

# PSWC Newsletter

THE PASTEL SOCIETY OF THE WEST COAST

SPRING 2012



## Pastels USA 2012 CALENDAR

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

### 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, June 3, 2012 - 1:30 to 3:30 pm

### EXHIBIT CLOSES:

Saturday, June 23, 2012

### PICK-UP:

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

## Letter from the President

As the new year of 2012 has begun PSWC has been busy with changes. We are redoing our website to make it much more user friendly. It should be up and running by April or May. Linda Roemisch and Diane Blakley are doing a great job getting it ready. Please feel free to let me know what you think of it.

You will also be receiving updates and information about entry dates, when the newsletter will be online, and membership information by email. We are using a new eblast service so we can keep you informed on a more timely basis.

Since this is February already I hope you are ready or almost ready to mail your **Pastels USA** entries to Jerry Boyd. Once again this year you may enter up to five images of which no more than two can be accepted. This gives you an even better opportunity to have your painting included in the show. **Remember the deadline is March 16.**

Our **Membership Show** will be in Auburn in August. Bev Field, our show chair, has some exciting events planned for you during the exhibit. One of those events is the presentation of our Pastel Laureate Award to Richard McKinley. He so richly deserves this prestigious award. Richard has done so much for PSWC and for the pastel medium all over the country. While he is in Auburn we will be having a "Conversation with Richard McKinley". I know you won't want to miss this.

Here's hoping you all have a wonderful 2012 filled with great paintings and even more opportunities to paint.

Happy Painting,

*Tina Moore*



**Pastels USA** will be hung at the Morro Bay Art Association in Morro Bay, CA. This is a highly regarded venue. We are very pleased to present this opportunity to our membership and friends of the society.

Our internationally renowned **2012 SELECTION JURORS** :

Margaret Dyer,  
Albert Handell and Jane Hofstetter  
With our distinguished

**AWARDS JUDGE:** Lorenzo Chavez

## Morro Bay, California

For those unfamiliar with the Morro Bay area: This is a charming small city, right on the Pacific Coast, and very close to some spectacular coast line, including the pristine Montaña de Oro State Park. Worth a visit twice over – for the exhibit and the setting. Don't miss it.



**From Our Editor:** Yes, this is the Spring Issue, a bit early. Due to your editor's double knee replacement surgery late November, the Winter issue, normally out as I write, needed to be renamed. In the process of recuperating from this surgery, one can't sit in front of a computer, or elsewhere, for more than 20-30 minutes, much less hours--without risk of blood clots. We'll catch up with a Summer issue, which we normally do not publish. Thank you all for your patience! --MS



Cathedral Interior, Chisinau, Moldova  
© 2011 M. Schulzke

## Visit to Moldova

**A report on my Moldova** visit to the former Soviet Republic this past September. I hope our readers will find it interesting!

What an amazing experience this was to connect with over 450 artists and art students, almost as remote from our world as if they were on the moon. Just getting there (partly thanks to airline snafus) was a sixty-hour saga. Jet lag on steroids! But to be there, with that hurdle behind me, was such a delight and a privilege.

**I was there at the invitation of the U. S. State Department**, specifically the Embassy in Moldova; to serve as a bridge between our arts community and theirs, on a sub-diplomatic level. The next (and more delicate) objective, because the visual arts and literary communities, in any country with a history of despotism are first in line to be misused as propaganda tools, was to strengthen Moldovan artists' view of themselves as free agents. To choose their own form of expression or subject matter has been a foreign idea. However, there were places where that concept, which we as American artists totally assume to be our right here, could not even be addressed. A third objective was to introduce ways in which they can shoe-string themselves into a measure of profitability, as the state of their economy makes our own look very healthy. Incomes there are a tiny fraction of ours -- the average income is \$300 a month -- yet with a similar cost of living, including gasoline at nearly \$6 a gallon. To complicate things further,

the idea of working together collaboratively on something so common to American artists as a studio tour is just not in their vocabulary.

To have any value in such a role, the "cultural ambassador" (the embassy's term) would require already-established evidence of genuine interest in Moldova and its people. As noted in our last newsletter, this was not my first visit to this small country. I'd been there twenty years earlier, one month after the breakup of the Soviet Union. Staggered by what I saw in January 1992, I went home determined to do whatever possible to bring attention to their plight. One result was a series of ten paintings, bringing home some of what I experienced to American viewers. Those images on my website triggered the 2011 invitation.

**Eight of those ten paintings**, plus seven more recent works, became the core of an exhibition of my works (these are in full-scale, giclee' print form) sponsored by the U. S. Embassy. Purchased by the State Department, the fifteen images have continued to tour Moldova since my return home. They will end up in permanent collections there. They are also featured in one of several Power Point presentations I developed with Maria Sylvester's indispensable help, used at the various universities I visited. Like the paintings, these continue to circulate to various art groups.

My Moldova series works are not bucolic landscapes. The country was at that time (Jan. 1992) involved in a war, with a Russian army occupying its eastern region of Transnistria. The entire nation was on rationed fuel--affecting both heat and transportation, and causing horrific tragedies for small children around their mother's outdoor cooking fires. Our otherwise-luxurious hotel rooms remained at about 55 degrees night and day, which--combined with no hot water for showers until after



"Tapestry, Moldova" © 1995 M. Schulzke

8 am--made for an interesting stay. Their National Children's Hospital, which I visited, was tragically under-supplied--with no antiseptics, no antibiotics, and no anesthesia. Major surgeries and amputations had to be performed without them. While I depicted

nothing so graphic as Goya's Disasters of War, the seriousness of the situation comes through in the series.

Yet it was one painting alone that established my credibility with viewers. It was a portrait of a Moldovan woman seated in the foyer of an Orthodox Church in central Chisinau, their capital.

The woman, a pale redhead clad in a heavy coat and wool scarf, sat on a bench in front of a wall-hanging with a geometric motif. During the opening reception for the exhibit, at least five people approached me to explain what that



Cathedral of St. Michael the Archangel,  
at Radnita, Transnistria, Moldova  
© 2011 M. Schulzke.

motif meant to Moldovans. Their resulting trust in me--as someone authentic, who meant what I was saying--seemed immediate. At the time I took the photo reference around which I built the painting, I was only interested in the haunting expression of the woman and the color harmonies involved. I had no idea that it would open doors twenty years later. On my recent visit, I found the now-magnificently restored church was just one block from my hotel.

Accompanied by my translator and a representative from the embassy, we visited a university in Transnistria, the communist-controlled break-away province. No such event sponsored by the U. S. Embassy had ever been attempted. Even approaching the border-- controlled by soldiers with automatic weapons and zigzag "slow-down" roads--we did not know whether we would be allowed to cross.

But we were allowed to enter--and were well received by faculty members and some 120 university art students at Radnita, Transnistria. Here a young male student demanded further explanation for why I had become involved on behalf of Moldovans. My answer--"Seeing what I saw, how could I not care?"--seemed to cover the question.

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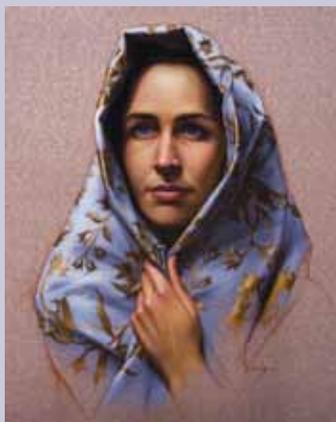
## Cuong Nguyen Featured Artist

Trained to be a traditional portraitist at the age of 10 in his native Vietnam, Cuong has always had a passion for drawing human faces. He finds the natural beauty in the people that surround him—from the men and women he painted to earn money on the streets of Saigon as a child, to the denizens of Silicon Valley that he often paints today. Faces inspire him—so much so that that he has been known to approach strangers to request that they model for him.

Despite his focus on the human form, Cuong remains remarkably versatile as an artist. As an illustrator at Yahoo, he works on a digital canvas no bigger than 50 pixels square, designing icons that are viewed and loved around the world. At the other extreme, he has been invited to festivals in the U.S. and abroad to create pastel paintings on pavement as large as 24 x 16 feet. Though he always returns to people, he has developed a unique eye for still-life and even abstract work. His primary mediums include pastel and oil.

Art has always been a passion for Cuong. His formal training began at the Academy of Art in Saigon, but was interrupted when he realized his dream of escaping the country and coming to the U.S. Starting with only twenty dollars to his name, he worked multiple jobs to put himself through school and earn a degree in illustration and graphic design from San Jose State University. Though he put aside his fine art ambitions for a time, he was

unable to stay away for long. Cuong's paintings depend on the dramatic portrayal of light, shadow and environment to create their mood and sense of realism. He often supplements the emotions visible in his subjects' faces with symbolic imagery that adds a sense of mystery. He believes that a successful painting requires that he establish an emotional connection with his subject, so that the viewer in turn connects at an emotional level with his work. Cuong is a member of the International Guild of Realism, member of Oil Painters of America (OPA), and recently earned his title of Distinguished Pastellist of the Pastel Society of The West Coast. Cuong admires work by John Singer Sargent, Sir Lawrence Alma-Tadema, and Norman Rockwell. His favorite contemporary artists are Jeremy Lipking and Daniel Greene. And is admired by so many others himself! You can see Cuong's stunning portraits, still-life, etc. at his website: [www.icuong.com/html/gallery](http://www.icuong.com/html/gallery)



### *Moldova (continued)*

As we were preparing to leave about 3 hours later, my translator and I overheard one of their directors asking the Embassy representative if another such visit could be arranged. And it appears I will be returning for a follow-up visit this fall.

Artistically, everywhere we went, I was struck by the high quality of the work, by both students and professionals. It seems a desperate economic situation does not limit the desire to create, or the quality of fine art. Just its marketability.



## Art Supplies for Moldova

*If you would like to help provide (only new or barely-used) art materials—oils, water colors, acrylics or pastels and related supplies--or assist them in other ways, please contact me through the PSWC*

*website (newsletter editor address.) I am in contact with Moldovan artists by email and am able to send limited numbers of things through the state department pouch.*

## 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](mailto: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 received an Honorable Mention for her pastel painting "Twilight Wash" in the 13th annual **Pastel 100 Competition**. The painting will appear in the April 2012 issue of Pastel Journal.

**SANDRA BURSHELL** is exhibiting her works in an 6-artist pastel invitational, "**Pastel Power**" held at the Scottsdale Exhibition Gallery, Scottsdale, AZ. The Opening Reception was held February 2; the show lasts through the end of February

**CHRISTINE DEBROSKY** had acquired the points to attain **IAPS Master Circle** at the 2011 IAPS convention. She will be inducted at the next convention, in 2013. This past summer, she had her pastel work featured in the French magazine **Pratique des Artes**, in an article on gardens and nature. A brand new poster, published by **Winn Devon**, represents one of her Tuscan pastels. The original was 11 x 14", and was enlarged to a 24 x 36" image. Her painting "Snow Slide", won a placed sponsor award in the Pastel Society of New Mexico's 2011 International juried exhibition.

**TERRI FORD'S** painting Country Calm is on exhibit at the Triton Museum's **Statewide Painting Competition & Exhibition** Dec. 10 - Feb. 12. Her painting "Barn in Morning Light" ap-

pears in the recently released gorgeous coffee table book, **Art Journey America** from North Light Books. She is one of 6 artists in an all-pastel exhibit at **The Scottsdale Exhibition Gallery** in February, on Main St., Scottsdale Arizona.

**RUSSELL FRANK** has won a first place in the Wine and Grapes category of the **Delicato Winery 24th Annual Fine Art Show**. The entered pastel painting, "First Light Zinfandel" was accomplished using Unison pastels on velour paper. The show runs from January 15 – February 4. This is the second year in a row Russell has won a first place at this event.



*Fruits of Summer, L. Fricker,*

**LISA FRICKER** recently completed a 4 x 6 foot commission for Silver Cross Hospital in Illinois, which opens in February. This fall she participated in the **Oil Painters of America** Western exhibit held at Lee Youngman Galleries in Calistoga, as well as the American Impressionist Society show. This year's exhibition was held at **Mountainsong Galleries** in Carmel-by-the-Sea, CA. Lisa's painting "Listen" sold, and she was invited to join the gallery in November.

**SEPTEMBER MCGEE** was accepted into several national shows during 2011: the Catherine Lorillard Wolfe 115th Annual Juried Exhibition, NY; Connecticut Pastel Society Signature

Member Juried Exhibition; Connecticut Pastel Society 18th Annual National Exhibition; Degas Pastel Society Membership Exhibition, LA; Pastels Chicago Third Biennial National; the Richeson 75 Figure / Portrait Exhibition; Pastel Society of New Mexico 20th Annual; and the Louisiana Art & Artists Guild, 42nd River Road Show.

**SAM LIBERMAN** was featured in an article in the current issue of The Pastel Journal, December, 2011. The article is entitled, 'Letting Color Lead' and includes two of his colorful pastel landscapes. <http://www.artistsnetwork.com/medium/pastel/fearless-color> Sam has a distinct style relying on free color to interpret realistic subjects. He works in pastels and oils, painting landscapes, figures, flowers, and other subjects. A full assortment of his pastels and oils including figures, still life, and plein air painting as well as landscapes is on display at the website at [samlibermanart.com](http://samlibermanart.com)

**MARGOT SCHULZKE** was invited by the **U. S. State Department** to visit the former Soviet Republic of Moldova in late September 2011, where she represented the U. S. Embassy, reaching out to the Moldovan arts community. She was also invited by the Embassy to exhibit her works there in a solo exhibition, featuring a series she completed in the early 1990s, immediately following her visit to that country in January 1992, a month after the breakup of the



(continued on page 5)

Soviet Union. The State Department has purchased fifteen full-scale giclee' prints of her works, now exhibited in permanent collections in Moldova. ...The exhibition was given full-page coverage in the most popular women's magazine in Moldova, *Aquarelle*, p. 124 in what appears to be its December issue (Margot does not read Russian.) ... During her stay, Margot met with over 450 art professionals and students at universities in various locations, including Transnistria, an area still under communist control. Reception was enthusiastic. The embassy has submitted papers to arrange for her to return this fall.

**JUDITH G. SMITH** is featured in the winter issue of *American Style Magazine*. Judith has been an artist literally from the age of two. She began her professional career in Montreal, Quebec as the medical artist for *McGill University*, faculty of Medicine, with her studio in the *Royal Victoria Hospital*. After moving to the west coast she spent many years as a print maker, experimented with neon sculpture, worked in pastel for more than 15 years, and

more recently in the encaustic medium. Last spring her pastel work was selected for one of four permanent installations in the new Olympia City Hall and in November she was asked to produce an alla prima pastel painting of a gala fund-raising dinner and auction featuring NYC chef Mario Batali, at St. Martin's University in Olympia. Several of her encaustic paintings are currently on exhibition at Childhood's End Gallery in Olympia. More of her work may be seen at her *website www.nightwingstudio.com* and in her studio/gallery by appointment.

**LAVONE STERLING** 2012 opened with Visalia 's Visual Chronicle Juried Exhibition, resulting in her painting "Sunday Morning" being purchased for the permanent collection of the Visalia Visual Chronicles, City of Visalia and touring for the year. Then beginning January 24 through Feb. 25th, 2012, the North Valley Art League 28th Annual Juried National Show in Redding, CA opened. Her painting "My Blue Eyed Indian" was accepted into that show and is currently on display.



"My Blue Eyed Indian", Lavone Sterling

## 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@lisafriicker.com](mailto:lisa@lisafriicker.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](mailto:newsletter@pswc.ws) To be published, the words "workshop calendar" should be on the subject line. Thank you.

## Website News - [pswc.ws](http://pswc.ws) Linda Roemisch • website chair

Over the next couple of weeks our website will be going through some changes. We will simplify our home page, create new and exciting pages and give the site a new fresh look. For those members who have signed up and paid for their own web gallery look for those to be spotlighted in the **Membership Gallery page**. The **Articles/FAQ page** is where we will provide our members with resource materials and answers to some of your frequently asked questions. The merchandise items will be removed from the home page and highlighted in the **Exhibits and Events page**. Our launch date is scheduled sometime late spring so please keep checking the website for more updates.

Many thanks to our web designer Diane Blakley.

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](mailto:membership@pswc.ws).

*FYI- Our book and CD sales related to the Pastels USA Exhibition help to support PSWC's scholarship fund.*

## PSWC Scholarships

For many years, PSWC has presented one scholarship to young artists. This year and last, the Pastel Society of the West Coast increased the awards, presenting two \$500 scholarships to high school graduates going on to major or minor in fine art in college. 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 we are grateful to be able to continue supporting young artists. Students attending accredited or recognized fine arts schools will receive a total of \$1,000 a year from PSWC coffers. The winner of \$1000 in 2011 was Sasha Shotzko-Harris, who is now attending Cal Arts in Valencia, CA. For 2012 we allocated \$2000 for scholarships, a \$1000 scholarship and a \$500 - \$1000 second scholarship.

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

## Welcome to New Members

Lynda Conley,	Spring, TX
Kathleen Davids	Sonora, CA
Roy Gould	Glendora, CA
Bonnie Griffith	Walla Walla, WA
Jimmie Grann	El Dorado Hills, CA
Renetta Hayes	Jamestown, CA
Randye Jensen	Ashland, OR
Aihui Lai	Santa Rosa, CA
Teresa LeClerc,	Mojave, CA
Sandy Lindblad	Grass Valley, CA
Stephanie Long	Fallon, NV
Maralyn Miller	Los Gatos, CA
Manabu Morikawa	San Francisco, CA
Lorrie Munson	Bridgeville, CA
Cecilia Nutley	Los Gatos, CA
Dan Rieke	San Bruno, CA
Judith Ryan	Granite Bay, CA
Maris Sherwood	Fontana, CA

*PSWC membership continues to grow over the years as new members join. We have a total of 368 members of which 100 are Signature, 28 Distinguished and 6 are Pastel Laureate.*

**IMPORTANT MEMBERSHIP NEWS;  
PLEASE READ CAREFULLY, THANKS.  
Please remember 2012 Dues were due Jan.  
1, 2012. Along with your new  
membership 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](http://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**

## 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.

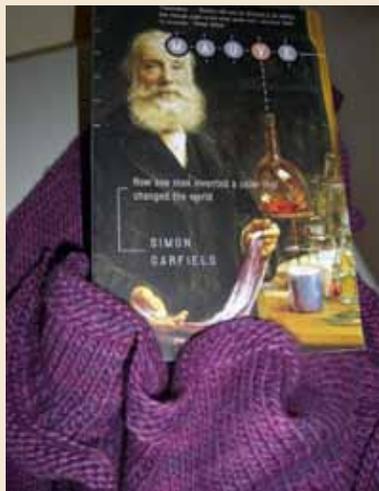
PSWC and PSWC-DP are signatures that matter. To win Distinguished Pastellist standing, artists must win three awards in Pastels USA in no more than a five-year period. We believe PSWC has the most rigorous standard for upper-level distinction in any major pastel society; once attained, you probably will 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.

## Book Review

### *Mauve: How One Man Invented a Color That Changed the World*

by Simon Garfield



*Jann Perez, Feral Way, Washington, drew our attention to this book. Looks like a good one!  
It's available in paperback on Amazon.com:*

*8 pages of color illustrations*

*“Garfield’s engaging story of William Perkin’s accidental discovery is an informative mix of science, history, and biography.”*

–Boston Herald

In 1856 eighteen-year-old English chemist William Perkin accidentally discovered a way to mass-produce color. In a “witty, erudite, and entertaining” (Esquire) style, Simon Garfield explains how the experimental mishap that produced an odd shade of purple revolutionized fashion, as well as industrial applications of chemistry research. Occasionally honored in certain colleges and chemistry clubs, Perkin until now has been a forgotten man.

*“By bringing Perkin into the open and documenting his life and work, Garfield has done a service to history.”*—Chicago Tribune  
*“[A]n inviting cocktail of Perkin biography, account of the dye industry and where it led, and social and cultural history up to the present.”*—American Scientist  
*“Garfield leaps gracefully back and forth in time, as comfortable in the Victorian past as he is in the brave new world of petrochemicals and biochemistry.”*—Kirkus Reviews  
starred review. *“The delight of this book is seeing parallels to present-day trends.”*—New York Times Book Review

"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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**FEBRUARY 27, 2012.** *The Professional Artist Annual Portrait Cover Contest* features an open-ended interpretation of the term "portraiture." No fee to enter. <http://orders.professionalartistmag.com/covercontest2012/>

**FEBRUARY 27, 2012.** Online, The Richeson School of Art & Gallery. Pastels 2012 <http://www.richeson75.com/emailentry.html>

**MARCH 1, 2012.** *Northwest Pastel Society 26th Annual International Open Exhibition* May 5 - June 16 The American Art Company, Tacoma, WA, 2012. \$1,200 Best of Show Juror: Elizabeth Mowry <http://www.nwps.org/2012%20Int'l%20Show/Pros/NPSIntlShow2012.pdf>

**MARCH 5, 2012.** *Emerald Spring National Juried Exhibition.* The Emerald Art Center. Springfield, OR. \$6,000 in awards. Juror: Dawn Emerson <http://www.emeraldartcenter.org/EmeraldSpring-Exhibition.html>

**MARCH 9, 2012.** *Gateway to Imagination: A National Juried Art Competition* Farmington Museum, Farmington NM. All media accepted. Artwork must have been completed after Jan 1, 2011. \$2,750 in cash prizes. [http://www.fmntn.org/city\\_government/parks\\_recreation\\_and\\_cultural\\_affairs/2977/art\\_show\\_online.html](http://www.fmntn.org/city_government/parks_recreation_and_cultural_affairs/2977/art_show_online.html)

**MARCH 16, 2012.** *The Pastel Society of the West Coast, Pastels USA.* Art Center, Morro Bay, CA. More than \$10,000 in awards; \$1500 Best of Show. Juror: Lorenzo Chavez. <http://www.pswc.ws/>

**MARCH 16, 2012.** 82nd Annual Statewide Exhibit, "Landscape Color and Light" The Santa Cruz Art League, Santa Cruz, CA \$2,000 in Awards. Juror: Nancy Boas. Open to California residents. <http://www.scal.org/>

**APRIL 2, 2012.** *The Artist's Magazine 29th Annual Art Competition.* Five subject categories. Winning work will be reproduced and finalists' names will be published in the December 2012 issue of The Artist's Magazine. \$25,000 in cash and prizes. [http://www.artistsnetwork.com/the-artists-magazine-annual-competition?et\\_mid=532613&rid=276471](http://www.artistsnetwork.com/the-artists-magazine-annual-competition?et_mid=532613&rid=276471)

**APRIL 16, 2012.** North Light Books. *Strokes of Genius.* Theme: Composition. Artwork can be in any dry medium, or wet medium applied in a linear fashion that would be traditionally considered drawing. Pastel, if used in a drawing-like manner is acceptable. Winning art will be reproduced in the fifth of the highly acclaimed Best of Drawing collection. [http://www.artistsnetwork.com/strokesofgenius?et\\_mid=532613&rid=276471](http://www.artistsnetwork.com/strokesofgenius?et_mid=532613&rid=276471)

**MAY 9, 2012.** *57th Juried Exhibition.* The Haggin Museum, Stockton, CA. Over \$5000 in cash awards. Juror: Craig Nelson. Open to all artists residing in the US. [http://www.hagginmuseum.org/exhibitions/stockton\\_art\\_league/prospectus2012.pdf](http://www.hagginmuseum.org/exhibitions/stockton_art_league/prospectus2012.pdf)

**JUNE 15, 2012.** The Pastel Society of Colorado: 8th Annual International Mile High Juried Exhibition. Madden Museum of Art, Denver CO. Awards totaling \$5000 in cash and merchandise as well as sponsor awards are offered. Juror: Elizabeth Mowry. <http://www.onlinejuriedshows.com/Default.aspx?OJSID=72>

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

## 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](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](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*

## 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.us](mailto:newsletter@pswc.us).

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



*Poplar in Primaries*, C. Debrosky

**CHRISTINE DEBROSKY**  
[www.christinedebrosky.com](http://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](http://www.alanflattmann.com). Or email, [art@alanflattmann.com](mailto:art@alanflattmann.com). Or call 985-845-4930.

**TERRI FORD** 2012 Workshops: 2012 Workshops: October 17, 18 & 19, Arizona Pastel Artists Association, Contact Ellen Harper. Terri also offers private instruction by appointment, [tford@terrifordart.com](mailto:tford@terrifordart.com) or [www.terrifordart.com](http://www.terrifordart.com).

**BOB GERBRACHT**, PSWC Pastel Laureate™. Workshops Pastels & Oils: Portrait & Figure.. Website: [bobgerbracht.com](http://bobgerbracht.com) Bob Gerbracht : call 510 741-8518 or [bgerbracht@sbcglobal.net](mailto: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](http://www.alberthandell.com); or email [alberthandell@msn.com](mailto: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](http://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](http://williamhosner.com) for the most current schedule, and workshop registration forms. 231-421-1933, or [workshop@williamhosner.com](mailto:workshop@williamhosner.com)

**COLLEEN HOWE**. View examples of her work and check her calendar at [www.colleenhowe.com](http://www.colleenhowe.com). Please contact Colleen with questions at 801-502-4588 or [ckhartist@aol.com](mailto:ckhartist@aol.com).



*"The Forests Edge"*, Richard McKinley

**RICHARD MCKINLEY**, PSA Hall of Fame. See [www.mckinleystudio.com](http://www.mckinleystudio.com) for 2012 workshops.

**CLARK MITCHELL** pastel workshops—[www.cgmitchell.com](http://www.cgmitchell.com) 707.793.9131.



*Casual Moment*, T. Moore

**TINA MOORE**, PSWC-DP. , Tina Moore Pastel Workshop, March 21-23 at the Firehouse Art Center, Pleasanton, CA. Contact the Pleasanton Art League c/o Linda Beach, [lsbeach@comcast.net](mailto:lsbeach@comcast.net)

**MAGGIE PRICE** See a complete listing of 2012 workshops on her web site. Contact her at 505-294-7752, email [pcstudios@cablone.net](mailto:pcstudios@cablone.net), or register on-line at [www.MaggiePriceArt.com](http://www.MaggiePriceArt.com).

**MARGOT SCHULZKE**, PSWC Pastel Laureate™: October 15-19, 2012; Nevada City, CA, 5 days, design workshop, all media and levels. Paint and learn in the charming Victorian-era foothill towns of Nevada City and adjoining Grass Valley, at the peak of fall color. Margot takes you from where you are now to the next step up, with lots of individual attention and critiques. Aided by exercises she has developed to help students internalize design concepts, students learn to make them both individual and intuitive. Contact Maria, 530/8870733 or email [mariartist.sylvester@gmail.com](mailto:mariartist.sylvester@gmail.com) or contact the artist, [designinart@gmail.com](mailto:designinart@gmail.com).

**Local classes:** Starts Newcastle Feb 15, through 8 weeks. A lively, interactive class setting.

**ANITA WOLFF** Classes, Fridays only by appointment; Camino, CA. [www.anitawolff.net](http://www.anitawolff.net); (530) 644-6814

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*Next Newsletter Deadline: May - 2012*



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**PSWC Newsletter**

SPRING 2012