

# The Brushstroke

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Bits and Pieces

### ***Brushstroke Staff***

*Joan Scully*

*Ellen Zimet*

## *Watercolor Show and Reception*

*Saturday, May 11th, 2019 1-3 PM*

Our judge, Donna Hanna Chase took the time to record comments about each and every painting. She judged in 2 categories. Artists who have received awards/ ribbons in previous art contests (PR) in Laguna Woods and those that have not. (NR). Best In Show, 1st, 2nd and 3rd place winners are recorded for your interest. *You can look in the studio for paintings by her # number references.*



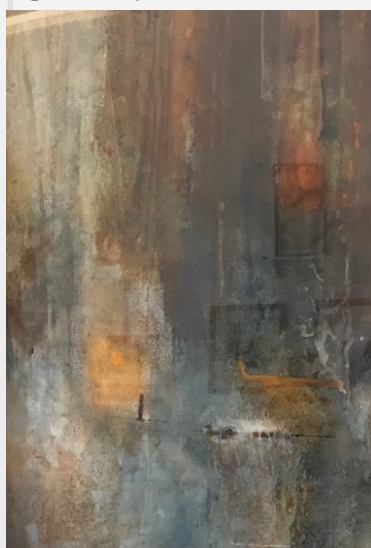
**Best In Show: Penni Rubin (PR)**

### **Judge's Notes**

This painting exhibits what watercolor is all about. It is very skillfully executed with sure, non-hesitant brush work – well thought out composition of a very complex scene. It took much skill to get to this point of representation. I'm impressed by the simple, seemingly easy way the artist has played with values – colors and shapes.

**1st Place Ribbon—Barbara Marsh (NR)**

This painting had the “Wow” factor. It satisfied all the criteria I had listed for judgment. I had a difficult time deciding between this painting and #23. I liked the spontaneity of #23 better, but this painting read



powerfully from any place in the room.



**1st Place Ribbon—Susan Gale (PR)**

I struggled over this award. I chose this painting over the others because it held that mysterious quality that can only be felt. It takes a sensitive viewer to appreciate its subtle manner – take time to enter this artists' rendering of an internal space.

## Watercolor Show winners and Comments Continued



**2nd Place (PR) Chris Haskins** : A beautifully executed watercolor – skillful/very controlled- would like to see more of the artist's hand – but the mood is here without its evidence – so it's successful Great painting – great first impression.



**3rd Place (PR) Mary Sinclair**—appreciate the risk this artist took to have only one value in total painting (besides white and make it work.) I struggled over choosing this for a higher award- was very close. I love the mystery here.

**2nd Place (NR) Carole Zavala** I love this painting. I see the spontaneity – the freedom for control. I had to decide if it should be 1<sup>st</sup> or 2<sup>nd</sup> – very difficult decision – Wish I have had two first prize ribbons.

**3rd Place—Donnalyn Yates**—Very dynamic – fills the room with color. Great way to present work – Exciting work – Love the color burst!



## Honorable Mentions: Judges's Comments

**Honorable Mentions - NPR - #12 - Vickie Giglio** -I found the mood of this painting very mysterious. I don't think the artists' technique is as skilled as some of the others, but I think this artist was very vulnerable and present in the work.. I gave it an award because it spoke to me in a very deep way.

#13 - **Carolyn Lee Moore** -I'm struck by the skill that the artist shows in the facial structure – limited palette – Painting reads well from all distances. Great first impression.

#20 – **Peggy Moore** -I am captivated by the economy of line – such a simple few strokes say so much. There is magic in this painting.

#14– **Al Steinberg** -This painting is nicely constructed – reads well – has movement – not static

**Honorable Mentions - PR—#21 – Janice Dunlap**—this painting is joyful-original - skillful and calls to be acknowledged.

#25 – **Peggy Zuber** -I can't stop looking at this very technically skilled work.

#28 – **Jye Chen** -This painting is a good-hearted painting and leaves a great first impression.

#29 – **Nancy Nadel** -An absolutely beautiful gem. Wish I could have had more higher value ribbons. I struggled over this – wanted it to have a higher placement – a very difficult choice!

#31 – **Agnes Copeland** - just couldn't leave without acknowledging the joy and delight that this painting holds for me.

#32 – **Ellen Zimet** -A small gem. This painting has a mystery – very compelling. I would have loved to see it as a full w/c sheet. It would be incredibly powerful larger scaled. I truly appreciate the depth of feeling captured with this piece.

#38 – **Marianne Champlain** -The more I looked at this painting the more it spoke to me. It carries a depth of soft movement. I feel the growth – It mystifies me.

#39 – **Bill Gibson** - I gave this an honorable mention because of a difficult composition – (looking through an area usually causes a problem). It is well executed – nice use of value changes/color/texture – It tells a story.

#45 – **Jack Klein**—This is a strong statement – well executed – meets all the criteria for judging – plus it has an unusual view-point the “peek a book” effect is quite enticing. It makes me stay connected to the painting.



## ANNUAL COMMUNITY CENTER ART SHOW

GRF celebrated the Laguna Woods Art Association members who are to be featured on the walls of the Community Center for the next twelve months. A lovely reception was provided with the opportunity for our artists to meet the new VMS (Village Management Services) Executive Staff while touring the halls of the Center. VMS Staff has prepared a four-color brochure so that visitors will be able to find specific paintings and artists by name and location. Brochures will be available at the reception desk upon request.

It is a solid commitment for our artists to offer their work for selection and an honor to be selected. Congratulations members !



Photo by Becky Jackson -- VMS Public Relations

## Meet Our Teachers - Ellen Zimet

**Meet our teachers in the LWAA Art Studies Program! This month highlights Ellen Zimet who teaches from *Drawing on the Right Side Of the Brain* by Betty Edwards—Thurs. 1-3:30**

Ellen is an avid arts supporter and longtime artist. With a BFA from Pratt Institute in Brooklyn and an MA in Secondary Education, she journeyed from careers in fashion design, merchandising, middle school art and ceramics education, university educator, grant-writer, school administrator in the LAUSD and self-employed educational consultant. An oh yes, artist throughout it all.

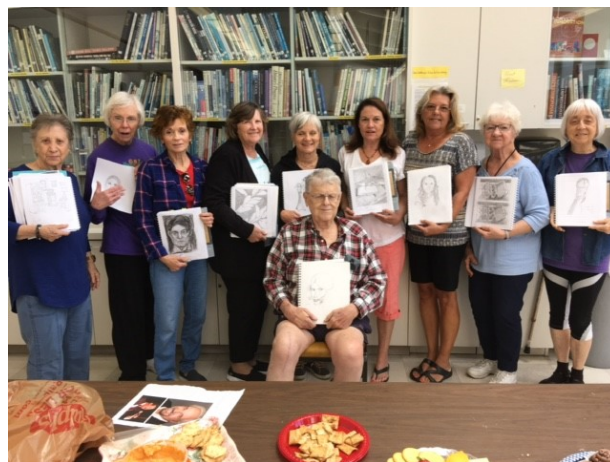
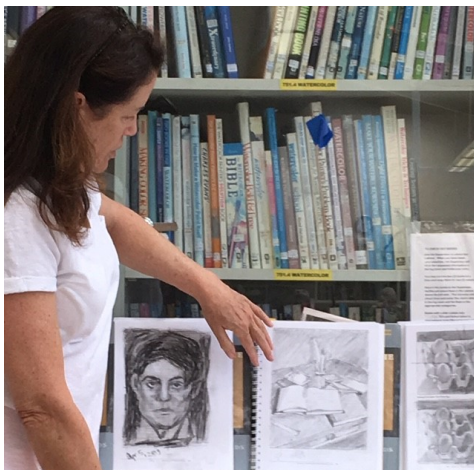
After 15 years living half and half in Oregon and California, Ellen moved to Laguna Woods three years ago and became an active and valuable member of LWAA. She enjoys Sheila Parson's Watercolor class, coordinated two two-day watercolor workshops and is using the material in the bestseller *Drawing on the Right Side of the Brain* workbook to teach the Thursday afternoon drawing class.

Why did Ellen offer to teach? "I wanted to draw better. I knew that if I committed myself to teaching the class I would be obligated to complete the workbook." To prepare, she spent a month doing the exercises, at which point she experienced an exciting breakthrough and now understood how the brain shifts from left to right and you now begin to see and become better at drawing.

Ellen really enjoyed this Spring class. "I had wonderful women and men who really and sincerely wanted to work on the drawing exercises." At the final class meeting, they each put up a best or a favorite drawing. Their artwork was astonishing, given their range from beginner to experienced art student. Looking at their notebooks was also impressive, not only the quality of the drawing, but the amount of work done in a short semester.

The students were very pleased with their experience, sharing highlights of what they learned such as... viewfinder, shading, lighting, proportions, using a ruler, the grid, smudge stick, direct copying, getting "in the zone", starting small, exaggeration, drawing from 2D to 3D. One said being on the zone felt like meditating, and was surprised she could recall conversations related to the subject she was drawing as she drew it. Another thought sometimes it looked impossible to do and thought "I'm not going to be able to do that." And then it all came together and it works. Many expressed how supported they felt by Ellen, and how the book was a great resource to have as a guide.

Ellen is teaching the course again this summer, and for those of you who are tempted but reluctant, she says "Believe me now and trust me later. It will work for you if you are willing to do it." If you would like to know more about Ellen and her art—visit [www.ellenzimet.com](http://www.ellenzimet.com)





## *Watercolor Demo Artist Notes— Keiko Tanabe*

From April 22nd Meeting

Keiko Tanabe is an award winning San Diego based watercolorist who paints primarily in Plein Air. Her style is loose and fast and paints with a limited primary based palette of only 12 colors (Including Ivory Black)

- Base: 140 lb. Arches cold press WC paper
- Likes to start with a small tonal sketch, then a color sketch.
- Starts with loosely and lightly sketching shapes in pencil. To establish the guidelines for the composition. Likes adding human figures into scenes to help tell a story.
- Paints in two basic stages:

**1st Stage:** Large brush (approx 1.5 inch), lots of water with heavy pigments. Starts with the sky with color depending on the time of day. This day, early morning so lemon yellow and yellow ochre.

Moves down to the horizon blending the complementary color purple. Leave the horizon white of paper. Yellow reflection in water blending to turquoise then Thalo blue getting darker toward foreground.

Roughs in general shapes of the boats painting around the white areas for the boat shapes.

Paints in Sand areas and darker purple in foreground.

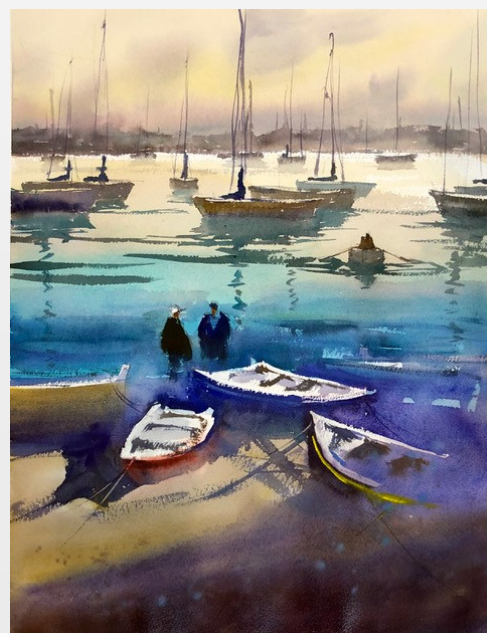
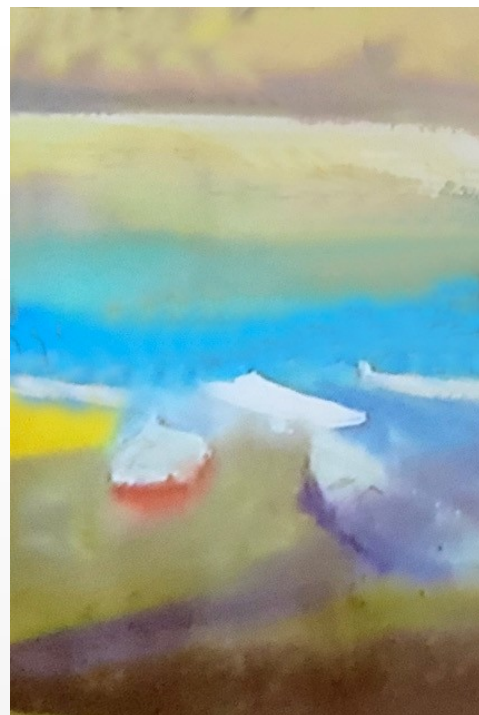
Up to this point, it has been completely wet into wet. Lets painting thoroughly dry.

**2nd Stage:** Smaller round brushes. Roughs in area just above horizon line with Paynes Grey. Connects shadow areas tying the painting together.

Paints in figures and boat shapes in different colors utilizing the white areas that have already been established. She uses the white of the paper but is not opposed to Titanium white to use as necessary for touch ups or effect.

Adds detail including texture in the sand area by dabbing on paint by flicking solid pigment directly onto the wet paper surface.

Thank you, Keiko for a wonderful demonstration.





Laguna Woods Art Association  
General Meeting & Video Presentation  
Monday, May 20 6:30pm. Clubhouse 4 Art Studio

Please note the change of date and venue to Clubhouse 4, May 20

Because our usual meeting date would fall on Memorial Day, the LWAA Board has elected to change the meeting date to May 20 and the place of our meeting to the Clubhouse 4 Art Studio. In keeping with these changes and in place of a guest artist, we will be showing a video, "Visions of California, the Story of California Scene Painting 1925-1950."

A remarkable mix of influences combined during the second quarter of the 20th century to produce a rich and vivid body of regional art- an artistic treasure that is now being rediscovered in California and across the nation. The southern Orange County area, especially Laguna Beach, played a vital role in the birth of this genre and that especially makes this history of special interest to Villagers.

### *NEWS and Monthly Happenings*



#### ART BOOKS NEEDED!

Spring is HERE. Tired of dusting off those old art/reference books? Bring them into the studio. Sheila and Shari will make good use of them.

**NO JUNE BRUSHSTROKE** -There will not be a Brushstroke Edition in June. A summer issue will cover July and August and we will be up and communicating on a monthly basis, once again, in September. On behalf of the Brushstroke Staff, we wish you all a safe and enriching summer with family, friends and lots of both the enjoyment of and the making of art

### **NEW MEMBERS!**

We love our members, and The Laguna Woods Village Art Association is proud to announce that we will be featuring our NEW Members in a special Show/Exhibit that will hang from July 2<sup>nd</sup> through the 1<sup>st</sup> of September. We are proud to support both new and experienced artists. So, if you became a member of the Art Association after that date **please make sure** you have your email on file so that you will receive your special invitation and updated information.

Note: **All emails** are treated with privacy issues in mind and are retained exclusively for current Art Association communications.

**2019 SUMMER CLASS SCHEDULE**  
**June 4 - August 16 (Dates may vary by class) s**  
**Sign-up in the Art Studio to take these classes**

- ◇ Oil Painting with Joan Parker—Tuesday 9:00-11:00 6/4 – 8/13 For artists with all levels of experience, this class is for new painters as well the experienced. It is an excellent opportunity for personalized, one-on-one instruction tailored to each individual's needs.
- ◇ Plein Air in the Village—Group Outings with Sheila Parsons—Tuesday 9:00-Noon 6/4 – 6/25 & 8/13 "Come when you can" draw and/or paint outside with us in the fresh air. All mediums are welcome. The instructor will send an email with the meeting locations and updates to everyone on the sign-up list. See class flyer for more information.
- ◇ Portraiture from the Live Model with Anni Rappaport & Patty Rook—Tuesday 1:00-3:30 6/4 - 8/13 Enjoy the fascinating art of portrait making, rendering likenesses from live models with an emphasis on head and face. Students of all skill levels work in the medium of choice in an open studio format.
- ◇ Watercolor for Beginners Only with Nancy Nadel—Wednesday 9:00-11:30 7/10 – 8/14 Six week introduction to the basics of watercolor designed for the absolute beginner. Covers set-up, materials, and techniques for using Transparent Watercolor. See class flyer for more information.
- ◇ Intermediate/Advanced Oil & Acrylic Painting with Marge Kinney— Thursday 9:00-Noon 6/6 – 8/15 Continuation of the Spring class, with emphasis on independent work supported by individual mentoring.
- ◇ Drawing on the Right Side of the Brain with Ellen Zimet —Thursday 1:00-3:30 6/6 - 8/1 This powerful drawing class is based on Drawing on the Right Side of the Brain Workbook by Betty Edwards. The book and supplies are required at the first meeting. Class size is limited, please sign up only if you can commit to attend all 9 weeks. See class flyer for more information.
- ◇ Adventure into Abstract Painting Open Studio with Docia Reed —Thursday 4:30-7:00 6/6 – 8/15 Delve into pure creativity in this fun and rewarding summer experience. There will be no formal classes, but Docia will be available for questions and assistance. Includes social time with snacks.
- ◇ Oil Painting Open Studio with Richard Broderick Friday —9:00-Noon 6/7 – 8/16 Very small continuing group for experienced artists focused on exploring a unique approach to painting developed by the instructor. Contact the instructor to inquire about the class.





# Out of the Woods: Art Events in OC

**Laguna Art Museum**  
<https://lagunaartmuseum.org/>

## Self-Help Graphics through May 27

Selection of extraordinary silkscreen prints from the permanent collection. Self-Help Graphics is an East Los Angeles printmaking workshop and arts center that emerged from the Chicano movement of the 1960s.

## Emerging Masters—May 31– June 9

LCAD), in collaboration with Laguna Art Museum, presents *Emerging Masters 2019*, a diverse and impressive exhibition featuring works by recent graduates and current candidates of LCAD's Masters of Fine Arts programs in Drawing and Painting.

**LCAD**  
**374 Ocean Ave. Laguna Beach**

See Laguna Art Museum above.

**HILLBERT MUSEUM**  
**At Chapman University 167 N**  
**Atchison Street, Orange**

Prominent painters of California impressionism. American Scene Movement popular during the Depression as well as the dramatic shifts of style characteristic of the post-war period.

**The Irvine Museum**  
<http://www.irvinemuseum.org/>

## Painting as Poetry April 6<sup>th</sup> through August 10<sup>th</sup>

"Painting is silent poetry, and poetry is painting that speaks." Featuring impressionistic landscapes from the Irvine Collection.

**Orange County Art Museum**  
[www.ocma.net](http://www.ocma.net)

## Through September 1, 2019

### DIEGO BERRUECOS: ONLY A SHADOW

His series *26 Used To Be Gas Stations in Mexico* (2007-2016) documents former state-run Pemex gas stations and comments on the impact of the global oil industry on Mexico.

This Los Angeles artist's work questions how we make sense of the tumult of information we are confronted with today as we attempt to decipher fact from fiction.

### FRITZIA IRÍZAR: CACO3

This exhibition delves into the tension that is created from the physical transformation of chemical materials and is based on  $\text{CaCO}_3$ , the chemical formula for calcium carbonate, which forms the outer layer of the pearl, the nacre which oysters use to defend themselves from foreign bodies.

**LAGUNA BEACH ART WALK –**  
1<sup>st</sup> Thursday of each month.

## **MAY 19th -25th Annual Balboa Island Artwalk**

### **HANGING IN THE WOODS**

Janice Dunlap— Village Library  
Jae Sung Ryu—Laguna Woods City Hall  
Ellen Zimet - Lobby of Clubhouse 5

**REMEMBER – most museums are DARK on Sunday and Monday. Check before you go.**



May 2019

The Newsletter of the Laguna Woods Art Association



*BITS and PIECES*



**REMINDER:** Please report information about any member's illness, upcoming surgery or condolence issues to the attention of Anni Rappaport so that she can send an appropriate card with our best wishes from the Association. Call her at (949) 951-3315 or e-mail [sturap@mcn.org](mailto:sturap@mcn.org)

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