**MAY 21, 2022**

**SWS GENERAL MEETING MINUTES**

The meeting was called to order by President Gail Johannes and recorded by Margot Sety.

 Oral Carper reported three new members. We now have 73 members with 13 being new this year. We now have 28 signature members, about 1/3 of our membership.

National Show Recap:

Oral reported we upped the amount of awards this year with sponsorships from major companies. The MAC donates the venue, Blick and Art Salvage donated coupons, and Daniel Smith and M. Graham donated paints. There was more than $1800 in total prizes. Income was $5 short o $3,000, expenses were $2,664 with a net gain of $331. 27 members entered the show, 16 were juried in. 33 non members entered and 9 were juried in. This was an increase of about 30% from last year. 4 of the cash awards and 4 of the merchandise awards went to SWS members. Oral received many positive comments about the show.

Plein Air Event:

Carrie Dugovic stressed following the map on the website to get to her home for the May 28th, 10:00 event. Also look on the website for relevant info for the Sat., June 4th Manito Park event meeting at the picnic shelter. The link on the website offers helpful information from Kathi Eckerich.

Juried Member Show:

Kelly Knouff-Burk reported dates are Sept. 2nd-30th at Spokane Art School. Call for entry is May 8-June 19. Liana Bennett is the juror. All information and prospectus are available on the website. There will be an increased number of awards this year and increased value. There will 8 total awards totaling $1,100. This is a good learning opportunity for people who have not participated in a show before. Under “resources” on the website is a prospectus tutorial walkthrough to assist first timers.

Fall Workshop:

Carrie reported he Liana Bennett acrylics workshop will be in person Fri., Sept. 23rd and Sat., Sept. 24th from 10-5 in the Spokane Art Supply classroom. There is a limit of 20 people. Participants should bring a lunch. Early bird registration for members is $225 until Aug. 16th, then $250 for everyone. Most materials will be supplied. Remaining supplies are very minimal. All information is on the website.

June Meeting:

Sat., June 18th will be the last general meeting until fall. Guest artist Shelley Prior will demonstrate painting a white feathered waterfowl using watercolors. She does work with a great deal of realism. Vicki West will be the presenter for the “Working Artist” series’, sharing her experience about being an illustrator.

Exhibits: Janie Edwards currently has paintings at both locations of Little Garden Café. She would be open to hosting a plein air event in her garden - July would be a good month. Gail will contact Kathi to pursue this. Contact Kathi Eckerich if you would like to propose a plein air event over the summer.

Challenge Painting:

Pam showed the entries for the reflections challenge. Members are always welcome to enter images of what they are currently working on. Judith won the drawing for a $15 gift certificate to Spokane Art Supply. Next month’s challenge is florals or garden scenes or what’s on your easel.

The meeting was adjourned at 10:25.

Teaching artist Scott Gellatly, gave a very informative presentation on the basics and application of Casein. His work is regularly shown in Portland. He talked about how we all have the challenge of determining how art making fits into our lives. We often need to find practical solutions. He has been a full time painter for about the last 2 years, following a career in the art materials industry. A goal oriented plein air painting in oils takes him about 2 ½ - 3 hrs to complete. His 5 ½ x 8 ½ Strathmore watercolor sketchbook is not goal oriented work destined for a show, but rather just for him. These sketches take 30-45 minutes. In his early works he used watercolor and gouache for his sketches to try and mimic the opacity and transparency he achieves in oils. His opaque gouache colors are cadmium orange, cadmium yellow, and titanium white. His transparent watercolors are quinacridone red, ultramarine blue and thalo green. He follows a “1 backpack, 10 minute” rule for plein air outings. This means 1 backpack and within 10 minutes of his home. In 2019 he began to experiment with casein as an under painting for works in oil. It has since become his sketchbook medium. The difference between casein and watercolor is that casein sits on top of the substrate and watercolor soaks into the substrate. Casein is very permanent. Protein from milk is the binder. It is waterproof when dry. He paints on paper to frame under glass and does varnish finishes on panels to frame like oils. He does not sketch with a pencil but rather does an under painting to act as an “armature” and then builds up layers. Casein usually dries in about 10-15 minutes. Casein, which is similar to poster paint, was commonly used for fine art, illustrations, walls, theater sets, signs and more. It lost some of its former popularity with the rise of interest in acrylics. He likes working on smooth Strathmore Bristol board as it is less absorbent than watercolor paper.

Scott’s sketchbook becomes his reference library for his studio work. The studio works become larger, and more abstract with bolder colors. He may do several iterations of an image allowing changes to occur at each step before the final painting. Watercolor can be mixed with casein. Retaining pigments he preferred for his early sketches he has added transparent Indian yellow and opaque turquoise to his Casein palette. Casein paints are available from the Richeson Co. He is very interested in a lot of diversity of shape making and mark making techniques and stresses using a variety of ways to apply and manipulate paint, as well as variety in shapes and textures.

He uses washes, dry brush techniques, a variety of watercolor and stiffer brushes, a palette knife and a squeegee tool from Princeton Brush Co. He always places his pigments in the same location on his palette leaving plenty of room for mixing. He mixes quantities of paint on his glass palette using a palette knife. He warned against using the same technique or tool too much. His demonstration started with a watercolor wash, some of which he tissued of where he wished to reserve whites. From there he used very dark pigments as part of creating his armature which he could later adjust with lighter Casein layers. He uses a spray bottle for misting of his palette on drier days. He recommends using a large brush in the beginning stages to avoid getting too detailed early on. He prefers a Princeton Aspen brush. He demonstrated painting on smooth Strathmore Bristol board, somewhat similar to 140# watercolor paper and on a panel which has the advantage of not buckling.

He thinks of himself as a landscape painter and considers his work what could be called “abstract impressionism”. He connects different areas of the painting, following a system of “like to like”. He focuses on shape, color and visual rhythm rather than descriptive elements in his paintings. He puts his signature and the painting title and date on the white edge of the painting or curves it into a quiet zone. Scott will send an image of his finished demonstration painting to Gail to post on the SWS website.

 SWS does allow Casein entries in our shows. Thank you to Scott for an instructive and engaging presentation which showed the breadth and depth of the Casein medium!

 Scott’s website is <https://www.scottgellatly.com/>.

Respectfully submitted by SWS Secretary Gloria Fox, May 28, 2022