



# The Creative Edge

**CALIFORNIA ART LEAGUE**

Volume II

[www.californiaartleague.org](http://www.californiaartleague.org)

Issue 2

February 2013

CAL's annual luncheon took place on Sunday, January 27 at the beautiful Odyssey restaurant in Granada Hills. Even though the rain decided to come down, it didn't put a damper on the festivities! There was a wonderful turnout of our members who all enjoyed the Odyssey's incredible Sunday buffet. Several members brought in art-related books that were part of a silent auction and Barbara Schwartz put together three beautiful baskets full of art supplies that were raffled off. Thank you Barbara! Teri Starkweather spoke thanking the work the Board of CAL does and echoing her February President's message stating that we presently have some vacancies on the Board and would love volunteers.

The definite highlight of the afternoon was John Paul Thornton's talk on *Love as Inspiration in Art*. Such a gifted speaker, he began explaining symbols from Indian and Greek mythology, taking a turn to Vienna and the works of Gustav Klimt and ending up with a section he called Egon & Wally, based on the life, love and art of (Klimt protégé) Egon Schiel and his relationship with Valerie (Wally) Neuzil and his eventual wife, Edith Harms. John Paul created an amazing PowerPoint presentation containing extremely powerful images to highlight his talk. It was truly inspirational.

If you were one of the unfortunate few who missed this gathering, we hope to see you at the next one!



More photos page 3

## Calendar of Events

**Associate Members Jurying:**

Tuesday, February 12, 2013  
4:00 – 6:00 p.m.  
Drop off at Ken Ronney's home:  
7357 Hesperia Ave.  
Reseda, CA 91335

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**Next Board Meeting:**

Wednesday, February 13, 2013  
7:00 p.m.

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**Next General Membership Meeting:**

Tuesday, February 19, 2013  
7:00 p.m.

**Demonstrator: Josef Rubinstein**  
\$5 members, \$8 guests;  
Encino Community Ctr.  
4935 Balboa Blvd., Encino, CA

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**CAL Gold Medal Show:**

Saturday, March 9, 2013 at the  
Silvana Gallery, 1731 West  
Glenoaks Blvd., Glendale, CA

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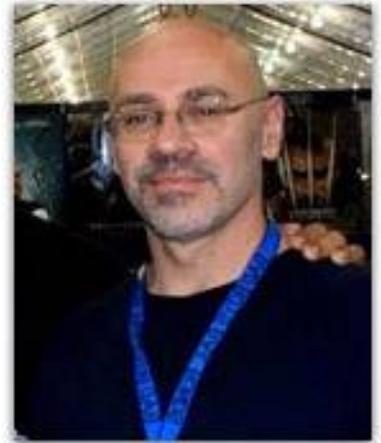
**CAL Open Exhibition:**

Saturday, June 8, 2013  
Galeria Gitana  
120 North Maclay Ave.  
San Fernando, CA 91340

## At our February general membership meeting on February 19, 2013:

### Portraits with Character: A Painting Demonstration by the Legendary Josef Rubinstein

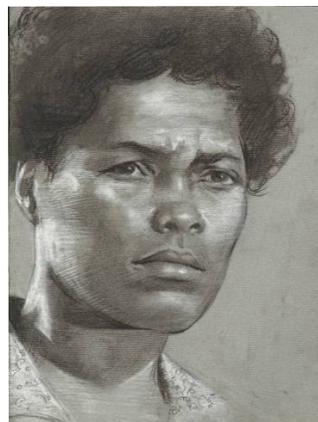
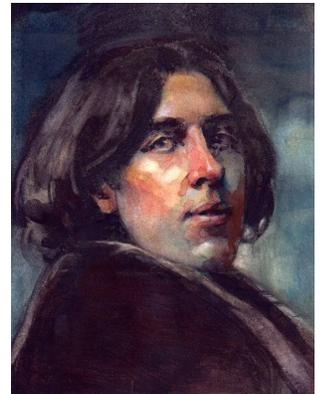
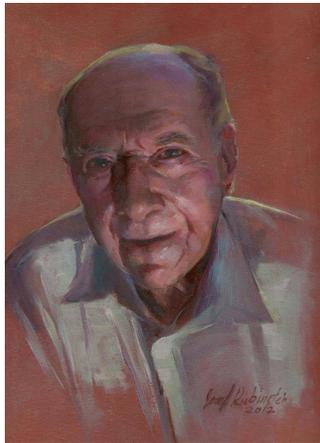
The California Art League proudly presents the legendary **Josef Rubinstein** (best known as "Joe Rubenstein") for an exciting live portraiture demonstration.



Born in Germany in 1958, Joe's love for the art of drawing comics started very early, as a kid. He eventually met one of his childhood idols **Neal Adams** and was given the task to be his assistant. He also assisted **Dick Giordano** and worked alongside other comic greats like **Wally Wood**, and **Jim Starlin** before becoming a freelance artist, working for all of the major publishers. Joe became a U.S. Citizen and began working as a comic-book inker.

Because of his work as an inker in **The Official Handbook of the Marvel Universe**, Joe has a Guinness world record of inking more pencilers than any other inker in the business. His stunning work in this book spans a remarkable 20 years.

As an award-winning artist and painter, Joe brings a dramatic use of light and color to his work, along with careful attention to the languages of line and structure.



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### MORE LUNCHEON PHOTOS



CAL Members catching up, guest lecturer-member, John Paul Thornton setting up for his presentation



Linda Leifer who won one of the beautiful baskets made by Barbara Schwartz



More CAL Members relaxing at the Luncheon!



### Welcome New CAL Members

The California Art League welcomes two new artists to our group. They are **Alicia Teichman** and **Wen Young**. We warmly welcome both of you to our organization.

*Ken Ronney*  
Membership Chair

## Happy Valentine's Day to the CAL Board

February is traditionally a special month for honoring those we love. Valentines are given to those special people in our lives. I feel that it is appropriate at the end of my first year as president of CAL, to give my own version of *some valentines to some special board members.*

First of all I would like to thank Ken Ronney for helping me get started and taking care of business with the membership of CAL. Second, I would like to give a big thank you to Marian Fortunati, who has been so diligent in taking care of every facet of our exhibitions. We would be lost without you Marian. Third, I fully appreciate the wonderful programs that John Paul Thornton puts together for us by getting talented and interesting artists to speak at our meetings. Thank you so much for your continued efforts John Paul. Next, I want to thank Reece Holland for taking over the newsletter this past year and making it better than ever. Reece also helped put together the new CAL website, and I will always feel that he was an angel to CAL who came along when we needed his talents most.

I also want to thank Trice Tolle, who has been the Treasurer for many years, and knows more history about VAG and CAL than any of us except maybe John Paul. Trice keeps our budget going right. Thanks Norm Beal, our Historian and Exhibit Committee, Dorothy Shepherd, our Mailing Chair, Marie Thomas, our Correspondence Chair and Lisa August, our Communications Chair. Also thanks to Veronica Stensby for being our photographer and Rita Hamilton, Small Group Location Chair.

Thank you also Bryan Fair, who has been our secretary until recently having to step down. He was a really wonderful secretary. We desperately need a replacement, so I hope someone will volunteer. We have had two other resignations from the Board recently, and they are important positions. One is Shula Singer Arbel, who was our Exhibit Location Chair. She was the one responsible for finding the right galleries for CAL to show in. Thank you so much Shula for doing such a great job. The other is Barbara Schwartz, who was our Hospitality Chair and always had delicious treats for our meetings and receptions. We will miss you Barbara.

I am asking each of our members to consider taking on one of these positions: Secretary, Exhibit Location, Hospitality, and Publicity. CAL can't survive without all of you giving a small part of your time and talent. Call or email Teri Starkweather about volunteering.

### **The CAL Board at the luncheon:**

From L to R: *Norm Beal* (Exhibit Co-Chair/Historian), *Reece Holland* (Newsletter), *Marie Odenheimer-Thomas* (Correspondence/Past President), *Trice Tolle* (Treasurer), *Ken Ronney* (3rd Vice President-Membership), *Teri Starkweather* (President), *John Paul Thornton* (Past President, current 2nd Vice President-Programs), *Marian Fortunati* (1st Vice President-Exhibits)

(Not pictured: Lisa August, Rita Hamilton, Dorothy Shepherd, and Veronica Stensby)



# Art Studio Secrets

## Have You Ever Tried These?

by Marjorie Sarnat

Marjorie's new book, *151 Effective and Extraordinary Art Studio Secrets*, should be available by the time you read this in paperback and eBook formats. Her website is [www.sarnart.com](http://www.sarnart.com).

If you're interested in trying something new in your painting consider the following:



### Painting on an Easel—Literally

Some artists use their easels as palettes! They squeeze out their paints on regular palettes, but mix colors right on the easel supports! Use wood or metal easels, full scale or tabletop. Acrylic paints are practical because they dry fast, but oil paints work beautifully, too.

After completing some paintings this way, you'll have generated a bonus masterpiece: an avant-garde artwork in the form of an easel. Your colorful easel will serve as an attention getter for displaying your paintings, too.

### Radiant Oil Colors

Try Gamblin radiant oil colors. They're truly "radiant" and more light reflective than other oil colors. The radiant white is fantastic for mixing bright light colors. The others are gorgeous pastels to use straight from the tube or mixed with other colors. I use them to add a lively note to grays. My personal favorite is Radiant Violet.

### Soft Oil Paints

Titanium White from the *Bob Ross Floral Soft Oil Colors* assortment is incredibly soft and facilitates smooth blending. Pink is another versatile choice. If you paint landscapes, use pink to make greens both lighter and dustier.

### Poppy Seed Oil

Charvin Extra Fine oil colors are made with poppy seed oil. They're wonderfully creamy and responsive to your brushstrokes, won't yellow, and mix with all oil paints. Try white and a couple of trial colors. Poppy seed oil also comes in bottles for adding to paints. It dries slower than linseed oil, so if you like a soft painterly look, they're worth exploring.

### Varnish-Turp Magic

Try amazing transparent effects over a thoroughly dry oil painting. It works best on paintings of flat texture without heavy brushstrokes. Mix a solution of retouch varnish and 10% transparent oil color. I create a neutral from ultramarine blue and burnt sienna, but color is up to you.

Lay your painting flat and use a soft brush to coat the entire surface with the varnish solution. For areas where you want less color concentration, use varnish only. Now splatter and dribble turpentine onto the wet coating. Rings and organic shapes will develop and spread as the coating dries. To minimize the spreading effect dry your painting quicker by laying it in the warm sun--if possible.



(Cont. on p. 6)

Art Studio Secrets – cont. from p. 5

### **Alcohol-Acrylic Magic**

Create amazing effects by mixing a solution of 50% acrylic paint with 50% water. Apply the mixture to a dry canvas or board, which may or may not have been coated with acrylics. While the solution is still wet on your surface, splatter, drop, or dribble 91% alcohol onto your surface. The alcohol creates exciting rings and spots. Move the color around with a chopstick or brush handle. If you tilt your canvas, the alcohol will marbleize the paint.

Try mixing metallic paint or iridescent powder into your 50-50% solution. Alcohol makes the metallic color separate from your acrylic color, creating outlined rings and surprising effects. Create layers of effects, letting the canvas dry flat between applications. This technique makes wonderful backgrounds as well as being their own statements.

\* Adding new products and techniques to your repertoire can put a jolt of freshness into your art without significantly changing your narrative!

## **A Sneak Peek at some of our upcoming demonstrators for our general membership meetings!**

### **March 19, 2013, Demonstrator: Paul Melzian**

Known for his phenomenal use of descriptive detail and descriptions of textures in animal, nature and genre scenes, watercolorist Paul Melzian will be showing examples of his work and producing a live demonstration of his secrets to creating shimmering surfaces. Artists in all mediums will be impressed with his remarkable approach to depicting the world around us.

### **April 16, 2013 Demonstrator: Quinton Bemiller**

A Master of color, design and investigative abstractions, Quinton Bemiller will be producing paintings before our eyes which remind us that the power of painting is akin to magic, like an alchemist, his work transforms and expands in a spirit of play, allowing both accidents and deliberate actions to be part of the process.

In a recent *Science News*, the following article appeared:

## **Paintings Lose the Blues**

A rich blue pigment's propensity to fade to gray has finally been explained by chemists, hundreds of years after the pigment's heyday. From the 16th to 18th centuries, artists intensified their blues with smalt, usually a combination of potassium, silicon, and cobalt. Potassium leaching from the pigment was implicated in the eventual discoloration, but the chemistry wasn't clear. Now investigations by researchers in France and England of several art works from the Louvre and London's National Gallery reveal that when potassium departs, cobalt atoms lose their stability and no longer can keep themselves in a structural arrangement that reflects vibrant blue. The work is reported in an upcoming *Analytical Chemistry*. —

*Rachel Ehrenberg*

## CAL Board 2012-2014

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..... [johnpaulthorntonart@yahoo.com](mailto:johnpaulthorntonart@yahoo.com)

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### Secretary

TBD

\*\*\*\*\*

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Lisa August..(818) 882-8517; [augstudios@aol.com](mailto:augstudios@aol.com)

### Correspondence Chair

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### Exhibit Committee

Norm Beal .....(818) 344-9241  
Ken Ronney .... (818) 996-1930; [kronney@aol.com](mailto:kronney@aol.com)

### Exhibit Location Chair

TBD

### Small Group Exhibit Location Co-Chairs

Rita Hamilton ..... [hamiltonpictures@att.net](mailto:hamiltonpictures@att.net)  
Ken Ronney .... (818) 996-1930; [kronney@aol.com](mailto:kronney@aol.com)

### Historian

Norm Beal .....(818) 344-9241

### Hospitality Chair

TBD

### Mailing Chair

Dorothy Shepherd ..... [ladypainter71@yahoo.com](mailto:ladypainter71@yahoo.com)

### Newsletter

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

### Newsletter Proofreading Chair

TBD

### Photographer

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

### Publicity Chair

TBD

## Jurying in February for Associate Members to Qualify to Enter the Gold Medal Exhibition

New members of CAL automatically enter as Associate Members. Twice a year, Associate Members have the opportunity to submit their work for jury approval to become an Exhibiting Member of the California Art League. If accepted as an Exhibiting Member they may participate in any CAL exhibit. Our spring Gold Medal Exhibition will be in March at the Silvana Gallery in Glendale, CA. This is a juried exhibit which only Exhibiting Members may enter. We want to make sure all Associate members have the opportunity to qualify to enter this and all future CAL exhibits. Non-members may join at the jurying take-in and have the opportunity to become Exhibiting members.

Our jurying process is designed to complement your ongoing artistic development. We ask the artist to submit three examples of their work created in the last three years. Drawings and paintings in any medium, collage, and sculpture are accepted. The works must all be in the same medium and genre. Our jurying committee will look at them to verify proficiency in use of medium, competence in style, and that the artist produces high quality, gallery exhibit level works. Approval is by a majority vote of the jurying committee.

Work that is submitted for jury approval should be framed unless painted on gallery style canvas (with edges painted) and should be no larger than 30"x40" (exceptions can be made, but please call first.). Heavy 3-dimensional works or sculpture may be submitted by multiple photographs or digital .jpg images large enough to show the full work and details.

**DROP OFF DATE: Tuesday, February 12, 2013 between 4:00 and 6:00 p.m.**, or by special arrangement. Judging will be on Wednesday evening, February 13.

LOCATION: KEN RONNEY'S HOUSE  
7357 HESPERIA AVE  
RESEDA, CA 91335

My house is located one block north of Sherman Way, one block east of Lindley Ave, on the southwest corner of Hesperia Ave and Valerio St.

**PICK UP DATE: Thursday, February 14, between 4:00 and 6:00 p.m.** or by appointment.

If you have questions, please feel free to respond by e-mail, [Kronney@aol.com](mailto:Kronney@aol.com), or call me at my home phone, (818) 996-1630. Please let me know if you plan to participate.

Ken Ronney  
Jurying Coordinator  
CAL Membership Chair

# Member News!

**Dorothy Shepherd** has three paintings accepted online for the *Upstream People Gallery* in Omaha, Nebraska, and two paintings accepted for the inaugural exhibit at the *NOHO Senior Arts Colony* located at 10747 Magnolia Boulevard, North Hollywood, CA 91601. Dorothy is also exhibiting in February with the *Sunland Tujunga Art Association* at the Mission Valley Bank located at 9116 Sunland Blvd., Sun Valley, CA 91352; She also received an Honorable Mention for a landscape exhibited in the Annual *American Artists of Chinese Brush Paintings* show at the Huntington Beach Main Library.



*Sunflowers*  
Dorothy Shepherd  
(NoHo Senior Arts Colony)



*Dandelion*  
Dorothy Shepherd  
(Upstream People Gallery)



*Mountains & Mist II*  
Dorothy Shepherd  
Honorable Mention

*Gourds with Cricket*  
Dorothy Shepherd  
(Upstream People Gallery)



**TERRY ROMERO PAUL** trpart.com  
romeropaul@aol.com




Marcela Murad's "Mama Clown's Shoes", oil, 24x24 El Feo's "Sting Rey Cowboy Boots", oil, 30x30

**"THESE SHOES ARE MADE FOR TALKING: EVERY PAIR TELLS A STORY"**  
 March 15 to April 20, 2013  
 James Gray Gallery, Bergamot Station, 2525 Michigan Ave., Santa Monica CA

**Terry Romero Paul** is currently working on a new series entitled *These Shoes are Made for Talking*. Terry was inspired after hearing Delaware Attorney General Beau Biden speak about his military service in Iraq and how he had felt it was his duty as an American.

As she listened to his story, Terry imagined Biden's combat boots, and an idea developed. "I wanted to paint people's shoes to tell their story. There is not another piece of clothing that is more personal than our shoes. We work, play, and sweat in them. They mold to our feet and you can tell how a person moves and walks and what actions they performed while wearing those shoes."

**Shula Singer Arbel** will be part of *Twitter Art Exhibit: Los Angeles*, an international exhibition of original postcard art, benefiting Art Division, a nonprofit program for underserved youth (ages 18–25) showing commitment and passion for the visual arts. *Twitter Art Exhibit: Los Angeles* is the third installment of an open international exhibition of handmade postcard art donated by hundreds of artists from around the globe.

A portion of the proceeds for each painting in the series will go to Soles4Souls, a Nashville-based non-profit organization that provides new and gently used shoes to those in need.

The show will run March 15 - March 20, 2013, at the James Gray Gallery, Bergamot Station located at 2525 Michigan Ave., in Santa Monica, CA. The reception will be March 16, 2013.

### REMINDER: Membership Renewal/Gift Membership Time

It's membership renewal time! If you have not already done so, our annual membership is due for renewal on January 1, 2013. **The two-month grace period expires on February 28, 2013.** This is also a perfect time to give a friend or relative a gift membership to the group. A first time, new membership is \$55.00. If you know someone who might not renew or has a lapsed membership, give them a gift! A renewal, even for a lapsed membership is \$45.00. Exhibiting and Associate membership renewal is \$45.00 for one year. The Spouse/Partner rate is \$25.00 for someone living at the same address. Since CAL is a registered non-profit organization, your membership donation is tax-deductible.

You may renew by mail, sending your check or money order to: Ken Ronney

CAL Membership  
 7357 Hesperia Ave.  
 Reseda, CA 91335.

If you wish to pay by credit card, log on to our website: [www.californiaartleague.org](http://www.californiaartleague.org) and you can pay via PayPal

## Norm's Corner

# Victorian Muses II

## About "Mrs. C."

by Norm Beal

Included in the exhibition of the Society of American Artists in 1878 at New York's Kurtz Gallery were several works by William Merritt Chase. Among the patrons was Miss Alice Bremond Gerson, along with her sisters, Minnie and Virginia. The young ladies were extremely taken by his *Ready To Ride* and consequently, upon Chase's entry into the salon directed by their father Julius Gerson in 1880, the girls insisted on meeting the artist.

An immediate rapport was established with Chase becoming a virtual family member. It was not long before Alice and Virginia commenced modeling for him. By early 1886, Alice and Chase became engaged and actually married later in the year—she at 20, he at 37. Coming from a highly educated and artistic family, Alice provided a perfect and practical balance for her slightly impractical and nomadic husband.

Over the years, while bearing eight surviving children, she served as Chase's closest counselor, hostess, promoter and household manager, while he, in turn evolved into one of America's established icons of the arts. Moreover, unlike many others, she never tired of modeling for him, taking an active role in choosing poses and costumes and being a critical factor in her partner's blending of domestic and artistic worlds.

Chase frequently painted Alice over the years, but it was fairly early in their union, sometime prior to 1895, that he was able to capture in her ethereal aura that portraits rarely manage to expose, while at the same time hinting at his great admiration of Velasquez's *Las Meninas*.

Barbara Gallati best described this formidable 78" x 48" work "Among the most visually arresting and psychologically complex of the portraits of Alice Chase is the painting known as *Portrait of Mrs. C\** in which she is shown as a diminutive almost child-like figure whose sober self-possession is faintly disquieting in its effect. Here is Chase's child-bride who, while elevated to the status of queenly authority, still retains the innocent reticence of youth. The sophisticated evening clothes and regal pose contradict the sense of vulnerability that registers in her expression, and the two sensibilities, worldliness and innocence merge to create a delightful but potent tension."

It takes only a single viewing of the work to reveal the young subject's strength and sophistication, more than adequate to negotiate the social hazards presented within the "high society" of the period. By its creation, Chase also fashioned a masterpiece of portraiture rarely equaled.

Alice continued to support exhibitions and sales of her husband's works for a decade beyond his death in 1917.

Diego Velazquez's *Las Meninas*

\*This should not be confused with Chase's second *Portrait of Mrs. C.*, also known as *A Lady With a White Shawl*, the model for which was Minnie Clark, who was also the inspiration for the Gibson Girl. (See Williams Merritt Chase-Barbara Gallati, Abrams 1995)



*Portrait of Mrs. C*



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It's easy and inexpensive.



California Art League's

# GOLD MEDAL SHOW

at the Silvana Gallery



**CALIFORNIA ART LEAGUE**

#### SHOW DATES

March 9 through March 23

#### JUROR & CURATOR

Silvana Ambar, Silvana Gallery

#### TAKE-IN

Wednesday, March 6, 10:00 a.m. – 1:00 p.m.

Deliver artwork, fee (payable to CAL) & entry forms to Silvana Gallery, 1731 West Glenoaks Blvd., Glendale, CA 91201

#### RECEPTION & AWARDS

Saturday, March 9,  
6:00 pm - 10:00 pm

**Special Program Speaker:  
John Paul Thornton 7:30 pm**

#### LOCATION

Silvana Gallery  
1731 West Glenoaks Blvd.  
Glendale, CA 91201

#### TAKE-DOWN & ARTWORK PICK-UP

Tuesday, March 26,  
12 p.m. – 7 p.m.

*California Art League  
Members must be  
EXHIBITING MEMBERS to  
participate in this show.  
The next opportunity for  
new members and  
associate members to  
become exhibiting  
members is 2/12/13.  
CONTACT Ken Ronney:  
(818) 996-1630*

#### ARTWORK NOT ACCEPTED INTO THE SHOW

After take-in the entries will be juried by gallerist, Silvana Ambar. Artists will be notified by telephone to pick up art not accepted into the show. **THERE IS NO STORAGE!** If you cannot pick up your artwork, please make arrangements for someone to pick up the work for you. If unaccepted artwork is not picked up on Wednesday, March 6 by 7:00 p.m., artists will be charged \$5.00 per day per piece.

#### ELIGIBILITY

This is a show for current, active exhibiting members of the California Art League (CAL). Artwork entries must be original and of the artist's own execution, completed by the entrant within the past 3 years, and not previously shown in any CAL (or VAG) Juried Show. **DO NOT SUBMIT** student work, workshop work, paint-along work, copycat work or works which violate copyright laws. Once artwork is submitted it may not be withdrawn by the artist. Accepted artwork must remain hanging until the end of the show.

#### RELEASE OF LIABILITY

By signing the Entry Form, the artist acknowledges that all reasonable care will be taken to safeguard the artwork and the premises and said person accepts that CAL and its agents, associates, directors, officers and volunteers, Silvana Gallery staff and volunteers will not be responsible for any damage, injury, liability loss or theft should any occur. Liability insurance for artworks entered in this show is each individual artist's responsibility.

**ARTWORK FORMAT,  
PRESENTATION & SIZE  
REQUIREMENTS**

Artwork submissions are limited to two (2) original artworks per artist in the following media: drawing, painting, mixed media and sculpture. Works must measure 40" or less in both height and width not including frame.

Entries must be dry, properly prepared for exhibition and properly equipped with wire for hanging. The wire and eye screws must not show when the artwork is hung. Gallery wrapped canvas may be submitted without a frame if the edges are finished. Submissions with hanging brackets on the frames or with damage to the artwork, mats, frames, glass or Plexiglas will not be accepted. Maximum weight for any hanging artwork is 20 lbs. per piece. All works on paper must be framed and covered with glass or Plexiglas. If mats are used, they must be gallery quality.

**FEES**

One or two entries: \$35.00. Make checks payable to CAL. Fees are non-refundable. There is no guarantee of acceptance into the show or that an award will be received by any entrant. Artists whose artwork is left in the gallery after the end of the show shall pay a fee of \$5.00 per day, per piece.

**REPRODUCTION OF ARTWORK  
IMAGES**

Any artwork entered in this show may be reproduced for advertising, marketing, and promotional purposes for this show or future shows without consent of or notification to the artist or the artist's agent.

**SALES**

All sales are final and will be handled by Silvana Gallery. Silvana Gallery will receive a 40%

commission on any and all sales from the show.

All works will remain in the show until the show ends.

Any artwork without a sale price on the entry form will be considered "Not for Sale" (NFS)

Prices cannot be changed from what is on the entry form.

**AWARDS**

Awards and prizes will be presented at the Awards Reception:

**GOLD MEDAL \$300**

- First Place \$200
- Second Place \$150
- Third Place \$100
- Merchandise Awards
- Honorable Mentions

**TAKE-DOWN AND ARTWORK PICK-UP**

All artwork must be picked up on Tuesday, March 26, 2013 between 12:00 and 7:00 p.m.

**NO STORAGE IS AVAILABLE!**

If you cannot pick up your artwork, make arrangements for someone to do this for you.

Artists will be charged \$5.00 per day, per piece if artwork is left at the gallery.

**EXHIBITION CONTACT:**

Marian Fortunati

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

Phone:

(818) 342-4601

***CAL 2013 ANNUAL GOLD MEDAL EXHIBIT  
Important Dates:***

***Artwork Take-In***

*Wednesday, March 6, 10am-1pm*

***Pickup of works not accepted in show***

*before 7:00 pm, March 6*

***Exhibit Opens***

*Saturday, March 9, 12pm-7pm*

***Opening Reception, Awards and Special Event***

*John Paul Thornton Presentation*

*Saturday, March 9, 6pm-10pm*

***Final Day of Show***

*Saturday, March 23, 12pm-7pm*

***Artwork Pick-Up***

*Tuesday, March 26, 12pm-7pm*



**ENTRY IDENTIFICATION: #**

ARTIST NAME: \_\_\_\_\_

CELL PHONE: \_\_\_\_\_ HOME PHONE: \_\_\_\_\_

TITLE: \_\_\_\_\_

SIZE: \_\_\_\_\_ PRICE: \_\_\_\_\_

MEDIUM: \_\_\_\_\_

ENTRY ACCEPTED       ENTRY NOT ACCEPTED

**DATA INFORMATION: #**

ENTRY ACCEPTED       ENTRY NOT ACCEPTED

ARTIST NAME: \_\_\_\_\_

CELL PHONE: \_\_\_\_\_ HOME PHONE: \_\_\_\_\_

TITLE: \_\_\_\_\_

SIZE: \_\_\_\_\_ PRICE: \_\_\_\_\_

MEDIUM: \_\_\_\_\_

Liability: By signing this form, artist/artist's agent agrees to release CAL and its agents, associates, directors, employees, jurors, officers, venue management and volunteers from any and all liability for breakage, damage, injury, loss, or theft of artworks submitted for exhibition and sale. Liability insurance for art works entered in the CAL 2013 Gold Medal Show is the artist's responsibility. I the undersigned certify that I have read and accept the terms, conditions and rules contained in the CAL Exhibit Prospectus.

\_\_\_\_\_  
Please sign and date on the line above

**RECEIPT: #**

ARTIST NAME: \_\_\_\_\_

CELL PHONE: \_\_\_\_\_ HOME PHONE: \_\_\_\_\_

TITLE: \_\_\_\_\_



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TITLE: \_\_\_\_\_

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MEDIUM: \_\_\_\_\_

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TITLE: \_\_\_\_\_





*The*

**Creative Edge**

California Art League  
P.O. Box 16035  
Encino, CA 91516-6035

**CALIFORNIA ART LEAGUE** [www.californiaartleague.org](http://www.californiaartleague.org)