

awesomeart

P.O. Box 1160 Sebastopol CA 95473
www.awesomeart.org

Meeting: Thursday, February 21, 2008

Sebastopol Veteran's Memorial Bldg.

CRITIQUE

Luncheon: 12 Noon

Business Meeting and workshop following lunch.

The newsletter of the Art Workshop of Western Sonoma County
Edited by Andrea Way (email: andreaaway@sbcglobal.net)

FEBRUARY BOARD MEETING

We will be meeting at 10:30 on Friday, in the Fireside room.



REFRESHMENTS

Sandwiches:

Jacque Mielke
Lorna Skinner
Gerda Barbieri
Ellen Boulanger
Andrea Way
Nancy Wilkins
Ann Nichols
Saroj Heron

Desserts:

Cher Church
Glad Baker
Anne Bradley
Lorraine Stribling
Linda Skoko
Brenda MacKay
Nancy Sanchietti
Lorraine Leivas
Bitte Bertilson

Please call or e-mail me if you have any questions.
sharonemiller@comcast.net 829-0177
Thank you for volunteering. *Sharon Miller*

FEBRUARY PROGRAM

Critique - Ruth Robinson

Bring in your paintings. This will be your opportunity to have a painting you plan to put in the Apple Blossom Show critiqued by our very own **Ruth Robinson**. Please, just one painting per person and preferably unframed. They don't have to be finished. Get **Ruth's** suggestions first and then you can finish and frame them later. **Ruth** is well-qualified to give us expert suggestions and tactful enough to leave no one with hurt feelings. The following is a summary of her education, career and thoughts on art.

"All my life I have been drawing and painting. After studies at Miami art school and working as a commercial artist, I continued my fine art studies and received a BA in studio art from Roger Williams College. Before moving to Sonoma

E-NEWSLETTER

County I lived and painted in the Hudson River Valley and took my paints with me to Europe and Israel where I was the first international artist to work at the newly established atelier, the Jerusalem Print Workshop, and exhibited at the Florence Miller Gallery there.

In New York I exhibited in the annual juried exhibits of the Audubon Artists, the Salmagundi Club, Hudson River Contemporary Artists, Hudson Valley Art Association and had solo shows at a number of galleries in the New York area and in Vermont. I received awards at national competitions of the American Watercolor Society, Catherine Lorillard Wolfe, and the Beaux Arts of Westchester and many local exhibitions.



"Jellies Watercolor"

Since moving to Sonoma County I have been painting the countryside and drama of the north coast. My work has been shown at Sonoma State University, at the Ren Brown Collection in Bodega Bay, Gallery One in Petaluma, Graton Gallery, Sebastopol Center for the Arts, galleries in New York and Florida, and many years of Art Trails and Art at the Source open studios in Sonoma County.



"Edge of the Sea" Monotype

I love the process of painting. The medium of watercolor requires control and yet is full of surprise. The spontaneity and freshness of watercolor have made it my favorite medium for many years. My paintings are a direct response to my visual environment. I

had the blessing of working with some of the finest watercolor teachers who advanced the contemporary appreciation of watercolor and who inspired me. Among these were Edgar Whitney, John Pike, Chen Chi and Charles Reid. I also work as a printmaker. Combining painting and printmaking I arrive at monotypes, through which I achieve different effects than from direct painting, and freer artistic expression than is possible in many other print media."

JANUARY PROGRAM

Demonstration by Jocelyn Audette

By Paula Pearce

Jocelyn Audette dazzled us today by the various techniques and tools she brought in her bag of tricks!

Her demonstration involved the wide possibilities of experimenting with encaustic painting. For those of us who do not always read every word of the newsletter, please allow me to paraphrase the definition of this interesting media. "Encaustic paintings are painted with beeswax (85%) and resin (15%) plus the raw pigment. This is an ancient process that was used by the Egyptians and Greeks of which examples can be found in Egyptian tombs."

Generally, this painting process involves using a hot palette (pancake griddle) not to exceed 220 degrees. This allows the wax to melt and then it will mix well with the resin and pigment. The painting surface should be solid wood cradled around the edges



to prevent flexibility for best results. This process involves layering coat after coat of the wax mixture. The brushes that are used must be heated to 220 as well.

Jocelyn has a different brush for every color she uses as the washing of brushes is difficult. Between each layer the artist MUST fuse the media

with a heat gun. This allows each layer to be thoroughly grounded into the board. Wax being what it is would easily flake off if this heating or fusing was left out of the process.

Jocelyn started doing encaustic painting in the year 2000. She was drawn into this media by the wide spectrum of textures and color. The sky is really the limit on creative experimentation with this media. Jocelyn brought with her a wide variety of encaustic examples that we were able to see. Eventually we were all standing up and gathered around her to watch this intricate process.

One of the benefits of encaustic painting is that it never turns yellow or gets discolored with time. But the surface quality does tend to become dull and needs to be polished up to it's original sheen with a soft cloth. It does not have to be covered with glass like a watercolor painting. Some other benefits of this media include; variety of techniques, rich color, rich sheen, and translucency. If you decorate the edges of the wooden base (cradle), you need not be concerned about framing. Downsides of this media



are as follows: limited to studio location, many of the electrical tools need to be plugged in at the same time so voltage adequacy is extremely important. This media requires a lot of different supplies to make the process successful. You also have to do your homework. This could be like a science project gone bad if you do not study the subject thoroughly. For instance, Prussian Blue pigment becomes toxic if you heat it up. The use of pure pigments have a tendency to become air borne so you need to use a mask to protect from inhaling the particles.

A starter list of supplies would be: griddle, tuna cans, loaf pan, heat gun, butane torch, iron, hake brushes, cheap brushes, and a lot of netting and other texture materials.

For further examination of **Jocelyn's** artwork in this medium, please consult her website: www.jocelynaudette.com

We are thankful for Jocelyn's big effort to bring her expansive supplies to our art club for this interesting demonstration on encaustic painting.

LAST CHANCE!

Oh, oh! Neglected to pay your dues?

According to the AWS constitution, Article III, Section 1 "**Annual dues are payable in November and are delinquent after January 31. Members who are delinquent are not eligible to participate in club activities.**" So far, according to the roster we have 110 members and only 63 have paid their dues. I'm sure some of you have simply forgotten and would like very much to enjoy our *demonstrations, workshops and critiques, receive the newsletter and participate in the Apple Blossom and Ragle Park shows.*

The 2008 roster will be in the March newsletter and additional copies can be picked up at the March meeting. **Lorraine Stribling**, our membership chair is compiling the information and she has generously allowed two extra weeks to get your money in. The deadline is February 15 so please send your checks for \$30 made out to AWS to her at **3 Oakwood Drive Petaluma CA 94954.**

ANNOUNCEMENTS

Andrea Way, along with 9 other local artists, have been invited to participate in a two-week Art Exhibit at the new Rohnert Park - Cotati Library 6250 Lynne Conde Way, Rohnert Park. A "Meet-The-Artists Reception" will be held Wednesday, February 20 from 6 - 8pm. The show runs February 20 -23; 25 - 29 from noon to 6:00pm and Saturday, March 1 from noon to 3:00pm.

Susan Cornelis Workshops: Vision Painting: Learn methods to tap into unconscious sources of visual imagery using watercolor, acrylics and collage. February 23 & 24, \$150

Soul Reflections: Through image and word the inner world arises in this exciting process using Sumi ink, collage and papint to be captured in a sketch-journal format, March 8, \$80

Watercolor Techniques for the Sketchbooker: Learn to make painting so portable that there will always be time for it! April 12 & 13, \$150 Visit www.imaginewithart.com.

CALL FOR VOLUNTEERS!

I'm sure the members of AWS will agree what a great organization we have. Those who have been involved for a while have seen our group grow in excellence have experienced fun and successful events and meetings, and we are very fortunate to have talented new members joining all the time. AWS offers its membership two wonderful shows every year: the Apple Blossom Festival AWS Art Show in April and the Gravenstein Apple Fair AWS Ragel Ranch Show (outdoor display and sale) in August. Of course, these shows don't run by themselves, so we are always in need of volunteers. Those who have volunteered before and know the ropes, you've made the last shows successful, so please, do so again; we can use your experience! For those who haven't volunteered yet, this may be your year; please come forward. And for our newer members, this is a good opportunity to pitch in and get your feet wet with juicy behind the scenes participation.

Many thanks to Angel Fabela for volunteering his time to chair the Apple Blossom Show; he's done an excellent job chairing this event in the past and we look forward to his continued expertise. Angel needs an assistant to co-chair this event. Let me know if it's you! To volunteer, contact me at the February meeting, phone 620-0128, or email me at katrina@katgrafix.com.

And, it's not too early to start thinking about the Ragel Ranch Show. We need a chair person for this event. In the past both of these shows have been very successful, and we need volunteers to continue to keep them going.

Thanks, and see you at the February meeting!

Katrina Small

MONDAY MORNING PAINTERS

www.mondaymorningpainters.com

12:00 - 4 pm critique at 3:30

See website for any last minute changes.

February 11 Madrona Manor 1001 Westside Road, Healdsburg. Old Victorian buildings, gardens. Park at the first places you come to, below Mansion...critique 3:30 in parking lot.

February 18 Shollenberger Park From Santa Rosa (going south on Hwy 101) or San Rafael (going north on Hwy 101) Take the Highway 116 (Lakeville Highway) turnoff in Petaluma and go east for about one mile. Turn right on South McDowell Blvd, go 0.3 miles, and take a right at the City Park sign (this sign is very small and looks like a road identification sign).

February 25 Laguna de Santa Rosa Joe Rodota Parkway, Llano Rd access....mustard fields, oak trees, marsh growth. Park at Hwy 12 and Llano Rd at Lunardi Electric, short walk to Llano Rd, (just south & then west), turn right.

March 3 Spud Point North on Hwy 1, through town of Bodega Bay take Eastshore Road, go downhill to stop sign and turn right, traveling around the bay. Park in the Spud Point Marina lot. Critique at the picnic table south of the Marina office. Boats, hills, and water. Restrooms at Marina office, deli food at store.

AWS BOARD MEETING MINUTES

January 17, 2008

Katrina Small called the meeting to order at 11:05 am. Attending members were Andrea Way, Margot Comstock, Ellen Boulanger, DeeDee Brinton, Kae Prince, Helen Shane, Lorraine Stribling and Jacque Mielke.

Minutes for November were read by **Jacque**, and approved as read.

REPORTS

Treasurer

Given by **Ellen** and approved as read.

Vice President

Margot reported that the co-vice presidents' roster for the year was confirmed. A few programs are not yet filled but each month has a "person in charge". The program for February will be a critique by Ruth Robinson.

Membership

Lorraine gave the membership list statistics. There are 110 names on the current roster and only 63 are paid up for 2008. When the new roster is compiled in February, it will contain only the names of paid up members and Life members.

Newsletter

Andrea requested a final copy of the current membership roster, to be sent to her by March 1 and it will come out in the March newsletter.

Corresponding Secretary

Dee Dee reported that Annie Murphy Springer had been sent a card. Kae Prince was in the hospital but she was feeling well enough to attend the meeting.

THERE WAS NO OLD BUSINESS

NEW BUSINESS

Angel Fabela said that Joanna Matthews had donated a painting to AWS in 2006. Nothing has been done with it and she has asked for it back. Angel has charge of it and suggested it get consigned to a gallery, silent auction or returned to her.

Margot made a motion that the painting be returned to Joanna. It was 2nd by Helen and approved.

Jacque brought up the fact that Mike Stimmann gave his board beautiful hand made pens.

Andrea made a motion that a \$50.00 gift certificate to Riley's be presented to him from the board members. It was 2nd by Helen and approved.

Palm Drive hospital contacted Annie Murphy Springer again to see if we were interested in doing a permanent display there. It was decided that we would only accept the invitation if it is not a permanent (free) display and is handled the same way the rest of the venues are held. It was suggested to get Arlene to co with Annie Springer to handle it.

The meeting was adjourned at 12:04

Respectfully submitted, **Jacque Mielke** Rec. sec.

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

Art Workshop of Western Sonoma County

P.O. Box 1160, Sebastopol, CA 95473

www.awsomeart.org

President: Katrina Small katrina@katgrafx.com

Vice President: Margot Comstock margotsart@mac.com

Treasurer: Ellen Boulanger 836-0425 glassco@sonic.net

Recording Sec: Jacque Mielke 824-9112

jadomielke@comcast.net

Corresponding Secretary: DeeDee Brinton 585-6834

Parliamentarian: Kae Prince 869-2886

Publicity: Helen Shane 823-3744 shane5@sonic.net

Newsletter: Andrea Way 773-1277 andreaway@sbcglobal.net

Membership: Lorraine Stribling 775-3234

lorrainestribling@comcast.net

Refreshments: Sharon Miller 829-0177

virgilmiller@comcast.net

Art Venues: Arlene Parnay 829-2660 rayparnay@webtv.net

Hospitality: Betty Rhoades 823-9669 ecrseb@hotmail.com

AWS thanks our sponsors for their support.



Painting Classes!

Innovations in Watercolor Painting

Instructor: Susan St. Thomas

Learn new tricks and develop your own unique style. Must have an understanding of basic watercolor painting. Sat, Feb 23, 10-4pm

Members Fee: \$95

Studio Painting in Oils (Acrylic ok)

Instructor: Ditte Jensen

Learn fundamentals that Picasso, Matisse and Cezanne knew, upon which you can always rely. 6 Thu, Feb. 7 - March 13, 10-12:30 am

Fee: \$135

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A UNIQUE ART CONTEST
RAYMAR'S THIRD ANNUAL FINE ART COMPETITION

Feb. 1, 2008 - Jan. 31, 2009 www.raymarart.com

Cash prizes, 1st place - \$10,000, 2nd place - \$5,000, 3rd place - \$2,500, 4th through 12th - \$1000.

1. There is a one-time \$30 registration fee for the entire competition.

This does not include the first painting submission.

2. Each registered artist will have an account with a password.

3. Each submission is \$10.00

4. **All paintings must be on RayMar Panels**

5. Paintings must be oil or acrylic.

6. Only Digital submissions are permitted. Instructions are available on the website.

7. No size limitation

8. No restriction on subject matter.

9. No limit to the number of paintings submitted in any month or during the year long competition.

10. The same painting can be submitted in different months unless it has already been selected as a finalist.

11. **Paintings should be unsigned to avoid name recognition.**

If your name is visible in your entry, your entry will be disqualified.

12. A juror will select 12 finalists from the paintings submitted that month and provide a critique for each painting.

13. The twelve paintings and critiques selected each month will be displayed on the Raymar Art competition website. They will be posted on the 15th of the following month.

14. 144 finalists will be selected during the 12-month competition.

15. 12 winners will be selected in October 2008. A winning artist will be required to send in the original paintings for authentication. The artist is responsible for insuring the painting.

16. Only one painting by an artist will be allowed in the winning group of 12.

17. If your painting is selected as a finalist and you have the opportunity to sell the painting, go ahead and sell it. Just tell the buyer that you might need the painting back in October 2008 for a brief time if it is selected as a winner.

18. **The last day for a painting submission in a particular month is the LAST DAY of that month.**

19. Decisions of all judges are **final**. By entering the contest you agree to abide by all contest rules.



Robert Spooner "Griddle Cook" 16 x 12

1st Place for 2007 - \$10,000 I was instantly drawn into this convincing commercial kitchen and thought "The Griddle Cook is HOT and the flaps are almost ready...Jack!!!" The artist turned

up the heat in this kitchen-scape with a painterly approach to ignite the griddle, the cook and the kitchen. The play of cools against warms, the diagonals, the suggested cooking paraphernalia, the cook's concentration and gesture and color filled white apron all contribute to its success. I felt as if the paint was applied with a sense of urgency to get in and out of the heat quickly perhaps in the time it took for the pancake to rise.

Very yummy and well done! - **Cathy Dietrich**



Michael Situ "East NAPA Street" 16 x 20

2nd Place - \$5,000 I very much like this composition. Excellent handling of paint, color and perspective. - **Laura Robb**



Michael Mao "Morning Adoration" 9 x 12

3rd Place - \$2,500 Wow! A very emotional painting with a strong universal appeal. Excellent design and grouping of value pattern makes your painting a joy to look at. The way that you have tied all the dark shapes together is especially nice. Great draughtmanship with a terrific variety of edges and temperatures. The forearm is a good example of the sensitivity in which you have painted this entire piece. The form is described nicely as you have painted across it and subtle temperature shifts help turn the form rather than value alone. The sharp edge on top brings it forward and adds a strong sense of depth to this foreshortened area. Your paint handling is very fluid and descriptive and is balanced nicely with the relatively flat solid dark shape at the top which allows our eye a place to rest. Also, with your confident handling of paint, there is great variety in the size and shape of your brush marks. They never become monotonous or boring or just simply brush marks. They are all part of the cohesive design. There is only one area of the sheet that might benefit from a minor change. The fold from the mother's hip flowing towards her hand. It's broken up at regular intervals and disrupts the flow between these two areas. Being so near the focal point, this area might benefit by being grouped as a mass to continue this flow and to draw our attention to the center of interest. - **Robert Coombs**