

PSWC NEWSLETTER

calendar

- Feb 27--Apr 6, 2014 • 2014 Membership Show**
The Blue Line Art Gallery - 405 Vernon St.
Roseville, CA.
- February 14, 2014 • Shipped work** to Membership Show, at Blueline Gallery, see prospectus.
- February 23, 2014 • Hand delivered Work,**
11 – 2 pm, Blueline Gallery, 405 Vernon,
Roseville, CA. Parking next door.
- February 27, 2014 • Membership Show** opens,
Gallery hours 11 am to 3 pm, Tues - Sat.
- March 15, 2014 • Blueline Arts Reception:**
Third Saturday Art Walk from 6 to 9PM
- April 6, 2014 • PSWC Reception & Awards**
Presentation: 12:00 to 2:00
- April 6, 2014 • Exhibit closes.** Pickup Paintings
AFTER awards, at 2:00PM
- August 1, 2014 • Entry deadline Pastels USA,**
Morro Bay, CA; Judge Clark Mitchell
- August 13, 2014 • Notices of acceptance,**
Pastels USA
- September 27, 2014 • Hand delivery,**
Morro Bay, CA
- September 19, 2014 • Deadline for Shipped Work,**
Pastels USA
- September 28, 2014 • Awards Judging,** Morro Bay
- October 2 -November 9, 2014 • Pastels USA**
Morro Bay, Morro Bay, 2014

Letter from the President

Hello PSWC Members,

Happy New Year to all of you! I hope the new year will bring you inspiration to create even more wonderful paintings. And of course I hope you will share some of them with PSWC by entering Pastels USA 2014. Please note that our international open exhibit will be held much later this year. The deadline is Friday, August 1. So you see you have plenty of time to finish or start some paintings to enter.

Just in case you do not already know this, Pastels USA will be held in Morro Bay, CA. We absolutely love working with the staff at the Art Center Morro Bay. Clark Mitchell is looking forward to judging the paintings for awards.

While you are getting ready for Pastels USA please try to find some time to view the accepted paintings in our Membership Show. The show will be open from February 27 to April 6. We would especially like to see you at Blue Line Arts on March 15 for the gallery reception, or at the award reception on April 6. We received over 300 entries for the show from very talented artists. We are very excited to be using Blue Line Arts in Roseville as our venue. You are sure to enjoy the gallery and the paintings during your visit. I look forward to seeing you there.

Tina Moore



Gallery Hours:

Tuesday thru
Saturday
11 am to 3 pm.

membership show 2014

February 27--April 6, 2014
The Blue Line Art Gallery
405 Vernon St. - Roseville, CA
Juror: Kim Lordier, PSWC-DP

PSWC Reception & Awards Presentation

April 6, 2014 from 12:00 to 2:00

Blueline Arts Reception:

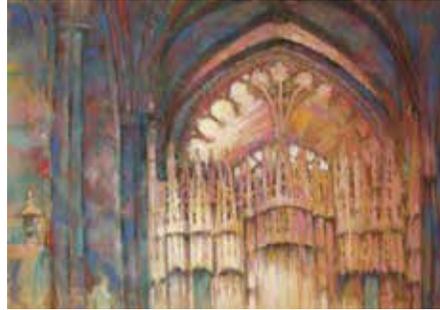
March 15, 2014

Third Saturday Art Walk from 6 to 9PM



From time to time, all of us have experiences that make us wonder about ourselves and our capacities. If you live with some problems, you have plenty of company. In fact, you are normal.

I have a beautiful granddaughter who is a serious dyslexic. She did not learn to read until she was past eleven. A year ago, right on time she graduated from a major university. She got there with high scores on her SAT, on her own without special allowances. She had learned to compensate for her dyslexia so well that the testing center at her undergrad university would give her no special consideration in taking exams. She will end up doing very well, because to balance the dyslexia, which is still a factor in her existence, she has an abundance of common sense and self confidence. She is determined. Because of that, her strengths will overcome her weaknesses. She is now working toward a master's in her field at another major university.



The Rood Screen
Margot Schulzke

probably the best way to deal with them. They do their worst damage when they hover just beyond our range of focus. Here are steps that might help:

First identify your strengths. What is in your favor? What do you do well? How many others cope without the strengths you have? *Write them down.* If you have done that in the past, maybe it is time to make a new list. The list may have expanded.

You can:

1) Think of a solution to that particular problem now, with the help of brain-storming or a trusted teacher. Go back to the list of strengths to see what help that may offer or ideas it might generate. Example: dealing with unseen perspective problems. Short term solution: get a critique from other artists who do it well. Long term: master perspective—and yes—you can.

2) If a solution does not occur, find a way to get around that problem. What strengths that you have might compensate for weaknesses you are aware of? When our children were young, and my painting in solitude might have been dangerous to both them and the house, I painted with them, either at the table with them, or at an easel next to it. A big table was spread with watercolors, paper, brushes, etc. Obviously not a lot of concentration went into my painting in those days, but I was painting and my kids were getting a

One student with whom I went to college was blind. Not partially but totally blind. Yet his hearing was incredible.

Compensating for problems: One student with whom I went to college was blind. Not partially but totally blind. Yet his hearing was incredible. Approaching him between classes one day, in a throng of people, I intended to pass by without saying hello. Thinking he would not know my voice in the crowd, I feared I might embarrass him. So as we approached, I kept silent. But he said hello, addressing me by name. Incredulous, I said, “Lynn, how did you know I was here?” He replied, “Because *I know your footstep.*” He knew my footstep in a crowd of footsteps! His ear was as trained to discriminate sound as the finest artist’s eye is to see nuances of color and form. He had compensated remarkably for his handicap.

Chances are you are neither dyslexic nor blind. But something else may be bugging you. Looking right in the eye at damaging thought patterns or serious challenges is

Write on a piece of paper just one thing you are, or have been, afraid of as a painter or artist. Don’t attempt more than that at a given time.

Some possibilities:

- *Looking or feeling dumb, or being exposed as less professional than others around you.*
- *Not understanding color*
- *Making a serious perspective or drawing mistake in a painting and not knowing it.*
- *Coming up short in terms of talent*
- *Not having support of your family or spouse*
- *Not having room to work*
- *Shortage of funds to buy materials*
- *Not having had the classes you think you need*
- *Finding it hard to get started*
- *Starting something you might not finish*
- *Being “too old.” Or too young... or too short ... or too anything*
- *Being responsible for a family member’s care*
- *Fear of being rejected, perhaps after being rejected from one or more competitions*

huge mental stimulus. One day our then-five-year-old was completing a work of art in kindergarten and her teacher asked her to tell her “about your painting.” She shrugged and replied breezily, “Oh, it’s just an abstract.” Kristen’s dendrites and neurons were multiplying--at the same time mine were.

3) Put that problem in perspective. Are you magnifying its importance? Some of our fears are justified, but most are not. For some simply amazing stories of people who have overcome what others have thought were impossible hurdles, get yourself a copy of *The Brain That Changed Itself*, by Norman Doidge, MD. Then - read it! We now know the brain is incredibly plastic—changeable, expandable, correctible. Older brains are slower to respond to stimulation, but they do, and with stunning results.

From our Editor (continued)

4) The Music Man was right: “*think Minuet in G.*” Make as intense mental pictures of yourself in the process as you are able. We know now that the brain processes imagined actions almost as keenly and clearly as the real thing, and that as you do that, neuron activity is generated and dendrites are stimulated. See Chapter Eight, *Imagination, How Thinking Makes It So*, in the book mentioned above. Page 196-214.

Write down the solution you have found. File it. Apply the focus and energy required. Then get that file out and write across that problem: solved (or) subverted. And move on. It is no longer a stumbling block, because you have either solved it or learned how to work around it.

Your strengths will overcome whatever is holding you back, if you let them. Give yourself credit. Play to your strengths, while you work on the weaknesses. If you need technique, work on technique. If you need drawing, practice drawing -- on a consistent, informed basis. The best book I know on drawing is Carl Purcell’s *Drawing with Your Artist’s Brain*. Making weak things strong takes determination and follow-through. Keep the goal before you - and don’t quit!

Claim your strengths for your own; build on them; increase their number. Cling to them for the strength they give you to rise. ©Margot Schulzke, all rights reserved



Isabelle
Margot Schulzke

It Starts With Thumbnails

How does the process of composition begin? My process for deciding what to do with a given subject usually starts by playing with an image in a computer photo program-cropping, shifting margins, zeroing in on what made me want to paint it. I may reduce value contrast to see into the shadow better, then punch up saturation and perhaps brilliance a bit. If it looks promising, the next step is to create thumbnails, perhaps only one or sometimes as many as six or eight, to determine value patterns and to free my mind from any sense of obligation to what’s pictured in the photo. If you have never done that many, you are in for an “aha” moment. It changes things.

A shadow mass that began near the left margin may migrate to center right. A line of trees from an entirely different image may grow across the top or bottom margin. If you wish to reverse positions or move the placement of elements or introduce cloud shadows, this is your chance. The question isn’t “What can be eliminated?” but “What must be retained?” This is also a good time to ask, “Are there deficiencies in the composition that I can improve?” These are the creative pathways that move a painting beyond what merely is to what can be. Thumbnails begin as simple divisions of light and shadow. Start small - perhaps

2x3 or 3x4 inches. I leave room around them on the page to allow them to grow in whatever direction they seem to require. The primary purpose of thumbnails is to assess value masses - connected, simplified areas of light and shadow. Leave details for later.

To force your hand compositionally, try fitting the subject or portions of it arbitrarily into a vertical, square or horizontal format. Or, expand the subject to a long horizontal rectangle. You may find your best is the second-or the last of several. Where does the subject work best? The linear patterns involved may give you a clue. A promising pattern gets further development; it may evolve into a fairly complex line and value study. Along side the sketch, make notes- “emphasize this,” “eliminate that,” “go hazy here,” “use this color combination” -to capture inspiration that comes during the drawing process. To retain the definition of the drawing once complete, it helps to use fixative on the sketch or to finish it in ink.

Have at it!

Margot Schulzke



Nevada City, CA • M. Schulzke

LaVonne Sterling

In this newsletter issue, we are pleased to feature LaVone Sterling, an award winning California artist working primarily in pastel. Her painting, "Chance Encounter" was recently juried into IAPS 23rd Online Exhibition and can be viewed at OnlineJuriedShows.com. Her painting, "Girl In A Silk Scarf" was recently juried into NVAL's 30th National Show, which exhibits at Carter House Art Gallery, Redding, CA through March 1st.

LaVone was recently asked the question: "Do you consider yourself a landscape artist or a portrait artist?" To which she replied: "I am an artist who paints both landscapes and portraits. I sometimes use a model, but mostly paint from reference photos. ... No matter the relationship to the model, I aspire to capture the "chi" or spark that is within every living person or thing, that illusive light that is in a child's eye or streaming through a cluster of leaves." Portraits are done in her studio, so she finds getting outside and painting the nearby river is a stimulating shift of her artistic senses. She notes, "The beauty of pastel is its versatility. It never ceases to surprise me and I am continuously learning something new."

LaVone is a Signature Member of the Pastel Society of America (PSA), Sierra Pastel Society (SPS) and the Alliance of California Artists (ACA). She is a member of the Pastel Society of the West Coast (PSWC). She has a Master's Degree in Art from CSUF and is a retired community college art instructor. LaVone picked up her first pastel stick only three years ago, in a workshop taught by Leslie Harrison. Since that time, she has studied under Tina Moore and Kim Lordier, and studied and mentored under Richard McKinley." A sampler of a few of LaVone's fine work are on the right.



LaVone Sterling



Chance Encounter
LaVone Sterling



Path Up the Hill
LaVone Sterling



Claire
LaVone Sterling



Green Valley
LaVone Sterling



Girl in Pink Hat
LaVone Sterling

Pastel Workshop with Gerald Boyd, PSWC-DP, PSA

A TWO DAY WORKSHOP

Saturday, March 22-23, 2014

from 10:00 AM- 4:00 PM
and Sunday 12:00 - 4:00 PM

9275 E. Stockton Blvd, Elk Grove, CA
Jessie Wright Suites Building

The fee is \$20.00 for both days, plus a ticketing fee of \$2.09 per ticket.

The next-to-free fee for attending only covers PSWC's costs. The workshop is limited to 15 individuals. Deadline for registering is March 8.

You may register a maximum of three individuals, but each person's information must be provided. This should enable more individuals to participate.

You must be a PSWC Member in good standing. This workshop is not available to Signature or Distinguished Pastellist Members.



Ileana at Three • Gerald Boyd



Pacific Flight • Gerald Boyd

Welcome to New Members

Dian Blomquist, San Francisco, CA
 Kris Buck, Santa Barbara, CA
 Joann Burgess, Sisters, OR
 Jim Chomchai, San Dimas, CA
 Mary Fassbinde, Petaluma, CA
 Connie George, Ontario, OR
 Amy Glover, Soquel, CA
 Melissa Harris, Santa Rosa, CA
 Carol Hodgson, Granite Bay, CA
 Colleen Johnson, San Rafael, CA
 Aikui Lai, Santa Rosa, CA
 Jaime Mayer, Issaquah, WA
 Susan McAllister, Lincoln, CA
 Nancy Misek, Bend, OR
 Catherine Mix, Sequim, WA
 Margie Murray, Encino, CA
 Judy Richardson, Medford, OR
 Deborah Shea, Redwood City, CA
 Paige Smith-Wyatt, Sparks, NV
 Diane Wittman-Punteri, Nevada City, CA

SEND MEMBERSHIP INQUIRIES TO:

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

Important Membership Information; Please read CAREFULLY! Thanks

2014 Dues were due Jan. 1, 2014. A reminder went out in November. If you forgot to get it in, here's a friendly reminder. Along with your new membership card comes a new password for 2014, so you can get into the members page and newsletter. If your email address has changed, please notify the Membership Chair at wbalfrey@cot.net

Please send dues payments to:
 PSWC Membership
 7251 Baldwin Dam Rd. Folsom, CA 95630

Make checks payable to PSWC or pay at our website online. Log on to www.pswc.ws and pay via PayPal; you do not need an account to use PayPal. Follow instructions on Membership Page.

\$30.00 for General Membership

\$40.00 for Signature/DP Membership

Maintaining Signature or DP status requires continued payment of dues no later than July 1 of each year.

Membership Status

Maintaining Signature or DP status requires continued payment of dues no later than July 1 of each year. Restoring member status requires starting over, not just paying back dues: Attaining Signature status requires acceptance in three Pastels USA Open Exhibitions, or alternatively, acceptance in two Pastels USA shows plus a place award in one PSWC (General) Membership Show.

PSWC is the largest pastel society outside New York. – Please keep telling your friends about PSWC. Although our members are concentrated primarily on the West Coast, our members hail from all over the United States and beyond.

PSWC and PSWC-DP are signatures that matter. To win Distinguished Pastelist 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 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 (see below!), 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.

More about the Website:

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 local 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: The Pastel Society of the West Coast has awarded scholarship assistance in the amount of up to \$1500. 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. You will find application forms on the website.

PSWC Members make the World Go 'Round!!

GERALD BOYD started off the new year on the right foot by having 4 pastel paintings accepted into an all media show at the Delicato Winery in Manteca, CA. beginning January 11, 2014 and running through February 1. The exhibit offered several subject categories in which to compete and so Gerald's four entries garnered him two First Place Awards, a Second Place, and a Third Place award in such diverse subject categories ranging from landscape, to animal painting, to portrait painting and a sort of catch-all category called "other." Jerry also has the fun and challenging opportunity, coming up, to teach a series of classes on introductory pastel painting to elementary school children at a Christian school in Lodi and he is in the planning stages for a workshop to be offered to PSWC Members in March. (See item on pg. 3).



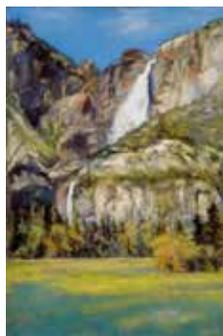
Viewing the Sargents • Gerald Boyd

TINA MOORE received a first place award in Portraits at the Delicato Show in Manteca. The Delicato Winery has a great annual show with unusual categories such as: portraits, animals, landscape, whimsical, and other. Tina has been entering this show for over 10 years and has even been a judge for the show. "Blue Ribbons" was the first place winner in Portraits this year.



*Blue Ribbons
Tina Moore*

JOANN QUINLIVAN was excited to learn that her pastel, entitled "Yosemite Falls" was juried into the Coutts Museum of Art's "Paint the Parks" exhibit. The exhibit will be held at the museum and in several locations around the country in 2014. It will also have a presence online. The show celebrates our country's National Parks.



*Yosemite Falls
Joann Quinlivan*

BARBARA SZKUTNIK was selected by *Pastel Journal* to receive the Third Place award in the abstract/non-objective category of the *Pastel 100*. Her painting, along with all the year's winners, will be published in the April 2014 issue.

MARGOT SCHULZKE is listed in *Who's Who in America* again, in 2014, along with *Who's Who in American Art*. Her classes for winter, which began January 15th in Newcastle, are full, but students are welcome to enroll early for the spring session, which starts up in April.

LAVONE STERLING has had an exciting few months. Most recently she has received her Signature Membership into both the Pastel Society of America and the Sierra Pastel Society. Three of her paintings were juried into the Pastel Society of New Mexico, 22nd Annual Exhibition, judged by Elizabeth Mowry. Her painting, "Cutie Pie," see below, received three awards in that show. LaVone's painting, "Churchill" was juried into the PSA 41st Annual Exhibition in New York. Her painting "Chance Encounter" has been juried into the upcoming 23rd IAPS Web Show.

In addition, LaVone will be recognized in the December, 2013 issue of *Artist's Magazine* as a finalist in the Annual Art Competition/ Animal & Wildlife Category. And, her painting, "My Buddy" will be published in the January, 2014 issue of *SouthWest Art Magazine* in an editorial. The artist wishes to express her deepest gratitude for any success and failure that has come her way. She treasures each one. (See her Featured Artist write up in this newsletter issue.)



LaVone Sterling • Cutie Pie

DUG WAGGONER was recently honored with a feature article in the *El Cerrito News*, which noted his 20 foot mural on the side of the Contra Costa Civic Theater, where for the past six years, he's worked as a scenic artist. Last September, his pastel painting, *Last To Glow 7* was selected for the Pastel Society of America's 41st Annual "Enduring Brilliance" at the National Arts Club in New York City. Dug says, "Inspiration is all around all the time. I'm constantly getting visual whiplash."



*Dug Waggoner with his work,
Last to Glow 7*

Entry Deadlines

"Pastels only" means the centuries-old medium of pastel, which by virtue of its 400 year-long history requires no adjective. That means no oil pastels accepted. However, where a sponsoring society has used it, we've replaced "soft" with the more descriptive "dry," as is the usage in Belgium and Canada. Due date for entries listed first, if applicable and if supplied.

February 25, 2014 – Southeastern Pastel Society 16th Annual National Juried Exhibition, \$5,000 in awards, May 15 – June 22, Oglethorpe University Museum of Art, Atlanta, GA. Dry pastels only. Digital entries subm. online. Judge Liz Haywood. www.southeasternpastel.org.

March 1, 2014 – Pastel Painters of Maine Internatl. Juried Exhibition, Saco Museum, Saco Maine, May 17- June 14, 2014. Juror Elizabeth Mowry PSA, Hall of Fame. Digital entries on CD only. www.pastelpaintersofmaine.com.

April 15, 2014 – The Woodson Art Museum is accepting submissions for the annual Birds in Art exhibition, Sept. 6 – Nov. 30, 2014. All paintings must interpret birds and related matter. Wausau, Wisconsin. Prospectus www.lywam.org.

April 15, 2014 – Pastel Painters of Cape Cod National Juried Exhibition opens June 17, 2014 at the Cultural Center of Cape Cod, \$5,000 in awards, Jurors Barbara Courtney Jaenicke, PSA and Stan Sperlak, PSA, judge of awards, Barbara C Jaenicke. www.pastelpaintersofcapecod.com.

June 16, 2014 – 42nd Annual PSA National Open Exhibition at the National Arts Club, New York City, Sept 2-21, 2014. Over \$25,000 in awards. Prospectus: www.pastelsocietyofamerica.org.

August 1, 2014 – Pastels Society of the West Coast 28th International Annual Open Exhibition Pastels USA. Morro Bay, CA, October 2 - November 9, 2014; over \$11,000 in awards. Judge of Awards, Clark Mitchell.

August 6, 2014 – Connecticut Pastel Society 21st Annual National Exhibition, Oct 8 – November 9, 2014. Jurors Liz Haywood-Sullivan and Janet Cook. www.ctpastelsociety.org after February 2014.

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 would select. The best jurors are respected working artists; their "trained eye" can rarely be equaled. Read the submission requirements carefully. Do exactly as instructed. Last (but definitely not least): Make sure your images or CDs are top quality; poor images guarantee rejection. Images only: no frames, no background visible. We have all been rejected from shows! If you are rejected from a show, it helps to remember that no juror is the last word on the quality of your work.

Take Advantage of 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.

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.

RE www.pswc.ws.

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

Likewise to **Linda Roemisch**, PSWC's Website coordinator, and who also does a remarkable job of piling up awards for the open show.

And thank you to **Janie Hutchison**, who writes and publishes our Featured Artist posts in the Monthly E-Blasts.

Maria Sylvester is back as our PSWC Newsletter layout artist. She has been busy with school. She has finished getting her K-8 Multiple Subject and her Single Subject Art Teaching Credentials. She will finish her Masters in Teaching in June, 2014. She is glad that the entry deadline for Pastels USA isn't until August 1, since she has not done much painting since 2012. Thanks so much to **David Kalbach** for stepping into the gap while she was gone.

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, for listings please assume instructors' instructors' signature status. We note only further distinctions such as PSA Hall of Fame or PSWC Distinguished Pastellist and/or Pastel Laureates™. Please send all workshop notices to newsletter@pswc.ws.

GERALD BOYD, Pastel Workshop Saturday and Sunday March 22-23, 2014, 104 pm, 9275 E. Stockton Blvd, Elk Grove, CA | Jessie Wright Suites Building. The fee for attending only covers our costs. The fee is \$20.00 for both days, plus a ticketing fee of \$2.09 per ticket. The workshop is limited to 15 individuals; you may register for up to three individuals maximum. The deadline for registering is March 8. You must be a Member in good standing. This workshop is not available to Signature, Distinguished or Pastel Laureate members. More details: <https://www.eventbrite.com/e/pastel-workshop-with-gerald-boyd-pswc-dp-psa-tickets-10176956551>

DOUG DAWSON WORKSHOPS:

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



CHRISTINE DEBROSKY

www.christinedebrosky.com

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



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

TERRI FORD, Terri's workshops focus on creating luminous paintings with deeper, darker, richer under paintings and pure pigment, vibrant light. 2014 Date TBA, California Coast. Contact: tford@terrifordart.com.

March 24-26, 2014, South Carolina; Contact: Marcia Buike marcia@marciabuike.com.

June 5-8, 2014, Bend, Oregon, Reception/Demo: June 4
Cascade Fine Art Workshops; Contact: Sue Manley, 541-408-5524; info@CascadeFineArtWorkshops.com; www.CascadeFineArtWorkshops.com

September 26-29, 2014, Ojai, CA

Contact: Lori Corradi, lori.corradi@sbcglobal.net
tford@terrifordart.com. Terri also offers private instruction by appointment; www.terrifordart.com



BOB GERBRACHT, PSWC Pastel Laureate™. Workshops Pastels & Oils: Portrait & Figure.. Website: bobgerbracht.com Bob Gerbracht : call 510 741-8518 or bgerbracht@sbcglobal.net

ALBERT HANDELL, PSA Hall of Fame, PSWC Pastel Laureate.™ Contact him at 505-983-8383, and ask for Virginia Stark, or write to P. O. Box 9070, Santa Fe, NM, 87504-9070, or go to the website at www.alberthandell.com; or email alberthandell@msn.com. Please view his website to read about his new Paint-A-Long Mentoring Program.



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

COLLEEN HOWE. View examples of her work and check her calendar at www.colleenhowe.com.

Please contact Colleen with questions at 801-502-4588 or ckhartist@aol.com.



RICHARD MCKINLEY, PSWC Pastel Laureate®, PSA Hall of Fame. See www.mckinleystudio.com for 2014 workshops.

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



MARGOT SCHULZKE, PSWC Pastel Laureate™. Margot's classes emphasize fine design and nurture keen drawing skills, with lively, interactive discussions and individualized help at the easel. Join us and stretch your mind as well as your skills. Thursday classes: www.margotschulzke.com or for details, At The Sheds Studio and Gallery, Newcastle CA. Winter session (Jan-March) is full; next 8 week session starts April. Contact designinart@gmail.com or call 530-878-6502.

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

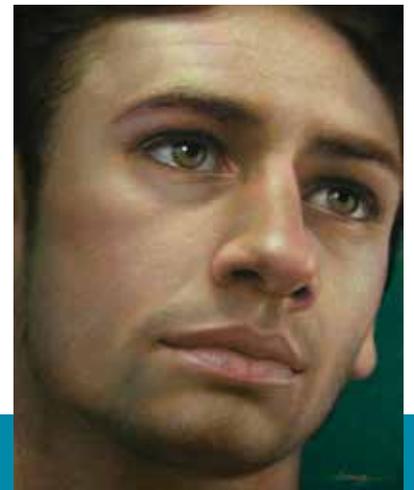


We'd like to blow your horn for you!

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

Items should be in third person (helshe, 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. March 1, 2014 is the deadline for next issue.

Please send workshop notices separately to the editor of the newsletter, at newsletter@pswc.ws To be published, the words "workshop calendar" should be on the subject line.



2014 *Pastels usa*
THE PASTEL SOCIETY OF THE WEST COAST
THE 28TH ANNUAL INTERNATIONAL OPEN EXHIBITION

October 2 - November 9, 2014

ART CENTER MORRO BAY
835 Main Street, Morro Bay, CA

Entry Deadline: Aug. 1, 2014

Best of Show - \$1,500

ONLINE JURIED SERVICES ONLY

Prospectus available April 1
at www.psc.ws

Best of Show, Pastels USA 2013
Cuong Nguyen, PSWC-DP

This is a return visit for Pastels USA to the Morro Bay Art Association Gallery in Morro Bay, CA, where PSWC had an outstandingly successful exhibition two years ago. The gallery is open seven days a week. Sales were very good.

Morro Bay is a stunning tourist destination in itself and close to Montana de Oro State Park, a breathtaking stretch of California Coast and beautiful mountains alongside. Morro Bay is a good walking town. There are lots of good restaurants and motels, plus nice campgrounds available nearby.

Awards Judge:: CLARK MITCHELL

Clark Mitchell received a bachelor's degree in art from Colorado College and continue his studies at the Academy of Art College San Francisco, CA.

Mitchell has been designated a Master Pastelist by the Pastel Society of America and a Distinguished Pastelist by the Pastel Society of the West Coast. He has received numerous awards in local as well as national competitions and has works included in collections internationally.

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