



RockvilleArtLeague.org Vol. XXI No. 10 June 2012

NEXT MEETING - THURSDAY, June 7 at 7:30pm
"Visual Recognition," presented by Jorge Bernal

MESSAGE FROM THE PRESIDENT LILIANE BLOM

Dear fellow artists and art lovers,

Another wonderful spring show graces the walls of Glenview Mansion. Many of us enjoyed the fascinating walk through with judge Lenny Campello. For those of you who missed it one of his pet peeves is poor presentation, so if you didn't get into the show you might take a good look at your frame and mat and see if it passes muster.



**Don't forget FINAL PICK-UP is
Wednesday, May 30, from 10:00 to Noon
and 5:00 to 7:00 PM.**

The virtual tour is up and running and now you can even see it on your phone, so give it a try: www.rockvilleartleague.org

More exciting news for our members: **Mini artists' web pages are coming to the RAL site.** This is particularly good news for our members who do not have their own websites.

Do not miss Artomatic 2012, with over 1100 artist showing it's the art event of the year, (www.artomatic.org) it will run from May 18th through June 23rd. If you are an RAL member showing there please let me know!

As a reminder, the board will be reviewing the by-laws of RAL over the summer, they are now posted to the website, as a PDF file, so all members can review them and suggest changes. They have not been updated since 1989, so it's about time. A full membership vote on the new by-laws will be taken at the September meeting.

Hope to see you on June 7th!

Liliane Blom – President, RAL

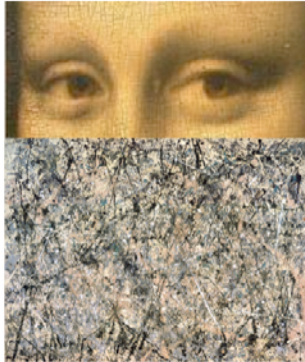
JUNE MONTHLY MEETING
June 7 at 7:30 PM
JORGE BERNAL, SPEAKER

We look, but what do we see?

- The creation of awareness is "visual recognition"

Education in art is valuable because the visual training that art teaches helps strengthen visual perception.

Critique is a method of disciplined, systematic analysis. Critique is commonly understood as fault finding and negative judgement, but it can also involve merit recognition.



Jorge Luis Bernal Art Critique, Rockville Art League June 7 at 7:30 PM

MORE ON THE MINI-ARTISTS' WEB PAGES:

The new RAL web pages are offered as an extension to the current "[member directory](#)" section on our site for those members who may not yet have a web presence, or want to expand their presence as members of our league.

For a nominal fee (outlined below) you can have a page on the site that can hold up to 4 images and whatever descriptive text you provide including links to off site web addresses if you wish.

For those that don't want to pay any additional amounts, the current member directory listings will remain, but those who have an RAL page will have a clickable thumbnail image that will link to their RAL hosted artwork ahead of those free text only listings as the site now provides.

To have an RAL member page requires:

1. You be a current paid up member;
2. You pay \$10 (to RAL, "for RAL user webpage"); and
3. You submit to (by an e-mail attachment) up to 4 images (jpg format, no greater than 800 pixels on the longest side) along with the text (e.g., several paragraphs, artist statement) to go on your page, describing whatever you feel is appropriate for your work including link(s) to external websites (like etsy, e-bay or your own website, etc) to:
webmaster@rockvilleartleague.org

Change/update fees

Updates of any sort (other than fixing errors due to RAL improperly posting your information) to the page will be \$5 *per update*, so if you want to change text and/or images, it is best to group them together and submit them at the same time to avoid unnecessary fees. It is probably best to think of this benefit as a kind of "brochure page" for you as an RAL member.

Note: the member directory is most viewed page on our site, after the the home page. We get about 140 new visitors per month.

Every page will have the same design as the rest of the site as amended from time to time, and the text is followed by images 2 rows of 2 columns.

I will be posting a web page example on http://rockvilleartleague.org/member_directory.htm in the near future.

Regards,
Noble

RAL ARTIST OF THE MONTH – FRED B. RUCKDESCHEL

REJECTION: What’s an Artist to DO?

I’m batting 0.083, a professional baseball pitcher’s batting average -- without the \$6 million contract. That’s twelve collages judged for a total of six shows and eleven striking out. Has any RAL member a lower batting average with that many times at bat?

[Before I go any further, I emphasize that all the jurors I encountered were kind and conscientious. I have no complaint.]

Both collages had strong designs, said the juror I first asked about my rejected work. I should have asked for more information. At the walkthrough I sensed that he favored “handwork” and representational art. Careful cutting and placement seemingly did not count as handwork, and the real images were used abstractly.

At the walk thru for next show, the juror mentioned one of my rejected collages. It has a mirror as the background. Collage artists, he asserted referring to my piece, had to be careful about framing. Painters and pastel and print artists are given more leeway, he said. Oh, I thought! How come?

(The juror at a subsequent show had no problem with the frame. His view is a frame is only to protect the art. That, too, seemed an extreme view to me.)

The next juror awarded third place to “Pink Tennis Balls.” But “All Natural,” my collage with mirrored background [figure 1], did not make it. I hadn’t done enough with the mirror, he told me.

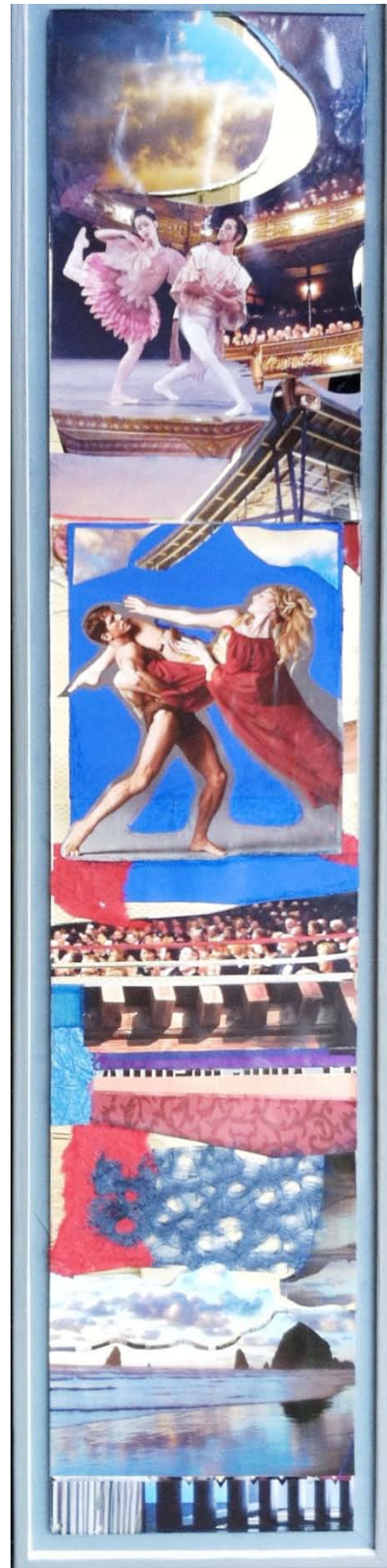


Figure 1

The fourth juror rejected “The Snake” [figure 2], as I recall, because the black and white area bulges out over the straight edge of the underlying paper. As I still see it, that shape and the other five that bulge enhance the overall design and add interest individually. Perhaps more important was the edge on the boundary between aqua and maroon areas.



Figure 2

He wanted it curved to harmonize with the curve of the bulging black and white area. I preferred the curves of the boundary to contrast with boundary of the black and white area, to pick up curves in the woman's hair, and to suggest female forms. Alternatively, the maroon area could bulge into the aqua. Oh, well.

That was puzzling enough. But I found even more baffling the reason for rejecting “Nothing in life turns out as we expect.” He said that collage is a texture piece, which is only partly the case in my view. The textured colors, he

stated, need to come down the left side. Hum, again.

I worked on this piece with the colors at the bottom. As I work on a piece, I always rotate it occasionally to check the balance and other principles of design. After several hours, I felt bored. I needed a break. But first I turned it upside down (colors up), placing it casually against a wall. I crossed the studio, turned around, glanced at it, and declared, “It's finished.” I never reconsidered, even when I saw my initial exceptionally rough plan for placing colors. Of course, that's where my title came from. Later, I did a few touches here and a few there but virtually nothing anyone else would miss.

In “Most things....,” I find the white a balanced contrast with the colors. Also, the faint wood grain in the flat areas, under the thin cover of gesso, is a sharp contrast to the raised, solid white, three-dimensional curves of gesso. The whole white area with graphite accents (emphasizing actual and reversed shadows) is a non-aggressive “in your face” contrast with the entire colored area. The colored area itself is visually and actually textured and occasionally figured geometrically (another contrast) and includes delicate, regularly textured meshes and yellow napkin as well as “handwork” of pen, crayon, and oil pastels.

That juror, I believe, had a narrower vision of texture than I have.

In the last show, the same piece was rejected for an analogous reason. The juror sensed he was looking at two different paintings! That, surely, would not have been the case if I had extended the color down the left side, as the prior juror had wanted.

But is the piece lacking integration? Don't the white areas in the colored sections help to integrate the piece? And don't the heavy

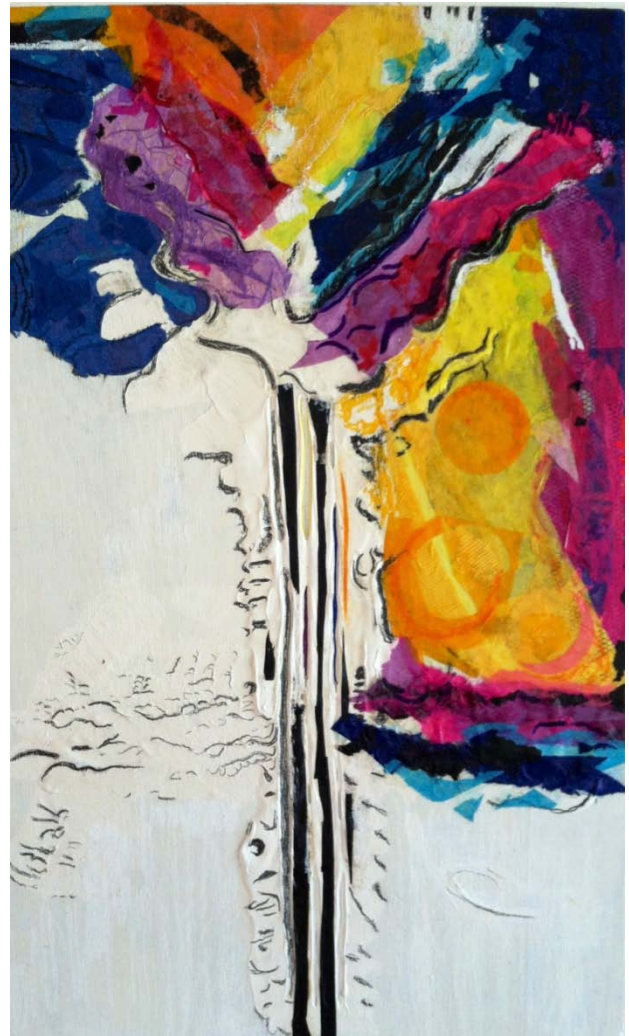
vertical bars of gesso and vertical black and colored lines also hold the parts together? And how about the dark accents in the colored areas finding their partners in the shadings in the white? One can even imagine the white as background, the colors as foliage, and the strong verticals as the trunk of a colorful tree -- not that I do.

The other piece I entered for juroring in that show was the mirrored piece, “all natural.” The juror admired the collaged part. But he admitted he did not particularly like the use of mirrors. The fatal problem, however, as I understood him to say, was the cracked edge, which is about the size of fingernail and to the left of the lower male dancer.

Now this juror kindly, I thought, pointed out to many entrants that their work deserved better than worn frames, scratch glass, or dirt on the mats. Perhaps he had seen too much of that and failed to recognize that I had chosen to include the cracks. I could have easily covered them (as I had the hole in the middle of the mirror where an electrical junction box had been before the mirror had become junk). In any event, it was not an “error” or “defect” or sloppy work. I left it there on purpose.

Do the cracks distract, fatally, from the overall piece? Or do they add interest? Are they antithetical to the title, “all natural”? The scenes of water and sky as well as of dancers and ornate theater are, in my view, all part of nature. Cracks are, too. Even if they *contrast* with natural beauty, like a little pockmark might on Venus’s thigh.

But let’s return to the other piece, “Nothing works out....”. My best artist friends both believe that is my best collage, as does my photographer wife. And my seven-year-old granddaughter loves it. Besides, when I look at it during dinner, I still see anew aspects of it that I had forgotten or don’t even recall at all.



So should I change anything about my art? Not on your life. Or mine. I plan to create collages as I please, as my creative intuition and creative thoughts come to mind and merge and subsequently pass through my occasional, repeated editing process. Colors, shapes, lines, and other elements of design will arise in my mind’s eye or flow from my hands and become manifest in the principles of design such as balance, harmony, contrast and so forth -- with the goal of creating *visual impact* that I or someone else will want to view, I hope, repeatedly. And if no one does, well, I still created something.

Sometimes I may have a theme or message. Other times I will be compelled by pink tennis

balls I see some guys playing with on a court. Who knows how the next piece will appear? I don't. But I want it to display principles of art and have visual impact, enough to elicit another look.

Tips from Penny Kritt

Color and VITH

Each column in this series has discussed a major composition element. Now, let's tie them all together to give you a structure that will make your compositions easier to create and more likely to make it into a frame (!) or to be selected as an entry into an art show.

VITH – Almost all you'll ever need!

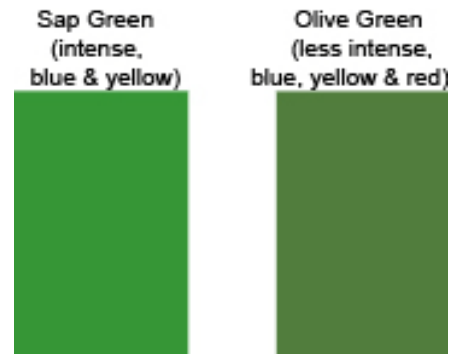
VITH? It's just a quick way to remember **V**alue, **I**ntensity, **T**emperature and **H**ue. Why VITH? Other than "HiTV," I couldn't find an easy way to remember all four of them.

Value is the concept of color from light to dark. If you work in pencil or ink, you can go from black through various shades of gray and finally into white. With color, value gets a little trickier, but remember that navy blue has a higher (darker) value than powder blue. Think of light, midtone and dark.



Intensity has to do with color purity (brightness), and is often confused with value. Hot pink is intense, gray isn't. If you remember the article on color theory in the November 2011 issue, primary and secondary colors (made with one or two of the primary colors of red, blue and yellow) are always intense. Colors made with all three primaries

(tertiaries) range from less intense to neutral. A sap green below is more intense than the olive green.



Temperature deals with warm and cool colors. Warm colors have mostly red, orange or yellow in their composition. Cool colors have purple, blue or green. Think of temperature as "ish". For example, although purple is a cool color, both purple samples below are made from red (warm) and blue (cool). The one on the left has more red, so it's a warmer purple. On the right, this purple has more blue, so it's cooler.



Hue is the easiest to remember. Just think of the first crayon name that comes to you when you look at a color. Blue, orange, whatever. It's the "VIT" that describes the color more accurately.

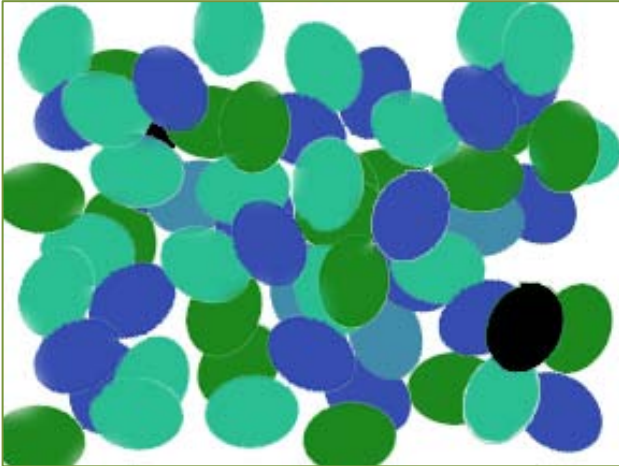
So using VITH to describe the colors below,

- | | | |
|---|------------------|-----------------|
| V | midtone | midtone |
| I | tertiary/neutral | intense/primary |
| T | cool | warm |
| H | green | red |

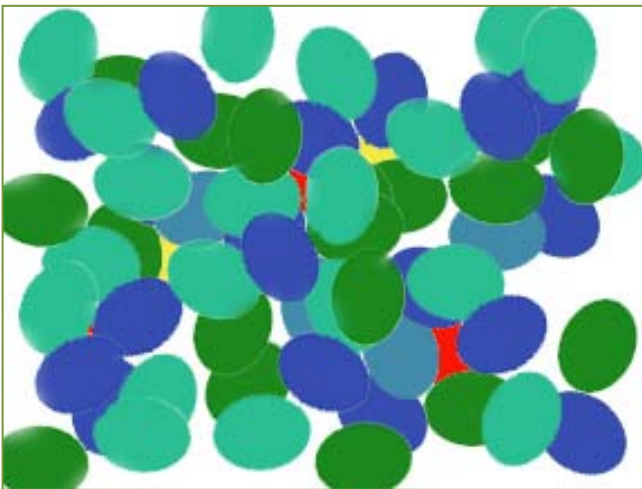


Using VITH in Compositions

Using contrasts in VITH will give your artwork clarity and definition. Let's look at what a value contrast can do. Most of the jelly beans below are midtones, so the dark black ones stand out! It's not a great composition, but it would be *totally* boring if they weren't there.



Now let's see what just a contrast in temperature can do. Most of the candy is a cool color, so the warm (yellow and red) beans show up nicely.



Using contrasts in VITH will give your artwork clarity and definition.

The real payoff of using VITH is to use one contrast in every portion of the painting, but use at least two contrasts in the center of interest.

In the photos below, look at the difference between having one VITH contrast versus having two!

Original Photo



Value Contrast (more darks in the background and white highlights on the berries)



Temperature Contrast (cool greens were added)



Temperature Contrast (warm colors were added)



In each of these photos, one contrast in VITH was added. Now let's look at a photo that has one contrast in all parts of the image AND has two in one area to create a strong center of interest in the lower right.



This is where "artistic license" takes a boring subject and turns it into a real work of art.

Now let's look at how to use VITH to build a great composition.

This is where beginners start.



Pink and green paint, right out of the tube with lots of water, sound familiar? All values are light to midtone, all the colors are intense in the leaves and flowers and the vase is a light gray that disappears.

Now let's make some little changes.



Add some more midtones that are a little darker. Keep a few flowers and leaves in the center really intense, but neutralize the rest by adding a tertiary burnt orange wash (a little paint and lots of water) to both the other leaves and flowers.

And finally, let's add some big contrasts.



Now we have values from light all the way to dark! Some of the flowers and leaves are still intense, but others are more muted. And finally, most of the

painting is cool, so the warm flowers really stand out!

Not every painting needs all these components, but if you don't like your painting, now you have all sorts of methods that will give you a composition that you'll like better.

For more information about these topics, see my add for summer workshops on Color and Composition.

Starting in August, I'll be offering a monthly critique of artwork submitted by RAL members. I'll be thorough -- but *gentle* -- with my comments. So start going through that stack of unfinished work that's too good to trash but still needs work (*we all have a pile of those*). Simply send a jpeg to pennykritt@aol.com and I'll select one or two for each newsletter.

For classes or private lessons, contact Penny at 301/989-Texture 1799.

**RAL JURIED MEMBER ART SHOW:
MAY 2012**

Best in Show: Liliane Blom Many Mansions

Oils and Acrylics:

1 st	Noble Veirs III	The Day After
2 nd	Naomi Kaffee	Flora
3 rd	June Plotkin	Morning Mystique
HM	Martha Campos	The Old Wall with a Bicycle
HM	Brooke Selinger Levy	Busy Day

All Watercolors:

1 st	Karen Norman	Tilghman Island Workboat
2 nd	Karen Norman	Clementines
3 rd	Yolanda Koh	Bridesmaid in Red
HM	Marjan Henkin	Just Look at Her
HM	Daria Giraldo	A Horse

Pastels, Drawings, and Hand Pulled Prints:

1 st	Genevieve Roberts	Colorado Snow Fence
2 nd	Noble Veirs III	Young Liberty
3 rd	Martin Slater	Deborah 6
HM	Muriel Ebitz	Ben's Barn
HM	Gale Bell	Yellow Eyes

Mixed Media, Collage, Experimental, and Original Computer Generated Art:

1 st	Jorge Bernal	Theater as Life
2 nd	Patti Iglarsh	A Gallery of His Own
3 rd	Liliane Blom	Connecting with the Light
HM	Anne Cherubim	Skyburst
HM	Shirley Storms	Lily's Journey

Sculpture and Ceramics:

1 st	Jane Altshuler	Calm
2 nd	Sally Giarratana	Raku Jar with Beads & Feath
3 rd	Anne Nicholson	Reclining Nude
HM	Jane Altshuler	Deep Breath

Congratulations to all! A total of 188 pieces were registered and 111 were accepted. Thank you to the 21 volunteers who made this show a success. We couldn't do this without the member support and hard work! **Dont forget FINAL PICK-UP is Wednesday, May 30, from 10:00 to Noon and 5:00 to 7:00 PM.** Please make arrangements to have your work picked up if you are out of town. If you have any questions or concerns, please call 301-590-9437 or email at mackerer@comcast.net.

Thank you,
Marian MacKerer

ART CLASSES

Nadia Azumi, local chapter president of Silk Painters International for MD, VA, and DC,

holds meetings, workshops and classes in silk painting at her residence in Rockville. For more information please contact her at: nadia@nadiasilk.com

2012 Summer Fine Art Classes



Exploring Creativity

Every artist needs a creative refresher to expand his or her process of artistic expression. Utilizing collage, you will take an 8-week journey into your creative spirit, opening your eyes and mind to see, touch, sense and enjoy the creative process. Learn how to slay those creative monsters that keep you from expressing yourself! Your artwork will reflect your invigorated creative process. Pat Zannie, instructor. Tuition waiver for seniors. (Course ADS345; 20 hrs; 8 sessions; THURSDAYS; 6/7--7/26; 9:00--11:30; RM 209 Cafritz Art Center, Silver Spring; Takoma Park/Silver Spring Campus)

Light and Landscape

Using artwork from the masters and contemporary artists as a resource, you will develop a meaningful understanding of how both natural and artificial light affect perception and the illusion of 3D objects. Techniques explored include collage, size, contour, composition, and perspective in both landscapes and cityscapes. Pat Zannie,

instructor. Tuition waiver for seniors. (Course ADS 325; 20 hrs; 8 sessions; TUESDAYS; 6/5--7/24; 9:30--12:00; RM 209 Cafritz Art Center, Silver Spring; Takoma Park/Silver Spring Campus). For additional information and registration, contact:

www.montgomerycollege.edu/wdce/WDCE_Summer2012_Catalogue or call: 240-567-5188



Penny Kritt's
two-day Workshops

Composition with Kritt (No. 328857)
Make art instead of just painting an object floating in space! No more boring landscapes. Join an award-winning artist to learn great tips for creating "frame-worthy" art.
June 26/27 (Tues/Wed 10am - 3pm)

Creating Color (No. 327963)
Learn to build the perfect colors for your artwork. Get color recipes that work every time! Now you can choose color to bring your art to a higher level.
July 28/29 (Sat/Sun 10am - 3pm)

Call Penny at 301/989-1799
for details and supplies

Register early - six students max!

MEMBER NEWS

Robert LeMar will be showing an exhibit of oil paintings, "Realism, Abstraction, and In Between," from June 4th to June 30th at Penn Place, 4600 Waverly Ave., Garrett Park, MD. For more info, contact Robert at 301.962.7451 or rleamar@verizon.net.



"Daffodils", Oil on panel, Robert LeMar, 16" x 20", 2012



"Autumn Harvest", Oil on canvas, Robert LeMar, 30" x 24", 2012

Come visit **Liliane Blom** in her booth at Rockville's hometown holidays Saturday May 26 and Sunday May 27 on Maryland Ave. in downtown Rockville.

The Art League of Germantown (ALOG) has a show at the Activity Center at Bohrer Park, 506 S. Frederick Ave, Gaithersburg MD 20877, from May 11--July 5, 2012. Artists' Reception is May 23 from 7:00--8:30 PM. **Jorge Bernal** will be there demonstrating Encaustic Monotypes and explaining his work. Other artists' demonstrations will be featured as well.

Liliane Blom has an interactive light installation at Artomatic 2012, which this year

is held a block from the Crystal City metro stop at 1851 Bell Street. She has a room to herself on the 9th floor next to the Peeps display (room 909). More info at: www.artblom.com.

Do you have an upcoming show? Or an event that RAL members might enjoy attending?

Please send an email to the newsletter editor!

dunnz@erols.com.

NEW MEMBERS

Yolanda Koh resides in Columbia, MD. She was juried into the Baltimore Watercolor Society (2004) as well as the Potomac Valley Watercolorists (2009.) Landscapes and people are her favorite subjects. She enjoys teaching and is a staff art instructor at the Columbia Art Center. Jurying and speaking to art organizations are among her interests. She has exhibited at prestigious art competitions and numerous galleries in the Mid-Atlantic region. Her paintings are purchased by collectors nationwide. Please visit her website:

www.yolanda-koh.fineartamerica.com. E-mail: yolandakoh@comcast.net

Virginia Montet, a native from France living in Silver Spring, goes by the artist's name of "Fleur de Virginie." She enjoys painting colorful flowers in oil pastels as well as landscapes and portraits. Virginia is delighted to join the Rockville Art League and looks forward to meeting this dynamic group of artists.

A District native, **Greg Lambert** has been studying and creating art for over two decades. He has received a variety of art-related awards and has displayed in several one-man shows and in a joint exhibition at the Baltimore Museum of Art. Most recently, he has focused his effort on a series of paintings (now on display at Artomatic) that contrasts the extraordinary strength and good humor of

hospital patients with their oftentimes profound challenges.

Linda P. Orenstein began painting with acrylics two and a half years ago following her retirement from the Montgomery County Public School System. Linda taught the Spanish language at all levels for many years—from pre-school to adults. Various members of her family exhibit (exhibited) art talent so she decided to immerse herself in painting, which she has found to be a rewarding experience.

CHANGE/NEW E-mail ADDRESS or street address?

Please send address or e-mail changes to Susan Dunnell at dunnz@erols.com.

ART OPPORTUNITIES

Baltimore Watercolor Society's 2012 Mid-Atlantic Regional Exhibition

One hundred fantastic watercolor paintings will be selected by BWS' esteemed juror, Frank Webb. <http://www.artshow.com/webb/>

The prospectus and instructions for creating and submitting digital images is available on <http://www.baltimorewatercolorsociety.org>
Questions can be directed to Sharon Green at <mailto:BWSMidAtl@gmail.com>

The entry deadline is June 16, 2012; drop-off at the Black Rock Center for the Arts is August 27, 9am-2PM, with reception on September 16, 1-3 PM. The pick-up of juried paintings is October 5, 9AM-2PM.

The location of the show is the Black Rock Center for the Arts, Germantown, MD.
Entry Fee: Members \$25, Non-Members \$30

To view the catalog from the 2011 exhibition visit BWS' website at the following link http://www.baltimorewatercolorsociety.org/News/2011_Mid-Atlantic_Catalog_WEB.pdf

LOCAL COLOR 2012 July 30-August 31, 2012

The Artists' Gallery of Columbia invites visual artists to submit original work for a juried show in their Gallery's Featured Artist space. Artists age 18 or older living in Howard or contiguous counties: Anne Arundel, Baltimore, Carroll, Montgomery, Prince George's or Baltimore City are eligible to apply. Information and forms are posted on the Gallery website: <http://www.artistsgallerycolumbia.com>.

Montgomery Art Association Creative Expressions: Spring Exhibit 2012

Friendship Heights Village Center, Chevy Chase, MD: June 4—30, 2012

Eligibility: You must be a member in good standing; membership is \$30 per year. Registration form and fees must be received by Thursday, May 24, 2012.

\$10 fee to enter show; additional works may be entered for \$5.00 per entry.

Contact: Elizabeth Stecher, estecher7@verizon.net

Amici Miei Restaurant Wall Space

Bernie Wilder has secured ongoing prime wall space at the Amici Mei restaurant in Potomac Woods shopping center on Seven Locks Road near Montrose Avenue. All members can have their work judged for entry and displayed for a two month period throughout the coming year. A 20% commission will be charged, half of which will benefit Montgomery County Child Welfare. There is also a fee involved to help cover the marketing costs (advertising, grand opening). If interested, please contact Bernie directly at: bswilder@comcast.net.

**Montgomery Art Association
Labor Day Weekend Art Show
Kensington, MD**

Montgomery Art Association's, **"Paint the Town"** Labor Day Weekend Art Show has been a major art event in Kensington, Maryland for 17 years. Thousands of people visit this show and many works sell. The event is held in the Kensington Armory, located at 3710 Mitchell Street in Kensington, MD 20895, over Labor Day weekend.

In order to participate in this show: (1) one of your pieces of artwork must reflect or be representative of the Town of Kensington (abstracts are acceptable); and (2) you are asked to assist with the show in some capacity—e.g, assisting with the reception, publicity, soliciting donations, hanging flyers, cashiers, greeting guests, setting up and hanging. The show will be judged by award winning artist and instructor, David Daniels. All artwork meeting the conditions defined on the application will be accepted. The award winners will receive cash and prizes.

By receiving the application at this early date, you should have ample time to visit Kensington and get a feel for the community so that you may depict a piece of the town in you artwork. Registration for **"Paint the Town"** is due by August 24, 2012.

In addition to the Armory exhibition, there is a **Plein Air** Event that takes place on Saturday, September 1, from daybreak to 3:00 pm. This event is free for members of MAA and \$5.00 for non-members. You do not need to participate in the general show in order to participate in the **Plein Air** Event. It will be judged separately from the general show at 3 pm on Saturday, September 1st. These artworks will then be on exhibit at the Armory Show and available for sale if so desired.

If you have questions about the events, please call or email Debra Halprin. Remember, you don't need to be an MAA member to participate. Please contact Debra directly to obtain an application.

Debra Halprin/halprinart@aol.com/301-260-9701

Artists' Vacation in Maine Opportunity



Potomac Valley Watercolorists has an artist's vacation opportunity available. Every year the group takes a trip to Southwest Harbor, ME in Acadia National Park and rents a beautiful large 8 bedroom home with a renovated kitchen on the Somes Sound on Mount Desert Island. This year the trip is planned for the week of Sept. 8-15. The trip is open to non-members after May 1. There are 2 rooms available that share a bath and have twin beds. The cost is \$675 for the week. There is no workshop, all paint on their own time. Travel arrangements are made individually—a direct flight is available (US Airways) from Reagan National to Bangor, ME and just 1 1/2 hour drive to the cottage. Call or email Vita Sims at 301-946-6043, vita@vitadesigns.com for more information.



GLENVIEW MANSION CONFERENCE ROOM SHOWS

You can show your artwork in Glenview Mansion for one month if you have received a 1st, 2nd, 3rd or honorable mention award in an RAL juried show. Starting in 2013, artists may have both rooms to exhibit in if a second artist doesn't sign up for the same month within two months of the show's start date; otherwise they will have one room. The receptions at Glenview mansion are 1:30-3:30 pm, on the Sunday after hanging! Preferred drop-off and pick-up times for Glenview Shows are from 9 am to 12 noon. Note: please contact the mansion management ahead of time if you wish to modify the drop-off or pick-up times. Please note: There is a new show at the Marilyn J. Praisner Library starting February 15; and the Innovation Center is no longer participating in the ongoing shows for RAL.

GLENVIEW CONFERENCE

ROOM SHOW

Wednesday delivery and hanging: 9AM–12PM
Sunday Gallery Opening: 1:30—3:30PM
Wednesday Pickup: 9AM—12PM

May 2012: RAL Spring Show

Hanging: May 2

Gallery Opening: May 6

Pickup: May 30

June 2012: Board Members' Show

Hanging: May 30

Gallery Opening: June 3

Pickup: June 27

July 2012: Diane Jeang (2)

Hanging: June 27

Gallery Opening: July 1

Pickup: August 1

August 2012: Floyd Roberts & Noble

Hanging: August 1

Gallery Opening: August 5

Pickup: September 5

September 2012: Linda Greigg

Hanging: September 5

Gallery Opening: September 9

Pickup: October 3

October 2012: Carol Saussey (2)

Hanging: October 3

Gallery Opening: October 7

Pickup: October 31

November 2012: Philip Bennett (2)

Hanging: October 31

Gallery Opening: November 4

Pickup: November 28

December 2012: RAL Winter Show

Hanging: November 28

Gallery Opening: December 2

Pickup: January 2, 2013

ON-GOING SHOWS

PLEASE NOTE: I will keep updating this list; just email me if you need a current list. The Twinbrook Library now has one month shows; contact Twinbrook to sign up. I have forms for signing up with new establishments. I would need to know the name of the place, contact person, what type of artwork, how many, and any restrictions. Doctors, dentists, law offices and other businesses are good places, as well as restaurants and banks. Bookstores are also excellent. We may be considering some places that would require jurying (but we would continue the tradition of the “open” shows of course).

Diane Jeang

Glenview/Open Show Coordinator (301) 871-1589 E-mail: swinedoc@yahoo.com

RAL ONGOING SHOW LIST

Bank of America - 3200 Sandy Spring Road, Olney, Maryland

10-12 paintings, Contact: (301) 232-1370

<u>Name</u>	<u>From</u>	<u>To</u>
Jorge Bernal (301) 523-4141	Apr. 15, 2012	Jun. 15, 2012
open	Jun. 15, 2012	Aug. 15, 2012
Open	Aug. 15, 2012	Oct. 15, 2012

Twinbrook Library - 202 Meadow Hall Drive, Rockville, Maryland

Shows are now 1 month in length. 5 medium to large paintings, Contact person: Chris Lindy (240)-777-0240, christinelundy@montgomerycountymd.gov

<u>Name</u>	<u>From</u>	<u>To</u>
Floyd Roberts (301) 933-8136	Apr. 15, 2012	May 15, 2012
open	May 15, 2012	Jun. 15, 2012
open	Jun. 15, 2012	Jul. 15, 2012
open	Jul. 15, 2012	Aug. 15, 2012
open	Aug. 15, 2012	Oct. 15, 2012

Rockville Community Services Office - 30 Courthouse Square Rockville, Maryland

10-12 medium to large paintings, Contact person: Carlos Aparicio (240) 314-8303

<u>Name</u>	<u>From</u>	<u>To</u>
Leita Gerson (240) 654-4736	Apr. 15, 2012	Jun. 15, 2012
open	Jun. 15, 2012	Aug. 15, 2012
open	Aug. 15, 2012	Oct. 15, 2012

Thomas Farm Community Center – 700 Falls Grove Drive, Rockville, Maryland

12-16 medium to large paintings, Contact person: Martha Coester (240) 314-8842

<u>Name</u>	<u>From</u>	<u>To</u>
Muriel Ebitz	Apr. 15, 2012	Jun. 15, 2012
open	Jun. 15, 2012	Aug. 15, 2012
Leita Gerson (240) 654-4736	Aug. 15, 2012	Oct. 15, 2012

Marilyn J. Praisner Library – 14910 Old Columbia Road, Burtonsville, Maryland

10 small to medium or 5-6 large paintings (10 hanging chains), Contact person: Vera Ramaty (240) 773-9455

<u>Name</u>	<u>From</u>	<u>To</u>
open	Apr. 15, 2012	Jun. 15, 2012
open	Jun. 15, 2012	Aug. 15, 2012
open	Aug. 15, 2012	Oct. 15, 2012

RAL BOARD OF DIRECTORS

<u>Position</u>	<u>Name</u>	<u>Phone</u>	<u>e-mail</u>
President:	Liliane Blom	301-518-5312	lilianeblom@aol.com
1st VP/Show coordinator:	Marian Mackerer	301-590-9437	mackerer@comcast.net
Treasurer	Patricia Zannie	301-962-8581	patriciacollages@yahoo.com
Secretary	Fred Ruckdeshel	301-320-3911	krisfred1963@yahoo.com
Membership	Susan Dunnell	301-949-1514	dunnz@erols.com
Publicity/mkt.	Nadia Azumi	301-538-0062	nadia@nadiasilk.com
Newsletter editor	Susan Dunnell	301-949-1514	dunnz@erols.com
Program coordinator	Jorge Bernal	301-523-4141	jorgeluisbernal@gmail.com
Telephone liaison	Irene Glaser	301-983-1699	icglaser@verizon.net
Open shows	Diane Jeang	301-871-1589	swinedoc@yahoo.com
Glenview member shows	Diane Jeang	301-871-1589	swinedoc@yahoo.com
Hospitality	Martha Campos	301-266-4670	ximenace@verizon.net
Historian	Patria Baranski	301-424-6193	
Web master	Noble	301-661-2739	noble@artofnoble.com
Founder, Hon. lifetime member	Eileen Mader	301-762-6458	

