

Poulsbo Artist League Newsletter

Poulsbo Artist League
P.O. Box 764
Poulsbo, WA 98370
<http://poulsboartist.com>



2019 WEDNESDAYS NOVEMBER 6, 13, 20, 27 DECEMBER 4 Holiday Party
12:30 – 3:30



Birthdays

November Birthdays
December Birthdays

Libby Anderson, Elizabeth Kemp,
Garvin Kinely, Jenny Ludwig,
Lynda Goeb, Maggie Huft,
Karin Klein, Vicki Maheu,
Patricia Mitchell, Jill Newkirk

2018-2019 Officers:

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Bill Fulton

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Jill Newkirk

jillnewkirk@Centurylink.net

PAL Ponderings by President Bill Fulton:

It's time to start thinking about painting a 5x7 painting for our Christmas luncheon on December 4, 12:30 at the King's Wok in Silverdale. Bring your painting wrapped and take a number. We'll distribute the paintings to their new owners and pass them around so everyone can see what we've produced. It's a lot of fun and I hope you can be there.

I'd like to announce that we've created a new Facebook Group for PAL. If you go on Facebook and search for "Poulsbo Artist Facebook Group," you should find it. I believe that you can join by going to the group and signing up. I've invited a number of you already.

This group is a place where we can share our thoughts, ideas, and even upload our paintings to share with each other. I hope it will be a virtual discussion group where we can find each other easily and continue what we've started in our Wednesday meetings. Many of us are on Facebook, so it's a natural way for us to communicate.

At present this is a public group, so anyone can see the posts, but only Members can add posts (at least I think that's how it works). We can modify it after we've used it for awhile. I'm still learning how it works.

As we near Thanksgiving Day, let's all be thankful for the joy of art and for the support and encouragement we receive from our PAL friends. I know I am.

Bill



Creativity Corner by Suzanne Campbell

A couple summers ago I ventured up to Victoria, BC and took a workshop with Lian Quan Zhen. Here are a couple short videos that show the fun technique of pouring with watercolors. Sometimes when I am feeling "blocked" as an artist I love to watch tutorials that bring beautiful scenes to life. Enjoy!

Elephants

<https://www.youtube.com/watch?v=TjTrOUE99hE>



Elephants by Lian Quan Zhen

Grapes

<https://www.youtube.com/watch?v=xY6xaOUXS-8&t=272s>



Grapes by Lian Quan Zhen | Watercol...



Plein Air Painting by Ingrid Amirault

Ingrid Amirault had the first plein air session at the October 30th meeting. In Ingrid's words

PURPOSE of PLEIN AIR:

The way I see it, beyond when you get into it its just plain fun, it is to teach ourselves:

- **Strong Composition**
- **Seeing Color, Light and Value** more accurately (photos don't do such a good job of this)
- **Make quicker decisions** and stop being so "fiddle- faddle"
- **love what you do for that short period** and move on to the next lesson/next plein air outing

How to Approach Painting en Plein Air –courtesy the Gig Harbour Plein Air Group

<http://www.peninsulaartleague.com/>

There are a few things that need to be considered before you go on site to paint en plein air: 1. Do you have all your equipment packed so that you can take all that you need in a single trip, if not, rethink what you really need, or get a wheeled cart to convey what you need in a single trip. If you take some things, leave it unattended, go to get more- sadly, some of your stuff can "walk off". The more compact your supplies, the easier it is to get where you need to paint and the faster you can set up. 2. Safety considerations: always keep purse, valuables, or camera attached to you, or out of site in your backpack or car (but remember- cars are targets of break-ins if someone suspects you've left valuables hidden inside). Take your cell phone (and make sure it is charged) if you have one. Make sure someone knows where you are going. Do not paint by yourself in a secluded area- use common sense (there is the 1% out there who will take advantage of any situation where they find a lone individual- this is not limited to females). If you have a medical condition (diabetes, asthma, etc.) make sure to bring along your medication. Always bring water, & wear sunscreen (and a hat!). 3. Evaluate the site- Never trespass on someone's property, always ask permission (I have never been denied!). Where will you park? When parking in "countryside" location, beware of hidden ditches at the side of the

road- I've been on 2 paint outs where someone got stuck in a ditch. If in town, etc, make sure you won't be towed or get a parking ticket. Where will you set up to paint? If you plan to set up in a busy area, make sure you don't block the main passage and make sure your easel doesn't trip someone. Where's the nearest restroom? If you paint alone- you can't just leave your stuff unattended if you need to go to the bathroom. Have a tide table- if you want to paint any Puget Sound location- it's important to know- is there any beach, or will it be all mudflats!

When you arrive on site: 1. If you can park close by (with in sight), leave all your supplies in your car and walk the site with your camera or a viewfinder. If you can't park close, bring your supplies- but leave them in a central spot in plain view while you take time to walk the site. 2. You want to walk and observe many different angles and views. Think about where the light is coming from now and where it will be in the next hour or two. Are you going to sit or stand? I prefer to stand, I think it keeps me on my toes and more actively involved with the landscape, but sometimes the more interesting view is at a lower angle. I wander around and take a lot of digital pictures- this makes me think about composition within a framework. Once you find your spot- decide on format- vertical, or horizontal? 3. You are now ready to set up your easel and supplies. I get all out and ready to paint- drawing board or paint support set properly on easel, all supplies out and at hand. I do either a value study in a sketchbook (I use black and 2 grays- usually a 30% and 60%) or draw directly on my support with charcoal. I lightly sketch my main components to make sure the important subject(s) fits into the space. I establish my darkest shadows, and some deeper mid tones. I think about how my composition will lead the eye around the scene I intend to paint. I wash alcohol over the charcoal drawing to prevent the charcoal from muddying the pastels. If you are painting with oils or acrylics, it is recommended to use a deep color (purple, blue, grey) to paint the outlines of your plan and establish darkest darks. For watercolorists- light pencil drawing (with no erasures) is key to your success you need to think about where you wish to preserve your whites/lights. 4. I am very traditional about how I paint (with pastels). I start at the furthest background (sky and horizon) and paint towards the foreground. This is mainly to make sure dust from pastels used at top of composition do not sift down to "pollute" the pastels used lower in the composition. Many painters start with the darkest colors and move to the lightest. In oil painting this is called "alla prima" (all at one time) which requires a "fat into lean" technique- most dark colors are thin and more transparent (lean), lighter colors are thicker and more opaque (fat)- if you get muddy colors in oils- you are mixing in your light values too soon. If you need a lighter color early (like sky) you need to thin it with turpentine or thinning medium. Watercolorists need to think first about preserving their whites, and lightest shades. Many watercolorists that I know paint "through the palette"- they start with yellow and work in succession (both directions- to green and orange) through the color wheel- ending in the deepest shadow colors- blues and violets. Watercolor is probably the most difficult medium for plein air because it is best to wait for layers to dry before proceeding to the next color. Many watercolorists who wish to paint on site do an ink (permanent) drawing and then add color to the ink drawing- this is a nice way to do "diary sketches" when you travel. 5. The goal of plein air is to finish before the light changes too much. In the heyday of the Impressionists, they would paint for only 20 minutes at a time- then return the next day to same site to continue another 20 minutes, etc, etc, till they were done. They would also bring numerous canvases and paint the same site multiple times at different times of the day- see Monet's haystacks, water lilies, and Cathedrals. Although the light does change, and certain times of the day are very limited in time to capture the "moment" (sunrise, sunset), most times- when you set up appropriately, you have the ability to paint for about 2 hours without losing the focus of the light. It is good to take reference photos at the beginning-

and at the end of your session- so that if you need to refine details later, you may. Once you start painting "en plein air" you will notice how much more the human eye can discern in color and value than the camera. You will find that your ability to see and appreciate the world around you is expanded. You will find that your art work will intensify in contrast and mood, and your working speed will also be improved. Whether you wish to move professionally as an artist or just dabble to please yourself, you'll find the plein air experience will be a valuable tool to improve your art

- I'll dedicate time for questions/inquiries cause I've done a little bit of this with the Gig Harbor Plein Air Group. In the next newsletter the suggested supply list.

Contact Ingrid Amirault at silamirault@gmail.com if you are interested in joining the group.

A sweet thank you from Maggie Huft:

"Thank you all for the check at out last meeting. I really do enjoy baking - but Ernie and I don't need a lot of pastries - so I share."

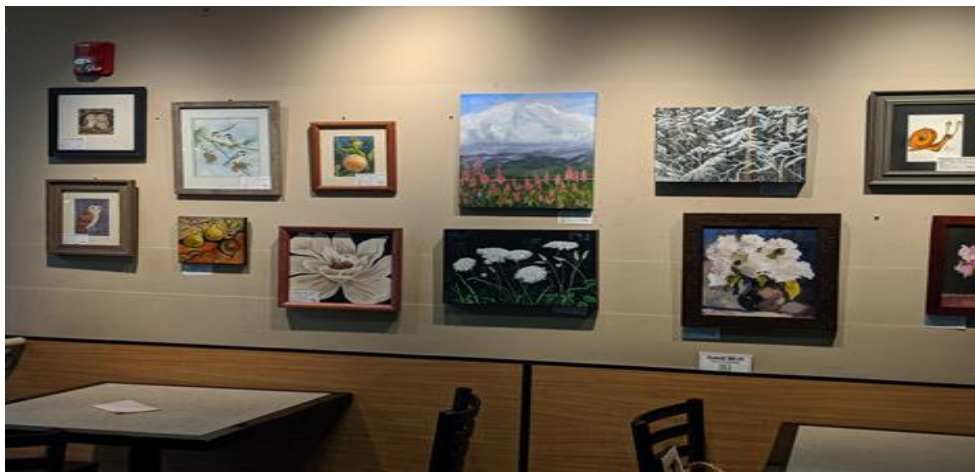
Maggie



Current Exhibits and Sales

Poulsbo City Hall ~ various members ~ Contact: Nancy Sefton We have been asked by the Mayor to report any changes in City Hall hangings, should you sell a painting and replace it. The City Hall staff needs an accurate inventory on file. So please report to Kati Diehl at the 3rd floor desk, or leave a note, with your name and the titles of the works involved. You may also email her: kdiehl@cityofpoulsbo.com.

Central Market in Poulsbo Libby Anderson sold a painting before it was hung while the new show was going up. Valerie West sold a painting from the last show. Be sure to place your contact information (full name plus either email address or ph. no.), on your Central Market paintings. Some buyers are in a hurry, or just visiting here, and leave their payment with staff in the downstairs office by the checkout stands. The nice staff will contact you and you can pick up the \$\$ there.



Current Central Market Show Photos courtesy of Cherron Papillion

Poulsbo Athletic Club Jenny Ludwig and Ildiko Deaky sold work at the club.

ILDI DEAKY



**Artists
Reception
Nov. 1, 2019
6p—8p**



Village Green Community Cent

November - December 2019 Village Green Grand Hallway Gallery ILDI DEAKY

Artist's Reception Nov. 1, 2019 6p—8p Village Green Community Center

26159 Dulay Rd. NE Kingston, WA 98346 Information 360-297-1263

Edward Jones Building~Works hung there will be returning to PAL on the 20th of November and new work hung the same day. Various members ~ Contact: Shar DuFresne

Ildiko Deaky has her work on display at Liberty Bay Gallery in Poulsbo, on an ongoing basis.

Nita Johnson has art displayed at Café 305 in Poulsbo.

Valerie West will have her work in the Hidden in Hills Studio Tour put on by the Sonoran Art League in Scottsdale, AZ in November.

***If you are exhibiting anywhere and would like to have it listed here, you need to let the secretary 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.*

Venue	Collect Art	Hang Art	Return Art
Central Market	October 23	October 26	October 30
Edward Jones	November 20	November 20	Nov 20
Poulsbo Library	TBA	TBA	TBA
City Hall	2020		



Art Opportunities/Announcements

Welcome to our two newest members Margot Baeder and Richard Kessler. Margot paints in acrylic and Watercolor and Richard Kessler works in watercolor and ink/wash.

Poulsbo Artist League Christmas Party The event will be the first Wednesday in December, December 4 at 12:30 at the Kings Wok in Silverdale. Begin painting your miniatures if you plan on participating in the painting exchange. Jenny Ludwig, Laura Chesvick, and Elizabeth Haney are planning the event. Please contact Jenny Ludwig if you plan on going. 360.471.9459 or Dougnjenny154@gmail.com Kings Wok is located where the Silverdale Artists Edge used to be.

Dark in December Please remember that we do not paint the second, third, and fourth Wednesdays of December. We will resume our Wednesdays on January 3, 2018. This is a combined newsletter for the months of November and December. If you have not done so, please pay your dues to treasurer Lisa Stowers so we may compile an up-to-date list of members.

We wish you wonderful holiday season memories as you try to remember to snap some inspiration pictures or keep your brushes wet. See you in January.

Art Opportunities by PAL Members at the Poulsbo Recreation Department~
Peruse the Fall/Winter catalog to find a variety of reasonably priced art classes from watercolor, acrylics, oil, calligraphy to photography. PAL member Donna Russell is teaching various watercolor classes. Contact City of Poulsbo Parks and Recreation 360-779-9898 or for the full catalog: www.cityofpoulsbo.com

Ongoing Watercolor Classes with John Adams

The four session watercolor classes are ideal for those wishing to "loosen up" their style with a seasoned instructor who exhibits widely (John is currently featured at Front St. Gallery in Poulsbo). For information on his location and dates of his next sessions, contact 2john@earthlink.net or check the John Adams Design web site. Tuition for four 2-hour sessions is \$100.

NOVEMBER EVENING WITH GLASS CHRISTMAS ORNAMENTS

Join Eastern Wind Glass for 3 hours of fun and food. November 21 2019 6pm to 8pm

Cost is \$35.00 and we provide the supplies. Bring a dish to share and we provide beverages please reserve your spot by calling 360-627-9961 or emailing to easternwindglass@yahoo.com Don't wait the ornament classes fill fast and the max size of the class is 15 per date.

If you have a group of friends that would like a separate date and time call or email so we can get a date set up for you.

Show you work on the PAL Website!

We're expanding our PAL web site to include a PAL Members' Gallery. We'll begin by accepting a single painting image from any member interested. How to submit your painting: If you have appropriate software, send a jpg. file of the painting to Bill Fulton's email address: BillFulton2001@yahoo.com. please include your name, the painting's title and medium, and if you wish, your email address plus a price for the work. If you need help with the transfer, bring your painting to a PAL meeting so that either Bill Fulton or Nancy Sefton can take a photo of your art.