



RockvilleArtLeague.org Vol. XXI No. 7 March 2012

NEXT MEETING - THURSDAY, March 1st at 7:30pm

**Debra Halprin, Speaker
“Color and Digital Art Making”**

MESSAGE FROM THE PRESIDENT LILIANE BLOM

Dear fellow artists and art lovers,



For those of you, who don't like the winter, this has been a dream season, with crocuses already in bloom, and daffodils all ready to charm us with their sunny razzle-dazzle. And get ready to be razzled and dazzled by our March

speaker's bright palette. Debra Halprin is going to discuss her giclée print making and her painting process using Digital Art.

It's a lecture not to be missed!

Please note there are multiple open slots in our ongoing shows, I encourage all of you to show

off your work, you might just sell something or pick up a commission.

Also note, that if you would like to have the fee waived for our next show, all you need to do is volunteer a few hours. We are still looking for a few good volunteers for the student art show we sponsor every year. So come play with us, volunteering is a great way to get to know other members and make new friends. The list of days and times available are to be found below.

I would also like to turn your attention to the following survey that should be of interest to many of you. Capitol Arts Network and a local real estate developer are exploring the possibility of creating a space for artist studios in a large building in Montgomery County. CAN is conducting a feasibility survey and hopes artists in every medium will participate and pass the survey along to any friends or colleagues, even if you or they are not currently seeking space. They want to hear your thoughts and ideas! The survey may be found at <https://www.surveymonkey.com/s/TP23WPW>.

All the fans of Artomatic can rejoice, Artomatic is back in town and will run from May 18 through June 24th. To register you need to sign up for the Artomatic e-mails, you can do that here: [www. Artomatic.org](http://www.Artomatic.org). Isn't the newsletter just looking fab! Hope to see you on March 1st!

LILIANE BLOM – PRESIDENT, RAL

MARCH MONTHLY MEETING March 1 at 7:30 PM



DEBRA HALPRIN: “Color and Digital Art Making”

Just about two years ago, I started a business creating giclée prints. Through my experience I have learned, through the process of creating prints, how to improve my paintings. At the March RAL meeting, I will talk about giclée prints and how I use the computer and the printer to critique both my work and the artwork of my clients in order to make a better painting.



Using the computer screen to view your art is like looking at your painting in a mirror. Any defect will appear evident. At that time you can make corrections on the computer screen to see what fixes you like and which you don't. You

can then go back to the original painting and make your changes. I'll demonstrate many examples of this process. I will also speak about how I create new paintings using my giclée prints.



I will also demonstrate how to enhance your prints using a variety of media (I am partial to oil sticks over my giclées). I'll also bring in samples for RAL members to experiment on. It should be fun!

For more information about Debra's art, please visit:
www.halprinart.com

RAL FEATURED ARTIST OF THE MONTH – PAT ZANNIE



As a child in my highchair I pestered my mother to get me “colors” for my scribbles on paper and was only satisfied when she brought me my first box of crayons. Believe it or not, seventy years later, I’m still using crayons, only now, in my mixed media collages, and I buy the box with 98 colors. They have a rich oily texture, but like watercolors are transparent and can transform any piece of paper both in texture and color. I also use oil pastels because they are opaque and can cover up anything not wanted, as well as provide depth and richness to any composition.



My whole life, I have loved the beauty of the world around me, picking long scenic routes to places, as well as taking “the road less traveled.” Although I majored in Art in high school, I was more pragmatic and selected

getting a BS degree and spent 31 yrs. in a “day job” as an investigative economist. I studied Art at night. I spent years learning the “Masters” oil painting and watercolor techniques and to every class available from basket weaving to etching. I have exhibited and sold my work since 1980. But, I was never satisfied with any of the media I tried, and believe me, I tried them all.



By my late 50s I had the courage to walk away from my “day job” and register for and obtain a degree in Fine Art. And it wasn’t until my last semester, that a teacher ripped up sheets of paper and told us to incorporate them into the figure drawings we were working on, that I found my true calling—cutting and pasting shreds of paper and incorporating them into a composition. My classmates groaned and I was ecstatic and I have been happily “collaging” every since.



I have been teaching at the School of Art and Design at Montgomery College, where I got my degree, for the last fourteen years. My work has been greatly influenced by Cezanne and Matisse and I use papers made from countries around the world, as well as images from contemporary magazines, focusing on creating imaginary landscapes with patterned trees and vibrant colors.



I have been fortunate in having a short experience studying art in Japan and truly appreciate and incorporate the aesthetics of oriental art into my work, in the same way the Impressionists and Post Impressionist did. I am a “Modern” artist and, like the Post Impressionists, incorporate both 2D and 3D elements in the same collage. It’s not about what I see, but how I feel about what I see. I never know what the end result will look like; it’s like putting a thousand piece puzzle together without the picture on the top of the box. There’s total freedom to create. It’s lots of fun, especially in the intricacies of detail, where you can place unexpected creatures and other delightful surprises! I believe creativity is innate in all of us, and we don’t have to know the specifics or the outcome, as long as we respect the materials and the process.

Please visit Pat’s Web site at: <http://www.patzannie.com>

VOLUNTEERS STILL NEEDED FOR 2012 STUDENT ART SHOW!

Historically, the Rockville Art League and the City of Rockville co-sponsor the annual Rockville Student Art Show. More volunteers are needed to make this a success! Thank you to the members who have signed up already.

We still have many positions to fill. As you can see from the list below there are many different jobs, very similar to our own member show. Volunteering for this show will waive the \$5.00 entry fee for the May member show. If you are interested please contact me at 301-590-9437, or mackerer@comcast.net.

Thank you, Marian MacKerer

Volunteer jobs available:

Sun., Feb 26, 4:00 – 5:30 p.m.

1 volunteer to consolidate art to 2nd floor

Wed., Feb. 29, 12 noon – 2:00

3 volunteers to hang artworks and proof program

Wed., Feb. 29, 2:00 - 4 p.m.

4 volunteers to hang artworks and proof program

Thur., Mar 1, 10 a.m. to 12 noon

4 volunteers to finish tagging, & write certificates

Thur., March 1, 2 to 4 p.m.

4 volunteers to finish tagging, & write certificates

Tues., March 27, 4-5:30 p.m.

1 volunteer to oversee pick-up of artworks

Tues., March 27, 5:30 - 7 p.m.

2 volunteers to oversee pick-up of artworks

BARTER BIN

I have 9 cartridges of ink for a Canon printer iP, MP, Pro, MX series. If e-mailed I could check if it would work for a person's printer. I would like to either barter for something I could use, or sell at a reduced price. It is Canon ChromaLife ink. My e-mail is

jprevo@aol.com or (301) 942-6452 Judy Prevo.

PAINTING TIPS WITH PENNY KRITT: SHAPES

The first challenge an artist faces with each new work is to choose a size for a painting (or collage or sculpture, etc.). Then you get to decide what should be included in that “real estate.”

I wanted to do a painting about the Sheep and Wool Festival held each year in Maryland. The fairgrounds had pens that each had a farmer, sheep, and hay bales. The sheep were exhibited in a show ring, and each farmer combed the sheep’s wool and put a jacket on each sheep – with a hood! – to keep the sheep clean until it was time to be exhibited. Everyone knows the story about a *wolf* in sheep’s clothing, but here was a twist. What a perfect title: “In Sheep’s Clothing”!

Here’s a reference photo:



Originally, I planned to show the whole scene so the viewer would understand the context. I’d have to show the farmer with his shepherd’s crook, the sheep, the fence around the pens in the barns, the sheep wearing their jackets and a sign about clothing. By the time I laid out the composition on an 18x24 inch canvas, the sheep were only about 3 inches tall, and the “in sheep’s clothing” pun was too small to see in the larger scene. So then the challenge was to see how much I could get rid of so the focus was on the sheep and their festive garb.



In Sheep's Clothing © by Penny Krit

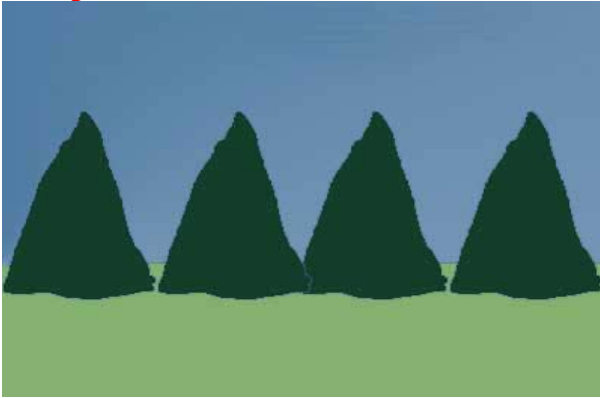
Since my real goal was sheep wearing clothing – and a sign to make sure that the viewer got the pun – look how much could be eliminated.

The painting was much more interesting for several reasons.

- This wasn’t the typical “sheep in a pasture” painting.
- By eliminating the farmer and all the other objects that I originally thought were needed, I got a more *intimate portrait* of two sheep.
- Cover up the writing, and you’ll see that the composition is a lot less interesting. Including the title, “In Sheep’s Clothing,” was another way to think outside the box. The hardest part of planning for this was to find a way to make the words “fit” in context. It worked perfectly because the title fit behind the sheep’s heads.

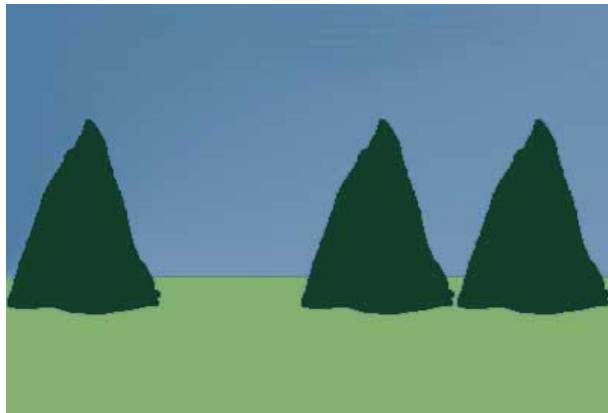
Sometimes your painting will need lots of small shapes, but the composition will usually be stronger if you can work with fewer larger ones that highlight a central concept.

Boring!



Having multiple shapes that are all the same size usually make a boring composition. If your painting tells a story that requires similar images, at least break them up, and if possible, use an odd number of them.

Better



Much better!



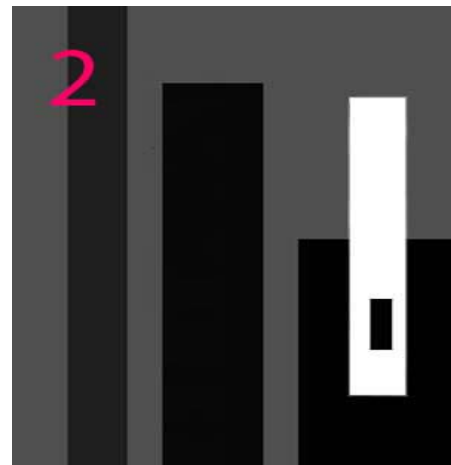
There's a lot more going on in the version of the painting above.

- Overlapping trees and clouds got rid of boring rectangles of grass and sky.
- Trees are different shapes, sizes and colors to avoid repetitive shapes.
- The diagonal fence grabs your eye and leads you across the painting.

Horizontals, Verticals and Diagonals

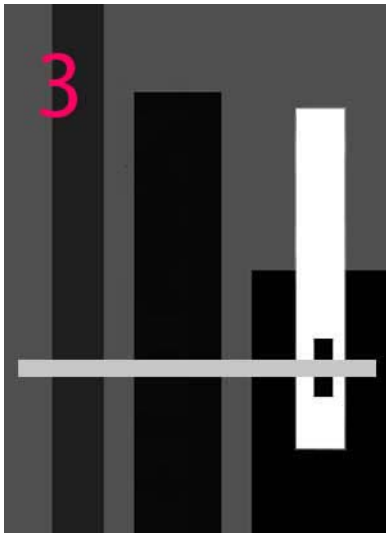


Some shapes work better than others if you want to show a mood or emotion. Horizontal shapes (1) are safe and calm and your eye moves smoothly from one side to another. Verticals (2) are strong and your eye goes down each shape and then jumps to the next.



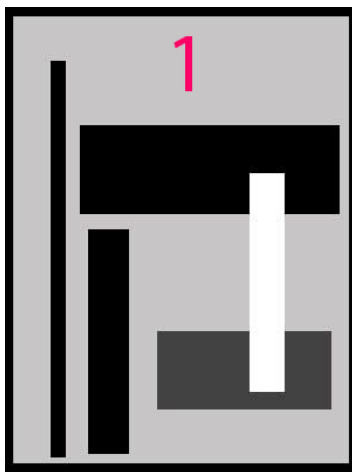
Look (3) how much more interesting things are when you use different kinds of shapes and have them overlap. The light gray line leads your eye to each vertical shape. Your eye goes up and down

and then the gray line takes it to the next vertical shape.

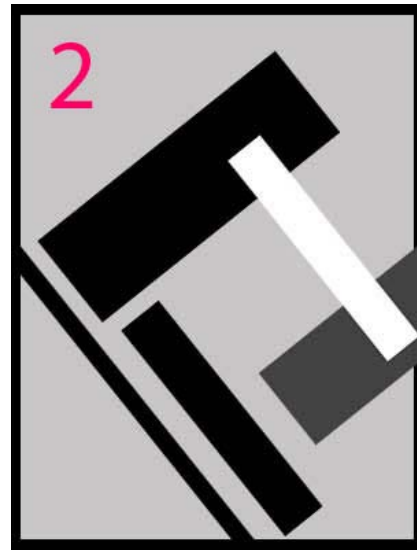


Using just horizontals and vertical shapes can make a composition calm, regular, symmetrical – and maybe boring. Adding one or more diagonal line or shape adds a new aspect. Diagonals (or obliques) are usually unexpected and great way to “think outside the box”.

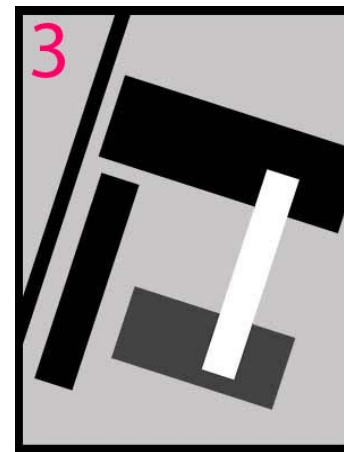
Now let’s shake things up!



In No. 1 above, we have the calm and safe horizontal and vertical shapes. In No. 2 below, I just rotated the shapes. The placement of the white rectangle is too close to the right edge, and it’s quite likely to lead your eye out of the piece.



No. 3 uses a slightly different rotation. Now the white shape redirects your eye down to the gray shape – which sends you back to the left to start circling the composition again!



The steeper the diagonal, the more excitement your viewer will feel!

Most of the shapes below are calm, but look at the little yellow boot on the right foot. The slant of the right side of the blue raincoat adds speed. Now you can see how fast this kid is running, and the painting goes from static to whimsy.



Run for the Bus© by Penny Krittr



Happiness© by Penny Krittr

While your eye strolls through *Run for the Bus* above, *Happiness* has a variety of oblique lines and shapes. If you look at the black line in the upper left, you move rather slowly to the upper right corner. With the teal and blue lines, the angle is steeper, and you move more quickly. Now look at the pink shapes and see how much faster they go! Notice that there are some horizontal shapes that cross the diagonals. Many of these are done with metal gold paint. The unexpected contrast causes the viewer to slow down to explore the meaning of the interruption in the diagonal shape.

Sometimes, the most interesting part of a painting is just planning what shapes to use!

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



MEMBER NEWS

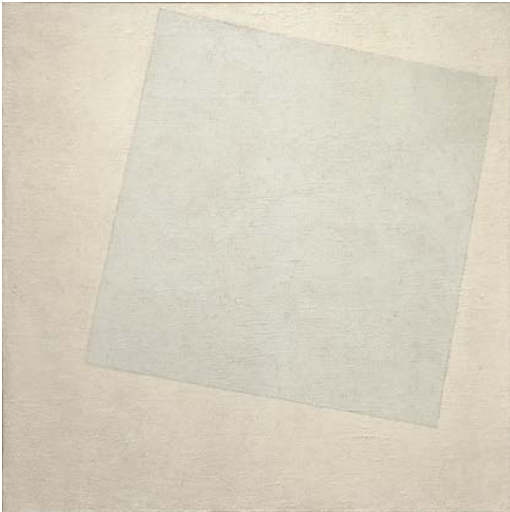
My white on white painting for the Tony Award-winning comedy, “Art”

Natalya B. Parris



Second from left: Natalya; next to her: David Dossey

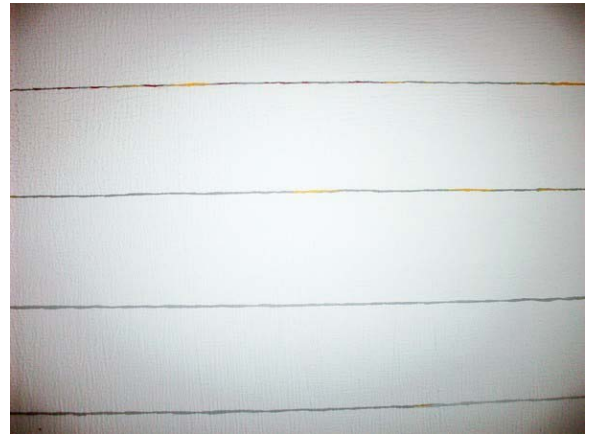
My “white on white” painting was my first experience creating a painting for a theatrical play. In August 2010 I visited the Museum of Modern Art in New York City and viewed Malevich’s “white on white” painting. I looked at it and thought, “If I asked my students to paint a white-on-white painting what would their reaction be? What kind of painting would they create?”



Suprematist Composition: White on White by Kasimir Malevich

I myself wanted to paint a white-on-white painting to see where my imagination would take me and also to demonstrate this kind of painting to my students. Life works in mysterious ways and my wish was granted by David Dossey. I met him in December 2010 at the Arts Barn when he was the director for Michele Lowe's comedy, "The Smell of the Kill," (a Montgomery Playhouse Production presented in partnership with the Arts Barn). We had interesting conversations about theater and I saw the comedy and was impressed by his work. In November 2011 he mentioned he was working on the Tony Award-winning comedy "Art" by Yasmina Reza. When I mentioned I was an artist, he asked that I paint a "white on white" painting for this comedy.

David suggested that I search the internet to see the paintings that were previously created for this comedy. I rejected this idea. The reason is that I wanted to create my painting by reading the script and paying attention to every small detail of how this painting was described in the play. Still, there was a fear in the back of my mind that the painting I created would resemble one made before me. I asked David, "Does my painting look like the ones on the internet?" He replied, "No, Not at all!" That's what I wanted to hear!



"White on White" by Natalya Parris

The biggest challenge happens at the end of the play when one of the characters draws a "solitary man gliding downhill on his skis" on one of the white lines. The same actor draws the same man every Friday, Saturday and Sunday, and the painting has to return to "white" for the next performance. David asked me to paint two more white paintings to practice removing the "solitary man."

David and I could compete on who of us is the bigger perfectionist. When he found out that I was planning to paint a very large painting and not the five-by-four painting described in the play then he insisted on the size described in the play. He also did not find the diagonal lines on the painting as visible as he wanted them to be and he sketched in "the white line" for the audience to see on one of my "tryout paintings." I agreed to add a white diagonal line, but it was my turn to show my "perfectionist side." I painted in "some fine white diagonal lines" as described in the script. I am proud that I was able to paint white-on-white and still make it visible to the audience. Although the lines look different than those David sketched, I appreciated David's suggestion because the final painting looks precisely as it was described in the script and my "civil engineering soul" can relax. I am grateful to David and fate for this amazing experience.

Martin Slater's work was accepted for the

Gallery West 15th Annual National Juried Show. Feb 8-March 4, 2012. Open Wed-Sun 11AM-6 PM. Reception; Feb 11 2012 5-8 PM. 1213 King Street/ Alexandria Va. 22314/703-549-6006. www.gallery-west.com.

Martha Campos is exhibiting three paintings at the IDB Art Club 2012 Exhibition at 1300 New York Ave., NW, (use the 13th Street entrance) Washington, DC. The opening reception is on February 27—and the show runs through March 9. For more information please call (202) 623-2217.

Moira Ratchford will be exhibiting February 15-April 15 at Barnes and Noble at the Rio Center in Gaithersburg.



“Passion” by Moira Ratchford

Pat Zannie will be teaching two CE courses in the Spring 2012 session of the School of Art & Design at Montgomery College. The Monday morning class is entitled the “Zen of Design” and relates Zen principles such as “complimentary opposites” to contemporary design principles. The Wednesday morning class is entitled, “The Rebel Masters that Changed Modern Art,” and covers the revolutionary art styles of Post Impressionism, Expressionism, Cubism and American Abstract Expressionism. Both classes run 10 weeks and

are held at the Cafritz Art Center on King Street in Silver Spring, MD. Check www.montgomerycollege.edu/schoolofartanddesign for additional information and to register. (Seniors are exempt from tuition.)

Jorge Bernal’s painting, “Mass Ascension,” is featured on the Evans Encaustic Show - Painting: Color Dominates 2012. Jorge believes that some of the best national encaustic artists are featured in this blog.



“Mass Ascension” by Jorge Bernal

<http://www.evansencaustics.blogspot.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

Vatsala Menon: I am originally from India but now am a U.S. citizen. Self taught, in oils doing landscapes and still life but have now shifted to acrylics medium and exploring the abstract. Live in Clarksburg.

Kathleen Carroll: I was born in Washington, D.C., grew up in Montgomery County and

expressed an early interest in art. I have been taking classes at the Yellow Barn for several years and work in the Graphic Design Branch of the Army Publishing Directorate.

Ron Jensen: I am a retired history professor from George Mason University where I taught Russian and modern European history. My current interest is painting, mainly oils, focusing on people in an urban setting, often with a narrative element. I also do portraits and some landscapes. I enjoyed the League's winter show and was encouraged to join by another member, Barbara Meima.

CHANGE/NEW E-MAIL ADDRESS OR STREET ADDRESS?

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

ART OPPORTUNITIES

Amici Mei 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 \$35 fee to help cover the marketing costs (advertising, grand opening). If interested, please contact Bernie directly at: bswilder@comcast.net.

GLENVIEW MANSION CONFERENCE ROOM SHOWS

Please remember that you can show 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:

1. There is a new show at the Marilyn J. Praisner Library starting February 15; and
2. The Innovation Center is no longer participating in the ongoing shows for RAL.

RAL 30-day Glenview Mansion Member Shows in Conference Rooms 5 & 6 (Rm 6 has the fireplace) are open to members who have received awards in previous juried member-only shows. If you have received a 1st, 2nd or 3rd place award and would like to sign up for a 30-day show in the conference rooms, please contact: **Diane Jeang** at 301-871-1589 or swinedoc@yahoo.com

CONFERENCE ROOM SHOW TABLE

2012	Member(s)	Wednesday Deliver and hang 9 am – 12 pm	Sunday Gallery Opening 1:30- 3:30 pm	Wednesday Pick Up 9 am – 12 pm
FEB	Natalya Parris (2)	Feb. 1	Feb. 5	Feb. 28
MAR	Rockville Student Show	Mar. 1	Mar. 6	Mar. 29
APR	Chris Luckman (2)	Mar. 28	Apr. 1	Apr. 25
MAY	RAL Spring Show	May 2	May 6	May 30
JUN	Board Member’s Show	May 30	June 3	June 27
JUL	Diane Jeang (2)	June 27	July 1	Aug. 1
AUG	Floyd Roberts + Noble	Aug. 1	Aug. 5	Sept. 5
SEP	Linda Greigg	Sept. 5	Sept. 9	Oct. 3
OCT	Carol Saussey (2)	Oct. 3	Oct. 7	Oct. 31
NOV	Philip Bennett (2)	Oct. 31	Nov. 4	Nov. 28
DEC	RAL Winter Show	Nov. 28	Dec. 2	Jan. 2
2013	Member(s)	Wednesday Deliver and hang 9 am – 12 pm	Sunday Gallery Opening 1:30 - 3:30 pm	Wednesday Pick Up 9 am – 12 pm
JAN	Jorge Bernal (2)			
FEB				
MAR	Rockville Student Show			
APR	Muriel Ebitz + Susan Moses			
MAY	RAL Spring Show			
JUN	Board Member’s Show			
JUL				
AUG				
SEP				
OCT				
NOV				
DEC	RAL Winter Show			

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>
open	Feb. 15, 2012	Apr. 15, 2012
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>
Carroll Sasse (301) 587-4234	Jan. 15, 2012	Feb. 15, 2012
open	Feb. 15, 2012	Mar. 15, 2012
open	Mar. 15, 2012	Apr. 15, 2012
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>
Maria Kleyner (240) 731-3950	Dec. 15, 2011	Feb. 15, 2012
Paul Broadstone, Jr. (501) 765-2303	Feb. 15, 2012	Apr. 15, 2012
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>
Valthea McGee Fry (301) 926-7084	Dec. 15, 2011	Feb. 15, 2012
Maria Kleyner (240) 731-3950	Feb. 15, 2012	Apr. 15, 2012
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	Feb. 15, 2012	Apr. 15, 2012
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	

