



Newsletter Editor: Keith Artz
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Masthead art (detail) by Clifford Burkey

2020-2021 Calendar

Oct	8 Newsletter Deadline 12 Board Meeting 27 General Meeting via Zoom Program: Suze Wolf
Nov	2 Board Meeting 8 Newsletter Deadline 24 General Meeting via Zoom Program: Larine Chung
Dec	7 Board Meeting 8 Newsletter Deadline 15 General Meeting via Zoom Program: Scott Landry
Jan	4 Board Meeting 8 Newsletter Deadline 26 General Meeting via Zoom Program: Sandra Kahler
Feb	1 Board Meeting 8 Newsletter Deadline 23 General Meeting via Zoom Program: Vikram Madan
Mar	1 Board Meeting 8 Newsletter Deadline 23 General Meeting - LIVE Program: Janis Graves
Apr	5 Board Meeting 8 Newsletter Deadline 27 General Meeting - LIVE Program: Steven Reddy

Meeting Location
THE COMFORT OF YOUR OWN COUCH, ON ZOOM

OCTOBER 2020 PROGRAM

By
SUZE WOOLF



Suze Woolf in doorway with part of her 22-foot-long burned tree painting.

Suze Woolf's subject matter is unconventionally "art-worthy" industrial settings, burned trees, textures in stone and patterns made by bark beetles. She studied ceramics and printmaking at the University of Washington. An early adopter of computer graphics, her career included graphic and computer interface design.

Continued on Page 2

Continued from page 1

May

3 Board Meeting
8 Newsletter Deadline
25 General Meeting - LIVE
Program: Rhonda
Dickson

Jun

17 Board Meeting
8 Newsletter Deadline
22 General Meeting - LIVE
Program: Tom Hoffmann

Continued from page 1

Suze explores and confronts climate change in painting, paper-casting, pyrographic drawings and artist books. She is inspired by nature, science, and the process of iteration.

She has watched glaciers shrink and burned-over forests increase all over the West. At first, as a landscape painter she painted whole scenes. Then close-up studies of individual trees and artist books made from beetle-killed wood became a metaphor for human impact: our predilection for cooking the planet.

For all her fear and grief, she also sees unusual beauty. Wildfire fighters call fire-carved snags totems: all the same--carbonized, eaten away; yet each different--the fire's physics and the tree's biological structure create unique sculptures. Char begins iridescent, reflecting local light and color. Beetle galleries, as their chewed paths are called, look like alien typography. These ecological disturbances are both beautiful and disturbing.

The pandemic allows time to focus and think. This experience strengthens her resolve to continue collaborating with scientists towards a healthier future for humans and their environment.

PAINTING OF THE MONTH TO BEGIN IN NOVEMBER

Calendar and instructions for POM entries and voting.

For November: Entries will be accepted from Tuesday, Oct. 27, after the General Meeting until midnight Sunday Nov. 1.

The first 18 entries received will be featured in the November Newsletter due to be published Wednesday Nov 18. Please make sure to tape over your signature before taking a photo of your work. Entries by jpeg must be at 72 ppi resolution and 6 inches on the longest side. Please send as an email attachment to Joan O'Byrne: joan.obyrne@me.com

Voting takes place from Wednesday, Nov. 18, until midnight Sunday, Nov. 22. To vote for your three favorite entries, send an email to Lanie Franza : LanieFranza@icloud.com. Winners will be announced at the General Meeting on Tuesday, Nov. 24, and will be featured, as usual, in the December Newsletter. Because of several Newsletter deadlines, we ask that you follow these dates. **GET YOUR ENTRIES AND VOTES IN ON TIME.**

PRESIDENT'S MESSAGE

By *Wendy Johnson*



What's on your plate lately? Or should I say, "On your palette?" I'd love to know. There are nearly 80 of us in our organization and I'm quite sure we have more than art in common! Having been in Seattle Co-Arts for about 4 years, I think I know only about a quarter of you. Needless to say, I look forward to getting acquainted with more of you when this virus is sorted out. Our general meetings, Samish paint-outs, workshops, monthly programs, and shows have all gone "on hold" or "online" for now, but not forever. Stay well in the meantime.

A huge thank you to Keith Artz, who, for 12 years dedicated his time to many Board positions, most recently in publishing our monthly Newsletter. These Newsletters have become the heart of our organization, since we can't meet in person right now. We will miss your humor, sense of fun, and your willingness to make each and every publication a work of art. We also, welcome Joan O'Byrne who will take over, starting next month. If you have news or information to share, please submit your article to Joan by the 8th of each month, in Helvetica font, size 12 pt. Thank you, Keith! Big work indeed.

After my initial immobilization and shock with this "new normal" of staying home, I have finally picked up my paint brushes and started taking online watercolor classes: Yong Hong Zhong, emphasizes value and personal expression. <http://yonghongzhong.com/>. Dorrie Rifkin Friedman, from New Jersey, offers a spirited and friendly class accentuating the drawing part of painting. I return again and again to Ron Stocke's watercolor classes through Cole Art Gallery. He specializes in light and shadow. <https://www.ronstocke.com/> And finally, Willow Heath through Gage Academy teaches about the value of details with tiny brushes. <https://www.willowheath.com>. Some of you have the motivation and energy to paint on your own. You inspire me.

We've got so much planned, even though we're all staying put. Since Scott Landry has had to move back east, Donna Lough has thankfully agreed to take over the leadership of the Zoom Committee. Our programs aim to be seamlessly smooth with the technology, (no promises). Be sure to watch for information about our plans for Painting-of-the-Month, our upcoming Non-Juried and Juried Shows, our soon-to-be updated website, and the spring workshop.

Watch for your Zoom invitation and link for our next general meeting, from 11:45 to 12:15, on Tuesday, October 27, followed by our presenter, Suze Woolf, from 12:30 to 2:00. www.suzewoolf-fineart.com

Stay well and keep your paintbrush close at hand.

Editor's Note: The quote below has no connection on the article above. There just happened to be space available. K.A.

QUOTE OF THE MONTH

A smart person knows what
to say. A wise person knows
whether to say it or not.

Bali Lama

Page 3

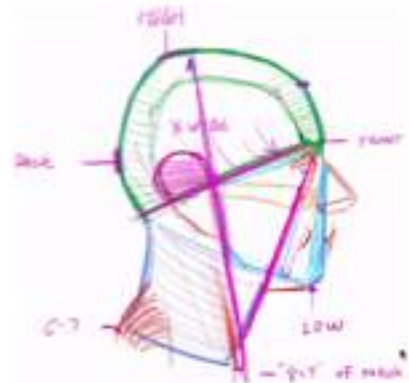
DEMONSTRATION

DEMONSTRATION

By Geoff Flack

Submitted by Jenny Kinberg

Geoff Flack, demo artist at our September Zoom meeting, is the head of the drawing atelier at Gage in George Town Seattle. He says that when drawing you should rethink the forms you use with very approachable concepts. Don't specifically think of bones, like counting ribs, instead think of geometric forms. For example, the rib cage is shaped like a cone. Squinting the eyes to simplify values can help, even if you already know where such features are located, it helps to record them accurately.



Members asked some interesting questions, to which Geoff gave the following answers:

(Q) What computer apps do you use for digital art? (A) Geoff uses Procreate, because it is user friendly and more visually simple than Photoshop, yet can do the same things. It also imports and exports easily.

(Q) When does a child's head turn to adult height? (A) During the teenage years. A child's head is very different proportion wise. Stuart Elliot's book, Drawing the Nude: Structure, Anatomy and Observation is an excellent resource, on this and many other issues.

(Q) What are the general rules on where to locate ears on a head? (A) The ears should be located in the middle third of the head, between the hairline-to-brow third, and the nose-to-chin third. The tops of the ears are typically located at the brow line, and the bottom at the base of the nose. The jaw-line can also be helpful in their placement. Human faces aren't all symmetrical, so don't worry too much. As artists, we will miss some of the symmetry, so it won't be perfect.

(Q) What blending tools do you use? (A) I use a brush or my fingers, and sometimes a chamois, but I seldom use stumps.

(Q) Do you use blocking lines before drawing or after to check it? (A) When I do, it is usually referenced VERY lightly, like a template at the beginning. A good method to checking for symmetry along the way is to use tick marks, again done very lightly done.

Summary: The art of painting, sculpture, and drawing is all a visual language. Like all languages, it can get stronger if we have done more to enhance it by study. It's good to have some insight of human anatomy to be able to draw the human form, or at least edit the drawing.

CAROL PANEK CLARK

Carol Panek Clark joined Seattle Co-Arts and became a Juried Member just before we had to abandon our meetings and workshops due to COVID19.

"I've been a pastel artist since 2009, when I first picked up a pastel and thought, "This is for me!" Using soft pastels as my medium I try to share moments of fleeting beauty, or uniqueness, from scenes that capture my imagination and generate strong emotions in me. Since that time I have exhibited in many local art shows in Massachusetts and several National juried shows in Connecticut and New Hampshire.

"I have taken art and drawing classes all my life, as time would allow, while raising a family and working a job. I have been privileged to take pastel instruction from many accomplished artists. I have studied at the Museum of Fine Arts, Boston; the DeCordova Museum, Lincoln, MA; Fitchburg Art Museum, Fitchburg, MA; and Concord Art Association. I am a member of the Central Massachusetts Pastel Society and past member of the Paste Pastel Society of NH and the Concord and Hudson River Art Associations. In 2011 I attended the International Pastel Society Convention and became a member."



NORMA MIDDLETON

Norma Middleton joined Seattle Co-Arts this year just before we had to suspend our in person meetings but she is happy that we are continuing via Zoom!

Norma says, "I started drawing and painting in 2014. Deep vivid colors, sharp contrast; texture and experimenting with new techniques all intrigue me. I work mostly in watercolor and mixed media. I also dabble in colored pencils, acrylics and alcohol ink. Zoom art classes and presentations and participating in a couple of artists' postcard exchanges have been my way to stay connected to the art community during Covid. Can't wait to meet you all in person "



Here is Norma with her lovely smile and exciting work.



NON-JURIED EXHIBITS.....

Several years ago, Seattle Co-Arts had the luxury of using the NW Hospital Cafeteria wall space and those of the Seattle Breast Office for displaying our great and varied artwork. It was "first come, first up", and a hanging and planning group hung the work. The work was shown for approximately three months. There was no jury to say yea or nay. It was up to the artists to decide which of their work was to be shown, hence "Non-Juried Show". It was a great opportunity. We received many good comments and often sold some of the work.

When University of Washington took over hospital facilities, they transitioned to permanent installations, and our opportunity vanished. Until recently each artist has been responsible to find their own place to show their work. We still encourage each artist to find their own locations or go with a group to show, as well as participating in the Seattle Co-Arts annual Juried Show.

Recently we have been actively looking for locations to show for several months at a time and use their wall space. To be on this "location list," we hope for many viewers of the work, for secure locations reducing theft and damage, for opportunities for sales, for appropriate hanging space, and an agreement regarding hanging, either by us or by their workers.

Last fall we showed at the Evergreen Hospital East Wing corridor by their coffee stand, there were lots of passer-byes and the display could be seen from outside of the Hospital. There were 40 works. The Hospital was responsible for hanging, but we were responsible for delivery. We had a lot of good feed back. There were to be two other locations...then the Pandemic happened and all was put on hold.

At this time, we have a Non-Juried Show planned for the months of April, May June and July. We will be calling for 60 paintings, that is, six paintings from ten artists, or three paintings from 20 artists.

Lynn Kerr has started us off on the Non-Juried Shows, but has taken on other obligations, and would like to find another more mobile Chairperson. They will be shared the list and information already established. This is a perfect time to have a new person step in, as things are slow, stopped or closed. It is an enjoyable way to expose Co-Arts to new and exciting locations, and make new friends for the Seattle Co-Arts community. Please step up and take on this fun and exciting opportunity.

CALL FOR ENTRIES.....

Adapted from <https://artisttrust.org>

Lynnwood Convention Center

Deadline: 10/19/2020

Date of Exhibition: January – June 2021

Organization Location: Lynnwood, WA

Link to Opportunity: [Click here to read more.](#)

Commission: 25%

Fee: Free

CALL FOR ARTISTS: The Lynnwood Convention Center Gallery is seeking submissions of 2D Artwork from local and regional Northwest Artists for the 'Northwest Eden: Plants, Trees, and Gardens of the Northwest' show. For this show, we are looking for works that illustrate plants of the Northwest, in a variety of styles and media. This could include floral studies, garden scenes, or landscapes that showcase Northwest plant life reflective of the Northwest environment.

Submission forms and guidelines, along with the gallery schedule for 2019-20, is available online at: <https://www.lynnwoodcc.com/p/about/art-exhibits—2018-h2/call-for-art>

The Convention Center hosts a diverse audience of local businesses and organizations from all sectors of the community, providing broad exposure for artists. All work must be for sale, and will be promoted by the Convention Center through local media and online outlets. Work is limited to 2D/relief pieces of 4 square feet, 24" x24" or larger. All submissions will be acknowledged via email. Contact email: nwgalleryservices@gmail.com or more information.

<https://www.lynnwoodcc.com/p/about/art-exhibits—2018-h2/call-for-art>

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Continued on page 8

Make.Shift Gallery 2021: CALL FOR ART

Deadline: [10/31/2020](#)

Organization Location: [Bellingham, WA](#)

Link to Opportunity: [Click here to read more.](#)

Fee: [Free](#)

Make.Shift Gallery is now accepting proposals from local and regional artists to submit applications for our 2021 calendar. We are open to artists from all mediums, guest curated open call ideas, group and solo shows. To submit, go to our website at <https://www.makeshiftproject.com/gallery-application>, click "Apply Here" and complete the form. Works will be selected based on quality of work, creational continuity, and availability of months.

Any questions? Contact: galleries@makeshiftproject.com

<https://www.makeshiftproject.com/gallery-application>

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Henry Art Gallery

***Set in Motion*, Public Art Exhibition**

Deadline: [11/02/2020](#)

Exhibit dates: [December 2020 – February, 2021](#)

Opportunity Type: [Calls & Submissions](#)

Organization Name: [Henry Art Gallery](#)

Organization Location: [Seattle, WA](#)

Link to Opportunity: [Click here to read more.](#)

Fee: [Free](#)

Public Art Exhibition (Seattle Bus Billboards)

About the Project

The Henry Art Gallery invites all artists living and working in the Pacific Northwest to propose inspiring images to be installed as public art on bus boards through the exhibition, ***Set in Motion***. Selected artworks will be exhibited throughout the Seattle area.

The title, *Set in Motion*, while in part referring literally to the mobile and transitory aspect of the exhibition format, also provides a loose thematic framework for artists to consider.

Continued on page 9

To set in motion, by synonym: to activate, to initiate, to get under way, to instate, to usher in, to open—there are myriad ways to interpret the phrase, and how movement might be considered in this moment. We look forward to seeing yours. There is a fast turnaround, but we hope to provide an opportunity for artists to respond to the rapidly changing social, political, economic, and environmental

There is a fast turnaround, but we hope to provide an opportunity for artists to respond to the rapidly changing social, political, economic, and environmental climates in which we find ourselves, interpreted through their different perspectives and personal narratives. The 10 artworks in *Set in Motion* will form a decentralized group exhibition on the city's public transportation and communication infrastructure.

Images will be installed prominently on a minimum of 20 buses (2 buses for each artwork) and will remain on view for up to 3 months. We are able to work with the artist showcase work in defined areas of the city. The Henry's website will host the exhibition information including artwork description and artists bios.

Application Deadline

Monday, November 2, 2020 at 11:59PM PST

Eligibility

This call is open to professional artists at all stages of their careers in the Pacific Northwest. Artists may submit up to **3** works of art for consideration.

Budget

Selected artists will receive an artist honorarium of \$500. All print costs and bus board space costs will be paid for by the Henry Art Gallery.

Artwork Guidelines

Minimum resolution: 150 dpi. Print area is 141 inches wide x 27 inches high; submitted artwork must fit within that size and may be cropped, with artist's permission.

Image themes and subjects should be appropriate for all age groups. All selected images will be subject to approval.

Application Requirements

Provide images of new or existing work that is proposed for installation on bus boards as a printed graphic. **Artists must submit their proposals via Submittable.**

Applications must include the following to be considered:

- Contact information: name, address, email address, and preferred phone number.
- Artist Statement: Briefly describe the work submitted, style, your creative interests, and inspiration (100-word limit).
- Resume/Bio: Artistic resume or statement summarizing artist's qualifications and relevant past experience (two-page limit).
- Proposed artwork image files (up to 3). Each file must be titled with the artist's name, and the title of the image. (Example: FirstName_LastName.Untitled.jpg)
- Supporting Image Samples: Up to 10 images of other work may be submitted for context. Each file must be titled with the artist's name, and the title of the image. (Example: FirstName_LastName.Untitled.jpg)

Continued on page 10

Page 9

Continued from page 10

Timeline

Thursday, September 24, 2020: call to artists opens

Monday, November 2, 2020: application deadline

Week of November 7, 2020: artists notified

Monday, November 2, 2020: application deadline

Week of November 7, 2020: artists notified

Selection Process

Submissions will be reviewed by a panel of jurors from the Henry Art Gallery Curatorial team. The Henry Art Gallery reserves the right to not select any artist from this call or to select one artist for more than one bus board. We may also re-initiate the call at a later time.

Notification

Selected and non-selected artists will be notified in early November by email or phone.

Accepted Work

Henry Art Gallery reserves the right to refuse accepted work that is perceived to be inappropriate, vulgar, or discriminatory. Selected images may be used for promotion by the Henry Art Gallery.

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SPONSORS 2020

*Store hours or closures listed during COVID 19
as of 10/2020*

Check stores directly for potential changes

ALL OPEN STORES REQUIRE WEARING MASKS

ADG Printing, <ADGprinting.com>

(Online ordering and pickup only)

An Artful Touch <admin@artfultouch.com> (425) 823-2336

(Phone or email orders _ pickup Mon-Sat 10-6, Sun 12-6)

Artist & Craftsman Supply, <artistcraftsman.com>

(Open Daily 10-6, 5 max in store)

Dick Blick Art Materials <dickblick.com>

(Open Mon-Sat 10-7, Sun 10-5)

Gamblin, <gamblincolors.com>

(No outlet stores _ sold only at other art stores and online)

Kirsten Gallery, <kirstengallery.com>

(Online only)

Museum Quality Framing, <pnwframing.com>

(Open Tue-Sat 10-6)

Tsuga Fine Art & Framing, <tsugafineart.com>

(Open Tue-Thu 10-6, Fri 10-5, Sat 10-4, Sun 10-3, Closed Mon)

