



The Creative Edge

CALIFORNIA ART LEAGUE

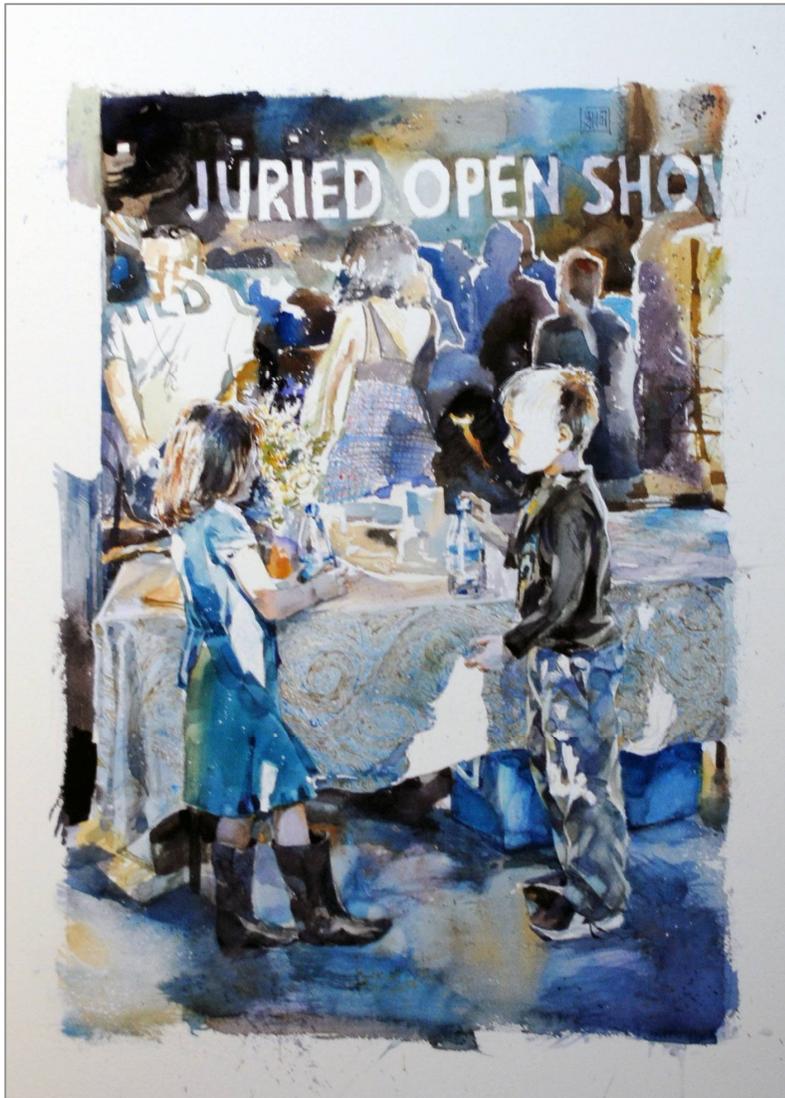
Volume II

www.californiaartleague.org

Issue 4

April 2013

AND THE 2013 GOLD MEDAL WINNER IS:



Congratulations to Gregory Radionov for his entry
Juried Open Show

See all winners on pages 14-16

Calendar of Events

Next Board Meeting:
Wednesday, April 3, 2013
7:00 p.m.

Next General Membership Meeting:
Tuesday, April 16, 2013
7:00 p.m.

Demonstrator:
Quinton Bemiller
\$5 members, \$8 guests;
Encino Community Ctr.
4935 Balboa Blvd.
Encino, CA 91316

CAL Open Exhibition (Journeys):
Saturday, June 8, 2013
Galeria Gitana
120 North Maclay Ave.
San Fernando, CA 91340

Blinn House Exhibition:
Friday, June 28, 2013
160 N. Oakland Ave.
Pasadena, CA 91101
More information to follow

At our General Membership Meeting on April 16, 2013:

The Remarkable Quinton Bemiller

By John Paul Thornton

Among our members he is respected as an artist and educator. As a person, he is beloved. The reason for our affection towards Quinton is his thoughtfulness, his willingness to explain the freedom of the creative process and his gentle way of reminding us that the essence of art is discovery. He treats paint like an alchemist. Through experimentation and play, he shows us that we are capable of more possibility and more breadth than we know. Artists of all backgrounds and disciplines gain power from his demonstrations.



To begin to prepare for our general meeting and demonstration, we have included here a statement by Quinton Bemiller:



I create scenes that live in my imagination, yet are inspired by the naturalism and reality of our world. I am intrigued by the tension that exists between chance and choice. In life, we try our best to be in control: in control of money,

relationships, our health, etc. Life, however, often likes to throw curve balls. Suddenly, we are forced to change our course, to adapt.

In my painting process, I implement these facts of life as a strategy for painting. I balance systematic, logic-driven approaches with elements of chance and accident. For example, I alternate between mixing colors systematically to achieve a particular effect and choosing colors randomly from miscellaneous jars and tubs lying around my studio. Certain brush marks are precisely laid down with finesse, while other times paint is pressed onto the surface of the canvas, creating unpredictable textures and shapes. I want my paintings to not just express my personal thinking or feelings, but to also reflect a larger system that goes beyond me. How I approach painting is certainly as relevant as what I paint. Formalism is important in my work, but not at the expense of content. I hesitate to use the word abstraction, because doing so shuts down the possibility of exploring content.



Continued on p. 3

Quinton Bemiller, cont. from p. 2

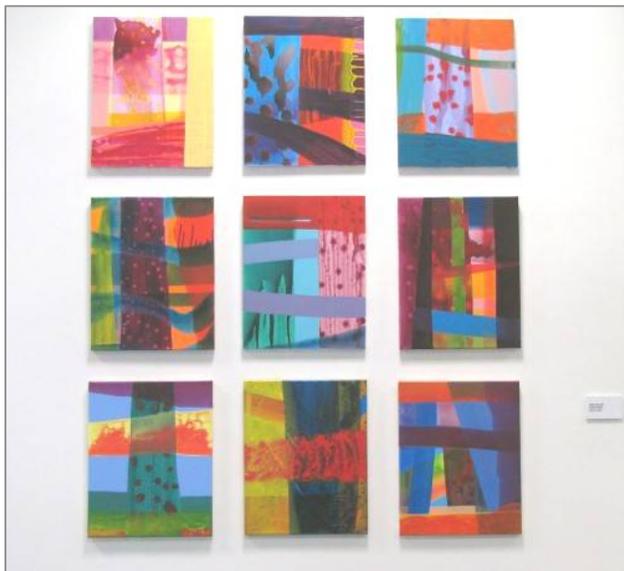


I see my paintings as utilizing the language of paint. As in written or spoken language, my paintings are constructed with nouns, verbs, adjectives, etc. If I make a fast mark, it is automatically about action, gesture or movement. It is a verb. If I slow down that brush mark, it ceases to express action. It becomes more of a form, a noun.

The subtle difference between two colors, say coral and salmon, is a description. These are adjectives. These formal elements come

together to create stories. I am always telling a story. So although abstract, I am really dealing with narratives. It is the drama, the telling of a story that excites me. Abstraction gets at the idea of things but leaves room for interpretation. I think we are at a point in history where painting has the power to exalt all of its beautiful, formal qualities, "paint as paint", but simultaneously indulge the notion of illusory space.

The California Art League is grateful to have Quinton Bemiller come to show us real magic in the creative process. Be sure to join us on Tuesday, April 16th from 7:00 p.m. - 9:00 p.m. at the Encino Community Center located at 4935 Balboa Blvd., Encino, CA



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Website Photo Album

The CAL website now has a photo album for our events. The photos from the Gold Medal Show are now in the photo album. Take a look!

If you click on an image it will get larger, and you can scroll through the photos.

Visit us at:

www.californiaartleague.org

California Art League Gold Medal Show Reception

by Marian Fortunati

As guests began to arrive at the beautiful Silvana Gallery in Glendale on Saturday evening, March 9, they were greeted with a skillful display of fabulous and varied artworks. Our gallerist, curator and juror, Silvana Ambar, and her staff had thoughtfully arranged all of the juried artwork into groupings that made sense, created a flow and looked wonderful. It was a proud moment for all of us.

In addition to a feast for the eyes, there was a great feast for everyone's taste palette. Barbara Zager-Schwartz and her husband, Louis, really went all out to create a welcoming atmosphere that immediately started our friends, family and admiring visitors off in a happy mood.

Lively conversations, laughter and interesting exchanges were the norm. Because artwork varied from abstract to portrait to sculpture to traditional realism, there was much to study and enjoy.



Looking on at the awards presentation

Continued on p. 5

Gold Medal Reception, continued from p. 4

When John-Paul Thornton began his talk about the work and enchanted us with his stories, the audience was focused and entertained. We learned a bit about several of the pieces of outstanding work which hadn't received award recognition as well as some of the work that did receive awards.

Our Gold Medal recipient, Gregory Radionov, brought his boys who had served as models for his winning watercolor entitled *Juried Open*. Last year's Gold Medal winner, Debra Hintz's painting called *Beginning To Sparkle* was awarded First Place in this year's show. 2013 brought back Michael Donegan to CAL and his plein air oil painting, *Colorado Colors* received the Second Place award. Otto Sturcke's *Taos Terracotta*, a beautifully rendered pastel, was awarded Third Place.

Following the jurying, I had the pleasure of hearing Silvana talk about how much she enjoyed Ronit Lidor's abstract painting, *Patches*, which was recognized with a Merchant Award. Other award winners were Sharon Weaver, Beth Summers, Lucie Hinden, Bryan T. Fair, Trice Tolle, Josef Rubinstein, Natalie Smythe, Teri Starkweather and Miriam Thorin. I know that Silvana Ambar had to make some really tough choices. There was an overabundance of well done and interesting work to evaluate.



Gold Medal Winner, Gregory Radionov receiving his medal from CAL President, Teri Starkweather

Sometimes people forget all of the work that the CAL volunteers do to make a show like this happen, but I'd like to say thank you to Barbara and Louis Zager-Schwartz, Lisa August, Ken Ronney, Norm Beal, Harriette Kahn, Trice Tolle, Natalie Smythe and Teri Starkweather for the time and talent they provided to make this event a great success.



CAL members Norm Beal and Natalie Smythe

The place was absolutely crowded with happy art lovers. The crowd loved getting to know one another and the art we all created. It was a show to be proud of.

CAL members Harriette Kahn, Janet Papkin and Erella Teitler enjoying the reception (with one of Ken Ronney's Hawaiian shirts stealing focus in the background)



Marian Fortunati with one of her beautiful paintings

CAL to Show at the Blinn House!

By Teri Starkweather

I am excited to reveal that the California Art League has been in negotiations with the Women's City Club of Pasadena about joining as a non-profit member and exhibiting in their building. The Women's City Club of Pasadena owns and makes their headquarters in the old Blinn House.



A little history of the house is that it was built in 1905 by Edmund Blinn, an Illinois lumber magnate, for his family to live in. Wishing to bring a little of their previous home environment with them to California, the Blinns hired popular Chicago architect George Washington Maher to design their California home in the Midwestern Prairie School Style.

Maher designed the interior of the house using harmonious natural materials – the rich, warm tones of mahogany and oak and embellished it with a repeated theme of trailing wisteria vines. Real wisteria vines covered the pergola and trellises along the front side of the house, creating the illusion that the house was a natural extension of the environment.

We are honored to be accepted as the resident art club to put on art exhibitions and hang our work in the Blinn House. Previously the California Art Club and Margaret Danielak had the same arrangement and have had many wonderful exhibitions on Blinn House walls.



We will be planning to have four shows a year, each to stay up for three months. Our first show will be hung at the end of June to begin a three month show. In conjunction with our receptions we will also be able to have a dinner in their dining room served to us by their excellent kitchen staff if we so choose. There is a dress code there, so we will have to abide by it for our receptions, which prohibits blue jeans and tee shirts, more like business casual. We will be showing in an elegant environment. My hope is that you will all enjoy and welcome this new opportunity.

We are currently looking for someone who is a natural salesperson to work at the Blinn House during our shows, and take care of sales. A once a week visit to the Blinn House and a presence at our receptions would be part of the duties. A percentage of sales would be the pay. If you are interested in this job or know someone who is, please let me know.

(see page 8 of this newsletter for more needed positions)

Art Studio Secrets

Three Tips For A Signature Style

by Marjorie Sarnat



Do your paintings have a memorable style that viewers can distinguish from the works of other artists? Your style will emerge through the approach you take to making art combined with everything else that makes you you.

Painting Incognito

To make your abstract paintings distinctive and intriguing, create mystery about your methods. Disguise how you did it. If your technique is immediately obvious, the piece may lose some appeal. Camouflage your technique by layering, glazing, using unique brushstrokes, applying special textures, customizing your paint, and more. Experiment to find what works best. Stretch your imagination to create beautiful illusions that leave viewers wondering how they were done. Of course you must build upon good composition and color. Without them techniques are meaningless.

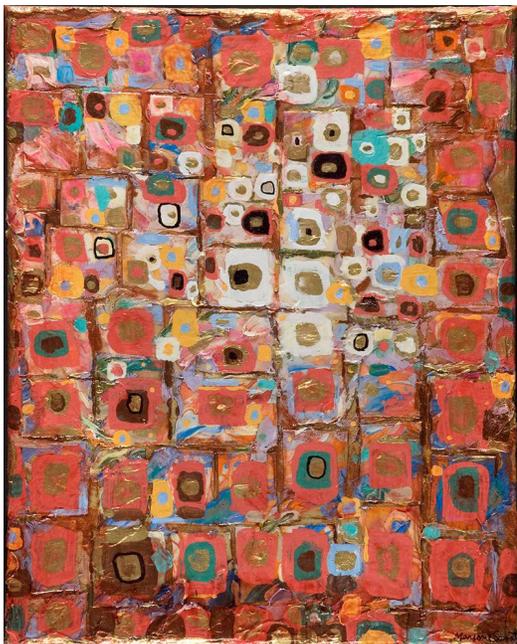
Own Your Reality

As an artist, see your canvas as the reality, and not the landscape, figures, or props. Use the “real” world as reference for you to interpret, not to copy. Rather than paint what you see, see what you paint. Paint the way you want your canvas to look.

Tell A Story

Creating artwork that gets positive reactions depends not only on the execution of your idea, but in the idea itself. To tell a story in a painting, first determine your idea. It can be a simple idea, like a peaceful beach whose story is a wish to be there. Perhaps your story showcases daffodils, or reveals society’s injustices, or it could be a visual idea about triangles. Write down your story idea and keep it in view as you paint. Eliminate everything in your painting that’s not essential to your idea. By staying focused on the story, your painting will emerge as a strong statement.

Three extra tips for finding your style: experiment, exaggerate, and break the rules—provided you already know them.



Marjorie is the author of *151 Uncommon and Amazing Art Studio Secrets* and *151 Effective and Extraordinary Art Studio Secrets*, both available in paperback and eBook formats. Her website is www.sarnatart.com.

Rising Sun was created by applying thick paint, adding layers of painted paper, painting more layers over the surface, and experimenting with media until the parts melded together and the composition looked unified.
©Marjorie Sarnat.

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2nd Vice President • Programs

John Paul Thornton.....
.....johnpaulthorntonart@yahoo.com

3rd Vice President • Membership

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Ken Ronney (818) 996-1930; kronney@aol.com

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Norm Beal(818) 344-9241

Mailing Chair

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Newsletter

Reece Holland gr-home@pacbell.net

Photographer

Veronica Stensby..... vezzosa@earthlink.net

Hospitality

Sally Wells Cook, meetings
Barbara Schwartz, receptions

Publicity Chair

TBD

Board Members Needed!

We wanted to remind all of our members that we currently have a few openings on the CAL Board and we desperately need your help! If you look at the list of the CAL Board to the left, you will see "TBD" [to be determined] on several positions.

We need a **Secretary** who will take and distribute minutes of the Board meetings. Reece Holland is currently stepping in as an unofficial "interim" Secretary, but with his duties with the monthly newsletter and the CAL website (along with a full-time job), it is putting a strain on him being able to continue with all of these duties.

After reading the President's Message in this issue, you will note that CAL will be showing at the Blinn House for the next year; however, we would still like to have someone keeping an eye out for alternative places for us to exhibit, making the **Exhibit Location Chair** an important position with CAL.

While expanding CAL, the current Board members are, not only performing their individual duties, but they have all become involved in some form of publicity for the group. While the **Publicity Chair** would definitely receive help, we are looking for creative ways of publicizing our shows. There may be someone you already like working with who could be a co-chair with you in this position. The *CAL Open* is a perfect example of coming up with ways to advertise the show.

These positions are in addition to the position at the Blinn House mentioned in Teri Starkweather's *President's Message* on page 6 of this issue.

None of these positions will take that much of anyone's time, but they are all extremely important positions for the group.

We would like to thank Sally Wells Cook and Barbara Schwartz for stepping up to help out with hospitality positions!

We have expressed the need over the past couple of months for some of our current members to step up and help out. If you have been looking for some way of becoming more involved with CAL and just didn't know how to do it, this is your chance. Not only will you be helping CAL, you will have the ability to be a part of future decisions of the group as it continues to grow.

Paul Melzian

By Reece Holland

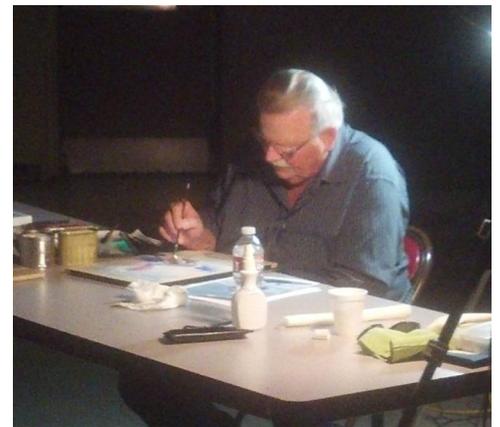
At our monthly general membership meeting on March 19, we were all presented with a special treat as Paul Melzian oozed his love of watercolor. This quiet, unassuming man sat down and started painting on a sketch of a seagull drawn from a photo he had taken (another hobby of his).

With effortless strokes, he began applying color with an abandon stating, "Just have fun with it," which pretty much became the mantra for the evening. It was inspiring to hear him talk about his love of color and how, from an almost black and white photo, he could see this bird filled with so many different colors (see the photo to the right). It was fun seeing all of the "happy accidents" and interesting co-mingling of colors.

When he retired as a designer, Paul said the only things he wanted to do was take pictures and paint watercolors. At the last portion of the evening, John Paul Thornton was talking about an impressive portfolio that Paul had showed him. When Paul said he had it with him, I was thinking, "This will be nice. We'll get to see a couple more samples of his work (to go along with a few small watercolors on display)." When he opened the portfolio up, we were presented with an amazing display of paintings. There was one huge, detailed, beautiful watercolor after another. I didn't count them, but there must have been 30! You could almost hear a gasp from the group as he started pulling them out.

It was a great night. I learned quite a bit and left the meeting feeling inspired and ready to start on a new project – with lots of color!!

A Portion of Paul's portfolio showing several paintings from another favorite subject of his, old mining towns and abandoned western towns.



Paul starting to paint



The beginning of the seagull



The almost black and white photo



A little further along



The finished gull

Member News!

Terry Romero Paul *These Shoes are Made for Talking: Every Pair Tells a Story*, is a portfolio book that artist Terry Romero Paul created for her latest show by the same name. Known for her Baker's Dozen series, a tantalizing collection of thirteen donut paintings that reflect on life's purpose through an unlikely subject matter. This book contains oil paintings of shoes whose owners are as diverse and unique as the shoes themselves. Each subject comes with a photograph and a short bio of the owner that wore the shoes.



Lore Eckelberry had several pieces showing at Gallery 800 in North Hollywood at the show entitled 9D Nine Dimensions. The show ran from March 3-17, 2013.



Shula Singer Arbel has 11 paintings featured at Red Brick Gallery's Spring show *Nature's Mosaic* from March 12 - May 7, 2013. The reception is April 27, 2013, from 11:00 a.m. to 5:00 p.m. The show is concurrent with the Ventura Art Festival. The gallery is located at 315 E. Main St., Ventura, CA 93001.

Shula and Marian Fortunati are also part of the Women Painters West Spring Show at the Whole 9 Gallery located at 3830 Main Street, Culver City, CA 90232. The reception is April 6, 2013, from 6:30-9:30 p.m.



Carrillo Cove
Marian Fortunati



Madras Garden
Shula Singer Arbel
(Red Brick Gallery)



Blue
Shula Singer Arbel

Nancy Taylor has three paintings in the up-and-coming exhibition at La Galeria Gitana in the renovated and beautifully designed area if "Old San Fernando."

This upscale area has a lovely gallery right next to the City Hall and police station, just across the railroad tracks on 120 N. Maclay Avenue. The exhibition, *The Spirit of the Place*, opens on Saturday, April 13, 2013, with the reception from 6:00 p.m. – 10:00 p.m.

In this small painting, *A Conversation*, the model is the same person. She came to my house for three sittings, bringing her son on the last session. I had her change her outfit to pose for the second figure. Then the challenge was to draw the three figures so they appear natural together in the composition, since there was no actual scene as a model.



A Conversation
Nancy Taylor



Lush
Shula Singer Arbel
(Red Brick Gallery)



Hoping for Spring
Marian Fortunati

We would love to hear from you!!

PLEASE SEND US YOUR SUBMISSIONS!

*If anyone has news of shows they are participating in, or 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 April 15, 2013**, for the April newsletter. Please submit to Reece Holland at gr-home@pacbell.net*

Norm's Corner

Book Review:

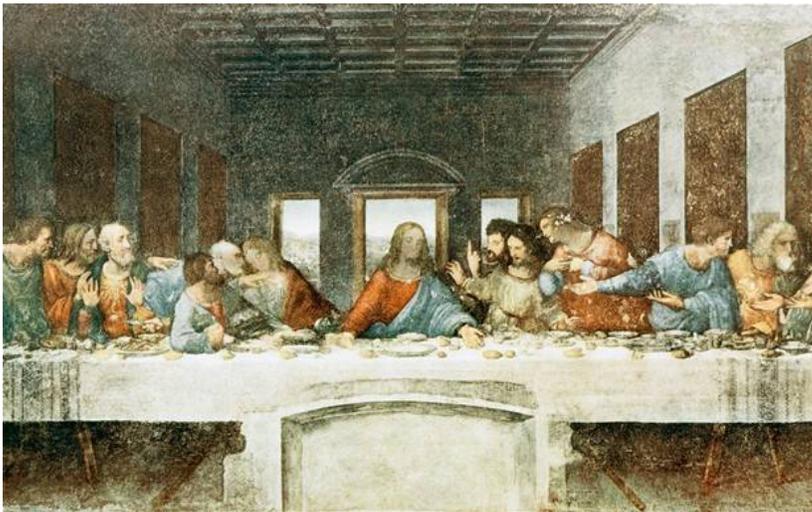
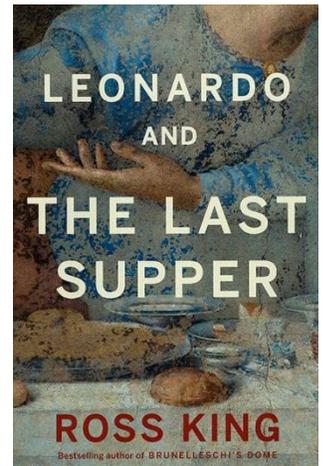
Leonardo and the Last Supper by Ross King

By Norm Beal

In his latest book *Leonardo and the Last Supper*, Ross King delves into the world of Renaissance Italy through the experience of Leonardo as he wrestles with fresco, an unfamiliar art medium. Mr. King has given us a vivid and satisfying taste not only of the art scene of the period, but the flavor of the society of the era, complete with the political feuds and the contortions of religious dogma.

Within this dissection of da Vinci's methodology and in response to various recent theories, King has dared to explore the question of whether the figure to the right of Christ is a representation of Mary Magdalene rather than that of St. John. His conclusion that the face is indeed that of St. John has been presented with logic and clarity; however, the proof still lies in the pudding.

Regardless of the deterioration of the fresco, the features of the person in question clearly appear female, especially compared to the others, and are similar to many Leonardo women. Moreover, within the book, King has provided a rebuttal to his own position with the Last Supper by Leonardo's contemporary and student, Giovanni Pietro Rizzoli. This was done as an acknowledged copy of the original and shows, undamaged, the same figure as clearly female.



Leonardo da Vinci *The Last Supper*

Placing a female figure to the right of Christ was a common practice, Paolo Veronese in his *Wedding at Cana*, has included a group quite similar to Leonardo's work and has a female sitting to the right of Christ, one of only two with a nimbus. Gerard David's *The Marriage at Cana*, (c-1523), places a female to the right of Christ. Like placements are by Roger van der Weyden's alterpiece, *Last Judgment* and his painting *Entombment of Christ* (c-1451), as well as Gentile de Fabriano's *Valle Romita* alterpiece (c-1410).

Mr. King's conclusion against a female presence may well be correct, but his evidence seems insufficient to pass the 'reasonable doubt' criterion of the courtroom. In any case, is it not more amusing and intellectually stimulation to leave the subject open for debate?

Continued on p. 12

Book review continued from p. 11

All of this being said, Ross King's book is a great read and a fascinating and rewarding addition to the bookshelf of the lover of history and the arts.



Giovani Pietro Rizzoli's *Last Supper* (which was the source for the 20 year restoration of Leonardo's work)



Paolo Veronese *Wedding at Cana*

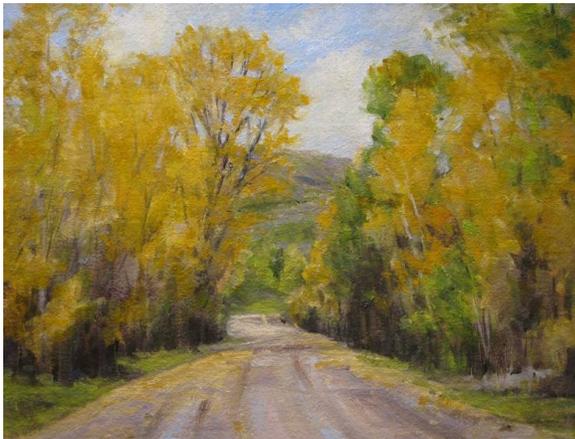
*A work of art which did not begin
in emotion is not art.*

Paul Cezanne

Gold Medal Show Winners



First Place
Beginning to Sparkle
Debra Hintz



Second Place
Colorado Colors
Michael Donegan



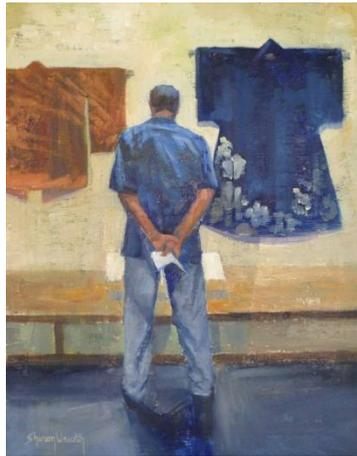
Third Place
Taos Terracotta
Otto Stürcke



Merchant Awards



Patches
Ronit Lidor



Dragon Stance
Sharon Weaver



Limekiln Creek Cascade
Beth Summers



Maui Ballet
Lucie Hindon



Carole
Bryan T. Fair



Mississippi Wetlands
Trice Tolle



(Detail of) Lost in Thought
Josef Rubinstein



Pictured from top L to bottom R:
Ronit Lidor, Beth Summers, Lucie Hindon, Bryan T. Fair, Trice Tolle, Josef Rubinstein.
Not pictured: Sharon Weaver

HONORABLE MENTIONS



Play Misty For Me
Teri Starkweather



Early Spring
Miriam Thorin



Pictured from L to R: Miriam Thorin, Natalie Smythe, Teri Starkweather



Dressed in Denim
Natalie Smythe

We would like to sincerely thank the following for supplying CAL with our 2013 Merchandise Awards:

Advanced Photo Lab/Paul Moshay

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The Canson Excellence in Arts Award

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ColArt USA

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CALIFORNIA ART LEAGUE

PROSPECTUS

“Journeys”

OPEN CALL JURIED EXHIBITION

2013

Robert Burridge

Juror

Galeria Gitana

June 8 – June 29

Opening Reception

Saturday, June 8, 6 pm-10 pm

Awards Presentation 8:30 pm

La Galeria Gitana

120 North Maclay

San Fernando, CA

Gallery Hours

Tuesday-Saturday

12:00 pm – 6:00 pm

AWARDS

First Place \$700

Second Place \$500

Third Place \$300

JUROR

Robert Burridge

His original paintings can be seen in six international galleries, on Starbucks Coffee mugs, Pearl Vodka bottles, eight tapestries and on fine art edition prints in upscale retail stores and cruise ships.

His work has received lifetime honors, including The Franklin Mint Award and recently the Philadelphia Watercolor Society's prestigious Crest Medal Award for achievement in the arts previously awarded to Pablo Picasso, John Singer Sargent and Georgia O'Keeffe.

He is a teacher and has been selected to jury new emerging painters as well as professional painters into national and international competitions.

Calendar

Submission Deadline

JPEG via email or CD

Must be received by Marian Fortunati
no later than

Monday, April 29 midnight PST

Notifications by email

Wednesday, May 15

Notify and ship work to Ken Ronney

7357 Hesperia Ave.

Reseda, CA 91335

to arrive between

May 23 and May 31

or

Hand deliver work to Galeria Gitana

120 North Maclay

San Fernando, CA

Saturday June 1

10 am – 1 pm

Artist Reception

Saturday, June 8, 6 pm-10 pm

Pick up of artwork

Sunday, June 30, 10 am – 1 pm

CALIFORNIA ART LEAGUE RULES OF ENTRY

ELIGIBILITY

The California Art League Open Exhibit, "Journeys" is open to all artists both members and non-members of CAL.

All artists over 18 may enter. 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.

Submitted artwork should reflect the artist's interpretation of the theme, "**Journeys**" – spiritual, emotional, physical, geographic, etc. 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.

SITTING THE GALLERY

All local artists who have at least one artwork accepted into the show are required to sit the gallery for at least one 3.5 hour shift. Those who opt to sit additional shifts will be entered into a drawing for a \$200 gift certificate. Those who chose not to sit may pay \$30 per shift in lieu of sitting.

FORMAT FOR DIGITAL IMAGES (JPGS) & HOW TO SEND THEM

All entries must be submitted in a digital JPEG format

Image quality is critical: Poor photography and presentation may affect acceptance by the juror. The digital image must represent the painting.

Submit up to 4 artwork images – (may be sent in one email). If email is not possible, CDs will be accepted.

Each digital image should be formatted as follows:

Do **NOT** include the frame in the image

1. 300 ppi
2. Jpg size 2MB or less (<1920 pixels on longest side)
3. Title each image as follows:
entry letter_ artist last name _painting title

Example: Entry A fortunati_ragingbeauty

Email images to:

marian@fortunatifineart.com

Call Marian (818) 342-4601 for questions.

NOTIFICATION

All members submitting work will be notified of acceptance by EMAIL by May 15th. Send a stamped envelope ONLY if email contact is not available.

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, Galeria Gitana 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 four (4) original artworks per artist in the following media: drawing, mixed media and painting and sculpture. All works on paper must be matted, framed and covered. Plexiglas is recommended. Neutral mats must be gallery quality. Frames must be simple in structure and in good condition.

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 does not require framing unless the edges are unfinished.

Maximum weight for any hanging artwork is 20 lbs. per piece. Damaged artwork, mats, frames, glass, Plexiglas, and frames which have brackets will not be accepted.

FEES

One or two entries: \$40.00 for CAL members. \$55 for non-members.

Entry will constitute associate membership for any non-member. Acceptance into the show will constitute exhibiting member status.

\$10 per additional entry over 2 up to a total of four (4).

Make checks payable to CAL.

Fees are non-refundable. There is no guarantee of acceptance into the show.

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 CAL volunteers. CAL will receive a 20% 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 those stated on entry forms.

TAKE-DOWN AND ARTWORK PICK-UP

All artwork must be picked up on Sunday, June 30, 2013 between 10:00 am and 1:00 p.m.

SHIPPING ACCEPTED WORK

If you are going to ship your artwork, you must contact Ken Ronney, Kronney@aol.com, or 818 996-1630 before shipping.

SHIPPED WORK WILL BE RETURNED IN ORIGINAL BOXES USING THE PRE-PAID RETURN SHIPPING LABEL PROVIDED BY THE ACCEPTED ARTIST.

NO STORAGE IS AVAILABLE. IF YOU CANNOT PICK UP YOUR ARTWORK, PLEASE MAKE ARRANGEMENTS FOR SOMEONE TO PICK IT UP FOR YOU.

MAIL ENTRY FORMS AND FEES TO EXHIBIT CONTACT:

**Marian Fortunati
3944 Rock Hampton Dr.
Tarzana, CA 91356**

Email: marian@fortunatifineart.com

Phone: (818) 342-4601

ENTRY FORM / TAKE-IN FORM AND ELIGIBILITY for "Journeys" CAL Open Exhibition (See Prospectus for complete details)

- Copy your completed entry forms and attach them to the back upper right corner of accepted work before shipping or take-in.
 - Work must be your own original artwork within the last 3 years, not done under an instructor's supervision and not exhibited in any previous CAL show.
 - Hanging art work must not exceed 20 lbs.
 - Work must be wired and ready to hang. Wire must be wrapped with tape at end. No saw tooth hangers.
 - Works on paper must be framed and under Plexiglas or glass (Plexiglas is recommended).
 - Frames and wiring must be professional quality and in good condition.
 - Artist agrees to permit CAL to reproduce the accepted artwork for CAL publicity and documentation purposes.
-

Please Print Clearly (reproduce as needed)

CALIFORNIA ART LEAGUE "JOURNEYS" OPEN JURIED EXHIBIT AT GALERIA GITANA

Entry A / Entry B / Entry C / Entry D (Please circle)

ARTIST _____

ADDRESS _____

EMAIL _____

ZIP _____

TITLE _____

TEL _____

MEDIA _____

SIZE (H+W) _____

INSURANCE VALUE _____

SALE PRICE _____

**THIS TOP FORM MUST BE FILLED OUT & ATTACHED TO UPPER RIGHT BACK CORNER
OF ACCEPTED ARTWORK**

SIGNATURE _____

Please Print Clearly (reproduce as needed)

CALIFORNIA ART LEAGUE "JOURNEYS" OPEN JURIED EXHIBIT AT GALERIA GITANA

Entry A / Entry B / Entry C / Entry D (Please circle)

ARTIST _____

ADDRESS _____

EMAIL _____

ZIP _____

TITLE _____

TEL _____

MEDIA _____

SIZE (H+W) _____

INSURANCE VALUE _____

SALE PRICE _____

**THIS TOP FORM MUST BE FILLED OUT & ATTACHED TO UPPER RIGHT BACK CORNER
OF ACCEPTED ARTWORK**

SIGNATURE _____
