

July 2007

www.villagegalleryarts.org

Issue 7

Hours of Operation:
Tuesday to Saturday 10 am to 4 pm
Sunday 12 pm to 4 pm

Lenall Siebenaler, President	971-235-7706
Christine Helton, <i>First Vice President</i>	503-643-6241
Allen Greene, <i>Second Vice President</i>	503-646-9434
Susan Kingzett, <i>Recording Sec.</i>	503-656-5970
Britt Bentley, <i>Treasurer</i>	503-643-6138
Sharon Dunham, <i>Art Focus Newsletter</i>	503-524-7745
Judy Vatne, <i>Publicity</i>	503-297-1089
Ellen Jackson, <i>Cashier</i>	503-864-8132
Kalyani Pattani, <i>Desk Workers</i>	503-533-9027
Sandra Wood, <i>Desk Workers</i>	503-203-1359
Emma Achleithner, <i>Class Scheduling</i>	503-642-7000
Buff Holtman, <i>Class Scheduling</i>	503-635-3625
Leslie Anderson, <i>Inside Show Chair</i>	503-977-2365
Roberta Palmer, <i>Cards Chair</i>	503-350-2348
Sue Girard, <i>Membership Chair</i>	503-697-8257
Marlene Huntsinger, <i>Craft Chair</i>	503-297-8856
Mary Braund, <i>Website Administrator</i>	503-614-9067
Ken Findley, <i>Building Owner</i>	503-936-9796
Ryan Egge, <i>Building Owner</i>	503-201-9938



Meet the Artist
 Artist Reception Sunday, July 8th,
 12noon - 3pm

Pat Hayes

The Experience of Painting in my Life.

Painting and color have been one of my earliest memories. I suppose my interest began in kindergarten and on through school years. We did have art classes at school in those days. I have always been attracted to color, I painted a dhow on the Nile river with a brilliant sky behind it, as a child in Egypt.

I have continued to find painting one of the joys in life, often calling it 'great therapy'. Variety being 'the spice of life', also affected my painting style. I have enjoyed painting portraits, beginning with sketches of my baby daughter all the way to sketching and painting sketches of our grandchildren. Also included in the variety of subjects are landscapes, still life, and as a student at Portland State a new appreciation of abstract art.

My favorite painters are Monet, Renoir and the Impressionists. Their freedom and color inspire me to paint in this style. While at PSU I experimented with painting my own renditions or actually copying some of these masterpieces, I found this to be a wonderful way to learn their techniques, as one has to study carefully and not just glance at their work. Workshops that offered the opportunity to paint outside have been another way that has broadened my work experience over the years.

Some years ago while traveling in Australia, Italy and Israel I took a sketch book, pens and a small paint box. This offered me the opportunity to paint exotic plants in botanical gardens in Queensland all the way to sketching Roman ruins from Rome to Jerusalem, and ending with a pictorial souvenir of those fascinating places.

President's Letter	2
Class/Workshop Schedule	3-4
Announcements and Donors	5
Members on Display/ Inside Show Schedule	6
Art Chit Chat	7

Featured Artist

July

Pat Hayes

August
Pat San Soucie

September
Britt McNamee

October
Melinda Lam

November
Kat McCullough

December
Laura Hopper

PRESIDENT'S MESSAGE

YOU CAN MAKE IT HAPPEN!

Do you ever have the feeling that you really want to be in your studio making art, but for some reason, week after week, you just can't get there?

Does it seem that you constantly make excuses for yourself as to why you aren't in there? Do the excuses sound lame even to you? I have to ... "weed the garden, go to the store, watch TV, vacuum, empty the dishwasher, I'm too tired to do anything..."

Have you ever started to read a book, disinterestedly picking it up for short intervals through the course of a week, two weeks, and then all of a sudden you get to a point where it starts to draw you in ---and then you can't put it down? You can't stop reading and you're staying up till all hours until it is finished? Then after being all consumed, it takes awhile to even start a new book and the process starts all over again.

It's kinda like that with a painting for me.

Ernest Hemingway once said, "I always worked until I had something done and I always stopped when I knew what was going to happen next. That way I could be sure of going on the next day." This makes a lot of sense to me? How about you?

I currently have about 10 or more painting starts sitting in my studio waiting for me. Some of them actually look rather promising. Others are going nowhere fast. I did five of them one night in one energetic sitting. About two weeks later, I returned to two of them, but haven't touched them since.

What's going on here?

Is it really just a lack of time? We are pulled many different directions everyday. Do we just need to make art a priority?

Is it lack of discipline? They say that if you make a habit out of doing art every day that you can't help but be more prolific and that your skills will improve.

Is it lack of focus or commitment? Our minds are full of the days doings, our stress levels is high. It's hard to get in the zone when you know you only have an hour to play. We don't want to be so disciplined that we have to actually schedule an hour each day. Perhaps trying it might not be such a bad idea though. It only takes 21 days to make a habit.

Is it lack of confidence? We don't know what to do next so we don't do anything. Are we afraid of failing, messing it up? Is it fear of ruining them? It's only paper after all. They're not that precious.

What can we do to help us get over this BLOCK? I'd love to hear from all of you as to how you get through these dry periods. I'm sure you have some great ideas.

Here are some of my thoughts:

Schedule time each day to do some art. Write it down and keep your appointment with yourself! Even if it is just a 10-15 minute drawing of something in the studio. Try to do it in the studio or where you normally do your work.

Don't allow yourself to make excuses. Commit to yourself---this is important to you. Make it a priority. Stop watching TV or surfing the net and get in there!

Leave out everything you are using on your work space so that all you have to do is grab the brush, pastels, pencils, ink and paint and pick up where you left off.

Make sure you don't allow your work surface to become a dumping space. Keep it clear. You don't want to feel claustrophobic. If you have to clean up or organize each time you'll never get to the art itself. You can always just keep reorganizing... A mess can also stop you from even beginning.

Make the tools you use regularly accessible. Know where they are and put them away in the same spot each time. There's nothing worse than not being able to find something when you need it. Consider enlisting the help of a professional organizer if you aren't satisfied with your space.

Ensure your space is a place where you are comfortable and that you enjoy being there. Surround yourself with things you love and things that inspire you. Paint the walls your favorite colors and play music that excites or relaxes you.

Be like Hemingway and stop at a point where you know what you're going to do next. That way when you finally get there, you won't waste anytime getting down to business.

If you get to a point where you don't know what to do next---set the piece up in a place where you pass by it regularly. Look at it, and ask yourself "What if?" Try using clear acetate and experiment painting over areas that are not working.

Get a second opinion. Call a friend, join a critique group, ask your husband or wife, or take a regular class where others can help you. Take only those suggestions you like!

Now that I've figured out what I need to do to help me get back in there and make it happen-- I just need to do it! Wish me luck!

Lenall Siebenaler, President

Class Scheduling Chairpersons

Buff Holtman (503) 635-3625 buffholtman@comcast.com
 Emma Achleithner (503) 642-7000 emmaach@comcast.net

**WORKSHOPS**

(Open to the Public—Students do NOT need to be members of Village Gallery of Arts)

Roberta Palmer— Concrete Leaf Class

(Taught at her house; directions at registration)
 Every first Friday in July, August and September
 Cost: \$35 per class, supplies provided.

9:30—11:30 a.m.

Terri Gonzales – Kids' Summer Art CampDrawing

1st—3rd grade	July 9-13	1-3 p.m.
3rd grade and up	July 23-27	1-3 p.m.

Mixed Media

3rd grade and up	August 6-10	1-3 p.m.
------------------	-------------	----------

All classes meet at Terri's home in Oak Hills. Sign up at Village Gallery. Map provided.

Cost: \$100 for the week. Bring 11x14 drawing pad. All other supplies provided. Class limited to 6.

Alan Zell – How to Display Your Art Workshop

Saturday, July 14, 2007

1-4 p.m.

Cost: \$25, Space limited; register at Village Gallery; see full description on page

Pat San Soucie – Three Day "Watermedia on Paper Workshop"

July 24, 25, and 26, 2007 – Tuesday, Wednesday, Thursday

9:30 a.m. – 3:30 p.m.

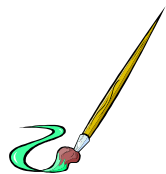
Cost: \$175, supply list at registration

**Chris Keylock Williams – Outdoor Painting Workshop**

Monday & Tuesday, July 23 & 24, 2007

9:00 a.m. – 3:30 p.m. (bring a sack lunch)

Cost: \$100, supply list at registration, Min: 12 Max: 23 Directions to Chris' house provided at registration



WORKSHOPS

(Open to the Public—Students do NOT need to be members of Village Gallery of Arts)

Gene Gill – Three day “Watercolor Etc. Workshop

August 14, 15, and 16, 2007 – Tuesday, Wednesday, Thursday

10:00 a.m. – 4:00 p.m.

COST: \$180.00, supply list at registration



Shelley Lebel – Two Day “Mosaic a Serving Tray” Workshop

August 21 and 28, 2007 – Tuesdays

Noon—4:00 p.m.

COST: \$100, all supplies provided



Ruth Armitage – Three Day “Watermedia” Workshop

September 10, 11 and 12, 2007 – Monday, Tuesday, Wednesday

9:30 a.m. – 3:30 p.m.

COST: \$175, supply list at registration

Shelley Lebel – Two Day Mosaic Workshop—“Sunday Smash”

November 4 and 11, 2007 – Sundays

Noon—4:00 p.m.

COST: \$100, all supplies provided (bring a specific item to mosaic if you have something in mind)





12505 NW Cornell Road; Phone: 503 644-8001

www.VillageGalleryArts.org



News Flash!

The Village Gallery of Arts receives grant from the Regional Arts and Culture Council.

The Village Gallery is proud to announce the award of a Professional Development Grant from The Regional Arts and Culture Council. The grant will fund production of a professional brochure for the gallery and coursework for our webmaster.

Thanks go to Tupper Malone for the many hours spent researching writing and applying for this grant.

VGA Members

Help Spread the Word!

We are building a data base for the gallery for future mailings and would appreciate you sharing your mailing list with the gallery. David Hooten has generously taken on the task of transferring members' lists into a database. If you are willing to share your database, it will be used initially to let people know about VGA and what it offers to the community. The only other use would be for Gallery events and on a limited basis. Please contact David at dkh@pixelpoint-artistry.com

Also

Would you like to be in the know on the VGA data base. We are looking for a small cadre of volunteers who would like to be trained on an easy to use data base and be available periodically to input new contacts and print out labels. Please contact David Hooten at dkh@pixelpoint-artistry.com

Thanks to the following donors:

Patron of the Arts

daVinci \$1000

van Gogh \$500

Monet \$250

Jon Roth

Bonnie Laing-Malcomson

Pete Rux

Anonymous

Picasso \$100

Art Media

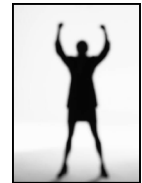
Allen Greene

Chrisman Picture Frame and Gallery

Jerry Hrael, State Farm Insurance

Creative Catalyst Productions

Bethany Frame Central



Call Allen Greene at 503 646-9434 for more information.



VGA MEMBERS ON DISPLAY!



SHOW ACCEPTANCES/ARTISTS' SOCIETIES/AWARDS

Mary Braund received the People's Choice Award for her photography at the "Art of Change Gallery" in downtown Portland. The juried show was "Nothing but Roses" in honor of the Portland Rose Festival 100th year. The show is on display throughout the months of May and June. You may view the artwork at the United Way on SW 11th and Alder until July 4th.

Mary Braund is also the featured artist at Beaverton City Hall throughout the month of July. The show will focus on Abstract-Photography and will be shown on the first, second, and third floors of the building.

Sharon Dunham will be participating in the annual Empty Bowls fundraiser at this year's Safeway Waterfront Blues Festival at Tom McCall Waterfront Park. This is a collaboration of artists in both the Oregon Potter's Association (OPA) and the Oregon Glass Guild (OGG). During the first days of the Festival 100% of sales is donated to the Oregon Food Bank. Last year OPA and OGG raised approximately \$19,000 for the Food Bank! This year's event starts Wednesday, July 4th and runs through Sunday, July 8th and is the 20th anniversary of blues, community and fighting hunger.



Have an item for the newsletter?

Email items to
Sharon Dunham at
dunhamsw@verizon.net
by the 10th of the month

VGA INSIDE SHOW SCHEDULE

Month	Theme	Notes	Who May Show	Work Due By
June	Summer Themes	All Media	AC, P	June 2
July	Rhythm & Movement	All Media	AC, P	June 30
August	Reflections	All Media	AC, P	Aug 4
September	Colors of the World	All Media	AC, P	Sept 1
October	Anything Goes (juried)	All Media	AC, P	Oct 6
November & December	Celebration: Holiday Show	All Media	AC, P, AS, H	Crafts by mid Oct Wall art by Nov 3

All shows are hung on the first Sunday of the month. The deadline for submitting artwork to the gallery is the Saturday prior. There are two **juried** shows scheduled for 2007. Prizes will be awarded to First (\$50), Second (\$30) and Third (\$20), plus three Honorable Mentions. There is a \$10 fee for each entry (limit of three pieces) and must follow Inside Show submittal requirements. When the fee is paid, pick up a sticker from the Desk Worker to be placed on each submission slip of each piece of artwork. Art is juried after the art is hung.

Membership: Active (AC) Participating (P) Associate (AS) Honorary (H)

Art Chitchat

By Emma Achleithner

#9 in a series

Color mixing continued

The Color Wheel

A number of color researchers have done due diligence in developing a system that organizes the chaotic array of colors into an easily comprehensible system; the color wheel or color circle. One of the most popular color wheels is fashioned after a clock whereby twelve colors are arranged around the circle, one color for each number on the clock.

Understanding the color wheel is rudimentary learning for any student of chromatic art. Find one in an art book or for sale in art supply catalogs.

The Primary Triad: The color wheel displays the primary colors as a triad: yellow is placed at twelve o'clock, red at eight, and blue sits at four o'clock. These three colors are spaced at equal distance from each other. Between each of two primaries remain three spaces (nine in all). These spaces are filled with the secondary colors.

The Secondary Colors: The secondary colors are a result of the marriage between the primary colors: yellow and red breeds orange. Yellow and blue equals green. Blue and red produces violet. Therefore, the colors orange, green, and violet are the secondary colors.

Analogous Colors: The colors that are placed next to each other on the color wheel are referred to as analogous colors. These colors are neighborly; they mix well with each other without the danger of becoming mud.

Complementary Colors: Complementary colors are the ones directly opposite each other on the color circle. Yellow is the compliment of violet, orange is the compliment of blue, etc. Mixing complements with each other can be perilous to colors. Their colors can cancel each other out and become non-colors or grays, sometimes of unpleasant visual quality.

Warm versus Cool: The color wheel arranges the warm colors on the left side and the cool colors on the right. Mixing colors across the circle requires a sensitive approach. Cross mixing of warm and cool colors indiscriminately often results in diminishing intensity or dullness. With caution, however, very lovely off-shades can be produced by reaching across the wheel.

A Tale of Two Colors: Due to space limitations on each of these columns, there is only room for minimal coverage of a subject. Of all the twelve colors on the color wheel, two stand out for their special characteristics.

Yellow Versus Violet: These two colors are each other's complements and they are very much opposite also in character. Yellow is the lightest on the color wheel. It has truly a sunny disposition, not only in its chromatic aspect but also in its pleasant personality. It mixes well, without unpleasant effects with all colors on the wheel except with its complement (violet). We can mix yellow with warm and cool colors alike up and down the circle. Yellow does not disappoint easily. Violet on the other hand is a pouty color. It is the darkest color on the color wheel and in its full saturation it is very close to black. Violet mixes badly with warm or cool colors except with blue and red. Even then it does not produce a new color, (as in yellow and blue makes green). It stays narcissistic in these mixes, producing blue-violet and red-violet. Violet can be charming in paintings but only if it asks for support of other colors. A painting conceived of predominantly violet can be depressing and dull. The trick is to dilute the power of violet, to some degree, with much blue (to blue-violet) or with much red (to magenta).

The story of colors read like a saga of intrigue and high drama. At least it does to an artist.

