

WINTER HOLIDAY BRUNCH

By Linda Wehrly

The California Art League (CAL) is a wonderful group of individual artists that host art exhibitions, ongoing education and creative interaction to empower artists to fulfil their highest potential.

The main reasons I joined CAL was to connect with local professional artists, attend gallery exhibits of members' works and most importantly, to gain access to educational demonstrations and workshops by award winning artists, in a relaxed and welcoming atmosphere. I can then share the knowledge and insights with my watercolor students at their art lessons at Pastimes For A Lifetime.

CAL's annual Winter Brunch and demonstration is one of my favorite events. This year, club members and guests enjoyed a delicious brunch hosted by the Historic Blinn House of Pasadena, California, followed by an informative demonstration by the renowned watercolor artist, architect, author, and instructor, Thomas W. Schaller,

Many thanks to club president, Kenneth Ronney and the volunteers who helped create today's wonderful event.



The Historic Blinn House was designed in 1905 for lumber industry magnate Edmund Blinn and his family, by popular Chicago architect, George Washington Maher, in the Midwestern Prairie School Style. The rich, warm tones of mahogany and oak embellished with a repeated theme of trailing wisteria vines, and real wisteria vines covering the pergola and trellises along the front side of the house, created the perfect inspiring atmosphere for today's artistic event.

After brunch, Ken Ronney introduced the guest watercolor demonstrator, Thomas Schaller. Tips, techniques and product recommendations were graciously shared.

Tom begins with a very soft lead pencil sketch layout on a separate paper, to determine tonal areas. He then uses the same pencil to sketch his final drawing on 140 lb. watercolor paper.

Holbein® and Daniel Smith® watercolors are his preference. Today's palette was dominated by Cobalt Blue and Burnt Sienna. Brushes made of squirrel hair are preferred over expensive sable brushes. Tom advised he does not use masking fluids, preferring to simply leave the white areas alone.

Having been an architect and architectural artist in New York City for 20-years, architecture is a major theme in Tom's collection of fine art watercolors. His deft use of complementary colors and soft edges result in beautiful luminous work.



Calendar

Current CAL Exhibition: *In The City*

Show runs through March 28, 2014

Take-Down of *In the City* Take-In of *Celebrating Women*:

Friday, March 28, 2014
9:00 a.m. - 1:00 p.m.
Blinn House

Reception for *Celebrating Women*

Saturday, April 19, 2014
2:00 - 5:00 p.m.
Blinn House

CAL Brunch and Demonstration

Sunday, May 25, 2014
11:00 - 2:00 p.m.
Blinn House

Future 2014 Show Themes:

July: *Summers Past*
December (Gold Medal):
All That Glitters

Member News!

CAL welcomes the following new 2014 associate members:

- Jane Brackman
- Traci Carroll
- Milton Decker
- Donna Johnson
- Nancy Kempf
- Deborah Laux
- Beverly Lazor
- Nick Mandel
- Marie Massey
- Nita Vallens

We look forward to meeting all of you at a future CAL meeting or exhibit soon!

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Tricia Kaman's artwork will be seen in several juried shows during the upcoming months:

Mellow Yellows, Valley Art Center, Chagrin Falls, Ohio. January 24th – March 5th, 2014.

National Art Exhibition 2014, Visual Arts Center, Punta Gorda, Florida. February 1st – March 9th, 2014.

Arts in Harmony 2014, Elk River Area Arts Alliance, Sherburne County Government Center, Elk River, Minnesota. February 3rd – March 27th, 2014.

Faces of Winter 2014, The Connecticut Society of Portrait Artists, University of Connecticut Stamford. February 6th – 28th, 2014.

Annual Open Juried 2D Art Show, North County Society of Fine Arts, Poway Center for the Performing Arts, Poway, California. February 9th – February 26th, 2014.

Erella Teitler will take part in a small group exhibit *Heart and Soul* at the Hillcrest Center for the Arts at Thousand Oaks from February 14 to May 6. A reception will take place on March 22.

The Gardenia
PRESENTS
Richard Herd's
Broadway, "My Way!"
Songs and Stories
Friday, March 14th
Saturday, March 15th
7066 Santa Monica Blvd.
West Hollywood, CA 90038
Dinner from 7pm Showtime 9pm
Reservations Recommended
323-467-7444
MUSICAL DIRECTOR Shelly Markham
CONCEIVED and WRITTEN by Patricia Herd



Richard is well known to TV viewers as Mr. Wilhelm, George's boss on SEINFELD for which he won a Screen Actors Guild award. He has appeared in hundreds of plays, films and TV shows during his long and distinguished career. Besides being an award winning writer, poet and artist, he currently plays and sings with the Enterprise Blues Band.

www.richardherd.com

Arts Council
of the Conejo Valley
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The Gallery at the Hillcrest Center for the Arts
403 W Hillcrest Dr, Thousand Oaks, CA 91320
HEART AND SOUL
February 14 - May 5, 2014
Artists' Reception Saturday, March 22, 4-6 pm
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Carolyn Coonane Ben Hengst Erella Teitler
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In Memoriam

All of us at California Art League would like to let past President Teri Starkweather and her family know they are in our thoughts and prayers with the recent passing of her father, Earl Madery. Below is a painting Teri did of her father posing with an Oscar he won for his sound work in the 1975 film, *Jaws*.



Earl and Oscar

We would also like to extend our deepest sympathy to member Beth Summers with the recent loss of her husband, Richard. In a recent email sent out by Beth, she shared the following painting.



Richard's Trail

If you have any news about shows you are in, etc., please let me know as I would love to include it in *The Creative Edge*. The **deadline** for submitting anything for the April newsletter is **March 15, 2014**.

You can reply to this email, or email it to me at gr-home@pacbell.net
Reece Holland, Editor, *The Creative Edge*

President's Message

by Ken Ronney

A few weeks ago, I attended a 3D printing convention in Burbank.

If you are not familiar with the 3D printing process, it is becoming a very popular technology for producing parts in a variety of materials, but most commonly plastic.

Various computer software programs are available that allow a designer to prepare a three dimensional object in their computer. The digital files are then sent to a machine that dispenses tiny dots of hot plastic onto a platen that moves in three dimensions, building up the object layer by layer in a manner very similar to the way a computer printer works.

At first, this process was used by industrial designers to rapidly produce prototype parts to verify they would fit and perform as designed. It is much faster and cheaper than conventional machining techniques and is excellent as a first step in verifying designs.

Over the years, the process has attracted artists who wish to produce very complex 3D items which would be very difficult or impossible to do using conventional sculpting or fabricating techniques.

At the convention there were nearly as many artists as non-artists looking at the hardware and software. There was also a sculpture competition, which was of particular interest to me. Some of the works were exceptional. Some were good. Some were...well...not so good. Not surprisingly, the best pieces were done by highly experienced sculptors who are just using a new tool. Also, not surprisingly, some of the pieces were really more an exercise in seeing how complicated a piece could be and still be able to fabricate it. Those were interesting, but not necessarily the best art.

At this point, I'm keeping this technology in mind as a way to accomplish something that would be very difficult or impossible using conventional methods. I don't have anything specific in mind yet, but it is another tool, another process that I might use in the future.

Speaking of technology, you may have observed that the upcoming exhibit *Celebrating Women* requires the artists to submit their application and digital photos on-line. We were forced to use this process to reduce the workload on our very hard working Exhibit Chair, Marian Fortunati. This almost completely eliminates the paper trail in the process.

I had the opportunity to try out the system a few days ago, and it was amazingly simple to use. Even entering digital photos was a snap. We are not required to format them. Just enter whatever high quality .jpg photo we have, whatever size it is. The whole process took about 15 minutes, doing it the first time. I really think everyone will like using this process in the future. We are always willing to help members learn the process, and connect those without computer skills to someone who does, to help them enter.

Finally, I just received a notice from Marjorie Sarnat that she will no longer be producing her excellent monthly articles on art techniques for the newsletter. She has other time-consuming obligations that she must attend to (and we can't wait to hear more about it!!). Everyone in CAL, especially newsletter editor, Reece Holland extends a hearty "Thank You" to you, Marjorie for your inspiring, enlightening and informative monthly column.



Art Studio Secrets



Getting White to Work

By Marjorie Sarnat

What do snow, lilies, clouds, teeth, whipped cream, and polar bears have in common? If you said the color white, you're wrong. Each is a pale color with only highlights that are truly white.

When painting a white object observe that it often has warm color tints in the light with cool tones in shadow. White things pick up color reflections from their surroundings, too. They're more colorful than first meets the eye.

TIP: Add a bit of cadmium orange to white for a sunlit feeling. Use it against cool shadow tones to heighten drama, especially in a landscape.

Which White is Right?

White is essential for every palette of colors. The more opaque the white, the greater its tinting power but the more it will diminish the vibrancy of a color. White also tends to cool a color.

Here are popular whites for oils, acrylics, and watercolors and an outline of their differences.

Titanium White: opaque, warm, dries slowly, slightly flexible

Zinc White: transparent, cool or neutral, dries slowly, brittle. It's often preferred for mixing because it doesn't overpower a hue. Good for glazing and scumbling techniques

Titanium-Zinc White or Mixing White: neutral, all-purpose, combines the best of two pigments. Try mixing your own formula

Flake White: warm, dries slowly, flexible, contains toxic lead. Avoid it.

Flake White Hue: flake white without the toxic lead

Transparent White: weakened titanium formula, good for mixing.

Chinese White: term used for zinc white watercolor formulas

Gamblin Radiant White (oil only): neutral, brilliant light reflective quality

Bob Ross Soft White (oil only): wonderful creamy texture

Exercise: Making It All White Try creating a painting in high key (light values.) You'll become aware of subtle value and temperature relationships. Add brighter colors and darker accents sparingly. Create texture for excitement. A "white" palette produces a unified piece with harmony and appeal.

When painting with white, you're working with color—however light. And if you make textural brushstrokes, you're creating shadows too, which provide more color and values. White is anything but sterile; it's colorful and dynamic.



This work shows the temperature and value range of the color white. Gerhard Richter, Abstract Painting (911-2), 2009, 78 3/4 in. x 118 1/8 in., Courtesy of Marian Goodman Gallery, New York.

<http://www.mariangoodman.com/artists/gerhard-richter/>

Visit Marjorie at her website and blog at www.art-studio-secrets.com.

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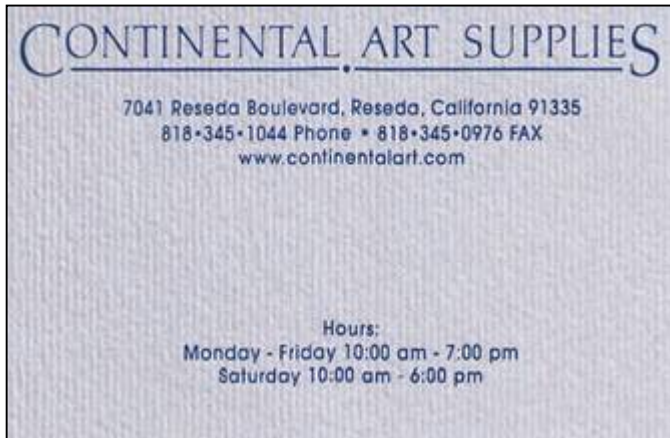


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