



**CALIFORNIA ART LEAGUE**

**Volume 1**

*The*

# Creative Edge

**Issue 3**

**September 2012**

## Mark Your Calendars!

For the presentation of Julie Snyder at our general membership meeting on September 18, 7:00 p.m.!

You don't want to miss this informative and inspirational demonstrator. We urge all of you to try and make it. Please feel free to bring a friend!



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*Two Minutes to Curtain*



*Tranquil Blue*

## Calendar of Events

### **Next Board Meeting:**

Wednesday, September 12, 7 p.m.

### **Next General Meeting:**

Tuesday, September 18, 7 p.m., \$5 members, \$8 guests; Encino Community Ctr., 4935 Balboa Blvd., Encino;

**Presentation: Julie Snyder**

### **Modest Fly Show:**

November 14

## October Speaker/Demonstrator for the general membership meeting on October 16, 2012:

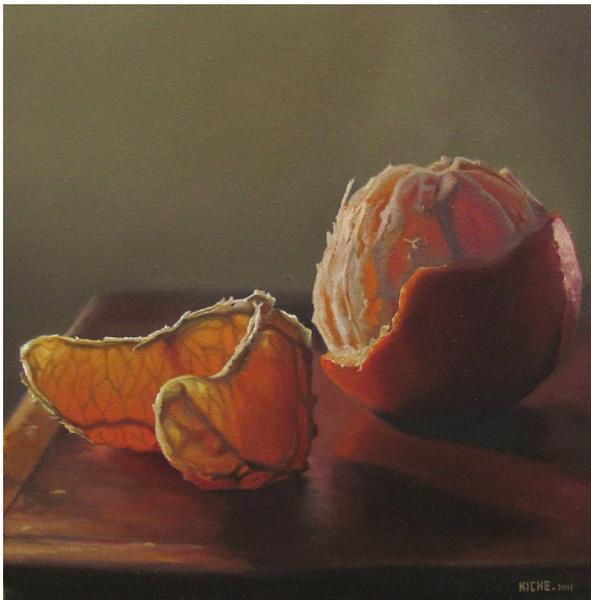
### Scott Kiche

Scott has been involved with CAL/VAG for a number of years. Scott Kiche is a contemporary fine artist from Los Angeles. His work ranges from traditional realism to surrealism. He was born in Guatemala in 1974, and, at the age of five immigrated to the U.S. with his family. Like many artists, Kiche's journey in art began at a very early age. His natural talent along with encouragement from teachers and family helped to create in him the commitment to become a fine artist. Some of the masters who have influenced his work are Georges de La Tour, Vermeer, Rene Magritte, and Dali. His work offers flavor of surrealism with whimsical themes. Kiche is a self-taught artist; however, he states that the summer art



programs he participated in at LACMA as a child, were extremely helpful and inspiring. *"Those summers at LACMA where magical and exciting. It introduced me at a young age to a much larger universe."* For the young Kiche, those early experiences set in motion his love and dedication to art. He began exhibiting and selling his works successfully since 1994. He has exhibited works in Mexico City, Virginia, Washington D.C., Maryland, Chicago and Los Angeles. He has also received awards in local and international competitions. Kiche's works can be found at the Wally Workman Gallery in Austin Texas and at the Los Angeles County Museum of Art, Sales and Rental Gallery. He is a member of the International Guild of Realism and artist member of the California Art Club. Scott currently concluded a tour with the Realism Guild in a two year traveling museum exhibition that explored the current state of realism in the 21st century.

Scott is a naturally gifted and very talented artist. His works are inspirational to others. Don't miss this opportunity to spend the evening with Scott, at the October general meeting as he shares his artistic insights with CAL/VAG.



## CAL Board 2012-2014

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Bryan Fair ..... [bryantfair@hotmail.com](mailto:bryantfair@hotmail.com)

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Ken Ronney .... (818) 996-1930; [kronney@aol.com](mailto:kronney@aol.com)

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### Newsletter

Reece Holland ..... [gr-home@pacbell.net](mailto:gr-home@pacbell.net)

### Newsletter Proofreading Chair

Barbara E. Jones ..... [bjones2796@aol.com](mailto:bjones2796@aol.com)

### Photographer

Veronica Stensby ..... [vezzosa@earthlink.net](mailto:vezzosa@earthlink.net)

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TBD

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Donna Geist Buch ..... [geiststudio@earthlink.net](mailto:geiststudio@earthlink.net)

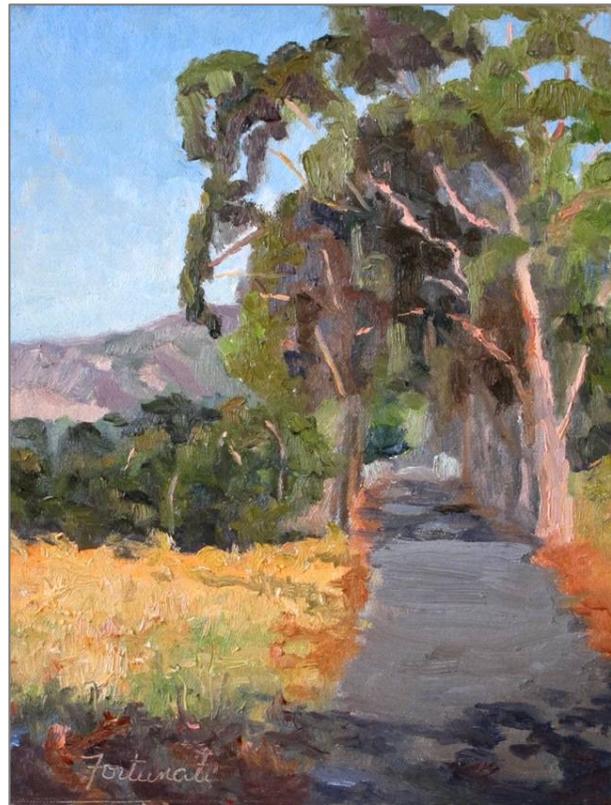
## King Gillette Ranch Paint Out

By Marian Fortunati

It was a beautiful morning at King Gillette Ranch on the day of the CAL paint-out! Several CAL friends including Veronica Stensby and Debra Hintz gathered in the new parking lot next to the totally remodeled Botanic Center which houses historical displays and a small store as well as a lovely courtyard filled with inspiring quotations. The Ranch is a shared park and is owned and managed by the Mountains Recreation and Conservation Authority in cooperation with the Santa Monica Mountains National Recreation Area unit of the National Park Service, the Santa Monica Mountains Conservancy and California State Parks.

Some painters chose to sit in the shade in the green area across the bridge while others struck out to hike past the Gillette Mansion. I decided to paint the eucalyptus-lined entrance. (See painting below)

I only wish more of us could have joined together to enjoy this beautiful State Park on a lovely Sunday morning. Chatting and sharing ideas, events and painting tips are always fun. Perhaps next time?



Marian Fortunati's painting of the Eucalyptus-Lined Entrance to the King Gillette Ranch

Thank you for sharing Marian!

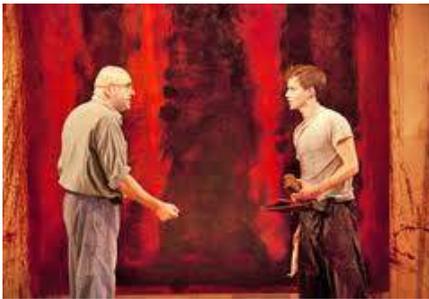
# Red

by Gary Brumburgh

(Partner of member Reece Holland)

## Mark Rothko comes to life at the Mark Taper Forum.

A fascinating and richly rewarding two-character play has found its way to the Los Angeles Mark Taper Forum. *Red* by John Logan, the Tony-Award winning play of 2010, focuses on the internal struggles of tormented Russian-American abstract artist Mark Rothko (portrayed with great relish and command by Alfred Molina) who fought off inner demons throughout his career in the attempt to guard his artistic and spiritual integrity from what he deemed a numb, pretentious, capitalistic society. This fuming mind war came to a head after accepting a commission to produce a series of mural-sized paintings for the (then) new Seagram Building's luxury restaurant, the renowned Four Seasons in New York. The artist confided that his true plan for accepting what could have been his most prestigious commission was to ultimately design works of art "that will ruin the appetite of every son-of-a-bitch who ever eats in that room. If the restaurant would refuse to put up my murals, that would be the ultimate compliment."

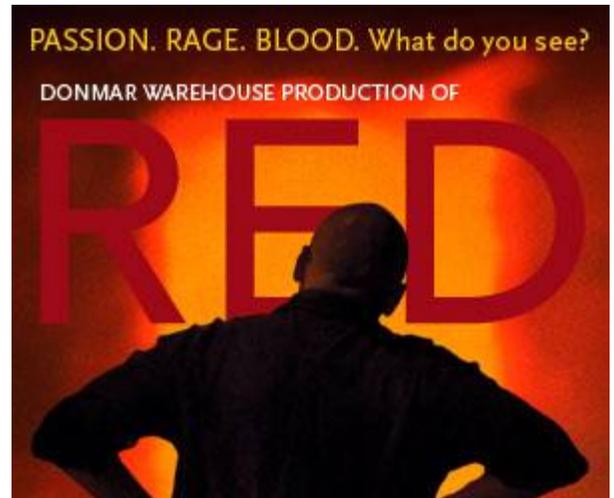


The play purposely avoids the confines of a standard biography of Rothko's life, and instead concentrates on the swirling, passionately dangerous mind of its subject as seen through the eyes of an obedient and

impressionable assistant/protégé (played with growing maturity by Jonathan Groff). In the end, the young man begins to find his own artistic voice, silenced by the raging, overbearing bluntness and bluster of his mentor.

Rothko's signature "multiform" style was initially influenced by African art and unsophisticated children's paintings. He later found more intellectual stimulation from the collective theories and philosophies of Carl Jung and Friedrich Nietzsche.

While Rothko's personal and professional life attracted so much more agony than ecstasy, the collective audience at the Taper will most assuredly find their theatrical experience in the reverse. Don't miss it! *Red* plays from August 1 to September 9.



*"Art to me is an anecdote of the spirit, and the only means of making concrete the purpose of its varied quickness and stillness."*

*"It is a widely accepted notion among painters that it does not matter what one paints as long as it is well painted. This is the essence of academicism."*

Mark Rothko

# How to Price Your Artwork

by Teri Starkweather

The pricing of one's work can sometimes seem like a guessing game to the novice. If you are comparing your work to other artists' work, you may be tempted to just charge what others are charging for the same size painting. Or you might be tempted to put a price on your work that is under the price of your fellow artists. On the other hand you might tell yourself that your work is better than a certain artist showing in the same gallery, and therefore you think that you should ask more. In reality, none of these solutions are the best way to determine the worth of your work.

The first example of comparing your price to the same size as another artist does not take into account the reputation or skill of both artists, only the size, so it is not an accurate measure. Likewise, pricing your work below the average market price of your competition in order to sell, cheapens your work and makes you seem like an amateur. You will most likely be losing money and you will not be putting any value on your time. The third example of pricing your work higher than another artist because you think you are better, is asking for no sales. This is a case of your ego determining your value and believing that the higher the price, the better the art.

Pricing your work should be determined by several factors. First of all, you need to keep an accurate account of the cost of materials that go into each piece. What do you spend per month to have a studio and buy supplies? What percentage of your studio cost and painting supplies is being used on an average size painting that you produce? Try to determine the average size cost and later you can adjust for a smaller or larger work. You will need to factor in the size of the frame if you frame your work.

Second of all, you will need to decide what your time is worth and keep track of how much time you are spending on the average piece. Deciding what your time is worth can be tricky. If you are a beginning artist at the start of your career, your time should not be overvalued. It is better to start low and work your way up slowly rather than to start high and have to lower your prices to make a sale. As your career develops, your time will be worth more. If you win a national award from a respected artist group, magazine, or competition, your time should be valued at a higher rate. If you have a sellout show at a prestigious gallery, your time should be worth more. As your artistic reputation widens and you have more national or international exhibitions, your time should be worth more. If you have articles written about your work by known art critics, your time should go up in value. When you have determined what you want to value your time at, and you have determined how much time you spend on the average piece, then you will have a figure for your time. You will then add in your costs of studio and supplies into the average-size piece, and you will have come up with an approximate price for your average-size piece.

Because art is subjective, this price is only a place to start. Some of your pieces may be worth more to you because they are better than the others you have done. I know of an artist who keeps the favorites because as his reputation grows, he knows his work will be worth more, and he will own the best of his work. Not everyone can afford to do this. Most people feel so lucky to make a sale that they sell whatever they can, and the best paintings usually sell first. But if you have another source of income, like teaching classes and workshops, then perhaps it is possible.

(cont. on p. 6)



### *How to Price Your Artwork (cont. from p. 5)*

Ultimately, your work will sell if it seems like a good value for the price, and the collector likes the work. Once you start selling, that will be what you can truthfully say your art is worth. Your artistic reputation will also help a consumer decide to collect your work, so keep an accurate account of your awards on your website. You can make a more impressive display of this by listing awards and putting a photo of the artwork that garnered the award. Over the years you will have an accurate record of your accomplishments.

Over the years your work should steadily go up in value. Never ever start pricing your work at what it was ten years ago, because the economy is bad and you want to make a sale. This isn't fair to your collectors. Instead try to be creative selling smaller works that will be more affordable to your collector base.

## Painting Interrupted by Halibut Bite

by Randy Sprout



Randy and his Halibut!

Painting from my boat one weekend in August at Cat Harbor on the backside of Catalina, I kept getting interrupted by a large Halibut bite. Oh well, someone has to do it! While painting (and catching fish), I was able to create studies that I hope to be able to use to paint something really large and wonderful.



9X12 Pen & Ink sketch hit with Acrylics on  
No.140 Strathmore Water Color Paper

### *CALLING ALL PORTRAIT PAINTERS*

"Portraits of the Fallen Memorial" is looking for portrait artists to commemorate California soldiers who have fallen in battle.

The project is led by Sherry Moore. Artists are sent materials and images of their assigned fallen soldier and asked to produce a 4x4" painting (preferably in a realistic style). All details will be provided. Work becomes the property of the project which will be a permanent memorial. Here is a link for the project to get more information: <http://www.portraitsofthefallenmemorial.org/>. Sherry Moore can be contacted at: [Misssherrymoore@me.com](mailto:Misssherrymoore@me.com). You can also contact Susan Gesundheit (one of the jurors) at [Soozworm@aol.com](mailto:Soozworm@aol.com)



# Member News!

**Donna Geist Buch's** work entitled *Marsh Turtle* was accepted into *Brand 41 Works on Paper*. Due to construction, the exhibition will be held at the Creative Art Center in Burbank, during the month of October.

Donna is also appearing in a two-person exhibition entitled *The New Girls*, during the month of August at the Topanga Canyon Gallery, located at 120 N. Topanga Canyon Blvd., Suite 109, Topanga Canyon. Exhibition dates are from August 8-September 2.

**Teri Starkweather** is showing at *Art-A-Fair Festival of Laguna Beach California*, Booth A17, through September 2. Located at 777 Laguna Canyon Road, Laguna Beach, CA 92651, see *Rainforest Blues* below.

Teri is also showing in Dallas, Texas at the Luminarte Gallery in a group show called *Zenith*.



*Marsh Turtle*  
Donna Geist Busch

**Terry Romero Paul** will be in a show called *Color Works of 5 Award-Winning Artists* that will run from Sept. 15-29 at Towns Burr Gallery, 3609 West Magnolia Blvd., Burbank. One of the pieces included in the show is *Not So Old Fashioned*. There will be an Artists' Reception on September 14, from 5:00-8:00 p.m.



*Rainforest Blues*  
Teri Starkweather



*Not So Old Fashioned*  
Terry Romero Paul

**Marian Fortunati** will have works appearing in *Come Fly With Me* from July 2-September 30 at the Historic Blinn House (through the Women's City Club of Pasadena); 160 N. Oakland Ave., Pasadena CA 91101.

She also has a one-woman show entitled *One Lucky Artist* from September 22-November 17 at Gayle's Restaurant located at 452 South Fair Oaks Ave., Pasadena CA 91105. There will be approximately 35 paintings in the show.



*Field of White*  
Marian Fortunati  
From *One Lucky Artist*



*Come Fly With Me*  
Marian Fortunati



*Fading Light*  
Marian Fortunati  
From *One Lucky Artist*

**Lore Eckelberry** will be having three shows in Japan In September, October and November. Two are Museum Shows, one in the Contemporary Museum of Fukuoka, another in the Kita Kyoushi Museum, and in a Gallery, *The Art Gallery* in Fukuoka City.

*Katsu Blue*  
Lore Eckelberry



**Otto Stürcke's** piece *Toas Terracotta* was juried into the *Pastel Society of America's 40th Annual Open Exhibition* in New York City. There were over 2000 entries and only 180 were chosen.



*Toas Terracotta*  
Otto Stürcke

**Fritz Suter** has eight artworks in the 12th annual *Summer All Media Juried Online International Exhibition 2012* at the Upstream People Gallery, Omaha, Nebraska. Two of his artworks were awarded with special recognition. The Juror and Curator, Laurence Bradshaw, Professor of Art at the University of Nebraska wrote in his statement: *Fritz Suter of Van Nuys, California has a rich repertoire of colorful and imaginative works in various media. One of the more illustrative is his Club Mystic with all the various images throughout the space. And with the enlarged central figure he captures his idea of The Circus Comes To Town. They are both quite fun and playful.*



*Club Mystic*  
Fritz Suter

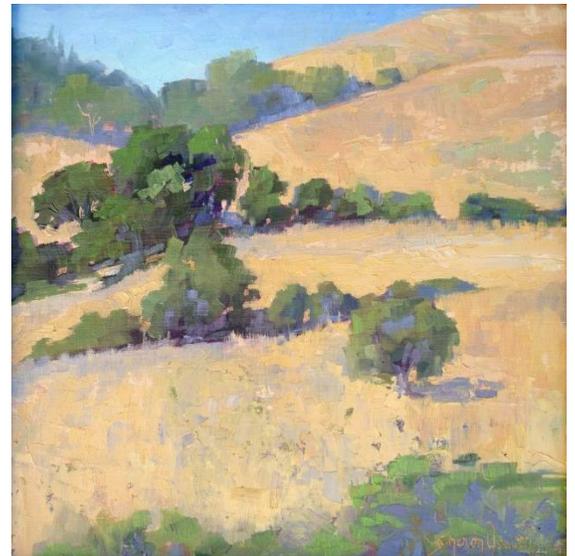
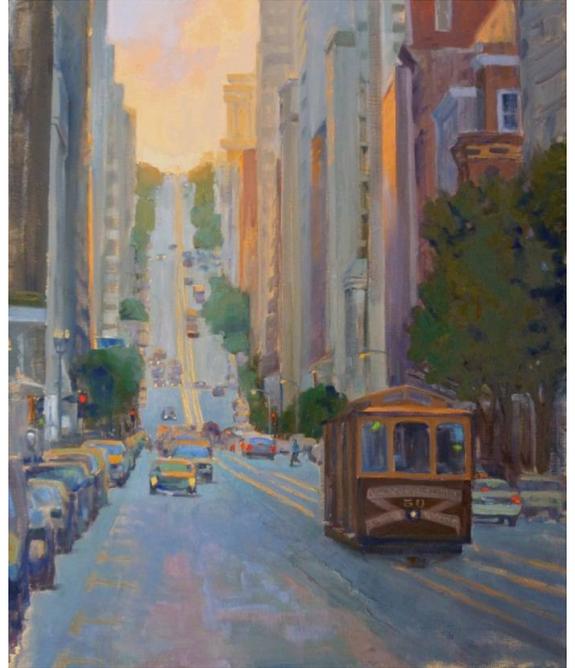


*The Circus Comes To Town*  
Fritz Suter

**Sharon Weaver** will be the featured artist at *Art for Heaven's Sake!* the premiere art festival of the Inland Empire in Redlands. Sixty-plus artists will be showing their work on the beautiful grounds and gardens of the Redlands United Church of Christ, 168 Bellevue Ave., Redlands, CA 92373, on October 12, 13 and 14.

Sharon has also been busy this summer with a one woman show at PR Gallery and Gems in the Four Seasons Hotel on Market Street in San Francisco. The show continues through the middle of September.

Sharon is also teaching a Landscape/Plein Air Class through the Los Angeles Academy of Figurative Art for the Summer Session. The class will be starting again in the Fall Session and meets once a week on Friday morning at different locations. Join Sharon to learn the fundamentals of plein air painting.



*Along the Kern River*  
Sharon Weaver (Art for Heaven's Sake)

*California Oaks*  
Sharon Weaver (Plein Air Painting)

## WE WOULD LOVE TO HEAR FROM YOU!

*If anyone has news of shows they are participating in, workshops or lectures they are giving, please let us know. We are also looking for great quotes from artists, art-related stories of interest, a review of an art book or exhibit you attended or a how-to article about an art technique, etc. If you have a submission, the **deadline is September 15** for the October newsletter. Please submit to Reece Holland at [gr-home@pacbell.net](mailto:gr-home@pacbell.net).*

**Ione Citron** lists the following upcoming shows:

#### GROUP EXHIBITIONS

2012-2013 – *American Airlines Admirals Club Premium Lounge/Miami, Fl.*

2012 Dec. – *Red Dot Art Expo* – Miami, Fl.

2012 Oct. – *Celebration of the Arts* - Lake Placid, N.Y. Art Expo

2012 Sept. – *Affordable Art Expo*

2012 Sept. *Pop Up Show The Market @ Roger Smith Hotel, NY, N.Y.*

2012 August/Sept. – *St. Johns Art Wall Project* – <http://www.stjonsartwal.com/share>.

2012 August – Dec. – Baltimore, MD Office of Promotion and the Arts – *Baltimore Light Pole Banner Program* – [www.brittenbanners.com](http://www.brittenbanners.com)

#### JURIED EXHIBITIONS

2012 October – *41st Brand Works On Paper*, Burbank CA

2012 Sept./Oct. – *Where I Live* – Linus Gallery – On Line & physical gallery in Pasadena, CA.

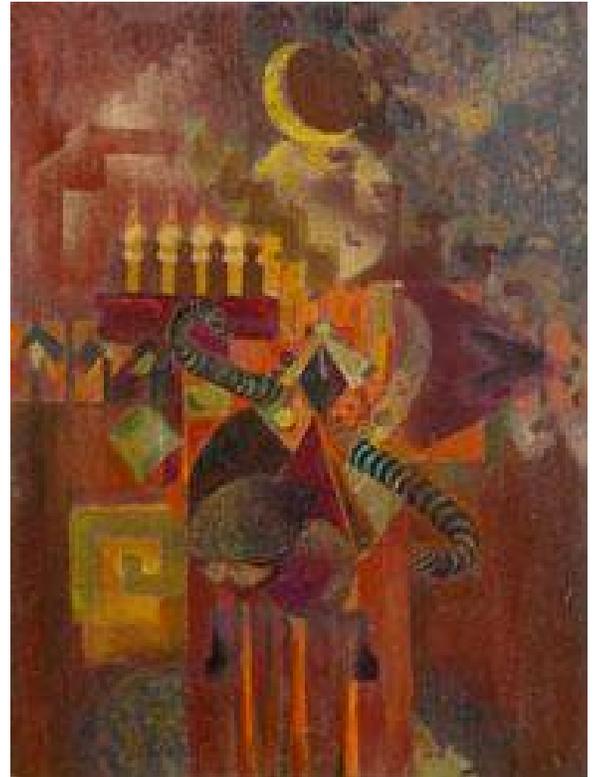
2012 Aug/Sept. – *Freedom* – Linus Gallery – On Line and Physical Gallery in Pasadena, CA

2012 Aug/Sept. – *Edges & Curves* – Close Your Eyes – Haggus Society, Los Angeles, CA

2012 Aug/Sept. – *Lines, Marks, Graffiti* – Long Beach Arts – Long Beach, CA.

2012 Aug/Sept. – *Night Of A Hundred Angels* – Whelan Galleries – La Jolla, CA

2012 Aug/Sept. – *Athenaeum* – 21st Annual Juried Exhibition – La Jolla, CA



*Arabian Nights*  
Ione Citron

From Abstraction  
to the Sublime

August 25 - October 12

**LA GALERIA GITANA**

120 N. Macley Ave. Ste. E  
San Fernando CA 91340  
www.galeriagitana.com  
818 866-7709  
galeriagitana@verizon.net

**Special Events in the Gallery:**

Thursday, August 30  
7:00 - 9:00 pm  
Celebration & Launch of *From Abstraction to the Sublime* by Joy J. Rotblatt. This book includes a collection of her most recent artwork as well as a foreword by the author. The book is available for purchase at the gallery and online.

Friday, September 7  
7:00 - 9:00 pm  
A. Death of Artemis  
Enjoy an evening with artist, Ada Zilberstein, who will teach how to incorporate a lot of the unexpected in our every day lives. With practical and non-technical business, jewelry and dolls, this book includes a collection of her most recent artwork as well as a foreword by the author. The book is available for purchase at the gallery and online.

*This exhibit and all events are made possible by a generous donation of gallery space by ASZKENAZY*

**Joy J. Rotblatt** will be appearing in the show, *From Abstraction to the Sublime*, at the La Galeria Gitana located at 120 N. Macley Avenue, Ste. E, San Fernando, CA 91340. The show runs from August 25-October 12.

Joy's painting is featured on the top right cover of the invitation (with the gold leaf).

# Member Spotlight

by Reece Holland

*The Creative Edge* is very happy to present *Member Spotlight*. This new section will feature two members of California Art League each month giving us the opportunity to learn a little more about the members of the group as well as showing the diversity CAL has to offer.

This month, we bring you Veronica Stensby and Otto Stürcke.

## Veronica Stensby

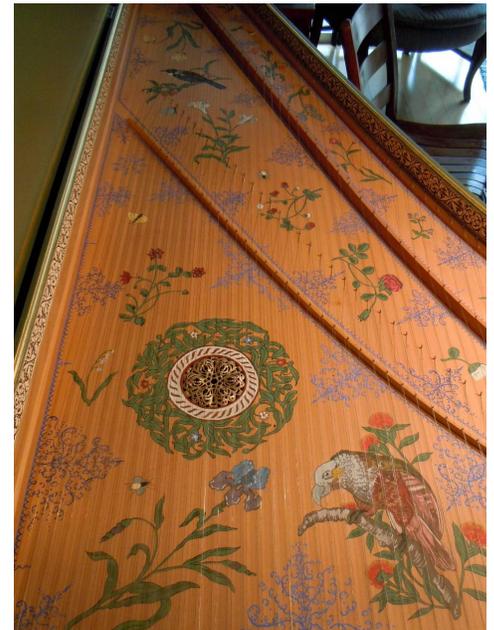
We are very pleased to have Veronica as part of CAL. I first met Veronica when taking painting classes at Valley College and discovered we have quite a bit in common with the military, the South, music and art playing large roles in our lives. I am excited to share part of her story with you.

Painting watercolors, performing and teaching piano have been the cornerstones of Veronica's life for over 20 years now. After a career in music, she took up watercolor painting in 1986 when she painted a harpsichord soundboard. An experience with a monoprinting workshop led to her studies at Valley College, covering basic classes in art, and focusing on watercolor. An avid photographer (and the official photographer for CAL), she has recently combined photography with watercolor, in a printmaking process, using the computer. Nothing replaces the hand and eye in making art, *"It always comes back to drawing and seeing."*

Veronica grew up a Foreign Service "Brat" (similar to an army "brat"). Up to the age of 17, her family traveled extensively and she lived in London, Paris, Tokyo, Wellington, Singapore, and Mexico City, with short breaks to visit the U.S., including one high school year in Virginia. Veronica had a passion for both drawing and playing the piano from an early age, and had instruction in both through high school. Majoring in piano performance at the University of Tennessee-Knoxville, she completed both Bachelor's and Master's degree programs. Since that time she has been teaching and performing almost 30 years in Los Angeles. She always loved to sketch but music was her priority as it demanded many hours of practice.

On a recent visit to Veronica's home, I saw the beautifully-painted harpsichord soundboard that started all of this for her. Veronica told me art had always been there in her life, but the soundboard painting was an opportunity she had to fulfill, since her husband, Matt Cooker (also a successful musician in Los Angeles) was building the harpsichord for her, *"it was to be painted then or never!!! It's a wonderful musical instrument to have in our home, and is now 26 years old."*

Veronica's painting has been influenced by many masters over the years including Van Gogh, Gauguin and Matisse. In watercolors her favorites include Burchfield, Dove, Sargent and Homer. Of course, living in Los Angeles has opened her eyes with the amazing museum collections and shows the city has to offer. Two shows that particularly stand out to her are the Getty Center's show of Rembrandt's Late Portraits a few



Veronica's Harpsichord

years back and the Gerhard Richter Woods exhibit. Veronica thought they were both outstanding. Two women stand out in her mind are Helen Frankenthaler and Lee Bonticou. *"Of course, there are many others so it's hard to choose!"*

When asking Veronica if there was any one famous person she would like to have met, she couldn't narrow it down to just one. Helen Frankenthaler is one person she would love to have met because she was not only a great painter but very articulate in expressing her thoughts about her art. The other would be taking a walk in the woods with Charles Burchfield, to see through his eyes – another articulate writer!!

Veronica has been fortunate over the years to take workshops with many fine artists and teachers. For extended periods, she studied with Carol Bishop, Joe Cibere, Fealing Lin and Quinton Bemiller.

Veronica is an active member of the Board for CAL. She continues to work as an accompanist at the *Mirman School* in Bel Air and teaches piano in her home studio. She started teaching watercolor at *Carter Sexton Artists Materials* in North Hollywood in 2011 and loves it!! So now she has the best of her two worlds: music and art and is able to share both!!

Veronica has an expressive way of painting that can bring a rather ordinary subject to a whole new light. One of her favorite subjects is nature. In her piece, **Golden Reverie** (watercolor on paper), she has taken a rather normal outdoor scene and bathed it in a beautiful, almost heavenly, golden light throughout, enhancing, not only the sun peeking through the branches and leaves, but giving the water shimmering movement and displaying the rough-hewn landscape at the water's edge. Soft violets create a rather serene calm at the lower edge of the painting with just enough subtle dancing of the color throughout to make everything cohesive. If you look at the middle left section of the painting, you can see how she skillfully left the sun just dancing on the edge of the water leading your eye to a dot which seems to light up the entire work.



As a complete contrast to *Golden Reverie*, her piece, **Crescendo** (mixed media on paper), has successfully been able to meld her love of music and art together in one powerful piece. The term *crescendo*, in music, means to grow louder. Through her method of layering fiery reds with strong blues and greens under a layer of violets, just as a symphony would layer different instruments in order to create interest and depth, one instantly gets the feeling that a storm is brewing. With the turquoise, almost branch-like pieces on the lower left desperately trying to reach the upper right through a volcanic sea of red, Veronica has been able to capture turbulence and movement growing louder as you move upward. By enhancing the piece with strong linear strokes from the lower right to the upper left, almost like the strings of a violin, your mind gets caught in a sea of movement and allows it to race to the upper left-hand side of the piece and off. The edges have been left free to let your imagination contemplate the outcome of the storm.

With Veronica's amazing ability to bring thought-provoking works to life, **Homeless**, (mixed media on paper), does just that. With the muted greys and tans and subtle hint of a background, our mind immediately sees the lone figure surrounded by, what could be anything from a cityscape to a desert wasteland. The use of orange seems to announce the desolate nature of the surroundings while the rust seems to ground the figure to the earth. The beautiful line work and the use of the wet-on-wet technique utilized in portions of this painting, is a wonderful example of how to emphasize texture.



## Otto Stürcke

Born and raised in San Fernando Valley, California, Otto's commitment to art traces back to his childhood. Starting in his adolescent years, Otto began drawing inspiration from a wide array of artists ranging from Disney to the Renaissance masters. In his studio, Otto enjoys experimenting with various types of media. His works demonstrate hours of technical patience and fine craftsmanship, which he must employ in order to achieve his photo-realism, although he enjoys exploring various styles. Much of his work also involves developing art for film and television, having now created for more than 250 projects.



*"Being a self-taught artist has made me extremely eager to learn and every time I paint I am humbled by the thought of how much there is still to learn. If I live to see 100, I hope I am still humbled by that thought. I expect that in every painting, that passion, that sincerity presents itself no matter what medium I've chosen to express it in."*

Otto grew up with six brothers and sisters and a no-nonsense father (who was a championship boxer and basketball player) who often told him, *"if you didn't work hard with your hands, it wasn't work at all."* Although he recalls being passionate about art at a very early age, the only art he recalls being around in his youth was a statue in his home of a dark, lanky figure with a HUGE afro sitting crossed legged wearing what looked like diapers to him. Otto recalls a time when his art career almost ended before it began. When he was 4-5 years old, his brother brought home a draw-by-number book and Otto promptly started to recreate the drawing on the outside of the house with a large blue crayon. Needless to say, his father had a few choice 'words' for him – but, thankfully, it didn't deter his art.

Otto began to get serious with his art when he was around 14 years old as he became obsessed with local airbrush artists. Through a variety of odd jobs including selling bags of oranges, he finally saved enough money to buy his first airbrush. After a many trials and tribulations with the brush, he started making money painting t-shirts; however, he soon learned that the local art community didn't consider what he was doing "art."



Rigoberta Menchu

After graduating high school, Otto joined the United States Marine Corp and ended up fighting in Desert Storm. Upon returning home six years later, he threw himself into art world, determined to prove everyone wrong about his art. Otto said, *"it was like ending up in 'Neverland' and discovering a whole new world you didn't want to grow out of. I learned about every medium and about artists I never dreamed of . . . life was good."*

Of the many subjects Otto paints, among his favorites are Latino Icons. He painted the influential Latinos and stars of the silver screen *"to keep their spirit alive."* He would love to leave a lasting impression with his art and hopes to pass it on to the next generation of young artists. To the left is a rendering of Rigoberta Menchu who was a Nobel Peace Prize winner. She commissioned Otto to do this work and it currently hangs in her museum in Mexico City.

Otto has also done a great deal of conceptual/commercial art. Otto says this work is not for everyone because you have to be fast, creative, willing to work long hours and have a thick skin; however, because of this, Otto feels like he has become a better artist. His

success in the commercial venue, has offered him the financial freedom to pursue his own pursuits into fine art.

Another successful pursuit for Otto has been art direction in films. He was fortunate enough to have worked under the Academy Award winning production designer Eugenio Zanetti. An art director's job is to convey the production designer's vision of a film by overseeing the artistic production of the film, working closely with the set designer, set dressers, construction crew, makeup, etc. One of the films you might know Otto worked on was *Alondra Smiles – A Quinceanera Story*.

Not only has Otto worked behind the camera, he has also been successful in front of the camera, with a role in *Alondra Smiles*, the film *Jelly*, as well as a recurring character in the television series, *We're Alive* to name a few.

Whatever endeavor Otto pursues, it is obvious his heart and soul goes into his work and success follows. We are very fortunate to have him as part of CAL! Otto currently lives in Valencia with his wife and son.



*This is a wonderful rendering of **Mr. Elephant** used in advertising the Ringling Brothers & Barnum & Bailey Circus. The spirit and playfulness of one of the most iconic participants of **The Greatest Show on Earth** is ideally captured as the elephant lifts a foot demanding your attention to one of the three rings. Otto's attention to the smallest of details is duly noted in this work as he captures every wrinkle and fold of the elephant's skin down to the draping of the cloth. Also captured is a subtle wink in the elephant's eye seemingly daring you to find out what he knows is going to happen under the big top!*

*This is an amazing example of Ott's photo realism. This charcoal entitled **The Little Things** recently won First Place at CAL's Gold Medal Exhibition and is definitely worth re-visiting! From the incredibly detailed texture in the wood, to the dimples and variations in the skin of the pepper to the light reflecting off of the jar, and the suppleness of the leaves, this work could just as easily be mistaken for a black-and-white photograph. One can definitely appreciate the hours of work that went into a piece like this, and the skill it took to create it, and yet, because of the subject matter and the ease to which it is presented, it becomes a very comfortable and familiar scene.*

See also p. 9, **Toas Terracotta**



# Art Studio Secrets

## Palettes of the Masters

by Marjorie Sarnat

Color is the magic ingredient that evokes emotional response in a painting. Learn from the masters, both past and contemporary.

Here are some oil palettes the masters have used. Although their pigments vary, the palettes have four factors in common:

- limited palette
- range of light/dark values
- range of warm/cool temperatures
- usually include a version of the primaries



### REMBRANDT (1606 – 1669)

Earthy colors: flake white, yellow ochre light or Naples yellow, vermillion, alizarin crimson, burnt sienna, burnt umber, ivory black. Transparent blue, such as pthalo or ultramarine, broaden the palette.

### MONET (1840 – 1926)

*"the most important thing is to know how to use the colors. Their choice is a matter of habit. In short, I use white lead, cadmium yellow, vermillion, madder, cobalt blue, chrome green. That's all."* Claude Monet

### RENOIR (1841 – 1919)

*"On the whole, the modern palette is the same as the one used by artists of Pompeii-- I mean it has not been enriched. The ancients used earths, ochres, and ivory-black. You can do anything with that palette."* Pierre-Auguste Renoir

### VAN GOGH (1853 – 1890)

*"I am crazy about two colors: carmine and cobalt. Cobalt is a divine color and there is nothing so beautiful for creating atmosphere. Carmine is as warm and lovely as wine..."* Vincent Van Gogh

### GUSTAV KLIMT (1862 – 1918)

Predominantly golden yellows, light yellows, ochres, browns, greens, and gold leaf. A bit of red, blue, and white round out the palette.

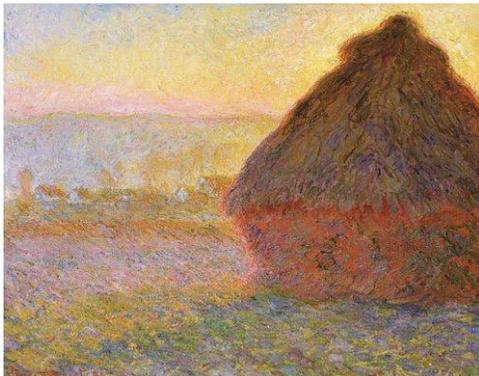
### JOE ABBRESCIA (1936 – 2005)

One warm and one cool of each primary plus a range of neutrals, excluding black.

### RICHARD SCHMID (1934 –)

Cadmium Lemon, Cadmium Yellow Pale, Cadmium Yellow Deep, Yellow Ochre Light, Cadmium Red, Terra Rosa, Alizarin Crimson, Transparent Oxide Red, Viridian, Cobalt Blue Light, Ultramarine Blue Deep, Titanium White.

These are versatile palettes that apply to acrylics and watercolors, too. Experiment while following your natural instincts.



Claude Monet's  
*Haystacks*

Color is my day-long  
obsession, joy and torment.

Claude Monet

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# The California Art League

## Small Works Show and Holiday Sale at **The Modest Fly Gallery**

### RULES OF ENTRY

Show runs from **November 14 through December 15, 2012.** (Entries due 10/15/2012)

**ELIGIBILITY:** Open to all CAL exhibiting members whose dues are current. All media are eligible except video, film, photography and giclees.

**CONDITIONS OF ENTRY:** A maximum of four entries per artist. Entries must be recent original works. No class or critique work done under the guidance of an instructor is eligible.

1. Entries must not have been exhibited in a previous CAL (or VAG) show and must be suitable for viewers of all ages.
2. Maximum length acceptable is 18" in height or width including frame. Work must be dry, appropriately framed and ready to hang. Screw-eyes and wire must be attached for hanging with the wire peaking at approximately 2 inches below the top of the frame. Works using hanging brackets will not be accepted if over 14". Sculptures must have their own self-supporting pedestals. All two dimensional work must be properly framed and under Plexiglas. Glass is acceptable for pastels only. Unframed canvas must have edges painted.
3. Jpg entries must have your last name and entry letter included in the jpg name.
4. Entry forms for accepted work should be completed and signed prior to take-in.
5. Entries **cannot** be removed from a show prior to its closing. Early removal of any work may result in the artist's disqualification from subsequent shows.

**LIABILITY:** The California Art League and The Modest Fly Gallery assume no responsibility for loss, theft, damage or destruction of entries during exhibition. All entries will be handled with the utmost of care.

**SALES:** No changes in price from entry form will be allowed. All art must be available for purchase. A 30% commission will be retained by The Modest Fly Gallery on sales.

**FEES:** \$30 for up to two entries and \$5 additional per piece for a maximum of four entries. Checks must be made out to the California Art League and mailed in before work is accepted to be juried. All entry fees are non-refundable regardless of acceptance into exhibition.

**AWARDS:** 1st Place \$200, 2nd Place \$150, 3rd Place \$100 and Merchandise awards

#### ENTRY PROCEDURE:

\*Selections will be made by digital images (jpgs) **(Please refer to article written by Donna Buch in the July CAL Newsletter and on our website if you need help with photographing and formatting your artwork)**

\*Submit up to 4 artwork images – (may be sent in one email).

\*Each digital image should be formatted as follows:

- Do NOT include the frame in the image
- 300 ppi
- Jpg size 2MG or less (<1920 pixels on longest side)
- Label each image as follows:  
Your last name\_entry letter (eg. Fortunati\_A)
- Call Marian (818) 342-4601 for questions

**JUROR: Jason Dowd** (<http://www.jasondowd.com>)

- |                 |   |
|-----------------|---|
| ○ Oct. 15, 2012 | <b>Deadline for Images to be RECEIVED</b>                 |
| ○ Oct 29, 2012  | Notification of accepted work                             |
| ○ Nov. 12, 2012 | <b>Delivery of Accepted Artwork</b><br>(Monday 3 to 6 pm) |
| ○ Nov. 14, 2012 | Show opens  |
| ○ Nov. 17, 2012 | Reception:<br>2pm to 5pm                                  |
| ○ Dec. 15, 2012 | Show closes<br>2pm to 5pm                                 |

**PICK-UP:** Saturday, Dec. 15, 2012, 2–5 pm.  
Works left beyond the scheduled time will be subject to daily storage fees.

#### Entry Check List:

- \_\_\_ \$30 to \$40 check payable to CAL mailed to Marian Fortunati – CAL Exhibit Chair  
**3944 Rock Hampton Dr., Tarzana, CA 91356**
- \_\_\_ jpg images properly formatted and labeled as described above.
- \_\_\_ Completed entry and notification form
- \_\_\_ Self Addressed Stamped Envelope  
**if no email address** (for notification card)

**EMAIL ENTRIES TO:**  
**CAL Small Works Show**  
via email:

[marian@fortunatifineart.com](mailto:marian@fortunatifineart.com)

**DELIVER ACCEPTED ARTWORK TO:**  
**The Modest Fly Gallery**  
7578 Foothill Blvd.  
Tujunga, CA 91042



Small Works Art Show and Holiday Sale
at The Modest Fly Gallery

Entry and Notification Form

Agreement: Submission of these artworks if accepted by the Juror, shall constitute an agreement on the part of the artist to comply with the conditions in this prospectus.

Artist: \_\_\_\_\_ Artist's Signature \_\_\_\_\_

Address: \_\_\_\_\_ City \_\_\_\_\_ State \_\_\_\_\_ Zip \_\_\_\_\_

Phone: \_\_\_\_\_ Email address: \_\_\_\_\_

A.. Title: \_\_\_\_\_ HxW(xD): \_\_\_\_\_

Media: \_\_\_\_\_ Price: \_\_\_\_\_

B.. Title: \_\_\_\_\_ HxW(xD): \_\_\_\_\_

Media: \_\_\_\_\_ Price: \_\_\_\_\_

C.. Title: \_\_\_\_\_ HxW(xD): \_\_\_\_\_

Media: \_\_\_\_\_ Price: \_\_\_\_\_

D.. Title: \_\_\_\_\_ HxW(xD): \_\_\_\_\_

Media: \_\_\_\_\_ Price: \_\_\_\_\_

Do Not Cut Here

Applicants will be notified by email.

Provide SASE if you do NOT have an email address.

California Art League Small Works Art Show and Sale at the Modest Fly Gallery: Nov. 15 – Dec. 15, 2012

Artist \_\_\_\_\_:

SEND ENTRIES TO:

CAL Small Works Show and Holiday Sale

marian@fortunatifineart.com

MAIL FORMS AND CHECK TO:

Marian Fortunati – Exhibit Chair
3944 Rock Hampton Dr.
Tarzana, CA 91356



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