

# Poulsbo Artist League Newsletter

May 2013

Poulsbo Artist League  
P.O. Box 764  
Poulsbo, WA 98370

<http://poulsboartist.com>



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PAL Regular Meetings  
(Wednesdays 12:30—3:30 PM)  
TBA

Poulsbo, WA 98370

## Quote of the Month

*"To draw, you must close your eyes and sing" ~Pablo Picasso*

## President's Message



Hi Everyone:

How about the sunshine and the warm weather! We are about to experience spring. It's time to plant the garden and start pulling weeds. A visit to the nursery is also required to get a lot of annuals. This is the time of year I like to go outside and sketch street scenes and flower gardens. We have a workshop coming up with Dana Marrs to paint people in cityscapes and landscapes with watercolors. Also Dana will introduce pigments with sediment and suggest some uses. She has paint pigments for all participants so you can use them in your painting. It should be a lot of fun experimenting. The workshop is Monday, May 13th at 9 to 4 at the Poulsbo Library. We still have openings. You can contact Jan Lytle or Diane Clayton to sign up. Have a great Spring.

Mike Clayton

The Secretary is the Newsletter Editor. Please contact her with any information you wish added to the newsletter.

## PAL Calendar

### This Month

Regular Meetings 12:30—3:30 PM:  
 Wednesday, May 1 — Regular Meeting  
 Thursday, May 9 — Regular Meeting  
 Thursday, May 16 — Regular Meeting  
 Thursday, May 23 — Regular Meeting  
 Wednesday, May 29 — Regular Meeting

## Happy Birthday!

May Birthdays:

Phillip Chirmara  
 Kathy Johnsen  
 Mary Saurdiff  
 Gail Skavland



## Dana Marr's Workshop

**Workshop with Dana Marrs** (of Bainbridge Is.) for next month. It is on Monday, May 13th at the Poulsbo Library, lower level, 9am to 4pm.

Topics include putting people in a landscape, using paints with sediment (supplied by Dana), trees, branches and other landscaping things. Everyone can bring their own pictures and work on what they want to paint. More detailed information to follow.

The price will be \$35. We will accept the first 20 people that sign up either at PAL or by calling us at 930-8171. Contact people are Diane and Mike Clayton, and Jan Lytle.

## Current Exhibits

**Poulsbo City Hall** ~ various members

**Central Market in Poulsbo** ~ various members.

**Reid Realty** ~ various members.

**Hospice in Silverdale** ~ various members.

**Male Hair Preference in Silverdale** ~ Mike Clayton.

**Ildiko Deaky** ~ has three paintings at Liberty Bay Gallery on Poulsbo's front St.

If you are exhibiting anywhere and would like to have it listed here, you need to let me know at least by the last week of the month. Also – if you have a show that closes, please let me know so I can remove it from the newsletter.

## Meeting Locations

### WEEKLY MEETINGS:

We are still at the Poulsbo Fire Hall and can only reserve for a month in advance. It now looks like we will be there until around the end of June. Please **watch your email** as things could change at any time. Also, we will have to be flexible to work with what is available. The Fire Hall is on the corner of Highway 305 and NE Liberty Rd.

### The dates for May are:

Wednesday, May 1st, Thursday, May 9th, Thursday, May 16th, Thursday, May 23rd, and Wednesday, May 29th from 12:30 to 3:30.

## PAL News and FYI Corner

**Hospice:** The date for collecting new paintings at Hospice will be Thursday, May 16. Paintings will be returned the following week - Thursday, May 23rd.

**Central Market:** We are tentatively collecting art for the next round at Central Market on Thursday, May 23rd. If you have work coming back from Hostmark, you are welcome to add that to the Central Market group.

**Congratulations:** ...are in order:  
Judy Guttormsen had her painting, "The Rad Hat Ladies" accepted into the National Watercolor Society's 2013 Member Exhibition held at NWS headquarters in San Pedro, California. This is a transparent watercolor on YUPO.



### Poulsbo City Hall: I am repeating this info from April's newsletter

Mayor Erickson has asked if we could discontinue the 6-mo. art changeover at City Hall, and simply exchange a PAL member's pictures on request, especially if one is sold. So, to have a picture returned (and hopefully replaced) in the future, please contact Nancy S. at nrsefton@comcast.net, or another member of the PAL Venues Committee.

Remember that City Hall cannot be held liable for our paintings there, and that the building is open to the public during weekdays. This is one reason why very small framed art isn't very suitable for this venue.

Nancy did an inventory on March 1st, of all paintings hanging at City Hall on that date. If you wish a copy, please email Nancy. There is also a copy in the red book.

## Color in Shadows - Don Andrews

Most watercolorists seem wonderfully color-oriented when painting the lights in their landscapes. They fill these areas with vibrant and lively color. But when they address the shadow areas, they seem to lose their concern for color and resort to cold, inky darks. In truth, the shadow pattern in a painting is where the richest, most exciting color possibilities can be found.

### **Problem Darks:**

A common problem I continually see in the workshops I teach is a lack of color excitement in the shadow patterns of my students' paintings. Their shadow areas appear murky or unnecessarily dark. It seems these artists automatically reach for dark, blue pigment whenever they describe a shadow.

In truth the shadow pattern in a painting is where the richest, most exciting color possibilities can be found. When observing the passages of light and shadow on a model or in the landscape, notice that a strong light source can make the subject's color seem diffuse or washed out. The shadow areas will report a deeper, richer value of the local color. While the lights in your subject are usually quite limited in value range, the shadow patterns offer a wide range of values from light-middle, middle, middle-dark to dark. This fact goes to the heart of this color concept.

I believe the most vivid color range on our palette revolves around middle-values and that's exactly where most shadows exist. We're limited when we paint light values: we either leave white paper or dilute our colors to indicate illuminated areas. However, when we paint the shadows, we're able to use pigment much stronger and, if we're willing, just as creatively..

### **Solving the Problem of Murky Darks:**

There are a couple of factors that contribute to the problem of murky or overly dark shadows. Many shadow problems develop from a poor color/value selection. For instance, if you first paint in the lights with warm, dominant washes and then overlay the shadow pattern with cooler washes in a similar value and intensity, these opposing color temperatures can create a murky, neutral shadow. To overcome this problem, try to mostly stay in the same color temperature for shadow patterns as in the lights. Richer mixtures of similar colors or color temperature will keep the shadows clean and vivid.

### **Don't Rush Into Darks:**

Darks are necessary for emphasis, but don't rush into them. And remember: less is more. Save the darks in your shadows for special accents placed after you have developed the majority of shadow shapes in the middle-value range.

### **Remember:**

Clean, vibrant shadow patterns and shapes will enhance any subject you paint. And middle-value is the key to a successful shadow pattern statement. Not all shadows have to be painted in analogous colors. It's O.K. to have color temperature changes in the shadow pattern, if these color temperature changes are strong enough to overpower the underlying wash. Put simply, if you're going to switch from warm to cool, or vice versa, put the pigment down powerfully.

### **Shadows Aren't Necessarily Cool or Dark:**

Shadows aren't necessarily cool or dark, though there's nothing wrong with occasionally describing them that way. Shadows can be as color-varied and experimental as the lights. Try painting the shadows with rich middle-value reds, greens, and violets. The trick is to use richer, undiluted mixtures of local color rather than automatically reaching for the blues or dark neutrals - or both.

Remember to paint through the value scale with your subject. Don't skip the middle - value range - live there! Build as many steps around middle-value as possible. Middle-value is where your best color opportunities lie, and that's where the majority of the shadows are found.

### **A Different Approach:**

One of the best ways to create clean, powerful shadows is to paint them first. Leave the light on the figure or landscape and begin the painting by addressing the shadow pattern. This is especially effective when the majority of your subject is found in shadows. It is important to begin with a little stronger value statement when painting the shadows first. I'm often fooled into thinking I'm being bolder in values than I'm actually being, because I'm visually comparing this first wash to the white of the paper. So, start with a rich, light-middle value and work through the value scale from there.

Article from Cheap Joe's Art Tips and Lessons page:

<http://www.cheapjoes.com/artist-resources/artist-tips-and-lessons>