



ARTY FACTS

monthly newsletter to inform and support members

Wanda McKinney, Editor

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MEETING DATES:

(almost always, the 3rd
Thurs. of each month, but
there are some exceptions.*
Please note the dates below:)

February 16, 2017

March 16, 2017

April 20, 2017

May is our annual Spring
luncheon during which
incoming officers for the
following year are
installed.

general meeting
begins at 10:00 a.m.
Please arrive 15
minutes early for
Artist of the Month

ARTIST OF THE MONTH:

**Congratulations:
Georgie Dussouy:**
for your

watercolor



Second place was
shared by (from
left to right):
Linda Hart for her
rooster,
Frances
Shelton for
her
landscape,
and Gwen
Tappin for
her plain
air
landscape.



PIRATE'S ALLEY INFO**ANNUAL PIRATES' ALLEY ART SHOW –**

NOAA will once again be sponsoring the Pirates' Alley Art Show in partnership with French Quarter Fest **on Saturday, April 8th and Sunday, April 9th.**

The prospectus will be handed out at the February NOAA meeting, and those that are not picked up will be mailed the following day. If you were not in the show in the past two years, and would like to participate, you may contact Jane Brown at: janebrown@bellsouth.net to be added to the mailing list.

PLEASE put Pirates' Alley Art Show in the "Subject", so that Jane will recognize that your email is not spam.

We hope you participate in this tradition., as it is currently our largest local member show. For those who always participate as well as newcomers to this event, please offer us your suggestions for improvement. Regulations have been hampering, but the festival has grown and how attracts more than 760,000 people (2016). This is a great opportunity to showcase your work.

PRESIDENT'S MESSAGE FROM BEVERLY BOULET

Hello. I hope everything is going well this Carnival season. Our February meeting is set for Thursday, February 16. The demonstration has been changed. We will, instead, see how one of our new members, Julie Tucker-Demps, paints with oils on watercolor paper. Congratulations to everyone who had works accepted in our national show. For those who were not invited to be in the show this year, there is definitely a chance to be in it next year. The planning for our next national exhibit must begin immediately after this year's opening reception. Thank you, to the committee members, for their time and efforts, and everyone else who helped to get this event reestablished! At the January meeting, Jane Brown brought us up to date with information concerning this year's Pirate's Alley outdoor show. The prospectus will be available at this month's meeting. At our monthly meetings, we encourage each other to excel in our artistic endeavors, and the friendly monthly competition helps to familiarize us with each others' works of art. Please consider bringing a painting (15 minutes early) for the artist-of-the-month competition. It is interesting to see the varied styles and media employed by everyone, and last month, to hear how the members who entered the artist of the month competition planned their compositions. Looking forward to seeing you Thursday,

Beverly

Congrats to

Myrle Van and Libby McMeekin for your third place vote in Artist of the Month. Both artists were accepted into the National Show for different works.



MIXING COLORS

I know many of you—if not most, are seasoned artists with little or no need for assistance or tutorials for mixing colors. However, I would hope that this newsletter may reach some budding artists as well as be read by aspiring painters who need reminders about the best way to mix colors to achieve vibrancy and correct representation. To those whose talents go far beyond this—my apologies. To the rest of us—please read, and I hope you find at least one noteworthy fact that will improve your painting experience. Thanks— Wanda

There is hardly anything more frustrating than when you are ready to apply paint to your surface, and you just don't know how, or can't get the correct color. You try, and try, but the end result just looks muddy, lacks vibrancy, and runs the risk of ruining your painting. All of that can be corrected if you learn to use color the correct way and remember a few of the "golden rules" about how each color is constructed. But, just to make things complicated, the same color in name can and most likely will have different chemical components and vary from one manufacturer to the next. That's why it is often best that once you find a color from a specific manufacturer and learn its mixing properties, you may want to stay with that brand. Sometimes, no surprises are the best, right? Let's look at eight colors—and if you want—put a dab on your palette and mix as we go along to see how this works for you with your brand.

Place Cadmium Red on the top and underneath that, Permanent Alizarin Crimson. Then, next to Cad Red, place Ultramarine Blue with Phthalo Blue underneath. Your next color on top will be Cadmium Yellow light with Cadmium Yellow on the bottom. To round things off, you'll need white, so on the top, put Titanium White with Ivory Black underneath. You will use very little black in this method. There are no other colors, because they can be mixed from this simple palette—saving money, making traveling with paint easier, and you don't have to learn the properties of all those other colors. You must always remember that every color actually has another color in its mixture, making it lean to the cool side, or the warm side of the color wheel. For example, some yellows taken straight out of the tube look more "orange" than others because they have more red in the formula, and with blues—some have yellow making them lean toward green. The perfect blue, or the perfect red really does not exist because they all lean toward the warm side of the color wheel or the cool side.

When you start mixing different colors, you are not just mixing two simple colors, you are mixing every color in the chemical composition of each paint, and that is where trouble begins—right along with the mud we all try to avoid. So, without knowing which paint manufacturer you are using, but assuming you use quality paint (you'll always save money and time doing this!), you can achieve many colors with these combinations:

MAKING GREEN:

1: Phthalo Blue with Cadmium Yellow Light 2: Phthalo Blue with Cadmium Yellow

3: Ultramarine Blue with Cadmium Yellow Light 4: Ultramarine with Cadmium Yellow

If you actually tried this exercise, you may see that your brightest, most vivid green is the mixture of Phthalo Blue and Cad Yellow light—because both of these colors lean toward green and ultimately is the "purest" mixture yielding the "purest-looking" color.

Making green from the mixture of Ultramarine Blue with Cadmium Yellow Light is very different because most Ultramarine Blues lean toward the red side—looking a little purple/violent. The red in their formula actually makes this green more “brownish” since the red in the formula is directly across the color wheel from green, thus graying or dulling the color. Mixing Ultramarine Blue with the Cadmium Yellow—which is already very orange due to the red component— adds even more red, creating an even browner tone to your new green. Sometimes you need these colors, but the Phthalo Blue mixtures offer more vibrancy

MIXING ORANGE: apply the above rule, and remember that to get the most vibrant orange, mix a yellow that leans toward red with a red color that leans toward yellow.

1:Cadmium Red with Cadmium Yellow Light 2:Cadmium Red with Cadmium Yellow

3:Alizarin Crimson w/ Cadmium Yellow Light* 4:Alizarin Crimson w/Cadmium Yellow*

**You'll find that the Alizarin Crimson mixtures yields a more neutral orange because of the touch of blue found in Alizarin. Permanent Alizarin Crimson is great, though, for mixing a violet or purple color since it is already a bluish/red paint.*

MAKING PURPLES AND VIOLETS:

1: Alizarin Crimson and Ultramarine yield the best result. 2: Ultramarine and Cadmium Red :there's so much yellow in Cadmium Red that it completely dulls down the blue and yields a brownish maroon color. 3: Phthalo Blue with Ultramarine 4: Phthalo Blue with Cad Red

Black and white properties:

*By now I hope you won't be surprised that there are hidden colors lurking in your **black** and **white** paint as well. Ivory black is really a dark, neutral blue, which shows up a little bit when you mix it with white. Titanium White is the best white because it is the most “pure”. Black and white are both completely neutral colors, so remember when you use them, you will be reducing the vividness of your color.**

**a good exercise to prove just how adding a small amount of black to a color can yield a completely unexpected result, add black to either of the two yellows, and the result will be not just a more greyed yellow, but a muddy looking green. Most artists completely avoid putting black on their palette and mix by combining color compliments. But, if you already have black in your arsenal of paint, use it sparingly and remember that it contains a large amount of blue.*

WHEN MIXING COLOR, DO NOT BE IN A HURRY. THINK ABOUT YOUR PROCESS AND JOT DOWN NOTES AS TO THE RESULTS. REMEMBER, PAINTS FROM DIFFERENT MANUFACTURERS WILL BEHAVE DIFFERENTLY BECAUSE OF THE FORMULAS USED WHICH VARY FROM ONE COMPANY TO ANOTHER.

HAPPY PAINTING

MARK YOUR CALENDAR

Remember that in May we have our annual Spring Luncheon where we will be installing new officers for the upcoming year. NOAA does not have a general monthly meeting for the months of June, July, and August. The new officers will assume their newly elected positions immediately after the installation banquet. More details in next month's newsletter regarding this event and where it will be held.

Please plan to attend our opening reception for the National Show. Postcard invitations are available and will be offered at the February meeting. These are free, so please utilize them to invite your friends.

Pirate's Alley is fast approaching! If your goal is to sell, New Orleans scene paintings seen to go very well, as well as "cajun culture" themed art. Have your business cards ready, and you are encouraged to bring your cell phone so that you can allow people to charge their purchase by using your chosen app for this.

NATIONAL SHOW INFORMATION

Our juror, Mr. Auseklis Ozols, Founder and Director of the New Orleans Academy of Fine Arts (NOAFA), will be present the night of our Show Opening to present awards. If you have never met Mr. Ozols, you will enjoy getting to do just that during our reception. Mr. Ozols is a graduate of the Pennsylvania Academy of Fine Arts where he began his formal training; he received a BFA at the University of Pennsylvania, and Tyler School of Art, a Temple University MFA and extension at Trenton School of Industrial Arts. He has been recognized with numerous awards including the coveted William Emlen Cresson European Traveling Scholarship from the Pennsylvania Academy, several awards from the Annual Exhibitions of the National Academy of Design, the first Edward Marshall Boehm Award at the New Jersey State Museum, and the Delgado Society Award, among the many. His work has been exhibited throughout the country and is represented in many public and private collections.

**SCHEDULE OF IMPORTANT DATES:
Please post this information to your calendar.**

**Artists who have entered and were accepted:
Feb 26, 2017 – Shipped Art to N.O. Agent Deadline Mar 1,
2017 – All Artwork Delivery to NOAFA**

Mar 4, 2017 – Show Opening, Artist's Reception and Awards

**Mar 4 – 30, 2017 ex Sundays – Exhibit/Show Daily
8:00am – 4:00 pm (Sat 10:00-12:00)**

Mar 31, 2017 – Show Closing/Art Takedown and Pickup

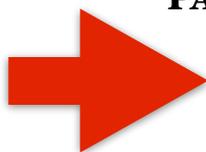
PALMER PARK ART MARKET DATES

FEBRUARY 25, 2017

MARCH 25, 2017

APRIL 29, 2017

CONTACT JOYCE LAPORTE FOR ENTRY



MONTHLY NEWSLETTER



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