

awesomeart

P.O. Box 1160 Sebastopol CA 95473

www.awesomeart.org

Meeting: Thursday, July 16, 2009

Sebastopol Veteran's Memorial Bldg.

CRITIQUE

Luncheon: 12 Noon

Business meeting and critique following lunch.

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

BOARD MEETING

The board meeting will be held July 16 at 10:30 am in the main room

REFRESHMENTS

Sandwiches/Finger Food:

Diane Luiz
Nancy Malon
Rita Griffith
Katrina Small
Anne Bradley
Angel Fabela
Claire Fleming
Rainey Olsen

Desserts/Fruit:

Jerry Fabiano
Beverly Bird
Patty Bird
Glad Baker
Judy Butler
Marcy Basel
Lenore Carrion
Dedee Brinton

Please call or e-mail me if you have any questions, 829-0177
sharonmiller@comcast.net.

Thank you for volunteering. If you are unable to attend the meeting for which you have volunteered, please make arrangements with a friend to deliver your contribution. Please have your offering at the meeting before noon. Sharon Miller

PROGRAM

Critique with Virgil Elliott

Our critiques are very popular and since time is limited, please bring only one painting.



Born in 1944, Virgil Elliott was the first son of Dollye McAlister Elliott, a schoolteacher and amateur artist, who began his art education in the second year of his life. The first lesson kindled a lifelong burning obsession with art and his talents developed rapidly with constant practice drawing and later, painting. The excellent

instruction of illustrators Robert Fawcett, Albert Dorne, Austin Briggs, Steven Dohanos, Harold Von Schmidt and others, via correspondence course, helped him tremendously and by his late teens, he was an accomplished draftsman and competent oil painter.



E-NEWSLETTER

Profoundly moved by the works of the Old Masters, particularly Rembrandt and Vermeer, Elliott was dissatisfied with his own abilities and sought to learn still more. Quickly becoming disillusioned with college-level art instruction at the colleges and universities he attended for several years following his discharge from the Army, due to their emphasis on "modern" styles which did not interest him, he endeavored to teach himself from that point onward. His quest for knowledge drove him to search out old manuscripts to study, and to travel far



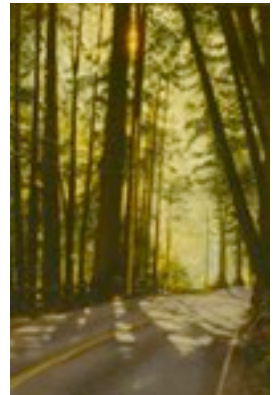
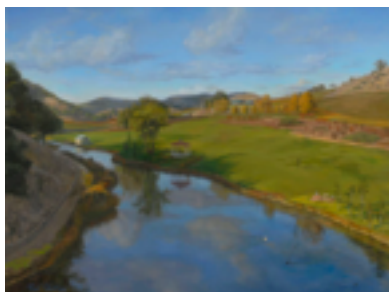
and wide to view the Old Master paintings wherever they might be found, in addition to constant ongoing practice drawing and painting. Several years as a freelance commercial artist helped to hone his talents, and in 1982 he felt he was ready to begin his career in fine art.



He has won many honors, awards and distinctions since his fine arts debut, and has become a sought-after teacher, lecturer, art show judge and writer in addition to the ongoing demand for his

talents as a portrait painter and fine artist.

The Atelier of Virgil Elliott is on the grounds of an old winery in northern California, where Elliott paints, **teaches**, writes, and lives with his wife, singer/actress Annie Lore. For more information and to see more of his paintings go to <http://www.virgilelliott.com/>.



JUNE PAINT-OUT

The nice thing about paint-outs is everyone can do it and one is never too young to get started.



***Rilla Bruensteiner and Keaton Miller.
granddaughters of Mike Stimman and Kathy Root
and Sharon and Virgil Miller.***

ART VENUES

July 16th to Sept. 17th

Bank of the West - 10 paintings

OUT: Nancy Sanchietti IN: Henry Violin

Tombe Realty - 8 paintings

OUT: Sharon Miller IN: Dante Corsetti

Westamerica Bank - 8 paintings

OUT: Lenore Carrion IN: Delores Delgado

Sonoma National Bank - 14 paintings

OUT: Kathy Root IN: Adriane Hatkoff

Eye Associates - 13 paintings

OUT: Linda Skoko IN: Paula Pearce

NOTE: Bank of the West - 9am. All other venues to be changed after the meeting unless participants make other arrangements.

Arlene Parnay - 829-2660

ANNOUNCEMENTS

Helen Shane is selling a "StudioPack" backpack by StarDesign. It is great, especially for overland treks. It measures 25 high by 20 wide, in black HD fabric. See photo and details, at <http://www.studiopack.com/sp.htm> New at \$89.95. Hers is carefully used. Will sell for \$45. 823-3744 shane5@sonic.net

Phantom Gallery, Santa Rosa is having their first annual members' exhibition. It is open to all members (you can join at www.santarosaartsdistrict.com) and all artwork. One piece per member and there is a \$10 entry fee. All work must be delivered on Friday, July 24, 12-5pm or Saturday, July 25, 10am-1pm.

Gallery One, Petaluma is having a juried show, Lets Go Green, Earth Awareness July 13 - August 23. Deliver entries July 9, 10, 11, 11am - 4pm. Reception July 19, 4-7pm. \$5 per work entry fee. 778-8277 www.petalumagalleryone.com

MEMBER PROFILE - Arlene Parnay

By Paula Pearce

Question: How old were you when you started to enjoy art?

Arlene: I liked to draw when I was in elementary school. I used to sketch trees.

Question: Where did you grow up?

Arlene: I grew up in Long Beach, CA.

Question: Who or what influenced you to nurture art as a hobby?

Arlene: In 1984 I took a watercolor class at SRJC. In 1985 I was invited to join a painting group led by El Meyer, Lenore Carrion and Lorna Skinner. I am still painting in that group today.

Question: Was anyone in your family an artist?

Arlene: Not that I knew of.

Question: Did you major in art in school?

Arlene: I minored in art in college with a major in elementary education.

Question: What career did you aspire to as a youngster?

Arlene: As a teenager, I wanted to be a model because I was tall and thin. Later on I changed my mind and became a teacher.

Question: Did you get a teaching job right after graduating from college?

Arlene: Yes I did. I taught for one year in Salinas and then I took my savings and hitch hiked with two girlfriends all over Europe for almost a year. Both my girl friends were art majors and we visited all the museums. We spent a solid week in the Louvre.

Question: So what happened after that?

Arlene: Ray and I got married in 1958 and a year later we moved to Anchorage, Alaska where we both taught school for two years. Then we returned to Sonoma County to settle down. Note by Paula: Ray and Arlene first rented a house on Lyding Lane just three houses from where I live now.

Question: How did you find out about AWS and what year did you join?

Arlene: Lenore and Lorna asked me to join in 1985 and I was put on a waiting list for three years joining in 1988. At that time the membership was limited to 100.

Question: What other hobbies do you enjoy?

Arlene: I love to travel. I love bicycling, tennis, skiing and playing bridge. I am an avid cyclist and this is a terrific way to really see the countryside and the world.

Question: What foreign countries have you toured in this way?

Arlene: A lot of Europe, Australia, New Zealand and Vietnam. This summer I am already booked for France and Holland where my daughter and her family live.

Question: What are your future goals with your art?

Arlene: I am very happy doing what I am doing. I love AWS. The AWS members have really helped me over the years. Plus my art sales have financed most all of my cycling trips around the world.



ROSTER CHANGES

New Member

Joyce Pointe 7735 Bodega Ave. #3 Sebastopol, CA 95472
707-823-2904 pjj@sonic.net

AWS CONSTITUTION REVISION

A committee of volunteers has been in the process of revising certain sections of the constitution for clarification and updating. Following are the parts (underlined) that have been changed or added. Due to lack of space we did not publish the complete constitution. It is suggested you compare these changes with a copy of the existing constitution. We will discuss and vote on these changes at the July meeting.

ARTICLE III. MEMBERSHIP

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 until their dues are paid. Special requests for a waiver of dues will be reviewed by the board, and if accepted will require volunteer tasks in lieu of dues payment.

Section 2. Active members in good standing must"

a. Attend six meetings each year and record their attendance on the sign-in sheet. Exceptions can be made for illness, or very special circumstances. Requests for exceptions must be approved by the board. The recording secretary will enter excused absences on the sign-in sheet.

b. Bring four works of art a year to any meeting for critique or display and record them on the sign-in sheet.

c. Bring refreshments to the meeting a minimum of twice year.

Section 3. New members upon payment of dues:

a. Shall present to the membership, three recent works of art.

ARTICLE IV. ELECTED OFFICERS

Section 2. Vice President: Shall preside at the general monthly meetings in the absence of the president and assist the president as needed. Will also be the program chair, who, with approval of the board, schedules the programs for the monthly meetings, assists with the production of each program and is in charge of the room set-up/layout for each monthly meeting.

Section 6. Publicity Director: Shall handle all publicity for AWS and may choose members to assist. All publicity must be approved by the president or vice president and submitted to media or public only by the Publicity Director. In an emergency, the members of the board may issue news releases or designate another member to do so.

CONSTITUTIONAL BYLAWS

ARTICLE III. FISCAL POLICY

Section 1. Proposals for AWS activities involving expenditures of more than \$300 shall be authorized only upon the majority vote at a regular business meeting.

STANDING RULES

ARTICLE III. PARTICIPATION IN APPLE BLOSSOM SHOW

Section 1. All members must meet the following criteria:

a. Active members participating must have complied with Article III Sections 1 and 2 of the Constitution; attended six meetings and signed in, brought works of art to any meeting for critique or display, brought refreshments to two meetings the previous year.

b. New members must have complied with Article III Section 3 of the Constitution; joined and paid their dues no later than the January meeting of that year and attended three meetings prior to the show.

ARTICLE IV. GENERAL MEETING ACTIVITIES

Each meeting will consist of a business meeting and an activity except for June and December.

Section 1. Critiques: At each general meeting critiques will be available upon request. There will be a minimum of two programs each year devoted to critiques.

Section 2. Workshops: There shall be a minimum of two hands-on workshops a year.

Section 3. Demonstrations: There shall be a minimum of two demonstrations a year.

Activities for the other five meetings will be up to the discretion of the board.

ARTICLE V. SPECIAL ACTIVITIES Special activities such as trips to museums or exhibits, extended workshops, retreats, salons and new shows may be offered to all member in good standing. These activities may be opened to guests by a decision by the board.

ARTICLE VI. MEMBERSHIP FILE

The membership chair shall maintain a file and update it as needed for payment of dues, change of membership status, change of address, phone number, or e-mail address. He/she shall notify the treasure and the newsletter chair of any changes. Current members are responsible to report these changes to the membership chair.



MONDAY MORNING PAINTERS

www.mondaymornpainters.com

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

See website for more details and any last minute changes.

July 6 Riverfront Regional Park

7821 Eastside Road, Healdsburg (closer to Windsor) From Santa Rosa, take Hwy 101 North to Central Windsor exit. Turn left onto Old Redwood Hwy. Stay straight and turn left onto Windsor River Rd. Turn left onto Eastside Road for 1.9 miles. Regional Parking fee: \$5. Critique in the Regional Park redwood grove. Shady redwood groves, sunny lake scenes in bird paradise to walk in to (maybe best for early arrivals).

July 13 Marin Cheese Factory

7500 Red Hill Rd, Petaluma. Lake, water fowl, surrounding hills, please park at back of lot & do not block walkways. Coming from Santa Rosa South Hwy. 101: Take the E. Washington St. Exit (2nd exit) At the light turn Right on E. Washington St. Follow E. Washington St. to the 3rd stoplight and turn Left on Lakeville Street.; Turn Right at the next light on "D" Street. Follow "D" Street 11 miles until you see the only Firehouse. We are just after the Firehouse on the Right side.

July 20 Healdsburg Veterans Memorial Beach

13839 Old Redwood Highway, Healdsburg. There is shade and restrooms, views of bridges and river or park and buildings. \$6 parking fee. Critique in the park.

July 27 Howarth Park

650 Summerfield Road, Santa Rosa. From 101 take Hwy 12 exit east, stay straight to stay on Hoen, left on Summerfield, right into park. Overview Surrounded by oak and eucalyptus trees, lake w/recreational boat, fowl & figure painting opportunities. Critique in shade near boathouse.

AWS BOARD MEETING MINUTES

There was no board meeting in July.

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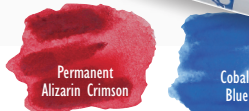
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Art Workshop of Western Sonoma County
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www.awsomeart.org

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Refreshments: **Sharon Miller** 829-0177
sharonemiller@comcast.net
Art Venues: **Arlene Parnay** 829-2660 maparnay@webtv.net
NameTags: **Cher Church** 573-0130 dearsnhubs@sbcglobal.net

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

CONSTABLE'S CLOUDS

by Peter Filkins

From American Arts Quarterly, Spring 2009

I
Scudding through distances, hovering in blue
vacuities of a summer's day, cumuli
float upon the surface of a ranging eye
that studies their shape, analyzes their hue

in pigments now aswirl upon the palette,
soft collisions of white and red and grey
soon weathering the canvas, capturing a day
whose transience we know because he saw it

there in the changeable sky he stood beneath,
stratus and nimbus, thunderhead and puff
fixed in their currency, the consequence of
the raw prevailing wind on Hampstead Heath.

II
"No two days are alike, nor even two hours,"
and so his brush keeps on the move while he
does not, despising those who continually
ignore their craft by "running after pictures."

Weymouth, Harrow, Flatford, Dedham Vale,
ephemera beneath the sky's broad radius
casting England's neutral light on all that is
and eludes him, be it fame, or more so the pale

"evening light off a dark grey effect - looking
eastwards" toward a drifting bank of cloud
that's there, then gone, someone in the crowd
later calling his picture "a nasty green thing."

III
Maria coughs again, the taste of blood
causing a cloud of fear to pass across
her feverish bright - eyed glaze. Soon loss
will fell him. "Every gleam of sunshine blighted,

can it be wondered I paint continual storms?"
Each gathering front, each rising eastern gale
turbid now with grief, as wind and hail
consume a placid landscape, unleashing forms

that build and threaten, yet do not release
him from the sadness planted in his heart,
the demands of composition, the rigor of art
as equal to rain as sun, misery as peace.

IV
"I shall never feel again as I have felt,
the face of the world is totally changed to me."
And yet the sketches continue, originality
hard won upon the back of a life that's dealt

by setback by studying atmospheric effects.

"Clouds. Moving very fast. With occasional
very bright openings to the blue," the residual
of an autocumulus inhabiting the flex

of a brushstroke, "wind after rain in the morning"
the note he jogs to catalogue the weather
he'll use, if not survive, observing much later,
"in truth, my art is another word for feeling."

Peter Filkins is the author of two books of poetry, **What She Knew**
and **After Homer**. He teaches writing and literature at Bard College at
Simon's Rock.



Hampstead Heath



Weymouth Bay



Dedham Church and Vale

JOHN CONSTABLE 1776 - 1837

John Constable was one of the major European landscape artists of the 19th century, whose art was admired by Delacroix and Gericault and influenced the masters of Barbizon and even the Impressionists, although he did not achieve much fame during his lifetime in England, his own country. John Constable was born in East Bergholt, Suffolk, on 11 June 1776. His father was a prosperous local corn merchant who inherited his business from an uncle in 1764. Constable was educated at Dedham Grammar School, where he distinguished himself more by his draughtsmanship than his scholarship. In 1793 his father decided to train him as a miller and, consequently, Constable spent a year working on the family mill, which helped him to determine his course of life: he would be an artist.

Constable married Maria Bicknell in 1816. After the birth of their seventh child in January 1828, Maria fell ill and died of tuberculosis that November at the age of 41.