



E-NEWSLETTER

P.O. Box 1160 Sebastopol, CA 95473

www.awsomeart.org

AWSOMEART NEWSLETTER

Meeting: Thursday, Dec. 16 2010

Sebastopol Veteran's Memorial Bldg.

HOLIDAY PARTY AND AUCTION! 12 Noon



AUCTION: Get those wonderful items that you no longer can use and bring them to the December meeting. Our auction raised over \$500 last year and we can beat it this year. If you are unable to attend and have objects 'd art that you wish to donate, please give Jacque Mielke a call at 824-9112 and you can drop them by her place, or maybe she will pick them up for you. Remember, all of life is art and one person's castoff is another's treasure, so ask your friends if they have treasures they can part with. Let's make this a banner year!

ALICE LARSEN 823-3189 and DOLORES DELGADO 829-5330 are coordinating our holiday party. Marjorie Cortez is helping us too, especially on the day itself. To make our holiday party a fun & joyful event we'd like some help with the following:

DECORATIONS: We'd like to get the decorations by Dec. 6th so we know what we're working with except for the natural ones which you could bring in early on the day of the party. Some ideas include green boughs, persimmons, pine cones, garlands (tinsel), small or large Christmas tree & stand--real or not), Christmas lights, ornaments, tabletop Santas & angels or other seasonal things you'd like to lend. Please call one of us. Please pick up your decorations after the party--unfortunately. we don't have the room to store them. Also, we can't use candles--we're not allowed to light them--hence, maybe Christmas lights.

FOOD: Please bring a truly favorite covered dish that serves at least 6. Last names beginning with A-G please bring an entree or main dish, H-N please bring a salad and O-Z please bring a dessert. Favorite homemade dishes are truly, truly truly truly truly appreciated! Please include utensils for serving with your name taped on it as well as your serving dish. Please bring your own plates and flatware.

PLACE SETTINGS: Please bring your own plates and flatware.

PUNCH BOWL: We're having punch---someone volunteered! Wine etc. will not be permitted.

SANTA CLAUS: In the loving and generous spirit of the season, we'd like to have a real live Santa Claus, male or female --we have a Santa suit! We just need someone to come with plenty of ho ho & joy ! They can enjoy the feast too.

PHOTOGRAPHERS needed---please let us know for sure. The more pictures the better.

MUSIC: Dolores's son-in-law John Baker, will be playing holiday music for us--we were thrilled that he said yes to our party. We will have a donation bowl if you want to thank him for his efforts.

CLEANUP: Of course we'd love to have a few hands to get every thing picked up at the end of the party. We'll depend on your gracious spirit. You might even get heavenly brownie points.

NOVEMBER DEMONSTRATION

BARBARA NECHIS

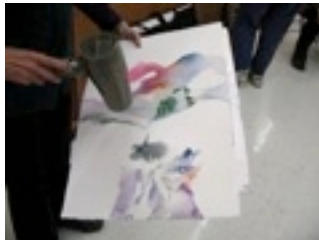
By Paula Pearce



Barbara introduced us to her basic approach of a wet on wet and wet into dry abstract composition. She said right up front she did not plan to complete the painting today but most of her work is done in more than one session anyway. I loved hearing about her personal life having youngsters and using a closet in the hall as her studio and painting when ever she got a few moments to spare. Many artist are afraid to use watercolor paints as they have heard that it is impossible to fix or change anything done

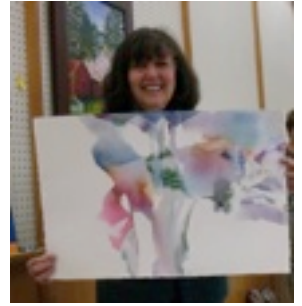
in watercolor once it is down and dried. This is a huge myth! "You can fix anything in watercolor!" With a Mr. Clean Magic Marker (white eraser) you can pick up almost any pigment (staining or not).

The demo was started on a half sheet of 140 lb. Arches watercolor paper. The benefit in using that weight is that it is thinner and more flexible and also less absorbent than 300 lb. paper. Barbara does not usually pre-think the outcome to her paintings. She will start out laying in large abstract shapes in clear water. Then she adds full strength pigments from her palette to the water and then lets it spread and run as she tips and turns the paper. She allows the excess water to run off the bottom. No clamps or tape or pencil lines were evident in the process. Barbara explained her painting process to that of doodling. She said she loves to problem solve. She gets scared when it is beautiful early on because then she is afraid she is going to wreck it! The painting grows and evolves like an organic connected shape with repeating elements of design. She leaves a lot of white at first. She said, "We are attracted to light. No one ever says, look how beautiful the black is." Another statement Barbara made was, "A painting is finished when the artist is dead!" "Don't discard a painting, rather work through it. If that fails, crop it down. If the paper gets warped, just roll it up after it is dry and it should flatten out nicely when it is unrolled. She ships a lot of finished work in mailing tubes.



Make a color chart of your palette so you don't have to write the names of the paints on your palette. Synthetic brushes last much longer than the real hair brushes. Use more than one brush at a time. Once a brush has rich color on it, don't rinse it out. Use another brush for another color. Large brushes can have more than one color on the leading edge. Colors mixed on the paper often are more exciting than those mixed in a puddle on the palette. Don't be concerned with balancing the colors here and there like red shoes at the bottom, red handbag in the middle and red earrings at the top. It will look outdated Once an area is covered with a color and is still wet, you can make white lines in it by using a damp rigger brush that will pick up the paint and leave a white line. Another way to pick up pigment once it is down is to buy a roll of clear shelf contact paper at the hardware store. Cut out any shape you want and pull off the backing. Then you stick this down over a dried painted area. Then you take the Mr. Clean Magic Eraser and rub the areas around the edges of the contact paper and it will lift. Then pull off the contact paper.

A few tips about the painting process itself: put it down wet, let it dry completely before going over it with the next layer or glaze. You can tell when it is completely dry when it doesn't feel cold. Don't touch it with your finger tips because the oil from your finger tips will stay on the painting. A squirt bottle can be useful to add water to an area that has dried.



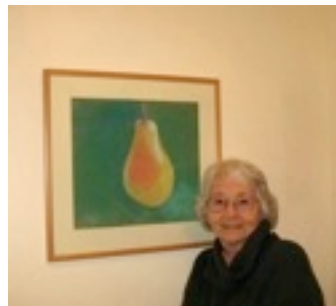
Happy accidents are one of the joys and challenges of watercolor. This paint has a life of its own. It does not stay static like other medium types. Blooms are little ruffle shaped oblongs that occur when two painted areas come in contact that have different degrees of wetness. This is great for doing floral pedals. Barbara is always watching the painting evolve and when it reminds her of a particular subject she develops it even more. This method of hers keeps her excited about painting in watercolor. No two paintings are exactly alike. She does not reproduce her work. When painting from life or from a landscape, she does not want anyone to find the exact scene she used so she often moves real elements around.

She avoids the bulls eye focal point as the main point of interest. She likes to have three areas of interest but not all of the same intensity. When you get stuck, leave the painting alone for awhile and come back to it. You will likely see what it needs. Neutral colors are important in a composition because they allow your bright colors to sing.

In conclusion, Barbara unveiled a refreshing approach to the use of watercolor. She reinforced the importance of spontaneity in the creative process. Having no predetermined idea of the painting subject, gives her the freedom to "let it happen" and enjoy that process.

MEMBER PROFILE - HELEN SHANE

By Paula Pearce



Q: So did you always live in San Francisco?

H: No. My husband, our two daughters and I had moved to San Mateo. With the help of my husband's G.I. bill from the Korean War, we were able to buy a home there and I commuted on the train to my job at the SF Examiner in the city. After seven years of marriage, we separated and the girls and I moved to Mill Valley.

Q: Were you still working for the San Francisco Examiner then?

H: Yes. In 1964 I became active in my union, The Newspaper Guild, and for four years I was on a leave of absence and worked for the local

union and as an organizer for the international newspaper union.

Q: What happened then?

H: I had met Fred through my union activities and eventually we married and I continued with my career with the guild and the paper.

Q: Did you and Fred have any other mutual interests?

H: Yes, we were both passionate about sailing. We began looking for a "blue water sail boat" (sea worthy). Finally Fred found a wood, 35 foot Cheoy Lee Lion Sloop in San Diego in 1973.

AWS Board Meeting Minutes November 18

President Katrina Small called the meeting to order at 10:40 am. Attending members were Susan Moore, Fran Nielsen, Linda Sims, Andrea Way, Nancy Sanchietti, Lorraine Stribling, Helen Shane, Gen Zorich, Dolores Delgado and Jacque Mielke. Minutes for October 2010 were read and approved.

BOARD REPORTS

Vice President Linda showed a Program Planning Survey to be filled out and returned as soon as possible. It gives the members a chance to express their desires as to the types of programs they would like to see offered. It will be passed out to the general membership at today's meeting.

Treasurer The treasurer's report was read and approved.

Corresponding Secretary Cards were sent to Margot Comstock and Ann Bradley

Publicity Helen announced that Sebastopol has a new web site and there is a link to AWS..

COMMITTEE REPORTS

Membership Lorraine suggested that an information sheet containing the Constitution and bylaws be given to new members.

Helen made the motion that 30, 8 1/2 x 11 sheets be printed for distribution to new members. The motion was seconded and passed

OLD BUSINESS

Tax exempt status Andrea reported that the tax exempt status pursuit is progressing; there is no final word as to when it will be granted but we have the documents required for the county records.

NEW BUSINESS

Election of officers The slate of officers for 2011 is as follows:

President.....Katrina Small
Vice President.....Linda Sims
Recording Secretary.....Dolores Delgado
Corresponding Secretary....Fran Nielsen
Treasurer.....Susan Moore
Publicity.....Melinda Francis

If there are no further nominations at the general meeting, a white ballot will be cast to determine the acceptance and the new officers will be installed at the December meeting.

ABS prints A brief discussion was had concerning the amount of prints to order for 2011. It was tabled until the January meeting.

Library Georgia Simons has volunteered to be the library chair.

Workshop Chair Laura Box will continue to be the workshop chair.

Parliamentarian Helen Shane will continue to be parliamentarian next year.

Being no further business, the meeting was adjourned at 11:40 p.m. Respectfully submitted, Jacque Mielke, recording secretary

Q: Did it need a lot of work and preparation to be sea worthy?

H: Yes. We spent all of our spare time for years working on the boat while it was berthed in Alameda. We both took courses in navigation and sea-going first aid and I took a course to qualify me for a ham radio operator license for our safety and communication needs.

Q: So by now, were your girls grown up and gone on their way?

H: Yes. One was away at college and the other was working and had her own place.

Q: So what was your voyage plan?

H: Our plan was to sail in the South Pacific for as long as it was still fun!

Q: When did you shove off?

H: In March 1984, on Fred's 65th birthday, we sailed away from Alameda and out the Golden Gate. Almost immediately we were caught in a gale that the weather radio had failed to warn us about. We continued down the coast and finally found safe harbor at Port San Luis on the central California coast, where we docked and dried out. After a few days, we recovered enough to head south to San Diego where we added more hand holds and grab bars that the storm had taught us we needed.

Q: Did you harness yourselves to the craft for safety?

H: Yes, especially at night when one person was on watch and the other was below sleeping. It was critical to stay hooked to the lifelines.

Q: What was your voyage plan?

H: Our plan was to sail in the South Pacific and continue as long as it was fun.

Q: So with all the beauty around you sailing out in the ocean and the South Pacific islands, were you inspired artistically?

H: No, we were too busy navigating and meeting locals and other yachties on the islands between the U.S. and New Zealand.

Q: How long were you gone?

H: For two years, between 1984 and 1986, we sailed and visited a number of island groups. We reached our final destination of New Zealand, where we stayed for five months. Then we shipped the boat home on a container vessel and flew home to the Bay Area.

Q: What happened to your boat?

H: We sold it after we moved north to Sebastopol.

Q: So how did you get going in your art?

H: I had taken the usual public school art classes but I didn't pursue art as a hobby until I met an artist friend here who introduced me to pastels. My first painting in pastels was one of a "larger than life" pear. I was so delighted with it that I actually had it professionally matted and framed and I have it to this day.

Q: How did you get into AWS?

H: I had met a couple of members who told me about it and I attended one meeting and I joined immediately. The club members were so friendly and warm and I have been delighted with my involvement ever since.

Q: Can you share what might have been another highlight of yours with AWS in the recent past?

H: Yes, I am proud to say I was one of the leaders who organized the Laguna Painters plein air excursions in 2001-2002. I was able to get

access to much of the open space and private locked farms on the Laguna de Santa

Rosa. It was a very adventurous time because it gave us physical access to

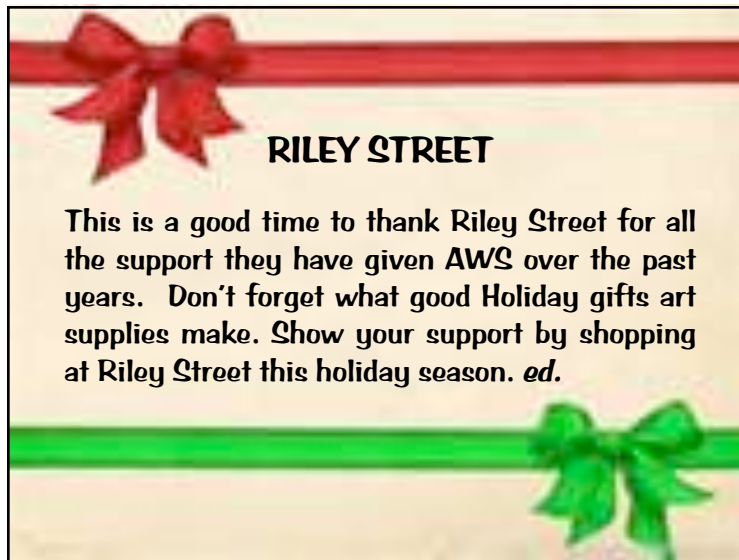
landscape scenes that were otherwise not available to the public. We had a

special exhibit and sale of plein air paintings accomplished during this time. It

was really fun.

"You need a room with no view so memory can meet imagination in the dark." Annie Dillard

AWS thanks our sponsor for their support.



ROSTER ADDITIONS - New Members

Kathy Byrne
9120 Oak Trail Circle
Santa Rosa, CA 95409
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Art Workshop of Western Sonoma County

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www.awesomeart.org

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Refreshments: **Sharon Miller** 829-0177 sharonemiller@comcast.net
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Name Tags: **Cher Church** 531-0130 dearsnhubs@sbcglobal.net
Website: **Gen Zorich** 824-0435 jazzori@aol.com

ANNOUNCEMENTS

SRJC Adult Program Creative Arts Instructors Exhibit November 22 - January 14 at the Finley Community Center. Artist Reception: Thursday December 2 from 5 to 7. Participating artists include Adriane Hatkoff and Judy Butler.

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

RESPONSES TO SCOTT BURDICK'S OPINION ON WHAT IS BEAUTIFUL

I did view all four videos by Burdick.

All this time I thought I was just an ignorant philistine because I couldn't find any redeeming qualities in the squares and geometric offerings by the moderns. I do like what I guess is a kind of dreamy impressionism, where the subject(s) is (are) bordering on indistinguishable at first glance, and is (are) revealed by more focussed viewing. Thomas Monaghan is a case in point. I love his work. I also like Wolf Kahn. Are these people modernists? I think some of their work is beautiful. I think the definition of beauty is whether or not it is pleasing. A painting can be intriguing without fulfilling what Burdick seems to decide as beautiful. **Helen Shane**



Norma Stephenson



Wolf Kahn



Thomas Monaghan

I did not receive any other responses so am giving my opinion for what it is worth. I would still love to receive more responses or opinions on other aspects of art in the future.

Scott Burdick says he only finds beauty in realist paintings and can't understand why museums use public funds but don't buy what the public sees as beauty. We could argue all day about the definition of beauty and I believe it would turn out to be "in the eye of the beholder". Therefore beauty is not an argument worth having and should not be a criteria for judging paintings.

It might be interesting to explore just what is the difference between realist and abstract painting. Painting - all painting - consists of three elements: shapes, values and colors - and color is optional. How they are distributed on the surface determines whether they are realist or abstract. The distribution of those elements also determine good or bad composition.

I believe museums fail when buying and showing art in one area. Being art historians instead of artists they overlook the importance of technical skill. To create a **good** painting an artist needs technical skill which includes the handling of paint or other materials, drawing ability and a trained eye for evaluation and problem solving. To create a **great** painting an artist also needs creativity, the audacity to go beyond where other artists have gone before. Often realist painters lack that creativity and simply paint what artists have painted before, over and over again. Many abstract painters ignore the technical aspects and simply go out on the limb of creativity. Both may turn out some good paintings but an artist needs both to create great paintings - not an easy goal but one worth striving for.

Museums should evaluate all art on both creativity and technical skill irregardless on whether the painting is realistic or abstract. The same criteria should apply to both. **ed.**

MONDAY MORNING PAINTERS

www.mondaymorningpainters.com

12:00 - 4:00 pm: critique at 3:30

See website for more details and any last minute changes

December 6 Laguna Wetlands Preserve, near 390 Morris St. Sebastopol

From Hwy 12 toward Sebastopol turn right on Morris Street. Drive

two blocks, park near the Community Center. Ponds, reeds, ducks, creek, trees, distant grasslands and hills. Critique near the first pond at 3:30.

December 13 Downtown Healdsburg

Take Hwy 101N and exit to Central Healdsburg. Downtown Healdsburg has trees, interesting buildings, people, quaint shops, art galleries and restaurants - or try the arched bridge behind the Healdsburg Hotel. Critique at the gazebo in the Healdsburg Plaza at 3:30

December 20 Lucas Wharf 595 S Hwy 1, Bodega Bay

Take Bodega Hwy (hwy 12) through Sebastopol heading west to the coast. Turn right onto Hwy 1 and head north to the coastal town of Bodega Bay. Lucas Wharf is on the left. View of wharf, picnic tables, Bodega Bay, boats, seagulls. Critique at Lucas Wharf picnic tables at 3:30.

December 27 Ragle Ranch Regional Park, Sebastopol

Take Hwy 101 South, and turn west onto Hwy 12, going to Sebastopol. Hwy 12 becomes Sebastopol Avenue, then changes to Bodega Avenue. Continue through the town of Sebastopol on Bodega Avenue and turn right onto Ragle Road. Turn left onto Ragle Ranch Road into the park (fee for parking in the park - free outside the park). Meadows, trails, trees, grasses. Critique at 3:30 near the Gazebo in the park.