

PSWC Newsletter

THE PASTEL SOCIETY OF THE WEST COAST

WINTER/SPRING 2011

calendar

- JANUARY 14, 2011** – Pastels USA prospectus posted Online. Download at www.pswc.ws
- FEBRUARY 18, 2011** – Pastels USA Entry deadline
- MARCH 4, 2011** – Acceptance notifications mailed, Pastels USA
- APRIL 8, 2011** – Shipping deadline, Pastels USA
- APRIL 16, 2011** – Delivery Day to Museum, Saturday
10:00 am – 2:00 pm
- APRIL 17, 2011** – Awards Judging, Sunday,
10:00 am – to finish
- APRIL 24 - JUNE 19, 2011** – Pastels USA 2011, at the Haggin Museum, Stockton, CA
- APRIL 30, 2011** – Reception & Awards Presentation – Saturday, 6:00 to 8:00 pm
- JUNE 25, 2011** – Art Pickup at Museum: Saturday, 10:00 am – 2:00 pm
- JULY 15 TO SEPTEMBER 1, 2011** – Pastels in Light Exhibition, at 48 Natomas in Folsom, CA

Letter from the President

Happy New Year to all of you! One of my New Year's resolutions is to set a regular schedule for painting. I'm sure many of you have read about the importance of setting aside quality time each day if possible to concentrate on painting. Hopefully we can all find time in our busy schedules in 2011 to do just that.

Speaking of painting, the deadline is rapidly approaching for Pastels USA. Remember you only have until February 18 to get your images to Jerry Boyd. Once again this is a great opportunity to have your paintings hanging in a truly beautiful museum. We are very fortunate to have the Haggin Museum as a venue for our 25th open exhibit. Pastels USA was held there in 2008, and it is a wonderful showcase for art. Also at the museum during the exhibit will be some exciting PSWC events that are not quite finalized yet. You will be notified very soon about these events so you can get them marked on your calendars.

Later in the year in July we will have our Pastels in Light exhibit in Folsom, CA. Beverly Field, our show chair, is planning this show for all members who have not yet reached signature status. This is such a great opportunity to show your work without having to worry about being juried in. Seeing your painting hanging on the walls with other talented artists is something that will definitely give you a sense of pride.

The prospectus for this exhibit will be coming out quite soon so be sure and look for it. We are planning several extra activities and events for you to attend during the show dates of July 15 to September 1. One of the events that we will have during the Pastels in Light exhibit will be a demonstration by Kim Lordier on July 23. This is an event you don't want to miss. Kim is very much in demand as a teacher and a demonstrator so we are excited she is able to come to Folsom.

Happy 2011,
Tina Moore



Pastels USA 2010
Best of Show
'Change'
by Lisa Fricker

JURORS OF SELECTION:

Sally Strand, Lorenzo Chavez, Bill James

ENTRY DEADLINE: FEBRUARY 18, 2011

Best of Show - \$1,500 · Images on CD only. Download complete Prospectus at: www.psc.ws

RECEPTION & AWARDS PRESENTATION:

Saturday, April 30, 2011 – 6:00 to 8:00 pm

Pastels usa

Haggin Museum · Stockton, California · April 24, 2011 - June 19, 2011

AWARDS JUDGE: 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.

We are delighted to have a stellar panel to select both work and awards for this, PSWC's 25th Annual. This is the third exhibition we have mounted at the Haggin Museum. It is a beautiful venue; a well respected museum with a stunning permanent collection, which also hosts some major traveling exhibits. It is a terrific place to show your work, and to see the work of others. This show should be well attended. In addition, top award winners will receive coverage in The Pastel Journal. We suggest that if you have not entered before, or in recent years, this is the year to do so.



About Planes

If you want to see your planes taking off, give some careful thought to how that works. It will pay better than frequent flyer miles!

Artists, free-flow creatures that we are, are also iconoclasts. As a result, we all too often find terminology used in the same creative ways that color and line are. This article will attempt to erase some of the confusion connected to just one word, used by artists in a number of different and seemingly contradictory ways. Where the necessary terminology didn't seem to exist in any of a number of references I checked—artist that I am, I've taken the liberty of creating some.

Structural planes: Among other things, planes are the surface angles of an object—in human anatomy, in man made structures, and in nature, as defined by the way light falls across them. An angular object, such as a building, has crisp edges. While a rounded object—think tree—has less defined angles, hence softer edges. The nature of the plane is revealed particularly by the way light traverses its edges.

Within major planes, there may be smaller divisions, or **sub-planes**, that further describe the shape of the object. We might call all of these *structural planes*. Remember that shadows occur only because a structural plane interrupts the flow of light. When a carpenter uses a planing tool, he is eliminating rough spots on the wood, to create one uniform, flat plane—across which light can move without interruption.

Which leads us to light and shadow planes. When a shadow falls across an area, encompassing a mass in that shadow, we have a shadow plane—the dominant dark shape or shapes within that painting. Similarly, we use the term the light plane to mean the area predominantly in the light. Used in this sense, there is little difference, if any, between the meanings of *plane* and *mass*.

Because it comes from an angle, **light late or early in the day creates longer shadow planes, extending them to unite shapes** in an attractive way. Very early in the morning or very late in the day (I am more likely to see the latter), the sun is at roughly a right angle to objects like trees, casting long shadows and providing the most dramatic light of the day, what photographers sometimes call the "sweet light". Conversely, since noonday light shortens cast shadows, or eliminates them altogether, diminishing contrasts and flattening planes—if that is the time of day you are working, you may end up creating non-existent shadows of whole cloth. Just be sure the length and

direction of the shadows are consistent with the angle of light. Shadows begin, and shadows end. The length of a cast shadow is directly related to two things: the angle of the light source and the height of the object that interrupted the flow of the light. And it doesn't hurt to remember that the deepest shadow is next to the object that casts it.

Think of cast shadows in terms of the **meteorological rain shadow** cast by the Sierra Nevada Mountains. Nevada is in that shadow. I've seen snow packs as deep as thirty feet in the Tahoe-Donner region, but very little of that moisture goes further east. The 12,000-14,000 foot-tall range blocks rain and snow clouds from moving east—just as a protruding plane stops light from moving on, creating a shadow in its wake.



On the Isar Canal, ©Margot Schulzke. Collection Bill and Jan Henderson.

Then we have picture planes, in turn subdivided into *foreground, middle ground and background* planes. Seen in normal perspective, the area near the bottom of the picture plane is the foreground, while the area near the top of the picture plane is, again in general terms, background. Middle ground is of course the area between the two, in the center of the support.

Ralph Mayer defines the picture plane as "the plane occupied by the surface of the picture. It is conceived of theoretically as a transparent plane through which pass all the lines of sight between the eye of the viewer and the apparent positions of the subjects depicted in the picture. The painter draws these subjects on the canvas (or paper, or board) as if it were a pane of glass held up in front of a scene ... with attention to the laws of perspective." ¹ So the picture plane refers to the visual area to be represented within the margins of the painting—including the air depicted before, around and behind the objects. Aerial perspective is an essential in establishing distance in those background planes. That means two things: colors grow cooler, with yellow disappearing altogether; overall detail is lost, but particularly so just behind the edges of foreground objects.

We think of that space three-dimensionally, as that is generally the illusion we are attempting to create—on a two-dimensional surface. If we keep

that objective in mind, achieving that slight of hand is more likely. Two critical factors are the employment of aerial perspective, as discussed above, and the careful use of lost and found edges.²

Remember that linear perspective affects not only lines, but also the sizes of objects and the intervals between them. All of these are shortened dramatically as they move into the middle ground, and continue to diminish with dramatic speed in the background. Note the speed with which lines narrow or shapes diminish in size is much less on planes that tilt up, as they don't move away from the eye as rapidly.

Geometric planes: My painting, *"On the Isar Canal"* is a study of geometric planes. In gradual stages, the reds on the tile roofs of Landslut, Germany, grow simultaneously lighter in value and cooler, implying a distance from the viewer that could not have been achieved otherwise. As distance from the viewer increases, the rooftops pick up more sky color, until they are a "blued" pink hue.

Water also has planes. If we are dealing with still, transparent water, we can often see several layers, or planes. It's like glass—which should be treated in basically the same way. In some cases, we will see the rocks, sand and debris under the water, then the body of water itself, then surface effects—movement, ripples, and finally, reflections on the surface. The last will come from trees, boats, sun, sky—whatever is on the surface, beside or above the water. Painting these water planes in the sequence they occur works best, with surface effects last. Turbulent water, on the other hand, is largely opaque—at best, translucent. We may see below or through the foam only occasionally. But water still takes color from the sky and, to some degree, the surrounding land. Open water of course will have foreground, middle ground and background planes like any other landscape subject does.

And we have facial planes. Understanding the bone structure of the face and figure is essential to convincing portraiture. It is a worthwhile exercise to study a face modeled by angled or side lighting, and simply identify all the planes it contains: the eyelids, upper and lower; the lid above the fold over the eye—as it spans the face, the brow alone comprises several planes. The flesh above and below the cheek bone, the planes of the nose—and then the wonderful structure of the mouth and teeth. And it goes on, around and under the jaw

About Planes (continued from pg.2)

and the ear, and so on. There is considerable complexity in facial structure, which can and should be made simpler—but of which we still must be aware. The head, and the hair that covers it, also consists of planes. Don't forget there is a skull under that hair. Think planes of the head first, hair last, and resist the impulse to portray hair in detail—simplify and suggest instead.

Planes are kind of like building blocks.

If you are building a wall, you hope for some solidity. If the only materials around were blocks of cheese, instead of bricks, would you choose swiss or parmesan? Likewise, in painting, by **simplifying or eliminating** some of the variations in value—as well as hue and temperature—mini-planes and other details within the plane, the plane acquires greater strength and integrity. A background plane in landscape, for example, may be helped by underpainting in a cool, atmospheric color, or, at the conclusion of the work, by glazing over the surface with a hard pastel or pastel pencil, reducing contrast within the plane and unifying the colors.

Where you can use a straight line, don't use a curve. "Squaring-off" a rounded surface, creating a series of short, sharp angles instead of a continuous curved line, thereby forming solid planes and angles in its place, generates more interest, more drama and movement, as well as freshness, forcefulness and solidity. It needs to be remembered that a curve is an infinite number of planes, so squaring it off diminishes the number and actually simplifies the form. Where you can present a flat plane, don't model it. If you must choose between surface ornamentation and structural integrity, the better choice is clear.

Related planes are best treated at one time—such as rocks, stones, clouds, and tree trunks in a grove—so they will have a unified feel. Compare them to one another as they develop, so they are clearly painted by one artist. Put this all to work—and you'll see your planes taking off.

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¹ Ralph Mayer, *Art Terms and Techniques*, 2nd Ed., Harper Collins, 1991

² See author's article *On the Edge*, in the Jan/Feb. 2000 Pastel Journal

Welcome to New Members

- Bobbie Belvel - Inverness, CA
- Diane Whitney - Grass Valley, CA
- Christine Chapman - Goleta, CA
- Bobbye West-Thompson - Los Osos, CA
- Janet Hardie - Modesto, CA
- Jane Lucas - Murphys, CA
- Judith Miller - Santa Cruz, CA
- Sarah Michael - Lafayette, CA
- Morgan Green - Santa Barbara, CA
- Sandra Oberle - San Jose, CA
- Marie Gonzales - Folsom, CA
- Jeane Appell - Auburn, CA
- Erika Perloff - Davenport, CA
- Elizabeth Rhoades Stafford Spring, CT

Send membership inquiries to:

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

IMPORTANT MEMBERSHIP NEWS; PLEASE READ CAREFULLY, THANKS.

2011 Dues were 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

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.

Website news

As always, 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 does the newsletter layout -- among her many other duties. And to Linda Roemisch, who is PSWC's coordinator for all of this.

We are excited to announce we will have a Members Roster located on the Members Link page under the link title Members. The roster will list members' names, city and state only; no street address or email are listed, to protect your privacy. The listing will allow you to reach other PSWC members within your local area. It will also include 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.

Lisa Fields Fricker

This issue of the PSWC Newsletter we feature our 2010 Pastels USA Best of Show winner, Lisa Fields Fricker. Lisa is also a writer, and we are pleased to have her as the editor of our Member News Column. Lisa began her career as a portrait artist at the age of 16, working from life - in a theme park! After this trial by fire, she attended art school in her native Nashville and at Paier College of Art in Connecticut. She was awarded a scholarship to the Scottsdale Artists' School, to study with Bettina Steinke. She has portrayed many individuals from children to CEOs to astronauts, of whom she has done a series of 77 portraits, added to annually with new inductees, featured at the U.S. Astronaut Hall of Fame at Kennedy Space Center, Florida. Another aspect of her career has been commissions for many health care facilities nationwide. Her work has been published in The Best of Portrait Painting, The Best of Flower Painting 2 and Painting More Creatively (North Light Books), as well as in The Pastel Journal and Pastel Artist International magazines. A member of both Oil Painters of America and the National Oil & Acrylic Painters' Society, which elected her to signature status in 1994; she is also a Distinguished Pastelist with the Pastel Society of the West Coast, a Member of Excellence in the Southeastern Pastel Society, Pastel Society of America, and a new member of the American Impressionist Society, participating in her first exhibit with them in

2010. With seven solo shows to her credit, she exhibits nationwide in many venues, such as the Butler Institute of American Art, Salon International and online in the RayMar and Fine Art Views competitions, where she has been a finalist three times for Outstanding Pastel. Her latest solo show was held October - December 2010 at Habitat Gallery in Denver, showcasing the series "Encounters at the Fair". About it she says, "Inspired by interactions among strangers in public, this series is about exploring the visual and other complexities

(continued on pg.10)



Golden by Lisa Fricker



3 Darts \$5 by Lisa Fricker

Pastels In Light 2011

48 Natomas in Folsom, CA

July 15 to September 1, 2011

ENTRY DEADLINE: June 1, 2011

JUROR: Marbo Barnard

LOCATION: Folsom at 48 Natomas Folsom California

PROSPECTUS Posted Online

March 1, 2011

ENTRY FEE: \$30

SHIPPING: \$25

SPECIAL EVENTS:

DEMONSTRATIONS:

July 23, 2011

KIM LORDIER, PSA, PSWC-DP, at the Murer House, Joe Murer Court, Folsom, CA

August 20, 2011

DUG WAGGONER, PSWC at the Murer House, Joe Murer Court, Folsom, CA

Paint Out at Folsom Zoo, Folsom, CA

(For information on the Zoo, please visit www.folsom.ca.us)

Date and other information with prospectus

:: NEW ::

MINIATURE DIVISION:

Maximum image size, 11 x 14, or 25 united inches or less. Minimum image size 4 x 6 or 10 united inches.

AWARDS: Best of Show, First, Second, Third Best Miniature painting (sized 11 x 14 inches or less.)

IAPS • <http://pastelinternational.com>

IAPS 2011 CONVENTION POSTER COMPETITION

DEADLINE APPROACHING!

The deadline for entry for the IAPS 2011 Convention Poster Competition is February 1, 2011. Only one piece of art will be selected, and it will appear on the poster to be sold at the 2011 Convention and on the IAPS web site. It's a great opportunity for an artist to get wide exposure for his or her work. It's also an easy competition to enter, as no paintings will need to be shipped and the work

does not have to be available or for sale.

At the same time as the 2011 convention, IAPS will host its 18th Juried Exhibition; the entry deadline for that event is March 30, 2011. IAPS is working on expanded local publicity for this event and we expect a good turnout of art collectors. The First Master Circle Exhibition (open only to IAPS Master Circle members) will hang at the same time in the same facility, increasing the interest for potential buyers.

Members of member societies can download a prospectus for either event

on the IAPS web site, www.pastelinternational.com, under the Exhibitions tab on the site.

Finally, those who have not yet registered for the 2011 Convention are encouraged to do so; full information and online registration is available on the web site, www.pastelinternational.com.

Sincerely,

MAGGIE PRICE, IAPS PRESIDENT

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 still be purchased. To order yours, send a check for the \$55.50 (includes s&h) made out to "The Pastel Society of the West Coast" (along with your name and street address for shipping FEDEX Ground. NO PO BOXES) to:

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

Turnaround is less than 10 working days to receive the book, once we receive the order. Each book is individually ordered and shipped FedEx Ground by the printer.

Profits from the publication contribute to our annual Scholarship Fund

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

PSWC Scholarships 2011

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 to high school graduates who are going on to major or minor in fine art in college. We had more applications in 2010 than ever before. Our book 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 \$1000.00. This means that art students attending accredited or recognized fine arts schools will receive a total of \$1,000 towards their first year from PSWC coffers. We are grateful to be able to provide this amount to deserving students.

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

Book Review • Landscape Painting

Landscape Painting Essential Concepts and Techniques for Plein Air and Studio Practice

by Mitchell Albala, Watson Guptill Publications, New York 2009 ISBN 978-0-8230-4 Hrdcr, 192 pgs

While browsing at my favorite local bookstore recently, I noticed Mitchell Albala's book *Landscape Painting: Essential Concepts and Techniques for Plein Air and Studio Practice*. My husband thought he had found the perfect stealth birthday present for me, and was clearly disappointed when I paid and walked out of the store with it a few minutes later. I knew I had to have it.

After reading through it for a few hours, I quickly realized that any aspirations I had for someday writing the quintessential book on landscape painting have been forever dashed. It's been done folks. This will be my new "go to" book for explaining difficult concepts while teaching, reminding me of concepts I've forgotten, and inspiring me when I need a creative jolt.

Albala is a landscape painter who teaches at the Gage Academy of Art in Seattle. His work ranges from semi abstract to realistic, very atmospheric urban and rural northwestern landscapes. Oh, and did I mention that he is an oil painter? Never mind. Pastelists who paint the landscape both en plein air or in the studio will benefit from this book, and be inspired by the gorgeous paintings by Albala and the more than 40 other contemporary and historic painters used to demonstrate various concepts. The book is also laced with juicy quotations from many artists, giving one a lot to ponder. I can honestly say that just leafing through this book has cured me of the January doldrums.

In the introduction, Albala states that the book is meant to take the reader through a series of essential practices which he has cultivated over time to deal with the challenges of landscape painting. These include site selection, value relationships, simplification of forms, composition, light and color and abstraction, as well as sections on technique and materials. You can look at the table of contents here: <http://amzn.to/fRaOVwln> I found the sections on site selection, composition, and light and color particularly relevant for the pastel artist.

Beginning painters often dive into a landscape painting without recognizing the scene's inherent pitfalls. Albala's section on working with problem subjects and using spatial cues (volume, scale, overlap and perspective) will help even the experienced landscape painter choose or adapt scenes in nature so that they

lend themselves better to paintings. He provides an excellent treatment on using perspective and dimension when painting the sky.

Designing a painting through strong composition is key to its success. Albala discusses the overlap of the narrative content of a painting with its underlying design. He uses photographs and diagrams, as well as references to masters of the art such as Edgar Payne to help explain the concepts. Although this is a subject that has been well covered by many authors, Albala's concise chapter provides a clear distillation that makes a handy reference.

In the section on Light and Color, Albala covers the basics of color theory but also spends a good deal of time discussing color strategies. Often, landscape painters rely entirely on the color scheme that nature provides, rather than developing strategies to make it work better for them. He offers good advice on the "challenge of green," which is very relevant to the pastel painter. He goes on to cover how value affects color identity, color harmonies, and the differences between naturalistic and expressive color, and ends with one of my favorite quotes by Henri Matisse: "A thimbleful of red is redder than a bucketful."

I was also very interested in Albala's chapters on using photo references and on abstracting from nature. He shows how an artist can use a photo for inspiration and then take the painting far beyond the original photo, in short, how to use the photo like an artist. He goes on to give suggestions for how to be faithful to a landscape while taking it to a more abstract level, through such techniques as limited focus, extreme simplification and expressive mark-making.

While researching Albala and his work, I discovered that he has created a companion blog for the book (<http://blog.mitchalbala.com/>). I started clicking my way through it and was soon overcome by the wealth of information provided: videos, step by step lessons, painting demonstrations and student examples on many subjects for the landscape painter. Each lesson links to other artists whose work is worth studying. After an hour there were so many tabs open on my browser that I could scarcely remember where I started. I came away from both the book the computer ready to pack up my easel, go outside and get back to work.

Hint: My husband will gladly take suggestions for other great birthday gifts for the pastel artist.

Reviewed by Erika Perloff

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 has a two page article, including photos of her work, in the February issue of the Pastel Journal. She also received her Signature status in PSA. Her work is showing in Art & Soul Gallery, Ashland, OR, and The Gallery in Mt. Shasta. She also had a painting accepted into the NWPS 2010 show. Her painting at the IAPS show at the Butler Museum in 2010 was used as the cover for the catalog and sold during the show.

GERALD BOYD had another busy spring and summer as Chairman / Shipping agent for Pastels USA in Los Gatos, CA. Gerald won the "Marbo and Andrew Barnard Award" in Pastels USA, followed by a First Place in the Signature Division of PSWC's Membership show in Auburn. His winning landscape also sold in the show. Judging assignments this season included the Lodi Grape Festival Art Exhibit and the Fresno County Fair again this year. In addition, he was the juror for the Sierra Pastel Society's Winter Exhibit in December. Gerald submitted his first entry to a PSA Annual Show this year (actually his first entry to any exhibit outside California) and his painting was accepted and sold to one of their collector/donors. Wanting to see the exhibit and a little more of New York and its many museums, he attended the reception in September.

TERRY FORD is participating in a group show at Knowlton Gallery entitled "Sketchbook: The Art of Drawing". The Exhibition opened November 30 and continues through January 22 in Lodi, CA.

LISA FRICKER'S pastel, "Change" was selected by the Director, Louis Zona, for the Butler Institute of American Art's pastel exhibit from the 38th Pastels Only show of the Pastel Society of America, opening in December and continuing through February in Youngstown, OH. She also continued her solo show at Habitat Gallery Denver through mid-December, where her painting "Zipper: Too Much Happiness" was chosen by Westword critic Michael Paglia for the Best of 2010 exhibit for the Santa Fe Art District. That show continues through January at 910 Arts in Denver.

CHERI HALSEMA received an Honorable Mention for her painting, "Waves at Rockaway" at the 2010 Society of Western Artists Gallery Show, which was held at the SWA Gallery in Redwood City, CA, during October.

RUTH HUSSEY has two paintings included in Best of America Pastel Artists, Volume II, and won the Best of Show in the IAPS 16th Juried Exhibition at the Butler Institute of American Art. Two of her paintings were shown in the PSWC 2010 members' show in Auburn. She had one piece accepted to the IAPS web show and two for the Degas Pastel Society Biennial. In addition, she sent works for two invitationals to Bennington Gallery in Vermont.

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 winner, "Optimistic" is 16 x 20" soft 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.

BARBARA REICH had three paintings juried into the Pastel Society of New Mexico's 19th Annual National Exhibition and received 7th place for "Back to the Hive". Barbara also had two paintings juried into the Pastel Society of North Florida's 11th National Exhibition and received an Honorable Mention for "Turning River". Barbara's painting "Gladwin Rock Garden" was juried into the Appalachian Pastel Society's 2nd National Exhibition.

MARGOT SCHULZKE is juror for this year's Sacramento Fine Arts-NCA 56th Annual International Open Exhibition Bold Expressions in Carmichael, CA. This is a multi-media exhibit, with works submitted from all over the country, including sculpture. You'll find entry forms at www.sacfinearts.org/nca. Entry deadline is August 6, 2011. Margot also juries the Placer Arts League Open Exhibition in Lincoln, CA, hosted by Lincoln Arts gallery, 580 Sixth St., Lincoln, CA 95648. Receiving deadline July 2011. For info on the PAL show, contact Pat Lucas, plucas@lucomm.com or www.placerarts.org/pal.

Putting an Image with the Name



Poppy Sonant by Willo Balfry



Waves at Rockway by Ceri Halsema



Bavarian Interlude by Margot Schulzke



Bovine Joy by Barbara Noonan



Twilight by Gerald Boyd



Parrots & Pears by Ruth Hussey



Sunflower by Terri Ford

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. 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.



Special Bouquet by Barbara Riech

Welcome to our new PSWC Board Secretary,

Russell Frank

Russell Frank has been interested in art since he was young. When he was 7 he won a national coloring contest with the grand prize of an all-expense-paid trip to Disneyland. His talent has been apparent and acknowledged since early childhood.

Born in Bakersfield, California, Russell attended Bakersfield High School, Bakersfield College and Cal State Northridge where he majored in Art, Ceramics and Woodworking. Russell began his unique

style of pastel drawings in 1968. He began his own hand thrown pottery business in 1973 and has made many pieces of fine furniture and cabinets.

Since 1990, Russell has been a member of Sacramento Potters Group and Elk Grove Artists. In 2008 Russell joined the Pastel Society of the West Coast.

Northern California and Africa provide abundant resource material for his pastel paintings of landscape, wildlife and waterfowl. The drawings are done in dry pastel. It takes approximately one hour per square inch to produce the realism that he looks for in his work.

Russell has won numerous awards for his outstanding work. We are pleased to have another artist of notable ability serving on the PSWC Board. And just plain grateful to have a Board secretary! Welcome, Russell. MS



Cabernet Fall by Russell Frank

"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.

FEBRUARY 1, 2011; March 30, 2011. Poster entry deadline; 18th Annual Exhibition entry deadline IAPS 2011 Poster Competition and the IAPS 18th Juried Exhibition, also on the IAPS web site. We have posted a prospectus for each of our two upcoming exhibitions. Don't forget to check periodically on the web site for upcoming member society exhibitions. As our member societies plan their 2011 exhibitions, more information should be added to that page, so check often for new postings.

FEBRUARY 18, 2011 - Pastels USA 25th Annual, April 24 - June 19, 2011, at the Haggin Museum, Stockton, CA. Awards judge Bob Gerbracht. Jurors of selection: Lorenzo Chavez, Sally Strand, and Bill James. Prospectus will be mailed in January to members and previous entrants, or can be downloaded at that time at www.pswc.ws. Awards purse approx. \$10,000 in cash and merchandise awards, incl. \$1500 Best of Show.

FEBRUARY 27, 2011 - Springfield, Oregon, National juried show. Over \$5000 in awards. Apr. 30-May 28, 2011; Prospectus, SASE Attn: Emerald Spring Exhibition 2011, Emerald Art Center, 500 Main St. Springfield, OR 97477 or download at www.emeraldartcenter.org.

APRIL 15, 2011 - Kennebunk, Maine. Pastel Painters of Maine 12th Internatl. Juried Exhibition for "Pastels Only," June 16 - July 16, 2011, Heartwood College of Art, Kennebunk, Maine. Over \$5,000 in awards; digital entries only. Jurors Liz Hayward Sullivan, Terry Ludwig. Prospectus, www.pastelpaintersofmaine.com or contact Karen Michel 207/854-2378.

APRIL 15, 2011 - The Artist's Magazine's 28th Annual Art Competition. More than \$25,000 in Cash Prizes! 5 First Place Awards: \$2,500 each 5 Second Place Awards: \$1,250 each 5 Third Place Awards: \$750 each 15 Honorable Mentions: \$100 each. Winners will be featured and finalists' names will be published in the December 2011 issue of The Artist's Magazine. Nine finalists will be featured in the "Competition Spotlight" in The Artist's Magazine, 12 finalists will be featured as "Artist of the Month" on our website and the works of twelve finalists will be offered on our website as desktop wallpaper. All winners and finalists will receive a certificate suitable for framing. Plus, the Student/Beginner Division (for artists age 16 or over who (1) have been enrolled in a post-high school art program for no more

than four years OR (2) have pursued art on their own or in workshops/lessons for no more than four years): 5 First Place Awards: \$150 each 5 Second Place Awards: \$75 each 5 Third Place Awards: \$50 each; to enter register at <https://hive2.wizehive.com/apps/tamanual2011>

AUGUST 6, 2011 - Bold Expressions; NCA National Open Exhibition, Sacramento Fine Arts Center, Carmichael, CA. Exhibition dates Oct. 4 thru Oct. 29, 2011. Multi-media; juror Margot Schulzke. Info: Dhlvx@aol.com. You may also want to check out <http://www.artcalendar.com/home.asp> for other exhibit opportunities.



IAPS 2010 Juried Exhibition · Gold Award
Violin and Tulips by Cuong Nguyen

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 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)

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



Rainy Twilight at the Cathedral
by Alan Flattmann

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.



The Conservatory of Flowers by Bob Gerbracht

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.



The Tempest by Leslie Harrison

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. 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 2011 workshops. His workshops are given all over the US and abroad, and are always filled very quickly.

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

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.MaggiePriceArt.com.



Breaking Wave by Maggie Price

MARGOT SCHULZKE, PSWC Pastel Laureate™. Author of A Painter's Guide to Design and Composition (North Light.) 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 gllhammon@aol.com. Morro Bay, California, October 26-29, 2011, contact Ginger gingerart@earthlink.net. Auburn classes: www.margotschulzke.com or for details 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 about 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 also offer the payment option "PayPal" for Membership and the Member's Gallery.

Linda Roemisch, our website liaison chair reports:

New Artists' websites are added in January, so 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



Featured Artist: Lisa Fricker (continued from pg.4)

of both the Fair setting and the modern world. I came upon people mixing naturally and it took fire in my imagination. As a portrait painter, I've felt constrained by the posed nature of the genre. Presently for me there is a tension in my work, stemming from my need to explode reality, break into abstraction and make the work about formal considerations like design, color and texture. But there is a competing need to have a governing concept to drive the choices and purpose the expression. Each piece considers a

particular situation in which people find themselves, and demands more or less in the way of storytelling, through delineation.

So, I am choosing an anchor-in-a-sea of chaos approach."

Lisa's works are included in hundreds of private and corporate collections and represented with galleries and consultants around the country. Check out Lisa's work at www.lisafriicker.com.

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

Paint Out at the Folsom Zoo

There will be a morning plein air paint-out at the Folsom Zoo during the Pastels in Light show, look for details in the next Newsletter and on the website under announcements. For information on the Zoo please visit www.folsom.ca.us



Don't Look Back by Lisa Fricker

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