

awesomeart

P.O. Box 1160 Sebastopol CA 95473

www.awesomeart.org

Meeting: Thursday, September 18, 2008

Sebastopol Veteran's Memorial Bldg.

WORKSHOP

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)

SEPTEMBER BOARD MEETING

The board will be meeting at 10:30 Sept.18 in the Fireside Room.

REFRESHMENTS

Sandwiches:

Char Wood
Bobbyrae
Chris Stover
Melody Anderson
B. Bertilson
Margot Comstock
Katrina Small

Desserts:

Andrea Way
Kathy Root
Lorna Skinner
Joyce Delario
Gen Zorich
Jann Aanestad
Libby Martin

Please call or e-mail me if you have any questions.

sharonemiller@comcast.net, 829-0177

Thank you for volunteering. Please have your offering at the meeting before noon. **Sharon Miller**

SEPTEMBER WORKSHOP

Marcy Lenhardt

Judy Maize and I will be setting up several still life groupings for the group to draw or paint. I am thinking of some informal yet interesting subjects. I like what Charles Hawthorne said about painting still life; here is excerpts from **Hawthorne on Painting**:

....."The painting of still life gives one the widest range for study - a bottle is as serious a subject for portraiture as a person.....work for a quality of color.....try for spots coming together.....You don't hear me say much about drawing. It is because I think drawing the form, and painting, are better separated. The first thing is to learn to see color. You will draw better a year from now if you disregard for the time being the thing you call drawing.....have some fun with

color...paint something that isn't anything until it is painted well." He suggests painting something ugly, like an old tin basin against a background that will bring out the beauty of the thing, and much more in this great lil' book.



E-NEWSLETTER

Richard Schmid, Alla Prima, who doesn't like to paint flowers in vases, speaks on direct painting and seeing the light.

"I try not to paint flowers in flower vases if I can possibly help it, [I] prefer the rather more interesting composition opportunities of showing them in less formal ways. To me, they are like enchanting but naughty children, each crying for attention-[but]...flowers are never simply pretty adornments.....When we do a Direct painting from life, we use the exact shapes of color that light creates on a subject to create a faithful illusion of what we physically see," akin to a jigsaw puzzle he goes on...I will have these books open for those who want to read a few inspirational paragraphs, or see photos of such paintings.



I am looking for volunteers who have flowers in their gardens, and any one with spot lights or a small folding table might also be helpful, that we could use, please call me soon so I can arrange to get those before that day or that am, please, 545-0878

AUGUST PROGRAM - Elin Pendleton

Helen Shane

It is difficult now for me to separate out what was shown us at the demonstration at the August meeting from what 13 of us tried to absorb at the three day workshop that followed. I'm not going to try.



Elin's Color System at first glance, appears to be simple. That's not quite so. Basically, the "rule" is to use cool colors in the shadows, warm colors in the light areas. Depending on the time of day certain colors predominate. In morning light everything is suffused with pale yellow. At noon blue light affects the shadows and distance with warm colors on the light sides. Late afternoon shadows are filled with alizarin crimson while sunlit areas are affected by cadmium orange. At night drop all cadmium colors from your palette. Light areas are thalo green and white. Dark areas ultramarine blue and alizarin crimson. This is an oversimplification but is the essence of how color changes over time.



Warm colors for warm sides and lights in Elin's palette are: cadmium yellow medium, cadmium orange, burnt sienna, cadmium red, sap green and thalo blue.

Cool colors are: lemon or hansa yellow, yellow ochre, or burnt umber mixed with yellow ochre, alizarin crimson, thalo green, ultramarine blue.

The workhorses of the palette are ultramarine blue, alizarin crimson, and yellow ochre (plus white). These can be used as the formula for sky, water, roads, mist; the actual result depends on the proportions used of each color.

To help you implement the appropriate paint choices, Elin advises using two large-size plastic weekly pill boxes, each with seven lidded compartments; one set for warm colors, one for cool. Both will have a compartment for titanium white. That way, there should be no confusion as to which color to use for what situation. Marking the sets Warm and Cool and "labeling" each compartment by putting a dab of the color with a bit of white on the outside lid of the compartment should lead you to the right temperature color.



When using the paints, keep the clean paint in the front of the compartment, and push the used to the rear. After use, store the boxes in a plastic bag in a freezer. They should keep for several weeks. You can add more paint as needed.

The demo: Use thumbnails or pencil drafts if you wish, on a sketchpad, but not on the canvas. Elin painted in the large shapes quickly and covered the canvas, edge to edge, before indicating actual shapes, except by the use of negative space to shape the horse, which was the area of interest, rather than "drawing" it.

Composition: There are six basic "value plans" for most paintings. When using all three values, the light, mid tones and darks are collectively quantified, and represented in percentages of the piece as 60 (large) 30 (medium) 10 (small), expressed as Papa, Mama, Baby. The total value of the shapes may consist of several smaller areas, which, when totaled, make up Papa (60%) Mama (30%) or Baby (10%) in values over the whole piece.

The six plans: 1) small light, large dark, in midtones; 2) A light shape against midtones; 3) Small dark (Baby); large light (Mama) in midtones (Papa). 4) Gradation within large shapes is when midtones are variegated and fewer really light and dark values are used, sometimes with textures; 5) Large dark against midtones; distinct edges around subjects make this plan work. 6) Checkerboard-Chaos – values are spread throughout the scene; there may be no dominant value.



I'm sure that this explanation leaves much to be desired. That's why Elin runs the workshops, and has created DVD's and Flash Cards (soon to be available) to demonstrate these principles. For more on Elin and the Color system, go to <http://elinpendleton.blogspot.com>



The Community Room at Fircrest Mobile Home Park is a very accommodating venue; it is a large, light room; has a kitchen and restrooms nearby. AWS Founding member Dorothy Anderson, who lives in the Park, made arrangements for us. The managers couldn't have been nicer; we hope to return there for a

refresher course with Elin next year.

GRAVENSTEIN APPLE FAIR



ART VENUES

Sept. 18th to Nov. 20th 2008

BANK OF THE WEST - 10 paintings
OUT: Char Wood IN: Kathy Root

TOMBE REALTY - 8 paintings
OUT: Linda Skoko IN: Marcy Lenhardt

WESTAMERICA BANK - 8 paintings
OUT: Elaine Cole IN: Arlene Parnay

SONOMA NATIONAL BANK - 14 paintings
OUT: Ruth Robinson IN: Linda Skoko

EYE ASSOCIATES - 12 paintings
OUT: Ellen Boulanger IN: Patty Bird

Note: Bank of the West 9:00AM. All other venues after the meeting unless other arrangements are made.

Contact: **Arlene Parnay** 829-2660

AWS LIBRARY

The AWS Library are for all the members and their enjoyment. If you have a book that has been "out for a couple of months" please bring it and return it at the next meeting..We miss them,.....Thanks, **Angel Fabela**

ANNOUNCEMENTS

Lorraine Leivas and **Andrea Way** will be showing in Gallery One's 20th Anniversary Invitational Show September 8 - October 25. The reception is Sept. 13, 5:00 - 8:00.

MONDAY MORNING PAINTERS

www.mondaymorningpainters.com

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

See website for more details and any last minute changes.

September 8 - Armstrong Redwoods, Guerneville

Cool, shady groves, Bull Frog Pond Rd closed due to State deficit, state park fee. Critique at group picnic area at base of Bull Frog Rd 12:30.

September - 15 Juilliard Park, Santa Rosa

Across the street from Luther Burbank Gardens... 531 Juilliard Park Dr, from downtown Santa Rosa, take Santa Rosa Ave, right on Sonoma Ave, left on S. A St, suggest parking back on S. A St. We've been unable to get permission to paint at Luther Burbank with such a large group. However, Juilliard is big and shady, & there is also a shallow city park that runs along Sonoma Ave, north of Luther Burbank, but metered parking only there. Juilliard has nice focal points and views into Luther Burbank...we can spread out around here. Pay attention to parking hour limits, city will GET ya. 12:30 Critique near center of Juilliard park structure.

September 22 - Memorial Beach, Healdsburg

13839 Old Redwood Highway, from northbound 101, take first Healdsburg exit. Need regional parking permit or pay \$5 for main lot. Some parking over bridge, turn right, along Front St, nearer tracks & shade trees. Russian River, historic bridges, railroad tracks, canoes and figure painting swimmers, all possibilities.

September 29 - Bodega Bay,

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.

October 6 - Paradise Ridge Winery

Vista views of Santa Rosa, vineyards, hills, oaks. From n/b Hwy. 101, take the Bicentennial exit and go east, past two stoplights and around a hill, where the road merges with Fountaingrove Parkway. Take the second left onto Thomas Lake Harris Drive and go 0.7 miles to the

AWS BOARD MEETING MINUTES

August 21, 2008

Katrina Small called the meeting to order at 10:30 am. Attending members were Ellen Boulanger, Andrea Way, Margot Comstock, Helen Shane, Lorraine Stribling, Lenore Carrion, DeDee Brinton, Kae Prince, Arlene Parnay and Jacque Mielke. Minutes for July were read by **Jacque**, and approved as corrected.

REPORTS

Vice President

Margot reported that there would be only one Elin Pendelton workshop therefore the people who had sent in their deposits for the early workshop would have their deposits refunded. Anyone who canceled at the last minute would not get a refund. September's meeting will be a still life workshop; October will be a critique by Charlie Walker. November will be a demo in Artisan Chroma acrylics by Tricia Leonard. December is the Holiday Party. January 2009 will be an acrylic demo by Charles Beck.

Treasurer

Given by **Ellen**

Publicity

Helen announced that Sonoma West carried an article on AWS and she would inquire at the general meeting as to how many people had seen it.

Membership

Lorraine said that Susan Moore and Nancy Malon were to present their art and become new members as of today.

Hospitality / Badges

Betty Rhoades has requested a leave of her position and **Ellen Boulanger** has volunteered to fill in until the end of the year.

Art Displays and Venues

Arlene Parnay reported that all venues are filled through February 2009.

THERE WAS NO OLD BUSINESS

NEW BUSINESS

1. Ragel Ranch

Lenore Carrion reported that sales totaled \$2370.00. Originally, back in May, there were 18 people who signed up. Of those 18 only 8 actually set up. Five people called ahead of time to cancel but 5 never called at all. The problem that this created was that \$380 had to be paid for the 2 spots and the 8 participants should not have to foot the bill. The following motion was made by **Jacque Mielke: The \$380.00 space fee is to be divided equally between the 8 attendees and the 5 no-shows; totaling \$29.00 per person.** The motion was carried.

2. Nonmembers' workshops

A discussion was held about advertising nonmembers' workshops and classes. The general condenses leaned toward not advertising nonmembers but no conclusions were reached and no motion was made.

3. Demonstration payments

The following motion was made by **Helen Shane: The payment from AWS to an artist for a demonstration will be \$150.00. If the artist travels farther than 60 miles one way, a stipend of \$25.00 will be given for travel.** The motion was carried

4. 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 September meeting.

5. Club Revenue discussion

The discussion on dues increases was postponed till the September meeting.

The meeting was adjourned at 11.57 am

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

ROSTER CHANGES

New Member - Joan Chandler 7777 Bodega Ave. S-107, Sebastopol CA 95472 707 824-4817 (no email)

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

Art Workshop of Western Sonoma County

P.O. Box 1160, Sebastopol, CA 95473

www.awesomeart.org

President: **Katrina Small** 620-0128 katrina@katgrafix.com

Vice Pres: **Margot Comstock** 953-9013 margotsart@mac.com

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

Recording Sec: **Jacque Mielke** 824-9112 jadomielke@comcast.net

Corresponding Secretary: **DeDee 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

lrrainestribling@comcast.net

Refreshments: **Sharon Miller** 829-0177 virgilmiller@comcast.net

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

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

AWS thanks our sponsors for their support.

rileystreet art supply

August 12th through
September 28th



**SAVE
40-50% OFF**

THOUSANDS OF TUBES AND JARS OF PAINT

Plus incredible deals on the most popular oil painting mediums, solvents, acrylic mediums, gesso, canvas and more.

50% OFF Open Stock Artist Brushes by Winsor & Newton, Isabey, Princeton, Raphael and DaVinci



**SAVE
50-60% OFF**

ON SELECTED NEWSPRINT, SKETCHBOOKS, BRISTOL, DRAWING PADS AND MORE!

Check our new
classes and demos
at www.rileystreet.com

WE GUARANTEE THAT YOU WILL NOT FIND A BETTER DEAL AT ANY STORE IN THE BAY AREA ON OUR SALE ITEMS!!!

SANTA ROSA 707-526-2416

SAN RAFAEL 415-457-2787

SEBASTOPOL
CENTER
FOR THE ARTS



Painting Classes!

Watercolor Magic

Instructor: **Susan St. Thomas**

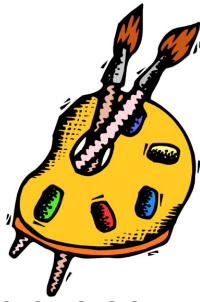
Explore basic and experimental exercises to learn color magic, washes and glazing. 6 Thurs, Sept 4-Oct 9, 10am-12pm, Fee: Members \$90, Non-member's Fee: \$95, Materials Fee: \$7

6780 Depot St., Sebastopol, CA 95476 707-829-4797 www.sebarts.org

The Joy of Painting

Instructor: **Janet Moore**

6 part series. All welcome. Bring apron/painting smock or old clothes. Hand-outs provided. Tues, Sept 30-Nov 4, 12:30-5pm, Fee: 6 for \$275 or \$50 per class, NonMem: \$280/\$55, Mat fee: \$40 or list.



UNCONSCIOUS CONFIDENCE From the Robert Genn Newsletter

**"If you think you're outclassed, you are,
You've got to think high to rise.
You've got to be sure of yourself,
Before you can win the prize." (Author unknown)**

During the recent Olympics the term "unconscious confidence" was bandied about. Interviewers lauded those who had it and lamented those who didn't. Winners won with it and losers lost for the want of it.

How do people get to this state of inner strength? How does unconscious confidence apply to fields like ours?

Training: Serious folks need to train so hard that the skills get into their bones. In art, there's no net, bar, distance or time to which all comers must apply. Goals need to be self-set and training must be done on one's own. This takes character, and like any athlete, it takes some hard work. Coaches may be the guides, but it's the trainees themselves who need to take measure--small gains are the makings of medal-material.

Focus: Focus is the conscious removal of distractions--from a sore toe to the roar of the crowd. The world is a noisy stadium that contrives for us to go off the track. Cutting out ambient hysteria is a learned skill. It means a total concentration on the job at hand. Focus can be understood as a kind of self anointed me-ism--and it's okay to feel that way when the action is needed. In the artist's world, personal mannerisms, processes, techniques and stylistic tendencies are sacrosanct, a mind-state similar to common belief. While artists may be wildly exploratory, the winners need to run like they've already won.

Pressure: Pressure means expectations and competition. Without competition, bars are blurred, standards are sullied and mediocrity triumphs. While individualism is key, "I just paint for me," the artistic catchword of our times, doesn't cut it if you're looking for transcendent quality. To get to the gold, artists need to look over their shoulders and see what's out there. They need to marry desire with effort. Like the pressure to shave a fraction off a second, the artist feels the need for nuance, flair and creative signature. In our game it's a tough order because the whole team generally resides within one body. Pressure allows self-trained focus to score.

PS: "Nothing builds confidence like accomplishment." ([Thomas Carlyle](#))

Esoterica: Reinventing daily, artists build muscles yet unknown to themselves. With self-training, focus and pressure we gain unconscious confidence. Gradually and inevitably, we achieve our personal best. We begin to take liberties with stride and stroke. Work becomes play, and the process becomes its own reward. We keep stroking. We look over our shoulders. We smile at the crowd.



At the Turning Basin in Petaluma. Sponsored by Basin St. Properties. Check in is 9:30 AM in the Godlen Eagle Shopping Center where you will get your canvas stamped. Painting starts at 10:00 and ends at 4:00 PM. Artists are to bring their unframed paintings and easels and gather at the Theater District Courtyard by 4:30 for judging, awards, hors d'oeuvres, beverages, live music and company. There is a \$15 fee to participate. Write checks out to "The Basin St. Properties" and mail to 21 Greenleaf Lane, Cotati CA 94931. Sign up deadline is Sept. 10th, 2008. Further questions, please email Wendy Brayton: braytonart@yahoo.com or see the Monday Morning Painters website.



An email from Char Wood regarding a bit of culture for a change. After a two year loan to the United States, Michelangelo's David is being returned to Italy.

His proud sponsors were:

