

FALLBROOK ART ASSOCIATION

Bimonthly Newsletter

March/April 2024

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The Gallery Directors' News

Hope everyone has enjoyed all the rain without any flooding. Think we're all looking forward to spring and warmer weather.

The new gallery location has given us all a little boost. We are seeing past members returning, several new members have joined us, and, of course, increased visitor numbers.

We also have a nice space for classes and have started our kids' program as well as adult classes. We are looking for instructors for a beginning watercolor, colored pencil and oil/acrylic classes. If you can teach any of these, please contact Ruth or Julie.

A special show celebrating the late Shirley Calvert, a long time FAA member and well-recognized artist, will be held in conjunction with our usual March show. A selection of her work will be hung in the Gallery. Don't forget - Take-in is on March 4.

April features our annual Plein Air Show which takes place after the Plein Air Competition. If you haven't tried plein air now is the time.

Before you know it, it will be time for our big Spring Money Show, so get to creating your masterpiece!

FAA will be celebrating 55 years in existence this fall! If you have time on your hands, our committee can use your help. It takes a lot of people working together to make this organization successful in their goal of supporting our members and the art community.

As usual it's a very busy time, so do find time to create amongst all the other activities that life brings to our calendars.

Julie & Ruth ☞

President's Message



*Spring is right
around the
corner, and we
are all set to
grow !*

Each month new artists are joining the FAA and old friends are rejoining. We are working with the shops in town to recreate, rejuvenate and draw more people into our spaces. Pro-activity helps us heal the body, the mind and provides us the energy to thrive.

Art is your muse and ask yourself why? Is it for others, for you or for your community? Would you create this piece or something different if you had no one to share it with? The walls of your Gallery, just like the thoughts in your mind, are covered with inspiration.

So ask your friends out to walk through your Gallery, then have dinner in town. Or on a nice Saturday morning, bring your partner, your friends or the grand kids along to get out of the house and get some steps in at the Farmers Market. Afterwards, drift on over to The Gallery to admire the current show and get inspired about creating your next work.

I think Bob Marley once said "No people, no town, no ART, no more." Maybe he didn't.... it would wouldn't be my first mistake, but how true it is no matter who said it. Remember, Earth without Art is just eh!

Thom ☞

New works, whether cards, shrink-wrap, paintings, sculpture or jewelry, are to be brought to The Gallery ONLY on take-in day. Everything needs to be logged in and placed properly by the assigned volunteers. That is their job. Please cooperate to make their lives easier.

Exceptions can be arranged for long travel, out-of-towners or for those with an interfering job schedule. If you need this exception, contact Ruth or Julie to let them know you will bring your work in on a different day to be stored until take-in. Storage space is limited ed, so please do not abuse this priviledge.

Thank you.

☞

February, 2024 Show Winners

Best of Show

Krentz Johnson - Well Wishers

Oil/Acrylic

1st - Sheryl Brown - Goblet

2nd - Julia Gravois - East and West

3rd - Ruth Parker - Harvent Bounty

HM - Toni Funaki - Trois Fleurs

Hm - Kathy Stradley - Moon rise

HM Diane Jansen - Ham It Up

Water Media

1st - Sue Morales - Earth 11% Water

2nd - Karen Langer Baker - Memories

3rd - Carol Hardy - Cat Cafe

HM - Carol Reardon - Sparkling Lily

Drawing & Printmaking

1st - Francesca Nunez - View From My Porch

Mixed Media

1st - Karen Langer Baker - Red Ball

2nd - Judith Ewert - Mrs. Clean

HM - Jan Carre - Gnarly Oak

Photography

1st - Lloyd Record - Pacific Sunset

2nd - Al Brandli - Here Comes the Sun

Pastel

1st- Ray Fedorchak - Wild Mustard

Sculpture

1st - Marsha Mears - Queen of Knossos

Special Show - Love Is In The Air

1st - Ruth Parker - Love Is In the Air

2nd - Noel Glaser - The Night the Earth Moved

3rd - Hajime Ohno - How Annie Got Her Bow

HM - George Compton - Puppy Love

HM - Krentz Johnson - Baja Beached

**Marsha G. Mears has a wood easel for sale.
Contact her for details if you are interested.**

Knowing trees, I understand the meaning
of patience
Knowing grass, I can appreciate
persistence

☞ *Hal Borland* ☞

(Borland was an american writer, journalist and naturalist)

January, 2024 Ribbon Show Winners

Best of Show

Francesca Nunez - Lynda II

Oil/Acrylic

1st - Hajime Ohno - Madolka's Goma

2nd - Noel Glaser - Friendship Bus Line

3rd - Julia Gravois - Steve's House View

HM - Carol Reardon - Sunny Estuary

HM - Jan Carre - Evie

Water Media

1st - Penny Fedorchak - Winter Chill

2nd - Janice Cipriani Willis - Blue Hat

3rd - Krentz Johnson - Egg Basket

HM - Ruth Parker - It's Cold Outside

Photography

1st - Lloyd Record - Sunrise with Wild Horses

HM - George Compton - Passion Flower

Pastel

1st Ray Fedorchak - Crystal Lake Mammoth

2nd - Patty Mangles - Floral #1

HM - Julie Compton - Capistrano

Drawing & Printmaking

HM - Ann Turley

Mixed Media

1st Hajime Ohno - Shadow & Pumpkin

2nd - Karen Langer Baker - Nowhere to Hide

Sculpture

1st - Marsha Mears - Jour de Bonheur

Volunteer Show

1st - Krentz Johnson - Early Catch

2nd - Karen Langer Baker - Effulgence

3rd - Hajime Ohno - Pookie & Goldfish

Regular FAA meetings are held at the Womens Club, corner of Mission and Mission on the third Saturday of each month except July and August. Doors open at 9:00AM. After a lunch break at noon, a paid workshop follows at 1:00PM with the demonstrator. Those wishing to take the workshops are reminded to sign up and pay in advance at the clip boards provided at the meetings or by contacting Carol Reardon, Workshops Chair at carol.reardon@sbcglobal.net

Sitter Substitute

Karen Langer Baker 760-500-0393

Something to take to heart regarding your
artistic journey:

You didn't come this far only to come this far.

Something New for March Demo

Sculpture! How exciting!

Marsha Gertenbach Mears, FAA member and very accomplished sculptor, will be our demonstrator for March. Those lucky enough to take her workshop following the demonstration will actually be guided in the sculpting of a small head so you can learn the process and techniques.

Marsha attended several colleges and design schools including Rhode Island School of Design and Otis Parsons. She also studied with several noted sculptors. She has been involved in many creative fields including painting, illustration and design, painting backgrounds for animation, and ceramic pottery. Eventually, sculpting figurative work became her passion. This led to her working for Matfel and Hasbro designing and sculpting dolls and other toys.

Her current work focuses mostly on the human figure; her artistic style has been honed from her travels throughout the world and living a year in India studying art and music.



This sculpture “Jour de Bonheur” was recently shown at The Gallery in Fallbrook. The French translates as “Day of Happiness”

Her works have won numerous awards for First Prize as well as Best of Show awards in multi media exhibits and she was chosen the winner of the prestigious Director’s Award in the California Art Club’s 2001 Gold Medal Exhibition.



Current Status of Plein Air Schedule

As our weather continues to perform swings worthy of a trapeze artist, going from very hot to pretty cold with rain over a period of 24 hours, it is becoming difficult for Toni (our plein air “arranger”) to set any kind of dates and places in advance.

Therefore, you are encouraged to give her a call to determine when and where the next meeting will be if you are not already on her email list.

Toni Funaki- 760-271-7268

Consideration for Hanging Art

The following is from Jason Horejs of Xanadu Gallery in Scottsdale, AZ. (Note: Bolding and parenthetical comments are from the Ed.)

While I try not to let it go to my head, we frequently receive compliments about the display of artwork in the gallery. Positive comments about the display are gratifying because I put a lot of effort into making sure the gallery looks its best at all times. Having spent over twenty years in the gallery business, I have come to believe that the careful display of artwork is a critical to **generating sales**.

This is only logical – we are all in the business of helping people see art in its best light (both literally and figuratively). A viewer’s ability to experience new art in an inviting setting will have a huge impact on that viewer’s interest in purchasing the piece. It is also important to remember that we are asking a high price for the artwork we are selling. The venue where the work is shown should be commensurate with the suggested value of the work. (Ed. - Our prices are not as high; that does not negate the importance of showing our art well.)

Let’s explore some of the considerations I make when displaying artwork. While I am approaching this from the perspective of a gallery owner, many of the principles will apply to an artist showing at an art festival or **hosting an open studio tour**.

Space

One of the most important factors to displaying art well is space. When displaying artwork I have found that it is important to give artwork **room to breathe**. It is also important to **give the viewer room to step back**.

Often, I encounter a tension between the desire to give art space and the desire to show as much work as possible. This tension is understandable; after all, one of the most valuable commodities I have in the gallery is space. Retail gallery space is expensive, and every square inch of wall and floor space is valuable. The problem with the “pack it in” approach is that it becomes difficult for the viewer to focus on any one particular piece. A packed wall becomes a patchwork quilt of color and texture, and it can be **very difficult for the potential buyer to distinguish individual details and see a work for it’s own merits**. I would rather display less art and sell more, than display more art and sell less.

To give the work space, I typically hang artwork so the center of the artwork is at 60” from the floor – close to the average eye level. Whenever possible I separate artwork by at least 6-8” and a minimum of 4” though I may go a little

less for a grouping of smaller pieces.

I also try to allow a minimum of 5 feet of space in front of a piece of artwork where a viewer can step up to examine the detail, and then step back to see the work from some distance. I give even more space for large or important works. Which brings me to an important rule: if you want to emphasize a piece and add to its perceived importance (and value), give the piece space.

These same rules apply to three-dimensional art in the gallery. **Sculpture shouldn't be crowded into a corner or packed in front of other work.** With sculpture, it's important to keep the background in mind. Try not to place sculpture in front of a wall of busy art. Often, we will place a sculpture in front of a wall with no art on it so that the viewer can focus on the sculpture.

Flow

Traffic flow through the gallery is an important consideration. Our gallery isn't huge – the display space is just over 2000 square feet – but the space is L shaped, and I want to have the visitor pulled through the whole gallery. Grouping work of a similar subject, theme and palette can help create narrative, drawing the viewer from one piece to the next. I try to group all of an artist's work together whenever possible, and, further, if the artist has several different subjects, I create groupings of that work.

Lighting

The final critical element in display is lighting. Seeing a piece of art with the right lighting can make the difference between making a sale and not. One of the gravest errors in the art business is lighting a piece incorrectly. Too little light and the piece will fall flat – too much and it will become washed out.

Our lighting is a combination of natural and artificial light. I wanted a flexible display space. We left the gallery open and built moveable walls that allow us to modify the space when needed. This meant that we needed to have a flexible lighting system as well.

When we remodeled, we eliminated the moveable walls and replace the old lighting system with LED lighting. LED technology has advanced a lot, and you now get better light with less heat and lower energy usage with LEDs. I use Philips par 30L, 25,000 hour dimmable bulbs. They rate 3000 K for color temperature, and give a warm, crisp light.

When lighting a piece of art, the goal is to create an even light across the surface and avoid glare. Keep as much of the light as possible on the artwork and off the surrounding area. The contrast of the well-lit art and less-lit wall creates drama.



Sketch Books and Art

This article is reprinted from Artists Network.

Author Maria Woodie

Georges Braque once said, "There is a great appetite to work, and then my sketchbook serves me as a cookbook when I am hungry." Accomplished artist Liz Haywood-Sullivan explains how her artist sketchbook habit has fed her own creative appetite — and how it can feed yours, too. Here is why sketchbooks are key to better art.

"I've just finished filling up another sketchbook, and it's not unlike the feeling after finishing a good book. I'm sad to close its cover and put it on the shelf. It'll rest with all the other sketchbooks I've filled over the years, providing documentation of my artistic journey and there to guide me when I need it. My sketchbooks are some of my most prized possessions. In an emergency, I'd grab them over any painting I've made. My sketchbooks speak to me, and I to them."

The reasons to embrace an artist sketchbook practice are manifold. First, it's a place to plan. Before I do anything else, I work out each of my paintings in a sketchbook — in simple shapes to start, then as a notan or value sketch. My sketchbooks don't lie to me. If the painting doesn't work there, I know it's not going to get any easier on my easel. I also know my artist sketchbook is the one place I can always go to create. If I'm arguing with a painting (don't we all), I can fall back on my sketchbook, because my drawings are always there for me. And any day spent drawing, no matter how small the sketch, is a good day.

The artist's soul is revealed in his or her drawings. Unlike paintings, they're generally not created for the purpose of being seen by others. Instead, sketches are safe places to experiment and work out internal thoughts and ideas. Indeed, it seems a great privilege to look at artists' drawings or unfinished paintings where an underlying sketch can be seen. There's an honesty of expression and individual genius from the artist, unedited and pure. I recently visited two excellent museum shows dedicated to the art of drawing. No different than the rest of us, venerated artists like Michelangelo, Rembrandt, Seurat, Degas and Matisse used drawing as a thinking medium, preliminary to painting. They picked up their sketchbooks to explore ideas, make changes and wipe out elements that didn't work.



