

# awesomeart

P.O. Box 1160 Sebastopol CA 95473

[www.awesomeart.org](http://www.awesomeart.org)

**Meeting: Thursday, August 21, 2008**

Sebastopol Veteran's Memorial Bldg.

**DEMONSTRATION  
Luncheon: 12 Noon**

Business meeting and demonstration following lunch.

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

## AUGUST BOARD MEETING

The board will be meeting at 10:30 August 21 in the Fireside Room.

## REFRESHMENTS

### Sandwiches:

Jacque Mielke  
Nancy Malon  
Gerda Barbieri  
Elaine Cole  
Genie Becker  
Diane Luiz  
Dorothy Anderson

### Desserts:

Carol Thomas  
Nancy Wilkins  
Beverly Bird  
Susie Moore  
Judy Morrison  
Cher Church  
Frances Hewlett

Please call or e-mail me if you have any question  
[sharonemiller@comcast.net](mailto:sharonemiller@comcast.net), 829-0177 Thank you for volunteering.  
Please have your offering at the meeting before noon.

**Sharon Miller**

## HEY, HAPPY AUGUST, EVERYONE -

Please join me at our next meeting on August 21<sup>st</sup> for the Elin Pendleton oil demonstration. This should be a good demo and great lead in to the workshop which takes place starting the day afterward, August 22, 23 and 24. Check her website out here: <http://www.elinart.com/>

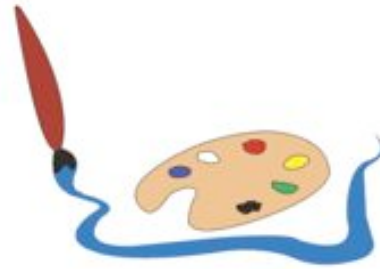
I have fabulous news for the plein air artists of our club...

Announcing the **First Annual Great Petaluma Paint Out**, sponsored by Basin Street Properties, September 20<sup>th</sup> 2008 at the Turning Basin in Petaluma, CA. Awards will include: \$200 for First, \$100 for Second, \$50 for Third, \$100 for People's Choice and a Cynthia Hipkiss Monet Award (Ceramic Sculpture). There is a \$15 dollar fee to participate and music and hors d'oeuvres afterward. Sounds like a very fun time! If you have further questions you can email Wendy Brayton at [braytonart@yahoo.com](mailto:braytonart@yahoo.com). Look for an email blast to come to your email box soon with all the info.

See you all August 21<sup>st</sup> at our next AWS meeting!

**Katrina Small**  
AWS President

## E-NEWSLETTER



## AUGUST PROGRAM

### Elin Pendleton



Elin has been painting since the age of nine and selling her paintings since 1983. She was recognized when she was in her teens for her artistic talent by the late Millard Sheets, and since then she has studied and painted in South America, Central America and Mediterranean Europe. She is traditionally trained, with a bachelor's degree in fine art from San Diego State University.

Her award-winning paintings are found in both private and corporate collections throughout the United States and Europe. She has studied



with noted artists Richard Schmid, Al Brouillette, Joyce Pike, Robert E. Wood and Ovanes Berberian. In addition, she is a skilled teacher and conducts workshops for aspiring painters. She markets her work primarily through her websites and higher-end galleries.

Elin's home and studio are located inside the Nature Preserve of Box Springs Mountain, near Riverside, Southern California. Surrounded by over 4,000 acres of open space, yet minutes away from the University of California Riverside, her creative environment is an artistic Eden. She lives with her husband, a university professor, and a variety of domestic animals (horses, goats, dogs, cats, chickens, as of this writing) all of which have found their way into her paintings.



## JULY CRITIQUE

By Helen Shane



Jeanette helped us all by reminding us of things most artists already know, but don't always apply. Listening carefully to her comments about the paintings of others hits home and influences how we view and plan our own paintings. (We do plan, right?)

She pointed out the rich diagonals in several of the paintings, and reminded us that not only do design components relate to the other components in the painting, but to the edges of the canvas.

Color was also a concern. Colors become more subdued as the subject recedes in the distance; in terms of the influences of light and atmosphere on the local color, one can basically think of yellows for the foreground, reds for the middle ground, and blues for the background,



- Varying textures add interest to even the simplest rendition.
- Figures in a group should relate to each other; holding hands may be a good connection for them.
- Pay attention to edges of multiple items so that they do not all end on the same plane.
- Remember the shadows; keep them true in shape, hue and placement in relation to their object.
- Marry separate items using overlap or by using repeat of colors.
- Water reflects the colors of the sky overhead.
- Instead of reworking paintings that are not quite acceptable by you, paint the subject again; make the changes you discovered after the fact in re-viewing the original painting that will make it a better painting.
- Paint what you see, not what you think.

Jeanette read a poem, not original to her, that sums up the painting philosophy:

### "Seven Steps to a Great Design"

As you start your work these words you'll recall remember the shapes big, medium and small. Can you move through the light shapes we ask passage that's clear and not blocked is our task.

Make the focal AREA, 1/4 OF THE SHEET  
DARKEST DARK, LIGHTEST LIGHT, NOT SHAPES THAT REPEAT.

Good value, shapes, constant color change, use the color wheel, but not the whole range.

Irregular shapes that have good design lie under your work and make it shine.

To please the eye, use the golden mean, the 3 to 5 ratio will often be seen.

Lastly, look in your heart and paint what you see  
Then remember forever your painting will be.

**Anon**

## NEW PAINTING PRODUCT

The purpose of this newsletter is not to advertise any particular art supplies but when a new product comes on the market it is important to get the word out to our artists. **Helen Shane** mentioned a new acrylic at the last meeting that is newsworthy. **ed.**

### GOLDEN OPEN ACRYLICS

**A whole new line -**

**GOLDEN OPEN Acrylics are a true departure from all other acrylics on the market. Designed with a unique and relaxed set of working characteristics, OPEN Acrylics dramatically expand the range of techniques that are available to artists who prefer to use acrylics.**

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**Unique, relaxed working properties.**

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**2 mediums & 1 additive for ultimate control.**

Use OPEN mediums and thinner to maintain the maximum working time of OPEN Acrylics. OPEN Acrylic Gel (Gloss) is recommended to adjust color strength and translucency while maintaining consistency. OPEN Acrylic Medium (Gloss) is formulated to a lower viscosity for a more fluid mixture with increased flow. OPEN Thinner contains no binder and is used to maintain and adjust the workability of colors on the palette without the use of water mist and moisturizing palettes.

**Compatible with GOLDEN products.**

For an unparalleled range of working options, OPEN Acrylics may be blended with GOLDEN Acrylics and Gel Mediums to change opacity or alter consistency, while proportionately speeding up drying and shortening working time. However, it is not recommended to apply fast-drying products over wet layers of OPEN Acrylics.

## ROSTER CHANGES

Please add these new members to your roster.

**Susan Moore**  
PO Box 406  
Geyserville, CA 95441  
707-857-3703  
sjmart@comcast.net

**Nancy Malon**  
5317 Thomas Rd.  
Sebastopol, CA 95472  
707 823-3603  
nancyloiraine@comcast.net

Also add Jan Aanestad's email address: [jmaanestad@comcast.net](mailto:jmaanestad@comcast.net)

## ANNOUNCEMENTS

The group of painters, **Sonoma 8** now has a new website, Check it out at [www.sonoma8.com](http://www.sonoma8.com)

**Interested in joining a weekly painting group?** We meet most Mondays at my home studio with an SRJC teacher for a short lecture, helpful critique and painting. \$80.00 every 4 weeks. Call me at 823-4478 or 707 303-6792 (cell phone) for information or email me at [marilyn.sommer@gmail.com](mailto:marilyn.sommer@gmail.com). **Marilyn Sommer**

## MONDAY MORNING PAINTERS

[www.mondaymornpainters.com](http://www.mondaymornpainters.com)

9am - 1pm. critique at 12:30pm

*See website for more details and any last minute changes.*

### August 11

**Cloverdale River Ranch Park**, Cloverdale

31820 McCray Rd, take last Cloverdale exit "Boonville Hwy 128" but turn right on N. Cloverdale Blvd, right on McCray. River & hill views. Regional park fee applies. Restroom.

### August 18

**Rose & Thorn Co.** Sebastopol, 10050 Bodega Hwy opens at 11AM, Carol will let us in gate from 9-9:15, if late, come when they open at 11. Nice & varied grounds, w/goats, chickens, up close garden & sculpture views, some shady nooks.

### August 25

**South Salmon Creek**, Bodega Bay

From Bodega Bay go north on Hwy 1 to South Salmon Creek turnoff. Park in free parking lot, don't park on the narrow street. Ocean, creek, dunes, summer cottages, "restroom."

12:30 Critique in parking lot.

### September 1

**Roberts Lake**, Rohnert Park, 5000 Roberts Lake Rd. 101 to Golf

Course Dr to Roberts Lake Road north of Commerce Blvd. Hey, there's water n' reflections, geese, some hill vistas AND it's close by; save gas, paint local.

## AWS BOARD MEETING MINUTES

July 17, 2008

**Katrina Small** called the meeting to order at 10:40 am. Attending members were **Paula Pearce**, **Ellen Boulanger**, **Andrea Way**, **Margot Comstock**, **Mike Stimmann**, **Helen Shane**, **Lorraine Stribling** and **Jacque Mielke**.

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

### REPORTS

#### Treasurer

Given by **Ellen**

#### Vice President

**Margot** reported that out of the 22 people who signed up for Elin Pendleton's workshop in August only 5 deposits have been received. September's meeting will be a workshop; October will be a critique by Charlie Walker and November will be a demo in acrylics.

#### Publicity

**Helen** announced that KRCB has a time slot for local happenings and she asked **Margot** if she would be interested in doing a blurb on AWS. It will be considered.

#### Membership

**Lorraine** presented the new roster as of July 1. Instead of printing enough for all members **Andrea** will e-mail it out to those who can receive it.

## THERE WAS NO OLD BUSINESS

### NEW BUSINESS

**Palua Pearce** desires to relinquish her job as Holiday Party chairperson and she requested that **Sharon Miller** be asked if she would be interested. If she would not then it will be put out to the membership.

**Katrina** read the Ragle Ranch Art Show report that **Mike** had presented to her. It contains the following information: The question of sales at the Ragle show was raised at the last AWS board meeting, and you asked me for some comments on the matter. Here they are:

There is limited space at the sale. We can have a maximum of 20 people selling. Note: 20 will be a very dense crowd in the space we have allotted.

The space costs the club \$360 and the artists are expected to pay their prorated share.

Sales at the show have been done on an ad hoc basis in the past. This was ok because the show was not officially sponsored by AWS. (You should review the minutes of all past board meetings if you wish to confirm this.) It was organized and managed by some people who were AWS members although the club and the board provided no sponsorship or support to my knowledge.

Now AWS seems to have agreed to sponsor the Ragle show. Consequently the club cannot meet it's obligations under the sales tax laws unless the club makes certain that the sales taxes are collected and paid to the state. Last year there was considerable confusion as to how those taxes were to be collected. To prevent a similar situation this year we have proposed that all sales be handled by a sales desk similar to the one we operate at the Apple Blossom Festival Art show. This will also make possible use of the club's credit card machine and account when making sales. A complete accounting will be possible and the club treasurer will have a clear record of sales prices and taxes collected.

The Ragle show sales desk should make it possible for the club to conduct the art sales, recover the club's percentage fee for all sales at the show and collect the correct amount of sales taxes as required by the state and county.

If we do not manage the tax collections as a club, I recommend we have each participating artist give us a valid California Sellers Permit number so we can show that we are not responsible for collecting the taxes.

Another alternative is to remove the club from any form of sponsorship, support and organization of the Ragle show.

The easiest solution to this issue is to run a sales desk.

The **School Program Committee** consisting of, **Helen Shane**, **Betty Rhodes**, **Nancy Shanchietti** and **Paula Pearce** as advisor, gave a report. **Helen** said that there was no decision reached so they would meet again and have a decision by the August meeting.

### Club Revenue discussion

There was much discussion on price increases to us for rent and possible increases that we should pay to demonstrating artists. A motion was made by **Helen** to leave the price paid to demonstrators at \$150 and give a \$50 travel stipend to those outside Sonoma County. The motion was seconded but not passed. It was tabled awaiting some figures as to other club's expenses for comparison.

A raise in dues was discussed.

On AWS's behalf, **Helen** will request a \$15.00 per month fee from SCA for their ad in our monthly newsletter.

The meeting was adjourned at 11:57 am

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

*The greatest temptation and danger is to rely on previous solutions and thus paint the same picture for the rest of your life. (Charles Mavalli)*

## 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 [lrrainestribling@comcast.net](mailto:lrrainestribling@comcast.net)**

## Art Workshop of Western Sonoma County

P.O. Box 1160, Sebastopol, CA 95473

[www.awsomeart.org](http://www.awsomeart.org)

President: **Katrina Small** 620-0128 [katrina@katgrafix.com](mailto:katrina@katgrafix.com)

Vice Pres: **Margot Comstock** 570-1978 [margotsart@mac.com](mailto:margotsart@mac.com)

Treasurer: **Ellen Boulanger** 836-0425 [glassco@sonic.net](mailto:glassco@sonic.net)

Recording Sec: **Jacque Mielke** 824-9112 [jadomielke@comcast.net](mailto:jadomielke@comcast.net)

Corresponding Secretary: **DeDee Brinton** 585-6834

Parliamentarian: **Kae Prince** 869-2886

Publicity: **Helen Shane** 823-3744 [shane5@sonic.net](mailto:shane5@sonic.net)

Newsletter: **Andrea Way** 773-1277 [andreaway@sbcglobal.net](mailto:andreaway@sbcglobal.net)

Membership: **Lorraine Stribling** 775-3234

[lrrainestribling@comcast.net](mailto:lrrainestribling@comcast.net)

Refreshments: **Sharon Miller** 829-0177 [virgilmiller@comcast.net](mailto:virgilmiller@comcast.net)

Art Venues: **Arlene Parnay** 829-2660 [rnaparnay@webtv.net](mailto:rnaparnay@webtv.net)

Hospitality: **Betty Rhoades** 823-9669 [ecrseb@hotmail.com](mailto:ecrseb@hotmail.com)

**AWS thanks our sponsors for their support.**

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## Painting Classes!

### Introduction to Drawing

Instructor: James Freed

Develop drawing techniques, value contrast, composition, visual perspective, design basics, drawing tools & media, still life and model. 5 Tues, Aug 5-Sept 2, 7-10 pm, Fee: \$85, Nonmember: \$90

6780 Depot St., Sebastopol, CA 95476 707-829-4797 [www.sebarts.org](http://www.sebarts.org)

### 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, Aug 9, 10-4pm Members Fee: \$95

## ARTIST BIOGRAPHY

### T. ALLEN LAWSON

#### *A Lesson in Simplicity*

When I look at **T. Allen Lawson's** paintings I am struck by their simplicity of design, their abstraction. Remember KISS (keep it simple, stupid)? This simplicity of design leads to strength in composition. **ed.**



With an eye for subtle beauty and a dedication to continual study, T. Allen Lawson works and paints in the tradition of earlier artists. His paintings are consistently evolving expressions of the artist and his surroundings.

He has painted and studied throughout the United States and on three continents. His work has been featured in one-man shows in Washington DC, New York, Wyoming, California, Connecticut, Maine and Massachusetts.

Tim lives with his wife and children in Rockport, Maine.



***"The longer you look at an object, the more abstract it becomes, and ironically, the more real."*** Lucian Freud

***"Art, it seems to me, should simplify. It is very near the whole of the higher artistic process; finding what conventions of form and what detail one can do without and yet preserve the spirit of the whole."*** Willa Cather

## RENAISSANCE

*From the Robert Genn Newsletter July 18, 2008*

Renaissance means "rebirth." It's a term that refers to the intellectual and artistic movement that began in Italy in the 14th century, culminated with Leonardo, Michelangelo and Raphael in the 16th, and has influenced thinking and creating ever since. The art historian Ian Chilvers has characterized it as "the time when Medieval turns into Modern and the religion-dominated world of the Middle Ages gives way to a culture more responsive to the individual." It has come to mean openness to change, to rethinking, and to the examination and often reinvention of more classical forms. These days, it seems we are living through a renaissance of realism in a world traditionally dominated by abstract expressionism. Lucian Freud and Francis Bacon, for example.

More than anything, renaissance is an attitude that transcends times and places. For creative people, a minor renaissance happens every day as we reassess yesterday's work and adjust our thinking to both its needs and our personal inclinations.

Would-be "renaissance artists" try to range widely in their interests, understanding, and capability. They do many things, know how to quickly research the information they need, do not necessarily follow the recipes of others, and are rather in love with the business of finding out for themselves. They both respect the past and contrive to discover the future. And just like Giotto, Pisano and Donatello, as well as the three guys mentioned above, "renaissance thinking" is learned.

The way I look at it, the idea of renaissance has eight great principles that just might be worth thinking about:

- Curiosity as a way of thinking**
- Suspicion of authority and conventional wisdom**
- Respect for intelligently filtered history**
- Aspiration to higher levels of achievement**
- Vision for renewed potential in all things**
- Tendency to invent private systems**
- Reinvention and perfection of former skills**
- Accepting the challenge of the difficult**

#### **Robert Genn**

PS: "Francis Bacon would say that he felt he was giving art what he thought it previously lacked. With me, it's what Yeats called the fascination with what's difficult. I'm only trying to do what I can't do." (Lucian Freud)

