in a stick, with very little binder. The quality of the pastel brands I choose and the archival papers I paint on are going to outlast me for many generations.

"I think you'll also find as I have that pastel is the appropriate medium for capturing this texture and rich color. I have much more to learn and contin-



Nancy by Barbara Noonan



Heading East by Barbara Noonan

ue to not only take workshops but learn from my teaching as well. My work is owned internationally and my studio visited by hundreds during monthly art walks in Pioneer Square, Seattle."

Congratulations on your Best of Show, Barbara, and on your expressive handling of pastel and oil. Your success is surely an inspiration to aspiring artists.
-- MS

Scholarship Winners



Allison Aycrigg started at University of Florida this fall. As you can see with her fine painting (left), this is no trivial talent. It is an honor to

PWSC to help further the education of such talented young artists.

Stephanie Lin graduated from Granite Bay High School in Granite Bay, CA. She will be majoring in art at Ex'pression College in Digital Art located in Emeryville, California. Her major will be in digital arts. We hope to publish an image of Stephanie's work

in the next issue. Our best wishes to both of these young women.

SCHOLARSHIPS FOR 2012

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

This is an annual event. If you know a senior in High School this fall who is studying art: PSWC offers two \$500 scholarships 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.

PSWC Members make the World Go 'Round!!

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

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

SHEILA DELIMONT was invited to show several of her large pastel paintings at the California Landscape and Plein Aire Conference, 2010. Sponsored by the John Natsoulas Gallery in Davis, CA, the show runs Sept. 1st - 25th. A major book was published featuring the participating artists. Sheila also opens her studio for the Monterey Artists' Studio Tour on Sept. 25th & 26th and will participate in the Studio Artists of the Pacific Grove Art Center exhibit from Sept. 10th - October 28th. She is represented by Gallery North in Carmel and Venture Gallery in Monterey, CA.

PSWC members **DAWN EMERSON** and artist / cinematographer **PHIL BATES** (who recently achieved PSWC Signature distinction) have teamed up on three new DVDs featuring Ms. Emerson's dynamic work. Each DVD shows Dawn demonstrating a powerful painting from conception to completion. "Ghat Women" and "Camel Trader" were both inspired by a trip Dawn and her husband made to



Melrose Evening by Phil Bates

India, and "No Fear" was inspired when Dawn photographed a powerful buffalo thundering through the arena at a rodeo. She discusses her approach to the painting, including composition, the rendering of shapes and shadows, and final touches that bring the paintings to life, as all the while the viewer watches the painting develop. You can view a short demo of "Ghat Women" at www.reelpainters.com. Fellow PSWC members will receive a 10% discount.

TERRI FORD was featured in the August issue of Fine Art Connoisseur magazine in the "Three to Watch" section. She had 2 paintings juried into the current California Art Club, California Heritage Exhibit in Pasadena, and had 3 paintings in their previous show, Surf's Up. Her painting "Sunset on the Seine" won the Terry Ludwig Award at the PSWC show at the Los Gatos Museum. "Barn in Morning Light" won an Honorable Mention at the International Association of Pastel Societies Exhibit at the Butler Museum in Youngstown Ohio. She was invited to exhibit at the Napa Valley Art Festival in August where her painting "Pont Neuf" received the People's Choice award. She will be included in an article on Tips & Techniques in the Nov/Dec issue of The Artist's Magazine, and look for her feature article in the Jan/Feb 2011 issue.

LISA FRICKER was delighted to receive her plaque as a Distinguished Pastelist, and Best of Show at the PSWC Pastels USA exhibit. That painting, "Change", has also been awarded Outstanding Pastel in the Bold Brush competition for May, and her other piece from Pastels USA, "Golden", was given an Outstanding Pastel award for June. Lisa is preparing for a busy fall with a solo show of fifteen pastels and oils, Encounters at the Fair, at Denver's Habitat Gallery in the Art District on Santa Fe. Opening October 15, there is another reception for

November's First Friday Art Walk, coinciding with the annual Art Week celebration. (available for viewing on www.lisafricker.com) Also in October, the American Impressionist Society exhibit is in her hometown Nashville, TN, where she will show "Melody II". And the Pastel Society of America has accepted "Change" to be shown during September in the 38th Pastels Only. Lisa was included in the Kirkland Reporter for participating in their Art Walk. Here's the link: http://www.pnw-localnews.com/east_king/kir/business/101491934.html



Summer Shades by Ellen Gust

ELLEN GUST is pleased to announce that the James Harold Galleries in Tahoe City will now be representing her pastel landscapes of the Lake Tahoe region. They are located at 760 North Lake Blvd. (in the Boatworks) Tahoe City, California.

BRIAN A. HIGGINS had pastels juried into the following exhibitions: 74th Annual Butler Institute of American Art, Youngstown, Ohio; the 6th Annual Northeast Annual Exhibition, Old Forge Art Center, NY; the 15th Annual Pastel National, Wichita, KA; Art in the City, Hanover Theatre for the Arts, Worcester, MA; the Sun Bowl Exhibition, International Museum of Art, El Paso, TX; the 75th Annual Cooperstown National, Cooperstown, NY. He also held a one man exhibition, at Greater Worcester Community Foundation during May and June. And, Higgins was selected for inclusion in the 2011 edition of Who's Who in American Art.

(Member News continues on pg 8)



WILLIAM HOSNER'S pastel painting "At the Betsie River" (shown above.) won the first prize at the PSA Annual Open Juried Exhibition for Pastels Only, in September 2010 in New York City.

Bill was invited to show his art in Taiwan this Spring. He showed four paintings in two exhibitions at the 2010 International Pastel Artists Invitational in April. Hosner also participated in the invitation-only International Master Pastelists Exhibition at 99° Art Center Gallery. And his work was displayed through August 16 at the University of Michigan Health System as part of their Gifts of Art program.

UDI KEYANI had one of her pastels accepted into the Pastels USA show in Los Gatos. This gives her Signature status with our organization.



Spring at the Ranch by Richard McKinley

RICHARD MCKINLEY was honored as a new member of the Pastel Society of America Hall of Fame at this 2010 Pastels Only reception, at the National Arts Club in New York. He also taught a three-day workshop there, September 27-29th at the PSA-NAC

school. Congratulations, Richard! An award well deserved.

BARBARA NOONAN was awarded Best of Show at the 2010 Plein Air Painters' U.S. Open sponsored by the Pacific Northwest Art School. This 5-day event drew over 80 painters from 10 states and two countries (Canada and Russia) to beautiful Whidbey Island, Washington. The winning piece, "Optimistic" is a 16 x 20" dry pastel over an acrylic wash on Wallis Paper. The Juror was Mitchell Albala who has written the book, "Landscape Painting: Essential Concepts and Techniques for Plein Air and Studio Practice." Barbara continues to open her Seattle studio, Mornin' Noonan Night Studio, to visitors every First Thursday of the month for the Pioneer Square Art Walk. She was featured in coverage of the Second Thursday Art Walk in the Kirkland Reporter after the August event.

MAGGIE PRICE was the first artist to receive the new Distinguished Pastelist honor by the Pastel Society of New Mexico. She has been a Signature Member of that organization for many years. Price is also a Signature Member of the Pastel Society of America, and serves on the board of directors and as President of the International Association of Pastel Societies.

BARBARA REICH received an Honorable Mention for her painting, "Fitting the Field" at the AuSable Valley Fine Art Exhibition, which was held at Kirtland Community College, Roscommon, MI during May.

MARGOT SCHULZKE was juror for the Haggin Museum-Stockton Art League 56th Annual National Open Exhibition (2010) in Stockton, CA, currently hanging at that museum, in which 115 works were selected from 670 works submitted, in the full range of media, including sculpture. She will also judge the Sacramento Fine Arts Center Bold Expressions National Open Exhibition in Carmichael, CA, for 2011.

... Join her at her professional Face-

book page, Margot Schulzke-Artist and Author (<http://www.facebook.com/pages/Margot-Schulzke-Artist-and-Author/104076442961040>) for commentary on visual art and news on noteworthy exhibitions.

As PSWC Publications Chair, signature member **MARIA SYLVESTER** designs all the newsletters, postcards, prospectuses and catalogs for the society. Maria has recently joined the Ordaz Gallery at 843 Lincoln Way in Auburn, CA 95603. Her "modern botanicals" are on display in pastels and oils. For more information contact maria@mariasylvester.com



Plum Rose by Maria Sylvester

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 will be published.

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

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

Thank you.

"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.

OCTOBER 15, 2010 - "Lucky 13"-7th Annual National Small Works Competition. US artists 18 years or older working in all media. Show is Nov 13 to Dec 31. Entry fee \$13 per art piece. Limit 4 art pieces. Cash & Ribbon Awards. 30% commission. SASE to Mesquite Fine Arts Gallery, 15 W. Mesquite Blvd., Mesquite, NV 89027, or contact: Bunny Wiseman, 702-346-1338, www.mesquitefineartscenter.com, vvarts@gmail.com

OCTOBER 30, 2010 - North Valley Art League 27th Annual Natl. Show. Redding, CA. Jan-Feb 2011, juror Dale Laitenen, Grand Prize \$1000, 5 Excellence Awards, 5 Merit Awards. Prospectus, www.nval.org.



NOVEMBER 30, 2010 - Richeson 75 Small Works 2011 co-sponsored by Art Calendar. Original 2-D artwork 144 sq inches or less, plus a special category for "Miniatures" 25 sq inches or less. Best in Show gets \$2000 cash and featured in an Art Calendar e-newsletter. Thousands in cash and merchandise prizes for category winners! Gallery exhibit, hard-cover full color exhibit book

and online gallery gets your work noticed! Postmark deadline 11/30/10. Contact: Jack Richeson Company, www.richeson75.com/callforentries.html, richeson75@gmail.com



A Grand View by Terri Ford

NOVEMBER 13, 2010 - Yosemite Renaissance XXVI, an annual juried exhibition intended to encourage diverse artistic interpretations of Yosemite. Entries should be recent works of the landscape, environment, wildlife, and people of Yosemite or the Sierra Nevada. Both representational and non-representational submissions are accepted. Entries may be in any fine art medium including painting, photography, drawing, printmaking, textile and sculpture. Digital files only. \$15 per entry, submit up to eight entries each. 30 to 45 pieces will be selected for the exhibition. Cash awards of at least \$4,000. Possible purchase awards. Please visit our website at www.yosemiterenaissance.org, which includes the Yosemite Renaissance XXVI Prospectus and Entry Form.

IAPS EXHIBITIONS

IAPS sponsors annual exhibitions which are open to all members of IAPS member societies. www.pastelinternational.com/COMPETITIONS/exhibitions.html

• **SEPTEMBER 15, 2010**
The Seventeenth Juried Exhibition 2010 IAPS Web Show

• **FEBRUARY 1, 2011**
2011 IAPS Convention Poster Competition

• **MARCH 30, 2011**
The IAPS Eighteenth Juried Exhibition
2011 IAPS Convention Exhibition



CLARK MITCHELL AWARD 2010
Marbo Barnard • Five Pears

FEBRUARY 18, 2011 - Pastels USA 25th Annual, April 24 - June 19, 2011, at the Haggin Museum, Stockton, CA. Awards judge is Bob Gerbracht. Prospectus will be available November 1 to members and previous entrants, or it can be downloaded at that time at www.pswc.ws. Awards purse approx. \$10,000 in cash and merchandise awards, incl. a \$1500 Best of Show.

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. The words "Workshop Calendar" must appear on the email subject line. Due to the volunteer hours involved, notices sent in display formats will not be posted.

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

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

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

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 returns for 10 days, Sept. 18-28, 2011, to the beautiful Domaine du Haut Baran in the Lot Valley region of the South of France. Her workshop will include painting excursions to neighboring villages, markets, vineyards, farms and historic castles along the Lot River. Hosts Rosalie and William provide sumptuous meals al fresco, as well as translation and guidance throughout the region. Paint at your leisure, or receive plenty of one on one instruction...and french easels are provided!!! For further info and a

complete list of 2011 workshops visit www.terrifordart.com. Contact Terri at 408-286-3801 or email tford@terrifordart.com.

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

ALBERT HANDELL PSA Hall of Fame and PSWC Pastel Laureate." Contact him at 505-983-8383, and ask for Virginia Stark, or write to P. O. Box 9070, Santa Fe, NM, 87504-9070, or go to the website at www.alberthandell.com; or email alberthandell@msn.com. Please view his website to read about his new Paint-A-Long Mentoring Program.

LESLIE HARRISON For complete workshop information, please visit her Web site at www.harrison-keller.com. You can now sign up online and pay by credit card. Or call 209-296-8889.

BILL HOSNER Visit williamhosner.com for the most current schedule, and workshop registration forms. Watch for the Madrid trip later in 2010! Contact Kim at 231.633.3885 with any questions.... Artists' Spain & Amsterdam Museum Art Tour; Oct 12-27, 2010. Leave your paint box at home! Bring your intellect and sketchbook along. Learn how to see and think before you create! Seek not to copy the masters but rather seek what they sought. Experience the great museums of Madrid, Barcelona, and Amsterdam with Master Pastelist, Bill Hosner. www.WilliamHosner.com, 231-421-1933, or workshop@williamhosner.com

COLLEEN HOWE. Focus is on a strong value structure at the beginning of each painting. View examples of her work and check her calendar at www.colleenhowe.com. Please contact Colleen with questions at 801-502-4588 or ckhartist@aol.com.

RICHARD MCKINLEY, PSA Hall of Fame. See www.mckinleystudio.com for 2009-2010 workshops. His workshops are given all over the US and abroad, and are always filled very quickly. He is teaching a 3-day work-

shop at the PSA-NAC school in New York, Sept. 27-29. Contact Cindy at the PSA Office, (212) 533-6931 and leave a message or email psaoffice@pastelsocietyofamerica.org if you would like to be there, and we are able to post the newsletter before that time!



Midnight Sentinel by Clark Mitchell

CLARK MITCHELL pastel workshops—www.cgmitchell.com 707.793.9131.

MAGGIE PRICE See a complete listing of 2010-2011 workshops on her web site. Contact her at 505-294-7752, email pcstudios@cablone.net, or register online at www.MaggiePriceArt.com.

MARGOT SCHULZKE, PSWC Pastel Laureate™. Author of *A Painter's Guide to Design and Composition* (North Light.) Learn the "rules" of design -- so you can break them successfully. Class sizes are limited; all levels and media welcome. Returning for the third year to Springfield, OR, March 21-25, 2011, at the Emerald Art Center. Contact Germaine at glhammon@aol.com. Morro Bay, California, October 26-29, 2011, contact Ginger gingerart@earthlink.net. Sacramento, 3 days, late Sept. 2011, final date TBA. Auburn classes: Fall class is full. Check website, www.margotschulzke.com for details on the January 2011 classes, or contact designinart@gmail.com.

ANITA WOLFF Classes, Fridays only by appointment; Camino, CA. www.anita-woff.net; (530) 644-6814

PSWC's New Online Gallery - Ta-da!!

We are very excited to introduce to our Members the New Member Gallery Website. Please log on and go to the Members Link page for full details. We now offer the payment option "PayPal" for Membership and the Member's Gallery. Go to: http://pswc.ws/html/artist_gallery.html

Linda Roemisch, our website liaison chair reports:

For those who have not heard, we have a new and exciting way to get your art published on the web: it is our "Members Only Gallery" located within the Members Link page.

So far we have twelve members who have posted their webpages at our Member Gallery. If you would like to join them, please get your information to our web designer, Diane Blakley.

If you have not checked out the Member Gallery page, go to our website: www.pswc.ws open the Members Links page, look for the red title GALLERY and click the artist's name.

Happy viewing!

Linda Roemisch



Artistes de Studio

invites artists who paint in their studio to become a member of our online artists' network! Join other artists in discussions, learn painting tips, display your work, chat and more! It's a blast!

www.studioartists.ning.com

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

Sylvia Colette Gehres

We regret to announce the passing of PSWC member Sylvia Gehres, July 22, in Walnut Creek. She was a long-time PSWC member, and her work was included in the 2009 Pastels USA Exhibition. Sylvia was born and raised in Rockport, Illinois and had lived in California for 23 years.

Membership (continued from pg 3)

Membership Status

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

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

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

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

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

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Next Newsletter Deadline: February 1, 2011



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