



RockvilleArtLeague.org

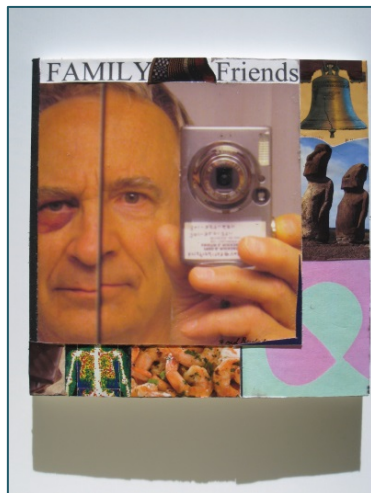
Vol. XXV No. 9

May 2016

**NEXT MEETING: May 5th, 6:30PM
Mira Hecht, Judge's Walthrough of Juried Art Show**

Message from the President, Fred Ruckdeschel

Dear Fellow Artists and Art Lovers,



Spring. It's rejuvenating for me, even though I find nothing wrong with winter. It's biological, you know. Recently, Chickadees have taken over the House wrens' home this

year. It hangs in full view for us outside our bedroom window. I have it hanging on a stiff wire so it does not twist and the hole always faces the window. If the wrens don't drive the Chickadees away or move in after they leave, our early mornings will much quieter this year. Baby wrens are horrendously noisy.

Along with Spring come the waves of blooming wildflowers under the trees in our backyard. I've been nurturing them since 1976. The display begins with white Bloodroot flowers, then Spring Beauties show en masse, and the most prominent, now waning, are the Virginia Bluebells and pink Bleeding Hearts poking up among the blue. But what does all this have to do with art?



For me, gardening is another creative outlet for working with color coupled with a big dose of nurturing of many hundreds of plants. With art, the nurturing is of myself. I think I've written that or something similar before. But I find it worth repeating personally and I hope for some of you who may not feel that way. . . yet or maybe never.

Collages are splendid for the way my brain works artistically, for I design as I go, for the most part. I can at the moment remember only once having sketched out a design, both the structure and colors. I was about halfway through, already markedly changing the structure and using many more color variations, when I turned the collage upside down, swung around after walking across the room, and said to myself, it's done! With a very few minor changes, it was. It is not only life that doesn't always turn out as we planned. Usually, however, I start with a simple thought and immediately go to intuition and back and forth with thought and intuition repeating and occasionally merging together.

That's when I am nurturing myself, getting away from what else is going on in the world. I'm not much for putting social or personal messages explicitly in my art. My motivation is to make something I like and to look at repeatedly. No need to struggle and bitch in my art about all the messes I see in the world when I read and listen. Besides, I can do that better in words.

Someday I'd like to hear how you proceed through your creative endeavors, how you start, why you start, what's your process, how do you feel about it as you go, and so forth. In any event, don't let Spring down. Get cracking with creating, if that's your desire. Income tax forms are in the past now. Time for me anyway.

Fred Ruckdeschel
RAL President

May Speaker: Mira Hecht
Judge's Walthrough of May's
RAL Juried Art show

6:30PM, May 5th, 2016

RAL Juried Members Art Show **Glenview Mansion**

May 1, 2016 – May 27, 2016

Judge: Mira Hecht will be our juror for the May show. A D.C. based artist, she teaches painting at the Corcoran School of Art and Design at the George Washington University. Her kaleidoscopic meditative oil paintings ranging in size from intimate to monumental reflect the nature of reality and momentary glimpses of joy seen in the mind's eye. The use of complex layering, repetition and overlapping planes of color in the work invite sustained attention and invite a heightened awareness. She holds an MFA in painting from the San Francisco Art Institute. Mira's work has been selected for public collections such as Microsoft, Price Waterhouse Coopers and the City of Emeryville, CA.

Eligibility and rules: Each member in good standing may enter two works. The maximum length of any framed side is 60 inches. Only **original** works securely framed with hanging wire are acceptable. The entries must have been completed within the last two years and may not have been exhibited previously in a RAL Member Show. No photographs, no reproductions, no giclées and no wet canvases are allowed. A work having multiple framed parts must meet the two works per member criteria. Entries not meeting the show conditions will not be accepted. RAL retains the right to determine suitability of work for entry in this show. Artist's signature on the Show Agreement also constitutes a commitment to donate 20% of the sale price to the City of Rockville for works sold during the show.

Categories:

- Oils and acrylics
- Watercolors
- Pastels, drawings, and hand pulled prints
- Mixed media, collage, experimental, and original computer-generated art
- Sculpture and ceramics

Awards:

- Best in Show (cash and ribbon)
- First, Second and Third in all categories (cash and ribbons)
- Honorable Mention at the judge's discretion (ribbons)

Delivery: Tuesday, April 26, Noon - 2 PM and 5 – 7 PM. Register and deliver your work to the second floor Glenview Mansion Art Gallery, Rockville Civic Center. On Wednesday, April 27, please phone the pickup hotline after 2 PM, **240-314-8682**, to see if your work was juried into the show. If your number is listed then you or your designee must pick up your work on Thursday, April 28, Noon -2:00 PM and 5:00 – 7:00 PM.

Gallery Walk Through: Thursday, May 5, at 6:30 PM.

Reception: Sunday, May 1, from 1:30-3:30 PM. Presentation of awards at 2 PM. Light refreshments to follow.

Final Pick Up: Tuesday, May 31, Noon – 2 PM and Wednesday, June 1, 5-7 PM. Your work must be picked up. Please have your designee pick up your work if necessary. Any work left after Wednesday, June 1, noon will not be insured. There is no storage available.

Sales: The Glenview Mansion staff will manage art sales. Artist's signature on the Show Agreement also constitutes a commitment to donate 20% of the sale price to the City of Rockville for works sold during the show.

Dear RAL Members,

Please check your calendars and come help out with our upcoming Members Show. The show opens Sunday May 1. We still have lots of slots open and we need your help.

For the first time we are trying Sign-Up Genius to handle our volunteer sign ups. Please access it following this link:

www.SignUpGenius.com/go/20F0B49AFAE29A1FB6-may2016

There you will find all the information you need about dates, times, and activities, as well as be able to see who else has already signed

up. Using this system will help us keep track of volunteers and we will all be able to see where openings remain as we get closer to the date.

If you have trouble with the link or have questions about using Sign Up Genius, please email Emily Pearce at ekepearce@gmail.com

If you do not want to use Sign Up Genius but are interested in volunteering please see the dates/times below and follow up with Emily Pearce.

4/26:

- 11-11:30 Set up
- 11:30-2 registration
- 4:30-7 registration

4/27:

- 9-12 judging

4/28

- 9-11 Hanging
- 9-11 Moving unaccepted works to pick-up area
- 12-2 Draft program
- 12-2 pick up of unaccepted work
- 2-4 Hanging
- 4:30-6:30 Pick-up of unaccepted work

4/29

- 10-12 Finish hanging and tagging

5/1

- 12-4 reception (Martha Campos will provide more details to volunteers)

5/31

- 12-2 Final Pick-Up
- 5-7 Final Pick-Up

Please get involved! Consider joining the RAL Leadership!

New board members are elected to the RAL Board each May. Board meetings are held at Glenview Mansion the first Thursday of each month at 6:00 prior to the general meeting.

Board of Directors Openings

Secretary: Take minutes at each meeting. Direct questions to outgoing secretary Emily Pearce (ekeperace@gmail.com)

Committee Openings

Publicity Committee: Publicize RAL shows and other events to the general public, send opening invitations to special guests, maintain RAL's Facebook page.

Program Committee: Schedule guest speakers and activities for RAL monthly meetings (Sept, Oct, Nov; Feb, Mar, Apr); coordinate other RAL activities or outings. Direct questions to outgoing Program Committee Chairs Nancy Hannans (nancyhannans@gmail.com) and Sallye Mahan-Cox (smahancox@yahoo.com).

Critique by Penny Kritt

Helping the Viewer See Your Painting

Before you start painting or drawing, you think about how it will be read by the viewer.

Of course you do. Because if you don't make that determination before you start, all sorts of problems rear their ugly heads and do their very best to create messes that are impossible to clean up.

There are lots of examples of art in this newsletter issue. How do you *look* at them? It's a little difficult when the images are small, so enlarge them on your screen and notice where you start and how your eyes move through the "real estate". Are there places where you linger? Did you find places where your eyes just slid over it because a short glance told you all you needed to know?

We are culturally programmed to "read" visual images. If you're from the Western Hemisphere, you'll start at the upper left corner, move right and then go down to the lower left quadrant and back to the right. If you're Asian or from Israel where they read from right to left, the opposite is true.

For the purpose of this article, we'll use the western perspective.

Let's say you want to show a dog running in a sunny field. That means that you'll need a fair amount of space to show the expanse of the field and the dog will be a relatively small shape within the composition. The image below has the right proportions, but once you see the dog, the rest is boring and your eye skips right out of the painting.



Perhaps because the dog's gaze is to the right, maybe it throws the viewer out of the painting. Let's try it with the dog facing left in the image below.



That didn't help much, although you might have noticed that upon seeing the dog look at the left margin, you also looked back to see if you missed anything. Maybe we're on to something here, so below the dog is looking to the left, but he's now all the way over to the right margin. It might have

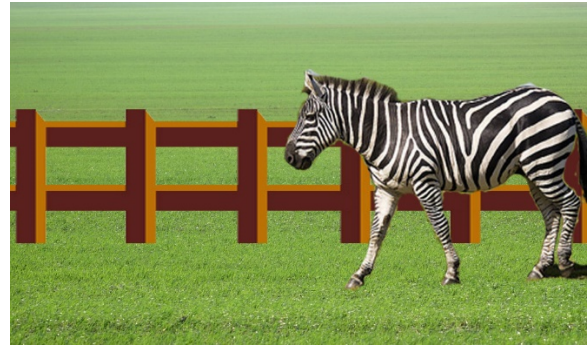
taken you slightly longer to get to the dog, but there still not enough to keep a viewer interested for long.



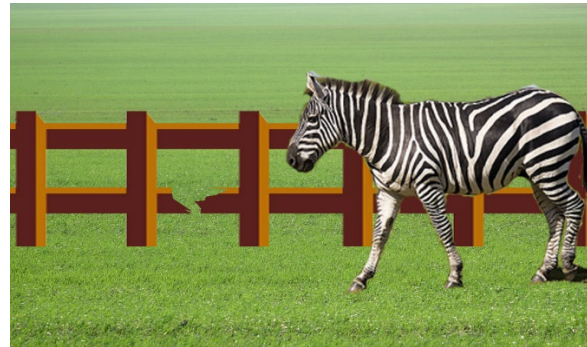
Maybe we need a more exotic animal and more shapes to break up that big grass shape. I've added a building, and since it's not as tall as the zebra, we assume it's far in the distance. Or maybe it's a doll house? Because there's no physical connection between the zebra and the house, our composition now has two centers of interest. That's not necessarily a bad thing, but in this case, it doesn't help much.



Let's try another solution. Now the fence moves the viewer's eyes from the left margin all the way across to the zebra. The zebra is in front of the fence since having it behind would cut up its image too much. The horizontal and vertical fence posts form an interesting pattern that makes for a slower passage from left to right.



If you weren't impressed with the slower viewing rate above, look what happens when we introduce an irregular element. That broken fence post brought you to a complete stop, didn't it! Maybe you even wondered why it was broken. Was that an important detail to this story?



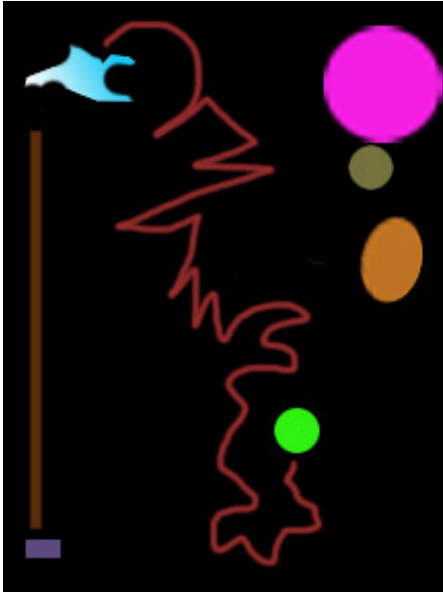
Finally, let's take the best elements from above. I like the contrast of the humanity of the building against the wildness of the zebra. Unfortunately, the pattern of the fence was too strong against the pattern of the zebra. This time below, I put a large tree shape behind the zebra and in front of the building. Now the major shapes are still connected, but there's a much slower passage from left side of the composition to the right. And because the zebra is looking to the left, your eye goes back again to keep it in the composition!



While both the gaze and the direction a figure is facing have an impact on the viewer, the same is true with non-living objects and abstracts images.

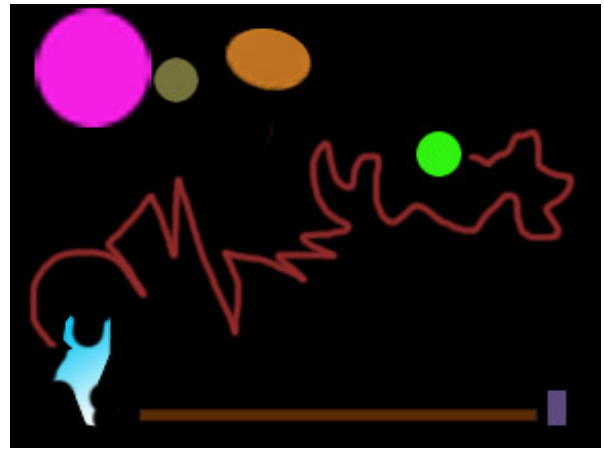
The number of shapes and their relative placement are powerful tools in your work. The three images below are all the same, just rotated differently.

Before you look at the images below, try to pay attention to where and how fast your eyes move through each version.



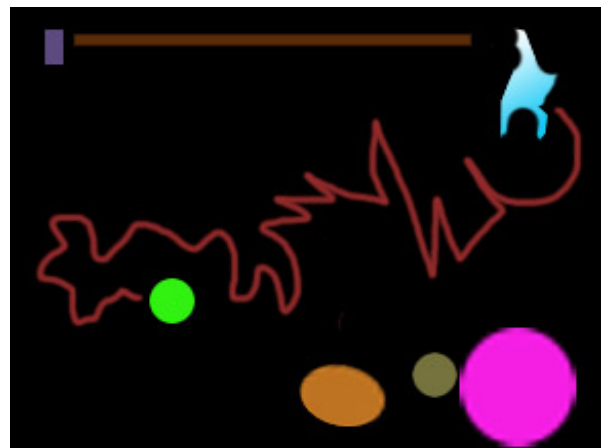
Abstract 1

In *Abstract 1* above, you probably started at the white/teal shape and then went down the brown squiggly line. Did you notice that you sped up as you rounded the curves, but you slowed down where there were sharp angles? The brown line brought you to the bright green circle. From there, you were probably drawn to the orange oval, up to the dull green spot and then on to the bright pink circle. You might have completely missed the vertical brown line and dull purple rectangle on the left margin.



Abstract 2

In *Abstract 2* above which is just a different orientation, you began at the bright pink circle and wandered right until you found the bright green dot. Now you sped down the curved squiggles and slowed down when the curves gradually changed to acute angles. At the teal/white shape, didn't you slam on the brakes while you tried to figure out what that shape might represent? And *if* you found the horizontal brown line and purple rectangle, weren't they a disappointment?



Abstract 3

Abstract 3 above is just *Abstract 2* flipped upside down. This time you saw the purple rectangle and the straight brown line! As with the other versions, you spent lots of time on the teal/white shape and varied your speed as you followed the squiggly line to the bright green circle. Then you saw the orange

and brown shapes. Finally, this time you got the big pink circle as dessert!

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

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MEMBER NEWS

Martha Campos will be participating in the Senior Adult Art Show 2016, A Lifetime Perspective: Art by Older Adults, at the Goldman Gallery of the Jewish Community Center of Greater Washington, from May 15 to June 5, 2016. The opening reception is Sunday, May 15 from 2 to 4 pm.

<http://www.jccgw.org/exhibit/a-lifetime-of-perspective-art-by-older-adults/>



Calla Lilies by Martha

Creator Con

<http://www.creatorconfestival.com>

Saturday, April 23 at 2 PM - 8 PM

James Hubert Blake High
300 Norwood Rd
Silver Spring, MD 20905

See the latest offbeat artwork by RAL member **Michael Auger** on sale along with over 100+

artists, plus live music, robotics, virtual reality, interactive games, shows and contests, food trucks, face painting, comics, video gaming arcades, and more! The First 200 in Attendance receive Limited Edition Swag Bags by Third Eye Comics and Comic Cupcakes!

Adult Admission (19 years and up): \$8.00

Student Admission (6 to 18 years): \$5.00

(Kids 5 years and under are free)

Classes with Penny Kritt

Tell the kids that you want a workshop for your Mother's/Father's Day gift!

Learn to Draw in One Day!

It's amazingly easy to learn to draw. A few simple steps will get you started on a skill that you'll enjoy for the rest of your life. Do you just want to keep a sketchbook? Or maybe you're a professional artist who wants to capture shapes more accurately. You may even already have all the necessary supplies around the house. Join Penny Kritt in her studio for a day of *accomplishment!*

Call 301/989-1799 for supply list and to register.

Limit 5 students per class (*chocolate will be served!*) \$75.00

Session 1 - Sunday, April 17 (10 am – 4 pm)

OR

Session 2 – Thursday, May 5 (10 am – 4 pm)

Kritt Studio, Burtonsville, Maryland


Composing Art with Kritt

In this weekend workshop, you'll learn how to make your artwork "frame-worthy"! One day will be devoted to making and using the perfect color. Learn exactly why some colors just don't seem to do the job. No more settling for "close enough." The other day will be all about shapes. How many do you need? Where should you place them? What should be their relative sizes? You'll never have another

object *floating* in a vague background. Call Penny at 301/989-1799 for a supply list.

Sign up with the Montgomery County Recreation Department.
Class No. 16739
\$100
Saturday, April 30 and Sunday May 1, 2016
(10 am to 3 pm)
Kritt Studio, Burtonsville, Maryland

For classes or private lessons, contact Penny at 301/989-1799
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Rockville Innovation Center Call for Entries
Rockville Innovation Center is interested in showcasing the work of local artists in their gorgeous location.

<http://www.visartsatrockville.org/call-for-entries/feast>

Eligibility: Open; Deadline: Ongoing
Entry Fee: N/A

DC Photo Grid. The DC Photo Grid is an aggregated map of the city generated from user-submitted photographs, and the DC Crowd-Sourced Video Project offers a constantly looping portrait of the city as viewed by its inhabitants.

http://www.dcphtogrid.com/?utm_source=PROJECTOR+6-27-13&utm_campaign=Projector&utm_medium=email

Eligibility: Open; Deadline: Ongoing/Entry Fee: N/A

ART OPPORTUNITIES

Northern Virginia Art Center's new Specials Exhibitions space. The Northern Virginia Art Center is searching for talented professional artists with a cohesive body of work to exhibit in their new Special Exhibitions space in the heart of Crystal City's thriving restaurant district. 380 square feet of gleaming exhibition space available for monthly exhibits of 2D or 3D art! Their full time gallery staff will assist in exhibit installation, process sales of your work, and will coordinate your opening reception, all for a small fee and low sales commission.

Eligibility: Open; Deadline: Ongoing
Entry Fee: N/A



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. 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. 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. Drop off/pickups are Mondays (unless a holiday). If you are unavailable on the date for pickup, please arrange for someone to pick up for you. There is no room to store your artwork at the Mansion. If you are unable to drop off/pick up on the assigned dates and you can't find someone else to drop off/pick up for you, please choose a month in which you can make those dates.

For artwork delivery, please unwrap your work and take the wrappings with you. Please bring pliers (needle nose are easy to work with). You may use the hand truck that is at the Mansion to move your artwork from your vehicle. There is no staff at the mansion available to help you move your artwork into the conference rooms. You are responsible for hanging your own artwork, with help from the Mansion staff. If you don't have labels for your work, please fill out the RAL cards that will be available. If you print your own, print them on card stock. Do not use the sticky Avery labels, unless you adhere them to foam core or card stock. **Contact Diane Jeang, Glenview Member Show Coordinator, (301) 871-1589 or swinedoc@yahoo.com with questions.** If you need to contact Julie Farrell, please send an email tojfarrell@rockvillemd.gov.

Monday delivery and hanging: 9AM–12PM / Sunday Gallery Opening: 1:30—3:30PM
 Monday Pick up: 9AM—11AM

2016	Member(s)	Monday (generally) Deliver and Hang Before 12 noon	Sunday Gallery Opening 1:30 – 3:30 pm	Monday Pick up Before 11 am
MAR	Student Art Show	Feb. 28	March 6	March 24
APR	Fred Ruckdeschel (2)	March 28	April 3	April 25
MAY	RAL Spring Show	April 25	May 1	May 25
JUN	Board Member's Show	May 31	June 5	June 27
JUL	Diane Jeang	June 27	July 10	Aug. 1
AUG	Han-Yin Shen (2)	Aug. 1	Aug. 7	Aug. 29
SEP		Aug. 29	Sept. 11	Oct. 3
OCT	Linda Greigg + Suzie Weiss (2)	Oct. 3	Oct. 9	Oct. 31
NOV	Philip Bennet (2)	Oct. 31	Nov. 6	Nov. 28
DEC	RAL Winter Show	11/28&29	Dec. 4	Dec. 30

For additional information for members hanging in the conference rooms, please refer to the RAL web page: <http://www.rockvilleartleague.org/glenview.pdf>

At least one platter of finger foods (cookies, crackers/cheese, veggies/dip) should be supplied by the RAL artist on the day of the opening reception. Cups/napkins/water is provided by the City of Rockville for opening receptions. The Mansion will be open at 1 pm for the artist on the day of the opening reception.

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

RAL ONGOING SHOW LIST

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>
Open	Feb. 15, 2016	Apr. 15, 2016

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>
Leita Gerson	Feb. 15, 2016	Jun. 15, 2016
Valthea Fry	June 15, 2016	Oct. 15, 2016

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

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

<u>Name</u>	<u>From</u>	<u>To</u>
Open	Feb. 15, 2016	Apr. 15, 2016

RAL BOARD OF DIRECTORS

Position	Name	Phone	E-mail
<i>President</i>	Fred Ruckdeschel	301-320-3911	fred.ruckdeschel.and.art@gmail.com
<i>1st Vice President</i>	VACANT		
<i>Treasurer</i>	Patricia Zannie	301-962-8581	patriciacollages@yahoo.com
<i>Secretary</i>	Emily Pearce	919-699-2547	ekepearce@gmail.com
<i>Membership</i>	Susan Dunnell	301-949-1514	dunnz@erols.com
<i>RAL Juried Show Coordinator</i>	Emily Pearce	919-699-2547	ekepearce@gmail.com
<i>Publicity/marketing</i>	VACANT		
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<i>Program Coordinators</i>	Sallye Mahan-Cox Nancy Hannans	301-330-1963 703-655-7415	smahancox@yahoo.com nancyhannans@gmail.com
<i>Communications</i>	Eric Goss	301-956-3099	edg16@hotmail.com
<i>Open Shows</i>	Diane Jeang	301-871-1589	swinedoc@yahoo.com
<i>Glenview Member Shows</i>	Diane Jeang	301-871-1589	swinedoc@yahoo.com
<i>Historian</i>	Patria Baranski	301-424-6193	geowell7@hotmail.com
<i>Hospitality</i>	Martha Campos	301-251-0643	ximenace@verizon.net
<i>Webmaster</i>	Michael Auger	202-670-2789	RAL@arty4ever.com
<i>Founder, Honorary Lifetime Member</i>	Eileen Mader	301-762-6458	
