



THE CAPITOL HILL ART LEAGUE

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## LATE FALL 2011 NEWSLETTER

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### Boost Your Exposure and Income: CHAW's On-line Sales

*By Dan Glucksman, CHAL Steering Committee  
Member*

CHAW and CHAL have agreed to post winning works of art online to expand the numbers of eyeballs viewing work. On-line sales also provide patrons an additional choice in how they purchase CHAL art.

This new sales program builds on the success of the 2010 ArtSmash auction, which used its

preview picture web page after the auction to sell more of the CHAL-donated art. Like the regular monthly sales, artists will receive 70% and CHAW will retain a 30% commission.

If you win an award and your work does not sell opening night of the exhibit you can participate in CHAW's on-line sale. Your art will be advertised and available for one month after the close of exhibit. , And leave your work at CHAW for the following month so a buyer can pick it up there.

CHAL member Dan Glucksman will coordinate on-line sales. As soon as the acceptance list is published, notify Dan by sending an image of your award-winning art in a JPEG format to [digluxe@yahoo.com](mailto:digluxe@yahoo.com) or to CHAL at [caphillartleague@yahoo.com](mailto:caphillartleague@yahoo.com).

### The Wonders of Volunteering

*By Rindy O'Brien, CHAL Volunteer Coordinator*

Many of us create our art while working alone. It is our solace from the busy lives we live and it is a great escape for us. So, asking a group of artists to volunteer is like asking a fish to ride a bicycle. It just doesn't happen. Yet, on the other hand, many of us have a small circle of artists' friends from whom we

seek their thoughts and critique on our work, or we join one another for a session of painting now and again.

Volunteering with the Capitol Hill Art League is just an extension of the art circle of friends. In most cases, it is for a one–two hour stretch of time. You are paired with another CHAL member who has done the task before. You get to meet and know your fellow artists better.

CHAL is a totally volunteer-run organization. We have no paid staff. For each juried show we need approximately 16 artists or their friends to volunteer. For the December Wrap-it-Up party, we need a few extra hands. And, we also need folks to help with publicity, seeking new venues and finding new members.

Think of volunteering as expanding your artist's circle. I guarantee that you will find the experience worth your two hours.

## The Elements of Design

*By Kay Fuller, CHAL Steering Committee Member*

The elements of design are often described as the things that make up a painting, drawing, photo, etc. Good or bad—all works of art will contain most, if not all, of the seven elements of design. As artists, we want our art to please the viewer long enough to take a good long look at our work. Ultimately, we want the art to please the viewer so much that they cannot live without it, must buy it, take it home and put it on their wall.

### Seven Elements of Design

**Line.** Linear marks made with a pencil, pen, pastel or brush. Are they thick or thin, straight or curved, in sharp or blurred focus? Are they long or short, do they intersect? Are they real or implied, i.e. a row of trees can create a vertical, horizontal or oblique line. The viewer's eye usually enters from the left and moves toward the right. It helps to have some

vertical element near the right side of your art, to keep the eye from going off yours and onto the next piece.

**Shape.** Areas of geometric or organic form. The relationship of shapes to one another creates interest. Overlapping shapes are usually more interesting than adjoining shapes. Shapes can be positive or negative (made by painting the surrounding area around a shape.) Static shapes appear to be stable and dynamic shapes appear to move. A variety of shapes and sizes creates interest in a work of art.

**Direction.** Horizontal, Vertical or Oblique. Horizontal suggests calmness, stability and tranquility. Vertical gives a feeling of balance, formality and alertness. Oblique suggests movement and action.

**Size.** The relationship of the area occupied by one shape to that of another, and the relationship of your subject to the overall size of the paper or canvas. Does it fill the mat or frame?

**Texture.** The surface quality of a shape. Is it rough, smooth, soft, hard, glossy, etc. Most two dimensional use techniques to make a smooth piece of paper or canvas look as though it has texture. Each medium has its own techniques for creating the texture that will add interest to the artwork.

**Color.** With colors you can set a mood, attract attention or make a statement. You can use color to energize or to cool down. By selecting the right color scheme, you can create an ambiance of elegance, warmth or tranquility, or you can convey an image of playful youthfulness. Color can be your most powerful design element if you learn to use it effectively.

**Value.** The lightness or darkness of a color. The center of interest is usually the lightest light next to the darkest dark in the painting. Variety of value creates interest.

Use of these elements will help us achieve one of our basic goals when creating a work of art. . . . to capture the viewer's interest.

## Wrap It Up – The Art of Giving

*By Sarah Porter, CHAL Steering Committee Chair*

This year Saturday December 10 sees the kick-off of CHAL’s annual holiday art sale, Wrap It Up – The Art of Giving. From 4:00–8:00 pm, a festive reception will open the sale of gift-priced art and art-craft created by CHAL members. Food and drink and merriment will be on offer to all who join in the fun of the opening bash.

CHAL members may submit up to five framed works and up to five matted and wrapped works for bin sales (the same submission fees apply as in juried shows). The size limit is 16” x 20” with no exceptions. The show is hung salon style so that as much art can be accommodated on the Gallery walls as possible. (Non-members are not permitted to enter works into this non-juried show and sale). All art needs to be clearly labeled with artist name, title, medium, and price. This is especially important for items flat-packed for sale in the bins. Equally important is that framing follows the standard CHAL requirements, is securely constructed and ready to stand up to being handled a fair amount. (Past years have seen frames come apart as volunteers have gone to hang pieces on the walls.)

Receiving is Saturday December 3 and Monday December 5, 9:30–11:30 am. Because of the volume of art submitted that must be registered and processed by CHAL volunteers, members are asked to have completed submission labels prepared before arriving at CHAW to submit work for the sale. Volunteer Coordinator Rindy O’Brien is contacting CHAL members as well about opportunities to volunteer for Wrap It Up, a wonderful chance to socialize with other CHAL members.



## Appreciation to Organizations in Providing CHAL Exhibit Awards

*By Marilyn Christiano, CHAL Steering Committee Member*

Again this season, CHAL is able to present awards to winning artists chosen by the jurors thanks to two museums and two art stores. The National Museum of Women in the Arts has again given seven memberships to be used as prizes. Corcoran Gallery of Art has provided four memberships. And Utrecht and Plaza have provided three gift certificates each. CHAL very much appreciates the support of NMWA, Corcoran, Plaza and Utrecht for their generosity in providing awards that help make our season a success.

## Roundup—Fall CHAL Events Art Auction & Barrack’s Row

*By Sarah Porter, CHAL Steering Committee Chair*

### Art Auction

In previous years, CHAL members have participated in the Capitol Hill Arts Workshop’s ARTSmash by donating art works for the silent auction at the annual CHAW fundraiser gala. This year a new beneficiary was included in CHAL’s annual art auction donations. On Sunday October 2, the Capitol Hill Village (CHV) held APPLES&ART, a festival to celebrate contributions of their 220 volunteers. Capitol Hill Village is a nonprofit organization of neighbors working together to provide the services and expertise Hill residents need to live safely and comfortably in their own homes throughout their lives.

CHAL members donated twenty pieces of art. An auction preview page was set up again just like last year to allow patrons to check out art in advance, managed on the CHAW web site by Kent Gay. Fifteen pieces sold at the silent auction, and the remaining five pieces have been featured in an online sale on the CHAW web site.

### Barracks Row Festival

On Saturday September 24 the Capitol Hill Art League participated in the Barracks Row Festival on 8th Street SE. A wide variety of organizations were present for the festival—nonprofit arts groups, businesses from Barracks Row and across the Hill, even the Trapeze School of New York set up next to the CHAL and CHAW booths. Frame of Mine and CHAL member Cissy Webb donated the space in front of the shop for CHAL and CHAW to set up tables and tents. Volunteers spent the day chatting with many visitors and Hill residents about the arts programs that flourish in the CHAW building. Also, CHAL members were able to have matted 2-D art and craft-art in bins for sale. To see a photo round-up of the day, go to <http://www.barracksrow.org/2011-fall-festival>

## CHAL September Juror Offers Practical and Uplifting Comments

*By Dan Glucksman, CHAL Steering Committee Member*

CHAL’s September juror, Pamela Rogers, offered practical and uplifting advice to League artists. The first comment was that the frame should support the piece of work, not be the work. In a similar vein, she told 3D artists to dust their work before submitting it.

Following that, Ms. Rogers offered uplifting comments, saying “everyone in the show should be congratulated” because every piece in the show has first place quality.

She also noted the show itself was personal to her, further reflecting the theme, It’s Personal. Personal to Ms. Rogers’ art aesthetic is the quality of the lines in each piece. She said everything in the show has good line quality. In her judging, she was also drawn to pieces that show the artists’ hand. Pieces that demonstrated the artist stepped out of the box, took a risk and got out of his/her comfort zone were selected. Later in her remarks, she reiterated that artists must take risks and not worry about rejection from jurors.

**Quality and Craft (Yes, “Craft”)** Quality and craft come through, she told September opening attendees, and that quality and craft are significant. In speaking about craft, Rogers was referring to technical ability, in any artistic medium, to get a piece of work to say and express what that artist is trying to communicate. (NOTE: CHAL’s October show, The Art of Craft, embodies this definition.)

Our juror enjoyed seeing artists’ personal statements. What is personal to the artist, Rogers commented, still sends off a different message to the public. So, adding text brings out a personal essence that drives the work.

## Comments about the winning pieces

**Best in show: Jorge Bernal's "Mating Season."** Rogers said this piece stands out because of its varied lines. She noted the colors themselves make a good strong line, and that the piece has good composition and an overall magical quality. (The piece also includes a number of animals, outlined in strong black lines).

**Wally Szyndler Award: Eileen Leahy's "Is it a Rose?"** Rogers chose this piece for the color of the glaze (black) and shadow that the piece made within itself. Rogers also said she could tell the artist was truly reflected in the finished work.

**Second place: Marilyn Christiano's "Painted by Fire."** Rogers said this piece immediately caught her attention. She wasn't sure what it was. It was threatening and intriguing. (In fact, the photograph is a detail of the aftermath of fire that engulfed the elementary school across from the Christiano's home.)

**Honorable Mention: Jackie Saunders', "Ed".** Rogers said there was good flow to the lines—they seem to keep circling through the entire piece, and offer a poetic quality. Ms. Rogers stated this was an example of an artist giving something of herself to her painting.

**Honorable Mention: Ann Thompson's "Washington: Cover."** In this black and white botanical photograph, Ms. Rogers saw strong lines, especially the undulating line of the edge of the leaf, which constitutes the image's upper horizon. In addition, Rogers said the photograph has good flow, gray-scale, composition and craft.

## Art of Craft: October Juror Comments

*By Steve Fleming, October Juror*

It was my pleasure to judge this month's show. I found much of the work to be of a very high level of skill and creativity; all of the pieces were worthy of acceptance into the

show. The work that I did choose was more finished and related more to the topic for the show. I felt that for a piece to qualify it had to really demonstrate that the artist had taken their craft and push it to a level of really being art not just this month's painting.

**The winning painting by Jackie Saunders** was monumental in scope this and possessed a wonderful feeling of artistic contour lines. Although I have seen this type of painting from her many times I felt in one she really reached out and created a strong focused piece of art.

**"Exploring Maine" by Alan Braley.** I just loved this painting. It had all of the atmosphere, texture and power of the Maine landscape. The ability to include the ultimate cliché a lighthouse and still make it a wonderful artistic statement is the epitome of expressive creativity. Powerful composition feels totally harmonious.

**Lynn Schlimm's drawing** is also a great example of the theme of the show. The simplicity of the pencil, the artist's primary medium, in the hands of a gifted artist creates and intimate and sensitive interpretation of everyday objects. She really expresses a love for her craft.

**Jorge Bernal's encaustic piece** has such wonderful depth. The grid pattern he works against the underlying color foundation creates a piece that I felt I could really see into. He has definitely exemplified the Art of Craft.

**OF NOTE. Fierce Sonya's photography montage** was stunning and I felt they had to be shown together. I really like this series. **Jim Cobren's fabulously colorful "plein air" watercolor** is a superb piece with rich color and expressive brushwork.

Sorry I could not be there for the opening, but I had to go out of town for a quick trip to see my ailing mother.

## CHAW Begins to Celebrate 40 Years. So Please Join Us!

*By Jill Strachan, Executive Director, CHAW*

Yes, the Capitol Art Workshop (CHAW) is turning 40 but like the mature adult it has become, we are taking our time to savor this anniversary. During the course of the year (October 2011–October 2012), look for many chances to be part of the joyful celebration and the thank you to our community for its solid and continued support. We owe it all to you.

Right out of the blocks, we are pleased to release a new brochure about CHAW's history. The "40th Anniversary Project" brings together reflections from people who played a role in the history of Capitol Hill and CHAW. With the help of interns Hannah Jacobson, Lindsey Walter, and Rob Williams, CHAW interviewed 40 people about their connections to the community and CHAW. The brochure is an encapsulation of these interviews. Since the brochure is merely a summary of the information gathered, we are seeking additional funding to create a video that will feature more of the interviews. The DC Community Heritage Project, a partnership of the Humanities Council of Washington, DC and the DC Historic Preservation Office, funded the "40th Anniversary Project". Pick up your own copy at the reception desk at CHAW or call us and we will mail a copy to you.



*Early Supporters of CHAW*

Looking to 2012, expect an announcement about special programming for the month of January and a choral concert featuring Jeffery Watson's "Where Every Voice is Heard," originally written for CHAW's 30th Anniversary, and Robert Convery's "Songs of Children," a powerful cantata based on the writings of children of the Holocaust. CHAW is forming a chorus for this concert and there is still time to join. Send an email to Victor Prince, [victor@chaw.org](mailto:victor@chaw.org) for more information.



*Stephen Johnson & Regina Van Horne performing in CHAW's Backyard Circus*

In closing, thank you to the Capitol Hill Art League for its continued, vital presence at CHAW. Your art enlivens CHAW's space and on a daily basis causes people to stop, look and appreciate the creation of art—no small feat in this busy world with which we all contend. CHAW's young students are lucky to be greeted by art and I feel sure that its impact on them is for a lifetime. Thank you for your good work.



## CHAL's Steering Committee and Annual Meeting

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We want to ensure you know who is on the Steering Committee and how to contact us. The committee is hoping that this year's annual meeting will be a vibrant one to hear members' input to enable us all to make CHAL more visible and successful. Stay tuned for details.

In the meantime, please do not hesitate to contact us through [caphillartleague@yahoo.org](mailto:caphillartleague@yahoo.org) for your ideas.

Sarah Porter, Chair

Marilyn Christiano

Kathy Clowery

Jill Finsen

Kay Fuller

Dan Glucksman

Tati Valle-Riestra

### Introducing new Steering Committee Members

#### Kathy Clowery



I have been painting since kindergarten and continued to take art classes throughout school and college. Watercolors caught my attention about 20 years ago and I continue to be challenged by the medium. I joined CHAL two years ago and have been grateful for the opportunity to meet other artists through volunteering at CHAL.

*(Editor's note. This is a wonderful painting, but Kathy is not so fierce!)*

#### Jill Finsen



My art passion began in childhood with a Brownie camera, photographing in black and white for many years I am now an oil painter in a heavily influenced Fauvist tradition. After a wonderful policy career at AARP, I left to pursue art fulltime. Being part of CHAL's community is an important part of the art process for me.

#### Maria del Carmen (Tati) Valle-Riestra



I work mostly with watercolor and ink on paper. Human figures and land/seascapes are my main subject matters. In all I try to achieve a sense of motion on the paper. Born in Peru, I have been a dancer (performer and teacher) most of my life, currently work for Dana Tai Soon Burgess and Company, a Washington DC based contemporary dance company. I hold a B.Sc. degree in Marine Biology from the University of Guelph (Canada). These disciplines, dance and biology, have influenced my paintings and vision of art.

## CHAL Exhibit Calendar Nov 2011–May 2012

Exhibit Dates	Title	Juror	Receiving Dates
Opening Receptions are Saturdays 5:00–7:00 PM unless otherwise noted			Saturdays and Mondays 9:30–11:30 AM unless otherwise noted
<b>Oct 8–Nov 4</b>	Art of Craft	Steve Fleming	Oct 1 & 3
<b>Nov 12–Dec 4</b>	Local Turf	Henry Allen	Nov 5 & 7
<b>Dec 10–24</b> Reception 4:00–8:00 PM	Wrap It Up	Non-juried	Dec 3 & 5
<b>Feb 11–Mar 2</b>	Far Away	Marsha Staiger	Feb 4 & 6
<b>Mar 10–31</b>	Do Your Own Thing	Pete Duvall	Mar 3 & 5
<b>Apr 14–May 4</b>	It's Up to You	Peter Van Riper	Apr 7 & 9
<b>May 12–Jun 1</b>	It's a Wonderful World	Juror TBA Note. This is open call with digital submission only.	If accepted, May 4–9 (Fri–Wed), regular business hours at CHAW

### It's Not Too Late to Join CHAL!

Really. And remember only members may submit for December's Wrap It Up. Sales are historically bountiful and members receive 90% of the sales price. Download your application here <http://www.caphillartleague.org/PDFs/CHALApplication2011-2012.pdf>



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#### Newsletter Late Fall 2011

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