



Masthead art (detail) by *Eve Ingraham*

www.seattlecoarts.com

2021 Calendar

June 1 POM Deadline
1 Zoom Social Hour
5 Juried Show Reception
8 Newsletter Deadline
14 Board Meeting
22 General Meeting via Zoom
Program: Tom Hoffmann

Report and pictures from the opening of the Juried Art Show at Red Sky Gallery is on page 17

Summer Break!

No Newsletter, General Meeting or Presentations until September

July Social Hour 4-5pm
12 Board Meeting

Aug. 2 Social Hour
9 Board Meeting

Sept. TBD

Meeting Location
**THE COMFORT OF YOUR OWN COUCH,
ON ZOOM**
JUNE 22 General Meeting 11:15
Program 12:30

JUNE 22nd 2021
PROGRAM
by
TOM HOFFMANN



Tom Hoffmann:
Painter, Author,
Workshop Instructor

Watercolor has been his primary medium for forty years, and still, somehow,

the medium manages to stay just beyond his grasp.

The learning process has mainly been a matter of letting go – giving up control – so that painting becomes more and more an act of watching the paint do what it wants. Content becomes less and less specific, until, sometimes, it is released entirely.

For as long as Tom has been painting, he has also been teaching. The two practices are now inextricably interwoven.

Painting influences teaching, of course, but just as often what he's teaching can have an effect on how he paints.

WELCOME NEW MEMBER

SUSAN DEHLMOW

We look forward to seeing her work in the Painting of the Month and getting to know her. Perhaps we will meet her in person in September!

CORRECTION!

Apologies to *Rosemary Sudmeier* for misspelling her name in the May edition!
Joan [editor]

Continued on page 3

PRESIDENT'S MESSAGE

By Wendy Thompson Shearer



“Voice Matters”

Recently I’ve been reflecting on what matters in my own art. How do I show up as an individual in my attempts to communicate?

My artist’s voice is the intersection between my perspective and what I perceive as my audience’s perspective. My voice has the potential of transforming lives, offering comfort to those in need, disrupting the status-quo, changing conversations, shifting mindsets, and lifting spirits.

My voice reflects my vulnerabilities, my own inner work, my obstacles, my privilege, and my yearnings. To “find one’s voice”, one needs to show up and do the work. This is not a destination but a path. The path cycles back around with new spark, inspiration, exploration, and transition. Ultimately, one’s finds the flow where time disappears and the artist is completely immersed in the process.

The flow is like finally getting fluent in a new language. The artist is past the learning mode and can proceed with fluency and efficacy. But we change, and our voices follow. We go through the doubts, struggles, and learning curve once again.

My voice includes all of the elements of good art.

1. Style
2. Skills
3. Subject Matter
4. Medium
5. But *Consistency* happens when one begins to find one’s voice. We repeat elements in our work. Our pieces are easily identifiable. This *consistency* is the ultimate expression of voice.



“Kokomo”

My voice is my story and my story matters. To attain the status of “successful and talented artist”, the strongest voice increases the chances of followers, invitations to shows, and awards. Most every career artist has found his/her individual voice.

I used ideas from one of my art gurus, Lisa Congdon. She has recently published a book: [Find Your Artistic Voice: The Essential Guide to Working Your Creative Magic](#).

I have attached a piece of art that shouts of my own voice. “I love the salt air on a sunny day, the trade winds, freedom to take it all in, and a beach song to hum. I love blue, my sisters, and the tropics.” I *attempt* to say all that in this piece. Little by little, the voice emerges. I wish you each success in your own path to “finding your voice”. Your voice is your superpower!

Continued from page 1

According to Tom, “The need to articulate the subtleties of seeing form rather than content, for example, has helped me gain detachment from my immediate agenda while I am painting.”

Over the years, Tom acquired a reputation as someone to work with when you want to loosen up your brushwork or simplify your approach. This is a lot to live up to. Trying to stay one step ahead of his students on the “free and easy” scale may have accelerated his own evolution. Who can say which came first?

Recently, a friend asked the tricky question, “What happens when the magic is gone?” That got him thinking back, forty years ago, when he had a fairly clear idea of what he wanted to see in his paintings. Light! That was the magic for him. If he could count on creating a convincing illusion of light in a picture, he would be a happy painter. Little by little, Tom learned how to translate light into color and value. But, by the time he could pull off the illusion more often than not, the goal had shifted. It wasn’t about light anymore. Instead, he wanted to make paintings that had guts, whatever that was, and that was subsequently replaced by surprise. Now, he wants to be surprised by his own brushstrokes.

Apparently, by the time we can grasp the carrot, something else is dangling from the end of the stick, just out of reach. In this way, he thinks, “we keep evolving, and the magic takes care of itself.”

Tom is the author of “Watercolor Painting. A Comprehensive Approach to Mastering the Medium”.



ART SPOT PLEIN AIR

Saturday June 19th. Noon - 1:30 At Edmonds City Park

Use entrance at 3rd Ave S & Pine St. Park in gravel parking lot. Look for us in the southern-most gazebo. The Paint-by-Postcard-Summer watercolor challenge artists will also be there so Tracy will bring some watercolor postcards to share in case you would like to make a few of those.

July 17 & 18th Edmonds Artist Connect will have their annual art show at Art Works. 201 2nd Ave S. Edmonds

Co-Arts members **Marcia Miller** and **Trish Murphy** will be exhibiting artists. Come see Marcia's mosaics (suitable for outdoor display) and collages. Trish Murphy will be showing mono-printed earrings



PAINTING OF THE MONTH WINNERS

MAY 2021



FIRST PLACE. *Eve Ingraham*
"Sea Grass". Pastel



SECOND PLACE. *Lauren Andrews*.
"Look Guys the Window is Open "



THIRD PLACE: *Martha Price*
"Golden Apples of the Summer". Acrylic

A FEW TIPS FOR SENDING IN YOUR POM ENTRIES

Email a jpeg of your entry by the **First of the Month** to me: joan.obyrne@me.com

Include **Title** of your picture and **Medium** used.

Do not send me a jpeg via messenger or text. I am unable to directly import to my photo program from either of those.

If I need more entries and send a reminder to everyone, please do not "reply" to that email, but send your entry via a new email from you!! Emails I get on a "thread" get lost too easily!

MAY DEMONSTRATION by Elaine Cohn



Work in Progress

The program for May was presented by Rhonda Dickson, who introduced herself as a colored pencil foamer. She then explained that a lover of trains was called a “foamer”, and as she loved colored pencils, she is also a (colored pencil) foamer. Rhonda lives in Goldbar with her wife and a dog named Pearl. Her studio is a coffee table in front of the television, so she limits the size of her pieces to fit the space on which she works.

As a child she was always drawing, and her main subjects were the cartoon characters she saw on TV. She would draw all the time, and decided she would grow up to be an artist. Then, in eighth grade she had her first formal art class. Her art teacher told her she was doing everything wrong, told her she had to change and do it “right”, so she decided she would not be an artist. She continued drawing and cartooning, but never considered what she did as fine art. As an adult, she “wandered around in a creative jungle” trying various crafts and art mediums until she discovered colored pencil.

She had taken online classes in several mediums from The Virtual Instructor.com, including a class in colored pencil. But it was not until she attended a show at Tsuga Gallery that she saw colored pencil paintings displayed as fine art, first heard of the Colored Pencil Society of America (CSPA) and immediately joined the organization.



The Chick Magnet and His Wingman



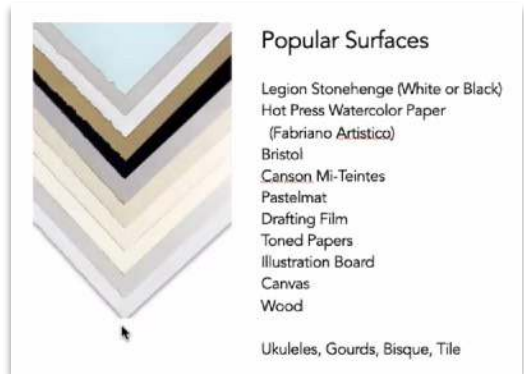
Cover of Color Magazine

She took a class at Cheap Joe’s Art Supply in Boone, NC and sold her first piece of work there. And she was off and running.

Important sources of inspiration are what she calls the Founding Mothers of colored pencil: Bet Borgeson, Vera Curnow and Ann Kullberg. Her most dominant mentor is Ann Kullberg, who has published her work both inside and on the cover of Color Magazine, and hired her as an instructor and then as Editor in Chief of that same magazine. She has also achieved Signature status in CPSA

Her style is sharp edges, clean lines, fine detail, outlines and bright colors, frequently with a touch of whimsy. She developed a way to handle backgrounds and demonstrated it for us. She calls it fretting, and it is a style of cross-hatching that gives a quiet area a slight textural feel.

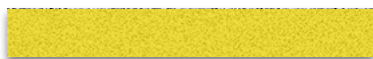
Continued on page 6



Continued from page 5

Describing colored pencils, Rhonda told us that all are blends of wax, oil, pigment and binders, and that the different brands have those in different proportions. The major brands are Prismacolor; Faber Castell Polychromose, Caran D'Ache Luminance 6901; Derwent Lightfast; Caran D'Ache Pablo and Derwent Coloursoft. She cautioned that some of the colors in some of the brands are not lightfast, and that the artist needs to be aware of that and try to use only lightfast colors. The only brands that are totally archival are Luminance and Derwent Lightfast. She also said that she restricts the pencils she uses in a piece to only one brand and does not combine brands. She talked about surfaces, demonstrated different strokes including fretting, showed how she works on drafting film, showed samples of different blenders and burnishers. She also showed the progression of a colored pencil drawing, working from light to dark is essential because you cannot use a light color over a darker color with pencils and erasing is difficult and not always successful.

Rhonda gave a fascinating and informative demonstration. It was recorded, and can be viewed by emailing Elaine Cohn to send you the link. It will be up through the end of June.



SPRING WORKSHOP WITH ANITA LEHMANN

By Lauriel Sandstrom

Anita Lehmann's Spring workshop, The Beauty of Composition with twenty full participants, and four auditing members endeavored to understand and develop their sense of organizing a successful composition.

Over a three-week period, Anita used zoom in-person critiques and demonstrations plus the class was given two of six lessons each week of her online video "The Beauty of Composition" to complete.

A dear friend, artist and instructor calls her individual weeklong workshops, "Intensives!" Anita, with her laid-back presentations lived up to that description. Starting from black and white random sumi-e ink patterns to torn paper compositions, she emphasized the use of the golden rule, varying size intervals, exaggerating shapes to achieve a composition that used Rhythm, Emphasis, Repetition or Equilibrium.

Using one simple photograph, she developed six interesting composition drawings. It was intense but widened our understanding of the importance and use of a good compositional base! This basic online lesson and four others of Anita's can be purchased at Carla sonheim.com.

See samples of the work done at the workshop on page 7



Wendy Thompson Shearer
Spin Painting in Color



Joan O'Byrne
Spin painting with Charcoal



Bob Lauderbach
Grid in color



Dorcus Harb
Rule of Thirds



Lauriel Sandstrom
Grid with Positive
and Negative Shapes



Sumaya Cole
Rhythm



Sherry Willis
Spin Drawing



Janci Mannington
Torn Paper showing values



Jan Trowbridge
Torn Paper showing values,
Mostly Dark, and Balance

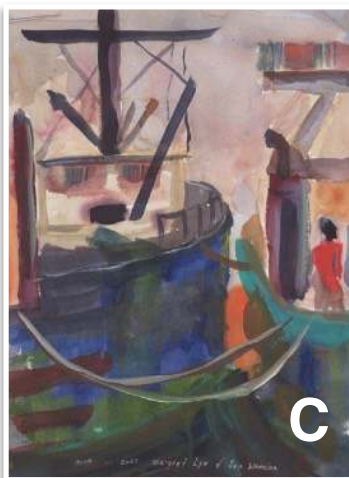
JUNE PAINTING OF THE MONTH



"A Clearing in a Winter Wood"
WATERCOLOR



"Pompeii 1"
PHOTOGRAPH WITH ENCAUSTICS



"Margaret Lyn and Sea Warrior"
WATERCOLOR/ PLEIN AIR



"Rapunzul Gone Wild"
WATERCOLOR



"Mist at Saltwater Park"



"Wildflowers"
WATERCOLOR



"Camp Casey viewpoint"
OIL



"Beginnings"
WATERCOLOR & INK



"Dancing in the Sunlight"
ACRYLIC



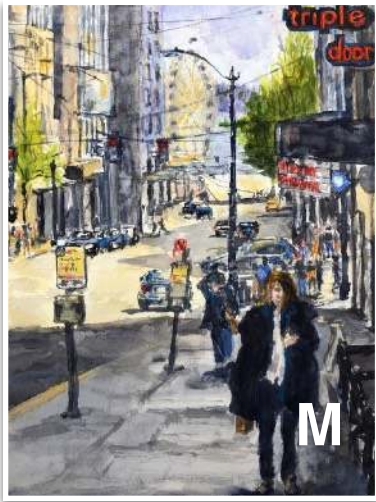
"Optical Illusion"
WATERCOLOR



"Feeding Two Birds with One Seed"
MIXED MEDIA



"Hi Mom"
ACRYLIC



"Triple Door"
WATERCOLOR



"Lilies of the valley"
GOUACHE ON PAPER



"Edmonds"
WATERCOLOR



"Forest Garden"
WATERCOLOR



"The Still"
ACRYLIC



"Two Pears"
WATERCOLOR

Vote for your favorite **THREE** A-R and email your choices to Lanie Franza. laniefranza@icloud.com by Sunday

MAY POM entries. Winners are in red.
Match them up in the Newsletter!

A: LISA DEBAETS "Peace like a River"
B: **MARTHA PRICE** "Golden Apples of the Summer". 3
C: **LAUREN ANDREWS** "Look Guys the Window is Open" 2
D ALICE OWEN "The Tide is Out"
E: BEVERLY ECKMANN. "Phantsma"
F: BOB LAUDERBACH " crabKat"
G: KATHRYN FLANAGAN "Reflections"
H. DORCUS HARB. "Hummingbird"
I: JEFF GALBRAITH. "Pompeii 2 "
J: EMILY KANE. "Forest Stream "
K: CHRISTINA HARVEY "Blooming 2"
L: SHARON O'BRIEN". "Stormy"
M: JAN TROWBRIDGE. "Zen Garden"
N: **Eve Ingraham.** "Sea Grass". 1

Seattle Co-Arts on Facebook

Link to our Private page.

You have to be invited to be a member, and this page is not seen by the public.

<https://www.facebook.com/groups/230182758271647/about>

Invite your friends by clicking [+ invite] from the group site

Link to our **public page**, which is accessible to the world (public) to show our presence.

<https://www.facebook.com/SeattleCoArts>



Artist **Eve Ingraham** has a show of 30 of her works in both pastel and watercolor in Lake Stevens. Her work is on display in the Haggen Market Cafe at 8915 Market PI NE, Lake Stevens. It is up from June until the end of August.

Eveingraham@gmail.com
206 257 8099
www.evecreate.com



NEW MEMBER PROFILE

HATTY KOERNER



"Six legged creature"

"I am a watercolor artist and have lived in Seattle since 2012. I grew up in Madison, WI and Toronto, ON.

Professionally I have done a lot of clerical and service sector jobs so I started painting as a way to escape the harsh realities of office hierarchies.

I like to paint subjects from folklore and fairy tales.

Recently I have been working on a series of Baba Yaga drawings. Baba Yaga is a Russian witch who is capable of both good and bad acts. She lives in a chicken footed house. My Baba Yaga houses travel through the seasons and the world. I am currently working on a suburban Baba Yaga development."



"Spring"



"Fall"



"Mooncakes"

I think we will all enjoy seeing Hatty's individual style as she develops the story of Baba Yaga !

This is the last Newsletter until September.

I wish you all a creative Summer and look forward to lots of POMs, which you might have to schlep, in frames, to the General Meetings instead of sending me your jpegs!! I thank you all for your submissions and Lanie Franza for being willing to do this via the Newsletter this past year!

Joan / editor

Opportunities for Artists

June 2021. *by Janice Patterson*

Adapted from <https://artisttrust.org/opportunities/>

Shifting Tides: Art That Speaks To Our Ever Changing Times - Our 14th Annual Juried Exhibit

Columbia City Gallery
4864 Rainier Ave S.
Seattle, WA 98118

Important Dates

Date of exhibit: August 11 - September 19, 2021

Entry Deadline: 6/27/21

Notification: July 9, 2021

Reception: August 18, 5-7pm, if possible

Eligibility: Local

State: Washington

Entry Fee (Columbia City Gallery): \$25.00

APPLY NOW

Artists in all media (2D, 3D and video) are encouraged to submit artwork completed within the past three years that reflects the theme, Shifting Tides: Art that Speaks to our Ever Changing Times. \$500 will be awarded to the First Place submission, \$300 for the Second place submission and \$200 each for both the Third place submissions.

For a \$25 entry fee, you may submit up to 3 pieces of artwork for consideration. We are accepting entries via Café (callforentry.org). You may upload 3 images of all 2D/ 3d artworks and up to 2 videos per entry. The entry fee can be paid online through PayPal or by mailing a check or money order payable to the Columbia City Gallery. Your entry is not complete until payment is received.

Additional Terms:

All artwork in the exhibit must be for sale; the gallery takes a 50% commission on works sold.

The artist agrees that images of artwork may be used in publicity materials.

If you cannot deliver your artwork, shipping costs are your responsibility. A pre-printed shipping label for return shipment must be included with your work.

The Gallery reserves the right to reject work that is not represented accurately in the image or that arrives damaged, poorly constructed or poorly presented.

2-D works must be properly prepared for exhibition with wire securely attached. Sculpture must be able to stand on its own without wobble. Video installations equipment needs can be discussed. We have some projection capabilities.

Each accepted work must arrive with an id label with your name and artwork title securely attached to the back of frame or bottom of sculpture.

Questions: betsyf@ColumbiaCityGallery.com or 206-760-9843

Adapted from: <https://www.entrythingy.com>

Winter Show of Small Works

Parklane Gallery will host the Winter Show of Small Works in conjunction with the Winter Show of Miniature Art for 2 months beginning November 4th thru December 31st.

The show has been timed to take advantage of Holiday shopping and these small works of art are popular for gift giving.

Juror: Angela Bandurka, www.angelabandurka.com

All award jurying is done by the juror in person after the show is hung.

Important Dates

Show Date: November 4, 2021 thru December 31, 2021

Deadline for Entries: August 27, 2021

Notification of Jury Results: September 10, 2021

Adapted from: <https://artist.callforentry.org>

Elisabeth Jones Art Center
Portland, Oregon

<https://www.elisabethjones.art/>

Exhibit: Lighthouses, Wharfs, and State Parks: Coastal Landmarks of Washington, Oregon, and California

516 NW 14th Ave
Portland, Oregon 97209

APPLY NOW

Contact Email: coastallandscapes@gmail.com

Eligibility: National

Entry Deadline: 6/1

Adapted from: <https://artist.callforentry.org>

Eli5abeth Jones Art Center
Portland, Oregon

<https://www.elisabethjones.art/>

Exhibit: Lighthouses, Wharfs, and State Parks: Coastal Landmarks of Washington, Oregon, and California

516 NW 14th Ave
Portland, Oregon 97209

APPLY NOW

Continued on page 15

Continued from page 14

Contact Email: coastallandscapes@gmail.com

Eligibility: National

Entry Deadline: 6/19/21

REQUIREMENTS:

Media

Images - Minimum: 1, Maximum: 10

Entry Fee (Coastal Landmarks of Washington, Oregon, and California): \$15.00

About the Exhibition:

The goal of this show is to focus on specific, recognizable landscapes, the places that we know and remember. The gallery is looking for artwork that celebrates landmarks along the California, Oregon and Washington coastline, from the Mexican/California border to the Canadian border. They are accepting painting, drawing and printmaking for this show.

The gallery is looking for places that are uniquely recognizable and loved. The following are examples, and they are just that. Any location that is immediately recognized by people who have been there will be considered for this exhibit. For example, the Friendship Arch is not a wharf or a lighthouse, but it is certainly recognized by all who have seen it at the Canadian border.

Example Locations in Washington:

Olympic National Park, WA

Hollywood Beach, WA

Strait of Juan de Fuca, WA

Locust Beach, WA

Teddy Bear Cove, WA

Friendship Arch, WA,

Marine Park, WA

Discovery Beach, WA

Alki Beach, WA

Golden Gardens, WA

Images of rocks or waves do not satisfy the criteria for this exhibition. We are looking for artwork that focuses on distinct and identifiable landscapes and landmarks. The exhibition will be curated by the Elisabeth Jones Art Center's Executive Director, John Teply, and Director of Exhibitions, Inga Hazen.

Generation: <https://www.elisabethjones.art/for-the-seventh-generation1.html>

On-line Gallery: In an effort to expand their presence, the gallery is also holding a series of exclusive, curated online exhibitions in conjunction with an in-gallery exhibition.

Continued on page 16

Continued from Page 15

Awards: There are three cash awards offered to the top selections, chosen by the curators:

\$250 for first place

\$200 for second place

\$150 for third place

Submission Requirements: Submissions should include high quality images of the work you would like to have considered for the show. You can include up to 10 images for consideration. Please include information about your medium and dimensions with your submission.

Important Dates:

Submission deadline: June 19th, 2021.

Notification: July 3rd, 2021

Work due for both Online and In-gallery exhibition: August 15th, 2021.

In-gallery Exhibition Dates: September 2nd through November 22nd

Online Exhibition Dates: September 16th through November 22nd.

Requirements: Artwork will need to be either shipped or hand-delivered to The Elisabeth Jones Art Center in Portland, Oregon **by August 15, 2021**. Artwork will need to be properly framed and ready to install upon delivery. Artists are responsible for costs associated with getting the artwork to the gallery. EJ Art will be responsible for return shipping of unsold works.

Commission Information: All artwork accepted to the exhibition will be offered for sale to the public. In the event of a sale, the artist will receive 50% of the sales price, the gallery will receive 40%, and 10% will be donated to an organization of the artist's choice.

Questions/Concerns: Please forward all questions or concerns to coastallandmarks@gmail.com

That's all, folks!

This marks my last column for the SCA newsletter as your Website and Outreach Coordinator. Marcia Cecil will assume this position when we begin in the fall, 2021.

For me, the two years I've served as the Website and Outreach Coordinator have been about opportunity. I had the opportunity to work with Joan Duffy O'Byrne, our own Irish jewel, in writing a column every month that I hoped would be useful to you in your art career. I had the opportunity to work with our webmaster, Sandra Kahler, our genius techno wizard, to renew, update and maintain our website. I had the opportunity to work with Judith Heim, brochure developer extraordinaire, who did most of the work in creating a brochure for distribution to sponsors, potential members and others on the activities and purposes of Seattle Co-Arts. Most of all, I had the opportunity to work with many of you, gaining friends along the way, in promoting the goals of our organization. I'm grateful for all these opportunities and will continue to relish my time with you as a Seattle Co-Arts member.

Warm wishes for a healthy, sunny summer.

Janice

ART TO LIFT OUR HEARTS

BY SHERRY WILLIS



Saturday evening, June 5th was a long-awaited gathering time for Co-Arts folks and their friends.

The air practically crackled with the joy of being out and together as we celebrated this show. Red Sky Gallery gave us a wonderful venue, provided great art space on their most conspicuous wall, provided good food, drink, and music for our celebration of a wonderful group of paintings.



There were about 200 who attended and conversations were lively until closing time.

Awards were presented to: Alice Owen, 1st ; Larry Andrews, 2nd; Kathy Collins, 3rd; Kirsten Memorial to Sandra Kahler; Honorable Mentions: Cheryl Hufnagel, Marsha Lippert, Donna Lough, and Marcia Miller.



Many many thanks to the team that worked so hard make it possible: Beth Betker, Elaine Cohn, Kathryn Flanagan, Lynn Kerr, Anna Choi Lee and Sherry Willis! It's a great team! Many thanks also to Laura Michealson of Red Sky Gallery!



PLEASE VOTE FOR THE MARGARET MATTOCKS AWARD by 6/21. And come to our CLOSING RECEPTION SATURDAY, 6/26 4-7 PM when THE AWARD WILL BE PRESENTED. The voting box is at Red Sky Gallery. If you can't get back to the gallery, email your vote to Anna Choi Lee: artproject@comcast.net by 6/21.

SPONSORS 2021

Check stores directly for potential changes due to Covid restrictions.

ALL OPEN STORES REQUIRE WEARING MASKS

ADG Printing, <ADGprinting.com>.

(Online ordering and pickup only)

An Artful Touch (425) 823-2336

Anonymous

Ben Franklin Monroe 360 794-6745

Ben Franklin Redmond 425 883-2050

Daniel Smith TEMPORARILY CLOSED. Opens July 1st

Gamblin, <gamblincolors.com>

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

Golden Artist Colors <goldencolors.com>

Kirsten Gallery, <kirstengallery.com>. (Online only)

Museum Quality Framing, <pnwframing.com>

Schack Art Center - Everett 425 259-5050

Seattle Co-Arts Board <www.seattlecoarts.com>