



Verdugo Hills Art Association, P.O. Box 8059, La Crescenta, CA 91224  
[verdugoarts.org](http://verdugoarts.org) Jeanne Windoffer, Editor, [VHArt\\_News@yahoo.com](mailto:VHArt_News@yahoo.com)

## Danielle Eubank - One Artist Five Oceans

November 2, 7:00pm at the La Canada Community Center, 4469 Chevy Chase Dr.



Danielle Eubank’s 20-year work as an expedition artist culminates with an expedition to Antarctica which will be Eubank’s fifth and final ocean, and will cap her decades-long quest to paint every ocean on Earth.

A Pollock-Krasner Foundation Grant awardee and a member of The Explorer’s Club, Eubank's relationship with ocean water began as a young girl growing up near Bodega Bay, California. In her travels as a young artist, she was captivated by bodies of water. She focused on painting their forms in their myriad conditions, refining her techniques of abstraction and realism until she was able to render their ephemeral qualities in her own style.

Her paintings of water led to an invitation to serve as the expedition artist aboard the Borobudur Ship, a replica ancient Indonesian vessel that rounded the Cape of Good Hope sailing from Indonesia to Ghana. The journey proved to be a pivotal event in Eubank's life as an artist—her paintings of the waters of the open ocean and marginal seas were transformative, and the success of this work compelled her to paint the other oceans of the world.

Eubank next sailed on a replica of a 2,500-year-old Phoenician ship that circumnavigated Africa, and she recently sailed aboard a barquentine tall ship on an expedition to the High Arctic that took her to the northernmost human settlement on Earth. In each journey, the vessels she sailed on inspired her to view the bodies of water in exciting new ways, capturing each ocean as individual portraits of mood and emotion.

In February 2019 she is embarking on a rare voyage to the Southern Ocean to complete her landmark project. When asked why she decided to undergo this project she said, “I am painting all of the Earth’s oceans to show that we are just as interconnected as are our oceans. There is a unifying preciousness amongst these bodies of water and all that rely on them, which is everyone.”



### President’s Letter

*by Sue Peacock*

When next you see me, I will be wearing a back brace. It's just for support and a reminder that I'm not supposed to be lifting. As the doctor said, "You know you have arthritis (I had a hip replaced over 15 years ago), and arthritis, like age, just keeps increasing, it never gets less."



We have hired a new young man to help set up and take down the tables and chairs; he was very busy and worked fast at our October meeting, but you all beat him. My thanks go to all of you for being so helpful at putting away your chairs. I also need to give specific thanks to Mary Talwar and Nikki Thomas who took home all the miscellaneous stuff that we have acquired that was overflowing our storage spaces. We have received a temporary reprieve from the La Canada Community Center but we will eventually need to remove all our items from the building.

As I announced at the meeting, we may need to look for a new location for our meetings. I would like to have two or three other people join with me to look at possible sites. If you are interested in being on a building search, please contact me; and if

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you have a suggestion of a place to recommend, also please let me know. Our parameters are that it must seat 60-75 people, have chairs and rectangular tables that we can use, have access to a kitchen, and have a screen to project the demonstration. We would really like the cost to be less than the \$145 we are currently paying.

I am looking forward to seeing Danielle Eubank on November 2. She is an amazing artist with a most interesting life. Mark your calendars! And while you're there, be sure to mark our December 14 meeting since it's not on the first Friday.

Again my thanks to all of you,  
Sue Peacock



## Watercolor à la James Wisnowski *by Angela Alvarenga*

James Wisnowski gave a beautiful and instructive demonstration on how he creates a painting. He enjoys working on 300 pound handmade watercolor paper. After he has roughed out his thumbnail for the best composition, he starts with a light pencil sketch. Between his thumbnail and light pencil sketch phases, he can recompose the layout by referencing his photograph in order to decide what he needs in the painting and how the eye will move along the pattern. He advises that you know as much as possible before starting a painting to avoid having to go back and make adjustments. He believes the difference between a photograph and a sketch is that a sketch can be simplified. He works from large, medium to small, and then light to dark. He confidently blocks in the darks as soon as possible but does not try to build them up. He completes his paintings by adding in the small darks.

Wisnowski's palette may look like a big puddle of mud, however his paints are strategically organized from warm to cool. When mixing the colors, he brings in warm colors first and then moves along the palette to the cool colors. He reminded us that the warm will bring the subject and the focal point towards the viewer, while the cool will move the viewer's eye away.

Over time teaching classes, he has recognized 3 stages as a student develops in their art: First, **copying**—learning to draw shapes and capture values. It is a non-creative part of painting and slightly mathematical. Second, **composition**—a term found in every art form. How the viewer's eye moves around an art piece, noticing patterns and the center of interest. Third, **statement**—regardless if the piece is abstract or representational, what is the artist trying to say in their piece? It is important to say one thing.



Wisnowski paints using one of 6 classical compositions: the "S" Shape Pattern, the Circle Pattern, the "L" Pattern, the Pyramid, Lines (background, foreground, mid-ground) and Light Over Dark. He also shared a tip on achieving a bold center of interest by the use of a value scale. Make a value scale with 9 being the darkest and 1 being the lightest. Make your center of interest have the 9 value right next to the 1 value. This will give the utmost contrast. He explains that a 5 value next to a 1 value does not offer enough contrast for the center of interest. Lastly, interesting shapes can also contribute to a strong center of interest, such as multiple squares next to one triangle.

During the demo he also talked about his Adventure Painting Workshops. He recently returned from a workshop in Italy and France. A typical day in a workshop would start with breakfast by 7am, head out by 8:30am and be set up by 9:30am. He encourages the group to complete 2-3 paintings a day with 1-2 hours per painting. The group finishes by 5pm and then back to the hotel for dinner. The group stays in one location for a few days but will travel to 3-4 locations for the entire workshop. He said no matter what, at the end of the trip the group can always agree that the painting was wonderful, but the food was brilliant! For more info on his classes or travel workshops visit his website <https://jameswisnowski.com>



## Artist of the Month by Angela Alvarenga



**Jennifer Zapp** won first place in the Premiere Category for her watercolor painting, *Vienna Plaza*. Her inspiration came last summer on a cruise from Budapest to Amsterdam. Jennifer found Vienna beautiful. Going through photos from the trip she found this subject. She wanted to keep a fresh and loose feel, so she chose to work with a larger brush to avoid going into detail, and emphasized light by leaving white. This painting and two others were selected for “Around the World in 180 Paintings” for La Galeria Gitana this past June.

Jennifer has a Bachelor’s in Art Education but preferred to work in the corporate world, using her creativity for training programs in excel and other software. About 10 years ago, she returned to creating art again. Her preferred medium is watercolor and sometimes acrylic.

Second place in the Premiere Category went to **Jay Ewing** for his watercolor painting, *Rancho Camarillo*. He painted it on location at a Paint-Out with approximately 15 other artists from the California Art Club, Ventura Chapter. When he has the chance to go outdoors, he loves painting on location.



Jay has a Bachelor’s in Illustration—Advertising from Art Center. He has had an exciting career in the art industry. He worked in the entertainment industry as a storyboard artist, props, costumes and concept designer. He also ran his own graphic design firm for companies worldwide focusing on websites, packaging and corporate identity. Jay currently teaches watercolor and drawing at Descanso Gardens as well as a weekly class in Pasadena.



**Kimberly-Ann Talbert** won first place in the Open Category for her watercolor, *Colorado Street Bridge*. After a demo by Joseph Stoddard using a bright profusion of colors, she wanted to take his class. This piece was her first attempt at watercolor in over fifteen years and was a result of participating in Stoddard’s workshop.

Kimberly-Ann has been in love with art since she was a child. She recalls “paint-by-numbers” but never followed the numbers or lines. She holds a Bachelor’s in Art from CSUF where she was fortunate to take 3 semesters of watercolor with Al Porter, the Vice President of National Watercolor Society. She learned various watercolor techniques, but the one that stayed with her was “wet into wet.” She enjoys it the most for the use of color in a bold, flowing and expressive manner.

**The Anchor** by **Dilmit Singh** won second place in the Open Category. This watercolor was inspired by the Calata Gente di Mare anchor in the cove of Manarola, in Cinque Terra, Italy. She sketched the anchor in her travel journal. She finally decided to use it for a larger watercolor, motivated by the mystique of this large iron structure rusting on a flat slab of concrete, enveloped by the afternoon mist of crashing waves.

Dilmit has always enjoyed painting, but never had the opportunity for formal training. She experimented in many mediums—oils, watercolors and pastels. Being with a group of aspiring and accomplished artists is really motivating and the demonstrations and presentations in the monthly meetings have given her new insights.



## Art Thoughts - It’s Time for #Inktober2018

**Have you been participating in October’s daily ink art challenge?**

If so, we’d like to invite you to share your art with VHAA! At the end of October, choose to 3 of your favorite drawings and email them to: [dave\\_vhaa@yahoo.com](mailto:dave_vhaa@yahoo.com) by November 10. He’ll create a gallery of our members’ Inktober art on the website so visitors to our site can see and enjoy your efforts. If you haven’t started yet visit <https://inktober.com> for details - it not too late to join in.

**Keep Calm and Ink On!**

*REMINDERS and NOTES*

The **50th Watercolor West International Juried Exhibition** runs through Dec 16 at the Brea Art Gallery, 1 Civic Center Circle, Wed-Sun 12pm-5pm. **Cherrie O'Hagan** won an award for her entry **Columbus Circle** - Congratulations!!

**Joan Whitmore** has a painting in the Chaffey Community Museum of Arts exhibit celebrating Watercolor West's 50th anniversary. 2175 Lemon Ave, Ontario, Thurs-Sun 12pm-4pm through Dec 1.

**Creative Arts Group's** Annual Art Festival is Nov 2 - 4, 108 N. Baldwin Ave, Sierra Madre. Info at this site: [Annual Festival](#)

\*\*Thanks to **Robert Einem** for filling in for Pepe to provide the great photos from the meeting for this edition of the newsletter! Beautiful job!\*\*



Make a Note:

**Upcoming Events**

- Oct. 20 Workshop - Joseph Stoddard
- Nov 2 Meeting - Danielle Eubank
- Dec 14 Meeting - Sylvia Goulden, WC/ collage
- Jan 19, 2019 Workshop - Jay Ewing, drawing

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**2018 - 2019 Key Contacts**

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**Artist of the Month** - Angela Alvarenga  
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Next Meeting  
November 2

Next Board Meeting  
December 10