

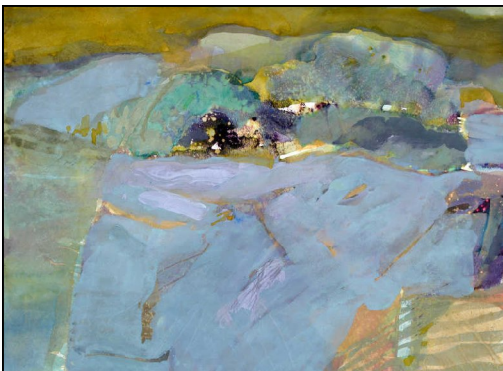
August 2007

www.villagegalleryarts.org

Issue 8

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

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Pat San Soucie  
"Peaceland Blue"

Pat San Soucie

Up Where You Can Look At It

One of the most important parts of making art work is to be able to analyze what is happening on the page as you develop it. Some painters like to photograph stages in painting, comparing one shot to the next to be sure the progress is coming along as hoped. Other ways of checking the growth and development of a work is to put it up, taped to a wall, or propped on an easel, where you will be able to walk by, catch a sideways glimpse of how the patches of color or the general all-over effect strike your creative eye.

One of my favorite places to tape up a painting is on the refrigerator door. I go there often, and it compels me to stop and think a little about what is happening as I go for a snack, or to fix dinner. One cannot avoid looking at the big surface in the kitchen, and having your important project there generates thinking about how it looks, how it appears when it is away from the painting table.

Magnets and tape are temporary, but the visual try-out helps a piece go back to the painting table with a clearer idea of what may be needed to finish it well.

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**Featured Artist**  
**August**

Pat San Soucie

September  
Britt McNamee

October  
Melinda Lam

November  
Kat McCullough

December  
Laura Hopper

## PRESIDENT'S MESSAGE

## VGA is HONORED Again!

I'm pleased to announce that the gallery board has voted unanimously to accept the Regional Arts and Culture Council offer of becoming a recipient of a grant, "Cultural Leadership Program." The RACC is offering us a wonderful opportunity for bettering ourselves with the help of a very qualified volunteer consultant. We will receive individualized problem solving advice and help with our leadership skills. Our hope is that the gallery will benefit from more thoughtful and deep planning, greater member involvement and understanding among board members, in addition to more focused goals. The way the program will work is that the consultant will meet with the committee approximately every two months and then report back to the board who will approve and implement the ideas.

HERE'S WHERE YOU COME IN: The committee should consist of board members, but we would also like to invite any member who feels they would like to be a part of this to join us. We would call these members "Advisory members" or "Members at Large." As I see it, the gallery will not be the only benefactor--each individual taking part will also benefit professionally and personally. These advisory members would not need to commit to a full 2 years but they could come and stay as long as they wished.

Through the Cultural Leadership Program ("CLP"), RACC provides professional arts administration consulting services for qualified arts organizations in the Portland metropolitan area. These free consultations are part of RACC's overall effort to support sustainable arts organizations, and to help them be more successful in carrying out their missions.

Lead consultant George Thorn is the co-director of Arts Action Research, a national arts-consulting group. As a consultant, he has worked with over 750 arts organizations and has made presentations to over 300 conferences and workshops. For the past 18 years George has also directed the graduate program in arts administration at Virginia Tech in Blacksburg, Virginia. Prior to these activities, he was the Executive Vice-President of the Eugene O'Neill Theater Center, and has also run a private general management firm through which he managed Broadway, Off-Broadway, and touring companies. With business partner Nello McDaniel, he has co-authored eight publications, including Arts Planning: A Dynamic Balance, Arts Boards: Creating a New Community Equation, and A Special Report/The Quiet Crisis in the Arts. He lives in Portland.

Through the Cultural Leadership Program, arts organizations work to strengthen their board and staff leadership, develop clear organizational planning strategies, and increase their capacity for fundraising and marketing. The typical arts organization will receive 40 hours of consultation over a two-year period; these consultations involve the professional leader and the volunteer board leader of the organization. Staff and board must express a sincere commitment to this long-term project in order to be accepted into the program.

Based on the results reported by past participants, organizations can expect the following:

- Improved administrative leadership and board management skills.
- More focused missions that inform strategic long-range plans.
- A stronger position for applying for and receiving private funds, based on these administrative and organizational improvements.

Please join me in thanking Tupper Malone, for all the hard work and dedication she has been expending writing grants on behalf of the gallery. Without her efforts and drive, we would not be where we are today. Thank you, Tupper! Also thank you goes to the entire board for their forward thinking and acceptance of this great opportunity for the VGA's future. It's a great Life!

I hope you will consider this opportunity to give back to the gallery! If you are interested, please give me a call at 971-235-7706. Meetings will not start until the fall.

Lenall Siebenaler, President

**Class Scheduling Chairpersons**

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

**ON GOING CLASSES****Jared Agard – Introduction to Oil Painting**

August 4, 11, 18 and 25, 2007 (Saturdays)

10:00 - 1:00 p.m.

COST: \$100 for members; \$120 for non-members, supply list at registration

**Susie Cowen - Design Elements and Principles for Watermedia Techniques**

October 3, 10, 17 and 24, 2007 (Wednesdays)

9:30-12:30 p.m.

COST: \$100 for members; \$120 for non-members, supply list at registration

**Peggy Clark – Watercolor for Fun**

October 4, 11, 18 and 25, 2007 (Thursdays)

9:30 – 12:30 p.m.

COST: \$100 for members; \$120 for non- members, supply list at registration

**WORKSHOPS (Open to the Public)****Roberta Palmer— Concrete Leaf Class**

(Taught at her house; directions at registration)

Every first Friday in August and September

9:30—11:30 a.m.

Cost: \$35 per class, supplies provided.

**Terri Gonzales – Kids' Summer Art Camp****Drawing**

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.

**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



## WORKSHOPS

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

### 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

### Jill Goodell

#### Basic Drawing I & II

August 7 and 8, 2007—Tuesday and Wednesday

9:30 a.m.—3:30 p.m.

Cost: \$145 plus \$15 supply fee paid to instructor at first class

#### Travel Sketching

August 9, 2007—Thursday OR August 24, 2007—Friday

9:30 a.m.—3:30 p.m.

Cost: \$85.00 plus \$15 supply fee

#### Drawing with Pastels

August 10, 2007—Friday

9:30 a.m.—3:30 p.m.

Cost: \$85.00 plus \$15 supply fee

### 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

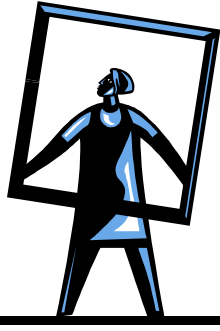
### Shelley Lebel – Two Day Mosaic Workshop—“Sunday Smash”

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)





## Used Frame Sale!

Check out our assortment of used frames in the backroom. Bargains for sale as low as \$1!!!

These frames are donated by Chrismans Frame Shop and Frame Central Bethany.

Proceeds go to the library.

New frames are coming in from time to time so keep checking.

*Time to clean out the studio...*

*Go through the attic...*

## VILLAGE GALLERY ART RUMMAGE SALE

September 13, 14, 15, 16

(Thursday-Sunday)

10:00-4:00 Thursday-Saturday      12:00-4:00 Sunday

Please bring items ASAP to the Village Gallery  
12505 NW Cornell Road, Portland

*...Your unused art supplies may be someone else's  
treasure!*

**Donor's option:**

**100% of proceeds to the Gallery or  
50% to the Gallery, 50% to the donor**

Unsold items need to be picked up before  
September 24<sup>th</sup>

Questions?

Contact: Village Gallery (503-644-8001),

Allen Greene (503-646-9434), or Chris Helton (503-643-6241)

## MEMBER DUES FEE SCHEDULE FOR 2007!!!

Pay this amount if your membership renewal month is:  
("renewal month" = paid through month)

		<u>Participating</u>	<u>Active/Assoc</u>
2007	July	14.60	27.10
	Aug	11.68	21.68
	Sept	8.76	16.26
	Oct	5.84	10.84
	Nov	2.92	5.42
	Dec	35.00	65.00 for 2008

Deskworkers or Members with questions may  
contact Sue Girard at 503-697-8257

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

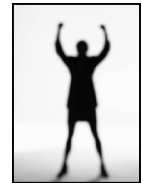
Allen Greene

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

**Carol Barnett's** painting "North Wind" has been awarded first place in the Cultural Forum's Pacific Northwest Annual Art Show held at the Adell McMillan Gallery in the Erb Memorial Union on the campus of the University of Oregon. The painting was selected by the U of O students and visitors during the reception, June 16<sup>th</sup>. The exhibit will continue through July. "North Wind" was purchased by the Cultural Forum and will be part of their permanent collection on display on the University of Oregon campus. See their website [www.culturalforum.uoregon.edu](http://www.culturalforum.uoregon.edu) to viewing their permanent collection.

**Sue Kingzett** received a ribbon for "Most Promising Artist" at the Lake Oswego Festival of Arts. Art Media awarded her with an artist's bag filled with all sorts of watercolor supplies. Way to go, Sue!

Studio Donatello Fine Art Gallery has chosen **Liz Walker's** painting "Jazz Trio No. 1" (acrylic on paper, 22x28) as one of 30 pieces in their annual juried show. The show runs through August 1-30 at Studio Donatello, 6141 SW Macadam Avenue, Suite 103 in Portland. Their website is: [www.studiodonatello.com](http://www.studiodonatello.com). All are invited to attend the First Thursday Reception (August 2nd) 6-9 PM. If you cannot attend the reception on First Thursday August 2nd, Studio Donatello also participates in First Friday Art Quest August 3rd between 6-9 PM.

**Marcia Petty** received an Honorable Mention award for "Unmade Bed," her digital media photo displayed in the June Festival of the Arts in Lake Oswego. The photo also sold.



Have an item for the newsletter?

Email items to  
Sharon Dunham at  
[dunhamsw@verizon.net](mailto:dunhamsw@verizon.net)  
by the 10th of the month

### VGA INSIDE SHOW SCHEDULE

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.

Month	Theme	Notes	Who May Show	Work Due By
August	Reflections	All Media	AC, P	Aug 4
September	Colors of the World	All Media	AC, P	Sept 1
October	Anything Goes ( <b>juried</b> )	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

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

### Gallery Book Photographic Archive

The Village Gallery is pleased to announce an archive photography option to be offered prior to hanging each new show. Artist's may request that their artwork be included in a printed gallery book documenting the active show. Photographs created for this book will be provided as a courtesy to each artist for their own personal use. During the month of August a sample book will be on display in the Gallery for interested artists to review and comment on. The evening prior to the September hanging PixelPoint Artistry will photograph participating artwork and provide a Gallery Book the first week of the show. This trial will continue through the end of the year 2007. Provided the option is well received by the participants and that the book proves to be useful to The Village Gallery, this courtesy will be continued in 2008.

For questions refer to David Hooten, [dkh@pixelpoint-artistry.com](mailto:dkh@pixelpoint-artistry.com). Browse a similar archive provided for the United Way's Art of Change Gallery viewable online at <http://www.pixelpoint-artistry.com/UnitedWay>

## Art Chitchat

By Emma Achleithner

#10 in a series

### SHADOWS AND THE COLOR "GRAY"

Shadows are an effective means for creating the illusion of three dimensional realism and for "carving" out depths in the various forms of painterly art. Employing neutral colors and gray mixes are good techniques for accomplishing shadows.

Gray, as it is derived from the tube or from watered down tube black, is not a color. Furthermore tube black pigments, whether used by themselves or in mixes with colors are a menace to transparent and opaque watercolor.

### MIX YOUR OWN WONDERFUL GRAYS

Step one: Ban from your supply satchel all tube grays and tube blacks. Toss them into the utility drawer out in the garage where stray nails, never used clothes line, and short pieces of picture wire await the eventual clean-up day.

Step two: Get to work on learning to mix the color "gray"; blue-gray, violet-gray, brown-gray, and red-gray. Any gray that is not identifiable by name is most likely mud, while small specks of dull mixtures here and there may not be fatal, larger areas of these dirty concoctions can dramatically bring down a painting.

Grays are indispensable in representational art. We can mix these neutrals in a range of values from airy softness to near black. Let's explore some of the areas in which the color gray plays a star role.

Gray skies: No bad weather sky is without color. Make your sky a showcase of drama or one gentle coloration, never charcoal dull.

Gray rocks: Rocks in nature are often identified as gray. It's the local color as perceived by the casual eye. Yet, rocks are most often a palette of colors. Not only do they exhibit the mineral content inherent in them, they are the perfect surface for reflecting the sky, their surroundings and the prevailing light.

Weathered wood: When novice students paint barn siding they usually break out their tube gray. Learning to see is part of good art lessons. Old wood provides an example of how a student can learn to extract the elusive colors from "gray" objects.

Water: Bodies of water, large, small, still waters, falling water, are the Achilles heel of painterly representation. If painted water surfaces turn out to be a blind gob of paint it is time to start over. Nothing in nature reflects the colors of its surroundings more than water. Make water a gem of your painting, not an afterthought.

Haze, Fog, Mist, Rain: The softness of these images can be challenging to paint. They are most often found in the realm of gentle grays. Don't miss the colors that enliven these phenomena.

Express your grays with color even in the murkiest waters, in the most threatening skies, and in the darkest garments on human figures. Grays and blacks can be beautiful colors if you make them so.

