

FEBRUARY 2022

FEBRUARY 17th: IN PERSON at SCA!

Sebastopol Veteran's Building, 282 South High St., Sebastopol, CA

10:00 Board • 12:00 Potluck • 12:30 Meeting with New & Used Art Supply Sale!

Proof of Vaccination & Masks* Required

*A well-fitting surgical mask or other FDA-approved mask are the best options.
Bandanas or single layer cloth masks do not do the trick, according to CA Dept. of Public Health.

February Prompt: "LOVE OF..." • March Prompt: "GLORIOUS GREENS"

AWS has 73 paid Members!

**We have actually managed to GROW
our group during Covid times!**

...

53 have art pages on our website.
7 updated their pages in January.
2 have art pages for the first time.

Find the links for them here:

www.awsomeart.org/members-artwork

Next chance to update your art page: June '22

**"SWEETS" was the fun and inspiring
prompt for January!**

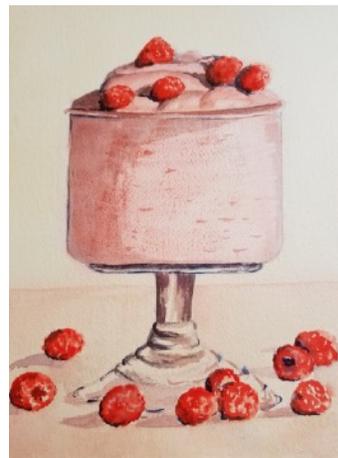
Lots more on pages 3 & 8.

Clockwise at right:

Hedda Gold - "Raspberry Mousse" 11x9 watercolor

Kim Winter - "Busted" 24x16 acrylic

Gail Mardfin - "Happy Donuts" 12x24 acrylic



FROM THE PRESIDENT...

Hello everyone,

I am REALLY looking forward to meeting in person on February 17th. Since we had no virus illnesses reported after our Holiday Party, I think we did it right. We will still be checking everyone's vaccination cards for those who did not attend the party. All the others are checked off on our list so no need to show us again. Please get your booster if you haven't already as this is starting to be the rule. Also, non-cloth masks should be worn at all times other than eating or drinking. I will be asking people to keep masks on while browsing art and socializing. Once you have your food, we would ask that you take a chair in the audience (chairs will be separated more than usual). Eat there and then put your mask back on. We will have cross ventilation going.



We had the "changing of the guard" at our Zoom meeting in January. I want to again say thanks to our two outgoing board members: **Jerry Fabiano**, our VP, for all his work keeping us motivated and educated! And **Patricia Marina** for all the work she put in for our ABS that never was, but also her great work on our Virtual Show last year! You both will be missed.

THANK YOU to new board members **Lonna Necker**, our new VP, and **Linda L. Reid**, ABS chair, for jumping in to help out and get 2022 off to a great start for AWS!!

A big THANK YOU to our continuing board members: Treasurer, **Patty Bird**, who is always working to keep us legal with all the behind-the-scenes paperwork and taxes and tallying the money! Our Recording secretary, **Merrie Krisl**, always gives us valuable input and keeps us straight by reminding us of what we said and did, in her minutes! Our Corresponding Secretary, **Fran Nielsen**, for keeping

our cards going to folks who need them and mailing out Newsletters! Membership, **Lorraine Stribling**, for collecting money and information from members and keeping our lists updated, taking attendance and tracking ABS requirements! Venues coordinator, **Deni Marrone**, for always being on the lookout for new places to hang our art and organizing our venues! (**Everyone, read page 4!**) To multi-hatted newsletter editor, webmistress, and zoom queen, **Gail Mardfin** - she publishes an outstanding, fun and informational newsletter along with keeping our website always up to date and making our Zoom meetings function well! She has also been my personal "sounding board"! And thank you to our Hospitality team, **Kathy Byrne**, **Susan Barri**, and **Kathleen Andre**. You have had a lot of time off! You really came through for our Holiday party and did a fantastic job! Here's to hoping you have more work to do in the coming year! I COULD NOT DO WHAT I DO WITHOUT ALL OF YOU!

I am looking forward to our **new and used art supply sale** at our February meeting. **If you have items, please bring them between 11:30 and 11:45.** Tables will be set up for you to display them on. REMEMBER ANYTHING THAT IS NOT TAKEN OR SOLD NEEDS TO GO HOME WITH THE PERSON THAT BROUGHT THEM.

A big WELCOME to new members, **Marilee Wingert** and **Dana Rodney**. It was great to see the kind of art you both do at our January Zoom meeting!

Please take the time to read the How, When's and Where's about the ABS (Apple Blossom Show) on the back page of this newsletter. I wrote this for new members - as well as the rest of us, since it's been awhile and we may have forgotten! There are still a few more decisions that the board will have to make soon, and your wonderful ABS chair will give you more details in the next month or two.



Take care of yourselves and each other,
Carol

February 17 Refreshments

Please have your contribution (enough to serve 12 people) on the table so the potluck is ready to start promptly at noon. Thank you.

Sandwiches/ Finger Food

Diane Ceccerelli
Sunny duPuis
Gail Mardfin
Rod Morgan
Fran Nielsen
Dorothy Rapalyea
Marilyn Sommer
Nancy Tulloh
Phil Wilkinson
Kim Winter

Dessert/Fruit

Patty Bird
Hedda Gold
Rita Rhine
Sue Rogers
Georgia Simons



Looking ahead...here are the 2022 Prompts

February - Love Of...

March - Glorious Greens

April - Celebrations

May - Lakes/Rivers/Streams

June - Black & White with a Touch of Color

July - Geometric Shapes

August - My Favorite Food

September - Places You've Been

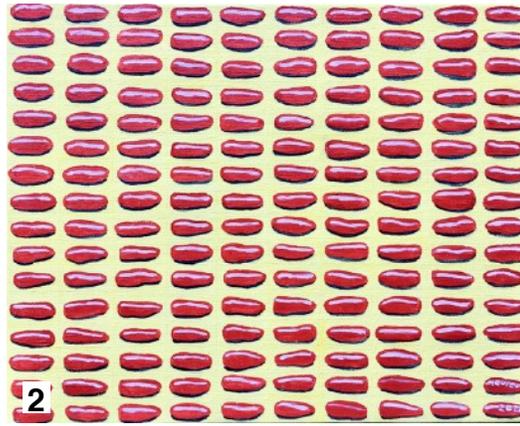
October - Animals

November - Autumn Leaves

December - Seasonal themes



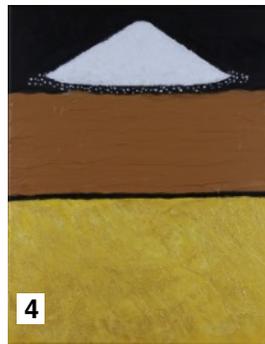
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ENLARGE TO VIEW THESE SWEETS!



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- 1) **Gail Mardfin** - "Coconut Cake" 20x16 acrylic
- 2) **Sandi Maurer** - "Hot Tomales" 8x10 acrylic
- 3) **Linda Grainger** - "Grapes" 14x12 watercolor
- 4) **Nancy Tulloh** - "Sweets" 18x14 acrylic
- 5) **Marilee Wingert** - "Happy Birthday" 7x5 watercolor
- 6) **Lonna Necker** - "Figs" 7.5x9.5 pastel
- 7) **Judy Grigg Goldberg** - "A Dozen Oatmeal Raisin" 14x12 monoprint & acrylic
- 8) **Bev Kjeldsen** - "Sweet Sweet Sunflowers" 9x12 oil
- 9) **Carol Mills** - "Sweets" 8x8 watercolor
- 10) **Kathy Byrne** - "Rock Candy" 11x14 watercolor



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AWS Board Minutes

January 20, 2022

Members Present: Patty Byrd, Merrie Krisl, Gail Mardfin, Patricia Marina, Deni Marrone, Carol Mills, Lonna Necker, Fran Nielsen, Linda L. Reid and Lorraine Stribling.

Meeting was called to order at 12:05 by President, Carol Mills.

Survey: Gail and Lonna found from trying the initial, free survey that they were only allowed a limited number of responses. Gail looked into prices from the company, Survey Monkey, and found we could develop a more complete survey and analyze all results by getting a one-month paid plan for \$99. Lonna suggested doing a survey every year, but Carol was concerned that money might be tighter in future years when we start meeting in person again. Merrie moved and Patty seconded we do a one-time survey for this year. It was voted to do that.

ABS: Carol suggested we allow anyone who had paintings in our 2021 spring Virtual Show be allowed to show them in our next Apple Blossom Show. Fran noted none of this work had been judged. It was agreed to do this and to put that option as a note on the submission form.

New AV equipment: Carol and Gail researched some AV equipment available from the disbanding Artists Round Table group. It was agreed we get two different types of microphone and a projector that can be connected to a computer. Lonna noted she needed to know how these work in order to inform guest speakers.

Meeting was adjourned at 12:25.

Merrie Krisl, Recording Secretary

OUR VENUES PROGRAM by Deni Marrone

AWS' Venues program is in place both to promote individual members as well as in recognition of AWS as a regional artists' group, all while providing a community service for the venue.

Please help us keep all of our venues' walls filled! AWS is in partnership with them **all** and we want to keep them **all** happy. It's good for us and it's good for our venues, so let's keep their walls filled with rotating art shows.

If you haven't already, please check out each one of our venues to familiarize yourself with how many pieces of yours would fit and to see other members' work hanging.

Shows are usually for one artist, but if you can organize it, two or three artists are welcome to share a venue!

Venue signup books are available at all in-person meetings for you to reserve your shows for many months ahead.

VENUE GUIDELINES

- Visit the venue you have signed up for well before your hanging date so you will know how many pieces you will need to fill the space.
- All work needs to be clean (glass especially), and either framed or with finished edges.
- All work should be wired properly and securely on the back, about one-third of the way down from the top.
- We want to be respectful of our venue owners' walls! Never put new nails in without prior approval. (But be prepared by bringing a small hammer, nails, and measuring tape.)
- Each piece should have a small card with your name and contact information, title of the piece, and price or "NFS." Attach cards to the wall with non-staining white putty or rolled painter's/masking tape on the back.
- You can also include a framed/wired bio or statement about you as the artist.

SEBASTOPOL VENUES

Tombe Real Estate – 127 No. Main Street - our oldest venue, big community supporters. Leave your work and they will hang it/rest it (10 pieces)

The Specialty Center (ophthalmology & dermatology) - 6880 Palm Ave., across the road from Art & Soul - good center hallway (16-20 pieces)

Umpqua Bank – at far end of Whole Foods shopping center (6 nails that cannot be altered)

Coffee & Moore – 6761 Sebastopol Ave. in the old Coffee Catz space – our newest venue (16-20 pieces depending on sizes)

East West Café – 128 No. Main Street – currently an ongoing group show with specific guidelines; contact Deni for more info

Coming soon: Sonoma Burger – 173 Pleasant Hill Ave.

If you don't have access to the signup books, just contact Venues Coordinator Deni Marrone if you're interested in hanging your work in any of our current venues or have any thoughts for a new one. denijomarrone@gmail.com or (408) 202-3875

Sebastopol Venues: Jan. 20 - March 17, 2022*

Coffee & Moore

NOW: Marilyn Sommer • NEXT: Carol Mills

Specialty Center

NOW: Carol Mills • NEXT: ??

Tombe Realty

NOW: Linda Grainger • NEXT: ??

Umpqua Bank

NOW: Bev Kjeldsen • NEXT: Gail Mardfin

East West Cafe

NOW: Group show

Single pieces by current artists may be switched out and/or new artists may enter 1-2 pieces, min. 20" wide, landscape/still life. Contact Deni

SIGN UP IN THE NEW SIGN-UP BOOKS IN FEB. FOR 2022

OR ASAP CONTACT Deni Marrone (408) 202-3875

*Approximate. Current artist & next artist will make mutual arrangements.

DON'T THINK ABOUT MAKING
ART, JUST GET IT DONE.
LET EVERYONE ELSE DECIDE
IF IT'S GOOD OR BAD,
WHETHER THEY LOVE IT OR
HATE IT.
WHILE THEY ARE DECIDING,
MAKE EVEN MORE ART.

- Andy Warhol



1-20-22 Zoom Meeting by Gail Mardfin



Though our planned in-person meeting was cancelled, we had a **GREAT** turnout at our Zoom meeting!

We had a visitor **Mary Norstrom** (brought by **Judy Goldberg**), as well as two new members who introduced themselves by way of their work.

Marilee Wingert (a friend of **Merrie Krisl**) says she began taking watercolor lessons online and now paints every day, favoring things from nature as well as doodles (*below*).



Dana Rodney is a calligrapher who works with watercolor backgrounds; she perfected her calligraphy skills while working at a Renaissance Faire.



President **Carol Mills** thanked her outgoing, new, and ongoing board members and committee heads. *See page 2.*

She then discussed the February meeting. SCA let us carry our paid rent over from January's cancelled meeting to February. Carol's vision for keeping us all safe requires us to distance as we are eating; masks will be worn throughout the rest of the meeting. There will be good ventilation, too.

She announced AWS has been able to purchase a wonderful **digital projector** that can be hooked up to a laptop and used by presenters or demonstrators, as well as **two microphones**. They were purchased from **Artists Round Table**, which recently dissolved because no one would step up to be on the board. *[Take heed...]*



Missing from photo: Susan Bradford, Susan Barri, Sky Richardson

If you are in need of an AWS nametag - which we must all remember to wear at meetings! - contact Patty Bird (707) 955-0550.

Linda L. Reid gave updates on the Apple Blossom Show, requesting a Chair for **Food/Hospitality** and a **Photographer**. **Steve Radice**, Gail's husband, has agreed to once again be our musician! *There is a good rundown of the whole ABS on the back page - please review it!*

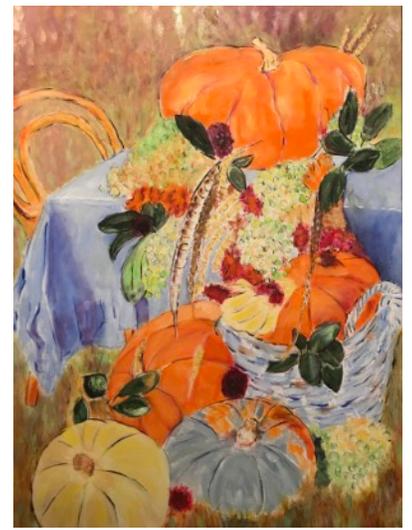
Linda also announced an exciting future event in **November/December 2022 at the Redwood Cafe in Cotati**: a group exhibit for AWS members including a reception. Stay tuned for details as they become known!

New VP Lonna talked about lots of options for programs going forward and we brainstormed ideas for optional inspirational prompts for the coming year. *See page 2.* The current and following months' prompts will be listed on the front page of each newsletter again, so you can know what's coming. **Gail Mardfin** & Lonna designed and sent a survey to all AWS members - everyone's responses will be reviewed and considered in planning the year's activities.

After a short stretch, many members showed their prompt paintings and other recent art through Gail's screen-sharing. Wood sculptor **Rod Morgan** shared his hanging piece "Double Endless Loop" (22x22x22) (*at right*), commenting "You can never have too many clamps." **Fran Nielsen** has had good success with sales of her "assemblage art character figures." **All screen-shared art can be seen on pages throughout this newsletter.**



See you February 17 - fingers crossed, in person!



Sandi Maurer -
CLOCKWISE:

“Go Go Girl Joy” & “The Gifter” both 7x5 acrylics. “Walter and Waves” & “Clouds at Bodega Bay” & “Koi Pond and Clouds” all 8x10 acrylic on wood



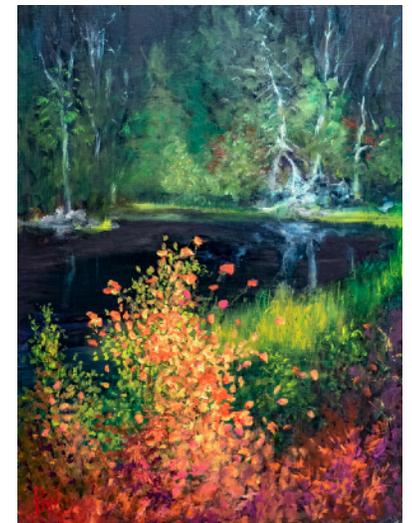
Marilyn Sommer -
“Autumn Still Life in the Grasses”
40x30 oil



Linda Grainger -
“Onions” 12x12 watercolor

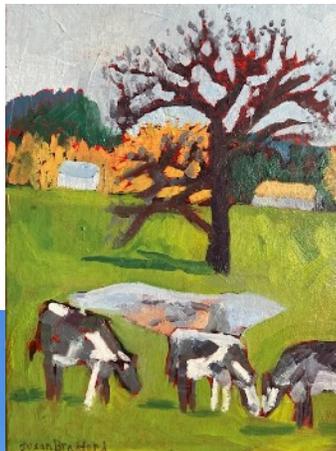


Carol Mills -
“For Safe Keeping” 10x13 watercolor



Phil Wilkinson -
“Black Water” 24x16 oil

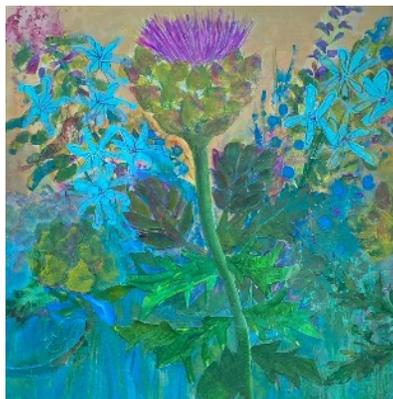
Susan Bradford -
“Cows” 16x20 oil
Painted with Nancy Sanchiotti on Piezzi Road (photo below)



Rhoda Bloom -
“Baby Red Panda”
9x12 watercolor



Patricia Marina -
“Life in Our Garden” 20x20
Mixed media
acrylic & collage



Gail Mardfin -
“Azalita” 14x11 watercolor
I painted this for the Favorite Things: Portrait show at SCA - of my granddaughter of course!

SEBASTOPOL CENTER FOR THE ARTS

BE SURE TO SEE

Favorite Things: Portraits

SHOW ENDS FEBRUARY 6

A wonderful exhibit including entries by AWS members
THURSDAY - SUNDAY 10-4 • masks & social distancing

THEN...a juried exhibit February 19 - March 27

Still Life

OPENING RECEPTION: SAT, FEB. 19, 2-4PM



Art Spots

with **Linda Loveland Reid**

RAUSCHENBURG & JOHNS
WEDS, FEB. 9 10:30-12 on Zoom

Two southern gentlemen living in New York developed a two-man painting movement that was a 'bridge' from abstract to nearly every art movement through to the present day. In the spirit of such, Rauschenberg famously erased a de Kooning drawing. Their Neo-Dada work embraced America's new commercial environment and successes, such as landing on the moon.

Register: <https://www.sebarts.org/classes-lectures/art-rauschenberg-johns> with as little as a \$10 donation.



Jasper Johns

A 1-hour Zoom Class

Elements of Composition in Art through Virtual Landscapes: Balance
SAT., FEB. 12 10:00-11:00 AM on Zoom

An exciting, ground-breaking new online interactive experience that positively transforms how participants see the world and art, and greatly inspires their desire to create beautiful images.

Designed for art enthusiasts - no experience required - attendees discover methods that the masters of painting used to create some of humanity's greatest artistic achievements.

Learn more: <https://www.sebarts.org/classes-lectures/elements-of-composition-in-art-through-virtual-landscapes-balance> Registration from \$10



Jerry Fabiano -

"Seascape"
16x20 pastel

"Vineyard Scene"
16x20 acrylic

The Santa Rosa Cycling Club commissioned me to do these two, to be printed on the jerseys of the upcoming Wine Country Bicycle Century. One for the front and one for the back.



Fran Nielsen -

"Gypsy Enchantment"
10" high
assemblage art
character figure

"Folk Serenade"
10" high
assemblage art
character figure



Nancy Tulloh -
"Stripes"
24x18 acrylic

Wayne Thiebaud, Playful Painter of the Everyday, Dies at 101

(edited by Gail Mardfin, from an obit in the NYTimes 12/26/21)



Self Portrait, 1989

The California-based painter whose lush, dreamy landscapes and luminous pictures of hot dogs, deli counters, marching band majorettes and other charmed relics of midcentury Americana that were complex meditations on life and painting, died on Christmas day at his home in Sacramento. He was 101.

In person he was a classic of the old American West, a slender man of Gary Cooperish charm and dry humor — soft-spoken, modest, layered, self-assured.



Cakes No 1, 1967

Mr. Thiebaud's pictures were the opposite of mechanical-looking, their slathered surfaces as rich and thick as the icing on his painted layer cakes. This tactile luxuriousness was one of the things that separated him from classic Pop painting.

Wayne Thiebaud (pronounced T-bow) was born on Nov. 15, 1920, in Mesa, AZ. His maternal grandmother was one of the original Mormon settlers in Utah during the mid-19th century. An inventor, his father moved the family to Long Beach, CA, when Wayne was a baby. With the Depression the family moved back to Utah to take up farming.

Mr. Thiebaud described spending his childhood milking cows, shooting deer for meat and planting alfalfa. His uncle, Jess, an amateur cartoonist, would amuse him by drawing; he attributed that experience, along with reading cartoons, to his early interest in art.

He would later give up on Mormonism, and on farming and life in Utah, but the scenery stayed with him. In later years, Mr. Thiebaud painted landscapes, almost abstract grids of imaginary fields and rivers seen as if from a bird's perspective. These were based on memories from childhood, filtered through the study of Chinese painting and Monet, then mashed up with real views of the Sacramento Valley, where Mr. Thiebaud eventually settled.

He studied commercial art in high school, wrangled odd jobs as a sign painter and cartoonist, worked briefly as an apprentice animator at the Disney studios (as a lark, he had trained himself to draw Popeye with both hands at the same time, which helped him get the gig), and devised movie poster illustrations.

In the Army during World War II he worked as an illustrator for an Air Corps newspaper, then landed a job after the war drawing a comic strip for an in-house magazine of the Rexall Drug Company in Los Angeles, where a co-worker encouraged him to think seriously about painting as a career. So he did.

He began by painting expressionistic pictures, with an eye toward the New York School, which was then in vogue. But he never lost respect for commercial art, and in this early work he sought to marry the skills and shorthand ingenuity commercial art required with the freedom that expressionism entailed.

"It has never ceased to thrill and amaze me," he said, "the magic of what happens when you put one bit of paint next to another."

By the early 1960s, Mr. Thiebaud had produced paintings like "Four Pinball Machines," "Bakery Counter" and "Cakes." Instantly grouped with the rising Pop movement, he achieved quick fame, but at heart shared little of

Pop's kneejerk penchant for consumerist satire. To Mr. Thiebaud, the humble objects and everyday people and friends he painted were touching and deserved respect.

A longtime professor at the University of California, Davis, his work came to trade for increasingly astronomical sums, and he became a patron of the university's museum. In 2010, his son, Paul, who ran the Paul Thiebaud Gallery in San Francisco and New York, died of cancer. His second wife, Betty Jean, a filmmaker, died in 2015. The artist leaves Twinka Thiebaud and Mallery Ann Thiebaud, from his first marriage to Patricia Patterson, and a son Matt Bult, from his second marriage, and six grandchildren.

During his last years, he continued to play an improbably deft and crafty game of tennis and to paint. At 100, he was still out on the court, occasionally calling friends, working on new themes. "I wake up every morning and paint," he added. "I'll be damned but I just can't stop."

With SWEETS as our January theme, it is no surprise we were influenced by this beloved painter...



Deni Marrone -
11x14 acrylic

I did a report on Wayne Thiebaud in 2006, so this was a perfect time to pay homage again to the late great artist.



Merrie Krisl -
"Peppermint Bark"
8x10 acrylic

I tried to paint in the manner of Wayne Thiebaud; I studied how he used many colors to create his outlines.

SANDI MAURER SAYS CHECK IT OUT!

There's an art show at the Sonoma Valley Museum of Art "Out of Our Minds" with Clayton Bailey and Tony Natsoulas. We went yesterday and I loved it! Irreverent, witty, clever, funny, kooky, and amazing.

<https://svma.org/exhibition/out-of-our-minds/>

Member Profile: Sky Richardson

by Paula Pearce

Paula: So, Sky, where were you born and raised?

Sky: I was born and raised on our family ranch eight miles below Healdsburg on Eastside Road on the Russian River. I played in the river when I was young and then when I was a teenager I started to fish for Steelhead in their prime.

P: Did you grow up with siblings?

S: I had one sister, Sally who was two years younger than me.

P: Did you have relatives who were artists or anyone else in your life that inspired you as a young person?

S: Not that I can recall, but my grandparents owned several wonderful original paintings by Grace Hudson out of Ukiah. Those paintings made a lifetime impression on me. When I was a child I loved to draw horses. In fact, my father was a well-known horseman in Sonoma County. We raised, trained and showed quarter horses and my big job from an early age was to exercise and to show our horses until I was in my late teens.

P: Can you recall as a child what you wanted to be when you grew up, and what did you actually end up doing?

S: In high school I took art classes and I wanted to go to an art school after graduation. I was discouraged by my current high school art teacher and wound up going to agricultural college at Cal Poly in San Luis Obispo.

Paula's comment: And then what?

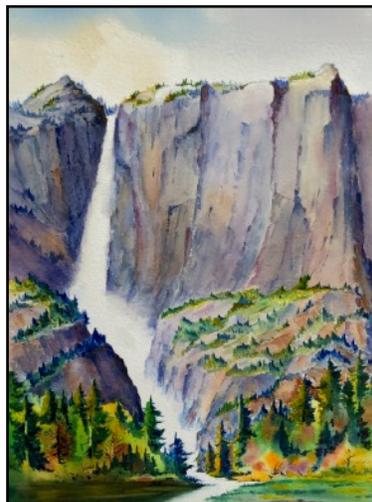
S: Right after college, I went to work for a landscape company in Marin County. I started out as an employee at the bottom of the barrel. But after working there for six years, I advanced to be a supervisor for the company.

Along the way, I met my wife Joan and we have been married for 65 years. We have two daughters, one in Truckee and one in Sonoma. As a fun fact, we later learned that our mothers



Above: "Sonoma Coast From Meyers Grade" 19x25 watercolor • Accepted in a Juried show at the Falkirk Center in Marin County, presently on exhibit

Below: "Yosemite Falls From Valley Floor" 24x18 watercolor • Presently being shown at Spring Lake Village along with 13 other paintings in a two-person show



were in the hospital at the same time in Santa Rosa!

P: In your adult life, when did you get interested in art?

S: When I retired. My profession as a landscape contractor required me to be sufficient in drafting plans and design work so I was well familiar with artist materials and mediums. I actually was a hobby artist all my life and still am.

P: What actually inspired you to begin to take your art interest seriously?

S: We had a winter home in Palm Springs and I took watercolor classes and it advanced me enough to show my artwork and that was my start.

P: How long have you lived in Sonoma County?

S: My whole life, and we have always had a second home at Lake Tahoe as well.

P: How did you find out about AWS?

S: It was through the help of Lenore Carrion who was a lifetime friend of my wife's. They both grew up in Sebastopol and have stayed friends and now we all live at Spring Lake Village in Santa Rosa.

Conclusion by Paula:

Prior to this interview today, I did not know anything about Sky's life. By this interview, I learned we have had a lot in common throughout our lives. His first job out of college was in Marin County. I was born and raised in Marin County. Sky told me he spent much time at Lake Tahoe in and around Tahoe City and so did I in the early 70s. His long friendship with Lenore Carrion enhanced his interest of painting because they both loved doing landscapes. I met Lenore at AWS in 1999 and later joined her *plein air* art group and we painted together for 18 years. I enjoyed interviewing Sky Richardson and look forward to seeing more of his artwork in the future.

From Plein Air Today Newsletter (1/6/22)

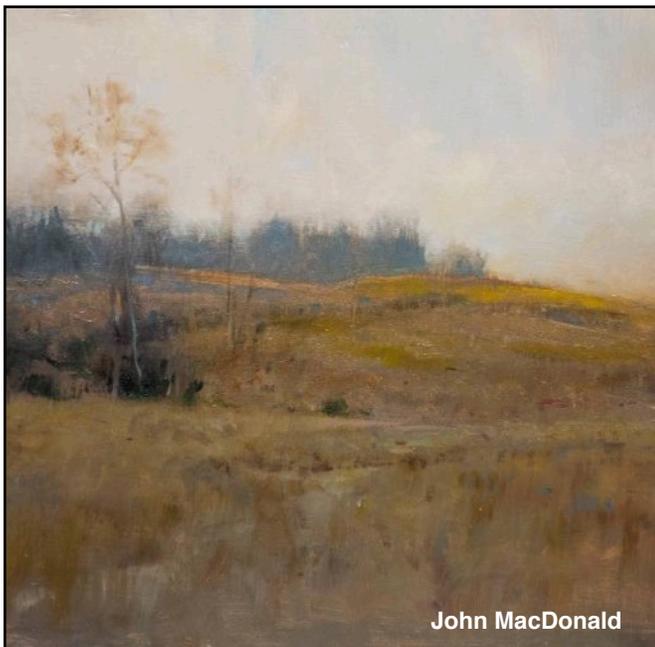
Three masters of landscape painting - John MacDonald, Carl Bretzke, and Joseph McGurl - share their secrets for fixing the most annoying and common mistakes that artists make.

John MacDonald:

The most common mistake I see (besides a general lack of drawing skill) is the tendency to begin a painting by focusing on small things – details – rather than big shapes. Details should be added at the end of the painting process – they're the icing on the cake. It's crucial to begin a painting with the composition, which is established by **arranging large, flat shapes**.

To change the way you see, to move from seeing details and things to abstract shapes, try this:

- **Squint.** Squinting eliminates the little details and reveals the large shapes.
- **Do small tonal studies.** Working monochromatically at a small scale forces you to ignore details and see the larger shapes in the scene.
- Begin the painting with the **largest brush** you have. Work with broad brushstrokes rather than begin a painting by noodling with small brushes.
- If you **use reading glasses**, wear them while you paint. The canvas will be in focus but the landscape will be blurred—details disappear and **large shapes become more obvious**.



Carl Bretzke:

I still make some of these mistakes even now...

When I first started painting, I would make my darks too light. Mark Boedges once told me something like, if you think you want to make your lights "lighter," instead **try making the darks "darker."** Rich darks in your painting will create improved contrast which attracts the eye and allows for more color in the light areas.

Along those same lines, **upright leafy trees are usually darker than you think** because you are seeing both the shaded side and lit side of leaves at the same time.



Joseph McGurl:

The biggest mistake beginners make is not having the proper plein air painting equipment. I see artists with flimsy easels, tripods, and unworkable paint boxes. This creates frustration, and the painting suffers as a result. The plein air painter must have **a good quality panel holder and an all-metal tripod**. I've found that the plastic parts on a tripod are too flexible and will eventually break. It's best not to have the paint box attached to the top of the tripod. The weight causes the fittings to loosen, creating an unstable set up. The panel holder should be separate from the paint box. I couldn't find any products on the market that were exactly what I needed, so I made one to my own

CONT. ON NEXT PAGE



On December 31st painter **Henri Matisse** (1869) was born in Le Cateau, France. As a child and a young man he had no interest in art. He went to law school in Paris and never visited a single museum. Had it not been

for a case of appendicitis he might never have become an artist. Bedridden for several weeks during his recovery he took up painting as a way to pass the time. It was a revelation. He said, "For the first time in my life I felt free, quiet, and alone...carried along by a power alien to my life as a normal man." At 22 he quit the law to begin work as a full-time artist. He was a revolutionary who dressed like a bourgeois, and he once said, "It has bothered me all my life that I do not paint like everybody else." (Writer's Almanac 12/31/21) Image: "La Danse" by Henry Matisse

Joseph McGurl CONT.

design. When an artist knows how the gear will be used, they shouldn't be afraid to modify or design their own equipment.



Stereotyping color is a common issue when it comes to learning how to paint landscapes. For instance, the trees are green and the ocean is blue. But just how green are those trees? Often the trees are really ochre, gray, purple,

etc., depending on the atmosphere and lighting conditions. Consider NOT naming the color. **Imagine starting with the color gray, and ask yourself if the color you are trying to paint should be lighter, darker, warmer, or cooler.** That's all there is to it — that one question.

It is vital to have **every brushstroke count**. I see paintings with brush marks that do nothing — they're just marks. The marks are either working with you or against you, so think of what that mark is saying about form, texture, and edges and see if it relates to that part of the actual scene.

Landscape painting is often challenging because the artist has to balance form and texture. Too much texture and the form disappears; too much form and the unique surface of the objects disappear. First examine whether the brushstroke is depicting a lighted part or shadow part, and use a color, value, and shape that will help describe the form. Next, determine the shape and edges and apply the paint in such a way that it will help with describing the texture.



When choosing the **Pantone Color of the Year 2022**, the Pantone Color Institute did something it has never done in the past 22 years since it unveiled its very first Color of the Year in 2000: It created a brand-new color rather than select from the company's already vast array of hues.

After much deliberation, the company landed on a new color that symbolizes these unprecedented times of change. Introducing, the Pantone Color of the Year 2022: Very Peri, a vibrant shade of periwinkle blue with energizing violet-red undertones. *So now you know.*

BEWARE OF EMAIL ART SALE SCAMS

AWS member Linda L. Reid was so excited recently when someone from Chicago who'd seen one of her paintings online contacted her via email, wanting to buy it for \$1050 - a big sale! The woman told her it was to be a gift and would appear on the cover of a new book! Linda went the extra step and looked her up on Instagram and "she looked so nice, photos with her husband and kids."

When the buyer revealed that she wanted to send Linda a CASHIER'S CHECK and Linda was to take the payment out of that, Linda recalls "I smelled a rat." Linda continued to question the sale and eventually told the buyer she knew it was a scam and she would report it. The response? An unprintable profanity!

In case you do not know, you can deposit a CASHIER'S CHECK in your account and everything appears fine, but it can take 10 days to several weeks for the bank to discover if there are no funds to back it up. Then that money is deducted from your account. No money and your painting could be long gone!

A very similar thing happened to Gail Mardfin several years ago: a flattering email with the intention to buy several paintings. The buyer was very engaging and told personal stories, but when Gail inquired about the zip code for her exact location (in Dallas, TX, which Gail was familiar with) her answer did not jibe. Gail confronted her and said she knew it was a scam. The emails ended. Carol Mills and perhaps others have also had similar experiences. **A word to the wise...**

For more than 50 years AWS has put on the ABS (Apple Blossom Show), an art show with awards of our members' work. It takes place over the weekend of the Sebastopol Chamber's Apple Blossom Festival (ABF) and parade, usually the middle of April - this year April 23rd and 24th. There are activities, bands, food, etc. for the two days in the park next door (Ives Park) and all around SCA. People pay to get into the festival - which includes our show! - and this is where we find our "buyers."

The ABS used to be exhibited in the dining room (Little Red Hen room, where we now hold our meetings) using our own display panels built by our founding members. It has only been the last five or six years that we have moved it to SCA's Auditorium and used their display panels.

Here's what will happen this year, as in the past:

At least a month before the show, Lorraine Stribling, our Membership Chair, will **send out a form** to our members asking them to list the information about artwork they will be entering in the show. The details for 2022's submissions (number or size) will be announced. A fee of \$15 per entry is charged. This money is used to pay our rent for the four days of activities (*see below*).

You will also list any small pieces (no larger than 11x14) you would like to **donate**. No entry fee for these; all proceeds for these go to the club. You will be asked to mail the form back to Lorraine along with your check by a certain date.

On THURSDAY AFTERNOON before the show, we start with INTAKE. This year we have a meeting that day, so you can just bring your paintings with you and Intake will start after the meeting. The Intake Committee will check and label your work and put them in categories for the judge to view the following day. The categories are: **Oil, Acrylic, Watercolor, Pastel, Mixed Media, and Photography.**

After this is done, the PANEL COMMITTEE comes in and puts the panels up.

On FRIDAY MORNING, the JUDGE'S ASSISTANT and HELPER meet with the judge and stay with them until all pieces are judged, ribbons are filled out, and a list is made of all the winners.

AWARDS ARE: **Best of Show, Founder's Award, then 1st, 2nd, 3rd and Honorable Mention in each Category.** A week or so later, the voting slips for the **Popular Vote** will be tallied and the winner announced at the AWS meeting in May. **Jacque Mielke**, a long-time valued member of AWS, bequeathed money to AWS a few years ago to be used only for cash awards for winners of ABS. In 2019, the board

WHAT IS THE APPLE BLOSSOM SHOW & HOW DOES IT WORK?!

by Carol Mills

chose to give \$500 for 1st place, \$300 for 2nd and then \$100 for first place in each Category plus the Popular Vote; this year's awards are to be decided.

Once the judging is done, the HANGING COMMITTEE is allowed in to hang the paintings.

FRIDAY NIGHT is the **Reception** from 7:00 to 9:00. (*There is no charge to attend Friday night's reception, but as noted, there is an admission charge for the ABF during the weekend.*) We ask every member to bring a finger food to be dropped off before 7 P.M. The HOSPITALITY CHAIR will coordinate this effort and the Hospitality Committee will see that the food is properly presented and replenished. The WINE BEVERAGE CHAIR works with helpers to get wine and

beverages, along with pouring during the Reception.

There is a SALES Table set up for that evening and throughout the weekend for all sales, along with some greeting cards sold by members. 75% of the price of a sold art piece goes to the artist and 25% to AWS, with the exception of donated art.

RAFFLE tickets are also sold. There will be two paintings on display to be raffled, one from each of the top two winners from the previous year (in this case 2019). Proceeds from the raffle are given to local schools for their art programs.

There are DOCENTS at the Reception and throughout the weekend to greet people that walk in to see the show, and give them a ballot to vote for their favorite piece while browsing. This is the Popular Vote.

SATURDAY: Exhibit is open to visitors during ABF hours.

SUNDAY: Exhibit is open to visitors during ABF hours.

There are three jobs with several time slots to work throughout Saturday and Sunday, which members will sign up to fill: SALES, RAFFLE, and DOCENTS. Everyone working these shifts over the weekend will be given a ticket to get in to the festival by our ABS CHAIR.

SUNDAY: The Raffle Drawing is done at 4:00PM (*Winners need not be present to win*). EVERYONE is required to PICK UP their unsold work on Sunday at 5:00, details to follow. The PANEL COMMITTEE disassembles the panels Sunday after the show comes down.

Our wonderful ABS CHAIR Linda Reid will be sending out more details as it gets closer to the show. This just gives you an outline of what is to come and how it is put together!

WE WILL RETURN TO THE LAST IN THE 3-PART HISTORY OF AWS BY BETSY SHIMMEL NEXT MONTH.

RileyStreet Art Supply
103 Maxwell Ct, Santa Rosa
(707) 526-6421 • www.RileyStreet.com
Mon. - Sat. 9:30am - 5:30pm
Sun. 11:00 - 4pm



I bought some acrylic paints at Riley Street two days ago and I want to get back to painting... I got some great discounts from Riley Street due to being an AWS member!
- Paula Pearce