



ARTY FACTS

monthly newsletter to inform and support members

MEETING DATES 2019

JANUARY:

**THURSDAY,
01/17/2019**

FEBRUARY:

THURSDAY, 2/21/19

LOCATION:

LAKEVIEW
PRESBYTERIAN
CHURCH

5914 CANAL
BOULEVARD, NEW
ORLEANS

Meetings begin at 10:00 a.m. If you wish to participate, please bring a painting which you have completed within the last three years which was not created during a workshop or class as an entry for "Artist of the Month." 50/50 drawing with prize money, and art magazines as prizes.



November Artist of the Month: Laura Saxon for her oil painting: **25th Anniversary Bouquet.**

Congratulations, Laura! (For pictures of second and third place winners, go to page five (5))



NOAA CHRISTMAS PARTY:

Thursday, December 13, 2018

Our Christmas party will begin at 10:30 a.m., and as usual, we will not have a demo artist because we will be eating and playing our gift “swap” game.

If you wish to participate, please bring an ORIGINAL painting, no larger than 8 by 10 inches, WRAPPED (part of the fun is opening the gift!), and we will play the “Pass Along” game during the reading of a hilarious Christmas tale.

For the food, NOAA will provide the entree(s), but please bring your favorite side dish, or something that is convenient.

After this meeting, we will not meet again until January, 2019. Spreading the Holiday cheer among one another, and enjoying our time together is what makes this meeting so much much and so very special.

We hope you make plans to come. The food is always great, and we will have wine and Champagne for your enjoyment.

Dear Members,

Yes, it is the holiday season again or as I prefer to call it ‘stuffin’ time. There are carols on the radio, and of course Hallmark holiday movies, good cheer as people greet each other, mistletoe, cards, eggnog, fruit cake, etc. You know the season. But, it is also the time of STUFF. We shop for stuff, we stuff gifts in closets, we ship stuff, we make stuff, we cook stuff, and of course, we stuff the turkey, then stuff ourselves. We stuff the car, Santa stuffs his sleigh, and he stuffs his body into his red suit. We deliver stuff to family and friends, receive stuff, return stuff, buy more stuff, then we store stuff. Yes, Christmas is the thing of stuff.

The Holiday Season and it’s reason is some good stuff. It’s about love, laughter, celebration, sharing and caring, and, of course, our reason for being. Enjoy your family and friends. Be happy, kind, joyful, and love one another, paint stuff, and have a ‘stuffin’ good Christmas.

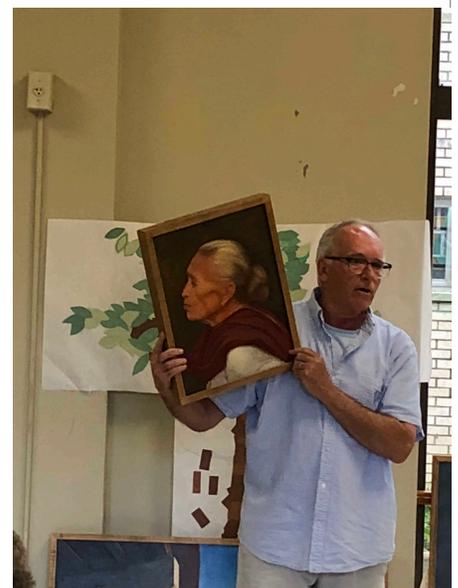
Ria Russo

NOAA President

To the right:

November demo artist:

Phil Thompson. Thank you, Phil! The feedback from everyone who say this demo was “that was great!”



BE YOUR OWN JUDGE!

Whether you are painting on location, at home, or in your studio, having a quick reference to help you assess your work can help you significantly and keep you on the right track. Creating a checklist to identify specific areas of concern that will help you judge your painting objectively can save you hours of correction time and keep you on a solid path to achieve your best work. Asking yourself just a few specific questions can guide you in the process.

1. **DO YOU HAVE 3 TO 6 LARGE MASSES, EACH CLEARLY DEFINED BY CLOSED RELATED VALUES?** For example, if you are painting a plain air scene, you may likely have masses of clouds, some tree shapes, and other ground foliage or objects. In the sky mass of clouds, you will have areas that are light-light, medium-light and darker-light: three varying shapes within the one larger shape. These are closely related values within each mass of clouds. But, then, you have to compare those sky values with the values of the darker tree mass (or masses), and the darkest light of the sky mass is still going to be lighter than the lightest dark of the tree mass. Grouping like values together creates your mass, and limiting the number of value masses in your painting keeps the masses manageable. A simplified structure of three to six masses is easily understood by the viewer. When you design your painting, think of these masses as being separate and unbroken. Once the overall composition has been established, you'll develop areas of transition and parts of one mass will break into that of another joining mass.

2. **ARE YOUR MAJOR SHAPES VARIED?** Masses relate to the distribution and grouping of values, whereas shapes have to do with the external outline of any form. A mass is a group of shapes, all within a close value range, which serves to create a larger shape. Said in a different way, a mass has an overall shape, but there can also be multiples value-related shapes within a mass.
SHAPES: Good shapes have nonuniform sizes. Don't be a slave to your painting reference: if it gives you two shapes that are the same size, change that ratio to be unequal—to NOT create monotony within your painting. Make sure you have unequal shapes within a given mass, and avoid trite shapes like cotton ball bushes and lollipop trees.

3. **ARE YOUR EDGES VARIED?** In order to focus on design, start with shapes that are highly defined and bound by strong contrast around their entire perimeter; however, you can not leave the shapes that way because they will have a cut-out effect. For a more natural look, allow portions of

your edges to be lost in transition to an adjacent shape. Remember, though, that shapes tend to erode as you brush one edge into another. Some lost edges are good, but, strive to not lose the shape entirely—and if so, redefine some of the edges.

4. **DO THE SILHOUETTES OF THE MASSES INTERLOCK?** Don't allow your painting to be a set of uninterrupted horizontal bars. Masses should fit together like a jigsaw puzzle, and avoid uninterrupted lines and visual movements that go off the edge of the composition.

5. **HAVE YOU CREATED A SENSE OF DEPTH AND SCALE?** One tool to create depth is linear perspective. In a landscape, you can easily generate this type of perspective by including an element such as a road, path, creek, fallen log, or fence. Keep in mind that a vertical distance low on the picture plane increases in its perceived size as it moves toward the horizon; the inverse is true above the horizon.

6. **DOES YOUR COMPOSITION LEAD THE EYE SMOOTHLY?** Contrasts around the edges of masses are visual magnets. Use these to lead the viewer's eye around the painting. Remember that if one or more of these magnets is too strong, it will arrest the eye for too long a period. If this is happening, reduce the contrast around the mass edges.

7. **DOES YOUR COLOR HAVE A COMMON DENOMINATOR THAT HARMONIZES THE SCENE?** Stepped progressions of hue, intensity and value give harmony to natural light. The elements of your painting should also harmonize. To accomplish this, use "Mother colors" that influence in varying degrees, all the other colors. Example: creating a landscape using orange, a neutral mixture of orange and blue, and blue. So, instead of painting with pure blue, and pure orange, try using closely related progressions of the hues within each value mass. These progressions help to capture the harmony created by natural light. The colors will all "harmonize" because they share the common denominator the the neutral "mother color"—in the example of orange and blue, this is the neutral mixture.

8. **A PROBLEM CORRECTLY DEFINED WHILE IN THE PROCESS OF PAINTING CAN SAVE YOU HOURS OF CORRECTION AND GIVE YOU GREAT PLEASURE.**

workshop details

MARK YOUR CALENDAR

**Demo artist for January:
PHIL SANDUSKY**

Phil Sandusky is a nationally renowned plein air impressionist landscape and cityscape painter who has had more than 30 solo exhibits in New Orleans and across the country. Though he is also an accomplished portrait and figure painter, he is best known for his cityscapes of New Orleans. He studied academic art privately from a very early age, and also, having an aptitude in math and science, graduated from Jacksonville University with a BA in Physics in 1980. In keeping with his dual interest in science, Sandusky has tempered his painting with an understanding of vision that goes beyond the age old dictums about optics, light, and perspective to venture into the realms explored by modern vision science. He has written four books, *New Orleans en Plein Air*, *Painting Katrina*, *Jacksonville Through a Painter's Eyes*, and *New Orleans Impressionist Cityscapes*.

You don't want to miss this demo! Mark your calendar.



There will be a Board of Directors' meeting before this Thursday's meeting: 9:30 a.m. in the Library at the Church.

SECOND PLACE: ARTIST OF THE MONTH FOR NOVEMBER: Donna Richard for "Roses, Lemons, and Limes" and Ria Russo for Brown Heron, Congratulations, Donna and Ria!



Leib, Gloria Willis, and Donna Richard. Gloria is organizing these "Painting Excursions"—watch for e-mails notifying you of the next!

Thanks you, Gloria!

PALMER PARK for December 15 and 16th is currently filled with artists. Best Wishes to those participants, and we all hope you sell!, sell!, sell!

Palmer Park is a great opportunity to show your work and develop collectors.



THIRD PLACE: Geogie Dussouy for "Hawkeye"

Below: Painting day at the home of Toni Wendel: Pictured are: Ilone (Toni) Wendel, Johanna



MONTHLY NEWSLETTER

MEETING: THURS: 12/13/18

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