

Northwest Collage Society

Affiliate of the National Collage Society

Established in 1984 to enhance the stature of collage as a major art medium

GENERAL MEETING

SHORELINE CENTER

Mt Rainier Room

Saturday, November 18, 2017

10:00 AM: Meet & Greet
10:30 AM: Meeting

COLLAGE DRAWING

November Donor:
Delorse Lovelady

REFRESHMENTS

Gail Larson
Susan Lindsay
Kathryn Kim
Nancy Meldahl, Coffee

VISIT OUR
WEBSITE:



President's Message

At our September meeting Colleen Monette honored our group with an inspirational and descriptive presentation in which she outlined her personal journey as a creative person in a number of fields including collage. I was particularly moved by her realization that the elements in one of her current art works were almost identically present in a childhood drawing that she had recently discovered.

My similar surprising moment of clarity happened when a visitor to my home studio stated "You must have really loved paper dolls!" Almost immediately images from my childhood filled my mind. I did love paper dolls, but what I loved even better was the felt board at my Sunday School. I can still remember the delight I felt in placing all the biblical characters and props on the board to tell a story. I loved the ability to move and combine all the disparate elements to create a new and different scenario.

Throughout my life I was always attracted by collage and mixed media art that contained some human elements or had a narrative. When I finally began to seriously create collage work in 2012 (thanks in great part to NWCS) I came to realize that I had the same mindset as the child at the felt board. I work with images that I have pre-cut and can move, add to, or subtract from until the narrative in my mind has been realized.

In our multitalented organization I know that everyone has their own story of how and when their path to creativity began. I personally find these stories compelling, emotional, mysterious, and sometimes even mind blowing. Unfortunately our meetings due to brevity of time cannot really allow us to share these experiences with others.

I want to encourage everyone to consider signing up for the annual retreat at Warm Beach in Stanwood, on February 23-25. It is the perfect time to interact and learn from fellow artists, as we create in a beautiful setting with great facilities. I look forward to a weekend of fun, inspiration, learning, bonding and renewal. All of the details to join in are provided on our website.

Last but not least, I'm happy to announce **Leslee Currie** as our new Membership Chair. Please welcome her at the membership desk at the November meeting!

-Anne

MEMBERS' CHOICE CHALLENGE

November: **GRATITUDE**

Parameters: 4" x 6" collage
Mounted on 8"x10" white 4-ply mat board,
unsigned on front, signed on back of mat board.

Attention should be given to:
overall good design, cohesiveness, imagery
correlation of lights and darks, focus.

Challenge yourself to create a small artwork!
Saturday, Nov 18th, General Meeting
\$25 cash award to the winner!

November 2017 Program – Robert Hardgrave

Originally from California, Robert Hardgrave has made a significant contribution to visual arts in the Pacific Northwest. He has been nominated for many awards, including the Cornish College of the Arts' Neddy Award and Portland Art Museum's Contemporary Northwest Arts Awards. Hardgrave has exhibited in numerous solo and group shows in Seattle, Los Angeles, San Francisco, Denver, Chicago, New York, and Madrid, Spain. Robert is a member of the Duwamish River Residency, and his work is part of the permanent collections of Microsoft, Starbucks, King County, and the Achenbach Foundation for Graphic Arts. See more at www.roberthardgrave.com



Images © Robert Hardgrave

I am constantly in search of those ideas that can be pushed in multiple directions and still push back. I want to be challenged in such a way where the evolution of ideas flow, keeping me excited to stay in the studio day after day. I change media regularly and process each to a point where I feel proficient. This helps ideas feel fresh and uncharted. Each new material requires unique allowances; I want materials to guide the work toward what it is going to be, while maintaining a consistent language across media. I believe that by allowing only a few variables to exist, the materials are forced to reveal their nuances. This permits my personal vocabulary to speak louder, conducting cross-pollination between media, where ideas, discovery and surprise reign supreme.



September 2017 Program Notes

Colleen Monette began the program with anecdotes about her artistic journey. Having been a business owner of a flower shop and an antique store, she has always collected old things. She has been making collages for only the past two years; her collage material is found at estate sales, flea markets and antique stores.

Inspired by Joseph Cornell's assemblages, many of her collages have a dimensional element. Calling herself a salvage artist, Colleen includes all things old, such as survey maps, ledgers, book spines, fabrics, worn and stained papers, etc., in her artwork. The paper ephemera she collects is mainly from the mid 1700s to the mid 1900s, as those papers have a different quality from modern ones. Often working in a series, her Iris collages utilized old fabric, and her Labor collages used old strike banners.



Colleen closed her presentation by relating an incident in a class taught by Larry Calkins. Each participant was asked to pick a photo from a large selection. Her choice was very similar to her drawing when she was 7 years old but she didn't discover the drawing until after the class!



—Carole Carroll



September General Meeting Notes
—by Carole Carroll

Anne LaFever opened the meeting at 10:30 AM. After welcoming members and guests, she stressed the importance of finding a new Membership Coordinator. Five guests were introduced, and two new members, William Cole and Marilee Clarke.

Gail Larson announced that the 33rd annual National Collage Society Juried Show is in Chicago September 27–October 28 and may be viewed online. Of the 376 entries from 39 states and 7 countries, 67 were selected.

Meg Gray presented the treasurer’s report and reminded members of the \$40 membership dues.

Meg Gray announced details of the annual Collage Retreat, February 23–25, 2018, and encouraged members to attend the fun weekend to socialize and work with other members. A \$25 discount will be given to those who pay in full by the end of December.

Gina Hanzsek reported that all retreat information is on the website. She also reminded members to send in a new image for the website members art gallery. Keep in mind that the art shown on our website may also be shown on the NWCS Instagram page.

Susan K Miller reported that the recent show at Seattle City Hall was a great success, with many thanks to John Arbuckle and Jan Clem. There were 3 sales.

Jan Clem is working on finding venues for future shows, including a miniature show, and John Arbuckle will work on the prospectus for the spring show at Rosehill Community Center. He reminded us that no nudity or political themes will be accepted for entry into the Rosehill show.

John Arbuckle will continue with Programs for the remainder of the year, and then a new person will be needed as the Programs Coordinator.

The drawing for the collage by **Meg Gray** was won by **Delorse Lovelady**.

Colleen Monette presented the program.

**If you would like a complete transcript of the meeting minutes, please contact: secretary@nwcollagesociety.org

New Members

Marilee Clarke, Seattle
Victoria Foster Harrison, Port Townsend
Rebecca Prokop, Seattle
Pamela Wickard, Snoqualmie

❖ *This may be your last Newsletter!* ❖

NWCS Annual Membership fees are now overdue. If you haven’t already renewed your membership (\$40.00), you can pay at the November 18th meeting, or mail a check to Meg Gray (address on last page of this newsletter), or use the PayPal method available under contacts on the NWCS [website](#). —Meg Gray, Treasurer

Calls for Art

City of Shoreline/Small Works
Deadline: 11/19/17
shorelinearts.net

Confluence Gallery, Twisp, WA
“Connecting Threads”, Deadline 12/3/17
confluencegallery.com

The Big Picture Art Project
Deadline 12/31/18
bigpictureartproject.com

Creative work is not a selfish act or a bid for attention on the part of the actor. It’s a gift to the world and every being in it. Don’t cheat us of your contribution. Give us what you’ve got.

—Steven Pressfield

NWCS Annual Retreat 2018



There is still time to sign up for the 2018 NWCS retreat, at the Warm Beach Center near Stanwood, February 23–25, 2018. Information and registration is available on our website, nwcollagesociety.org, where you can also pay via PayPal.

This year we can offer a limited number of \$25.00 discounts to those who pay in full by December 29th. If you have questions about the retreat, please feel free to contact Stacy Hamm at 425-252-3617, or stacyhamm@ymail.com.

Member News



G.J. Gillespie

G.J. Gillespie has several collages in the 3rd Annual SDA Eastside Group exhibition, Design Revelations, Sept 30-Oct 30, at North Gallery in Redmond.

Yael Zahavy-Mittelman has 12 collages/mixed media artworks for the November show at Gallery 110. The event Meet the Artist is on Saturday, Nov 18, 3-5 pm. She also has 10 collages/mixed media works at the Women Painters of WA Gallery, Columbia Center. October through January.



Yael Zahavy-Mittelman

Kathryn V. White has 20 artworks exhibited at the University Business Center in Seattle, Oct 16-Dec 7.

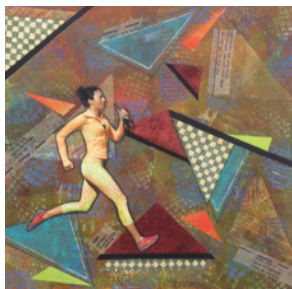
Liz Simpson has several collages in the Burien Arts Vision 20/20 event, Nov 18, at the Burien Community Center.



Kathryn V. White

Lisa Sheets had a show for the month of September, “Mostly New Collage on Wood Panel” at Soul Food Books/ Coffee House in Redmond, WA.

Pamela Wickard will teach a mixed media collage workshop at the Daniel Smith store in Bellevue, Thursday, Nov 16, 11 am-2 pm. For details on the class contact Pamela at: pawickard@hotmail.com



Liz Simpson



Lisa Sheets



Pamela Wickard

ON MY BOOKSHELF.....

I just finished reading a terrific little book by Susie Hodge, *Why Your Five-Year-Old Could Not Have Done That: Modern Art Explained* (amazon.com). Illustrated with a great variety of images, this book explains how modern artworks of apparent simplicity are the result of sophisticated thought, inner perception, and emotional responses. Hodge describes how the advent of photography in the 1800s began to question the need for pictorial accuracy in painting, as the camera did an accurate job with less effort.

Art always reflects its time, and as art students “increasingly flouted academic rules, creative approaches and interpretations began to diversify enormously.” Modern art movements questioned tradition and fundamental societal and cultural issues. “The aftermath of wars, the inherent spiritual and civil conflicts, and the effects of consumerism and accountability...” all had an impact on the development of modern artists and what they have sought to create. In contrast to many an art history book, this one is extremely readable, and I highly recommend it.



WHY YOUR FIVE YEAR OLD COULD NOT HAVE DONE THAT
MODERN ART EXPLAINED

—Liz Simpson

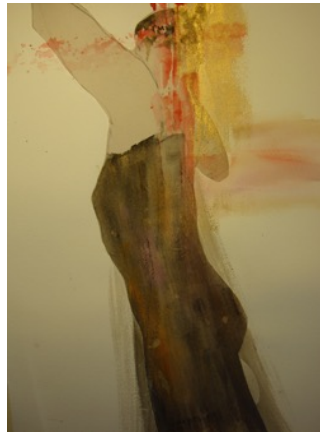


National Collage Society 2017 33rd Annual Juried Exhibit

The Show was held at the at the Union Street Gallery, Chicago, IL, September 27 to October 28, 2017. You may now view the exhibit online at: nationalcollage.com/2017. Four NWCS members were juried into the show: **Becky Birinyi**, **Kathy Collins**, **Anne LaFever**, and **Maryann Riker**. Former NWCS member and Programs Chair, **Susan Fant** (relocated to Michigan), was also in the show.



Becky Birinyi
Outlier



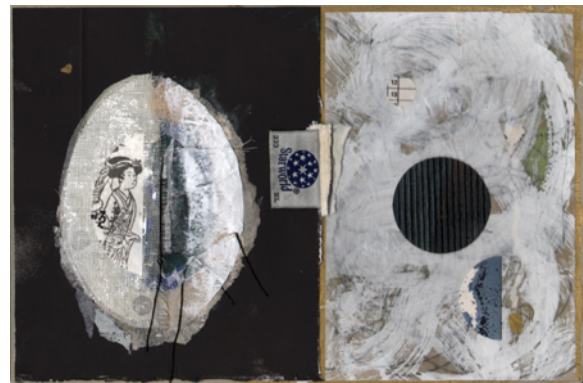
Kathy Collins
Clinched It



Maryann Riker
Seeing Red

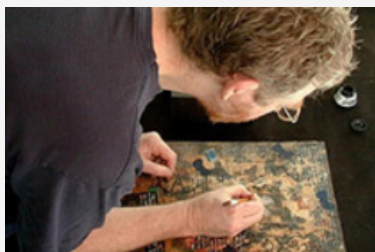


Anne La Fever (Award Winner)
In Limbo



Suzan Fant
Connexive Logic Series II, No 2

Encaustic Collage Workshop
Sat & Sun, December 2 & 3, 2017
Instructor: Larry Calkins



In this workshop you will build collages and mixed media works on panels and on paper. Collage with encaustic wax is a fast, reversible and simple alternative to working with glues. You will explore collage with a variety of papers and cloth. There will be examples of altering materials and surface, stenciling as well as transfer techniques. Collage materials will be fused to the surface working with an iron, heat gun or a torch. For details visit: nwencaustic.com

The artist is not a special kind of man, but every man is a special kind of artist.

—Ananda Coomaraswamy

Five Surprises — by Judith Noble

I subscribe to an online newsletter called *The Painter's Keys*, painterskeys.com, started years ago by a Canadian painter, Robert Genn, and is now carried on by his daughter, Sara, also an artist. An essay in August struck a chord with me and I have excerpted from it below.

The essay jumps off from a quote by the architect, Oscar Niemeyer: *Surprise is key in all art*. So what are surprises? Sara defines a few and I have illustrated them with images from our own Members Gallery on the NWCS website. If you look through the images from the National Collage Society's 2017 show, now online, you may recognize these surprises among those entries as well.

"Color surprise: Establish a mother color, or even the absence of color by staying within one side of the color wheel or within a narrow value zone. Now, surprise with a punctuated color block or rhythmic meandering of the mother color's complementary." I once saw a large painting at SAM featuring a purple rhinoceros outlined by a rather thin bright green line. The line was not really visible from a distance but was fascinating up close and really added to the impact of the purple. (Example: Gail Larson)



Gail Larson, *A New Season*



Susan K Miller,
Planetarium

"Surface surprise: Is there a way of giving your audience an extra pleasure close up? Without getting mired in weeds, details add interest—even awe—by way of unexpected surface quality." We are often encouraged to lay down a textured base, maybe just crumpled paper, and to build on that. The texture can make a piece much more interesting. (Example: Susan K Miller)

"Omission surprise: "My ambition has always been to reduce a building's support to a minimum," said Architect Niemeyer. Consider what can be left out and what can be described in the pause of your brush. "The secret to being a bore," said Voltaire, "is to tell everything." This one seems hardest to me, but learning to allude to a shape or to use negative space to best advantage is really an art in itself. (Example: Elizabeth Halfacre)



Elizabeth Halfacre
Clan Objects



Sara Banks
Alhambra Dreams

"Shape-shifter surprise: I once entered a gallery to get a closer look at what I thought were paintings—large, graphic color fields—only to discover upon closer examination that they were sewn blocks of denim and screen-printed silk." Collagists have a real leg up on this one. Most of us have studios full of alternative materials that can be incorporated into our work. Doing this in a way that creates surprise requires careful thinking. (Example: Sara Banks)

"Contrapuntal surprise: Juxtaposing lushness and austerity, excitement and calm, playfulness, elegance, gravitas and joy." I see this surprise in the work of many of our members. And looking at the National Collage Society's 2017 show will reveal several pieces where contrapuntal surprise is used to good advantage. (Example: Amy Ferron)



Amy Ferron
Undersea Garden

I am sure there are many other ways of creating surprises in your artwork, but these five provide a place to start. And they provide much better surprises than a scary clown jumping out and saying "Boo!"



2017-2018 Northwest Collage Society Officers

Regional Rep	Gail Larson
President	Anne La Fever
Treasurer	Meg Gray
Secretary	Carole Carroll
Membership	Leslee Currie
Shows	John Arbuckle
Shows	Jan Clem
Shows	Susan Miller
Programs	John Arbuckle
Newsletter	Liz Simpson
Webmaster	Gina Hanzsek
Member-at-large	Kathy Parker
Social Media	OPEN

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nwcpresident@nwcollagesociety.org
treasurer@nwcollagesociety.org
secretary@nwcollagesociety.org
members@nwcollagesociety.org
shows@nwcollagesociety.org
shows@nwcollagesociety.org
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programs@nwcollagesociety.org
info@nwcollagesociety.org
info@nwcollagesociety.org
kparkerncs@earthlink.net

The Northwest Collage Society is an affiliate of the National Collage Society. The NWCS was established in 1984 as a non-profit organization, to advance the stature of collage as a major art medium.

Collage: An artistic composition made of various materials (as paper, cloth, or wood) glued onto a surface.

**National Collage Society
 President Gretchen Bierbaum, NCS**

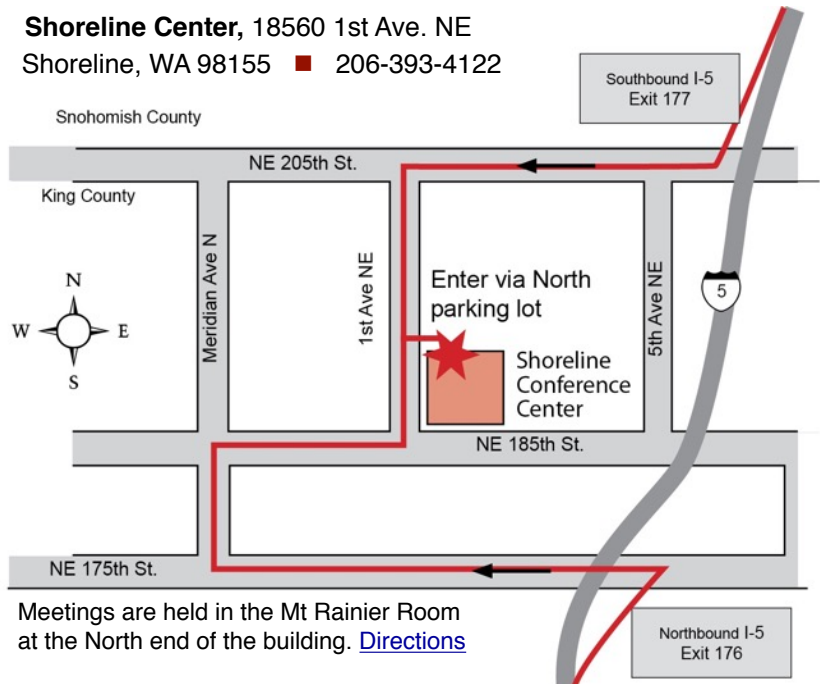
254 West Streetsboro St.
 Hudson, OH 44236
www.nationalcollage.com

NWCS Meetings 2017-2018
www.nwcollagesociety.org

- Tues, Sept 19, 10:30 am-General**
Oct 17-Board
- Sat, Nov 18, 10:30 am-General**
Jan 16-Board
- Tues, Feb 20, 10:30 am-General**
Mar 20-Board
- Tues, Apr 17, 10:30 am-General**
May 15-Board
- Tues, Jun 19, 10:30 am-General**
Summer Break

Information for the **NWCS Newsletter:**
 Liz Simpson: info@nwcollagesociety.org
 Information for the **NWCS Website:**
 Gina Hanzsek: info@nwcollagesociety.org

Shoreline Center, 18560 1st Ave. NE
 Shoreline, WA 98155 ■ 206-393-4122



Meetings are held in the Mt Rainier Room at the North end of the building. [Directions](#)



Northwest Collage Society

If you need further information about the Northwest Collage Society you may contact: Anne La Fever at nwcpresident@nwcollagesociety.org or visit our website at www.nwcollagesociety.org

Please type or print your name as you wish it to appear in the Membership Directory.

Make checks payable to **NWCS**. Membership dues are collected each **September**.

Associate Members \$40.00 per year

Mail to: Meg Gray
 NWCS Treasurer
 6104 Latona Ave NE
 Seattle, WA 98115

APPLICATION FOR MEMBERSHIP

Name: _____
 Address: _____
 City: _____ State: _____ Zip: _____
 Phone: (____) _____
 Website: _____
 Email: _____

Newsletter is sent as a PDF via email