



Meeting: July 19, 2018

Sebastopol Veteran's Building

Lunch: 12:00 pm

Round Robin Paint Extravaganza

Board meeting at 10:30 in the main room

Lunch at Noon

What....is a Round Robin Paint Extravaganza??????

Here's the chance to try out different mediums without buying anything. What could be better than that, and more fun at the same time?

Here is how it works.....

1. Bring your painting, pastel, or oil supplies (paints, paper, brushes, water, etc.) and set up a station that you can work at. It can be on a table or an easel.
2. Have a drawing done beforehand on your substrate (be it paper, canvas or?). If you are working from a photo, please bring that also.
3. Each artist starts at his or her set up spot, on their own painting. After a certain amount of time, when signaled, they will move to the next art set up. (Imagine moving from a watercolor set up to a pastel set up, etc.)
4. Work on the new piece until signaled again and then move to the next set up. You don't have to bring any materials with you as you move because you will use the ones that are at each station.
5. If some of you cannot bring supplies but would like to participate, some of the others will bring extra supplies to use.
6. When the final bell rings, it will be time to look at the diverse and amazing (or possibly amusing) results.

Refreshments

Sandwiches/Finger Food

Bonnie Seyford
Lorraine Stribling
Gary Caldwell
Melody Anderson
Paula Pearce
Avinash Pandey
Gail Radice
Judy Leandro
Gary Wilson
Gail Mardfin
Lonna Neck

Dessert/Fruit

Arlene Parnay
Nancy Tulloh
Cher Church
Jan Blake
Rhoda Bloom
Johanna Monroe
Rita Rhine

Please call or e-mail me if you have any questions,
Susan Barri: susanbarri45@gmail.com or 544-9570

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

The Art Critic Says:



If someone tells you that you have enough art supplies and you don't need any more, stop talking to them.

You don't need that kind of negativity in your life.

No AWS Board Minutes

Art Venues

July 19, 2018 to September 20, 2018

Tombe Realty

OUT: Cher Church IN: Susan Bradford 8

Umpquah Bank

OUT: Arlene Parnay IN: **OPEN** 14

Eye Associates

OUT: Carol Mills IN: Avinash Pandey 12

Slice of Life Restaurant

(change before 10:30am) OUT: Perry Cordill IN: Carolyn Jarvis 10

Edward Jones

OUT: Susan Bradford IN: **OPEN** 10

Sebastopol Senior Center

OUT: Avinash Pandey IN: Nancy Sanchiotti
Jan Blake Lorraine Stribling

NOTE:

Slice of Life ---- before 10:30am.
All other venues to be changed after the meeting unless participants make other arrangements.
Diane Ceccarelli 823-3875)

Library Book Sale!

coming in July

AWS Book Sale!

The library is being closed. Starting in July we will have books out for sale so if you know of a special one, look for it and it is yours. Many of these books are available in the public library and there is a wealth of information on the internet. Thanks to those who have used this library. May you find your inspiration wherever you look.!

Please Note!

There are two open venues that are available for artists to fill.

If you are interested - and who wouldn't be? - please call **Diane Ceccarelli** at **823-3875**



Member Profile with Nancy Tulloh
(Abstract acrylic-mixed media painter)
by Paula Pearce



Question: So Nancy, where were you born?

Nancy: I was born in Queens, New York on Long Island and lived there for 4 1/2 years until we moved to eastern Long Island.

Q: Did you grow up with siblings?

N: Yes. I was the middle child with two sisters. My older sister was four years older and my younger sister was two years younger than me. I was much closer to my younger sister and we had a lot of fun together.

Q: Can you recall any childhood adventures you shared?

N: We lived near the sound on Long Island. Just after a hurricane swept through we discovered clay deposits that were exposed in the sandy bluffs. Before long we were covered with clay. That is a memory I've enjoyed all my life.

Q: Nancy, do you have any early memories of enjoying art as a child?

N: In the third grade our class was first introduced to finger painting. I still remember the sensation of feeling the paint on the slick paper and making patterns like grass with my fingers.

Q: Did you have any particular art interests when you were young?

A: Yes. My #1 favorite subject was drawing horses from pictures in books or from my imagination. In fact, I adored anything from the old West like Indians, cowboys, mountains and the wild outdoors. I actually had a cap pistol while my other two sisters played with baby dolls.

Q: What else can you remember from those times?

N: In school, while all the other girls wore skirts and dresses I was adamant about wearing jeans. Even my mother couldn't dissuade me. But I did own one favorite skirt and it was a cowgirl skirt with fringe and pockets with western designs like teepees, lassos, and horses. My aunt made it for me. I kept it for years.

Q: Were there any adults that influenced your creative energies?

N: Yes, for one, my uncle who painted watercolor landscapes after his retirement. Then we had a neighbor, Mr Fanning, who did large landscape

pieces. He lived next door. He gave my parents a painting he did from his second floor window looking down to the side of our house. My parents displayed that painting until they passed away and now I have it.

Paula: Can I see it now?

Nancy: No, I am sorry. It isn't here. It is in our second home in Sunnyvale.

Q: Were your parents supportive of your art and creative interests?

N: Yes, they didn't seem to mind whatever we wanted to do. Our house was old and the upstairs attic area was free for all. My little sister and I had fun grinding up colored chalk and adding water to make potions.

Q: Now, how about your art interests when you got into high school?

N: I majored in art all four years. I was also recruited to be on the decoration committee for all out school dances.

A: After high school what did you do?

N: Right after graduation, I worked for one year for the local AT&T phone company and earned a scholarship at Rhode Island School of Design and I attended there for 2 years.

Q: At this time did you now what career path you wanted?

N: No, I don't think so.

Q: What happened next?

N: I transferred to Ringling School of Art in Sarasota, Florida near where my favorite Aunt Lil lived.

Paula: Was that school associated with the Ringling Brothers circus?

Nancy: Yes, that is where they had their winter quarters.

continued next page.....

Q: Now, fast forwarding to your life later on, what drew you to California?

N: By the summer of 1963 I fell in love with a young man in my home town that was from California. We soon got married and moved to Southern California and eventually moved to the Bay Area. Shortly after we moved north we got a divorce and I married my current husband, Steve.

Q: Did you stay involved with your passion for art?

N: Yes, I enrolled in community college art classes like ceramics, life drawing, and painting, plus earned all my G.E.D. required credits and soon transferred to San Jose State to earn a Bachelors Fine Arts Degree.

Q: How did you find out about AWS?

N: A friend of mine, Linda Ray Sims, invited me as her guest about 6 years ago and I joined right away, and I am so glad I did.

Conclusion by Paula: I went to our recent club picnic at Riverfront Regional Park with the intent of finding a suitable interview candidate for the July newsletter. I really got lucky with Nancy. I had not met her up until that day. We made a date to meet at her home and we spent two hours sharing life long stories. I not only got a fascinating interview, but I feel I made a new front as well. Thank you, Nancy.



Frustrated with Colour Mixing?

by **Phil Davies (ArtTutor)** 14th June, 2018

"About 2 years ago, we created a series of "cheatsheets" with colour charts and colour mixing guides for **ArtTutor** members in an attempt to make colour mixing simpler. Then in January of this year, I met instructor **Peter Keegan** who was teaching an in-person 'colour mixing' class he had designed which was extremely popular. His system is far simpler, far easier to replicate than our "cheatsheets" and gives you a method you can apply to any painting medium.

In a nutshell...

If you want the ability to easily and consistently mix the colours you see, then there are two, just TWO, things you need to understand.

1. **Colour value**, and
2. **Colour temperature**

Colour **VALUE** simply refers to how light or how dark a color is. Several completely different colours can have the same value (which you can see if you make the colours black and white):



This is the single most important thing to keep in mind when you are mixing a colour and trying to match it to a colour on your reference.

Colour **TEMPERATURE** refers to the hotness or coolness of a colour.

Warm colours have more **red**, **orange** within them.

Cool colours have more **blue**, **green** or white within them.

When you're next mixing up a new colour on your palette, first and foremost squint your eyes and ask whether your mixture is too dark or too light. If you need to go lighter, add white (or water for the watercolorists). If you need to go darker, add a darker colour from your palette -a touch of blue for example.

When you get the value right ask whether your mixture is too hot or too cool (in comparison to your reference). If it seems too cool, add a little red. If it seems too hot, add a little blue and maybe a touch of white to stop it from becoming too dark. By focusing on just two things - value and temperature - it becomes much easier to see whether your colour mixture is getting close to what you want or moving away from it. Plus, if it's getting further away, you'll know how and why to fix it.

continued on page 8.....

PICNIC PICNIC PICNIC

Ah, A Delightful Time Was Had By all!



"Chef Angel",
getting the grill ready.





The dogs enjoyed it too!



Everyone looks so happy!
Don't you wish you had gone also?



Call for Artists

Sebastopol Center for the Arts

Call for Entries
"GREEN"

August 3 - September 9, 2018

Opening reception August 3, 6-7:30 PM

Deadline for submissions:

Monday, July 9, 2018

between 3-6 PM

Closing party Sunday, September 9,
3:30-4 PM

A 21st century approach to the subject of
"GREEN"

Calling for art work that expresses
nuances and variation of the color green,
using any medium and style. Also, visual
expressions with focus on ecological
awareness, the threat of a 6th extinction,
social commentaries, actual problems
and creative solutions, human
responsibility and consequences.

Open to all artists.

For info: sebarts.org. "Calls for Entry"

Call for Artists

Gravensteins Apple Show

The Gravenstein Apple Fair will be August 11th and 12th, under the oaks at Ragle Ranch Park in Sebastopol. The fair is open both days from 10am to 6pm, with food vendors, craft booths, two stages of live music and fun for young and old. There is still room for a few more artists who would like to participate in the fair. We show our work in an area with our art club as a group. Anyone interested in joining us with their art work contact me, Fran Nielsen at 707-823-3542. I can also email you an information sheet.

Call for Artists

Sebastopol Center for the Arts

Arts & Street Painting

Festival

Sunday, July 8, 2018

10:30 - 4:30pm

A fun day of art and art related activities for adults and children. Highlights include live "Street Printing" using a 3-ton pavement roller as the printing press for Linocut Prints that have been hand cut. The event takes place on the SCA parking lot. There will be live music food and beverages, as well as wonderful booths with art and art activities.
The event is free.

For information on making your Linocut for printing or obtaining a booth
go to: www.sebarts.org.

Vendor's booths: \$75 includes
1 table and 2 chairs



Notes of Importance

Many thanks to **Paula Pearce** for the great pictures of the picnic.

Thanks to **Mary Beth Sasso** who is redoing our website.

Send info to her at: augustmbs@gmail.com

Cheers to "**Chef Angel**" for his masterful barbecue skills and array of wines to be auctioned. And thanks to all the **members** that brought the delicious extras.

Job posting for AWS: Newspaper Editor.

Apply to:

Carol Mills: 887-1819 cam2315@sbcglobal.net

AWS Meeting for August

Our program in August will be a critique by
Beverly Bird.

And what about mixing mud?

Should you find your colours often look muddy and unappealing simply do this:

Avoid using more than THREE colours on your palette to mix a new colour.

Need to mix a dark orange for example? Use a red, yellow and a touch of blue. Just three colours. Don't start mixing brown or black as well. If the blue you use takes it too far away from the type of orange you want, try a different blue.

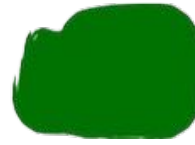
For light green, you'd mix a blue, a yellow and white. But you wouldn't mix two yellows, a blue and a white -- taking you over the three colour rule.

For a watercolorist attempting to mix the same light green, just use two colors - a blue and yellow - and water. By keeping to no more than three colours in a mixture, you'll avoid creating browns and grey when you don't want them.

Now, it's important NOT to confuse a 'muddy colour' with a 'toned down' colour. Toned down colours are not a bad thing. In fact, the opposite is true.... In a painting, the majority of the colours you apply should be fairly neutral rather than bright and vibrant. Bright, vivid colours draw a lot of attention. They should be used really sparingly and mostly around your focal point.

Remember....

The colours you see in life will almost always be less saturated than you think. In other words, they will be less vibrant and less intense than you appear to be observing.



The colour your brain thinks it's observing



The actual colour that you need to mix

So, don't worry if you think your colour mixes aren't bright and vivid enough. They probably are and they're more likely to be too vivid than not enough.

To make your paintings sing, use a contrast between mostly neutral (but not muddy) colours and a few really punchy hues.

Peter's method for colour mixing is much easier to see in practice than it is to read about. And his short and practical ideas give you the "ah ha" you need to put this to use in your very next painting.



Riley Street Art Supply, Santa Rosa (707) 526 6421

