

# PERSPECTIVE

BAY AREA ARTISTS' ASSOCIATION - OCTOBER, 2020 VOLUME 30 ISSUE 10  
COVID – NOSTALGIA CHEER EDITION #6



Bay Area Artists' Association has been serving the Oregon Coast Bay Area Fine Arts Community since 1991.

Meetings are held the 3rd Thursday of the month, at the Coos Art Museum. Meetings start at 6 p.m. Artists and arts patrons are welcome to join BAAA. "Perspective" is published monthly. The newsletter, monthly educational programs featuring artists and topics of interest to artists, and networking opportunities with other artists are benefits of BAAA membership. Annual membership is \$30 individual and \$40 family. For membership application, please contact: Wendy Burger 415-272-1894

(Another TIMELY letter from July 2018 by past president **President's Letter**

BY Sharon Leahy

## OUT THERE

With the plein air painters so active now, I've been thinking about landscapes ... about the great early outdoors painters on this continent, traveling by canoe, horse, wagon, hauling their equipment up cliffs and down valleys.

*As difficult as it is painting outdoors ... all the answers stand right before you.*

*A bit like taking an open book test.*

William F. Reese

While hoping there will be a nearby bathroom, nice weather, and a comfortable seat somewhere along the trail, even my slow moving, comfort loving Taurus wanders the parks and shores, camera and sketch book in hand.

*My oils are finished alla prima in the field... decorated with suicidal bugs...*

Alan Craig

And sketching in our own yards is lovely summer fun. Less distance to haul your gear, and you can set up near the barbecue. Those lovely flowers, those curly-cues on the pea vines, that amazing bamboo ... all fodder for your sketchbook. Each

pencil line, each swash of color makes us a better artist – it's all practice!

*Anything more than 500 yards from the car just isn't photogenic.*

Edward

Weston,  
photographer

My daisy beds are blooming, white stars waving over dark blue green shadows with feathery ferns and orange-toed ochre newts hiding in the shady places. Scarlet flowered crocosmia on tall thin stalks stand stately over their long, green sword-like leaves, and periwinkle blue hydrangeas wink and flash in the sun, luring yellow striped bees and flickering winged butterflies. And once you're drawing, you'll be enchanted with the complexities and delights of foliage and flowers, fence posts and fenders, hubcaps and hostas.

*I can't work completely out of my imagination. I must put my foot in a bit of truth; and then I can fly free.*

Andrew Wyeth

Smiles to you! Grab a cold one and go sketch in the garden.

*If you're always trying to be normal, you'll never know how amazing you can be.*

Maya Angelou

**BETTY BANGS – FOR THOSE OF YOU WHO DON'T KNOW HER AND THOSE WHO DO**

*(One of the most active members of BAAA is Betty Bangs. This article about and by her came out in our newsletter in February 2015.)*



It was more than 10 years ago my husband Bob and I retired from our jobs here and moved to the Medford/Ashland area. Before that I had been the manager of the Rental/Sales Gallery at Coos Art Museum

and Bob had hung up his real estate license. When we moved here in 1999 it was evident there were many fine artists who were capturing the beauty of this paradisaical landscape. And, recently, I had returned to working in acrylics.

Before my retirement while here in Coos Bay; I was active in BAAA serving as Program and Publicity Chairperson, I started up the Gallery By The Bay in North Bend, with the help of many, participated in the weekly Art Walk, and am still a life-time member of the Watercolor Society of Oregon (and hope to be for some time!). You can view some of my pieces, which are in the Rental/Sales Gallery at CAM, by going online at [www.coosart.org](http://www.coosart.org). I have enjoyed being a selling artist for many years and have received numerous awards for exhibition in shows in my travels throughout the Northwest from Alaska to Arizona and Hawaii. While living in Medford I was a member of the Art du Jour Gallery and exhibited, taught classes there and participated in the monthly Art Walk.

When my husband made his transition last year I returned to Coos Bay to “sort of” pick up where I had left off, but at a much slower pace, you understand. I am now volunteering at the Coos Art Museum, my favorite place in the world, with all the beautiful paintings from the gifted artists surrounding us. I believe in the fine work the Bay Area Artist Association is doing to encourage and educate young aspiring artists, and giving a place to all artists to meet, discuss, exchange ideas, and opportunities to exhibit their work in the community. I am proud to be associated with the Coos Art Museum, which holds a high standard for our state, along with the Portland

Museum of Art, carrying on the inspiration of, and opportunities for, all artists through their educational program, and the outstanding and varied exhibits presented throughout the year.

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**Art connection**

**HELP TO BUILD YOUR OWN WEBSITE**

In our last issue, our president Phil encouraged members to get a book he mentioned, and also to



**DAN the MAN at FOLIOTWIST**

start your **own personal art website**. Many artists throughout the world are doing just that. Covid has certainly pushed this along. But is it really doable for you? **Yes it is.**

Over the years your editor has built websites for his business needs but learned that ALL websites are **hard to build**, even if you have used other sites.

**Here are Four Reasons WHY ...**

1 – The WWW (worldwide web,) by its own design, has a variety of **rules and styles** that must be adhered to. Just getting your “**web domain**,” (see ! it's a different language) which is your official business or personal site name, has its complications. And **GOOGLE** (where all the websites on the planet get ranked) adds another layer of complications to this web stew. If you don't get ranked no one can find you in a web search.

2 – There is also a **variety of parts and pieces** to a website - your HOME page, your BIO page, your

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personal GALLERY, a BLOG (if you want one) and your selling platform, should you want to sell your artwork...and who doesn't?

**3** – To complicate things even more, every company that “HOSTS” websites (that's more web lingo) has its own **WEB BUILDER**. That's their own mechanism to help you put all those parts and pieces together to make a full website. And it ain't done by magic, but hard work.

**4** - Each company's web builder is put together by **WEB ENGINEERS** and, being an insular breed, engineers seem to like to see how cool and complicated they can make things. Often, to the distress of the poor guy or gal, using the web builder can be an annoyingly difficult and discouraging experience.

In addition, time has its effect. I used GoDaddy in the past and I must say, it wasn't too hard designing my website. But that was years ago and in the meantime they've redesigned their web builder and it isn't so easy anymore. Not by a long shot.

Remember...

**“As the Web and technology changeth, and the engineers get younger, so changeth the web builders”**

One web builder, **WIX**, was mentioned by our president. Perhaps for Phil, WIX may be easy. I currently have a free website sitting idle with WIX. I like it so far, and it's cool. But, there are many WIX users (like me) that find that the building part can get very, unrelievedly, **complicated**. Result? They, like me, try and try again, and then just give up. And their website sits idle – just kind of aging, and moldering.

Last year I surveyed art website builders that **claimed to be relatively easy and useful for the layperson**. Among the many I found **FOLIOTWIST**. (A strange name – but so are WIX, Weebly, and GoDaddy.) **FOLIOTWIST** is the brain-child of artist Dan Duhrkoop (see photo at beginning of this article) who currently lives in Idaho (right next to us Oregonians.) Dan is a fine-artist and has been a commercial artist. His web builder is based on the very popular WordPress web builder (which our

own Charles Edmunds used in building the BAAA website.)

**Hang on**, something is very different at **FOLIOTWIST**, because the thing with Dan's outfit is that **with your input he builds your initial site for you** (one time \$59 fee.) On top of that **he personally works with you** as you add to your site. He does this by personal email, and even by phone to answer questions and give you the help you need. **No one else does that**. With the other the web builders out there in cyberspace, it can be **very hard to get online help. Not so with Dan**.

After the setup of your site, Dan's monthly fee, (which includes your own selling platform through Paypal) is \$19 per month. That's very reasonable for a monthly website fee. He also hosts your own domain in the bargain without extra charge. He's a nice guy, very accessible. Right now, his business is growing fast so you might want to jump on board soon. **Here are some foliotwist artsites for you to check out**

<https://rsmithfinearts.com/>

<https://www.athenamantle.com/>

<https://www.siobhansdigitalcreations.com/>

Does it sound like I'm a paid ad for him, or worse, a shill? I'm not. But I've worked with him and it's been a very good experience, so unlike any other web builder outfit I've ever dealt with. (Believe me, I've paid my dues in that department.)

So, I want to pass this experience on to BAAA members who might want to venture into having their own website. To find him just go to **foliotwist.com**. Tell him Graham sent you. No kickbacks, etc. for me. I just believe in what he's doing, and what BAAA is doing.

**(NEXT MONTH I WILL OFFER IDEAS ON MAKING WEB-READY IMAGES OF YOUR ARTWORK. THAT'S A MUST FOR A WEBSITE. STAY TUNED)**

**ART IN THE PARK –  
A REAL SUCCESS STORY FOR  
EVERYONE !!**

*(by Sam Greer)*

*This article is from a 2016 Perspective. Stephanie Krug of the Oregon Park system spoke at an earlier general meeting inviting BAAA to help out in the scheduled*

*“Art in The Park” with hopes for a plein-air program to which the public could learn from artists on June 4 at Sunset Bay. Many members were interested in helping out, and Wendy Burger offered to head up the volunteers. The results were wonderful.*

On Saturday, June 4th, members of the Bay Area Artists Association joined many local residents and park visitors at Sunset Bay State Park to celebrate State Parks Day with a day of “Art in the Park.” This free community event was sponsored by a grant from Oregon State Parks, and supported by the Coos Art Museum, and BAAA.

At the morning instructional session, Beth Wegner and I presented a “how-to” class on watercolor basics. Two dozen beginners spent the first hour producing a color wheel as well as panels demonstrating graded washes, complementary mixes, and wet-on-dry and wet-in-wet techniques. During the second hour the students worked on shapes, and shading with a set-up of boxes, baskets, and balls as inspiration. Besides the local painters, visiting campers, and even the Camp Host joined us at the Sunset Bay Gazebo.

During the afternoon Paint-Out Session, Sam and Beth were joined by BAAA members Joanie, Rod Wendy, and Charles at paint stations set up in the park. Besides sharing their various approaches to plein-air painting, our fellow artists were able to offer tips, and feedback to dozens of individuals and we were even joined by a Colorado camper who did a couple of small oil studies of the Bay, and who hopes to hook up with other plein-airers as she and her husband, continue their travels throughout the West.

Our thanks to: the Coos Art Museum Art Education department (Josie and Liv,) and Oregon State Parks for providing all materials for this activity; to BAAA members for their active support; and the Sunset Bay State Park staff for helping make this such a successful and rewarding day. We especially thank Ranger Kristin Hovenkotter-Greco for not just including us in Art in the Park, but for making us feel very welcome, and insuring that the needs of all participants were met. And we certainly hope that the success of this program is the start of an ongoing partnership of creative involvement in the Bay Area.

**(Sunset Park visitors join in the plein-air paintout.)**



**(Sitting in the sand works for dedicated plein-air students)**  
*(photos by Charles Edmunds)*

## **PRESIDENT’S CHALLENGE: MAKE A MONOTYPE**

*(By Phil Noguere)*

The more I know about Edgar Degas, the more I admire him--and not just as a painter. When he died in September 1917 at the age of 83, his studio revealed that he had been sculpting precious little ballerinas, and horses out of wax for over twenty years. It was only posthumously that several were finally cast in bronze and their full beauty revealed!

Undoubtedly, Degas used some of his ballerina moquettes as stand-ins for live models, of which he had many. He worked out the wax ballerina’s pose for a certain painting in the round, going so far as to sew miniature tutus and tie them on. But the horses were different--more of an obsession. He could not keep his hands still.

His great secret is that Degas owned a printing press! The exhibition “Degas: A Strange New Beauty” at The Museum of Modern Art in New York from March 26 to July 12, 2016 set Degas as an experimenter of the first order in printmaking technique. The opulent pastels of ballerinas, for which he is so renowned, he made by rubbing the stick of pastel on top of prints pulled from his press. The “tacky” printing ink became a perfect substrate for pastel particles!



In some of Degas’ pastels, color was rubbed over black ink only in limited areas of the print as an accent. In others, the entire work is

hand-colored with a range of jewel-like colors. (The image on the left.) To make Degas’ method your own, you start by applying printing ink—or regular

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oil paint from the tube--to a **matrix** (your choice of clear acrylic sheet purchased at a hardware store, smooth wood panel, oil painting board, glass sheet, or copper plate). Create your image with brush or rags, keeping in mind your image will be reversed when you print it and texture will show! Then you place a sheet of good quality water-color paper like Arches (which has been soaked for an hour in water to remove the starch, and then blotted between lint-free towels using a rolling pin.) Now carefully place the damp but not wet paper over your matrix—holding it by opposite corners—and rub everywhere with the back of a wooden spoon. You don't have to own a printing press to make a print! As you go, you can pull up one corner of the print to inspect how the transfer is progressing. The result will be an original print: a monotype.


Some of Degas's most avant-garde monotypes were painted directly on copper plates with regular oil colors, and then printed in reverse on wet paper using his printing press. The indispensable guidebook *Monotype: Mediums and Methods for Painterly Printmaking* by Julia Ayres (Watson-Guptill: New York, 1991) is chock-full of further monotype inspiration. My favorite method should interest all of you acrylic and watercolor painters: first, you wipe an acrylic sheet with a dab of Dove Dishwashing Soap and let it dry; second, you paint the watercolor on top of the dry soap and let it dry; third, you place your wet sheet of Arches or other watercolor paper on top and rub the back of the paper with the wooden spoon.

Degas was always trying to get the most out of every image he created, no matter what the medium. If he drew a charcoal sketch he would then counter-proof it on a second sheet of paper by running it through his press: with the charcoal drawing on top of the second blank sheet of paper. The resulting counter-

proof would be different from the original—first of all it would be a reverse image; and, second, it would be softer and smoother. Which is better? You decide!

**Happy printmaking!**

**GALLERY  
BY THE  
BAY**



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## CLASSES AND WORKSHOPS

### GALLERY BY THE BAY

**October 17 - 1-3pm.** For those who have always wanted to try their hand at mosaics, Rob Berry will be offering a demo/class in the Art Salon. The fee is \$25 and all supplies will be provided. Call 1-442-287-2839 to sign up. Social distancing and the wearing of masks required. The classroom is spacious and will accommodate the need to self-distance.

### ART BY THE SEA

**October 21 – Collage Group 1-3:00** (cash please) Bring your own project, materials and ideas to share. The Collage Group will meet at the Langlois Lions Club, located at 48135 Floras Lake Loop Road in Langlois. Each person will have a table of their own. Bring your mask. Wipes and hand sanitizer will be available and the doors will be left open for cross ventilation.

**October 22 – Autumn Still Life in Acrylic** with Jean Stephenson (11:30-3:00) will take place at the Langlois Lions Club, located at 48135 Floras Lake Loop Road in Langlois. Dress for mess and bring a snack for the break time. All materials are provided. \$35

## ADVENTURE IN PAINTING BOTANICALS *by Shinan Barclay*

At the beginning of the pandemic, the University of Washington's Arboretum offered an online class. Drawing and Painting Botanicals, using watercolor, pen, and ink, was just what I wanted.

Then, "Why do I need a class?," I asked myself while cleaning up other projects littering my painting space. "I'll practice on familiar flowers." I've mostly been a landscape painter, so I began with easy, one-brushstroke petals like asters, black-eyed Susans, and, when I needed instruction on a correct leaf shape or delicate poppies, I turned to tutorials on YouTube. What fun! Later, I posted my amateur results on Facebook. People commented, "Beautiful," and "How much?" So, I began a give-away. I cut the watercolor paper into greeting card lengths, painting flowers on the front, and inside, added a positive note. "I love your card!," responses returned. My pandemic practice pieces expanded into delightful gifts for friends and family.



**BETTY BANGS SHARES  
LATEST WORK  
BY MEMBER  
KIM KIMERLING-**

Here is one of the many paintings Kim has been working on during our "shut-in situation." This is another one inspired by his time teaching art at the University of Nigeria. I asked him why he always painted his subjects with very large feet, and always barefoot. He told me that is exactly the way they look - everyone there goes barefoot, and their feet are unusually large. I love the brilliant colors, the reds, oranges and lavenders all together and.... of course, barefoot.



**TUESDAY PLEIN AIR PAINTERS**

*(by Joan Goodman-Fox)*

As the birds arrive back at the feeders so the painters begin to show up at their old haunts around June here in Coos County. We dig out our chairs, pack up our paints, and seek the beautiful openness of our area.

The group ebbs and ages, an old one is gone, new ones show up, and it's all good. We share our aches and pains and family news and we connect with one another for another summer. We have joined the Bandon group and they have come up our way and beautiful works are made, or not. Again, it's all good.

Our list of members was advised that, in view of the Covid19 mess, we must be aware of our personal exposures, wear masks, and distance from each other. We make every effort to take care of each other. Being a fluid group, any and all are encouraged to ask to be added to the weekly notice of where we paint on any given Tuesday at 10:00 a.m.

If you want to join the group, so I have an idea who is planning to come, please check with me about when and where the next paint out will be. Thanks. You can reach me at 541-217-8242 or [fossilpaintstudio@gmail.com](mailto:fossilpaintstudio@gmail.com)



**JOAN AT HER BUS WITH A FINISHED WORK**



**CHARLES REELS IN ANOTHER FINISHED PAINTING**



**WENDY IN FRONT OF THE VIEW SHE SAW**



**BETH AND CHARLES DISTANCING**



**EVEN THE CARS ARE DISTANCING**



**BETH AT WORK**



**BETH AND  
HER ARRAY  
OF PASTELS**

**BAY AREA ARTISTS  
ASSOCIATION**

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philnoguere@gmail.com,

**VICE PRESIDENT**

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**TREASURER**

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Jean Boynton  
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**HISTORIAN**

Deloris Beneke  
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Thelma Fairchild

**MEMBERSHIP**

Wendy Burger  
415-272-1894

**NEWSLETTER**

Graham Wickham  
grwick@gmail

**NEWSLETTER DEADLINE IS THE  
20TH OF EACH MONTH**

**PROGRAMS**

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rbangs@charter.net

**PUBLICITY**

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**SUNSHINE COMMITTEE**

Liz Youngker  
Myskydance@frontier.com

**WEBSITE**

Charles Edmunds  
541-297-8099

**SHOW CHAIRS**

**Eden Hall Show,**  
**(Sept-Oct)**

Wendy Burger – Chair  
415-272-1894

**Evergreen Court Show,**  
**(March, April 2020)**

Liz Spona - Chair  
Jean Boynton - Co-Chair

**2020 BMG Show (Nov-Dec)**  
?? - Chair

**BAAA**

**P.O. Box 907**

**Coos Bay, OR 97420**  
**www.BayAreaArtists**  
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**BAY AREA ARTISTS ASSOCIATION**

**PO BOX 907**

**COOS BAY, OR 97420**

**www.bayareaartistsassociation.org/member**

**NEXT**

**MEETING**

**???????????**