



The Art League of Germantown, Inc.

www.alog.org

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President's Message

January 2018

Happy New Year!

My friend Lisa just told me about a recent facebook post that really caught her eye...find the most positive word you can think of that starts with the same letter as your first name. I chuckled – it seemed a little silly at first...but the very act of looking for just the right word made me think of so many positive things. I ended up loving the idea and over the holidays, I challenged family and friends to try it. First they rolled their eyes. But then we had some great discussions about the positive words we each thought of. So I suggest you try it. You might be surprised by the experience.

Speaking of positive, 2018 promises to be another wonderful year for ALOG. Our spectacular speaker lineup is set through May. Our juried Kentlands Mansion show will kick off the year with a really neat theme – “Companions” – that should inspire each of us to offer some wonderful work. Our show committee will soon be knee-deep in planning for Shades of Spring, and there’s already been discussion about the fall 2018 show as well.

There’s one more very special thing about 2018 that every single member of ALOG can be excited and proud about. Did you realize that in 2018, ALOG will be 35? 35!! I’m sure that to ALOG’s founder, Lynne Oakes, those years seem like the blink of an eye. It’s going to be an exciting chance for us to talk about our terrific organization and members, celebrate our art, and enjoy our success

together. So as we turn the calendar to 2018, let’s think about ways we can each get involved. Stay tuned...

Finally, let’s thank Maritza Suárez-Valenti for her wonderful service as ALOG Vice-President. She’s brought us many outstanding programs. And don’t we all love the new table arrangements at our meetings? This will probably be our blueprint for member meetings going forward, as the interaction that this fosters is such a plus! Thank you again Maritza, and welcome, Thom Germer, as ALOG’s new VP!

See you in January!

Marge



New BlackRock Center for the Arts Executive Director, Alyona Ushe greeting us at our December meeting



Passing the ALOG Vice-President role from Maritza Suárez-Valenti to Thom Germer

No, Bugatti Is Not a Regional Italian Pasta

Walter Matia

January 3, 2018

by Thomas Germer

ALOG Vice-President

Walter will be giving a brief history of the development of animal sculpture in Europe.

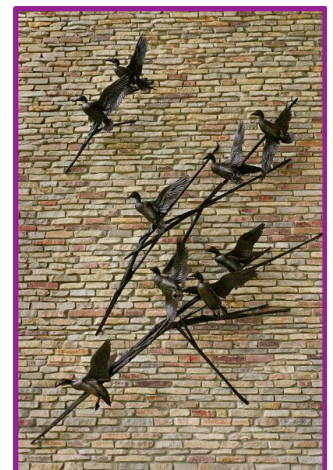
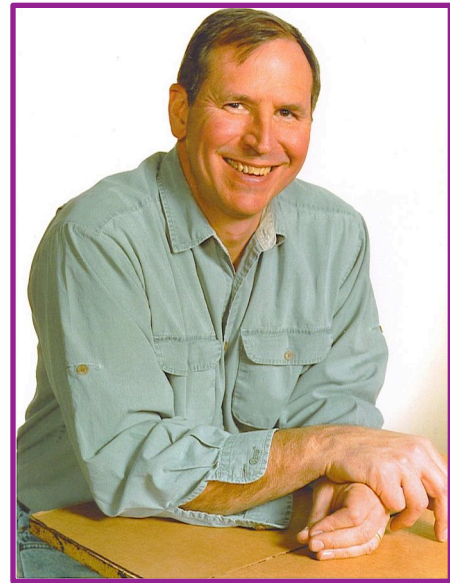
BIOGRAPHY

Walter Matia was educated at Williams College in Massachusetts, where he earned degrees in Biology and Art Design. Much of his training was attained during a long apprenticeship in the Exhibits Department of the Cleveland Museum of Natural History.

After leaving the Cleveland Museum, Walter worked for eleven years with the Nature Conservancy, a national non-profit organization dedicated to the preservation of endangered species and unique habitats. He served as the organization's vice president in charge of land management. He began casting bronze sculptures in 1980. Initially concentrating on bird life, over the years he has worked on sporting dogs and other mammals.

He is a Fellow of the National Sculpture Society; a Master Signature Member of the Society of Animal Artists; a Master Wildlife Artist at the Leigh Yawkey Woodson Art Museum and a Hall of Fame Honoree at the Gilcrease Museum. Walter is a regular participant at the Masters of the American West, Los Angeles, CA, Coors Western Art, Denver, CO and the Prix de West Invitational, Oklahoma City, OK. He has received numerous awards including the National Sculpture Society Gold and Silver Medals and the Pietro & Alfredo Montana Bronze Medal; the Society of Animal Artists Leo J. Meiselman Award; the Society of Animal Artists Award of Excellence; the Prix de West James Earle Fraser Award and Major General & Don D. Pittman Wildlife Award; the Masters of the American West, Kenneth T. & Eileen L. Norris Foundation Award and James R. Parks Trustee Purchase Award; the West Select, Phoenix Art Museum, Silver and Gold Medals and the National Museum of Wildlife Art Red Smith Award.

His sculptures are included in the collections of the Thomas Gilcrease Museum, Tulsa, OK; Leigh Yawkey Woodson Art Museum, Wausau, WI; Buffalo Bill Historical Society, Cody, WY; Briscoe Western Art Museum, San Antonio, TX; Wichita Kansas Botanical Gardens, Wichita, KS; Benson Park Sculpture Gardens, Loveland, CO; National Museum of Wildlife Art, Jackson Hole, WY; Cleveland Museum of Natural History, Cleveland, OH; Bird Dog Hall of Fame, Grand Junction, TN; NFL Houston Texans Reliant Stadium, Houston, TX; Gonzaga College High School, Washington, DC; American University, Washington, DC and the United States President's Guest House, the Blair House, Washington, DC.



Artlines

by Lynne Haussler Oakes

Criticism

Do you flinch at this word? I hardly know any artist who doesn't! But when you have put your very heart and soul into your work, into your performance, into your writing, 'flinch' might be a mild word for it.

As a teacher I have worked hard for many years to get around this matter and yet still give my students the help they need when something isn't working. I feel certain most of us have observed or experienced a sort of 'hair trigger' when a suggestion is made about a creative piece we are doing. Because of this it takes some communicative artistry to speak about how improvements in someone's work might be made. Hopefully I've been mostly successful. I care very much not to set off the downward spiral of self-denigrating thoughts or doubts that many people can have about their creative work.

It is always the better thing to be able to offer suggestions when an artist asks for it rather than offering some advice before they inquire! But I have always considered such things a matter of judgment on my part and hopefully I have not caused too many upsets!

For years I wondered about this phenomenon and to me it starts once we go to school. That means it starts very young and therefore the 'flinch' becomes rather ingrained in our behavior. We compare ourselves to others, we speak of our work with great reserve, even downgrading it. The grading systems most of us have experienced helps cement this. You get a score higher or lower than someone else and then you are better or worse than someone else. Ridiculous system.

Little kids do not have this problem. They aren't looking at the work of others and comparing it to their own. They are involved in their own personal create and that is how it should be, but sadly it doesn't last. A child does a drawing or painting or a clay creation and excitedly brings it to their mom to show it off. 'Look what I made!' If we are wise, we don't ask what it is. (I learned in art education training to say 'tell me about it' which is much the wiser choice. And I suppose we could use this phrase with adult artwork we aren't too sure about!)

When we are on the path to improving our work, taking classes, reading books, attending lectures and so on, there is technical data that we must learn in order to do good work. These things support our ideas. They are things like composition, perspective, color mixing and color choices, etc. Your ideas for a creative piece are yours. But the technical data that will make it come to life

is something that you must learn. I consider that area to be the fair one to receive criticism on.

When one is on the path to improving their work, developing an attitude about criticism is really vital. Do what you can to let it roll off of you, to not take it so personally that you have hurt feelings. Not everyone will like what you have done, but you have to pick up on their intention when they give you their opinion. Are they wishing to assist you to make it better? Are they envious of your creation? Are they well trained in art themselves (though sometimes there are those who offer great recommendations who are not trained).

I have learned to choose carefully who I ask to comment on my work. I highly advise that you do this as well. Sometimes that should not be a family member! Unfortunately they can often be the ones offering their opinion without you asking for it. So you have to 'train' them! Ask them to only comment when you ask for it, not while you are still working on a piece. And probably you should say this to them at a time when they haven't just commented on a piece you're working on!

There is constructive and destructive criticism. You have to be prepared for both. It is part of an artist's journey. And you have to become very good at telling the difference and what the underlying intention is of that person.

Always, ALWAYS consult your own viewpoint when someone evaluates your work. Sometimes you can take someone else's suggestion because you hold them in high regard. But still you must always refer to your own way of seeing and doing things. If you don't understand what someone is suggesting, be sure to ask them to elaborate if you value their opinion. And remember, there is often more than one way to make something work!

Give Yourself a Gift

Perhaps you need a brush-up for some aspect of your art?

That 's what I'm here for!

Call me and come talk it over.

Lynne Oakes

The Joy of Art Studio

(301) 428-9288

My Inspirations - Meg Schaap

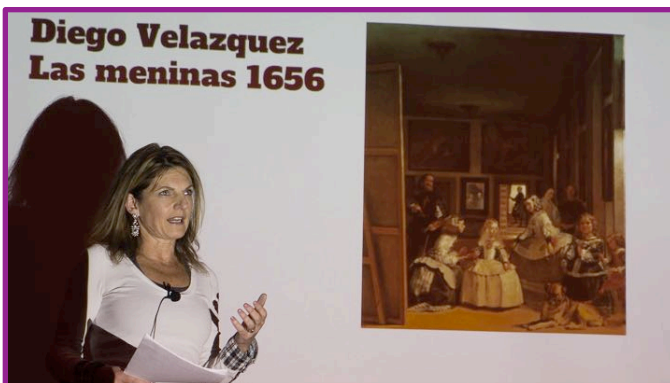
by Keith Mounts

Our December meeting was a fascinating tour of the inspirations in Meg Schaap's art. [Meg](#) was born in the Netherlands and studied art in Nijmegen and Groningen at the Academy of Art Minerva. She moved to Spain for better art opportunities. Along the way she was a flight attendant based in various cities, including London, Frankfurt and Paris. When she moved to the United States she finished her art studios in Florida.

She is interested in cultural themes, especially the similarities and differences in cultures around the world. Among the inspirations she cited are [Diego Velazquez](#), the leading artist in the Spanish court of King Philip IV. His masterpiece Las Meninas was completed in 1656.

Another inspiration is [Frida Kahlo](#). Kahlo was a Mexican artist, known for her self-portraits and her use of bold colors. Her works often told stories of pain and passion. She started painting during a long convalescence from a bus accident when she was in her teens. She was quoted, "I paint self-portraits because I am so often alone, because I am the person I know best."

Meg's work often features three particular elements, each with their own personal meaning. Butterflies represent metamorphosis. Birds represent freedom. Flowers represent love. Meg's work contains bright colors and bold imagery. She works in acrylic paint and commonly incorporates mixed media elements in her pieces.



ALOG Goals

- Provide members with the stimulation to thrive in their personal art goals, and to foster creativity.
- Encourage enthusiastic support and appreciation for art and for other artists' work.
- Contribute to the surrounding community in furthering art awareness and education.

Our meetings are generally held on the first Wednesday of each month, September through May, at 7:30 p.m. at BlackRock Center for the Arts, 12901 Town Center Drive, Germantown, MD, in the Germantown Town Center on the corner of Rt. 118 and Middlebrook Road (across from the Safeway).

ALOG is a group of professional and amateur visual artists, fine crafters and art appreciators organized to further the careers of its members and to bring an appreciation of fine art and crafts to the community. ALOG draws members from throughout Montgomery County. Learn more at www.alog.org or www.blackrockcenter.org.

ALOG Cares

Anyone who is aware of a member needing a little Cheer, Get Well Wishes, Congratulations or Thinking of You, please notify Ruth Sentelle, ruthiam@yahoo.com; answering machine @ 301-926-8909, facebook or in person. I have a great assortment of cards and a whole drawer full of good wishes, plus stamps, just waiting to be sent out. Let's keep in touch with others and let them know ALOG cares! Thank you.



Coming Up!

by Lynne Oakes

2018 marks 35 years for The Art League of Germantown! Your Board is making plans for celebratory activities throughout the year and your input is welcome if you want to add to the ideas!

We are going to do something at the beginning of each meeting (more on that later) and we will use the ALOG show at the Kentlands Mansion as well as our fall show at Glenview Mansion in Rockville to publicize our 35th.

There are several other plans in the works and once we have more details, you will hear all about them! We wish to use this occasion to expand our presence in the broader community and hope to get even more publicity than usual. For our 30th anniversary we had good coverage in the Washington Post and our show that followed it made double the usual income

From the Drawing Board

By Bill Mapes



Welcome to a new year and a fresh view on our lives and our artwork. Close your eyes, lean your head back, and take a long refreshing breath. Now think of where you are taking your artwork this year. We work hard to improve our art but often don't

visualize where we are taking it. It is very important to know where we are going especially with our work. Small goals are especially valuable because they are easier to obtain and get you closer to the next challenge. Challenges, success, and even failure lead to growth. Be fearless in your approaches. It is easy to do and the rewards are always worth it.

Personally I find the smallest of advances tend to be the most enlightening and lead to a broader

path to growth. Relish each positive step you take in your art growth and build on it.

Alright, that is all well to say, but what if I am not inspired to work? This happens to me, especially if I am spending great amounts of time working in studio. I get burnt out and feel creatively empty. My answer is to take a break. Sometimes I go for days or even weeks without too much productive activity. I have found coming off of these "battery recharging" times that I come back to the canvas with new insight. It is as if whatever unseen problems with my painting process have been resolved. I can't explain it other than to say that during the down time my subconscious art mind has methodically worked out these issues and resolved them. Of course the lack of pressure we put on ourselves when we work was also a welcome change while taking the "mini vacation" from painting.

Lastly, when all else fails to inspire, look to the masters. Peruse your art library and browse the works of the painters that inspire you most. Study the work, the composition, the color and values, and even the brush strokes. Just be an observer as if you were browsing pastries in a shop window. Take that relaxing deep breath and let it all flow in. Your work will thank you for it.....

Upcoming Art Opportunities

Invitational Fine Arts & Crafts Show

Columbia Festival of the Arts is returning to the Columbia Lakefront in June 2018 for a spectacular celebration. Included in this not-to-be-missed free outdoor weekend is our Invitational Fine Arts & Crafts Show. Our juried, Invitational Fine Arts & Crafts Show is currently seeking artisans with original work, representing a breadth of media including functional and wearable art to participate in this June 15-17, 2018, free outdoor weekend. DON'T MISS this opportunity to showcase your original artwork. Submission Deadline: March 5 2018
Entry Fee: \$275 upon juried acceptance
<https://columbiafestival.org/lakefest/invitational-fine-arts-crafts-show/>

Paint Annapolis 2018

Paint Annapolis is a five-day juried plein air painting competition that brings to Annapolis plein air painters from around the world. For 14 years it has been a premier event, bringing people together to share in the spirit and vibrancy of outdoor painting. The event is designed to explore in paint the colonial architecture, marine atmosphere, and overall energy of Maryland's capital city – and the first capital of the United States – home to families, businesses, colleges, and maritime activities. Submission Deadline: January 18, 2018

Entry Fee: \$35

<http://mdfedart.com/portfolio/paintannapolis2018/>

There's No Place Like Home

Humble or grand, home is where your heart is. Whether you are home alone or with your family, roommates, packmates or swarm, home is more than a habitat – it's a place you go when you tap your heels together three times. It could be a house, a neighborhood, a schoolyard, a nest, a lair or a hive. It could be your family or friends – or the culture from which you came. But wherever home is and whatever home is, it's where you want to return to. MFA invites all 2-D and 3-D artists to submit works that illustrate what they describe as "home." Entries are open internationally for this MFA (Maryland Federation of Art) online only exhibition. The selected artworks may be viewed on MFA's Curve Gallery from February 15 through March 31, 2018.

Submission Deadline: January 9, 2018

Entry Fee: \$35

<http://mdfedart.com/portfolio/no-place-like-home/>

Art on Paper

MFA (Maryland Federation of Art) invites all artists residing in the United States, Puerto Rico, Canada and Mexico to enter its 39th annual Art on Paper competition. Any original 2-D or 3-D work created on or of paper, including collage, artist book, origami, printmaking, painting, sculpture, and more, will be considered. Works selected will be on exhibit in the MFA Circle Gallery, 18 State Circle, Annapolis, Maryland. The exhibition chair is Candice Bigelow.

Submission Deadline: January 16, 2018

Entry Fee: \$35

<http://mdfedart.com/portfolio/85/>

2018 Fine Art Photography Competition

ArtSpace Herndon invites photographers from Virginia, DC, Maryland, Pennsylvania and West Virginia to enter in its 9th Annual Fine Art Photography Competition. The competition is open to fine art photographers aged 18 or older working in any medium (digital or analog, color or monochrome), and using any printing technique. Fine Art Photography of any subject is welcome; there is no required theme for entries.

Submission Deadline: January 5, 2018

Entry Fee: \$25

<https://www.artspaceherndon.org/calls-for-art/>

"In the Beginning" - Oil Portraiture

"Successful paintings are forged in their beginnings". Artists will work from a live model each day to develop their portraits. This 4- part workshop covers fundamental concepts including strong composition, "first strokes", contrast (light and shadow), shapes, values, edges, color mixing, brush control, studio practices and use of materials. Experience two different approaches in beginning a portrait, an you choose one to continue your

painting. This workshop is open to artists with some working knowledge of oil paints who are interested in improving their abilities in portraiture and figurative work. Artists at all levels receive individual, as well as group instruction. Demonstrations will also be given throughout the workshop. Creating a strong foundation is fundamental to a successful painting and essential to creating a portrait echoing the likeness and essence of your model.

The Arts Barn: 49203 - 16 Yrs and over

Tue 2/6-2/27, 7:00-9:30 PM

Resident: \$190.00/Nonresident \$220.00

Instructor: Bill Mapes

<https://online.activenetwork.com/gaithersburg/Activities/ActivitiesAdvSearch.asp>



BlackRock News

BlackRock Center

Gallery Hours:

Monday-Saturday 10 AM to 5 PM
Sunday closed.

BlackRock Art Classes and Workshops

Available online www.blackrockcenter.org

The Art of Drawing

In this course students will learn the techniques of drawing using charcoal, sanguine, color pencils, and oil and soft pastels, to capture a variety of interesting subjects including still life scenes, models, and more. Students will explore the elements of art including line, shape, form, value and texture, as well as the principals of composition and perspective and be introduced to the grid system and other methods of drawing.

This class does not include a materials fee. Students will be required to purchase supplies for class including a drawing pad, charcoal sticks, pencils, etc. Full supply list will be provided at the first class.

Tuesdays | 6:00-7:30 PM | 218.7161.1

8 weeks | Starting January 9 2018

Early Registration: \$204 | Regular Registration: \$214

Instructor: Walkiria Torrealba

Exploring International Pop Art

Pop Goes the World in this fun and fascinating class. Learn about the international Pop Art movement and its artists as you tour the world. Be inspired by works from Scottish artist Eduardo Paolozzi, who is considered one the pioneers of pop art, English painter and collage artist Richard Hamilton, and American artist Larry Rivers. You will then draw, paint, collage, and use mixed media techniques to create your own pieces inspired by these artists.

Wednesdays | 6:30 PM-8:00 PM | 218.7632.1

8 Weeks | Starting January 10 2018

Early Registration: \$219 | Regular Registration: \$229

Instructor: Natalya Borisovna Parris

Watercolor Still Life

Built around the classical Dutch still life, this in-depth and exciting class will move students from small studies to a larger finished work by the end of the season. Students will practice washing, glazing and pouring techniques, as well as values, composition and color theory. Participate in demonstrations, lessons, and critiques while receiving lots of individual help. Students can bring in their own still life objects, or work from instructor's set up. Come experience this dramatic and intense style from the old masters, while learning from a new one.

Students will be required to purchase their own materials for this class. Materials lists are available online.

Materials must be purchased and brought to the first class.

Thursdays | 7:00 PM-9:00 PM | [218.7341.1](#)

8 Weeks | Starting January 11 2018

Early Registration: \$272 | Regular Registration: \$282

Instructor: Matthew Bird

Exploring Watercolor with David Daniels

This four part workshop is designed to help students learn the basics of watercolor while encouraging experimentation and self-expression. Students will explore paint application, color theory, composition, and most importantly setting personal goals. Individualized critiques and customized assignments will help you define and become the artist you want to be. This workshop is open for all skill levels and will help you create vibrant, personality filled works of art.

Students will be required to purchase their own materials for this class. Materials lists are available online.

Materials must be purchased and brought to the first class.

Sundays | 1:00 PM-3:00 PM | [218.7413.1](#)

4 Weeks | Starting January 14 2018

Registration: \$170

Instructor: David Daniels

Once the Painting is Finished

You have now completed your masterpiece, what's next? This one day workshop will teach you how to photograph your painting for exhibition entry, properly mat and frame or varnish a watercolor for display, how to properly display, package, or ship your artwork and more. This is the perfect workshop for any artist who is looking to start displaying their work, entering pieces for exhibitions or juried shows, or just interested in preserving their works of art.

Saturday | 2:30 PM-5:30 PM | [218.7803.1](#)

1 Day Workshop | March 3 2018

Registration: \$52

Instructor: Matthew Bird

Fused Glass Plate

In this one day workshop, explore the basics of fusing glass, including how to cut glass, the effect of temperature on glass, and how to layer the glass to make your own beautiful fused glass 6" x 6" plate. Bring some friends or make new ones in this fun and exciting class where your imagination and creativity can run wild.

You will create your plate in the workshop. Pieces will then be fired and ready for you to pick it up within 2 weeks.

Saturday | 2:30 PM-5:00 PM | [218.7063.2](#)

1 Day Workshop | January 20 2018

or

Friday | 7:30 PM-9:30 PM | [218.7063.3](#)

1 Day Workshop | February 2 2018

Registration: \$50

Instructor: Laurie Hartman

Stained Glass Box

Come create a 3-D stained glass box with a beautiful fused glass lid. Whether you are a beginner and have never cut glass before, or are looking to move your glass skills up to the next level, this class is sure to delight. We are offering an opportunity to learn all about fused glass, including cutting glass, understanding the effect of temperature on glass, and layering glass to be fused into one piece. The first week of the class you will create a fused glass lid, and subsequently you will learn stained glass box construction, including copper foil and 3-D soldering. At the end of the class you will have your very own unique hinged glass box with a fused glass lid.

Saturdays | 2:30 PM-5:30 PM | [218.7413.1](#)

4 Weeks | Starting February 3 2018

Registration: \$245

Instructors: Fran Asbeck and Laurie Hartman

Gaithersburg Fine Arts Association

GFAA holds its monthly meetings on the second Thursday of each month at 7:00 pm at the Asbury Methodist Village, 201 Russell Avenue, Gaithersburg, Maryland 20877 in the Hefner Community Center Bldg. #12. More information is available at www.gaithersburgfinearts.org.

Formatting Guidelines for Submitting Photographs

Photographs of our artwork and events are an important way to publicize our craft and art league. Here is the format for submitting images for our newsletter, website Gallery page, Facebook, etc.

Each image should be 180 dpi or greater and 4" or larger on the longest dimension of the image

Calendar of Events

View www.alog.org for updated information

We're lining up an exciting array of speakers for the year, and most of our meetings will be in the Kay Gallery.
Watch our monthly announcements for confirmed speakers and other details.

Jan. 3 2018	Walter Matia – Sculptor	TBD
Feb. 7 2018	Sandra Davis- Large Scale Collage	TBD
Mar. 7 2018	Jordan Bruns	TBD
Apr. 4 2018	Linda Ely	TBD
May 2 2018	Pritha Srinivasan	TBD

Please remember:

In order to meet our requirement and to vacate BlackRock by 9:30 PM,
we need to end meetings by 9:15 PM and assist with putting the chairs away.