

PSWC Newsletter

THE PASTEL SOCIETY OF THE WEST COAST

FALL/WINTER 2011



Pastels USA 2012 CALENDAR

Art Center Morro Bay, CA
835 Main Street
Morro Bay, CA 93442
May 21, 2012 - June 23, 2012

MAILING OF PROSPECTUS:

Friday, February 17, 2012 (5 weeks to entry deadline)

ENTRY DEADLINE:

Friday, March 16, 2012

NOTIFICATION:

First week of April

SHIPPING DEADLINE:

Friday, May 4, 2012

HAND DELIVERY DAY:

Saturday, May 12, 2012

12:30 – 3:30 pm

AWARDS JUDGING:

Sunday, May 13, 2012 – 12:30

Lorenzo Chavez - Awards Judge

EXHIBIT OPENS:

Monday, May 21, 2012

RECEPTION & AWARDS PRESENTATION:

Sunday, May 27, 2012, 1:30 – 3:30 pm

EXHIBIT CLOSES:

Saturday, June 23, 2012

PICK-UP:

Saturday, June 23, 2012, 12:30 – 3:30 pm

Letter from the President

PSWC had a busy spring and summer. Our four demos featuring **Barbara Benedetti Newton, Kim Lordier, Dug Waggoner** and **Bob Strohsahl** were enjoyed by all those in attendance. Thanks to these wonderful people who took the time to come and share their knowledge and talent with us. We plan to have more demos for you in 2012.

Thanks also to those of you who entered *Pastels in Light*. It was a beautiful show that received many nice comments by those who came to see the exhibit. Bev Field put her heart and soul into the show as she always does. Thanks, Bev, for doing such a great job.

The 2012 exhibit season will be here before you know it. If you haven't heard already, *Pastels USA* will be held in Morro Bay at the Morro Bay Art Center from May 21 to June 23, 2012. Our show judge will be **Lorenzo Chavez**. Jerry Boyd has the calendar all set with the entry deadline to be March 16, 2012. So now is the time to get painting. No, it is not too early to get started. I look forward to seeing a record number of entries for this fantastic venue.

This year will also be our *Membership Show*. It is going to be scheduled for the fall. As soon as the dates are finalized we will let you know.

Happy Painting,

Tina Moore

PSWC 2011 Pastels in Light Exhibition

The Pastels In Light Exhibition at the 48 Natomas Gallery in Folsom was well received. The opening reception hosted over one hundred guests, live music and much excitement viewing the beautiful pastel works gracing the walls. Thank you to each and every participant. – **Bev Field**, Pastels in Light Chair.

The Award Recipients were:

Best of Show:	Joan Cardosa	"The Monk"
1st Place:	Kathleen Anderson	"Vertical Ascent"
2nd Place:	Kimberly Wurster	"Emu!"
3rd Place:	Joyce Williams,	"Ranch Boss"
Honorable Mention:	Gary Huber	"Stone and Ivy"
Honorable Mention:	LaVone Sterling	"Holding Jasper"
Best Miniature:	Patti Arbino	"The Countess"



Winds of Change, ©1994 Margot Schulzke

On September 23rd, which will be past when you receive this newsletter, your editor is returning to the former Soviet Republic of Moldova at the invitation of the U. S. State Department. The following remarks are written at the request of the U. S. Embassy there, who are my hosts during my visit to that small country. They are intended for use in various formal occasions and to the press during my stay.

In January-February 1992, as part of a Sacramento Sister City delegation of three people, I visited this country just one month after the break-up of the USSR and after Gorbachev's resignation. It was a fascinating time to be in any part of the Soviet Union.

The experience was incredibly moving. Visiting their National Children's Hospital especially so, where we were taken to visit the children's burn unit. Several small children were hospitalized in that unit, all victims of falls into cooking fires. Russia had cut the little nation's oil supply by half. The ten-storey apartment buildings had no cooking fuel. Toddlers accompanied their mothers as they prepared meals—on the ground, outdoors. The inevitable followed.

More significant than the lack of fuel and the accidents that followed was the dire poverty of their medical institutions. They had no anesthetics, no antibiotics, and—apart from soap and hot water, no antiseptics. No prosthetics. These children endured amputations without anesthesia, all with no antibiotics to prevent infection. In that burn unit, we stood beside those children and their young mothers. I do not know what became of those beautiful children, one of whom had lost both legs. It was more than ten years before I could speak of that visit without tears.

On our departure that winter, going first through Romania and then through Germany, I experienced two waves of culture shock: first, seeing the relative wealth of Romania, which most of us consider an example of dire poverty—and then on into the extreme affluence of West Germany. Such experiences bring new perspectives. My personal response was to try to call the attention of others to the need, but that is another story for another day. Moldova is still in dire poverty, ranking as the poorest in Europe. It currently hovers on the brink of return to communist rule.

We all have our own experiences of this sort, varied in context but mind-bending in their impact on our views of life, even on our mode of artistic expression. Most of us look around and see what can be done, and in some way, we try to "do something." But in any case, we will be affected, often for the better, and we will respond. Many kinds of responses are appropriate, but I would suggest that, among artists, indifference is not likely to be one of them.

*Participating in direct relief efforts is obviously one choice. However, there other options which also make a difference. Some are not truly "options" but unsolicited gifts that come our way, as did this invitation to me to return to Moldova and hopefully, make a small difference for them there. What follows then are excerpts from my essay *The Artist's Role in Civil Society*. Some of it hopefully will see publication in Moldova.*

The Role of Artists in Civil Society

What's An Artist Good For?

As I made a recent visit to a hospital in California, the art work I saw on the walls there reminded me of the whimsical fairy tale murals I saw in January, 1992, on the walls of the National Children's Hospital in Chisinau. As rife with pain as that situation that was, *how much more difficult it would have been but for the lovely works of art on the walls.* The mind, if only for moments at a time, could take flight. A fineness of life was given substance. The sense of humanity, of beauty, of life continuing beyond the walls of that institution, were reassuring and uplifting.

Casual passersby may not be conscious of the positive impact those artworks have, but those who run hospitals know the value of that art, or it would not be there. I tried to imagine the walls in the American hospital without those flights of imagination, sensitivity and thought. Without them, the place would have been unremittingly cold, sterile, and disheartening.

Art is a critical window for the mind. It allows us to see out, to see beyond, or see deeply into things. It helps us remember there is life and thought outside an institution, or simply beyond the mundane. It may soften the harsh, show us the beauty in the ordinary, or remind us of what is good, great or possible. Conversely, however, it can also bring our minds to focus on unpleasant realities, where such focus may be urgently needed.

Artists go through life as what one artist described as "perpetual tourists," with heightened sensitivity to our surroundings—always alert to clues, visual or otherwise. Studies have shown that artists tend to comprehend the big picture more fully and to see more specifics in sharp focus, with more nuances, and more often, than others who are less visually oriented or less trained.

(Reference: <http://www.mendeley.com/research/expertise-in-pictorial-perception-eyemovement-patterns-and-visual-memory-in-artists-and-laymen/>)

We do not take the passing scene for granted, even in our own neighborhoods. It is not just a matter of carrying a sketchbook or camera wherever we go. The more trained the artist, the more we tend to probe beyond the merely visual. We reach a point where we say, "Yes, we have seen all the physical characteristics. Now let's look beyond them to the substrata."

So we are constantly looking for significance, for the underlying meaning of things, relating observed phenomena one to another. It's a healthy, exploratory and revelatory frame of mind, a mental sketchbook. Such capacities may be in-born, or grow over a lifetime. Encouraging involvement by those of any age in the various arts tends to heighten and broaden such perception, allowing those skills to spill over into service in the community at large.

This habit of mind has been physically tested in studies, by mechanically tracking eye movements among artists while viewing images: artists' eye movements follow a much more comprehensive pattern over the entire image, focusing on detail after detail, margin to margin, taking no portion of an image for granted. This is unlike the movement pattern of non-artists, who tend to look for a familiar object, or to go to a focal area and remain there. <http://www.mendeley.com/research/expertise-in-pictorial-perception-eyemovement-patterns-and-visual-memory-in-artists-and-laymen/>

To express what one observes truthfully and freely, or one's aesthetic response to those observations, unhampered by constraints, is a gift to the rest of society. It is more than getting a lift from seeing art in a hospital. Going to an art exhibit is akin to seeing a non-verbal brainstorming session: the presentation of multiple average, better and best ideas, and yes, usually a few worse ideas, too. The mental stimulation offered is not trivial. It always presents the huge range of thought possible, a valuable commodity in any circumstance.

Unlike mathematics, *art teaches viewers that multiple answers may be correct,* thereby opening doors to answers that may never be considered otherwise. It seems wise for a civil society to protect the freedom of artists to report expressively and authentically.

Authenticity assumes that artists are expressing their own, personal response. It is essential that artists act on their own vision. To expect an artist to create the finest art of which that person is capable requires they be free to choose subject matter as well as the manner of expression, as their intuition suggests. Without following those prompts, as I often explain to my own students, we have no idea where to put our

foot. To know where to put the second stroke, we need to be confident about where to put the first.

Fine art is a valid objective in itself, without any need for visual assaults, overt or covert messages or sentimental crutches. **An advanced society values fine art**, including painting, sculpture, great music, literature (including theater and poetry) **for itself**, as an elevating influence. Art, in all media, has the vital role of refinement of the society as a whole. *Art and science* took Europe from the Dark Ages into the Renaissance and the Age of Exploration. Imagine a society absent the influence of Michelangelo, Monet, Rembrandt, Rachmaninoff, Beethoven, Liszt, Shakespeare, Tolstoi or Pushkin. Likewise we can look to cities graced with great sculpture or architecture: the impact on life and energy in such communities is demonstrably affected. Think Prague, Florence or Oxford.

Fine art elevates society in layers of progression. Rome was resuscitated after a centuries-long dark night by a flood of Greek scholars escaping the destruction of Byzantium. Michelangelo, Raphael and DaVinci built on the accomplishments of their predecessors, among them Donatello, Giotto and Masaccio. Giotto in turn built on the foundation provided by Cimabue. The result was the Italian Renaissance. Great societies hang out with finer art--and finer artists.

And art is a preventive medicine. Those who engage in creative arts, visual, musical, or physical (as in dance) are **both mentally and physically** healthier – making life more pleasurable as well as reducing the load on public health systems. Like physical exercise, creative experiences release both **endorphins and serotonin**. Serotonin in turn supports neurotransmitter levels and produces energy, as well as reducing susceptibility to environmental and emotional sources of stress, while improving mood, triggering feelings of calm and peace. Like exercise, it can also lower your heart rate and blood pressure. If we wish to reduce the pressures on the health care system, diverting funds into the arts may pay handsome dividends.

Artists as instructors have huge value in expanding the mental capacities of their students. Brains DO improve with enough stimulation. Both cells and, more readily, synapses are **now known to continue to multiply**, often into old age. (http://www.thaindian.com/newsportal/health/tamarind-derivative-repairs-damaged-brain-cells_100541612.html) Creating art in a supportive, unhampered setting generates brain growth. No society can afford to turn its back on that opportunity.

Clark Mitchell

Featured Artist

The coverage that PSWC Distinguished Pastellist Clark Mitchell has garnered through his career tells the story. (*See list at right*). A list of awards he has won is extensive as well.

An artistic concept he contributed to my Design book, articulating it as no one else had, was that of the Zones of Recession: the conscious orchestration of the cooling of colors and loss of detail in three deliberate steps – foreground, middle ground, background.

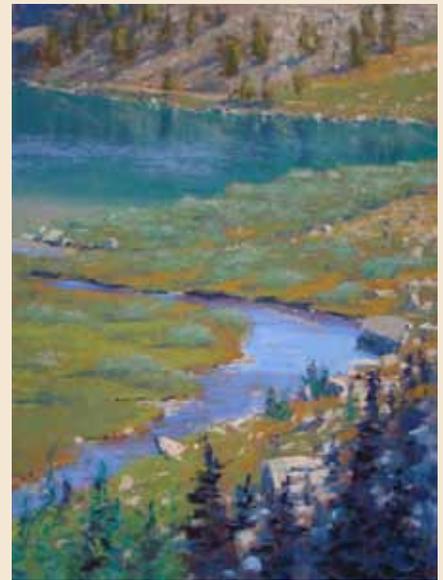
Great work requires thought; it is deliberate, not an accident. Clark's work, which appears spontaneous but is carefully thought out, illustrates that concept, too.

His landscape Reflection, (*below*), reads as though it were in grand scale. It is a surprise to discover it is very small. The expansiveness of the treatment allows the sense of space to come sailing through.

Clark offers workshops all over the country. His *Sonoma County Plein Air and Indoor Workshops* are based at his fabulous new straw bale studio in Cotati, California, southern gateway to the beautiful Sonoma County Wine Country.

To see more of Clark's work and get information about his workshops go to www.cgmitchell.com

Congratulations, Clark



- Feature Article: *American Artist*, June 2009
- Cover and Feature Article, *Southwest Art*, February 2009
- Feature Article, *The Pastel Journal*, August, 2006
- *An Artist's Guide to Design and Composition*, Schulzke, North Light Books, 2006
- Feature Article, *Pastel Artist International*, November/December 2001.
- Cover Article, *The Artist's Magazine*, December 1999.
- Cover Article, *The Pastel Journal*, July/August 1999.
- Cover Article, *American Artist* magazine, October 1998.
- Cover and Feature Article, *American Artist* magazine, March 1993.
- *The Best of Pastel*, *The Best of Pastel 2*, *Landscape Inspirations*, Rockport Publishers.

What Color is your Stick?

By Erika Perloff

It's sunset and you are reaching into your pastel box for that perfect shade of yellow ochre to paint the highlights onto the rugged cliffs in front of you. There it is, brilliant and warm in your palette. Did you ever wonder how that stick made its journey to your box? Where did the pigment originate and how was it made into a pastel? How have colors changed through the history of art and pastel making?

If you were lucky enough to hear Bob Strosahl's talk at the annual meeting of the PSWC this month, you got an earful and an eye-ful of information about pigments. Bob, a chemist by training, is the founder and president of Great American Artworks, and has been making pastels from formulas he developed himself for the last sixteen years. I called him up to learn more about pastel manufacturing and the colors we use to paint our world.

Pastels first appear in history as an art media in the 1400s, and pastel pigments have changed with our developing knowledge of light, chemistry and new materials. As most of you know, dry pastels are made from pure pigment and some sort of binder. Various binders and fillers are used throughout the industry, including gum tragacanth (typically used for pastel), gum Arabic (in watercolors), clays, chalk, gypsum, and others. The nature and ratios of binders to pigment affect the softness and consistency of the stick, and most pastel makers keep these formulas secret. Bob does not use gum tragacanth in Great Americans due to its tendency to create gritty spots.

In his talk in Sacramento, Bob made a point of restoring some respect for chalk, which has a bad name among serious pastellists. He points out that chalk is also known as calcium carbonate, the substance of the White Cliffs of Dover. Without it and titanium, we would not have the light-filled tints so important to our works.

Pigments can be divided into those that come from nature and those created completely in the laboratory. The history of artists' use of pigments is fascinating. Pigments have been used by humans to make art for

hundreds of thousands of years, as observed from archeological sites in ancient African caves, and the cave paintings in France. Those pigments all came from nature; they were literally dug from a hole in the earth, crushed from charred bone, or concentrated from blood, ground plant or animal parts. Some of these ancient pigments are still in use today. Variations of the earth mineral iron oxide create the colors sienna, ochre and umber. This mineral ore (named for the places it was originally mined in Sienna and Umbria) is heated and changed to create different shades of color.



Other colors that were dangerous or difficult to acquire naturally have since been replaced with synthetic versions, thanks to modern chemistry. Beginning in the 6th century A.D., artists used very expensive ground lapis lazuli to get deep blues. Also known as ultramarine (meaning beyond the sea, since it was traded from far away) this color became associated with royalty because of its expense, and was later known as royal blue. It was a French man who developed the formula for creating the color synthetically and thus the term "French Ultramarine."

The color carmine was originally produced from ground cochineal beetles imported from Central America. After the Spaniards conquered Mexico this colorant was imported to Europe and used by painters throughout the Middle Ages and into the 19th century. The process of deriving it is called "laking" and gives us the names crimson lake and carmine lake. As these colors proved to be fugitive, they were mostly replaced with alizarin crimson in the late 19th century.

Some pigments were highly toxic, such as Paris green, which contained copper arsenic. Often used as wallpaper pigment, this may have led to Napoleon's demise in his prison on St. Helena.

Many artists including the Dutch masters used Indian Yellow, a popular color imported from India. The color was later found to be made from the urine of cows fed only on mango leaves, and thus was banned in Europe since this was considered inhumane.

It is interesting to imagine Edgar Degas in his Paris atelier, grinding lapis lazuli or insect wings to make pastels. More likely he went down the street to his friend Gustav Sennelier, who ground these exotic materials to formulate pastel sticks to Degas' specifications. Another supplier with a long history were the Girault family, supplying other manufacturers in France with pigments back to 1780.

Despite their "colorful" history, most pigments are now made in the laboratory, from carbon compounds derived from petroleum. Pastel makers import large batches of pigment from the various color houses, striving to match color lots to bring the pastelist consistent color with each stick. Pigments are then mixed with liquid and binders and formed either by hand or machine into a stick, then dried. The result? Your gorgeous palette of pastels with just the right turquoise to paint the ocean, the rich red of the hibiscus against the ochre wall, and the deep orange of the setting sun.

With thanks to Bob Strosahl and Craig Lemley.

If you want to know more about the history of color in art, you might want to read *Color: A Natural History of the Palette*. By Victoria Finlay, (2003). Random House. ISBN 0-8129-7142-6 or *A Perfect Red: Empire, Espionage, and the Quest for the Color of Desire*, by Amy Butler Greenfield (2005). Harper Collins ISBN 0-06-052275-5

I would love to hear your ideas. You can email me at ErikaPerloff@ErikaPerloff.com

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

PSWC Members make the World Go 'Round!!

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

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

WILLO BALFREY - At the current Pastel Society of America 39th Annual Exhibition of Pastels Only in New York, Willo won the *Tampa Bay Award*. There were over one thousand submissions with a jury selecting 180 painting to be in the event. Of those 180 pastel paintings, 40 were selected for awards. The Judges of awards were Michael Gormley, Mark D. Mitchell and Peter Trippi. The show will be available for viewing from September 6-October 1st. More of her work can be seen at www.willobalfrey.com.

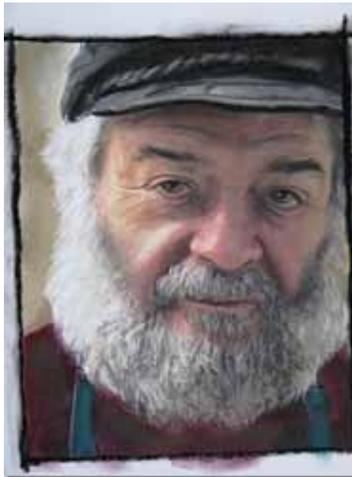
SANDY BONNEY'S portrait of Albert Handell (*right*) was an HM award winner in the Pastel Journal's Pastel 100 Competition, Portraits and Figures Category. It also won a first place in last year's Pasadena Art! Expo show. After purchasing it, Mr. Handell called Sandy to tell her he had hung it next to a Richard Schmid painting and "it was holding its own!"

GERALD BOYD reports that he has recently been elected "Signature Member" in the Pastel Society of America. He currently has a painting in their 39th Annual in Manhattan which won the Kent Art Association Award. Other recent awards include First in Pastel and also an Honorable Mention in the Stockton Art League's 2nd Annual Fall Open Show, First in Pastel in the Society of Western Artists 61st Annual Exhibition, First in Landscape, and 2nd in Portrait/Figure at the Delicato Winery Open Show in Manteca, CA. and the Wallis Corporation Award in our own 25th Annual Pastels USA Exhibition at the Haggin Museum in Stockton. His painting "Viewing the Sargents" also sold in the

show. Jerry traveled to Fresno this month to judge the art exhibit at the Fresno County Fair, as well as the Lodi Grape Festival exhibit. Jerry gave a pastel portrait demonstration to the Elk Grove Art Association, and his granddaughter modeled for an oil portrait demo in Castro Valley, CA early this summer.

MARY ANN BRODRICK received the International Association of Pastel Societies' Golden Mentor Award in June, for "continued support in assisting artists to achieve their goals" at the Convention held in Albuquerque, NM.

SHEILA DELIMONT has been invited to show three of her large pastel paintings in the 10th Annual California Landscape Exhibition at the Natsoulas Gallery in Davis from August 3 to October 1. Cloudscapes: Paintings by Sheila Delimont, a solo show of her work, was on display at the Annand Gallery in the Pacific Grove Art Center from July 22 to September 1. Her pastels were featured in the May group exhibition, New Visions: The Landscape, at Gallery North in Carmel. Venture Gallery in Monterey also carries her paintings.



ELLEN DREIBELBIS is one of 10 winners (in 3300 submissions) in the Artist's Magazine Over 60 Art Competition. The article in the March issue profiles the 10 winners, ages 61-75, and gives tips for keeping on making exciting art through the decades. Her painting, "Sunday Morning" which also won an award at a PSWC competition, depicts a woman reading an art

book with a cup of coffee and reflects the peace and beauty of a Sunday morning and being able to focus on one's passion without the stresses of the week.

TERRI FORD'S painting "Fishing Nets" received the Bronze Award from the Master Circle Exhibit at the IAPS Convention. "Morning Vista" won Third place overall, and the Best Pastel Award at the Carmel Art Festival Plein Air event. Her painting "Market Shadows" was juried into PSA's 2011 Pastels Only Exhibit. Her work is featured in the June issue of *Pratique des Arts*, a special Pastel Issue of a French art publication. Her work appears in the Fall issue of *Plein Air Magazine*.

LISA FRICKER has won a multi-figure commission for an Illinois hospital. It is 48 x 66", based on an earlier pastel. She was featured with two paintings at Segil Fine Art's summer show, "Tell Us a Story" in Monrovia, CA. Lisa also participated with two pastels in the Mile High International with the Pastel Society of Colorado during her stay in Denver. The city's first Fair utilized an image from her Encounters at the Fair series, which garnered an award from the Denver Art Museum's curator. She will show with the American Impressionist Society at Mountainsong Galleries in Carmel during October, as well as the Oil Painters of America, being held in Calistoga at Lee Youngman Galleries through November.

BILL HOSNER was the Foreign Invite d'Honneur for Art du Pastel's International Salon held this year in Giverny, France. He also participated in the IAPS convention, where he won the Gold Award for "The Measure of Her Day" in the IAPS Masters Circle Exhibit.

DAVID KALBACH'S abstract painting entitled "Zero" was accepted into the Maximum Capacity Member Show, held at the Blue Line Gallery in Roseville during May and June. The painting is acrylic on three joined canvas triangle panels.

BARBARA REMLEY MARTIN has won the PSA designation with the Pastel Society of America, as well as the Signature designation from the Audubon Artists Inc. She will be exhibiting in the PSA 39th Annual Exhibition, For Pastels Only, at the National Arts Club; and in the 69th Annual Audubon Artists Exhibition, at the Salmagundi Club, both in New York City this September.



JANICE PARKER MUIR'S (shown above) oil, pastel and acrylic paintings were displayed in a solo exhibit titled, "Fields & -Scapes," at Karen Wray Fine Art Gallery July 7 through August 12. She had a nice profile written by Mandy Marksteiner celebrating her show. After shoulder surgery Muir realized this was an opportunity to launch a new artistic direction. She admits, "It takes a leap of faith, after being recognized for a certain style, to show something new. It was very liberating."

MARY K. STAHL participated in the 18th Annual Carmel Art Festival held in Carmel, California in May. Mary was given the "Emerging Artist" award by festival judge Jean Stern for her painting "A Well-Worn Path." The award was sponsored by Fine Art Connoisseur magazine.

We'd like to blow your horn for you!

Send your news—email only—to the Member News editor, Lisa Fricker. Only email submissions sent to lisa@lisafriker.com will be published.

Items should be in third person (he/she, not I), paragraph format as a news item - using standard 12 point type; no attachments or pdfs, etc. maximum 100 words. Items sent by regular mail will not be included; we are all volunteers. No postcards or flyers, please. Sept. 1, 2011 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



LAVONE STERLING won 1st in Pastels for her painting "Pinky" (above) at the Annual Swedish Festival Art Show at the Kingsburg Art Center, Kingsburg, CA through July. LaVone also won a 3rd for her pastel "Holding Tigger" and an HM for her painting "A Voice In The Jungle" at the Alliance of California Artists juried Membership Show in Clovis, CA.

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

MARGOT SCHULZKE - Fifteen of her works in oil and pastel, in the form of full-size giclee' prints, have been purchased by the U. S. State Department for exhibition in Moldova. The formal exhibition will be followed by permanent installation in various collections in that former Soviet Republic. She has been invited to represent the United States in that country as a cultural ambassador in late September, meeting with artists and art students in several Moldovan communities. The collection of prints include eight of ten Moldova-inspired paintings she executed after her visit to that country in January of 1992, a month after the dissolution of the USSR.

Website news

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

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

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

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

PSWC Scholarships

For many years, PSWC has presented one scholarship to young artists. Last year, for the first time, the Pastel Society of the West Coast awarded two \$500 scholarships aspiring artists graduating from high school. We had more applications in 2011 than ever before. Our book and CD sales related to the Pastels USA Exhibition help to support these scholarships.

With your continued membership support and with the additions of new members the Board is proud to announce we have approved leaving the scholarship amount going forward at \$1500. This means that art students attending accredited fine arts schools will receive that amount from PSWC coffers. We are grateful to be able to provide this to deserving students.

The 2011 winner of the \$1000.00 amount was Sasha Shotzko-Harris, who is now attending Cal Arts in Valencia, CA. The \$500 scholarship was awarded to John Velickovic who is attending the UC-Irvine and majoring in Art.

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

Welcome to New Members

Wandamae Lombardi	Manhattan Bch, CA
Gloria Vernon	Placerville, CA
Joyce Schoettgen	Murphys, CA
Mark Ivan Cole	Turlock, CA
Shandel Gamer	Redmond, OR
Lorie Callahan	Hillsborough, NC
Bert Kaplan	Graton, CA
Kimberly Wurster	Coquille, OR
Janet Perez	Federal Way, WA
Suzie Stach	Fresno, CA
Gay Saunders	Stockton, CA

**IMPORTANT MEMBERSHIP NEWS;
PLEASE READ CAREFULLY, THANKS.
Please remember 2012 Dues are due
Jan. 1, 2012. Along with your new mem-
bership card comes a new password
for the 2012 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.

Membership Status

Maintaining Signature or DP status requires continued payment of dues no later than July 1 of each year.
Restoring member status requires starting over, not just paying back dues: Attaining Signature status requires acceptance in three Pastels USA Open Exhibitions, or, alternatively,

acceptance in two Pastels USA shows plus a place award in one PSWC (General) Membership Show.

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

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

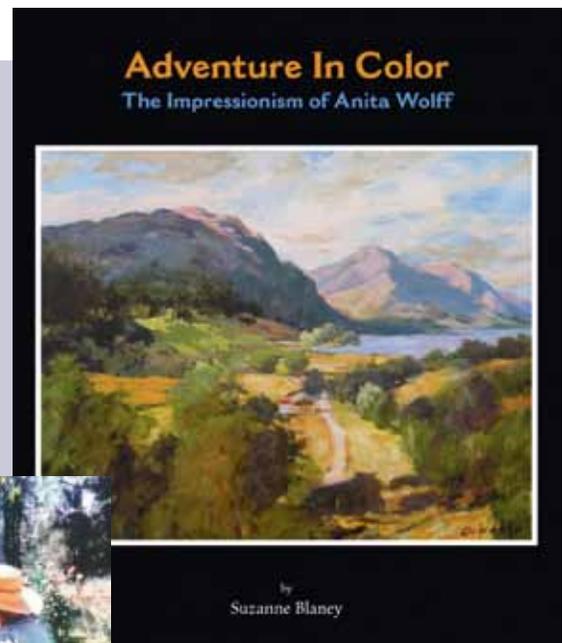
Reasonable dues: PSWC membership is a bargain, and we are proud to provide our beautiful Pastels USA catalog free of charge to all who attend Pastels USA or whose work is accepted in the show.

New Book about Anita Wolff, PSA -MP, PSWC-DP

Past PSWC President Suzanne Blaney has released *Adventure in Color – the Impressionism of Anita Wolff*. With paintings in glowing color, Blaney features the teaching philosophies developed over the 55-year career of PSWC Distinguished Pastellist and PSA Master Pastellist, Anita Wolff. Her early life is chronicled, with black and white photographs, and years of training under some of 20th Century's finest teachers, such as the great Sergei Bongart. More information can be found on website:
www.suzanneblaney.com



Anita Wolff painting in her garden.



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.

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OCT. 1, 2011. Richeson 75 Online International Art Competitions: Animals, Birds & Wildlife 2012. Acceptable media are oil, acrylic, oil pastel, dry pastel, water media, dry media or hand-pulled prints. \$4,250 in awards. <http://www.richeson75.com/prospectus/OnlineAnimalBirdWildlife.pdf>
October 15, 2011 International Association of Pastel Societies 19th Juried Exhibition: The 2011 Web Show. Dry Pastels Only. Over \$1500 in cash and merchandise awards. Open to any artist who is a member of an IAPS Member Society. Jurors of Selection: Alain Picard, Christine Ivers, Phil Bates. Juror of Awards: Denise Larue Mahlke. <http://www.pastelinternational.com/COMPETITIONS/web-show-2011.pdf>

OCTOBER 15, 2011. The Artist's Magazine Over 60 Competition: for artists age 60+ working in all traditional art media. \$1000 in prizes. Winners will be published in the March 2012 issue of The Artist's Magazine and on the website. <https://www.wizehive.com/apps/over60>

NOVEMBER 7, 2011. Astoria, Oregon. Au Naturel: the Nude in the 21st Century. February 23 - March 29, 2012. Art Au Naturel is an international juried competition open to all artists working in any two-dimensional drawing, painting, and printmaking media with a focus on the nude human figure as subject matter in any form ranging from representational to abstract, and in which the handmade mark is employed as the primary means of image-making. Juror: Bonnie Laing-Malcolmson.

http://www.aunaturelart.com/pdf/Au_Naturel_Prospectus_2012.pdf

NOVEMBER 10, 2011. Yosemite Renaissance XXVII. Yosemite National Park and other venues. February 25 - May 6, 2012. \$4,000 in awards. All media, juried fine art competition & exhibition on the theme of Yosemite and the Sierra Nevada. Submissions are limited to work on the environment, landscape, people, and wildlife of Yosemite and its environs. Both representational and non-representational submissions are welcome. <http://www.yosemiterenaissance.org/yr27prospectus.html>

DECEMBER 30, 2011. The Wichita Center for the Arts Pastel National 2012. March 30 - May 13, 2012 Awards: \$7,500 in cash and purchase awards. Juror: Sally Strand. Eligibility: The exhibit is open to all artists living and working in North America. This exhibition is a national showcase for artists working in pastels. Only traditional pastel based media on paper or board will be accepted. http://www.wcfta.com/images/Pastel2012_Prospectus.pdf

You may also want to check out <http://www.artcalendar.com/home.asp> for other exhibit opportunities.
Edited by Erika Perloff, ErikaPerloff@ErikaPerloff.com

The only way to find out if you are ready for big-time competitions is to enter.

POINTERS: Find out who the jurors are; check their websites to see whether your work might be a fit in a show they select. Then, don't put all your money on one horse. Enter two or three shows, or more.

Read the submission requirements carefully. Do exactly as instructed. Last (but definitely not least): Make sure your slides or CDs are top quality; poor images guarantee rejection.

PSWC's Online Gallery -

Have you posted your works on our Member Gallery Website? Please log on and go to the Members Link page for full details: http://pswc.ws/html/artist_gallery.html

We offer the "PayPal" payment option for both Membership and the Member's Gallery.

Please log on and download the instructions under the Members' Link page http://www.pswc.ws/html/artist_gallery.html

For those who have already posted your art, this is the time you may want to update and renew your gallery page. Our Members Link page is a wonderful place to view and get to know our fellow members' artwork.

Linda Roemisch

Artistes de Studio

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

www.studioartists.ning.com

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

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.us.

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

CHRISTINE DEBROSKY
www.christinedebrosky.com

REIF ERICKSEN Check his *artblog* <http://reifsartblog.bloggers.com> for class listings.

ALAN FLATTMANN, PSA Hall of Fame Check Alan's website at www.alanflattmann.com. Or email, art@alanflattmann.com. Or call 985-845-4930.

TERRI FORD 2012 Workshops: October 17, 18 & 19, Arizona Pastel Artists Association, Contact Ellen Harper 602-321-4165, ellen@harperstudio.net; Terri also offers private instruction by appointment, tford@terrifordart.com or www.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, PSWC Pastel Laureate.™ Contact him at 505-983-8383, and ask for Virginia Stark, or write to P. O. Box 9070, Santa Fe, NM, 87504-9070, or go to the website at www.alberthandell.com; or email alberthandell@msn.com. Please view his website to read about his new Paint-A-Long Mentoring Program.

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



BILL HOSNER Visit williamhosner.com for the most current schedule, and workshop registration forms. 231-421-1933, or workshop@williamhosner.com

COLLEEN HOWE. View examples of her work and check her calendar at www.colleenhowe.com. Please contact Colleen with questions at 801-502-4588 or ckhartist@aol.com.

RICHARD MCKINLEY, PSA Hall of Fame. See www.mckinleystudio.com for 2011 workshops.

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

TINA MOORE, PSWC-DP, will be offering a two-day pastel workshop on November 19 and 20 at University Art II in Sacramento. To register or to receive more information contact Tina at mooregrafix@comcast.net or call 209-423-9514.

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

MARGOT SCHULZKE, PSWC Pastel Laureate™: Morro Bay, California, October 26-29, 2011, Join us for an immersion experience in mastering design while painting the glorious coast and vineyard-covered hills of the Morro Bay area, site of the 2012 Pastels USA National Open Exhibition. Contact Ginger ginger-art@earthlink.net. Auburn classes: www.margotschulzke.com or for details contact designinart@gmail.com.

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

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Next Newsletter Deadline: January 2, 2012



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

PSWC Newsletter

FALL/WINTER 2011