

PSWC Newsletter

THE PASTEL SOCIETY OF THE WEST COAST

FALL 2012



Letter from the President

Hello PSWC Members,

Greetings to you all as summer is winding down. Your PSWC board is getting great events together for 2013. It is hard to believe that it will be here so soon.

Please mark your calendars so that you can be involved in our two big happenings of 2013. Pastels USA will be held next year in Ross, California at the Marin Society of Artists Gallery. For those of you who are not familiar with the area it is above San Francisco near San Anselmo and San Rafael. It is an outstanding venue, and we are excited to have our exhibit there. The show will run from June 9 to June 29, 2013. Information regarding the entry deadline, jurors, and awards judge will be sent to you on Constant Contact in the very near future.

Pastels in Light will be held July 16 to August 10 in Carmichael, California at the Sacramento Fine Arts Center. The gallery is very happy to have us back there with our wonderful pastel paintings. Remember this is the opportunity for non-signature members to have their work guaranteed to be in the exhibit. All you need to do is register the painting(s) you want in the show. Entries do not go through the jury process so are automatically accepted. Awards will definitely still be given because the entered paintings will be judged and awarded accordingly.

For both of these exhibits you will be able to pay your entry fees either by check or you may now use PayPal. We hope this will make part of the entry process easier for you.

I hope to see many of our new members when they enter these exhibits. Please note in the newsletter our many new members. Welcome to all of you.

Tina Moore

At top, "Misty Memories" by Richard McKinley, our new Pastel Laureate.

PSWC WEB SITE: WWW.PSWC.WS

Pastels USA 2012 CALENDAR

January 1	2013 Annual Dues are due
March 8	Mailing of 2013 Pastels USA Prospectus
April 12	Entry Deadline
April 26	Acceptance Letters Mailed
May 31	Shipping Deadline
June 2-3	Receiving at Gallery, 2-4 p.m. on Sunday and 10-noon on Monday
June 9 - 29	Pastels USA Exhibit Dates
	Reception & Awards Date To Be Determined
June 29	Exhibit Closes - Pick up art
July 16 - August 10	Pastels in Light Sacramento Fine Art Center 5330-B Gibbons Dr., Carmichael California

Where did the Beauty Go?

Those less than deeply involved with the fine arts may be unaware that beauty and critically-approved art have gone their separate ways for the better part of a century. Avant-gardists have viewed beauty with suspicion, or even utter hostility, as most of that persuasion still do.

Sculptor Theodore Prescott suggests that “perhaps [one] reason many 20th-century artists ignored beauty was because of her historic association with the Church [used in a generic sense here.] The Church’s long “tradition of theological reflection on beauty, which helped nurture the rich and complex development of our arts, was largely lost in the uncoupling of modern art from its antecedents.”

From the perspective of 2012, with that uncoupling a fête accompli three-quarters of a century past, we may find ourselves baffled that faith and virtue were ever closely linked with beauty. The poet George Keats states the then-generally perceived truth in Ode on a Grecian Urn, published in 1819. The concluding stanza reads:

O Attic shape! Fair attitude! with brede
Of marble men and maidens overwrought,
With forest branches and the trodden weed;
Thou, silent form, dost tease us out of thought
As doth eternity: Cold Pastoral!
When old age shall this generation waste,
Thou shalt remain, in midst of other woe
Than ours, a friend to man, to whom thou say’st,
“Beauty is truth, truth beauty,” - that is all
Ye know on earth, and all ye need to know.

Art critic Arthur Danto “locates the initial uncoupling of beauty and art in the 20th century with the Dada movement’s outrage at the atrocities of the Great War. That war, the first “modern” horror, sanctioned its brutality with the rhetoric of virtue, God, and civilization, and is one significant cause for the rupture between modernist sensibilities and artistic tradition.”

Until this time artistic tradition had limited subject matter. From the 1960’s forward, the arrival of Andy Warhol demonstrated that anything could be art, Brillo

boxes and all, hence works such as those of Marcel Duchamp, as seen below. That is, I hasten to add, not necessarily a bad thing;



Marcel Duchamp

Whatever the cause of the divorce, over the last fifteen to twenty years a reconciliation has been taking place. Beauty is no longer banished to outer darkness. Comments like those of Danto have begun to appear in exhibition catalogues: “Why,” he asks, “should anyone believe an artist who inveighs against the way the environment is treated, yet whose own work gives us ashes instead of beauty?”

“These artists [whom Prescott discusses in the essay from which I take his excerpts] have no ambitions toward a sunny Eden of perfection and innocence, but neither do their works bear any relationship to the disturbances favored by cutting edge nihilism. ... It strikes a chord in the heart even as it enlivens the senses, or stimulates the intellect.”

Does it matter? I believe it does. The capacity art has to tutor civilization, to elevate it or diminish it, often at a subliminal level, is more powerful than most of us realize.

Frederick Turner, Founder’s Professor of Arts and Humanities at University of Texas, Dallas, writes, “My students often know less about the great epics, the scriptures, and the great masters that are their heritage than they know of the ‘dissing’ they have got from their baby-boomer authorities. When I teach the classics, the Bible, the epics, the Renaissance, the English poets, they devour the texts as though they were starved.” It is not required that one views any of these as religion, **per se**, **to understand their foundational status in our**

civilization.

Turner points out, “Our pop and folk culture have been doing what a healthy low culture ought to be doing—representing and celebrating our ordinary lives to ourselves and others. Perhaps it is time that our high culture followed suit, representing and celebrating the extraordinary elements of what it is to be an American—those elements that are worthy components of a global human classicism.”

Wherever I've been privileged to travel, I find people read Shakespeare. In every language—not just English or French. The English poets are worth reading, just as Rembrandt is always worth pondering, whether in vogue or out. Beauty is profound; it is memorable, uplifting and expansive. It takes us out of ourselves.

Art is not just about aesthetics, about sophisticated composition, as art education has taught us for decade upon decade. Nor is it merely about the transgressive rejection of design and aesthetics. Restoration of beauty, in its enormously varied natures, lifts art to another level. And may take civilization along with it. #

-Margot Schulzke, © 2012

IDEAS FROM A DEMO:



Poppy Haze, Dug Waggoner, PSWC 2011

Dug Waggoner executed the above painting at a demonstration put on for PSWC at the Murer House in Folsom. Dug explained his technique - from preparation of the substrate to the application of his “under painting”, to the finish. Dug likes to use watercolor paper and he glues it

to GATORBOARD with *YES GLUE*. In regard to the gluing technique, Dug emphasized that the YES GLUE has to be the right combination of water to paste. Too watery and it won't adhere, too thick and it will cause an unwanted build-up of waves between the two layers. Dug's secret is to think of creamy pancake batter or melted ice cream.

“I have to confess that my trusting instincts had outwitted me” said Dug. *“When I had returned home from Folsom I had hung the demo painting up on my easel to relax. The next morning the watercolor paper had separated from the gatorboard. I could pull the watercolor paper off except for a small strip at the top right corner where I had earlier patched in with some thicker glue.”*

How to Fix it: “I lifted it off as much as I could and sprayed the underside of the watercolor paper and the gatorboard with clear water. While that was soaking-in I mixed up another batch of glue to a much thicker consistency. With a wide brush, another coat of glue went down between the two surfaces. Then, with a sheet of glassine on top of the art I pressed down firmly by hand to smooth out any air pockets. I hung it back on the easel and stapled the watercolor paper to the gatorboard with .25-inch staples. That did the trick and I continued to finish the painting.” The finished painting is shown in the left column.

Tina Moore also uses *YES GLUE*, however, she uses the glue straight out of the jar and does not add water. She uses a scrap piece of foam core to apply the glue and then scrape it so there is a thin coat. She then carefully centers the paper on the support, places a sheet of glass on top and then weights it down with several heavy books.

It seems every artist has a favorite support. It all relates to the feel of applying the pastel and the unique relationship the pigment holds with the surface. Some artists manufacture their own support while others have their favorite brand. Dakota Arts offers samples packages so the artist can try different supports and determine what works best for them. (Their on line store is located at: www.dakotapastels.com. We invite you to send in your stories or experience so it can be shared with others. After all, that is one of the major reasons PSWC exists.

Barbara Beaudreau. We are sad to report the passing earlier this year of Barbara Beaudreau, long-time PSWC signature member and an avid plein-air painter. She will be missed by all of us.

Pastels USA 2012

AT Morro Bay, CA – Jurors of Selection: Albert Handell, Margaret Evans, and Jane Hofstetter; Awards Judge, Lorenzo Chavez.

This was a huge success. Several works were sold, and our hosts, the Morro Bay Artists' Association, were delighted with the quality of the work exhibited.

453 images were viewed; of those 90 pieces accepted
9 new Signature Members; 3 New Distinguished Pastellists

2012 Pastels USA Awards

Congratulations to our award winners. And thank you to our generous donors!

PSWC Best of Show: David Will, PSWC-DP

Wakeham/Sutherland Award: Claire Schroeven Verbiest, PSWC-DP

Robert & Patricia Suggs Award: Kari Tirrell, PSWC-DP

University Art Award: Cuong Nguyen, PSWC-DP

Dakota Pastels Award: Christine Obers

Richard McKinley Award: Evalynne McDougall, PSWC

HK Holbein Inc Award: Yumiko Ichikawa

Margot Schulzke Scholarship: Jennifer Rowe

Great American Art Works Award: Joanne Burney

Canson Inc Award: Terri Ford, PSWC-DP

Clark Mitchell Award: Ann Sanders, PSWC

Terri Ford Award: Bob Gerbracht, PSWC-PL

Andrew & Marbo Barnard Award: Gerald Boyd, PSWC-DP

President's Award: Ruth Hussey: PSWC-DP

Kenneth Moore Memorial Award: Remley Martin

Manley A. & Hazel K. Harmon Memorial Award: - Diana DeSantis, PSWC

Atlantic Papers Award: Karen Budan, PSWC

Cali Color Award: Kathryn Hall, PSWC

Jack Richeson & Co. Award: Tina Moore, PSWC-DP

Thelma Davis Memorial Award: Clark G. Mitchell, PSWC-DP

Terry Ludwig Pastels Award: Marie Tippetts

Cheap Joe's Award: Rita Kirkman

Ampersand Award: Ellen Dreibelbis, PSWC-DP

Pastel Society of America Award: Bill Hosner, PSWC-DP

Wallis Award: Diane Fechenbach

Airfloat Systems Award: Jim Tyler, PSWC

Connecticut Pastel Society Award: Dug Waggoner, PSWC

Pastel Painters of Maine Award: Jessica Fine, PSWC

Pastel Society of New Mexico Award: Roni Marsh

Congratulations to our new signature members:

Kathleen Anderson, Patti Arbino, Karen Budan, Evalynne McDougall, Maria Molina, Linda Mutti, Ina E. Prosser, Kari Tirrell and Vianna Szabo.

And 2012 Distinguished Pastellist

Honorees: Ellen Dreibelbis, Kari Tirrell and David Will.

PSWC Member Exhibitions

PLACER ARTS, 808 Lincoln Way Auburn, CA
Judge, Dug Waggoner Through September 28th, 2012.

The *PSWC Member Exhibition* and *Pastels in Light* show are two different exhibitions. The *PSWC Member Exhibition* is a juried show of entries from any PSWC member. *Pastels in Light* is not juried for acceptance, and even though awards are made, for this reason is not considered by PSWC to be a competitive show. Eligible works are accepted until the venue is full. *Pastels in Light* is generally held in the alternate years (odd years).

2012 PSWC Membership Exhibition

Awards

Best of Show: Ruth Hussey, PSWC-DP

Member Awards

First: Jan Y. Miller

Second: Morgan Green

Third: Cynthia Riordan

Signature Awards

First: Tina Moore, PSWC-DP

Second: Margot Schulzke, PSWC-PL

Third: Gerald Boyd, PSWC-DP

Merit Awards

Janet Patterson, PSWC



(Continued on page 5)

Merit Awards continued:

Willo Balfrey, PSWC

Gary Huber

Jan Thomas

Bonnie Zahn Griffith

Scholarship...



Painting by Teagon McLarnan, our 2012 Scholarship recipient is to the left.

Teagon is from El Dorado Hills, CA and attended Oak Ridge High School. She was accepted to Lyme Academy College of Fine Arts located in Old Lyme, Connecticut.

The college curriculum centers on fine art and specifically focuses on representational and figurative work. McLarnan has centered her creative efforts with oil media. Lyme

Academy is reported to be one of the few institutions that even addresses the creative process of making your own oil paint.

2011 recipients were Sasha Schotzko-Harris of Galt, CA and John Velekovic from Stockton, CA. Sasha went to the California Institute of the Arts in Valencia while John is attending the University of CA, Irvine.

Our 2010 recipients were Alison Aycrigg of Winter Park, FL and Stephanie Lin from Taiwan but attended and graduated from Granite Bay H.S., Granite Bay, CA. Alison is majoring in art at the Univ. of Florida while Stephanie is attending Expression College of Digital Arts in Emeryville, CA.



"Selfportrait" by Alison Aycrigg

Scholarship program: Scholarship Program: For many years PSWC has presented one \$500 scholarship to promising young artists. But with increases in membership and with strong submissions to our exhibitions, the Board of Directors next increased the scholarship budget to two separate \$500 grants for high school graduates majoring in art at an accredited institution of higher learning. The award is for the initial year only. Since this doubling of the scholarship awards, your board has again increased the budget so that in 2012, a scholarship of \$1,500 was awarded. Sales of our Exhibition Books and CDs related to the Pastels USA Exhibition help to support our scholarship efforts.

Rosemary Boissonade is our scholarship director and is aptly assisted by Beverly Field (our *Pastel in Lights* show Chairperson).

PSWC Scholarship Applications are located on the web site.

More PSWC Membership Exhibition Paintings:



Continued from page 4

Painting at bottom of Page 4 is by Morgan Green.

"Shades of Gray" by Bonnie Zahn Griffith. (Immediately to the left.

"Mother and Child" by Cynthia Riordan, below.

The Newsletter is always looking for photos of work by our members so we can share them with others in our membership.

When submitting information to the newsletter for publication please consider sending a photo of your work.



Featured Artist: Richard McKinley



The Board of Directors is very pleased to announce the selection of Richard McKinley as the seventh recipient of the highest honor PSWC bestows - that of Pastel Laureate™. The honor is not presented every year. Honorees are selected on the basis of the nationally or internationally-recognized merit of their artwork, their contribution to the recognition of the medium of pastel as well as the continuing education of other artists in the medium, through teaching workshops, writing for arts publications, books published or other contributions of equal value. Winning ten or more awards in the Pastels USA International Open Exhibition is another qualifier. Richard McKinley qualifies for this award in every dimension. In addition, he has been a major and constant supporter of the society. He is also a member of the PSA Hall of Fame.

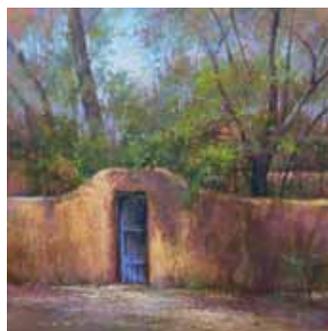
Following is an excerpt from his website bio: “Richard McKinley has been a professional working artist for 38 years and has over 35 years of teaching experience. In 2010 he participated in the American Masters Exhibition at the Salmagundi Club in NYC and was inducted into The Pastel Society of America’s Hall of Fame at the National Arts Club in NYC. His work is represented in several national galleries and is in the permanent collection of the Butler Institute of American Art Museum. He is a frequent contributing editor for the Pastel Journal Magazine. American Artist magazine profiled Richard in their January 2008 issue with an article titled: “The Dance Between Artists and their Paintings”, by M. Stephen Doherty.

“The July/August 2010 issue of Artist magazine features

an interview by Christine McHugh titled: “Shimmering Water, Quiet Light”. The Fall 2010 issue of Workshop Magazine featured an article by Linda S. Price titled: “Tackling Three Key Challenges of Plein Air Painting with Oil and Pastel”. The August 2011 issue of Southwest Art Magazine featured an interview of Richard by Mark Mussari titled: “Misty Memories”. His work has been included in several books including: “A Painters guide to Design and composition”; “Painting with Pastels”; “Pure Color, the best of Pastel”; “Art Journey America Landscapes”; “Sketchbook Confidential”; and the French book “les maitres du pastel”. A book that compiles years of his published Pastel-Pointers columns and blogs for the Pastel Journal Magazine titled: “Pastel Pointers, Top Secrets for Beautiful Pastel Paintings”, was released by North Light publications in November 2010 and was an instant bestseller.”

The list of professional affiliations is long. Artist Member Salmagundi Club of NYC

- Signature Pastel Society of America, 2010 Hall of Fame Inductee
- Distinguished Pastellist Pastel Society of the West Coast, 2012 Pastel Laureate
- Honorary Member Degas Pastel Society
- Signature Northwest Pastel Society
- Signature Master Pastelist Pastel Society of Oregon
- Associate member Oil Painters of America
- Contributing Editor Pastel Journal - F+W Media



Colors of Santa Fe (Top)

Another beautiful example of Richard’s work. The painting at the bottom is entitled *Hillside Jazz* - another beautiful example. One of these paintings is in pastel, the other in oil. It’s difficult to tell which is which (at this size). Both are excellent, and both are in the hands of collectors. Ideas on composition, design and the media (and a handy reference book) are available in Richard’s book, *Pastel Pointers*. North Light Books, Pub.



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 is having a one person show at the Marjorie Evans Gallery in Carmel. The show includes 35 new pastels and 5 oils and will be available for viewing until October 1st. This is the first time someone has shown from out of the Carmel area. It is a rare opportunity. She also had her painting Saffron Field accepted into the 2012 Pastel Society of America 40th Annual Exhibition in New York. Also, two paintings, Autumn Leisure and Valley Gold were accepted into the IAPS Juried Exhibition 2012 Brea Gallery Show.

GERALD BOYD, Chairman for Pastels USA 2012, has been busy not only producing his own paintings, but has been in demand for other art assignments as well. May and June brought him to Morro Bay three times to take care of his duties for the PSWC Annual Show, where he won the Andrew and Marbo Barnard Award for his painting “Renaissance Hospitality”. In July, Gerald was honored to do a portrait demonstration for the Sierra Pastel Society in El Dorado Hills, CA which was well received. In August he was awarded 2nd Place in Pastel at the Society of Western Artists 62nd Annual Show in Redwood City for his figure painting “Merav in a Half-Slip” and Third Place in the Sig-

nature Division of our own Membership Show in Auburn for “Tahiti Moonrise”. Despite surgery August, 2, just a couple weeks later he judged the Lodi Grape Festival. During the month of September, Jerry is exhibiting “Baseball in the 21st Century” which was accepted into the Pastel Society of America 40th Exhibition in NYC, and he traveled to Fresno, CA to judge the art show of their County Fair. The coming weeks will bring two more shows to judge and two more portrait demonstrations to give to art clubs in the San Francisco Bay Area. Planning is already underway for next year’s Pastels USA 2013 show, so the cycle of work for him begins anew.

SUZANNE BLANEY (former President and Newsletter Editor) is excited to announce that her new book “Adventure in Color - the Impressionism of Anita Wolff” won an Honorable at the 2012 San Francisco Book Festival, which receives entries from all over the world. A biography of Wolff’s life, plus B/W photos and 41 color plates of her work, the book also presents Wolff’s methods and philosophies developed over 60 years of teaching.

CHRISTINE DEBROSKY served as a juror for the 2012 IAPS national juried exhibition in Brea, CA. She has an article out in the June issue of Pastel Journal, entitled “Let it Shine”, about painting shadows and sunlight. This summer, she is one of 50 artists from across the US invited to participate in “Plein Air Richmond”, a first for the VA city. She has been invited to be a part of the 2013 Societe’ des Pastellistes de France international exhibition. This group, founded in 1855, had artists such as Edgar Degas and Mary Cassatt among its members. She has a brand new blog up, about all things pastel, sharing tips, techniques, and news in the pastel world...www.christinedebrosky.com/blog.

christinedebrosky.com/blog.

ELLEN DREIBELBIS attended the dedication of the new Alameda County behavioral health care facility, the Gail Steele Wellness and Recovery Center in Hayward, CA. Her painting “Mexican Girls Reading” was purchased by the Alameda County Art Commission and is hung appropriately, at the entrance of the Family Education and Resource Center. “Banjo Boy”, a painting of her musical step-grandson, George, has won the Ampersand Award in the Pastels USA Exhibition at the Art Center Morro Bay in CA. This accrued to earn her the designation of Distinguished Pastellist!

Her pastel “Rockridge” is on loan to the Noyes Museum from April to September of this year as part of the Pastel Society of America’s Signature Artist exhibition, “Enduring Brilliance: the Pastel Society of America at 40”.

TERRI FORD was very pleased to have her painting “Country Calm” appear on the cover of Pastel Journal. It received the Grand Prize in the Pastel 100 competition, showcased in the April issue.



Congratulations, Terri!!

She has a new collection of work on exhibit at Viewpoints Gallery in Los Altos during September, entitled “Landscapes...Here & There.”

LISA FRICKER has once again completed a portrait commission for the Astronaut

(continued on page 8)

Hall of Fame at Kennedy Space Center, FL. This year's three Shuttle astronauts were inducted in a ceremony in May. Lisa participated in Salon International 2012, a project of the Museum of Contemporary Masters, with two paintings from her Encounters series. She has been invited to the inaugural Tahoe festival of the arts currently being planned for this summer at Diamond Peak resort. Her "Self-Portrait in Winter Light" is part of the Pastel Society of America's 40th exhibit, "Enduring Brilliance". It runs through September at the National Arts Club in NYC.

GARY HUBER was thrilled to find that two of his paintings were accepted into the 20th Juried Exhibition - International Association of Pastel Societies' Brea show: "Early Snow, Lake Creek" and "Table for Four with View". He has been accepted and won awards in several juried shows this year, including the IAPS listed above, the Governor's Capitol Art Exhibition, two paintings (and Best Miniature) in the Western Spirit Art Show, and the Railway Art Show and sale, all in Cheyenne, WY; as well as exhibiting "View" in the Northeast National Pastel Exhibition, Old Forge, NY. Additionally awards are: First Place for "March Fields" in the Richeson 75 Pastels, online; Second Place for "Winter Glade" in the Pastel Society of Colorado's "Grand Illusions"; and a Juror's Award for "Sheltered Cove" in the Northwest Pastel Society's 26th Open in Tacoma, WA.

MARGOT SCHULZKE'S State Department-sponsored visit to the Republic of Moldova last September as an "art ambassador" was featured in this August issue of Pastel Journal, in Art Matters. Things are back on track after her double knee replacement surgery in late November last fall. Her painting of grandson Joshua took 2nd place in the Signature Member category of the Pastel Society of the West Coast Annual Member Exhibition, at ARTS in

Auburn, CA, through September 28th. Check her professional Facebook page at Margot Schulzke-Artist and Author, for news and views on the arts.

LA VONE STERLING has been awarded Best of Show in the Bold Expressions NCA's 57th Annual International Open Exhibition with her pastel painting of "Tippie". The Show runs from Oct 2-27. The reception will be held on October 27th from 1-3 at the Sacramento Fine Arts Center. Earlier in the year, she won 1st Place in Pastels at The Orange Blossom Festival Art Exhibit 2012 for her landscape painting



"March Fields" by Gary Huber

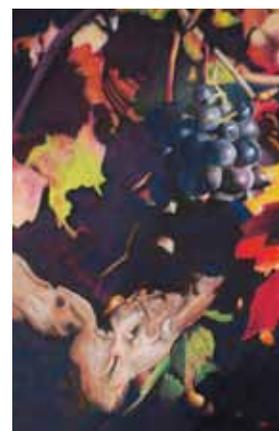
of the St. John's River, a favorite subject of the artist and one of nine paintings in a series. The show hung at the Lindsay Museum & Art Gallery in Lindsay, CA from April 14 through May 6th. In addition, she has recently won six First Place awards, one Second and two HM's in various shows in CA. She won a First Place and an HM in the pastel category in the Annual Swedish Festival Juried Art Show at the Kingsburg Art Center. In the Spring Art Exhibit of the Tulare Palette Club at the historical Tulare Museum, she won First in watercolor and Second in pastel. Most exciting is that she has earned her Signature membership in the Alliance of

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.studioartist.ning.com Jennifer Evenhus, PSA-MP, NPS-DP, PSWC, KA.



"Tippie" by LaVone Sterling

California Artists (ACA).



RUSSELL FRANK'S lovely painting should have appeared along with the news of his exhibit at The Blue Moon Gallery, June 15 - July 2, in the last newsletter. Mea Culpa. Your editor misses a few things here and there.

We like to blow your horn!! Send your news--email only--to the Member News editor, Lisa Fricker. *Only email submissions* sent to lisa@lisafricker.com will be published.

Items should be in *third person* (he/she, not I), *paragraph format* as a news item - using standard 12 point type; no attachments or pdfs, etc. *maximum 100 words*. Items sent by regular mail will not be included; we are all volunteers. No postcards or flyers please. Jan. 1, 2013 is the deadline for next issue.

Welcome to New Members

Jacob Aguiar	Forestville, CA
Michelle Angelo	Monterey, CA
Becky Bane	Riverside, CA
Christy Carleton	Fairfield, CA
Gayle Cooper	Sebastopol, CA
Connie Derouchey	Riverside, CA
Carrie Givens	Goleta CA
Suzanne Leslie	Menlo Park, CA
Randie LeVan	Geneva, IL
Karen Levi	Murrieta, CA
Brent Logan	Reno, NV
Jaime Mayer	Seattle, WA
Eveline Miller	St. Helena Island, SC
Vicki Mitchell	Woodside, CA
Pam Moretti	Felton, CA
Carol Patterson	Sonoma, CA
Samuel Pearson	Los Gatos, CA
Dianna Ponting	Abbotsford, BC Canada
Lorraine Potocki	Palm Harbor, FL
Lynn Simon	Camarillo, CA
Rebekah Sisk	Pacific Grove, CA
Kahne Smith	Montgomery, TX
Terri Taber	Santa Barbara, CA
Carol Talley	Santa Barbara, CA
Mateusz Wisniewski	Phoenix, AZ

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 2013 Dues are due by Jan. 1, 2013. Along with your new membership card comes a new password for the 2013 year so you can enter 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
 wlbalfrey@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 PayPal account to use PayPal. PayPal honors all credit cards. Follow instructions on the Membership Page.

\$30.00 for Membership
 \$40.00 for Signature/DP Members

Explanation of PSWC 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 Open Expositions 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 and Canada.

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.

Letters to PSWC

I would like to thank those involved with the Pastel Society of the West Coast Membership show. Your recognition and acceptance is treasured. It is an inspiration to be among such accomplished artists.

Warmly, Jan Y. Miller



Bernard Treanton's "Wire and Kyle"

Notes from Richard McKinley: PSWC held a reception to honor Richard's selection as a Pastel Laureate. Richard had a lot of great information to share with the attendee's but perhaps the most interesting was a discussion on the art of framing your finished work. There is some controversy regarding a method which Richard is now using. (A side note: according to a pastel painting friend of mine from France it is a method subscribed to by classic French painters.) Instead of framing the finished work between the substrate using archival matts or spacers to set the work off of the glass, the idea is to lay the work on an archival matt which has been placed on top of a mylar sheet of the same size, and then place the glass directly on the work (Richard uses museum glass). Richard then uses a plastic tape to seal the work in a sandwich of glass on the top and an archival support matt on the bottom. The mylar sheet acts as a thin sheet to protect the mat and insure the protection of the work. The entire sandwich is then placed in a frame and finished off. Because the glass is set directly on the work and held in place by the tape and the archival substrate, the pastel pigment is held in place. The glass, mylar and tape provide an envelop which completely protects the work from moisture, movement of the pigment and mold. We will try and provide a more complete article soon.

"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.

Due date for entries listed first, if applicable and if provided.

Exhibition Opportunities: Contact ErikaPerloff@ErikaPerloff.com to list your society's upcoming exhibits.

November 15, 2012 Collectors Choice - Sylvia White Gallery. Exhibition: January 2- February 9, 2013 2013 Ventura, CA

For this exhibition, Sylvia White has invited 15 of the gallery's best collectors to review the artist submissions and select their favorite work. Each collector may select one or more pieces by artists that are not currently represented in their private collection. Selected artists will participate in 2013 Collector's Choice January 2-February 9, at Sylvia White Gallery. Collectors' names will be kept anonymous until the opening reception. This is an exceptional opportunity to get your work in front of real art collectors. For Prospectus: <http://www.artadvice.com/blog/2010-national-juried-exhibition/>

November 10, 2012. Yosemite Renaissance. Exhibition: Feb 22-May 5, 2013. Yosemite National Park, CA. Yosemite Renaissance is a famous annual exhibition intended to encourage diverse artistic interpretations of Yosemite. Open to artists worldwide. Both representational/ non-representational submissions are accepted. Original artwork may be in any medium. At least \$4,000 in cash awards will be distributed at the discretion of the judges. (Purchase awards may be given as well.)

For Prospectus: <http://yosemiterenaissance.org/yr28prospectus.html>
December 21, 2012. Northeast National Pastel Exhibition. Exhibition: May 4 - June 29, 2013. Old Forge, NY. The Northeast National Pastel Exhibition has

succeeded in educating and thrilling exhibit goers with works from some of the nation's foremost pastel artists. Juror of Selection: Sally Strand PSA 2013 Juror of Awards: Diane Forsberg.

For prospectus: http://www.viewarts.org/northeast_national_pastel_exhibition.cfm

April 12, 2013- Pastels USA 27th Annual International Open Exhibit
June 9 to June 29, 2013
Marin Society of Artists Gallery, 30 Sir Francis Drake Blvd., Ross, CA

Entry deadline not known at this time: PSWC Pastels in Light combined with Invitational Signature/DP Exhibit; July 16 to August 10; Sacramento Fine Arts Center, 5330-B Gibbons Drive, Carmichael, CA

Due date for entries listed first, if applicable, and if supplied.

You may also want to check out <http://www.artcalendar.com/home.asp> for other exhibit opportunities.

Edited by Erika Perloff, ErikaPerloff@ErikaPerloff.com

From Betsy Kellum, PSA, PSWC-DP:

"I want you to know how much I appreciate that PSWC is maintaining reasonable membership fees while providing its members with high quality opportunities and shows. I only wish I was on the West Coast so I could participate more often. I'm only one of 3 Virginia members, and proud of it. You guys keep up the good work..... I'm honored to have PSWC-DP status, and have included that distinction on all my documentation, and also as my name title when in publications." Thank you, Betsy. She speaks for many of our faithful members.

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

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.

CHRISTINE DEBROSKY, PSWC-DP. www.christinedebrosky.com



"Poplar in Primaries", C. DeBrosky

REIF ERICKSEN, PSWC-DP. Check his artblog <http://reifartblog.bloggers.com> for class listings.

TERRI FORD, PSWC-DP. Check web site for 2012-113 Workshops. 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, PSWC. 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, PSWC-DP. Visit williamhosner.com for the most current schedule, and workshop registration forms. 231-421-1933, or workshop@williamhosner.com



"The Forests Edge", Richard McKinley

RICHARD MCKINLEY, PSA Hall of Fame. PSWC Pastel Laureate™. See www.mckinleystudio.com for 2012-13 workshops.

CLARK MITCHELL, PSWC-DP. Pastel workshops—www.cgmitchell.com 707.793.9131.



"Casual Moment", T. Moore

TINA MOORE, PSWC-DP. , Tina Moore Pastel Workshops, check for latest dates at tina@tinamoore.com.

MAGGIE PRICE, President of IPAS. (Int'l Assoc. of Pastel Societies.) See a complete listing of 2012-13 workshops on her web site. Contact her at 505-294-7752, email pcstudios@cablone.net, or register on-line at www.MaggiePriceArt.com.

MARGOT SCHULZKE, PSWC Pastel Laureate™: Auburn classes: www.margotschulzke.com or for details, contact designinart@gmail.com. Local classes: At The Sheds, Newcastle, CA Current session runs September 13-Nov. 1, Wednesdays 9-1. Next 8 wk session starts January 2013. A lively, interactive class setting.

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

Go to France and Paint with Sally.

Sign up for a Sally Strand Workshop July 25-31, 2013. Lot Valley, France Domaine du Haut Baran. Contact: William or Rosalie Haas. (513)533-0511 in states or call 011 33 565 246324 in France. Email: hautbaranfrance@gmail.com

PRESIDENT; EXHIBITION CHAIR: Tina Moore, President@pswc.ws; info@pswc.ws 209-931-2529

VICE PRESIDENT, PASTELS USA CHAIR: Gerald Boyd, jerry@geraldboyd.com, 209-745-6535

RECORDING SECRETARY: Russell Frank, russell.frank@frontiernet.net 916-684-7047

TREASURER: David Kalbach, kalbachd@comcast.net , 916/988-5551

NEWSLETTER EDITOR: Margot Schulzke, newsletter@pswc.ws 530-878-7510

EXHIBIT COMMITTEE: Bev Field bevfield@sbcglobal.net, 916-655-3255

James Johnson, jrjpmj@sbcglobal.net, 916-488-2660

PUBLICATIONS DESIGNER: Maria Sylvester, mariartist.sylvester@gmail.com, 530-887-0733

CHIEF ASSISTANT DESIGN MODIFIER: David Kalbach, kalbachd@comcast.net, 916-988-5551

MEMBERSHIP CHAIR: Willo Balfrey,, membership@pswc.ws or wbalfrey@cot.net , 530-938-2342
2934 Nighthawk Lane • Weed, CA 96094

WAYS AND MEANS: Linda Roemisch, waysandmeans@pswc.ws

PUBLIC RELATIONS: Ruth Hussey, rlhussey@sbcglobal.net,

MEMBER AT LARGE: Jim Tanovitz, Art Ellis Inc, 2508 J St. Sacramento, Ca. 916-448-1875

WEB DIRECTOR: Diane F. Blakley, diane.blakley@sbcglobal.net

SCHOLARSHIPS: Rosemary Boissonade, scholarship@pswc.ws, 916-771-4415

Next Newsletter Deadline: January 1, 2013



THE PASTEL SOCIETY OF THE WEST COAST
P.O. BOX 4518 • STOCKTON, CA. 95204.