



E-NEWSLETTER

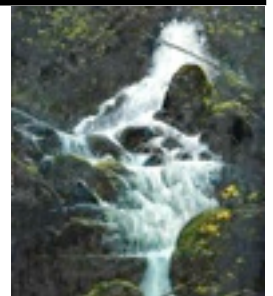
P.O. Box 1160 Sebastopol, CA 95473
www.awsomeart.org

AWesomeART NEWSLETTER

Thursday, June 17, 2010
PAINT OUT



There will not be a formal meeting in June. Instead Tom Soltesz will be doing a plein air demonstration at Ragle Park, June 17 at 11am. He will arrive around 10 am to find a spot to do the demo. He will probably not paint until the demo, but will be available to discuss his work and answer questions. Members who come early should go to the gazebo and Linda Sims will direct them to Tom's location.



Bring your painting equipment for a paint out following the demonstration. You might also want to bring your lunch and a chair if you want to sit while watching the demo.

Ragle Park is at 500 Ragle Road in Sebastopol. The entrance fee is \$6 or members can use their Sonoma Regional Park pass. For more information on Tom Soltesz check out his website at solteszart.com/LAPaintings1.htm.



APPLE BLOSSOM WINNERS, FRAN NIELSEN AND KATRINA SMALL WITH JAMES REYNOLDS, AB CHAIRMAN

Dear Members,

I need to bring to your attention that fact that our club is in the process of getting a formal non-profit tax status in the near future. Amazingly, in the forty years of its existence this has never been in place. It has been brought to our attention that it is in our best interest to now obtain it. As this is a major undertaking for the club, and as we will not have a meeting until July, I must now inform you of this development and let you know that we are proceeding with the procurement of a 501(c)3 tax status. You may write or phone me or Andrea Way if you have any questions or comments. Many thanks to Andrea for helping me pursue this undertaking. See you all in July; I'm on vacation in June!

Katrina Small
AWS President

MAY - JEANETTE LEGRUE CRITIQUE

By Paula Pearce

Things to keep in mind if the situation presents itself in one of your paintings:

1. Use both hard and soft edges to describe subjects influenced by atmospheric elements: fog, rain, darkness, etc.
2. Merge a touch of background color into main subjects to create harmony.
3. Diagonal lines are more dynamic and energetic than a flat horizontal plane or line.
4. This may help create more variety in background dark trees and forest areas: Get the dark you want and then scrape some off and add some other dark colors like dark red or dark purple instead of just dark green. This will make your forest look more mysterious and interesting.
5. Art is similar to music. Rhythm is created by patterns of repetitious shapes, lines, blobs or strokes. Vary the length of line and group them in odd numbers and keep scale in mind as subject recede into the distance.
6. In trying to capture a sense of space, yellow depicts the closest hue to the viewer. Even yellow green grass looks close up to you. As you recede into the distance, the middle ground is slightly red and then the far distance is blue. Even using a hint of these colors into the ground color, you can depict spacial distance.
7. Use the color wheel to help you choose complimentary colors that work well together. Then you can expand that to find a triad that works well together. (Colors equal distance apart on the color wheel.) This will give your painting harmony and is pleasing to look at.
8. If you are painting more than one of a certain kind of animal or bird, vary the texture and color just a bit and watch scale. Grouping of these subjects is critical for good composition.
9. 30 % of your finished work is the framing choice you make. Let the frame enhance the painting but not dominate the visual package. This is a partnership knowing the painting is the main show!
10. Talking of the golden mean. Of the four spots in the golden mean, the one on the top right is the most favored position to develop your focal point. This is because we read from left to right. The eye wants to get acquainted with what it is looking at starting on the left side and working towards the right. We look at things this way automatically out of habit.
11. Don't bring the eye of the viewer right to a corner because it will stop there.
12. Pleasing repetitious forms can happen in clouds as well as on a hillside shadow or shape. The overall shapes can be similar and it sets up a harmony in the composition.



13. More paint in the foreground and less paint in the background.
14. In painting rocks use a flat brush or palette knife to gain the flat plane chiseled effect of rocks on the coast. Clump some rocks together and vary the negative space between them and vary their size as well.
15. In painting sides of buildings with windows that are the same shape and size all in a row, treat the glass with different colors and intensity. This adds a lot of interest to an otherwise boring treatment.

Jeanette was considering a painting and pointed out different areas and said, "this dark area here....who cares what it is, it works!"

Now for the story of the goats - Jeanette lives out in Tomales and had the opportunity to go painting alone on a goat farm. In fact, she felt very honored to be able to access permission from the owners. At first, some of the goats came to look at her and watch what she was doing and then they lost interest and went about their goat business. Then later on in the day this one goat named Fern, approached her and got too close to Jeanette's supplies. In an instant, the goat, Fern, had taken all of Jeanette's paint brushes in her mouth. A tug of war started between the two. This was a real struggle because goats are very strong and stubborn too. Jeanette fought hard to get the brushes back and then "Fern" bit into her palette and was trying to take it away. Then there was another tug of war. By now Jeanette is wanting to cry, sweating from this anxiety and energetic output, but she is so mad she is determined to WIN! Fern, in the struggle, happen to get a little paint on her face. "Oh, no, this is an organic goat farm," thought Jeanette. "I will have to speak to the owners and apologize". In doing so, Jeanette learns that "Fern" is trouble! She should have known as Fern had duct tape padding her horns. Jeanette treated us by bringing in a painting she did of Fern. It was a delightful head and neck portrait with a jaunty tilt to the head and a smirk on her lips! We loved it. I suggested she add a hint of blue and yellow as a remembrance of their struggle. That painting is already sold and it is no surprise to me.

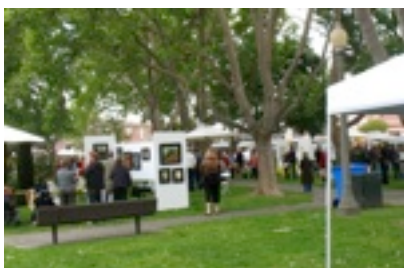


Conclusion by Paula: I was delighted to see how tactful Jeanette was as she approach our full spectrum individual art. She was careful to start with several positive comments and then finished it with a suggestion of hers that may improve the piece. It was up to the artist to agree or not. Jeanette was very generous with her time and effort to give each piece her full attention. Ending the day with the story of the goat farm was a real highlight.

Special thanks to Paula Pearce, Jacque Mielke and Lorraine Stribling for the wonderful article and photos.

MEMBER PROFILE - Judith Butler

by Paula Pearce



Introduction: I attended the Sonoma Plein Air Art Event on May 22 in the Sonoma Plaza and I saw Judy Butler as an exhibitor. So that is what motivated me to ask her to be my candidate for this interview.

Question: Where did you grow up Judy?

Judith: I grew up in both Idaho and California. My dad was killed in WW II, so my mom and I lived with her parents in California.

Question: As a child were you interested in art?

Judith: Absolutely! I started drawing when I was three. My family really praised me so I kept drawing. My family hired an art teacher for me and I learned plein air watercolor when I was 12 years old.

Question: Did you major in art in school?

Judith: Yes, I majored in art in college but I really wondered how I was going to make a living at it. I was told I could always teach art. But actually, in those days, there were no women art teachers. My first job was as an illustrator for a large company and got the same pay as a typist. Then I went back to grad school and earned my Masters Degree in art and those were my favorite years. Later, I got a job as a graphic designer for a high tech company.

Question: Is plein air painting your favorite venue?

Judith: Yes, absolutely. I started plein air with oils in 1993 and have been doing it ever since.

Question: So Judy, tell me about this Sonoma Plein Air Art Event?

Judith: I think this was its' 7th or 8th annual event. I have been a spectator of this event since the onset. I have applied to it for 5 years in a row and this was the first time I got accepted. Once accepted, you meet and have all your canvas or painting boards officially stamped as they are blank at this point. You must only paint on those surfaces for the five days allotted.

This year it rained and that really threw a monkey wrench into my production. Luckily I live near Kenwood and am familiar with the scenery and chose scenes close to home. I did finally set up a huge umbrella off the hatch back of my car and got some work accomplished. Sonoma Plein Air takes 40% of the sales to promote art in the schools.

Question; Would you do it again?

Judith: Oh yes! In fact, I am doing the Los Gatos Plein Air event this next week.

Conclusion by Paula: For a phone interview I think we did well. Judith was very helpful in assisting me to get the most information in the least amount of space. She said this plein air event was fabulous networking with really good artists from all over the United States. Two came from Hawaii. The Sonoma event has the best reputation among the artists because they treat the artists so well. We had a big banquet on the Friday evening before the Sonoma Plaza set up on Saturday at 10 AM through 5 PM. The banquet ran late and I stayed up until 3:30 AM framing and preparing for the one day show in the plaza. Unfortunately the weather got increasingly colder as the day went on and after awhile no one was there but the artists freezing by

now. But it was a real test of character and leads me to recall the old saying, "If once you do not succeed, try, try again". Hats off to you Judy!!!

PS For contact info regarding this event go to: www.sonomapleinair.com. Applications and slides are due in December 2010 for the 2011 event.

AWS BOARD MEETING MINUTES

May 20, 2010

President Katrina Small called the meeting to order at 10:30 am. Attending members were Lorraine Stribling, Susan Moore, Helen Shane, Fran Nielsen, Linda Sims, James Reynolds and Jacque Mielke. Minutes for April 2010 were read and approved.

BOARD REPORTS

Vice President Linda announced that the **June** meeting will be a paint out in Ragle Park. Thomas Soltesz will present a demonstration to the group and the time of the demo will be announced in the newsletter and by e-mail. Bring your lunch and spend as much of the day as you wish painting under the oaks. A regional park pass will give you free entry, otherwise it is \$6.00.

July's meeting will be a workshop with a female model.

August will be a demonstration of perspective with a hands on workshop following.

September Alfredo Tofanelli will give a portrait demonstration in oils.

October Sterling Hoffman will give an oil painting workshop with Charlotte from Sennelier paints.

Treasurer The treasurer's report was read and approved. Susan gave the ABS recap. The information is on file for anyone's perusal.

COMMITTEE REPORTS

Ragle Ranch Show Nancy Sanchietti was not present but her notes were presented by Katrina. The last day to sign up for the show is May 20th and payment is due by May 31st. When the final count is made, each participant will be notified as to the exact amount of the payment and asked to remit a check made out to AWS and send it to Susan Moore.

ABS James gave the final results of the show and a few suggestions were made for next year: a mailing list update, starting now, 2010 commemorative prints shall be sold for \$15 and possibly only 50 ordered next year, people need to be reminded that in order to exhibit they must have worked at the show the previous year.

NEW BUSINESS

Non Profit Status A non profit / tax exempt number needs to be procured as the new rent contract requires it. Linda Sims, Katrina Small and Susan Moore are pursuing the right form for the club to submit in order to have the non profit status we need.

Tim Horn Workshop Tim Horn is willing to do a workshop for us next year. The charge is not determined at this writing but it will be presented to the membership to see what the interest is.

2011 Officers' Slate A nominating committee was created comprised of Helen Shane, Katrina Small and Jacque Mielke. At the moment all officers, with the exception of recording secretary, will remain the same.

Being no further business, the meeting was adjourned at 12:00 p.m.
Respectfully submitted, Jacque Mielke, recording secretary

AWS thanks our sponsor for their support.

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ANNOUNCEMENTS

Call to Artists!

4th Annual Tiburon Art Festival, August 28 & 29, 2010

Fine Arts; Painting, Sculpture, Glass, Woodwork, Jewelry, Photography and Mixed Media Application Deadline: June 14 Judging Weekend: June 18 & 19 For details and application go to our website:

<http://tiburonartfestival.homestead.com>

Summer/Fall Plein Air Oil Painting Workshops with Judy Butler

July 18, Sunday: One-Day Plein air Workshop, 9AM to 4:30PM at a Sonoma County organic produce and flower farm. Lunch served. \$85.00

August 14-15, Sat. & Sun. 9am - 1PM both days. Two-Morning Plein Air Workshop at a Sonoma County vineyard. Lunch served on both days. \$90.00

Oct. 16, Sun., 9AM to 4:30PM. One-Day Fall Vineyards Plein Air Workshop at a Sonoma County Winery. Lunch served. \$85.00

For more information, contact Judy at judybutler9021@comcast.net or (707)538-3369 or go to <http://www.judybutlerart.com/workshops>

Judy Butler Art Show at Local Color Art Gallery July 4 - Aug. 6, 2010

Judy Butler will be exhibiting her recent oil paintings in a two-person art exhibit at Local Color Art Gallery, 1580 Eastshore Road, Bodega Bay. Reception is on July 4 from 2:30 - 4:00pm, all invited.

Art Workshop of Western Sonoma County

P.O. Box 1160, Sebastopol, CA 95473

www.awesomeart.org

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Name Tags: **Cher Church** 531-0130 dearsnhubs@sbcglobal.net

Website: **Gen Zorich** 824-0435 jazzori@aol.com

ROSTER ADDITIONS AND CORRECTIONS

NEW:

Ruthie Bitton 217 W. 6th Street Santa Rosa, CA 95401

707-5282619 ruthie_bitton@att.net

CORRECTIONS:

Melinda Frances phone #827-3728

Alice Larsen phone #723-3189

Susan Moore address P.O. Box 1046

Interested in joining us?

The AWS meets the third Thursday of each month from noon to 3 P.M. in the Sebastopol Veteran's Memorial Building to share art, do business and enjoy a program. Guests are welcome. A light buffet is served at noon, with refreshments and fellowship. The business meeting and program follow. Programs consist of demonstrations of artwork in various media, practical advice, helpful critiques and hands-on workshops. Contact Art Workshops of Western Sonoma County (AWS) membership committee:

Lorraine Stribling 775-3234 lorrainestribling@comcast.net

MONDAY MORNING PAINTERS

www.mondaymorningpainters.com

9:00 am - 1:00 pm: critique at 12:30 unless
otherwise noted.

See website for more details and any last minute
changes.

June 7 PAINTOUT and POTLUCK at Don & Lorraine Leivas' Home

780 W School St., Cotati. Country views of barns, farm animals, ranch land, eucalyptus. Park on either side of driveway, NOT on street. Directions: coming from north on 101, exit Gravenstein Hwy/CA 116, turn right. Turn left on W Cotati Ave, slight right onto Maple Ave, slight right onto W School St, PARK on either side of driveway, NOT on street. Bring a dish to share at potluck/critique at 12:30 in Don's studio in back of home.

June 14 Compass Rose Garden Corner of Eastshore Rd. & Bayflat Rd., Bodega Bay. Beautiful flower gardens, meandering brook, ponds, small footbridge, gazebo from Hitchcock class "The Birds", all hidden behind iron gates. From Hwy 1 in Bodega Bay, turn left (west) onto Eastshore Road. Follow Eastshore Road past Local Color Gallery and continue down the hill to the Bay Flat Road intersection. About 50 feet past the intersection, park in lot on left and enter Compass Rose Garden on foot through tall iron gates. Critique in the pavilion near the back of the gardens at 12:30.

June 21 Matanzas Creek Winery 6097 Bennett Valley Road, Santa Rosa. Peak lavender season with views of distant hills and vineyards. Parking below the lavender fields is requested and of course "We always encourage a visit to our Tasting Room!" Critique at the bottom in shaded area.

June 28 Lavender Barn 8555 Sonoma Highway (Hwy 12), Kenwood. A large barn painted light lavender stands in fields of lavender. From Santa Rosa, follow Hwy. 12 past Calistoga Drive, past Oakmont, past Ledson and Landmark wineries. Turn left at Chateau St. Jean (8555 Sonoma Hwy). Drive to their electronic gate and turn left. (Don't continue straight to Chateau St. Jean!) Sonoma Lavender is in front of you. Turn right onto lane, follow road around and park at the Barn. Critique near barn.

July 5 Sara Lee Vineyards 3575 Slusser Road, Windsor. Beautiful vineyard and oak vistas, flowers, buildings, gardens. From Hwy. 101 N, take River Rd. exit. Turn left to head west on River Road. Turn left into Sara Lee Vineyards and drive up to the top parking area. Critique at the top at 12:30.

FIGHTING 'PAINTER'S BLOCK'

From the Robert Genn Newsletter May 14, 2010

When three people in one day ask the same question, it's time to pay attention, don't you think? "What can I do about painter's block?" they asked.

First, you have to try to figure out which species of block is getting to you. As well as many subspecies, the main ones are fear of failure after previous success, fear of success due to a sense of unworthiness, lack of potential venue, jaded attitude, crisis of confidence, evidence of persistent poor quality, lackadaisical motivation and common everyday shortage of ideas.

When you identify your main area of block, you need to dig around and try and find the potential origin. The unworthiness one, for example, can often be traced to poor self-esteem or overhanging guilt. By selectively reading art history, you can find lots of others who were, at some time, out on the same branch. It's amazing how you can take courage from the Brotherhood and Sisterhood. Gaining insight from admired sources, you can take better aim at a bad bird.

This is where the magic of persistence kicks in. Persistence is a branch of character, and once you make up your mind you are a person of character, the hunt becomes easier. People of character do something about what ails them. Great artists persist in overcoming everything from poor drawing, poor colour, poor composition, poor work habits and painter's block. We all have our shortcomings. Getting over them fluffs up the fine feathers of professionalism.

Now we come to the greatest anti-blocker of all. It's all about finding the illusive love-birds of passion and excitement. This is not done by reading, thinking, exercising, talking to somebody or staring at a blank canvas. Excitement occurs automatically when you start billing and cooing. Passion comes from doing.

If I could patent only this one idea I could pay off the Greek debt: Squeeze out before properly awakening, before first coffee, before the roosters, before you have any idea what the dickens you are going to do. Believe me, you'll find the bluebird of happiness.

