

**November 14, 15, & 16, 2003**

***Reading Art Association***

*Presents*

**“The Autumn Art Exhibit & Sale”**

**Guild Hall, Congregational Church (Middle side door), Sanborn St., Reading. MA**

Friday November 14, 7:30 to 9:30 PM, Saturday, November 15, 10:00 AM to 4:00 PM, and Sunday, November 16, 12:30 to 3:30 PM are the dates and times of Reading Arts “Autumn Art Exhibit & Sale”. Come and enjoy refreshments provided by our Hospitality Committee and listen to fine piano selections by Ross Petot. Enjoy perusing through hundreds of your fellow artist members’ works, and hopefully some of your own! Don’t forget to get your entries in early. Entry forms must be in by October 30. Artworks must be delivered to Guild Hall on Thursday, November 13 between 4:00 and 8:00PM.

There’s are raffle tickets available to win a beautiful artwork done by Ann Ribbs, a Mini Art Sale and Designer Note Cards of your works What else could you ask for? Ribbons! Awards will be judged in each category for First, Second and Third Place, and “Best of Show”, along with cash prizes! Presentations of awards will take place on Friday evening November 14 at 8:30 PM. See you there.

**December 10, 2003**

**“Figurative Acrylic”**

**with Tom Gill**

**Guild Hall, Congregational Church (Middle side door), Sanborn St., Reading. MA**

Make sure you drop all your other plans and get out to see Tom Gill! Reading art will sponsor him Wednesday, December 10, 2003, at Guild Hall.

Tom will demonstrate in acrylics. He refers to his work as “Impressionistic realism”. An intensity of color with vigorous brushwork and boldness of execution characterize his paintings.

His paintings hang in public and private collections throughout the New England area, as well as in galleries such as Francesca Anderson Fine Arts, the Brush Gallery, North Shore Art Association, and the State of the Art Gallery.

Gill has won numerous awards including “3 out of 3” for recent entries into the North Shore Art Association’s 2002 season.

Come and enjoy this humorous and talented artist Wednesday, December 10, at Guild Hall.

### **Presidents Message**

Its "Show Time"! Evelyn Knox and Grace Cherwek have everything fine-tuned and set in place for our annual fall exhibit. Now they need volunteers to help with the various tasks that help make this show an annual success. If you can help please call Grace, Evelyn, or any board member. One or two hours do make a difference!

Meanwhile I look forward to viewing the usual outstanding work of your entries and I especially look forward to issuing the well-deserved awards. Leo

**The Judges**

**Eva Cincotta** is a native of Malden and a graduate of the *School of the Museum of Fine Arts Boston*, and *Tufts University*, with a Bachelor of Science in Education. She is a member of the *Rockport Art Association*, *North Shore Art Association*, and the *Copley Society of Boston*. Besides demonstrating and teaching at a local community college, she also exhibits in her home studio. Painting primarily in acrylics, Eva's beautiful landscapes demonstrate a contemporary use of color.

**Ann Fisk** received a BA degree in Design from *Stanford*. An artist member of the *Rockport Art Association* since 1956, Ann served as their executive director from 1983 to 1993. A plein aire painter, she also loves graphics, and has designed, carved, and leafed seven organ cases including the *State University of New York at Stony Brook*, and the *Grace Episcopal Church* in Georgetown, D.C.

Ann participated in the production of the book "Artists of Cape Ann" written by **Christian Davies**, and she has led non-instructional painting trips to Europe and Mexico since 1987. You can see her lively watercolors at a summer co-op gallery that she co-manages on Rocky Neck.

**Marilyn Swift** is primarily a plein aire painter whose award winning watercolors are widely collected. She earned a Bachelor of Arts degree from the *College of New Rochelle, NY*, as an art major and education minor.

She is a member of many professional art associations including the *Copley Society of Boston*, *New England Watercolor Society*, *Hudson Valley (NY) Arts Association*, *Rockport Art Association*, and the *North Shore Arts Association*. Marilyn's work is featured in "The Best of Watercolor, Vol. 3", "Watercolor Expressions", and "Mohegan, The Artists Island". She is currently having a show of her recent Provence, France paintings in Boston at *Maison Robert*, through November 7.

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## From the Editor

There is a revolution coming! Throughout art history, there have been numerous revolutionary movements. One case in point was in the 19<sup>th</sup> Century, where there began a tendency to lean more toward the inner feelings of art. Photography was "developed" in 1839, and pushed painting away from incarnate visions and fully into this area of perceptible introspection. Those feelings of expression grew quickly and many descendants of those ideas grew. It initiated with the Impressionists and then advanced into the, Abstract, Cubism, Modernists, and what we see today. It was a great period. A time of new concepts and thinking, however . . .

It unfortunately didn't nurture into much, obviously in what we see today. It progressed to a point, weakened, then stopped. It even went overboard into the ridiculous! Paintings done by chimpanzees and elephants now mock the art world. Once great art schools and even some museums affirm these mockeries. The public buys and displays them in the name of art! The actual word "artist" is thrown around to anyone who picks up a brush, and/or a point and shoot camera.

Rembrandt was passionate and worked hard during his life to prove to the world that people who created with talent were not just craftsmen earning a weak pittance. They were Artists! A name that went with a profession that should be paid a good stipend for their creations. Those same creations that we still admire today and continually strive to produce, approaching that loftier level.

There is a revolution coming! There are many contemporary artists who are currently trying to bring us again to what is known as the pinnacle of art, and what it represented. What Rembrandt was striving for, Gerome, Bouguereau, Millais, the French Academy, and what is Classic Realism, became that point. Not modernistic realism, but paintings done in the classical sense. A sense that was formed from all the teachings of the past, into a peak of perfection.

These contemporary people established some of the more prominent organizations available to artists today. We are lucky to have instant access into all the great paintings via the web and in books. We also have immediate access of instruction and education of those great techniques. The **Art**

**Renewal Center** focuses on this revolutionary push. You can read their Mission and Philosophy on their website to get a better and more informative understanding of the purpose. **The American Society of Portrait Artists** and the **American Society of Classical Realism**, who boast members like Daniel E. Greene and John Sanden. These are areas where you can study and gain valuable information for yourself. Anyone who wishes more information and does not have a computer can contact me. I will gladly give you their addresses.

<http://www.artrenewal.org/>

<http://www.asopa.com/>

<http://www.portraitsociety.org/>

<http://www.classicalrealism.com/>

Find out more on how to educate yourself to the classics. These groups' missions are to help and educate each of us. An opportunity any "Artist" would surely approve.

Bests - Joe

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## Members Notes

### Help!

Reading Art needs your help! Assorted positions are available on the board in areas that you will find enjoyable. There is usually a small amount of your time needed to help, but the rewards are many for you to gain. Volunteers are always needed for the Show Exhibits and Sale. This is a good opportunity for members to become acquainted with their board members and new members to become acquainted with their colleagues. We could use the help, in hospitality, for the set up, or maybe a committee. Let us know how you would prefer to help. Please call any of the officers who will direct you to the right person. Their telephone numbers are in the Program flier, or talk to them at any one of the shows and demos. Thanks in advance.

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### Thanks!

For those of you who missed it, Reading Art also held a "Tag Sale" at the **Bernard Gerstner** demonstration on, October 8. The materials were generously donated to RAA by **Roberta Thresher's** estate.

Many thanks to **Judythe Meagher** and **Lou Doto** for all their hard work on the sale. Roberta, who passed away last year, was a long time member of RAA.

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### MFA Passes

As a reminder, the Reading Art Association still has passes to the *Boston Museum of Fine Arts*. They are to be used by RAA members. The passes will allow access of up to four people into the museum. They do not allow access into any special programs, shows, or events. The passes can be borrowed from **Joe** and **Fran Nola** at *The Artist Shoppe*, 281 Main Street, Rt. 28, in Reading. There are two passes, and two people are allowed per pass. Stop by the Artist Shoppe for further details. The Artist Shoppe is open 9:30 AM to 5:30 PM M-F, and 9:30 AM to 4:30 PM on Saturdays.

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### Artists Supplies for Sale!

Quality artist materials, from a local noted Boston artist's estate; available to Reading Art members!

These are some of the items below that were purchased at an auction and are being sold at greatly reduced prices.

Blonde Oak Desk, approx. 3.5' x 7', beautiful condition

Large Wooden Electronic Motorized Studio Easel, Similar to ASW 'Classic Santa Fe II' but motorized.

Approximately 100 assorted sized canvases on wooden stretchers, most with a light coat of painting. Sizes range from 16x20 inches, to mostly large, up to 5x7 feet. Mostly linen, and some cotton duck.

Many, oversized, quality, Wooden Frames in various styles and sizes.

30 x 40, white Bainbridge and some assorted colors.

30 x 40, artists paper for charcoal or watercolor, etc., 90#

30 x 40, artists paper for charcoal or watercolor, etc., 300#

Artists adjustable 'Balanced Light' lamp.

Horses head skull in acrylic case

Plastic human skull

Items will be going fast, and may be seen in Woburn, close to the High School.

Call Dick Crocker any day 5-6 PM at 781-935-1352. Mention that you saw these items in the newsletter.

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### Corrections

In the last issue of *Mixed Media*, it was stated that **Judythe Evans Meagher** donated art materials of the late **Roberta Thresher** to the art association's tag sale. Judythe has informed us that this is incorrect. Judythe and **Mary Hollingsworth** collected, stored, and transported the art materials for the benefit of the association. The estate of Roberta Thresher made the generous contribution. We regret any confusion this error may have caused.

Also my apologies to Susan Manning O'Briant for the incorrect spelling of her name in the last issue. - Joe

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### Welcome New Members!

**Donald Fox** - Melrose, MA

**Sandy Katz** - Malden, MA

### People Doings!

#### Mimi's Gems

**Mimi Dee** invites you to look at her delightful website. She also has an exciting offer to all Reading Art members who may want to start their own websites and show their paintings to the world! See her site at <http://www.mimideeartwear.com>.

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**Mary Kelly** has been busy over the summer. She participated in Art Fairs in Maine and won Purchase Prizes in Saco, and Cape Elizabeth. Way to go Mary.

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**W. Marty Marshall**, Reading Arts recognized acrylic painter will be hosting Open Studios, at the Littleton Mill, 410 Great Road (Rte. 119), Oct. 25 & 26, 12 p.m.-5 p.m. You should try to make it a go to see Marty's capricious and beguiling paintings.

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## **Tips and Techniques**

### **Show it off Right!**

There are different ways in which judges see and observe artwork that is to be judged. When judging artwork, photography, or other imagery, there are certain basic criteria and considerations to keep in mind. There are some differences and schools of thought on the "basic rules" of what to look for, but the ones mentioned below seem to be the Gold Standards governing most schools.

There is also some major rule differences for judging, not only in each separate organization, but also in each medium, which may influence the final decision. Let's take a look at an art organization vs. a photographic organization

. Photographic judging is based on a point system from 0 to 100 and each photograph is judged on its own merit. An entrant, judged from a panel of five professional photographers, earns a number from a scored range. An 80-100 earns a blue ribbon. A 70-80 would earn a red ribbon, and from 60-69 would secure a white ribbon.

Artwork, judged in art exhibitions, are usually judged by three noted professional artists, usually not from the organization. They generally pick First place, Second place, Third place ribbons, and a "Best of Show" ribbon in accordance with each association's general rules. It is more of a competitive challenge between the entries submitted into an exhibition or show. So, it is important that your artwork stands out from the crowd and gets the attention it needs to get one of those ribbons.

There are some main **categories**, with *subcategories*, that you should be aware of, and keep in mind when preparing an artwork, or photograph, for judging.

**Impact** is the main category that draws the judges' attention to your work. It shows the *Emotion/Interpretation* of the work. It highlights the *Point of Interest* you are trying to promote, and showcases the *Dynamics* of the work.

**Composition** is another important area of concern. Even dynamic images without proper composition fall apart quickly and is uninteresting. A good composition has good *Design* elements. It has *Depth* and *Flow* to take you through the image.

**Technical Ability** shows off your *Workmanship* and presents a *Technique and Style*. It presents to everyone else the "comfort", in that you know what you are doing. It is derived from the works *Timbre*, or quality.

**Creativity** goes hand in hand with the above categories. Ask yourself what is the *Story or Mood* that you're trying to portray. The *Subject* is the key, and the proper *Use of the Medium* will express that theme the way you want it to be.

Every creative person knows that **Contrasts** is the platform on which to build your work. It works in association with all of the other categories. Each work is fashioned by its *Values*. It may manifest a feeling in its *Harmony* or *Discord*. All of its *Soft Edges and Crisp Line Work* instruct you on where to mediate.

These guidelines should help you win that big ribbon! Good luck!