

PSWC Newsletter

THE PASTEL SOCIETY OF THE WEST COAST

WINTER 2013

Pastels USA 2013

CALENDAR

- January 1 2013 Annual Dues are due
- March 8 Mailing of 2013 Pastels USA Prospectus
- April 12 Entry Deadline, *Pastels USA 27th Annual Int'l Open Exhibit @ Marin Society of Artists Gallery, 30 Sr. Francis Drake Blvd. Ross, CA. Sally Strand, Juror. Prospectus now available at www.pswc.ws*
- April 26 Acceptance Letters Mailed: - 5 weeks to Shipping Deadline
- 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
- June 16 Reception & Awards from 2 p.m. to 4 p.m.
- June 29 Exhibit Closes - Pick up art
- July 16 - August 10 Pastels in Light
Sacramento Fine Art Center
5330-B Gibbons Dr., Carmichael
CA. Cuong Nguyen, Juror.

Letter from the President

Hello PSWC Members,

Happy New Year to all of our wonderful members. Remember that you have only until April 12 to submit entries for the 27th Pastels USA. The prospectus is now available on the PSWC website, and Jerry Boyd is anxiously awaiting your entries. I'm very much looking forward to seeing a large amount of entries and to seeing another great exhibit, which will be in Marin County this year.

Also remember that Pastels in Light will be following close behind Pastels USA. It will be July 16 to August 10 in Sacramento. Bev Field is looking for a lot of entries here as well. You have no excuse not to enter as your work is guaranteed to be in the show. This is such a great opportunity for non signature members.

So that you will be well informed about what PSWC is doing, please check your e-mail often and look for the e-blasts that Willo Balfrey is doing. This is a great supplement to our Newsletter.

I would like to welcome Linda Curtis to our board as our new Secretary. Russell Frank, our former Secretary, is now our Vice President. Also Jan Thomas from the Bay Area has agreed to help me with the Exhibits and Awards position. Her help is most welcome.

Those of you who plan to go to the IAPS convention in June please come and introduce yourselves to me. I would love to have the opportunity to meet you while I am there.

Tina Moore, PSWC President

LET'S GET ANALYTICAL!

At least some of the time.

And: On the Amazing Norman Rockwell

Artists tend to “feel” more than analyze. But on occasion, there are huge benefits in pushing ourselves into an analytical state. When I visit museums or exhibitions, I want to learn whatever I can from paintings that impress me. The first step is almost involuntary—not analytical. I’m drawn willy-nilly across the room sometimes, to visit a painting out of sequence. If my mind is in gear, I don’t just enjoy it. I ask why it got me. The answer in many instances would be that particular work has carrying power. What catches my eye first is usually powerful contrast in values—the patterns of light and shadow. They’ve been unified into strong, interesting shapes.

Check it out the next time you go to a gallery or thumb through an art book. What draws you to have a closer look? Where do you stop? Value contrasts? Or something else? Maybe it is pure, punchy color that is the magnet. Or dramatic line.

I stand back and evaluate each as a whole: the big picture, pardon the pun, and silently discuss with myself what is working here. I often take a note pad to write down what strikes me.

Now if strong value contrasts and lively color were all that is required, we’d all be carrying off the *Best in Show* all the time. Here are a number of other key elements that are commonly found in the best work. Sometimes the winning edge is found in work that holds your attention once you get there; richness and subtlety may be the message. Whatever it is, look for it; learn to identify it, and (drum roll here!) having discovered them, incorporate these facets in your own work.

This “laundry list” is not all-inclusive. I don’t go into any detail here about fine drawing, including perspective, or about technique. But in evaluating a particular painting, these obviously need to be considered.

- 1) You’re looking for a strong value pattern: connected light and shadow shapes unify and give power to the painting. Some 80% of dark values should be connected to each other. Are they?
- 2) Are color changes within a shadow or light area adjusted so that the area remains unified? Or do shifts in value within these shapes weaken them?
- 3) Look for a *compositional scheme*, such as an “S” curve composition, a Golden Mean, Converging Lines, Horizontal Bar, a Steelyard or Balance Scale, a Tunnel, an H, L, T, J, etc. The more often you identify these in exhibitions, the stronger your understanding of them will be. Some paintings will have elements of two or more.

4) Can you identify or sense a *mood*? It may be melancholic, the darkening twilight sort of thing, or the warm and dramatic last light before the sun sets. Or this may be a clear, bright morning, full of promise; a sense of impending doom or drama, as in a Turner storm at sea; the sun-kissed bliss of the French countryside, as in a Monet; an urbane and witty Matisse, or sunflowers with angst, as only Van Gogh could paint them. The possibilities are endless—but the feeling created should be clear and unmistakable.

5) Is there a *dominant focal point* or center of interest? This where you should see the sharpest value contrast, clearest focus, most detail, brightest color, and only (if any) use of intense white.

6) What about *balance*? Is it symmetrical, asymmetrical, or out of balance altogether? What has this artist done to create a balance?

7) Are *temperatures balanced*? A painting that is overwhelmingly warm in tone still draws the eye, but one that is predominantly cold may repel it.

8) Does the painting look *fresh*, or *overworked*? I want to feel that the painting is still alive, that it “breathes.” It’s *Al dente*! Or has the artist labored too long?

9) *Interesting intervals*. This commonly refers to intervals in spacing between similar objects, or intervals in value or scale. These must be irregular, not repetitious.

10) Study the *lost and found edges*: a sure sign of professionalism versus amateurism. They can be lost, found, soft, hard, bridged, etc. Edges, like intervals, must be varied.

11) Is there a *place for the eye to rest*? The eye needs a place to go in a painting where it is quiet, though still interesting.

12) Are *colors, textures and shapes repeated*? Are these elements used to lead the eye through the work, to create rhythms and harmony?

13) Has the artist *simplified* or eliminated excessive detail? A real pro knows what to leave out. Are there elements this painting may get along better without?

14) In traditional painting, you need a *foreground, middle ground, background*; what do you see here? Even in a still life, there is usually a narrow “foreground” area. And a landscape without distance is like a room without a window. Space sells.

15) *Kitsch avoidance*. The best work avoids subject matter that is over-cute, or excessively harsh and pseudo-sophisticated. Kitsch has a tendency to “talk down” to the viewer; the artist’s opinion of his

market is not high. Don't pander.

16) Does it leave something to the imagination? Art that leaves *something unsaid*, allowing the viewer to probe is more powerful than work that lays it all out.

17) Are there *clean segments of color*? Enough *contrast in color intensity* for variety? Some subtle tones, shades and tints to enrich? Or is all the color equally intense and competing too much for dominance?#

On another front: my design-in-art students at Newcastle joined me this past Wednesday at the Crocker Museum in Sacramento for a couple of hours at the Norman Rockwell Exhibition currently displayed. What a treat we had in store.

We all know, at least those of us of a certain age, the stupendous achievement of Rockwell as America's historically most important 20th century illustrator. He was unequaled. Somewhere close to 400 magazine covers between Saturday Evening Post and Look Magazine. Every one exquisitely drawn, characterized and designed. Sadly, few among his critics were equipped to see, or willing to credit, his flawless design quality.

Too few know today of his great prowess as a fine artist. His 7 or 8' tall portrait of Abraham Lincoln is mind-bending; without a word, it describes the great man's character and expresses his purpose in presidency. His Coal Miner is another window into a man's soul. To be able to express character in a subject with such sensitivity says volumes about the artist's character as well.

Rockwell once commented that people would approach him to say, "I know nothing about art, but I love your work. I wish sometime in my life someone would say to me, 'I know something about art, and I love your work.'" Well, maybe I qualify. I love his work. A few years ago, I did an article for The Pastel Journal comparing—not contrasting—Rockwell to Rembrandt. I did not know at the time that Rembrandt was one of Rockwell's conscious models, but the connection is clearly evident in Rockwell's fine oil paintings. The comparison does not fail.

Rockwell is not only capable of seeing into the characters of his subjects and portraying them with stunning clarity, he is also a master of composition and design. As we walked through the show, the subject of my commentary was not the content of his work as much as the composition. Rockwell's work also reveals mastery of technique. His handling of the paint texture, especially on fabrics, was impressive. And his style is consistent. It has "Rockwell" written all over the canvas. ... If you are blessed with an opportunity to see this exhibit elsewhere, I strongly recommend it.

Here's hoping this will help you self-critique more successfully! ... And helps to spread a greater appreciation for one of America's finest artists. -- Margot Schulzke

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The PSWC Web Site

A hot report on our web site by Linda Roemisch and Diane Blakley.

We are catching the eye of many artists: The requests for the Pastels USA (2012) prospectus was 16,375 WOW! On September 12th the average request for articles by Margot Schulzke and Richard McKinley were over 500 in just that one day!

Another fun fact is our website has had 221,368 visitors year to date and one half of those were request for images to view. So have you thought about putting your personal gallery on our Membership Gallery page? If this interests you please log onto:

<http://pswc.ws/html/galleries.html> and click on How to apply for an Artist Gallery Web Page.

Thanks go to our Web Master Diane Blakley who is doing a wonderful job keeping us up and running.

More you will want to know about the website:

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.

Scholarship program: Scholarship Program: For many years, PSWC has presented one scholarship to young artists. The Pastel Society of the West Coast awards two \$500 scholarships to high school graduates who are 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, art students attending accredited or recognized fine arts schools receive a total of \$1,000 a year from PSWC coffers. We are grateful to be able to provide this amount to deserving students. Rosemary Boissonade is our scholarship coordinator. *Continued on Page 8, column 3.*

Pastels USA 2013

Do not miss the submission deadline April 12th.

Pastels USA 2013 Prospectus is now out! You can download the prospectus direct from the web site (www.pswc.ws) or you can receive it by mail. Send your request with a self addressed, stamped envelope to:

Gerald Boyd, Pastels USA Chair
686 Cedar Flats Avenue
Galt, CA 95632

Pastels USA 27th Annual Int'l Open Exhibition to be held at

Marin Society of Artists Gallery
30 Sir Francis Drake Blvd., Ross, CA

We are delighted to announce *Sally Strand* as our juror of awards for Pastels USA 2013, with Jurors of Selection *Kathleen Dunphy, Phil Bates, and David Will.*

PSWC is pleased to continue its policy of inviting judges who, in addition to having national recognition and top level resumes, are working artists whose eyes are finely tuned by long, direct experience in their chosen media.

Exhibition dates: June 9 to June 29, 2013

Entry deadline is April 12, 2013 !

Pastel Society of the West Coast
Semi-Annual Membership Exhibition:

Pastels in Light

July 16 to August 10

Sacramento Fine Arts Center Two Galleries
5330-B Gibbons Drive
Carmichael CA

Note: Signature Members and Distinguished Pastellist are not eligible for Pastel in Lights entry submissions.

PSWC is very pleased to announce the Juror for **Pastels in Light** is *Cuong Nguyen*, IAPS Master

An Explanation of PSWC Member Exhibitions

The *PSWC Member Exhibition* and *Pastels in Light* show are two different exhibitions. *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). The *PSWC Member Exhibition* is a juried show of entries for which any PSWC member is eligible to enter and eligible to receive award recognition.

Scholarship...

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.

Meet your PSWC Directors:

Tina Moore , President

Tina says that as a realistic artist she has always sought to capture the warmth and vibrancy of life. Most importantly she loves playing with color, and because of that pastels are by far her favorite media of choice.

She retired from teaching blind children to devote more time to painting mostly her favorite subject matter, portraits of people and animals.

Tina enjoys teaching workshops in pastels and pastel portraiture, offering demonstrations, and judging shows. She is a Signature Member of the Pastel Society of America, the Sierra Pastel Society, Women Artists of the West, and a Distinguished Pastellist with the Pastel Society of the West Coast. Tina is presently serving as President and Exhibits and Awards Chair of the Pastel Society of the West Coast.



Return Trip - Tina Moore

Frank Russell, Vice President

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. Since 1990, Russell has been a member of Sacramento Pottery Group and Elk Grove Artists. In 2009 he joined and became Secretary of the Pastel Society of the West Coast.

Northern California and Africa provide an abundant resource of material for his pastel drawings of landscape, wildlife and

waterfowl. The paintings are done in soft pastel: Unison, Terry Ludwig and others. Nearly all of his work is done on valour paper and a few on Rstix panel or Wallis paper. It takes approximately one hour per square inch to produce the realism that he looks for in his work.



Linda Curtis, Secretary (Acting)

Taking watercolor lessons from her customer at an auto dealer service department launched Linda into her art career. As a woman who likes lots of texture, she began applying watercolor with a palette knife soon to discover the richness of oils and the buttery qualities of pastels. Linda takes workshops from well-known artists whose work she admires. Living in the Rogue Valley, she is also fortunate to have Richard McKinley as a friend and mentor.

From a City girl in Providence, RI, to an outdoor adventurer in Shady Cove, OR, the diverse landscape provides ample opportunity and inspiration. Whitewater rafting and traveling with her husband and dogs in their RV fuels her inspiration. She translates her discoveries on canvas or paper through the use of design, color and brushwork. Don't tell anyone, but every once in awhile, she does sneak in an abstract or two!

You can often find her painting on the banks of a river, the edge of a marsh or in the middle of a field. "Being out in nature allows me to study the nuances of the quality of the light and the color shifts needed to convey my interpretation of the scene".



*View from the Trail
Linda Curtis*

Continued on Page 12

Featured Artist: Linda Dragonette

Many of you already know Georgia artist Linda Dragonette. But if you don't, you'll want to. Linda paints with 5% of her normal vision. 95% is lost. Despite that, the results are award winners.

Here is her story in her own words: "I wanted to share these photos with all of you. The wonderful people at Coca-Cola saw the article about me in the Atlanta Journal, continuing to paint despite having lost over 95% of my vision. They approached Watson Gallery to give me a solo exhibition of my paintings at the Coca-Cola building.



"The show had about 25 paintings and pictures of me everywhere. The show was located where they have the 207 flags from all the countries they serve. They invited Mike and I, Carey and Rebekha Watson to the most beautiful breakfast I have ever had in their VIP room. The same room Nelson Mandela and Warren Buffett were served. I was given an Honorarium also. What a Day! Linda (I can't believe they took so much time with me.)"

All of us have discouraging moments, and sometimes those moments grow into lifetimes. But we can overcome whatever it is, if remarkable people like Linda can continue to do what she does with five percent of her vision. There is nothing to apologize for in the results she gets. It is highly credible work.

Linda reports, "I discovered pastels



when a friend and fellow artist invited me to a pastel demonstration that Carole Katchen was giving in Atlanta. At the time I was having vision problems and I was looking for a medium that was easier on the eyes than my current medium, which was pen (quill) and ink stipplings. I just absolutely fell in love



with pastels. It would be hard to match their vibancy in any other medium. Pastels made me see color in a whole new light and it sure was easier on the eyes. I have tried to take what I learn from pastels and incorporate it with oil painting. Sometimes I get lucky."

Linda Dragonette is a Member of Excellence, Signature Member of the Southeastern Pastel Society, and the Pastel Society of North Florida. She is also a Juried Member of Oil Painters of America. She recently became a member of the Pastel Society of the West Coast.



Linda with her work at the Coca Cola Company Exhibition

She is an award winning artist that has been in numerous Regional, National, and International Exhibitions.

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@lisafriker.com, will be published.

Gerald Boyd, along with about eight other members of PSWC, are taking part in an invitational pastel exhibit at the Kings Art Center located at 605 N. Douty Street in Hanford, CA. Gerald will contribute ten paintings and the exhibit will run between February 2, though March 24, 2013.

Gerald will be doing a pastel seascape demonstration for the A.R.T. Inc. meeting at the Adobe Art Center in Castro Valley, CA on Saturday, February 23 at 1 pm., and March 8, 2013 he is honored to be judging a show for the Pleasanton Art League, Foothill Rd. in Pleasanton, California. As Chairman of Pastels USA, he is currently beginning to receive and record entries to our own upcoming Pastels USA International Exhibition to be held June 9 through 29. (Deadline for entry is April 12.)

Linda Dragonette was invited by executives at Coca-Cola to have a solo exhibition of her paintings at their headquarters in Atlanta. They approached her through Watson Gallery after an article appeared in the Atlanta Journal about Linda, who is continuing to paint despite having lost over 95% of her vision. She was presented an Honorarium, and there were approximately 25 paintings, plus photos of her painting process. (See Featured Artist in this Newsletter is-

sue.)

Terri Ford received the Kent Art Assoc. Award at PSA's Enduring Brilliance Exhibit for her painting entitled "Country Calm", which ea



Last Light at Carmel - Terri Ford

Terri Ford received her Master Pastelist title from PSA. Her painting was also selected to go on exhibit at The Butler Institute of American Art, Dec. 23 - March 2. She was recently the first person to be honored with Eminent Pastelist status from the International Association of Pastel Societies (IAPS).

David Kalbach will be exhibiting at Gallery at 48 Natoma in Folsom, CA. The show title is AVIATION "Wild Blue Yonder: The Art of Aviation" in the main gallery. The Reception is Friday, March 15, and the show runs through May 9, 2013. It features Northern California artists: pastel and watercolors by David Kalbach, acrylics by Larry Lapadura of Concord, oils by Carl Jones of San Jose and sculpture by George Popa, from Yreka.



Dancing Foam -- Suzi Marquess Long Suzi

Marquess Long won 2nd place in the Mendocino Art Center Member Show running through February. Her painting Showing Her Age is of the old barns at Spring Ranch just south of the village of Mendocino. Over & Under is the title of a 2-artist show featuring Suzi Long's pastel paintings of waves and the underwater objects of watercolorist Debra Lennox, at the Stanford Inn and Raven Restaurant in Mendocino. This show will run the month of March, 2013. One of Suzi's wave paintings is here, Dancing Foam, 9x12:



Feed Me - David Kalbach

Continued on P.8

Barbara Noonan's latest series of pastel paintings, "Distillations", is featured in the Pastel Journal, February 2013. This eight page article describes her approach to revealing "more" with fewer strokes of pastel. "I am trying to find peace and simplicity in my busy life so this is one way to create some restful work". A Signature Member of the the PSWC and Northwest Pastel Society, Barbara has a studio in Seattle's Pioneer Square where she teaches and receives visitors the First Thursday Art Walk of every month. Upcoming in February: First Thursday on the 7th, as well as an Artist's Reception Feb 8 from 5:30-8:30. And on Feb 10, 2-3pm she will host an Art Talk and Demonstration. All events take place at 312 S. Washington Street, in the Tashiro Kaplan Building.



On The Brink - Barbara Noonan

Margot Schulzke is one of several artists invited to headline a plein air paint out in Mendocino, CA, Sept 9-14 2013. Others invited include *Gil Dellinger, Clark Mitchell, Juan Pena, Dale Laitinen, Camille Przewodek and Dennis Ziemienski*. She has been notified she will be listed again in Who's Who in America, for 2014, the seventh edition of the publication in which her bio has appeared. She has been listed in every edition of Who's Who in American Art



Sentinel - Margot Schulzke



Apples in Mesh - Joyce Schoettgen

Joyce Schoettgen received an Award of Excellence in the Sierra Pastel Society's 9th Pastels On High International Exhibition for her painting, "Apples in Mesh". In October, at The Mother Lode Art Association's 60th Exhibition in Sonora, Ca., Joyce received an Honorable Mention for her pastel painting, "Untied Apples".

The PSWC Web Site continued:

Have you posted your works on our Member Gallery Website? Please logon 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 Due renewal or just joining and also for 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.

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.

Welcome to New Members

Svetlana Ballot	Plover, WE
Laura Black	Yorba Linda, CA
Christine Bowman	Escondido, CA
Robert Bray	Inglewood, CA
Patricia Connolly	Fairfax, CA
John Cummings	Newberg, OR
Kathy Detrano	New Port Rickey, FL
Patti Gildersleeve	Berkeley, CA
Sarah Griffith	Fresno, CA
Sue Kramer	Stockton, CA
Karen Kurtovich	Rohnert Park, CA
Svitlana Savinykh	Sutton Bay, MI
Helen Scheel	Saratoga, CA
Kathleen Shy	Reno, NV
Richie Wilkinson	Riverside, 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 were due 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. If you have forgotten to get it in, here's a friendly nudge.

PLEASE SEND DUES PAYMENTS TO:

PSWC Membership
7251 Baldwin Dam Rd.
Folsom, CA 95630

SEND MEMBERSHIP INQUIRIES TO:

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

Make checks payable to PSWC or pay at our website online. Log on to www.pswc.ws and pay via PayPal; you do not need a 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.

Mary Gruver and Doris Stirm

We regret to announce the passing of long-time PSWC members Doris Stirm of Burlingame, CA, and Mary Gruver, PSWC, PSA, of Placerville, CA. Both of these fine artists were very active in the earlier days of this society.

Mary was one of three PSA signature members (along with Bob Gerbracht and Patricia Suggs) who judged the works of our first board members to award (or not) the first PSWC signatures. Mary passed away in New Jersey September 22, 2012, at 88.

Doris was a graduate of Stanford and past president of the Society of Western Artists in San Francisco passed away in Burlingame on May 28, 2012, at 92. A number of her works were exhibited in Pastels USA, as well as our Membership shows.

We will miss both of these loved and respected members of PSWC.

Letters to PSWC

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.

"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 Erika Perloff@ErikaPerloff.com to list your society's upcoming exhibits.

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

June 26 - Peninsula Art League. Juried Open Art Exhibition. Over \$3,300 in CASH awards plus sponsored awards. Hosted by Harbor History Museum in Gig Harbor, WA. Joe Garcia, Juror. Show held August 30 - October 6, 2013. Info on line at <http://www.onlinejuriedshows.com> or call Sheila Anderson at (253)549-2896.

July 15 - Pastel Society of Colorado 9th Annual International Mile High Exhibition. Sept. 6-28, 2013. Juror Lorenzo Chavez, \$5,000 plus in awards. Grand Junction, CO. Prospectus, pastelsocietyofcolorado.org or SASE to Penny Creasy, 2177 Meadows Ct, Grand Junction, CO 81507.

August 1 - Chicago Pastel Painters Fourth Biennial Nat'l. Juried Exhibition. Nov 1, 2013-January 1, 2014, Art Center Highland Park, Ill. \$1500 Best of Show, approx.. \$6,000 in awards. Juror of Selection Richard McKinley; Juror of Awards Sandra Burshell. Dry pastels only. Prospectus www.chicago-pastelpainters.org.

pastelpainters.org. Sandra Burshell will conduct a 3-day workshop in conjunction with the exhibition. Info, tatijana.jacenkiv@psa.com.

August 7- Connecticut Pastel Society 20th Annual Nat'l. Exhibition. Slater Museum, Norwich, Connecticut, Oct. 9-Nov. 16, 2013. Dry pastels only. Online Submissions. Over \$10,000 in awards. Prospectus, www.ctpastelsociety.com

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

Edited by Erika Perloff, 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
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 THANK YOU we owe to our volunteers!

...to Janie Hutchison who puts together the great writing for our Featured Artist Posts in the e-mail Blasts.

...to Willo Balfrey and Linda Curtis who work together in publishing the e-Mail Blast and they also work with Janie.

...to Diane Blakley who is our web designer and key web site updater. She keeps the site up to date, classy, and informative.

...to Linda Roemisch who is the coordinator for the entire effort.

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://reifsartblog.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@cableone.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



Meet Your PSWC Directors Continued:

David Kalbach, Treasurer

David Kalbach has worked in watercolor, acrylic and oils. Always exploring art, he was introduced to pastel in 2007 attending a Margot Schulzke workshop. He holds a degree in art from the University of California, Santa Barbara, with graduate studies in art at California State University, Los Angeles. David also attended the Art Center College of Design in Southern California and holds a California Life Time Secondary Teaching Credential in Art. Besides the PSWC, David is a juried member of the American Society of Aviation Artists along with other regional art societies.

Kalbach also has a MBA in Finance from the University of Southern California.



Cameron Park Lake - David Kalbach

Gerald Boyd, Pastels USA Chair

Gerald Boyd is a representational artist who works in a variety of media including oil, watercolor and pastel. Born in Columbiana Ohio in 1942, his family migrated to the west coast at the end of WWII. As a schoolboy in Medford, Oregon, he won a statewide scholastic art contest with a pencil drawing of his grandfather. This recognition would spark his interest in pursuing art as a career. "Among my first artistic heroes were the early illustrators such as Norman Rockwell and N.C. Wyeth. Later, I came to admire such artists as John Singer Sargent, Joaquin Sorolla, and Anders Zorn. What these artists had in common was an amazing facility with composition and the human figure." After graduating high school (now in southern California) Gerald secured a job as an apprentice pictorial artist with an outdoor advertising company in Los Angeles. He served a five year apprenticeship and studied during that

time at night with a prominent west coast art teacher. Two years after becoming a journeyman, Gerald, his wife, and young children took a break and moved to the Santa Cruz area of northern California to attend Bethany Bible College for a year. During that year (1969), in addition to his studies he was able to paint on a regular basis and supplement his income by selling his works in a local gift shop. After resuming his career in 1970, he and his wife purchased a home in Fremont, CA and remained there for the next 30 years while they raised their family. Having painted an estimated 1,500 billboards during a 42 year career, he was among the last of several generations of artists who made their living painting giant outdoor advertisements until technology rendered that craft virtually extinct. Gerald got involved in the local art club and served two terms as the President of the Fremont Art Association. Nearing 40, he began entering art shows in earnest and soon began producing consistent award winners with a high ratio of awards to shows entered ever since. With this success, opportunities opened for him to give painting demonstrations to other art clubs, do a little teaching, and eventually to establish a reputation as a knowledgeable judge for many juried shows.

As his working career wound down, Gerald and his wife Sandra moved to the little town of Galt in the Central Valley of California where he built a nice backyard studio, worked a couple more years, and then retired. Following retirement, he found his way onto the Board of the Pastel Society of the West Coast where he took over responsibilities as Chairman (and shipping agent) for their annual national exhibit called "Pastels USA". He is a Signature Member of the Pastel Society of America, the Society of Western Artists, and has earned the "Distinguished Pastellist" designation from the Pastel Society of the West Coast. His paintings are in private collections throughout the United States. *The Stories He Could Tell - Gerald Boyd*



Linda Roemisch, Ways & Means Chair

Linda Roemisch is a self taught contemporary representational plein air and studio artist who works primarily in oil, pastel and watercolor pouring. Don't be surprised to see Linda and her easel set up in the middle of a field or on near a stream or creek chasing the ever moving light. Her outdoor studies and paintings are her inspiration for her studio paintings as Linda does not want to rely solely on the use of photographs to capture her subject. Linda is drawn to painting landscapes specially water scenes. She sums up her passion with this quote:

"A true artist renders the Landscape as a living thing on canvas" Robert Henri

Linda is currently serves on board of the Pastel Society of the West Coast as the Ways and Means Chairperson and website liaison. She is a member of the California Art Club, Nevada County Plein Air Painters, The Meadow Group Plein Air Painters and Pioneer Arts.

She has taught classes in watercolor pouring and continues to give plein air demonstrations in pastel and oil.

Her work can be seen at the following galleries:

Art Works Gallery -Grass Valley Ca

Spring Plein Air events at the Markleeville Gallery, Markleeville Ca.

Woods - Lake - Linda Roemisch



Willo Balfrey, Membership Chair

Willo has worked in pastels for a number of years and is currently teaching. She is a Signature Member of the Pastel Society of America; Signature of PSWC, Sierra Pastel Society and Northwest Pastel Society. She recently had a one person show at the Marjorie Evans Gallery in Carmel.

Her work is represented in Art & Soul Gallery in Ashland, Oregon and The Gallery in Mt. Shasta, Mt. Shasta, CA. Her work was shown in the Pastel Journal, March 2012 issue in the "Top 100 Show" (from 3,500 entries) and was given an Honorable Mention. She was featured in the February 2011 issue of the Pastel Journal featuring Pastel Landscapes Coast to Coast. She also has been included in the International Artists publication, "100 Ways to paint Seascapes, Rivers & Lakes, Volume 1" as well having paintings accepted into the International Association of Pastel Artists shows and website show.

During the summer months she will be found working "en plein air" when the weather allows and bringing those field sketches back to the studio for interpretation and future paintings. New locations create inspiration and appreciation of what surrounds her in her own area in Siskiyou County.

Willo's Turquoise Reflections - Willo Balfrey



Meet Your PSWC Directors cont.:

Margot Schulzke, Editor

Margot Schulzke's name and her work are well known coast to coast. A member of the PSWC Hall of Fame as a Pastel Laureate™ since 2006, she is the fourth artist to be so honored. She is a signature member of Pastel Society of America as well as the Degas Pastel Society. Margot is a Distinguished Pastelist member of the Pastel Society of the West Coast since 1988, and an elected member of the American Artists Professional League.

A longtime columnist for *The Pastel Journal*, she is widely regarded as an authority on the subject of composition and design. Her book, *A Painter's Guide to Design and Composition* (Northlight) was released to rave reviews in 2006. She was the subject of a feature article written by Christine Proskow in *The Pastel Journal* December 2008. In September 2011, Margot was honored by the US Embassy in Chisinau, Moldova, in fall 2011, with a solo exhibition of her works, which toured various venues in that country.

Her works have been exhibited in competitions and museums across North America, including nine straight years in the Pastel Society of America National Open at the National Arts Club in New York. She has served as a juror for many exhibitions, including *The Pastel Journal* Pastels 100 (2004); *Pastels USA 2008*, Haggin Museum, Stockton, CA; the Northwest Pastel Society National Open Exhibition, Gig Harbor, WA, 2008; the Emerald Art Center National Open Exhibition, April 2009; the 3rd Annual Northeast Natl. Pastel Exhibition, Old Forge, NY 2007; Sierra Pastel Society International Pastels on High Exhibition, 2002; the 56th Annual Haggin Museum Natl. Juried Exhibition, Stockton, CA, 2010, and *Bold Expressions 2011* at the Sacramento Fine Arts Center.

Her book *A Painter's Guide to Design and Composition*, North Light Books, 2006 was released to rave reviews in 2006. She has been featured in a number of other books, including *Pure Color*, *the Best of Pastel* (North Light), *Best of Pastel, Landscape Inspirations*, (both Rockport Publishers) and *Pastel Interpretations* (North Light). A six-page feature article on her work was published in *The Pastel Journal* in December 2008. She is listed in *Who's Who in America*, 2008, 2009, 2010, 2012, and in every edition of *Who's Who in the American Art* since 1993.

She has had feature articles in *The Pastel Journal* as a juror of *Pastel 100 Competition* (3,000 entries), April, 2004; *Guide to the Arts Magazine*, summer 2001; *California Seasons Magazine*, cover and feature article, Spring 1998; *Artist's Magazine*, two articles, 1992. She has written lit-

erally dozens of articles published in *The Pastel Journal* (where she has been a contributing editor) in *The Artist's Viewpoint*, read by artists coast to coast. She has taught painting and design workshops nationally and in Mexico. Her work can be seen at the Shed Studio and Gallery in Newcastle, California, where she teaches cycles of weekly classes through much of the year.



Margot Schulzke, Educator and Editor



Maria Sylvester, Publications Designer

Maria Sylvester, PSWC, publications coordinator for PSWC, has her BS degree in Advertising Design and has spent the last 31 years in the field of Graphic Design and Fine Art. Her specialty area is in print design and production.

She has won local and regional AAF (American Advertising Federation) Addy Awards for her logos, letterhead and ad design. She was chosen to design the official Wyoming State Centennial Logo.

With clients from California to Florida, Maria is a professional, because Maria is.

Maria also is an award winning fine artist, known for her lush flowers and landscape paintings done in pastel, oil and watercolor. She is a past president and signature member of PSWC.

Her work has been featured in the national publication *The Pastel Journal*, including a feature article about floral artists. In 2005, Maria won second place in the Still Life/Floral Category of *The Pastel 100*, a national competition sponsored by *The Pastel Journal*. The floral and still-life category alone had over 800 entries. The *Pastel 100* edition of *The Pastel Journal* (April 2006) includes Maria's painting and article.

Maria recently returned to school and has earned her K-8 Multiple Subject and Single Subject Art teaching credential. She believes that learning about art makes a huge difference in every one of her students' lives and finds it highly rewarding to pass on the enthusiasm she feels.

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Next Newsletter Deadline: June 1, 2013



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

PSWC Newsletter

WINTER 2013