



LAKE
COUNTY
ART
LEAGUE

Since 1934

LCAL.org | 501c3 | lakecoartleague@gmail.com

Sketches

June 2023



Art by Mary Haas

maryhaas@gmail.com



'My Favorite Wizards on Their Way to Hogwarts' (acrylic NFS)

LCAL Spring Art Show Winner!



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Sketches

Official Newsletter of Your Lake County Art League

June 2023

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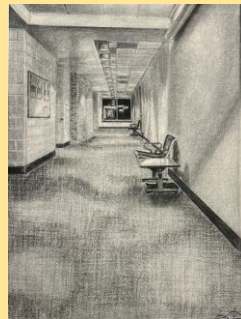
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Art by C. Ornstein & M. Philyaw



Ava Buttelmann

Phoebe Boyd scholarship
"Captain Daniel Wright Woods
Forest Preserve #2"
Chalk pastel



Rachel Jacobsen

LCAL scholarship
"Walk this Way"
Charcoal

2023 Phoebe Boyd and LCAL Winners: Insights and Interview

How often have we heard that we are leaving our children with a world that is in a mess, assuming that they won't be able to deal with the challenges they will face?

Attending art classes at the College of Lake County (CLC) and being the Scholarship Director for the Lake County Art League has made me aware that the vast majority of students I have encountered are actually smart, creative, talented, energetic, and excited about the world that they will inherit.

With instructor guidance, much of the art that these kids create is astounding. If you've ever visited the CLC Wright Gallery and viewed the Student Show, other CLC shows, or performing arts events, you can't help but be proud of these young students' work. It gives me faith that our world is going to be in great hands!

Jeff Harold interviewed our 2 scholarship winners, Ava Buttelmann and Rachel Jacobsen. Each told Jeff about their art, the inspiration for their work, and some of their aspirations for the future.

You can view the interview on [YouTube](#).



LCAL 19 June 2023 Meeting & Potluck

Our next LCAL meeting will take place 19 June at Viking Park in Gurnee, under the Pavilion (towards the back of the park).

We're also having a potluck for whomever wishes to participate. Beverages will be provided.

Meeting will begin at 6 pm.

We will have two activities to choose from:

1. Deb Moretti will instruct us how to make marbled silk squares. It's amazing to watch how all the different designs are made! Deb will give us trays filled with liquid carrageenan, and show us how to drop paint on the surface. Then we will use tools to create a design, and the image attaches itself to the item. Supplies will be provided.



2. Once again we will have blank jigsaw puzzles to paint. All supplies will be provided. My granddaughter (Morgan Ghys, Miss Illinois Teen) will take the puzzles to local assistant living places in Lake County.

Join us for a very creative, colorful, and fun, outdoor event!!

Questions: Contact Debbie Kalinowski, artbydebbiek@gmail.com



LCAL Spring Membership Show: Closing Critique and Winners

Our spring and fall membership show critiques have been with us from our 1934 beginning. The initial art league membership included professional artists – some of whom worked in Chicago art studios – so the league was a marriage of serious artists wanting to improve and professionals wanting to help. Back then, we pioneered a format and improvised the process by hanging our art on fisherman’s nets drying in Waukegan Harbor. The critiques have been popular with our members ever since.



L to R: 2nd place, Clarese Ornstein
1st place, Mary Haas
3rd place, Marshall Philyaw

The Spring Membership Show critique on May 15 drew on the talent and experience of Frankie Johnson of Mainstreet Art Center in Lake Zurich to help us become better artists. Almost 20 members submitted a piece for the show and the closing critique at the Jack Benny Center theatre.

Frankie concluded by awarding 1st, 2nd, and 3rd place ribbons as follows:

- 1st Place: Mary Haas; acrylic; *My Favorite Wizards on Their Way to Hogwarts*
- 2nd Place: Clarese Ornstein; pastel; *Skokie Lagoons*
- 3rd Place: Marshall Philyaw; watercolor; *Souvenir Seller*

Jeff Harold has created a [video of Frankie’s discussion](#), and Bob Peacock provided a useful summary of her major points (see next page).

The winning art is displayed on the front and back pages of this newsletter.



Spring Membership Show Critique: Bob Peacock's Summary

Bob Peacock's summary of Frankie Johnson's critique is a new approach that focuses less on individual pieces and more on useful themes that always seem to emerge in our critiques. Below are 10 main points that Bob extracted from Frankie's comments. If we keep one or more of these points in mind when we are working on future paintings, it can help us improve our techniques.

[His full summary \(beginning on page 11\)](#) addresses specific paintings from the show, a list and images of which can be found in the April and May *Sketches*.

1. A viewer's eyes are automatically drawn to high contrast, more detailed areas.
2. Consider where you add detail -- it adds focus and depth, but can be distracting.
3. "Play" with skies and clouds – they are an important design element.
4. Color harmony is critical to making our paintings more realistic and inviting.
5. Don't confuse the viewer by adding elements that are unnecessary or unidentifiable.
6. Attention to detail: mix of softness, hard edges and "sweet little textures."
7. Patterns and designs add interest, energy and movement.
8. Divide your painting into sections to see potential problems.
9. Create depth using color and contrast.
10. "Let something change" as you look across a painting to bring surprise or wonder.

Questions? Contact Bob Peacock at robertbpeacock@gmail.com

Caveat

We have not asked Frankie Johnson to review or discuss these themes. They are uniquely Bob's perception, created for our benefit.



Sketches
2023

June 2023



Directions

3555 Dominion Circle,
Mundelein, IL 60060.
Traveling west on Route 176
the entrance is west of Rt. 60.

Plein Air Event: 10 June 2023; 9:30am - 12:30pm (rain date TBD)

*Join LCAL Plein air group
for this rare opportunity
to paint the wetlands of
Grand Dominion by Del
Webb!*

Gather in front of the clubhouse entrance, it is the main building as you enter from Route 176. Ample parking in front.

We will set up in the back of the clubhouse (a short distance from the front), where there is a clear view of the wetlands. Drop cloths will be required to protect the patio surface. There is not much shade where we will be working.

Our Co-host Paulette Colo, is a resident at Grand Dominion and a well known local artist.

Washrooms are located in the clubhouse: Paulette must escort you inside. Please plan to use them only before and after the session.

Artists can explore any wetland areas that are connected by pathways as long as it's limited to photography or sketching. But **please don't block pathways**, they must remain clear for pedestrians and bicycle traffic. This also applies to those who want to use the clubhouse as the subject of their artwork.

Conclusion: At 12:15, those willing to discuss their results we will gather on the patio for a brief critique.

- Caution 1: The organizers, host and sponsors cannot guarantee your safety or be responsible for trespass, personal injury or property damage resulting from your actions. Have fun, but be careful.
- Caution 2: Watch out for ticks. See [Lake County Health Dept. article](#)
- Guests are welcome, subject to the above cautions. No children please, as artists can't paint and monitor children.

Questions: Deb Edmunds will host this session; contact at 773-230-8068 or edmundsdl@gmail.com.



LCAL 90th Anniversary: 2024 Activities



Our **90-year logo** (no longer tentative) will adorn our signature poster and **anniversary booklet**.

It will be based on our 75th anniversary booklet, updating information over the last 15 years, including all presidents and many important events.

The 2024 LCAL 90th Anniversary celebration is only 7 months away!

The LCAL 90th **Anniversary Committee** (Deb Edmunds, Chris Tanner, Jeff Harold, Val Brandner, Gail Gudgeon, Clarese Ornstein, Fran Isaac) will meet next on 15 June to continue planning for this event.

There is a lot to be done and **more team members would be welcome!** We will soon ask for the active support of all of our members to publicize our events, tell our story and build our membership.

As reported in April Sketches, Cora Davies, who started the LCAL 90 years ago, will become the **theme of our celebration**.

Publicity will be anchored by broad distribution of our 90th Anniversary poster. We will also use FaceBook and our website, and we are also targeting the Daily Herald, which has been known to tip off larger news organizations!



Pastor JWF Davies and Cora Davies

Five unique and well-publicized 2024 shows will mark our anniversary:

- 1. Our **spring 2024 membership show**, to be held in the soon to be enlarged CLC Wright gallery.
- 2. Mid-summer: **special show in Libertyville Civic Center**; this art may also be displayed in Cook Park or Adler Center. The art will be draped with decorative netting, a nod to our earliest shows at Waukegan Harbor, when art was hung on fishermen's nets that were drying in the sun.
- 3. and 4. **Jun and Oct 2024 shows** at the restored Starline Factory in Harvard, which is all about heritage, so our celebration will fit nicely with their setting and exceptional publicity.
- 5. Our **fall 2024 membership show**, in Waukegan's restored Carnegie Library during its widely-covered inaugural year.



REMINDER: June Show at Starline Factory

LCAL will have a June art show at the Starline Factory in Harvard.

The show will start following the art set-up on Wednesday, 7 June, through the [Starline Factory's 4th Friday event](#) on 23 June.

Members who are participating in the show can pick up their work after the 4th Friday event. Pick up location will be communicated at a later date.

Questions? Contact jeff@jeffharoldphotography.com



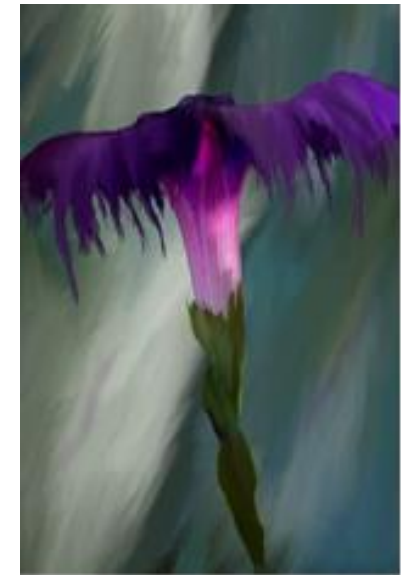
Déjà vu (from the French meaning “already dreamed”)

The more common interpretation is “sense of having been here before” or “having heard this before.” A recent [article in the New York Times](#) (only subscribers can read the article) on a Vincent Van Gogh exhibition reminds me to look anew at the world as we create art.

The exhibit at the Metropolitan Museum of Art includes 24 paintings and 15 drawings of, or including, cypress trees. What inspired Vincent to paint so many paintings of cypress trees? There are several theories, but I am most interested in what he wrote to his brother, Theo. Vincent wrote, “The cypresses still preoccupy me. I’d like to do something with them like the canvases of the sunflowers because it astonishes me that no one has done them as I see them.”

Another example of how Vincent struck out in a new direction resulted from a philosophical argument between Vincent and a famous friend, and sometime enemy, Gauguin, who pushed Vincent to use his imagination rather than recording the mundane visual facts. Vincent grudgingly decided to try Gauguin’s advice, resulting in probably the most famous painting in history, “Starry Night” – containing 2 cypress trees!

“No one has done them as I see them. This sounds, to me, like good advice to all artists. Paint something new, or in a way that no one else has done, as Van Gogh did. Others may not like it, but maybe you’ll start your own art movement or create your own “Starry Night” or at the very least, you may enjoy the journey into a new way of seeing and painting. I took my own advice and thought of a morning glory as a fountain. I took a palette knife and created “Morning Glory Fountain.” It may not be a masterpiece, but I like it and enjoyed doing something different.



“Morning Glory Fountain.”

I encourage you to share an experimental work of your own. Submit a photo and/or a short description of what you did and why, for inclusion in our newsletters (Sketches or MNews). The more we contribute and share our own stories and art for our members’ enjoyment and inspiration, the more we will all benefit!

To share your work, send to:

Chris Tanner (chrisetanner@sbcglobal.net), Jody Bennett (jorbenn1@yahoo.com) or me (jeff@jeffharoldphotography.com)



LCAL Meetings and Staff

The Lake County Art League Year:

Meets Sep through Jun, generally 7-9pm; 3rd Mon., as follows:

Jan, Feb, sometimes Mar	Virtual: eliminates winter nighttime driving / takes advantage of technology / see artist demos / meet prominent artists from across the country
Sep, Oct, Jan-Jun	Include presentations, usually a demonstration
Nov, May	Closing critiques for fall and spring membership shows
Dec	Holiday break

Newsletters

After Dec, newsletters are sent only occasionally to members who have not paid their dues.

Be on the Lookout!

If you see a new way to bring fine art to Lake County, or you know how to improve the advantages of membership, please share that by contacting one of the members listed to the right.

Elected Officer	Name	email
President	Jeff Harold	jeff@jeffharoldphotography.com
Vice President	Debbie Kalinowski	artbydebbiek@gmail.com
Recording Sec	Jack Littlefield	thelittlefields@gmail.com
Corresponding Sec	Chris Tanner	chrisetanner@sbcglobal.net
Associate CS	(vacant)	
Treasurer	Elizabeth Engle	betharoo30@aol.com
Directors	Name	email
Art Festivals	(vacant until festivals become viable)	
Historian	Ali Albakri	nyika1940@gmail.com
Hospitality	Gail Gudgeon	gaille.gudgeon@gmail.com
Librarian	Debbie Kalinowski	artbydebbiek@gmail.com
Membership	Betty Perri	bettyaperri@gmail.com
	Bobby Swisher	bobbi_swisher@outlook.com
On-The-Wall	Chris Tanner	chrisetanner@sbcglobal.net
	Fran Isaac	fmisaac@aol.com
Programs	Jeff Harold	jeff@jeffharoldphotography.com
	Fran Isaac	fmisaac@aol.com
	Debbie Kalinowski	artbydebbiek@gmail.com
Publicity	(vacant)	
Scholarships	Val Brandner	isketchit@yahoo.com
Newsletters	Chris Tanner	chrisetanner@sbcglobal.net
	Jody Bennett	jorbenn1@yahoo.com
Tours	Val Brandner	isketchit@yahoo.com
Workshops	Jim Brooksher	jimbrooksher@gmail.com
	Samantha McDonald	clintandsam@gmail.com
Connection to the Greater Art Community		
Social Media	(vacant)	
Website	(vacant)	
Plein Air	Chris Tanner	chrisetanner@sbcglobal.net
	Deb Edmunds	edmundsdl@gmail.com
Undercroft	Ali Albakri	nyika1940@gmail.com



2023 Spring Membership Show: Summary of Critique by Bob Peacock

As artists, we are constantly honing our craft. A critique is never about judging whether a piece of art is good or bad, but about allowing us to see how our artwork is perceived by our viewers and to hear an expert's recommendation of how our work could be improved.

Rather than reporting on Frankie Johnson's critique of each piece in the show, I highlighted 10 overall themes that can be enlightening and good reminders for us when we tackle our future art work.

(All quotations represent Frankie's comments, edited to communicate her main points.)

1. A viewer's eyes are automatically drawn to high contrast, more detailed areas of a painting.

If you don't want viewers to focus on a high contrast area, Frankie recommends "pulling the contrasts together" by lightening dark objects and darkening the surrounding light areas. Also, "soften the edge" of the object that is not your center of focus.

Thom Kapheim's abstract acrylic *Sitting Still*: "I want to look less at the few big areas of light that catch a lot of attention, and more in the dark areas where, upon looking closer, I see fantastic heads. Think about where the viewer is looking vs. where you want them to look. Maybe you intended to surprise the viewer when they focused on the shadows. If some light areas that are getting too much attention, are the center of interest, make some of them a little duller."

Roger Shule's acrylic *Main Street Girls*: Frankie noted Shule's use of color and various type (faces) to add interest and capture attention. "It's so interesting and energetic; a lot of great design elements that draw me in. You really know how to capture the audience."

Jeff Harold's digital image *Ents*: The simpleness of a palette – essentially a black and white image with high contrasts – allows the artist to "control the impact of power in a subject. This gives me all kinds of feelings, like sci-fi and monsters and worlds coming together. There's a lot of energy and great textures. The monster's glowing eyes are the center of interest. You definitely focus on and stay with him more than any other place. It compels you to see what else is hiding in there. It's kind of scary."



2023 Spring Membership Show: Summary of Critique by Bob Peacock, cont.

2. Consider where you add detail, and how much detail you're adding, because although it adds focus and depth, it can also be distracting.

Frankie commented on how well several of the entries were drawn and painted. "It's very 3-dimensional," she said of the plane in **Asma's *The Spirit of St. Louis***.

She complemented the drawings in **James Brooksher's watercolor *Chicago's Cloud Gate*** and **Marshall Philyaw's watercolor *Souvenir Seller***. "Maybe this area between the figures is a little busy," she said of Philyaw's painting. "If that area had less information and was a little cooler, you could more easily see them looking at each other, conversing."

Frankie also warned of creating too many patterns with details. In **Oliver Merriam's oil *Nest***, she suggested adding some long sticks and varying the thickness of the sticks in the nest. "Too much of the same feels like too much sameness."

3. "Play" with skies and clouds – they are an important design element – but watch for too much repetition.

Frankie made special notes about the skies and clouds in a couple of the paintings. "I really love the transition of colors in the sky from top to the bottom," she said of **Tom Asma's acrylic *The Spirit of St. Louis***. From "the dark blues at the top, to the middle values, to the nice sweep of clouds. The shape of the top cloud could be even softer and more billowy. Note that the underside of clouds can generally be very soft and more flat, and sort of disappear to focus attention on the top part of the cloud. But even on the top part, be careful of so many of the same kind of little dips and shapes and hard edges; break that up by mixing lots of soft edges with an occasional hard edge, and really play with that. Play with clouds in a painting; give it a lot of expression, have fun with brush work, and don't get too static with something really stiff."

Mary Haas' acrylic *My Favorite Wizards on Their Way to Hogwarts*: Frankie noted, "There's a lot of repetition of the same shape, which captures a lot of attention. They could be more fluffy. Usually clouds don't have hard tops and hard bottoms; you want the bottoms to be fluff and sort of floating away. But vary the tops. It's a design element in your painting."



2023 Spring Membership Show: Summary of Critique by Bob Peacock, cont.

4. Color harmony is critical to making our paintings more realistic and inviting.

On several of the paintings, Frankie remarked on the balance and coordination of colors and tones. “The warm colored sand and all the blue water,” Frankie said of **Leslie Nauta’s acrylic *Swimming With the Sharks***, should be more coordinated in color. The water color should be impacting the sand, and have a blue cast. Even if it’s a yellow-ish or warm sand, it would cast a greenish-brown-blue color.

“This is a nice feeling of a fall scene,” Frankie remarked about **Deb Edmunds’ watercolor *Into the Woods***. “No doubt what season it is. It’s a good play of balance of temperatures. Sometimes, fall scenes can be disturbing because the colors are too hot or there is too much warm color; they need to be balanced with some coolness just in the right way. I think she (Deb) has done that. These cooler colors, darks, help to balance out the surrounding warm colors.”

She also complemented **Arunda Sarode** for the color temperatures in her winter **oil *Frosty Dawn***. “It’s magical how her colors are blended together from the top to the middle to the bottom. And she was brave to add some dark, which adds depth. That strong contrast between darks and lights is powerful and there is a good balance between warm and cool temperatures.”

“I think this is really beautiful,” she said of **Haas’ *My Favorite Wizards on Their Way to Hogwarts***. “The way you’ve captured the evening light really works because of the limited color palette, making it easy to keep a harmony throughout this painting. There’s nothing color-wise that doesn’t belong, so it holds everything together.”

Val Brandner’s oil *10612*: “It feels so cold and wintery. Keep your eye on how colors impact each other. The color of adjacent objects reflect in and out; the mailbox post should reflect some grey and some grey-blue from everything that’s around it. That would keep it in harmony, where you’re not bulls-eyeing into the orange post.”



2023 Spring Membership Show: Summary of Critique by Bob Peacock, cont.

5. Don't confuse the viewer by adding elements that are unnecessary or unidentifiable.

Consider each element in your picture and ask yourself, "Is this really necessary?" As examples, Frankie pointed to the road in **Brandner's 10612**, the bird's wing in **Oliver Merriam's oil Nest**, and the fence/railing in **Sarode's Frosty Dawn**.

Clarese Ornstein's pastel Skokie Lagoons: "This one is beautifully done. I feel that you can move through it easily with no hangups in things standing out that don't fit."

Adding more detail to some areas can help add realism. Looking at **Jim McDonough's watercolor Colorado White Birch**, Frankie recommended adding "little horizontal details like we see on birch trees" and adding side shadows to help identify the trees and provide more form.

6. Attention to detail: Mix of softness and hard edges and "sweet little textures."

Clarese Ornstein's pastel Skokie Lagoons: "The blends and softness are really good, but it also has some hard edges; some nice verticals that stand out and complement the simple way that the atmosphere is created; well done. Thin pieces in the back, close-up pieces that are a little stronger; beautiful, simple reflections, and I love the sweet, delicate little textures in the grasses; sensitively done. It's a nice way to apply that little extra touch. You descend from broad masses, to medium sized strokes, to small strokes, and then tiny additions; the full gamut in a beautiful way."

7. Patterns and designs add interest, energy and movement.

Fran Isaac's watercolor Spring Has Sprung: Frankie said, "'I love the blend of colors; it's so fresh. It looks like you tilted and turned your board to get the paint to move and blend so easily. It creates a great background to the pattern that you put on top. All the lines come together in the center of interest. It's like a knot.'"

Mary Neely's photograph Volcano: Frankie said, "It's amazing all the feelings you get by looking at this, including ethereal. It could be so many things, like another planet, or the sun setting, sun over the water. Imagination goes wild when looking at this piece. And all the textures are amazing. That variation could be a really great ground for a landscape. It is very captivating. I love the zig-zag, extra dark piece in there as well."

Gail Gudgeon's photograph Linear Light: Frankie noted, "The variations of all the elements, the transition of tones, the lights, the darks, the mediums, the small single pieces, and the groupings are very interesting. The variation of light filtering through helps you feel different degrees of the light. The way the light comes in and plays on the floor create interesting patterns that change from left to right, and make small disruptions of textures. The side triangular pattern of shadow mimics the triangle piece on the bottom."



2023 Spring Membership Show: Summary of Critique by Bob Peacock, cont.

8. Divide your painting into sections to see potential problems.

“When you go to each corner of this painting,” Frankie said of **Isaac’s *Spring Has Sprung***, “Each section is a beautiful little piece by itself. This painting looks good in every corner. This is a good way to look at your painting because you want the corners to feel different from each other and interesting. Doing so points out too much consistency, and maybe too much of the same stroke, color, or shape. But all the patterns here are so interesting and beautiful. I wouldn’t get bored looking at this for a very long time. It’s pleasant, easy, flowing and delightful.”

9. Create depth using color and contrast.

James Brooksher’s watercolor, *Chicago Cloud Gate*: Frankie talked about creating depth with transition of colors. Things further away get “a little cooler, a little bluer. There’s more air, atmosphere, between the close and the distance. Distant air takes color out and it cools it off; you see more blue and less color. When things are up close, you see them more clearly, more prominent. In the distance, they become less colorful; grayer, more dulled down and usually bluer.”

10. “Let something change” as you look across a painting to bring surprise or wonder.

As the artist, you can add interest by adding elements to your painting which may not actually be in your scene. “In a landscape like this,” Frankie said of **Brooksher’s *Chicago Cloud Gate***, “you always want to look from top to bottom, side to side, and to see if things are changing. Looking at this side to side, you see a lot of the same detail. Not much color difference or transition going away from you. Top and bottom, these values are about the same. There’s a lot of sameness on the ground. Even on ground, try to keep the viewer interested; don’t spread out everything equally from side to side. Direct the viewer; bring shadows or something darker into a focal point. Select a few people to have more detail, more prominence. It’s your job to be the designer and bring a little surprise or wonder and direction. Find different ways to bring in shadows or different colors. Change up the colors a little or the value.”

Bobbi Swisher’s oil *Bloomin’ Mushrooms*: “We could layer a little more to add a little more depth and focus. It’s a little flat. The back ones are just as important as the front ones. With a little more dimension, you focus on a smaller amount; you can subdue some of the other ones. Dull down the colors, round the edges more so that they go away from you instead of having hard edges around all of the back sides. When you want to create dimension on something round, you can soften the back edge much more; kind of blur it out, and it will feel really round.”

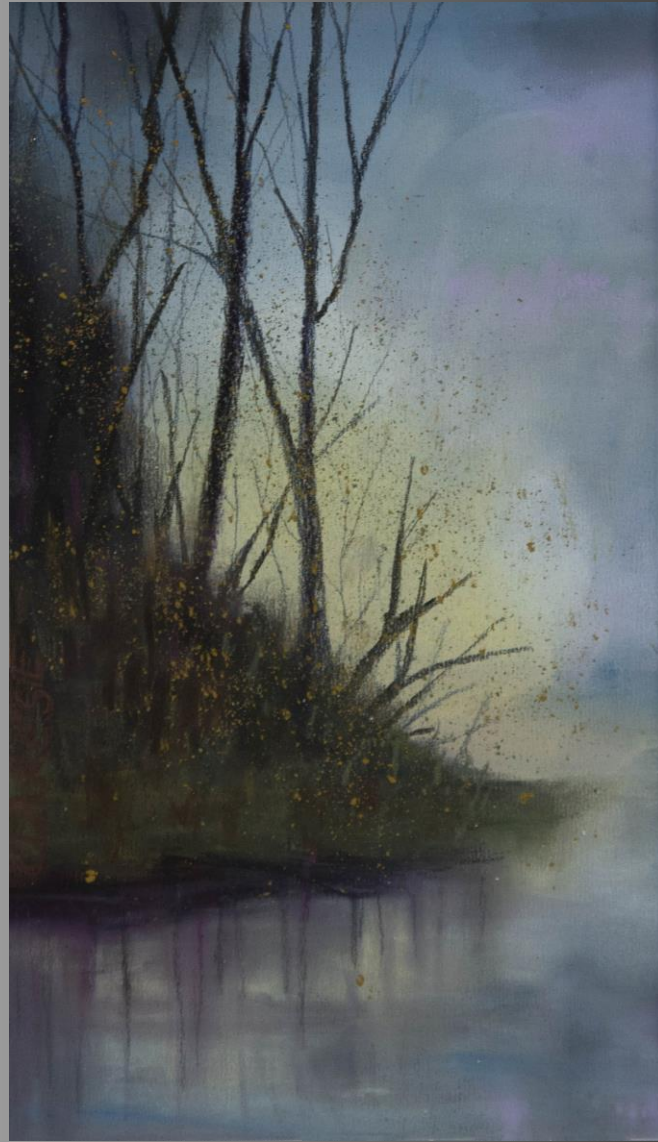


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Sketches

June 2023

LCAL Spring Art Show
2nd & 3rd Place



2nd Place
'Skokie Lagoons'
(pastels NFS)
Clarese Ornstein
socoro@comcast.net



3rd Place
'Souvenir Sellers'
(watercolor, \$275)
Marshall Philyaw
tgmom1@aol.com