



E-NEWSLETTER

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

AWesomeART NEWSLETTER

Meeting: Thursday, July 15, 2010

Sebastopol Veteran's Memorial

Bldg.

WORKSHOP Luncheon: 12 Noon

Business meeting and workshop following lunch. Board meeting at 10:30 in the main room.



REFRESHMENTS

Sandwiches or Finger Food:

Melody Anderson
Norman Sticklin
Joyce Pointe
Angel Fabela
Adriane Hatkoff
Fran Nielsen
Laura Box

Desserts/Fruit:

Kathy Root
Susie Moore
Rainey Olson
Arlene Parnay
Johanna Monroe
Jann Aanestad
Lorraine Stribling
Lorna Skinner
Kalihea Timberlake

JULY PROGRAM

Bring your art supplies, easels, etc. We will have a model, Chris Witkowski to pose for us. The tables will be set up for those who wish to sit while working. Chris is a professional artist and illustrator who has drawn from the figure for years and understands how important a good pose is to the classic practice of life drawing. So she likes to model every now and then and experience it from that point of view. Her website is www.chriswitkowski.com



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

sharonemiller@comcast.net, 829-0177

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**

JUNE PAINT OUT WITH TOM SOLTESZ

By Helen Shane



Thomas (Tom) Soltesz planted himself and his easel on the trail between the gazebo and the west side of Ragle Ranch Park on Thursday, June 16. People gathered 'round.

Tom had scoped out the area the previous day, and the comfortable spot he chose was tree shaded and with the tree, grass, bench and path ingredients for a traditional casual painting of this Sonoma County scene.

He is a self-described minimalist. His palette this day consisted of Titanium white, yellow ochre, Cadmium yellow-medium, Cadmium red light, Ultramarine blue, cobalt teal, cadmium orange and transparent red oxide.



He uses Liquin as a medium – a small amount placed on the palette does the job. He makes his own greens, with Ultramarine blue and Cadmium yellow, adding ochre and other colors for variations in value. His canvas is pre-treated linen that he mounts with Elmer's glue on birch plywood or Gator board.

To "keep himself honest" Tom lightly lines off the canvas into sections... three across and three down. This acts as a reminder not to put the center of interest in the middle of the canvas or too close to an edge, and place interesting things on the intersections of the lines,

He used transparent red oxide to tone the canvas on all areas except the sky, then wiped off the paint with a paper towel, leaving only the pigment. Over this he blocked the main components of the subject to indicate values. He makes his darks dark but transparent, to be modified later.

His technique is "once around". He boldly and confidently applies his brush to an area...he does not dabble at it. He will apply detail later, with a smaller brush.

Tom is a free spirit when it comes to arranging the object in the subject. He blithely "moved" a bench from one side of the canvas to the other, thereby creating more interest where it was needed.



He uses his latex-gloved fingers to soften an edge. His brush strokes were varied, neither all horizontal or all vertical; he stayed with the same brush – a No. 6 flat, and wiped it off occasionally on a small cloth. He mixes generous amounts of paint on his palette. The basic workhorse blend is Ultramarine blue, cad red and medium yellow. A little Titanium white added to those paints produces a good neutral base color from which he draws to mix a number of other colors; this results in harmony of all the elements of the painting. To gray down straight-from-the-tube pigments he uses its complementary color.

Tom paints the sky last, and carefully scribes the edges of the trees and hilltops and gives them form.

Tips – Always paint to the edges of the canvas; indicate sunlight by highlighting tops and sun lit sides of trees and bushes, etc.; remember



the object casts shadows that are darker than itself. These are some of the moves that give form to an otherwise two-dimensional, flat painting. In landscapes, all areas on the same plain should be of like value, to give the viewer the correct sense of distance.

Someone commented that "greens are the hardest colors". Tom didn't have a problem creating reality with his technique.

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.

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.

July 12 - Jenner
Views of where the Russian River meets the Pacific Ocean. On Hwy 1 north of Bodega Bay and Goat Rock. Hwy 116W also meets Hwy 1 near Jenner. Critique near the gift shop in Jenner on the west side (water side) of Hwy 1.

July 19 - Kendall Jackson Wine Center 5007 Fulton Rd., Fulton
2+ acres of culinary gardens, vineyards, gazebos, chateau. From Highway 101 going NORTH, Take River Road exit. Come to stoplight and turn LEFT going over the freeway. Travel approximately 1-1/4 mile to first stoplight which is Fulton Road. Turn RIGHT onto Fulton Road. Kendall-Jackson Wine Center is less than 1/2 mile on the LEFT side of the road. (If you go over the Hwy 101 overpass on Fulton, you've gone too far.) 12:30 critique in largest gazebo near the front of the chateau.

July 26 - Trentadue Winery 19170 Geyserville Ave., Geyserville.
Gardens, vineyards, hill views. From Hwy 101, take Independence Lane exit. Turn right and then immediately left onto Geyserville Ave. Trentadue is on the first driveway on the right. Drive through the stone gates and park in back near the tasting room. Critique in outdoor pavilion in back (with picnic tables) at 12:30.

MEMBER PROFILE - Angel Fabela

By Paula Pearce

Introduction: Today, June 17th, we had our Ragle Park paint out. I have been wanting to ask Angel if he would be my interview candidate for several months now. Today it came together. He consented to a phone interview this evening and I am so excited about this because it was fascinating to learn more about Angel as an artist.

Question: So Angel, what was it in your life that led you to be the artist you are today?

Angel: I have always wanted to be an artist ever since grammar school. I am the 5th child of 15 siblings and my mother always described me as the artist of the family. That motivated me probably more than anything else.

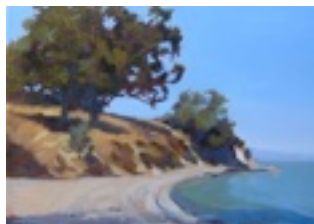


Q: What drives you to be so prolific as a plein air artist?

Angel: I just love being outdoors. After retirement, and living and working in San Francisco my whole life, I yearned to be in the country. That is why we picked Healdsburg for our "golden years"!

Q: Do you do studio work at all?

Angel: No, I don't have a studio. I may tweak a painting once I have it at home. But usually, I don't look at my work freshly done. I put it away for 2 or 3 weeks and then bring it out. If I really like it, I will sign it. If not, it stays in the pile. I never make reproductions of my originals.



Q: Did you have any formal art training as a young man?

Angel: Yes, I earned a one year scholarship to Arts & Crafts in Oakland. We couldn't afford the next three years. Our family was very poor.

Q: What did you do for your livelihood?

Angel: I owned and ran my own cabinet shop on Irving Street in San Francisco. I was also a maintenance supervisor for a 108 condo complex in Pacifica. I could fix anything! I don't do that any more.

Q: When you were at Arts & Crafts, what was your preferred medium?

Angel: I worked primarily with acrylics. Then Judy Butler suggested I work in oils. I was scared to death. I then took workshops from four major local artists: Tim Horn, J.Thomas Soltesz, Paul Kratter and Jeanette LeGrue. I recommend them highly.

Q: What is your goal for your artistic future?

Angel: I would like to in more galleries and would love to be accepted and voted into the California Art Club which is the most prestigious art club in California.

Q: How did you find out about AWS?

Angel: It was through Judy Butler and some other Monday Morning Painters. I have been a member for five years and I chaired the Apple Blossom Show for 2007 & 2008.

Conclusion: Thank you Angel for your candid honesty and delightful interview process. It was great to finally have a chance to interview you for our AWS newsletter. I look forward to seeing the painting you did today out at Ragle Park. I hope that you will bring it to the July AWS meeting.

ART VENUES

July 15th to September 16th

Bank of the West - 10 paintings

OUT: Lorna Skinner

IN: Brenda Ross-McKay

Tombe Realty - 8 paintings

OUT: Nancy Sanchiotti

IN: Marilyn Somer

Westamerica Bank - 8 paintings

OUT: Susie Moore

IN: Saroj Heron

Sonoma Nat. Bank - 14 paintings

OUT: Adriane Hatkoff

IN: Nancy Sanchiotti

Eye Assos. - 13/14 paintings

OUT: Linda Skoko

IN: Ruth Robinson

Note: Bank of the West--9:00am All other venues to be changed after the meeting unless participants make other arrangements.

Arlene Parnay 829-2660

Many thanks! Arlene



ANNOUNCEMENTS

Judy Butler will be showing her paintings with Jody Shipp in a two-person show at the Local Color Gallery in Bodega Bay from July 3 - August 15. The reception is on Sunday, July 4, 2:00 - 4:00pm. Celebrate the pleasant, cool weather on the coast on July 4th and visit the art reception!

Plein Air Workshop with Judy Butler Enjoy painting the fields of organic flowers and vegetables, along with a big red barn, at Oak Hill Farm on Sunday, July 18. The one-day workshop, (9:00 - 4:00) taught by plein air artist Judy Butler, includes a demo, individual instruction at your easel while you paint, and lunch. Beginners to advanced artists welcome. Class limited to 10 students. Cost is \$85. For more information, contact Judy Butler, judybutler9021@comcast.net, 707-538-3369.

ROSTER CHANGES

Add:

Brenda Ross-MacKay

2020 Bloomfield Rd, Sebastopol, CA 95472 824-9540

BRMstudio@comcast.net

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Art Workshop of Western Sonoma County

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

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

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 lornainestribling@comcast.net

Masterpieces from the Musée d'Orsay: The Birth of Impressionism

The de Young is proud to be the only museum in the world to present two consecutive special exhibitions from the **Musée d'Orsay** in Paris. The first exhibition, *Birth of Impressionism: Masterpieces from the Musée d'Orsay*, debuted at the de Young on May 22 and runs through September 6, 2010.

Birth of Impressionism: Masterpieces from the Musée d'Orsay presents nearly 100 magnificent works by the famous masters who called France their home during the mid- to late-19th century and from whose midst arose one of the most original and recognizable of all artistic styles, Impressionism. The exhibition begins with paintings by the great academic artist Bouguereau and the arch-Realist Courbet, and includes American expatriate Whistler's *Arrangement in Gray and Black*, known to many as "Whistler's Mother." Manet, Monet, Renoir, and Sisley are showcased with works dating from the 1860s through 1880s, along with a selection of Degas' paintings that depict images of the ballet, the racetrack, and life in the *Belle Époque*.



The Magpie by Claude Monet



The Cradle by Berthe Morisot



L'Estaque by Paul Cezanne



The Floor Scrappers by Gustave Caillebotte