



RockvilleArtLeague.org Vol. XXII No. 6 February 2013

NEXT MEETING - THURSDAY, February 7 at 6:30pm
RINDY O'BRIEN, Speaker, "Sequencing and Editing Your Artwork"

MESSAGE FROM THE PRESIDENT LILIANE BLOM

Dear fellow artists and art lovers,

Hopefully you have marked your calendar with our new meeting time. **We are changing the**



time for our monthly meetings to 6:30.

We are also making a bit of a change to our format. We will be starting our meetings with a bit of a sharing session. We would like to have members tell us in a couple of minutes

what they are working on and if they have a show coming up, also comments/thoughts about the evening's program are welcome. We hope this will help members get to know each other better and increase the sense of community and communication among members.

Our February lecture will be on sequencing and editing your artwork, feel free to bring your portfolio if you have questions about it. We as artists often have problems with editing our own work, objectivity is not usually our strong suit! Come with your questions and let Rindy O'Brien set you straight.



Thanks to Nadia Azuma, we will be having a large show at the Greenbelt Court House this year. A gorgeous

building well worth a visit for its interesting interior architecture, it's the perfect show case for art. The show will run from October 2013 through January 2014. The selection process will be by e-mail and will occur this summer. So get your work ready to submit.

My term as President is running out in May, I need someone to step up to the plate. If you think you might be interested, let's talk, it's a fun job and not that much work. Call me with your questions at: 301-518-5312.

Liliane Blom – President, RAL



Rindy O'Brien:
Sequencing and Editing Your Art Work

As artists, we are often asked to present our work in portfolios, for juried exhibitions, on our websites, in catalogues of our work, solo shows, or published as a book, or as a body of work.

Editing and sequencing work is part of the creative process and is an important skill to develop, whether you paint or photograph. Establishing some set rules, fundamentals, and your own methodology will help you select your best work. Do you have recurring themes, colors, and different mediums? Does your body of work tell a story? How do you choose your work when it all speaks to you?

Rindy O'Brien will bring her perspective and advice about the process of editing and sequencing your artwork. Her 2011 book, “@Home on the Hill,” is a book of photographs around her Capitol Hill neighborhood, and her first edition has already sold out. Rindy has studied photography at the Corcoran, with Joyce Tenneson, and other noted photographers. Rindy just became the head of the Capitol Hill Art League Steering Committee, and was a 2012 Torpedo Factory visiting artist.

Critique by Penny Kritt

If *you* would like a critique, please email a photo to me at pennykritt@aol.com. Perhaps your work will be chosen for next month! Please submit your work early so I have time to write the column for the next issue.

Our next artist is shy, so we'll just call her our mystery lady.

Her starting point was a photo that has some interesting textures in the rocks, a fallen log and foliage. She also has water that runs both slowly and more quickly so that we see splashing and droplets. It looks like there might be a little sun out that day because of the light on the bush at the left, but we don't see much in the way of light and shadow.



Since there was no single part of the composition that presented itself as an obvious center of interest, she chose to crop the image and work just on the right half.



Her painting captures what she saw in the photo. The viewer sees the splash of the little waterfall and how fast it moves. Most of the rocks are shown as smooth because of the wear of the water, and she contrasted that with the more pitted large rock on the right.

She also caught the limbs of a small evergreen shrub. By using darker shapes next to lighter ones, we can see into the middle of the airy texture of the bush. The dark log under the bush grounds it and gives some needed contrast.

But, as is always the case, she felt that the composition still needs “something,” so let’s explore a few ideas.

The best place to start is always to assess what is currently there. There are a lot of shapes, and it isn’t necessary to include every rock and puddle that appears in the photo. The viewer can get lost, confused or bored as he tries to compare them and figure out why the artist thought it was important to create so many.

The image below has simplified the objects. You can still tell that there are rocks around and within a little waterfall, and that’s all the information that this painting requires.

The painting is also almost divided in half. The upper portion is the bush and rocks while the lower part is mostly about the waterfall. The log under the bush has become a “horizon” and all good painters know that a horizon line should always be either a third from the top or a third from the bottom of the composition. Anywhere else tends to make your painting look like two separate paintings that just got stuck together. By adding a dark rock, the “horizon” was eliminated, and the image below shows the improvement.



When an object like a rock or a river bank sits *in* water, always soften the bottom edge and blend it down into the color of the water. In the original painting, it looks like the log and rocks are floating. In the enlargement below, the bottom half shows how you can get things to “sink” into the water. The top and side edges should remain “hard” and distinct, but the bottom edge should always be blended into the

water (or fog or mist). I've also softened all the hard edges in the water around the pebbles for a more realistic look.



Tip:

When softening an edge, use a clean brush that is barely damp. A wet brush will leave a “blossom” and create another unwanted hard edge! You can always wet the brush more if the paint won't move. Place the brush hairs so that the tip of the brush is on one color and the heel of the brush is on the other. Gently move the brush from side to side and the hard edge will be blurred. If the object still “floats,” pull a little of the top color into the lower one.

In the image below, the evergreen becomes the center of interest, and the larger painting was cropped to strengthen the composition. The bush now has much more contrast in both values (the lights are now lighter and next to newly darker darks). The foliage is also more

intense (brighter) instead of its original muddy green. There are fewer rocks, but the larger ones now have more texture.



Tip:

If you want to show sunlight, I recommend a light wash of orange paint as you can see on the rocks. If you insist on using a yellow, pick a bright one that's either neutral (with no blue or red) or a warm yellow that has a little red in it. Some painters just leave the sunlight as unpainted white paper, but that pure white is so strong that it will probably be interpreted as glare.

If you'd like to join a group that offers weekly critiques, please contact me at the number below. All levels of artists are welcome.

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

BARTER BIN

Laura Chassy has for sale:

- Sets of Plastic Frame Clips: \$5 each
- Cans of Black Spray Paint
- for aquatinting/etching: \$1 a can

Black Metal Neilson Frames w/glass: approx.
\$30-\$40 a frame.

Stained Glass equipment: \$50

Sketch Book: Best offer

Various tubes of oil paint: Negotiable

Printer/copier by Lexmark: \$150 or best
offer/about 3 years old; never used

Waranteed until April

Laura.Chassy@yahoo.com

(301) 589-8058

Silver Spring, MD 20902-5221

Irene Glaser has 40" and 52" long heavy
duty canvas stretcher strips she would like to
swap with anyone who has extra 36" long
strips. Contact her at: 301-983-1699 or
icglaser@verizon.net.

ART CLASSES



Patricia Zannie Classes: Spring 2013

*Visual Contributions from Ancient Cultures—
Part II.*

*You do not have to take Part I in order to take
Part II.* Culture is an important factor in every
civilization, including the integration of the
indigenous artistic experience. You will
explore and analyze the expressive, symbolic,
decorative and aesthetic aspects of visual
designs, archeological artifacts, and creative

techniques. In this course you will investigate
and analyze the diverse early civilizations of
Africa, Australia, Polynesia, North America,
Meso-America, South America and Eastern
Asia. Some supplies provided. No
prerequisites.

\$145 + \$70 fee = \$215;

Non-MD residents add \$140

Takoma Park/Silver Spring Campus

Course: ADS356 21 hours

CRN#35472 7 Sessions

3/26-5/7 T; 234 CF 9AM-12PM

Modern Rebel Artists That Changed Art Forever—Part II

In less than a century, a handful of modern
European-based artists rebelled against the
traditional Western concepts of visual beauty
and aesthetics while redefining the long
standing meaning of the visual arts. In this
innovative course you will explore and analyze
the expressive, symbolic, decorative, and
aesthetic aspects of the artwork of these rebels
as they conflicted with the Western classic
concepts. You will gain a deeper
understanding and appreciation of artistic
innovations, such as flattening the picture
plane; using subjective, raw color; and
expressing subconscious feelings. You will
employ the techniques of collage to adapt these
concepts to develop original artworks. Focus
on Expressionism, Cubism, Abstraction,
Dadaism, and Surrealism.

Course: ADS359 21 Hours

CRN#: 35474 7 Sessions

3/28—5/9 R; 234 CF 9AM-12PM

**Tuition waiver applies for all classes; seniors
pay fee only for all 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

MEMBER NEWS

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.

CHANGE/NEW E-mail ADDRESS or street address? If you have an e-mail address, please inform me, please send address or e-mail changes to Susan Dunnell at dunnz@erols.com.



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301-260-9701

**200 Rosalie Cove Court
Silver Spring, MD 20905**

ART OPPORTUNITIES

The Howard County Conservancy will host its Fourth Annual Juried Art Show and Auction, **THE ART OF STEWARDSHIP – “Connections,”** March 14 - April 18, 2013.

A loving, wide call soliciting area Artists for the strongest expressions of stewardship of our Earth working in 2 dimensional art/photography and outdoor sculpture; focusing on the infinite variety of art, nature, and a moment, that moment, the moments of “connection.”

All work will be judged for acceptance and for awards by Rebecca Hoffberger (Founder & Director of the American Visionary Art Museum), Greg Mort (internationally acclaimed artist), & Anne Raver (New York Times contributor).

To apply and for more details, visit:
<http://www.hcconservancy.org/art-of-stewardship-2013.html>

Baltimore Watercolor Society

Call for entries: The Baltimore Watercolor Society’s Mid-Atlantic Exhibition at Stevenson University, Stevenson, MD, June 10 – July 31, 2013. Open to all watermedia artists in the Mid-Atlantic states and DC.

Juror: Paul Jackson, AWS, NWS. Entry online or by CD. **First place prize: \$1,200.** Deadline March 23, 2013.

For a prospectus and more information:
www.BaltimoreWatercolorSociety.org

Society of Watercolor Artists (Fort Worth, TX) 2013 International Exhibition

This is an International Exhibition Call for Entries: the prospectus is posted online at www.swa-watercolor.com
The juror is Joyce Hicks, SWA who is also presenting a workshop 19-22 April in conjunction with the exhibit. Details are online.

Prize fund: \$4,000

March 1: CD entries due

March 2: ELECTRONIC entries due

Incomplete entries or those received after midnight will be ineligible

March 13: NOTIFICATION DATE

April 1-5: SHIPPED PAINTINGS DUE

April 6, Saturday: 10am-noon HAND DELIVERED WORK DUE

April 7, Sunday: SHOW OPENS

June 9, Sunday: 2-4pm RECEPTION and AWARDS

June 15, Saturday: 10am-noon PICKUP HAND-DELIVERED WORK

June 18: SHIPPED WORKS RETURNED

Delivery, Reception and Pickup: Atrium Gallery, 2nd floor, Central Library, 500 West Third St., Fort Worth, TX 76102-7305 (corner of Lamar and West Third St.)



The Woman's Club of Chevy Chase, Inc., will be hosting the *Chevy Chase Art and Craft Fair on Saturday, March 2, 2013, from 9:00 a.m. to 4:30 p.m.* The Art and Craft Fair will include art work by local artists, handmade jewelry, purses, jackets, scarfs, pottery, fused glass, and hand-painted glassware and more by local artisans, as well as specialty foods, such as, homemade jams, chocolates, bread, and more. There will be 50 vendor tables available. If you have any questions, please contact me at the Woman's Club of Chevy Chase (301-652-8480) or e-mail me at wcccmd@hotmail.com or at my home 202-244-0941/ mourand@aol.com. Mary Ourand, Vendor Chairman

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 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

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

February 2013: Regina Price

March 2013: Rockville Student Show

April 2013: Susan Moses

May 2013: RAL Spring Show

June 2013: RAL Board Members' Show

July 2013: Diane Jeang (2)

August 2013: Joanie Grosfeld (2)

September 2013: Open

October 2013: Lieta Gerson and Muriel Ebitz

November 2013: Pat Kagan (2)

December 2013: 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>
Vatsala Menon	Feb. 15, 2013	Apr. 15, 2013

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	Oct. 15, 2012	Apr. 15, 2013

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>
open	Oct. 15, 2012	Apr. 15, 2013

Thomas Farm Community Center – 700 Fallsgrove 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 Fry	Dec. 15, 2012	Feb. 15, 2013
Valthea Fry	Feb. 15, 2013	Apr. 15, 2013

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

Name
Open

From
Oct. 15, 2012

To
Apr. 15, 2013

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	

