

Newsletter No. 001

July/August 2018



Hello Friend,

Welcome to 3CPS, the new pastel society on the Central Coast! Here you'll find lots of pastel news and events, and the occasional joke or human interest story. If you are already a member, I speak for our entire (small) board of directors when I say, *Thanks are not nearly enough!*

Today we have 45 members, a dynamic mix of new artists, professional artists, and those who are coming over to pastel from watercolor, oil and acrylic. 3CPS strives to meet many of your artistic needs through paint-outs, classes, workshops, exhibits, camaraderie and even mentoring. You'll find all the information you need at <https://3cps.org/>

If you are not yet a member, we invite you to take a look around our website and enjoy this bi-monthly newsletter. If you like what you see, won't you lend your support by joining our growing group of pastel lovers?

- KC Caldwell, president

Highlights from our first exhibit at Art Central in July





Networking and having fun!



Heather O'Connor and Sheree Cogan with their work.

SAVE THE DATE!
Artist Demo & General Meeting

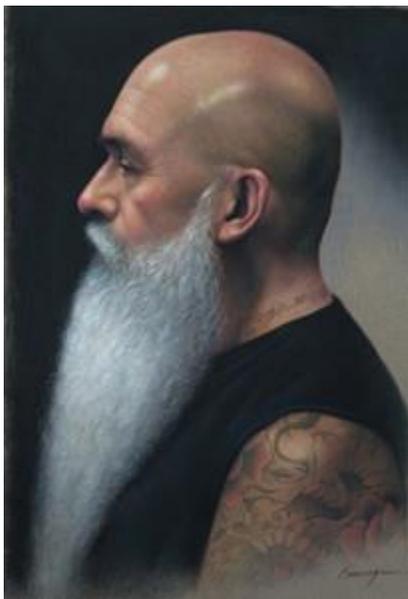
**The next 3CPS General Meeting is Saturday, August 11 at 11:00AM
Art Central, 1329 Monterey St., SLO.**

Demonstration by Trisha Reichert: *Using Pastels with Mixed Media.*
Area representative will be there to demonstrate the Sennelier soft pastel line and have products available for sale at discounted prices, including boxed sets. Come for the meeting and discover LaCarte paper, Sennelier pastels and other goodies, available at Art Central.

“Portrait in Pastel” Workshop in Morro Bay

SPACE IS STILL AVAILABLE!

Cuong Nguyen is a member of Oil Painters of America, International Guild of Realism, a Distinguished Pastellist with Pastel Society of America and Pastel Society of the West Coast, Master Pastelist with Pastel of America and Master IAPS Circle with International Association of Pastel



Mr. Nguyen studied at the Academy of Art in Saigon, Vietnam. He earned a degree in Illustration & Graphic Design from San Jose State University and established a successful career as an icon designer with a prominent Silicon Valley company before becoming a professional artist. Ultimately, Cuong's passion for art resurfaced. He began to create sidewalk chalk drawings. These ephemeral artworks were as large as 16' x 24'. Cuong soon established a reputation for painting amazingly lifelike portraits on asphalt. He began to exhibit in international art fairs and returned to his studio, where he spent endless hours refining techniques with more traditional media.

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This workshop designed to create in a relaxed, informative yet focused environment, for all skill levels. This workshop will focus on drawing, values, edges and composition. Students will concentrate on drawing the human head and creating life-like skin tone

colors using the green foundation technique, while developing new skills in soft pastel and pastel pencil. This workshop will feature live models.

Preregister at: <https://artcentermorrobay.org/index.php/shop/>
<https://www.youtube.com/watch?v=WSI8FKHrc08>

WHAT: "Portrait in Pastel" workshop

WHEN: August, 2, 3 & 4, 2018 10am – 5pm

COST: \$375. MBAA Members or \$400. Non Members

WHERE: Art Center Morro Bay, 835 Main Street, Morro Bay, CA 93442

CONTACT: Patricia Newton (805) 423-1100



3CPS volunteers are planning our Spring, 2019 Pastel Exhibit at the Morro Bay Natural History Museum.

To find out more, come to the next General Meeting on Saturday, August 11th at 11:00am Art Central, SLO

Are you looking for an online show to enter?

Look no further. International juried exhibition. Cash prizes without shipping art. Membership is not required. What could be better?

See the full prospectus here:



<https://onlinejuriedshows.com/Default.aspx?OJSID=24002>

Take-out date for the Introducing Pastels exhibit
is **Tuesday, July 31st between 10am - 4pm**



3CPS gives special thanks to the artists who jumped up and said, “*We can do this!*”; to Prissi White and Jim Tyler, who have worked relentlessly to create our website from thin air; Denise Wakefield, who claimed she didn’t know anything but would join the board to make it happen; Mike Bauer, who wanted to contribute and was willing to take on any role; Carolyn Henderson, who signed her name to every volunteer spot available and produces our newsletter; to Bobbye West-Thompson who has a knack for finding venues; to all of you who came to the first organizational meeting and gave the burst of encouragement we needed to continue; to those new members who came to the first Meet & Greet and contributed their wonderful ideas; to all the artist members who are exhibiting at Art Central, and to ETTY, who made it possible. Without you, there wouldn’t be a California Central Coast Pastel Society!

FEATURED MEMBER ARTIST



Meet Denise Schryver!

Denise grew up in Washington State, on 80 wooded acres near stunning Mt. Rainier. Today she is an accomplished artist working in pastels and fiber arts.

In 1978, Denise came to the Paso Robles area to work for the world-famous horse trainer, Linda Tellington-Jones. From there, she worked on the Polish Arabian Stud Farm, the largest private stud farm in all of Germany.

Ten years ago, Denise and her husband, Charles, began Kitehawk Farm, a certified organic farm producing award winning Arbequina Olive oil.

Denise also owned and operated Olive Tree Fine Arts, a gallery and working studio in Atascadero, California.

After 5 years she closed the gallery and is now at home on the farm full-time. In addition to painting and weaving, Denise makes healthy, wholesome food and cosmetic products from her certified-organic olive oil and herbs.

Q. What kind of farm did your family have in Washington? Did you have to get up at 4:00am before school to milk the cows, goats, buffalo, or some other animal?

We raised beef for our family and had a garden. We didn't have any milk cows or other animals besides the typical 4-5 dogs and cats, in addition to the wild animals and dog/cat rescues I would find and bring home. I also rescued a young fawn and raised her til she was weaned.

I'm the oldest of 5 children, 2 girls, 3 boys, and we girls were expected to help with all chores too, including hauling and stacking firewood (we heated with wood), turning hayrows and helping to bring it in; feeding and watering animals. We learned to earn what we wanted and if it took hard work, we learned that as well from our Dad.

Q. Before you became a gallery owner and professional artist, you worked with horses. Did you think that you wanted a career working with equines? If so, what changed that for you?

I fell in love with horses at the age of 3 during a visit to my Great Aunts & Uncles on their

huge farms in North Dakota. One afternoon I went missing and mom found me in the corral with my arms wrapped around a draft horse's front leg, just standing there hugging his leg. Horses and drawing were my passion from age 4. I bought my first horse at age 12 with money earned babysitting for 35 cents an hour. He was \$80.00, so that was a lot of babysitting! I wanted to be a veterinarian for the longest time. I wanted to be an artist and ride horses; be out in nature and have my dogs around. I haven't changed that much, except I no longer ride.

Q. Tell us about your gallery, Olive Tree Fine Art. What kind of artists did you have? How long did you own it? Would you want to do it again, or was it just too much effort to keep it going?

I was looking for a space to use as a studio primarily and the Red Tree Gallery was closing. It was a perfect space. In order to keep it affordable, I rented the wall spaces as a co-op, but in the end I did most of the gallery sitting. I had local artists, excellent photographers, and I would hold featured artists receptions having large turnouts. It was a success for 5 years but I wanted more privacy and seclusion to do my own art, without public interruptions. At this point in my life, I would not have a gallery again. I have discovered that I need blocks of solitude in order to my work, whether I'm weaving or painting. Running a gallery with regular business hours did not give me that time.

Q. You owned Olive Tree Fine Art and you have 3,000 olive trees at Kitehawk Farm. Do you have a child named Olive? Is Olive your favorite color? Is there a spiritual significance to the olive in your life?

I had a neighbor once named Olive, she had 12 operating telephones in her small home, she loved phones! LOL, but no, I don't have a child named Olive. I do have an adult step-daughter, though. Our olives turn from green to pinkish to dark purple during the ripening process, and if I were to choose a favorite color it would be in the red tones. We have some property; most of it is in a natural state. I thought a crop would be a good addition and I have always loved trees. Probably from growing up in the woods.

Q. You are clearly an accomplished artist. You don't have any formal education in art, but you've taken a few workshops, most notably one from the New Mexico pastelists and author, Albert Handell. You say you are "self-taught". For those of us who are starting out, what does that mean? Did you begin by painting alone every day or watching art DVDs, or playing with other artists? Basically, how did you get to where you are today?

Thank you for the compliment KC. I truly wanted to go art school but my parents were practical so it was not supported at all. I entered the workforce from high school. I began drawing before kindergarten and by the time I was in kindergarten I was drawing things from life every chance I could. Throughout grade school I would be drawing on my notepaper as the teacher was lecturing. I got caught multiple times! I was so driven to draw, and I also have a good memory, so I would see things in nature or look at horses and go home and draw them. To this day as I paint on location most of my work is finished at home from my memory. I think observation is key, not just looking but really seeing.

Albert Handell showed me what pastel can accomplish and how important the painting surface is with good quality pastels. Mostly, painting from life with good quality materials has helped shape my art. It is a quiet, deeply internal time which is why I must have solitude or at the least be with others who are of like mind. It is not my time to socialize or be chatty.

I've also worked with other artists. There is always something to learn by taking a class, to stretch and even do something out of my normal way. A well known painter said to me once that I didn't need to take his class, that I just needed to paint! A nice compliment and there is always room for improvement and help from others but it is essential to take the time to be with your deepest self to discover your own painting style and connection to your subject. Art in either the form of painting, drawing or weaving is simply something that I MUST do. It is in my nature and I am my happiest when immersed in it. Working with animals is a close second.

Q. You mostly paint landscapes now. Did you start out painting other subject matter and then realize that you only wanted to be outdoors doing plein air?

I drew horses obsessively and occasional landscapes growing up. My very first workshop was also my first plein air painting experience. After that, I was hooked. Being outside painting is the best!

Q. What direction do you hope to see your artistic endeavors take over the next 5 years? Are you going to try new concepts, take more workshops, open another gallery, and start making your own pastels? We wouldn't be surprised if you do all of that, Denise.

I actually do have some pastels that I have made and I intend to make more! True! I see myself having more time to devote to painting and weaving. Also, building a studio here

for weaving and painting. Less workshops and more blocks of uninterrupted time to create. I feel some of my best work has been called “contemplative” and those pieces were done in solitude and deep connection to nature, not in a crowd and not in a rush. I want more of that. As it is now, I am the olive oil business, I do all the bottling, labeling, corking, delivery and shipping. It keeps me very busy and I am grateful for it. yet I am clearing the way for more art time by getting help with Kitehawk Farm..

Q. What piece of advice do you wish someone had given you when you were a beginning pastelist?

Good quality surface and good pastels are important. “Quality vs. quantity” has always been my motto. That’s true with any painting materials. Paint from life! Be careful with the health hazards of pastel dust; take common sense precaution and use a barrier cream or gloves. For that reason, I use pastels outside more than indoors. When I have a real studio I will invest in an Artist’s Air filter system, worth every penny.

And Paint from Life!

Q. Thank you, Denise, for introducing yourself to us. The Featured Artist column will run periodically so that we can get to know each other better.