

GALLERY BULLETIN

October 20, 2009

An occasional newsletter from **Auburn Old Town Gallery of Fine Art** at 218 Washington in Old Town Auburn

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Fear of Debasement

Etching - The Art of Elaine Rothwell

Before the printing press was invented, medieval craftsmen used the action of acid on metal to etch heraldic emblems or a coat of arms onto the breastplates and shields of Knights' armor.

Some of the traditional methods used by the guilds of the 15th century are still in use today. I cut a plate of zinc to size and cover it with a thin layer of acid-resistant stop-out. With a stylus, or hard pencil, I draw the lines I want etched, exposing the metal. I place the plate in a bath of dilute nitric acid long enough for the acid to etch the lines I have exposed, then clean the stop-out off the plate. To etch value tones on the areas exposed, I sprinkle, then melt,

powdered rosin onto the plate to form a random texture of tiny dots on the areas to be etched. For smooth tones, thinned stop-out is sprayed with an airbrush over the plate. Using the lines still visible, I again cover the areas that are to be white. Once more into the acid, an area that is to be the lightest tone will take perhaps 15-30 seconds in the bath, depending on the temperature. The plate is then removed, and the lightest areas are again covered with stop-out. The next darker areas are then etched for 1 or 2 minutes, then covered. This process is continued until only the blackest areas are exposed for as much as 20-30 minutes in the last acid bath. Some plates are in the acid for as many as

9 or 10 different times to create a full range of values.

I hand pull all of my etchings. The paper is soaked in water for at least 20 minutes, then placed between blotters while I ink the plate. I spread etching ink over the entire plate then quickly wipe the surface until the white areas are clean. I place the inked plate on the press bed, cover it with a piece of the dampened paper, and turn it through the press. To create and print full color etchings, I make multiple plates, one to carry each color.

The damp prints are dried between blotters for a week before they are signed and numbered.

Wax, Eggs & Wood

Two ways to bring color and design to your art

Jaime Baxter - Pysanky

Pysanky (Ukrainian Easter eggs) are made by using a wax-resist process. The artist starts with the lightest color, which is usually the natural color of the egg, and progresses through darker and darker colors.

Everything that is to remain white is covered with wax, using a tool called a kistka (stylus). The egg is then dyed, usually yellow. Wherever there is wax, the yellow dye will not be able to penetrate; this preserves the white part of the design under the wax.

On the yellow egg, a wax design is drawn on all areas that will remain yellow. This process is repeated for each different color in the design.

After the egg is dyed its final color (usually black, navy blue or dark red) the wax is removed from the egg by melting it off with a candle flame, revealing the final colors and design.

Several coats of varnish are applied to the egg and the egg is emptied and washed out. This process makes the egg about as breakable as any glass ornament.

Patty Pieropan Dong - Block Printing

Block printing is a relief printing technique in printmaking in which an image is carved into the surface of a block of wood or other material, with the printing parts remaining level with the surface while the non-printing parts are removed. The areas to show 'white' are cut away with a knife or chisel, leaving the image to show in 'black' at the original surface level. The surface is covered with ink by rolling over the surface with an ink-covered roller, leaving ink upon the flat surface but not in the non-printing areas.

Multiple colors can be printed by keying the paper to a frame around the blocks where a different block is used for each color. 'Hot Goats' is a 3 block woodcut. The piece began with sketches of my neighbor's goats and their ramshackle shelter. The first cut was the 'key' block, the one with the most drawing (black ink) the others, medium and light tones, came after. I prefer experimenting with different papers and color combinations rather than going for larger numbers in an edition.

Left
Pysanky eggs
by Jaime
Baxter



Right
'Hot Goats' -
block printing
by Patty
Pieropan Dong



The Decorative and the Exotic

Fused glass and Watercolor

Dianne Van de Carr - fused glass

What makes Dianne Van de Carr's fused glass earrings so special is the care she puts into their creation. She has been working with fused glass since 1985 and knows how important details are. Each piece of glass is individually created from special fusible Bullseye Glass and undergoes multiple firings in a kiln in order to achieve the degree of depth that she seeks. The earrings are wrapped with precious metals; either Argentium Silver (which resists tarnishing) or Gold Filled wire.

Dianne also creates fused art glass works that vary from her new "wall flowers" to whimsical glass faces, exquisite plates, platters and her very collectible ornaments. Each piece is unique and cannot be exactly duplicated due to the fusing process and variables involved with it being handmade.

Monica Turner - Watercolor

I will go back to Kenya some day. I love it there. The people are wonderful and inviting. The landscapes and animals are awe-inspiring. Give me a chance and I will go back to get more images so that I can attempt to put those images on canvas....I paint what I see and remember. I try to incorporate all the senses and emotions that make me love Kenya. I hope my images reflect the same for the viewer.



Left
Fused glass by
Dianne Van de
Carr

Right
Yawning lioness
by Monica
Turner

Above
Drummer by
Monica Turner



Autumn Art Studios Tour November 13, 14 & 15

A number of Gallery artists are participating in the annual Autumn Art Studios Tour. The tour gives you the opportunity to see the artists at work in their studios, see examples of their art and talk to them about their work. **Tickets and maps for the tour are available at the Gallery.** These are the participating artists:



Larry Brenden



Victoria Brooks



Patty Pieropan Dong



Reif Erickson



Sonja Hamilton



Anita Lowe



Rebecca Martinez



Rick & Janet Nicholson



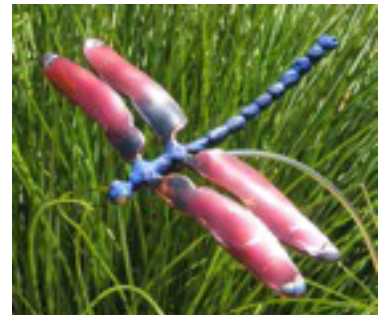
Mary Prantil



Ann Ranlett



Merridee & Keith Smith



Jay Stargaard

Artists in Action

More from your favorite artists

Elaine Rothwell:

“Fear of Debasement” (see page 1) is currently hanging in the “Fall Brush Exhibit,” an international juried exhibit at the Pen & Brush, a gallery at 16 East 10th Street, N.Y. City. The Pen & Brush, founded 115 years ago is an international non-profit organization for women in the visual, literary and performing arts. Former members include Eleanor Roosevelt and Pearl S. Buck.

Lana Federico and Linda Whiteside:

Showing at the City of Folsom Gallery, 48 Natoma in November. The opening night is Friday the 13th of November.

Rick & Janet Nicholson:

Glassblowing studio open Saturdays from 11 to 4. Holiday Open Studio dates are November 27, 28 and 29th; December 5, 6, 12, 13, 19 and 20th from 10 to 4. In December we will participate in the 2nd Saturday event at Patris S12 Gallery in Sacramento and in the Maui Art Glass Expo.

Patty Pieropan Dong:

Participating in the Salmon Creek holiday art walk on November 7th and 8th www.salmoncreekartwalk.com on the coast 2 miles north of Bodega Bay.

Ann Ranlett:

Ink on scratchboard drawing “Pinto Filly” won a 2nd place at the *Art at the Classic* art show at the Draft Horse Classic in September (see page 4 for the image).

K C Hannah:

Exhibiting flameworked glass jewelry at The Crocker Art Museum “Holiday Art & Craft Festival” at the Scottish Rite Masonic Center, 6151 H St., Sacramento, Friday November 27 thru Sunday November 29.

Stacey Lamothe:

Exhibiting her work November 7th & 8th at the Banner Mountain Artisans Show, Grass Valley CA

www.bannermountainartisans.com/events

and on December 4th, 5th & 6th at the Davis Art Center Holiday Show, Davis CA

www.davisartcenter.org/sale/2009/sale2009.htm

Web site staceylamotheart.com

Dianne Van de Carr:

Hosting her 25th Open Studio on

November 21st from 11-4 and the 22nd

from 11-3. E-mail her at Cnfuzn@mac.com

for the address and directions. Her work is

also viewable at www.ConfusionGlass.com

Exhibiting at the Davis Art Center Holiday Sale (Covell and F Street) December 4-6th.

Linda Miller:

Exhibiting two paintings in “Pet Show!” at the Martha Riley Community Library, 1501 Pleasant Grove Blvd., Roseville, through November 18th.

Exhibiting at the Crocker Art Museum's Holiday Sale at the Scottish Rite Center in Sacramento, Friday November 27 through Sunday the 29th.

Exhibiting at the Davis Art Center Holiday Sale (Covell and F Street,) December 4-6th.

Merridee and Keith Smith:

Exhibiting works in the Mini-Masterpiece

Show at the Patris S-12 Gallery in Sacramento from Saturday December 12th through Saturday January 9th.

Work on display at the BlueLine Gallery Gift Shop, 405 Vernon St., Roseville.

Rebecca Martinez:

Polymer clay jewelry is included in Clayville California's offering at the The Crocker Art Museum “Holiday Art & Craft Festival” (See above for location & times)