

NEWS



www.jamesriverartleague.org

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THE LEAGUE BEGINS A NEW SEASON



Artists on Art Carol Mullen	4
Memories of Summer	6
The Book Club Anne Twisdale	8
News and Notes About JRAL Artists	3
Program Schedule	2
Exhibit Schedule	7

CHRISTOPHER WYNN OPENS SPEAKER SERIES

Christopher Wynn, who shared his opinions with us as the juror of the James River Art League annual show in June, will share his techniques when he opens the new speaker series at the Sept. 16 meeting.



Wynn

The meeting begins at 11:30 a.m., at St. Matthews Episcopal Church, Patterson and Forest avenues.

Wynn, a popular artist and teacher in Richmond, will demonstrate advanced watercolor techniques that

JRAL artists can apply to their own work.

Wynn majored in fine art at the University of Washington, Seattle, and the University of California, Berkeley.



Tangerines
Watercolor by Christopher Wynn

(Continued on page 2)

FROM THE PRESIDENT



Lois Shipley

Since the annual juried show in June, summer events included the Pine Camp awards and the "Flora and Fauna" show.

Kate Towler selected two middle school Pine Camp students in the annual National Arts Program at the Science Museum, where Kate and I presented monetary awards on June 26.

In July, many JRAL artists participated in our first themed exhibition, "Flora and Fauna," at The Montpelier Center for Arts & Education. Thank you to everyone who brought all the delicious food to the reception on July 10, and thanks to our new hospitality team, Lisa Nye and Pam Roach for an outstanding debut.

My email inbox has been abuzz with all kinds of wonderful ideas by new board members for the upcoming year. Mike Steele has great plans for the newsletter; as do Mary Kent with programs; Gigi Vranian, the exhibition schedule; Elizabeth Hood, membership. Kate Towler and Diana Robinson are hanging the shows. Suzanne Spooner-Munch is handling publicity, Anne Twisdale is documenting our history, and Sandy Bruton is organizing the phone committee.

We are looking forward to continuing to learn, create and spend time with our JRAL friends.

And look for an announcement at the September meeting for a new JRAL Member Challenge.

CHRISTOPHER WYNN OPENS SPEAKER SERIES

(Continued from page 1)

After graduating, he worked as an art director and creative director for numerous corporations and advertising agencies on the West Coast. In 1992 he began wynncreative.com and produced

artwork and campaigns for many of Silicon Valley's largest and most successful companies.

In 2005 and 2006, Wynn traveled solo around the world for seven months to paint watercolors plein air in more than 24

countries. His travels and his work are featured in the October issue of the magazine "Watercolor Artist."

His watercolors are represented in a number of galleries and art venues on the East and West coasts and around Richmond.

Wynn has won more than 60 national and international awards for both his design and fine art. He is a member of numerous professional organizations, including: A Signature member of the Baltimore Watercolor Society, the Virginia Watercolor Society, the Philadelphia Watercolor Society, the Alabama Watercolor Society, and recently, the Missouri Watercolor Society.



Three by Chris Wynn:
In the Italian Gardens
(above); Maymont 2011
(right); Pike Street (far
right)



PROGRAM SCHEDULE



Date	Type	Details
Fall-Winter 2011		
<u>September 16</u>	Meeting Program	Local artist Christopher Wynn discusses his approach to watercolor painting and will demonstrate some of his techniques.
<u>October 28</u> NOTE DATE CHANGE	House Tour	Jay Barrows leads a tour of the Sydney and Frances Lewis House, showcasing their art collection. Lunch to follow at Baker's Crust in Carytown.
<u>November 18</u>	Meeting program	Lorraine Brevig of Richmond Conservation Studio explains the process of conservation and renovation of paintings.
<u>December 16</u>	Holiday luncheon	Join us for lunch at the John Marshall Hotel, with food by Homemades by Suzanne.
Winter-Spring 2012		
<u>January 20</u>	Meeting program	Debbie Bowie of Rock Scissors Paper Institute speaks on "Organize to Increase Creativity."
<u>February 17</u>	Museum tour	"The Orient Expressed" — Arlene DeConti takes us on a private docent tour of the Virginia Museum of Fine Art and describes the influence of Japanese art on modern art. Lunch to follow at Amuse or at Best Café.
<u>March 16</u>	Meeting program	TBA
<u>April 20</u>	Outing	A day of painting at Lewis Ginter Botanical Gardens.
<u>May 18</u>	Annual meeting	Share results of your work from the JRAL Member Challenge.

NEWS, NOTES FOR AND ABOUT JRAL ARTISTS

Works in pastels, color pencils and watercolors by **Rosemary McKnight** and **Elizabeth Hood** (at right) are currently featured in an exhibit at For Arts Sake Gallery. The show runs through Oct. 3.

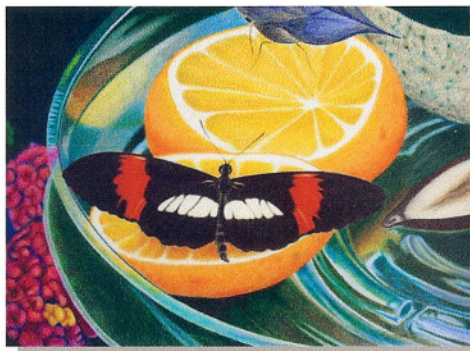
It's been a good summer for **Betty Ed-dowes** who had a one-woman show at Westminster-Canterbury in Irvington, was accepted into the Central Virginia Watercolor Show in Charlottesville, and was in the members show over Labor Day at the Rappahannock Art League, where she has sold three paintings during the summer.

Betty, Lori Wilson and **Lois Shipley** were accepted into Crossroads Art Center's juried All Media Show in July and August. The juror was Christopher Wynn.

Helen Sanders and her husband Earl did a show in August at the Bon Air Library featuring her paintings and his photographs from their 2009 trip to the Greek island of Kalymnos.

Beth Bradford will have a solo show, "Image and Imagination," at Art Works, opening Oct. 28 with a reception from 7 p.m. to 10 p.m., and closing Nov. 20.

Sandy Bruton thanks all the JRAL members who attended her show at the Crossroads Art Center in June. She sold a painting and several prints during the show.



"Butterfly Banquet"
Color pencils by **Elizabeth Hood**

Nancy Foley opens at the Urbanna Harbor Gallery in Urbanna on Sept. 16. The opening reception is from 5 - 8 p.m.. Also opening at the Gallery will be Sally DeNiord, mask-maker, and Neil Durman, glass sculptor. The show will be up through the Oyster Festival which is the first weekend in November.

Stella Jones sold one of her paintings this summer via her Web site. The buyer had picked up Stella's business card at Tuckahoe Plantation, visited the site and found a park scene that was perfect for her redecorated dining room. She told Stella that it was the first original work of art she had ever purchased.

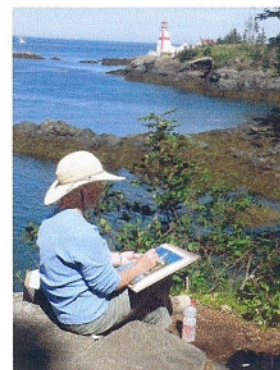
For Art's Sake Gallery and Studio is offering Encaustic Art Classes by Diane Mugford. The Beginner Class will be from 10 a.m. to 4 p.m. Friday, Oct. 14, and the

Intermediate Class will be from 10 a.m. to 4 p.m. Saturday, Oct. 15. Contact the gallery for details.

From Virginia Plein Air Painters:

The Virginia Plein Air Painters will present a collection of 2011 works by more than 20 VPAP members at For Art's Sake Gallery. The opening reception is Friday, Oct. 7, 5 - 8 p.m.

In early August, Bev Bley, Fredericksburg artist hosted VPAP members and their guests for a weeklong paint out in and around her home in Eastport, ME. The trip included numerous picturesque sites as well as a paint out on Deer Island in Canada at Beth Bradford's home. Participating were Bev, Beth, Dot Bourdon, Arlene DeConti and her sister Kaarin Driggers from California, Joyce Satterwhite, and Helen Sanders and Stella Lilley, her niece.



Helen Sanders paints Quaddy Lighthouse in New Brunswick, Canada



The Lewis House at 2601 Monument Ave.

INSIDE THE LEWIS HOUSE

Jay Barrows, a local art dealer noted for his work with Sydney and Frances Lewis, will lead a tour of the Lewis House on Oct. 28, showcasing some of their private art collection.

The group will assemble in front of the house at 2601 Monument Ave. at 10:15 a.m. for the tour beginning at 10:30 a.m. On-street parking is available and there is additional space at Branch House across Robinson Street.

The tour is limited to 30 members who must register with Mary Kent, program manager. Please do not sign up any guests until we know if there is space available.

Following the tour, members may gather at noon for lunch at Baker's Crust in Carytown. Cost of the lunch is \$24.

Please note that this JRAL event is on the fourth Friday of the month, not the third Friday, which is our traditional meeting day.

REFLECTION

Editor's Note: With this issue, we begin a feature called "Artists on Art." From time to time, we will ask JRAL members who have distinguished themselves through their art to explain how they did it, give us their thoughts behind their pursuit of art and, in the process, tell us a little about themselves. Carol Mullen, whose drawing, "Reflection," won first place in the Other Media category of the JRAL Annual Juried Show in June, graciously agreed to lead off.

Carol Mullen:

I learned the method for the drawing titled "Reflection" in a classical drawing class taught by Matthew Mancini (a traditional fine artist and instructor from Toronto). The drawing

was completed over a five-day period, using a live model whose attitude of serene contemplation inspired

the drawing's title. I took the class because I wanted to learn how to more effectively "turn the form" (making rounded areas look three-dimensional). What follows is my attempt to summarize the process I was taught by Matthew, and the credit is his for any useful information in it.

Materials: Strathmore 500 paper, graphite pencils (two each of soft, medium, and hard), Exacto knife, and kneadable eraser.

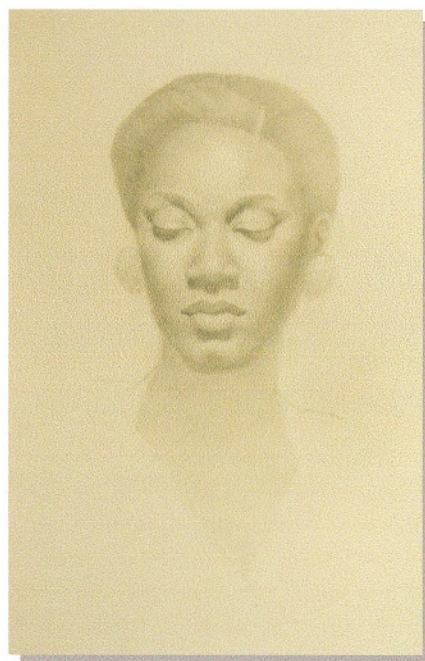


Whittle away 2"

Using the Exacto knife, carefully whittle away wood from the first two inches of each pencil, so you end up with two inches of exposed, sharpened lead.

This is a slow, methodical, layered approach in which one initially depicts shapes abstractly, without relevance to what they are (e.g., a nose). Then, value gradations (from light to dark) are added, transforming the shapes from flat to rounded. Small details are left to the very end.

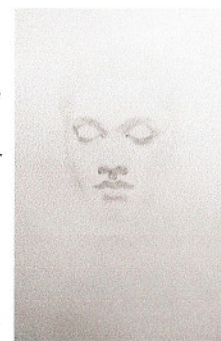
Begin with the block-in. Make a very faint, rough sketch of the outline of the head, attending to angles as you go, and using your hardest pencil. Note: Use very light pencil pressure throughout the drawing, or you will end up with broken pencils and gouges in the paper which interfere with attaining a smooth finish. Block in large shapes like the eye sockets, nose area, etc. Don't do this by drawing hard



outlines around a shape. Instead, loosely sketch in the shape and use an accumulation of soft, one-directional pencil strokes next to each other to gradually fill in the shape. Do the same for the shadow shapes. Use squinting to see shapes and shadow areas correctly.

Keep it very loose, general, and pale at this stage, don't worry about perfect shapes yet, and keep everything very light (almost a "whisper").

After placing the basic shapes, switch to a slightly softer (but still hard) pencil.



Block in shapes

Begin refining shapes, frequently comparing your drawing to the model. Carve out the correct shapes, using the pencils to add and the kneadable eraser (sparingly) to subtract. This stage is the foundation of the drawing:



Contrast drawing

keep working at refining shapes, angles, distances, and overall placement of the simplified features within the face until you are satisfied that all parts look the right shape and the right placement in relation to each other. As you refine, you can begin to go a bit darker, especially in shadow areas, but still keep the elements very simple and flat. At this point, you're aiming for something that is basically a "contrast drawing" (sort of like the old poster of Che

Guevara). The dark areas (shadows, eye sockets, dark areas of nose and mouth) are all one value, and everything else is one (lighter) value.

Next, begin to model form. Darken the darkest areas in the shadow areas. You can switch to a medium pencil at this point if you want – just don't go too dark too fast. Darken by using light one-directional strokes over top of previous strokes. Three-dimensional form emerges when you use value gradations to show how light

(Continued on page 5)

CAROL MULLEN

(Continued from page 4)

passes over the form (such as the gradual darkening which occurs as you move from the cheekbone into the shadow area below). When working near the edge of a dark area curving into a lighted area, the pencil stroke should begin in the dark area and end in the adjacent lighter area. Greatest pencil pressure occurs at the beginning of the stroke (while in the dark area) and gradually lessens as you move toward the lighter area, finally lifting off in the light area. Continue this process with all the large forms of the face. As you do this, the simple flat dark and light shapes



Modeling forms



Carol Mullen

As a child, I loved to draw, but abandoned art at adolescence and didn't pick it up again until I was about to turn 50.

Classes at the Virginia Museum Studio School were my starting point. Initially in charcoal and pastels for a couple of years, and then switching

to oils as my favorite medium. Although I stopped taking classes at the museum a couple of years ago, I usually go to two or three workshops a year, plus plein air outings.

Most of my art education has been in portrait and figure painting, but I also enjoy landscape and still life painting. For me, the high point in painting occurs if I succeed in creating a good likeness and also manage to give the person (or place or thing) in the painting a psychological "presence".

James River Art League has been a great resource for me. Membership has expanded my options for doing art activities with other people, given me the chance to exhibit as often as I want and added new friendships.

should begin to exhibit gradations in value, so that some areas recede, some come forward, and rounded shapes begin to look round. Use darker pencils as needed (I personally prefer using mostly hard pencils and maybe a medium, avoiding the soft ones altogether. It takes longer to get darks that way, but is less messy and I kind of like the silvery effect).

Begin to model medium-sized forms within the big forms. For example, instead of one generic nose area, begin to give distinct form to the bridge of the nose, the ball of the nose, the side "flaps" of the nose, etc., by using that same process of working between dark and light.

Continue to stay away from small details. Keep going over the various areas of the face (paying attention to how the various areas relate to each other in terms of placement and value) until you feel your medium forms are looking right. If anything looks weird and you can't quite figure it out, you can backtrack to the larger form for that area and redo the medium form, then proceed.

Begin to refine small forms. For example, when doing an upper eyelid in the previous (medium form) stage, you might darken the lid at each end and in an arc across the top to make it look as if it is covering a sphere. In the small form stage, you might put a small line of shadow along the lower edge of the upper eyelid, graded from darker (nearest the eyelashes) to lighter. Or you might work on the fine gradations that would make the edge of the nostril turn as it moves from the top (lit) surface of the nostril and into the shadowed edge leading into the nostril. Look for any place there is a change of plane that can indicate a turn of form, and try to indicate it with your darks and lights and the gradations between. Continue to do this over the whole face, until you are satisfied with this stage, then move to the final stage.

In the last stage, work on small details—eyelashes, final tweaks on things like the line between the lips, etc. Too many sharp details may destroy the effect created thus far, so choose carefully. Downplay detail and contrast on areas like ears, neck and hair – you want these areas to recede and not attract the eye as much as the center of the face. Use the kneadable eraser, if you have to, to make a final highlight or two very clear. However, if you've built up your areas of light and dark (and the gradations between) carefully throughout this process, it may not be needed, as you may have already built up your darks around the highlight enough that no lightening is needed.



Refine small forms

Memories of Summer

The theme of the James River Art League wall exhibition (here being hung by Mary Kent and Helen Sanders) at the Crossroads Art Center seems also an appropriate title for this page of photos from JRAL events since we adjourned in June.



The Montpelier Center for Arts and Education was the venue for the league's July show, "Flora and Fauna," illustrated in the composition at upper right. Ann Twisdale was among those enjoying the artwork at the Artist Reception. Exemplifying the theme was Chip Lipscomb's oil "Roslyn in Autumn."



The James Center was again the showcase for the annual juried show in June.

EXHIBIT SCHEDULE



Location	About This Exhibit	Important Dates and Info
Fall-Winter 2011		
SunTrust Bank 919 E. Main St. Richmond, VA	Sept. 1— 30 No commission 30 artists, 1-2 painting each Note: No sale prices on tags	Drop off: 9:30-10 a.m., Sept 1 Pick up: 9:30-10 a.m., Sept. 30 Reception: None
Glenmore Yoga 10442 Ridgefield Pkwy. Henrico, VA	Oct. 3 — Nov. 30 30% commission 30 artists, 1-2 painting each Theme: Serenity Works	Drop off: 12:30-1 p.m., Oct. 1 Pick up: 1-2 p.m., Nov. 30 Reception: 1-4 p.m., Nov. 12 Meet the Artists 2:30-3:30 p.m. Note: Giclee bin OK at reception
Tuckahoe Library 1901 Starling Dr. Henrico, VA	Dec. 1— 29 No commission 30 artists, 2 paintings each	Drop off: 9:30-10 a.m., Dec. 1 Pick up: 9:30-10 a.m., Dec. 29 Reception: None
Winter-Spring 2012		
Crossroads Art Ctr Gallery 1 2016 Staples Mill Rd. Richmond, VA	Jan. 14 — March 7 40% commission 40 artists, 1 painting each JRAL card on back only, w/size	Drop off: 10-11 a.m., Jan. 14 Pick up: 10-11 a.m., March 7 Reception: 6-9 p.m., Jan. 20
For Art's Sake 8538 Patterson Ave. Henrico, VA	April 28 — June 1 30% commission 20 artists, 2 paintings each	Drop off: 9:30-10 a.m., April 28 Pick up: 9:30-10 a.m., June 1 Reception: 5-8 p.m., May 4
James Center 1051 E. Cary St. Richmond, VA Annual Judged Exhibit	June 2 — 23 No commission Max 70 paintings, 1 per artist Panel width 37"	Drop off: 9:30-10 a.m., June 2 Pick up: 9:30-10 a.m., June 23 Reception: 2-4 p.m., June 10

Diana Robinson, Gallery Co-Chair: 741-5550 (H), 512-9389 (C); dnr36@comcast.net
 Kate Towler, Gallery Co-Chair: 565-2606 (H), 432-4188 (C); katetowler@verizon.net
 Gigi Vranian, Exhibit Chair: 784-8087 (H), 337-3720 (C); vraniangigi@comcast.net
 NOTE: Sign up is a must for all exhibits. Please call Gigi if you sign up but can't make it.

JRAL'S NEWEST MEMBERS

Leslie Corbitt and Patty Mochary have joined the James River Art League.

Leslie works in acrylic and also does cement sculpture. She is a member of Artworks Studios and Gallery where she has a solo show this month.



Leslie Corbitt

She did a cover piece for River-view Magazine

last year. She studies art at John Tyler Community College.

Patty works in oil and watercolor.

She is studying with Anne Chad-dock at For Art's Sake Studio and exhibited in the gallery in August. She has also taken workshops in Sonoma, CA and Santa Fe, NM.



Patty Mochary

Small gems at regional museums

Virginia Museum

Jewels of Jean Schlumberger

As a designer for Tiffany & Co for more than 30 years, Jean Schlumberger produced some of the firm's most sought-after jewelry. The Virginia Museum of Fine Arts' exhibition features lavish examples of jewelry and decorative objects that were inspired by natural forms and the designer's own surrealist vision. Through Nov. 18.



Chrysler Museum

*Portraits of a City*

In 1950, the forerunner of the Chrysler Museum of Art commissioned a series of views of Norfolk, which was about to begin a massive renewal effort. These watercolors documented what was soon to be lost to history.

Through Feb. 1, 2012

September / October, 2011



James River Art League

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Our Mission:
To encourage the creation and
appreciation of good art.

"SERENITY" SHOW AT GLENMORE

The Glenmore Yoga and Well-ness Center will host the next JRAL exhibition, Oct. 3- Nov. 29.

The theme is "Serenity — Meditative Works" and is planned for 30 artists, with 1-2 works each.

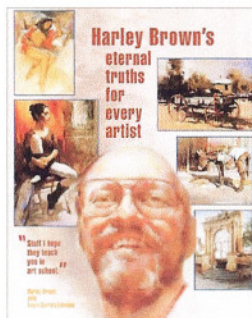
The center will sponsor a reception from 1 to 4 p.m., Saturday, Nov. 12, with "meet the artists" from 2:30 to 3:30 p.m.

Artists can also offer giclees, cards, etc. for sale on the day of the reception.

Drop-off is Oct. 1, pick-up Nov. 30. The center is at 10442 Ridgefield Pkwy, Henrico.

DUES ARE DUE

Annual dues of \$30 are now due. Make checks payable to JRAL and send or give them to Maryanne Evans, treasurer, at the September meeting.



ETERNAL TRUTHS FOR EVERY ARTIST

Harley Brown is primarily a pastel artist and his subject matter is usually portraits, although he does work sometimes in oils. But his book offers much valuable information for artists of any medium.

Brown has a unique and witty way of writing. As he puts it, this is an art instruction book that he hopes will end up dog-eared and paint stained rather than sitting neatly in someone's bookcase.

Each of the 12 chapters is filled with practical advice as well as with his beautiful art work. The book covers such topics as color, how to breathe life and excitement into your painting and knowing when your painting is finished. He also covers solutions to common problems, things to leave out of your paintings and studio ideas that will make life easier for any artist.

Even though my copy of this book is not dog-eared or paint stained, I have found it to be helpful and inspirational in many ways and certainly fun to read.

— Anne Twisdale

The Book Club



Visit the JRAL
Exhibition at
SunTrust Bank,
919 E. Main St.,
through Sept. 29

"Have a Seat" by
Lori Wilson



40 works
by
20 artists

"Peonies and
Tulips" by
Rosemary
McKnight



"Eat More Soy" by Theresa Shepherd