



# Springfield Art Guild (SAG)

*A place for a creative experience*

January 2018 Newsletter

## Schedule

Wed. Jan. 10, 2018

6pm-9pm

Grace Presbyterian Church  
7434 Bath St.  
Springfield, VA 22150

6 pm – Set up, socializing  
7:15 pm– Business Meeting  
7:15 pm- Critique will begin  
8:45 pm – Clean up

9:00 pm Clean up (all help)  
*Note: Schedule may vary*

[www.springfieldartguild.org](http://www.springfieldartguild.org)

[www.facebook.com/springfieldartguild/](https://www.facebook.com/springfieldartguild/)

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## SAG's Annual "Works in Progress" Critique

Every year at our January meeting we hold a "Works in Progress" critique. We are fortunate to have professional artist, [Tricia DeWeese](#), to facilitate our critique this year. This is not a judging of a final piece of artwork. This critique is meant to assist each artist in completing their artwork through helpful constructive comments. Many times while we are creating our "master pieces" we get stuck and are unsure how to complete it. We work and rework our artwork but still can't get it the way we want. Critiques from fellow artists can be very helpful and offer a huge insight and learning tool. This year we are lucky to have professional artist, [Tricia DeWeese](#), to critique our unfinished artwork and help us get "unstuck".

Any SAG member who would like to participate can bring in **one** piece of unfinished artwork to be professionally critiqued. The January meeting is Wednesday Jan. 10<sup>th</sup>.

# Art Has Been a Major Part of My Life *by Tricia DeWeese*

For as long as I can remember, art has constituted a major part of my life. I have been inspired by images found in the real world, books and the ubiquitous Life and National Geographic magazines. As a child, it was the stories of the images that attracted me and then the images became more important as I immersed myself into a special reality...my reality of art. I would look at the illustrations and photos of the people and different lands and imagine their stories. I put the images I saw down on paper and could escape to drawing my special reality at any time, which gave



me great comfort in a sometimes difficult home life. I remember being amazed at Picasso's photo-realistic drawings of pigeons and his progression into cubism. It made sense in my own mind that I must learn the fundamentals first, a self-inflicted discipline, before I pursue my ultimate expression.

As a young woman and a single parent, I chose the more "responsible" and secure job of engineering to support myself and my child, being convinced that art wouldn't pay the bills. But I found the technical drawing to be the most enjoyable aspect of my work. My subsequent marriage allowed me to shift priorities to the world I truly loved, visual art. My husband's military career afforded us the opportunity to travel and see first-hand those National Geographic faces and places. It also allowed me the time to create and obtain my degree in art.

## Research

In a comment by an artist which, to paraphrase, read that you must first master the pencil before you pick up a brush, I once again felt that the first step on my artistic journey was in studying the fundamentals of drawing. As a result, I totally disconnect from the overall subject matter and concentrate on seeing the line and abstract shapes of space, and value. It's like putting together the pieces of a puzzle which always, to my amazement,

gives me a realistic rendering of my subject. This is the best foundation possible for successful painting and allows me full access to the reality I want to create.

My present love of watercolor has given me many additional challenges. I was drawn to this medium with its reputation of difficulty and was determined to master it. The techniques



necessary were only the first challenge. It led me to exploration into materials, color, and style. I have experimented with different papers, brushes and equipment. Research into pigments has led me to limit my palette to a simple triad of transparent colors. Using these three colors helped me focus on learning how color works, the best way to use it and how far I can take it. I have work in realism, impressionism and abstraction. I would love to say that I have mastered watercolor, but every day I find myself investigating new techniques and styles; making it clear with every new challenge, mastery will remain a never ending pursuit.



The intent of my work is to capture a moment and tell a story. My fascination with people has given me countless ideas for art. I connect with the person, place or thing I am painting so as to express my emotional response to the subject. I feel that painting strictly by fundamentals alone is fine for creating something visually recognizable; however, my goal is to capture every aspect of my subject, seen and unseen. The ideal is to have the viewer sense the same connection. In my commissioned portraits, which I like to call "lifestyle" portraits, I want to tell something about the person; what they

wear, do and love; something an “Olan Mills” photograph cannot do.

### **Philosophy**

One of my greatest pleasures is being able to give back what I have been given. My teaching philosophy is to share all that I have learned. My experience in teaching has highlighted the fact that many students do not know the fundamentals. I teach only what I use as a working artist, so I stress these basics. The most successful thing I teach, I believe, is how to see. I direct my students to see what is in front of them, the abstract elements, not what they think they see. My hope is that I teach as I would like to be taught, sharing the complete artistic journey. It has been a life’s work devoted to the study and analysis of the whole artistic process, including composition, design, color theory and techniques. I will always be learning new things about what I do, because I not only need to know how, but why.

My journey as an artist has taken me to some wonderful places and has granted me many rewards. Throughout this journey I have been challenged and will continue to challenge myself, share what I know, and progress to the next step.



## Volunteer Needed

We are looking for a volunteer or two who can write a short recap of each month’s featured speaker and meeting to go in our newsletter. We are only looking for a short paragraph. Take a look at the recap we wrote for this newsletter on the October speaker/meeting to get an idea. We would need the recap by the 20<sup>th</sup> of each month. If you can help us out please contact Teresa Brunson at [teresatindlebrunson@gmail.com](mailto:teresatindlebrunson@gmail.com)

# GOALS FOR ARTISTS AND CREATIVE PROFESSIONALS



*When developing goals for your art business, a great place to start is with a*

By Neil McKenzie, author of *The Artist's Business and Marketing ToolBox – How to Start, Run and Market a Successful Arts or Creative Business*

SAG found this 2015 article on the website of *Creatives and Business LLC* (<http://creativesandbusiness.com/>) and thought the information was still valuable and pertinent today so we added it to our newsletter. We hope it helps with your 2018 art goals.

OK, with the New Year just getting started, now is a good time to think about your art and business goals for the year(s) ahead. You may have goals that are creative in nature or goals that are more in the realm of business and marketing. Most likely you have both.

Spend some time soon to decide what your major goals should be and then write them down. These could be major things you want to accomplish in the next few years to much shorter term projects. After you have them written down, be sure review and revise them monthly or whatever works best for you. In the following article I will give you some ideas on art and art business goals for the New Year.

Just like any other business, artists need to set goals as well. Your goals will help guide your art business direction and help you answer the question of “where are you going?” When artists typically think of goals they think of their creative direction and what types of art they are going to create. If you have an art business you need to broaden the scope of your goals to include the major business functions.

## Some ideas to help you in developing your art business goals

### Creative Direction / Products / Services

What are your goals with regards to your creative direction, the art you produce and services you provide? If you have been dreaming about a new creative project or direction, turn it into a goal! Here are some ideas to get you thinking about your creative direction and product/service goals:

- Start new projects or finish old ones
- Explore new subjects, styles or genres
- Create new products or services
- Utilize new materials or techniques
- Start a line of limited prints or editions
- Develop new uses for existing art/products

### Finance & Accounting

What are your goals with regards to your financial situation and your internal accounting and record keeping systems? Finance and accounting may not be the most exciting subjects but you need to have these areas covered. Some ideas of goals and objectives for finance and accounting include:

- Save for retirement
- Reduce costs
- Raise money for my art business
- Pay off debt
- Develop better accounting information and reporting
- Create and monitor a budgets for my business
- Spend less time spent on paperwork and financial reporting, taxes

- Develop a system to cost my art projects and determine pricing

## **Marketing / Sales / Brand**

The most important activity in your art business besides creating art is to market and sell your creations. Without sales and marketing you don't have a business but perhaps more of a passion or hobby. Here are some ideas to get you started thinking about your marketing goals and objectives:

- Increase sales to existing clients/customers
- Expand the type of distribution channels where my art is available
- Sell more art in my existing distribution channels (galleries, shows, online...)
- Increase my advertising effectiveness, quality and awareness
- Develop my brand and increase brand awareness
- Get new clients
- Open new markets, expand geographic coverage
- Develop or improve my web presence, sell art online
- Spend more time networking
- Develop or improve my social media / social networking efforts
- Utilize public relations in my marketing efforts
- Get my art into more galleries, shows and festivals

## **Studio & Facilities**

You probably spend a lot of time in your studio and have ideas on how you want to improve your workspace. Maybe you want to get into a larger space or have a retail outlet. Here are some ideas to help get you thinking about your goals for your studio, facilities and physical space:

- Move into a (new, larger, smaller) studio
- Join an artist's Coop
- Move to a different geographic location
- Open a retail space
- Spruce up my studio
- Convert a part of my studio into a retail space / gallery

## **Production & Operations**

With your creative direction and product goals you decided what you were going to make. In production and operations you will look at how you are going to make your art, products or provide your services. Think like you are running a factory and the need to organize and plan the production of your art. Here are some ideas on goals for production and operations:

- Increase the quantity of art I am able to produce
- Organize my workspace and make it more productive
- Organize my materials and supplies
- Create an inventory system to keep track of and store my art/products
- Look for ways to become more productive and efficient
- Reduce my production costs
- Develop a scheduling system

## Management & Organization

You have an organization whether you have employees, assistants or even if you are a solo entrepreneur. Strive for having the best run company no matter your size. Here are some ideas on management and organization to get you thinking:

- Hire new employees or assistants
- Create an organization so I can take time off
- Learn more business skills
- Motivate and reward my employees / assistants
- Hire new employees or assistants
- Develop an employee benefits program such health insurance, retirement

### The bottom line...

Ok, now you have a few ideas of goals for your art business. Get a piece of paper and write down your goals and then begin to think about what it will take to achieve them – these will become the basis of strategies for your business. And don't forget that your art and art business goals should be a part of your overall life goals – choose your goals carefully.

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Neil McKenzie is the author of The Artist's Business and Marketing ToolBox – How to Start, Run and Market a Successful Arts or Creative Business available in softcover from [Barnes & Noble](#) and [Amazon](#) and as an eBook from [iTunes](#), [Amazon](#) and [Barnes & Noble](#). He has developed and teaches the course "Artrepreneurship" at the Center for Innovation at Metropolitan State University of Denver, and is also a visiting professor at University College at the University of Denver.

Neil has over 30 years' experience as a management consultant and marketing executive, working with some of the world's top brands. Neil is a frequent lecturer to artists and arts organizations, a guest columnist for Colorado Biz Magazine, where he covers the creative sector of the economy, and the author of several articles for Americans for the Arts, a national arts organization. Follow Neil on Twitter: [@neilmckenzphoto](#)

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## 2018 "Color of the Year"

A color to add to your palette this year? [Pantone's Color of the Year for 2018](#) is **Ultra Violet**, 'A Reflection of What's Needed in Our World Today'



<https://www.msn.com/en-us/lifestyle/whats-hot/pantones-color-of-the-year-for-2018-is-a-reflection-of-what%E2%80%99s-needed-in-our-world-today/ar-BBGITFB?OCID=ansmsnnews11>

# Art Opportunity for SAG Members -- The 2018 Franconia Government Center Art Show

Please note the show will be hung on a Sunday this year.

## The Art Show

**Who:** Open to all SAG members (1-3 artworks each, not juried, no theme)

**What:** The 2018 Franconia Government Center Art Show

**When:** Show is Sunday Jan 14 - Saturday Mar 3

**Deadline for entries:** Jan 6, 2018

Installation/hanging: January 14<sup>th</sup> (Sunday) noon-12:30

Reception is Saturday Jan 20, time TBD

Take down: Mar 3<sup>rd</sup> (10-11:00am)

**Where:** 6121 Franconia Road, Alexandria, VA 22310

**Why:** Service to community, exposure of our artwork, Peoples' Choice Awards

## How to Enter

Submittal: Send email to Lynn Martin not later than **January 6, 2018**

Email Address: [singleymartin@cox.net](mailto:singleymartin@cox.net)

Subject Line on email: "SAG Franconia Show Entries + your name"



Include the info below:

- Artist Name: (first and last)
- Artwork Title:
- Medium:
- Dimensions: (overall width and height in inches, including frame)
- Cell Telephone: \*\*
- Your Email: \*\*
- Price: (if for sale, otherwise use "NFS")\*\*

\*\* NOTE: we will put the price and contact info on the labels. Sales will be handled directly by the artist via the contact information they provide on their label.

You can leave the email address fields blank if your art is marked as not for sale (NFS), but please DO provide your cell phone number in your message so that we can contact you if we need to during the show.

[A label will be printed with the above information for each artwork; substitutions and changes will not be permitted.]

- ALSO: Identify what you can help with at the hanging, reception, or takedown- see list below.

**Acceptance:** At least one artwork per member will be accepted (if entered on or before Jan 6th); all artwork will be accepted and hung as space allows; assume all your entries will be hung unless you hear from us prior to the delivery date.

**Volunteering** If you are participating in the show you are asked to volunteer in one of the following jobs: Please identify the task in which you will be able to help.

- Make labels
- Work Receiving table to check in show art
- Work Receiving table for art raffle donations
- Arrange the paintings on the floor before hanging,



- Putting fishing line on the backs of the paintings,
- Hang the show (6)- 3 teams of 2 people each, one on the floor assisting and one on a ladder
- Put on show labels
- Bring a ladder (we need 3)
- Assist at reception (e.g. voting, raffle, talking with visitors)
- Take down on March 3rd

**Delivery:** All accepted artwork must be delivered, ready to be hung (framed and wired), to the Franconia Government Center on Sunday, Jan 14 between 12-12:30; all entrants are expected to assist with hanging (approx. 12:30 until 2:30); 3D artist will arrange their own work in the show cases. PLEASE put attach a sticky note or taped paper on the back of your paintings with your name and painting title.

**Pick Up:** All entrants must pick up their artwork on March 3rd, between 10:00 and 10:30am.

### **Raffle Donations**

Donations of small artwork are needed from SAG members for the free raffle to be held during the reception – probably Saturday, January 27th – but this is NOT yet confirmed. Please donate what you can: Contact Lydia Jechorek via email ([raylyd@verizon.net](mailto:raylyd@verizon.net)) to indicate what donation(s) you intend to bring when artwork is delivered on January 13th. Donations can be small works, cards, prints or other art.

### **Community Service**

SAG is honored once again to hold this art show at the invitation of Lee District Supervisor, Jeff McKay. Supervisor McKay, a longtime supporter and friend of SAG. SAG member donated art will be raffled during the Supervisor's open house reception. Voting for Peoples' Choice Awards will occur during the reception and the winners will be announced by SAG in its February newsletter. The Government Center is the location of the Franconia Police Station and Museum, as well as the Supervisor's offices. As such it gets a lot of visitors, who will have an opportunity to view your art.

**As always, members are encouraged to attend the reception.**

### **Schedule Recap: Show is Jan 14 – Sat Mar 3:**

**Jan 06: Deadline for submission of entry information via email**

**Jan 14: Delivery (12 noon) and hanging (12:30-2:30)**

**Jan 20: Supervisor's Open House Reception and Raffle, Time - TBD**

**Mar 3: Take down and pick up artwork (10-11:00am)**





## THE SECRETIVE PANEL OF ART EXPERTS THAT TELLS THE IRS HOW MUCH ART IS WORTH

By Glenn Dixon, *writer for the Washington Post*

(This article is from the December 7 issue of the Washington Post)

**The Baltimore Art, Antique & Jewelry Show** in late August had the air of a flea market that had gone to finishing school. Sure, there were down-home items like a \$75 glossy photo of George Jones and Tammy Wynette, signed by ol' Possum himself. But there were also rare Jane Austen first editions, 300-year-old oil paintings and a \$5,800 fiberglass rhinoceros that could probably squash your Smart car.

At one end of the giant hall in the Baltimore Convention Center was the booth of New York art dealer Howard Rehs, a specialist in the more traditional strains of 19th- and 20th-century painting. He explained why the golden-

framed work behind him depicting a young woman polishing an urn on a table outdoors was worth \$210,000. It had to do with the artist, Daniel Ridgway Knight, an American expat academic painter; the subject matter; sale prices for comparable works; and when it was completed. Rehs said he could place a painting within a year or two of when it was made “because I’ve seen so much.”

The study it takes to acquire such knowledge may sound tedious, but that discerning eye is worth more than a cameo on “Antiques Roadshow.” Each year, bequests and donations of art generate tens of millions of dollars in potential tax revenue. But to be accurately

taxed, an artwork needs to be accurately valued, and the owner who has to pay the tax can't be expected to provide the last word. When an artwork is sold outright, the Internal Revenue Service needs no help in determining how much to tax; it has the purchase price and the sale price and it knows how to subtract. (The maximum federal tax rate on profits from the sale of art and collectibles is 28 percent, higher than the 15 to 20 percent for stocks.)

Things get trickier, however, when an artwork passes to an heir or is given to a museum. The agency still needs to know, as of the date of death or donation, how much the art is worth, but without a current sale price that figure can be debatable.

So the IRS turns to a secretive, little-known body called the Art Advisory Panel — on which Rehs serves without pay — to figure out the value of works of art. The group, consisting of up to 25 members, includes curators from such well-known institutions as the Los Angeles County Museum of Art and the J. Paul Getty Museum. They “volunteer their valuable time and expertise to help our tax system function fairly for all,” says Donna Hansberry, chief of IRS appeals, which handles disputes with taxpayers.

Some art experts welcome sitting on the panel as a patriotic service despite a heavy workload and nonexistent compensation. “I think it's my obligation, I truly do, as a citizen to give back.

It's a kind of community service on the federal level,” says works-on-paper specialist David Tunick, the longest-serving member of the panel, now going into his 27th year. But it can also be a chore to serve. Douglas Baxter, president of the international powerhouse Pace Gallery and a panel member from 1998 to 2014, says he enjoyed its “nice collegial feeling” and the opportunity to speak with people he might not otherwise run into, but he wished

they'd had more time to prepare for the meetings.

“Some people

might think it's prestigious,” he says. “And other people might think, ‘Suckaaa!’ ”

**An IRS official called Rehs out of the blue in 2008 and asked him** about serving on the panel. He said he was happy to do it. After a bevy of background checks (obviously, tax delinquents can't be panelists) and a mountain of paperwork, he was ready to start attending the twice yearly meetings — one in New York and one in Washington — that last a day or two.

Cases that go before Rehs and his colleagues reach them one of two ways. Sometimes the owners of an artwork want an estimate of what they owe Uncle Sam before they file their tax returns. Other times, the owners have already filed and are either challenging their tax bill or have been audited by the IRS. These cases are routed first to the IRS's Art Appraisal Services

*The maximum federal tax rate on profits from the sale of art and collectibles is 28 percent, higher than the 15 to 20 percent for stocks*

division. That office then decides which ones require the expert eyes of the Art Advisory Panel. The panel generally considers works of art worth at least \$50,000.

The panel can accept a taxpayer's assessment of a work's value or adjust it up or down. As might be expected, recipients of estates, who have to pay taxes, tend to undervalue artworks, while donors, who are looking for a tax deduction, tend to overvalue them. In fiscal year 2016, the panel reviewed more than 500 works. Their total value, according to taxpayers, exceeded half a billion dollars. The panel recommended a net adjustment upward of about \$100 million.

To figure out how much artwork is worth, members get piles and piles of appraisals in a carton or two before each meeting, Tunick explains. Some may enlist their gallery assistants to highlight works most relevant to the members' expertise and to conduct preliminary research into the sales of comparable works.

The panel's meeting room is something of a black box; deliberations are a closely held secret, for the simple reason that tax returns are private. Panelists and IRS employees are forbidden from disclosing the particulars of individual cases. And to keep panelists honest, the documents they receive are carefully redacted. "We're not told who the taxpayer is, we're not told who the appraiser is, we're not told if it's donation or for an estate," says

Tunick. "It's really a well-done methodology that they follow."

Works are considered in alphabetical order by artist, which ensures that multiple works from a single taxpayer are still considered on an individual basis. The panelists with the most expertise in the relevant area take the lead, soon bringing the room into consensus.

According to Joseph Bothwell, who from 1978 to 2011 rose through the ranks of Art Appraisal Services, the proceedings move with the speed of an auction. The panel "could get through about 600 items in a day," he says.

They rely mostly on reproductions provided by the taxpayer. On rare and especially contentious occasions, a field trip to a residence or warehouse is necessary. Art tax attorney Ralph E. Lerner told me he once invited the panel to see an oil painting whose condition issues didn't show up well in photographs. After seeing the painting up close, the panel reduced its appraisal.

Sometimes an in-person viewing can uncover potential fraud. Former Art Appraisal Services head Karen Carolan recalls a case where the taxpayer was seeking a tax deduction, but the panel "thought there was something funny" about the painting. "And when they went to see it, it was actually in two or three pieces, and [the taxpayer] had just pushed it together to take the photograph," Lerner says. The panel "disallowed the charitable donation."

Another responsibility of the panel is to suggest new members. The ideal panelist is close enough to the action to know the field, but not so close as to present obvious conflicts of interest. This isn't always easy in a profession where the price of expertise can be measured in air kisses. Depending on the work under consideration, it can be tricky to ensure anonymity. Despite the IRS's best efforts to conceal the identity of the owners, panelists may still recognize them based on what is being appraised. And they may have their own history with those owners, be they collectors, artists or heirs.

"You try to be fair," Baxter notes, though he's willing to consider the theoretical bases for bias. "Do you like or dislike the work of Jeff Koons?"

Is he known to be a nice guy or is he known to be a ..." He cuts himself off. "Are you a dealer who once showed Jeff Koons and he left you for another dealer?" In the last case, recusal would clearly be in order. But if you happen to be aware of an artist's temperament? The contemporary art world is altogether too cozy a place to avoid such knowledge.

**The splashiest case to come before the panel** in recent years involved the estate of blue-chip art dealer Ileana Sonnabend, whose résumé included shows by such cornerstone figures as pop prince Andy Warhol, minimalist mage Donald Judd, performance pioneer Vito Acconci and globally diversified corporate entity Koons. When Sonnabend died in October 2007, there were estate taxes to pay on her personal collection, which included a piece called "Canyon." The work — one of Robert Rauschenberg's "combines" — featured a stuffed bald eagle projecting out from the canvas. At the time, the piece was on long-term loan to the Metropolitan Museum of Art.



*Canyon by Robert Rauschenberg*

The panel initially appraised “Canyon” at \$15 million. The heirs argued to the IRS it was worth nothing because they could not legally sell it due to the presence of the eagle, which is no longer on the endangered species list but still has the benefit of heavy federal protections. At least two federal laws forbade the sale of the stuffed bird; museums longed to have the work, but auction houses wouldn’t touch it. The heirs had three appraisals that supported their estimated value of zero, and they went back to the IRS, which kicked it back to the panel. The panel then actually *raised* the value to \$65 million. In the media, Lerner, the Sonnabend heirs’ lawyer, said the panel’s appraisal was based on a far-fetched scenario in which the work was smuggled into the arms of some unknown Dr. No. [“The IRS Invents a Chinese Billionaire”](#) read the headline in Forbes. (When I asked about Lerner’s view of the situation, Bothwell turned cryptic. “I think it’s best that I not talk about anything further on that,” he said.)

The Sonnabend estate was hardly hurting for cash or unwilling to pay what it owed. Already, it had liquidated enough art to pay \$471 million in federal and state taxes. But to an observer untrained in the niceties of tax law, it verged on the Kafkaesque for the IRS to assess \$40.9 million in taxes and penalties for “Canyon” when it was illegal to sell it to settle the bill. In 2012, as part of a deal with the IRS,

the Sonnabend family agreed to donate the work to the Museum of Modern Art. No estate taxes would be levied, and no deduction would be claimed for the gift. The eagle had landed.

Baxter shrugs off the issues surrounding the case as “arcane,” saying, “The Rauschenberg was completely unique. I don’t know of another work where a bald eagle or ... endangered species” was involved. For his part, Rehs wryly dismisses the work’s precarious legal perch. “I don’t know. If I owned the piece, what would I do? Take the bird off!” he says. “I’ll donate it to you after. I’ll give you the bird after, right?”

Despite the occasional dust-up with the panel, Lerner hails its role in administering a part of the tax code that provides an incentive for collectors to share art with the public. If Congress were to repeal the estate tax, “Canyon” would not be at a museum, he says, but “passed down to grandchildren or great-grandchildren.”

The “Canyon” case may be exotic, but it sheds light on countless other negotiations that never become public. And so, the next time you’re in a museum, gazing at a masterpiece, consider that the IRS’s secretive art panel may have helped to put it there.

[Glenn Dixon is a writer in Silver Spring, Md. To comment on this story, email \[wpmagazine@washpost.com\]\(mailto:wpmagazine@washpost.com\).](#)

# **Exciting Member News!**

*Be sure to let me know if you have anything you would like to share about your art endeavors. We would like to hear from you. Contact Teresa at [teresatindlebrunson@gmail.com](mailto:teresatindlebrunson@gmail.com)*



Davi D'Agostino's painting "Out My Front Door" received a Special Recognition Award in an online competition called "Patterns" at the Light, Space, & Time art gallery. There were 581 entries from 19 countries!

<https://www.lightspacetime.art/patterns-art-exhibition-painting-other-media-category/>

*Congratulations Davi!*

# ART Opportunities

LibertyTown's New National Juried Exhibition:

## ***FLOW***

**Entries DUE Sunday, January 14 by 10pm!**

*Water rushes past rocks and grass, by land and homes; water tumbles down cliff faces and into lakes; it freezes and carves out valleys and riverbeds; it flows quietly out of faucets and hoses. Water is life, transportation, and entertainment. For this show we are asking for images of water and what it is used for. All mediums accepted.*

**Visit our**

**[www.libertytownarts.com](http://www.libertytownarts.com)**

**for all the details!**

Show Opens February 2 to 25, 2018

LibertyTown Arts Workshop  
916 Liberty Street  
Fredericksburg, VA 22401

### **ART CLASSES in BURKE**

Registration is now open for "Winter Art Classes" in Drawing and Watercolor Painting for 5-8 years, 8 years & up, Teens, and Adults held at the Woods Community Centre, [10100 Wards Grove Circle, Burke](#) Centre. Art Lessons start Saturday January 6 or Tuesday, January 2, 2018.

Art Workshop (drawing, watercolor focus) and Chinese Brush Painting for Teens/Adults is on Saturday from 10:30-12:30 p.m. On-going registration accepted.

The instructor is a SAG member.

Call the instructor, Carol Zeitlin at (703) 250-6930 for details and registration.

Check on line: Art Class Brochure/Registration: [www.czartlessons.com](http://www.czartlessons.com)

Carol Zeitlin (703) 250-6930

E mai:l [czeitinschneier@yahoo.com](mailto:czeitinschneier@yahoo.com)

# ***Creatively Sketch and Watercolor your way through Tuscany***

**DATES: 10/13/2018 - 10/20/2018**

**LOCATION: Tuscan Renaissance Center, Chianti**

**PRICE: \$2800.00**

## *Buona sera!*

As many of you may know, I taught a workshop in Tuscany in June 2017. It was such a **WONDERFUL** experience so I am doing it again! Would you like to join me in Oct 2018? The first week is now full but the week of October 13-20 still has spots available!

Below are some of the details that can also be found on the website:

<https://www.ilchiostro.com/workshops/creative-sketching-ii-with-marni-maree/>



What a great way to record lasting memories. Each day you will go to a new location in the glorious Tuscan landscape for a few hours of sketching and painting with Marni. She will demonstrate and teach you various ways to see, draw, simplify a scene, and creatively collect information so you can fill up your sketchbooks. There will be daily fun art 'challenges' that will help you to think out of the box as you see and draw. You will have time on your own to wander as you find new things to record.

After each day of sketching and painting you will return 'home' for fine wine, food and fellowship with the other artists. Casual and encouraging critiques and instruction will be offered each evening or you can paint or relax on your own. You will learn how to use your sketches to create larger paintings.

## **Testimonials:**

*"The week was awesome. Tours and places to paint were excellent. Accommodations were exceptionally clean and food was excellent. Marni was awesome as she always is. Looking forward to October 2018."* –T. Miller

*"Marni, I wanted to thank you for the best two weeks of travel and art. San Fedele was a terrific setting to begin with, with lovely accommodations, welcoming and friendly people and wonderful food. The Il Chiostro staff were charming and wonderful about finding so many great places to visit and draw and paint. And as always your wonderful direction has helped me to expand my burgeoning artistic skills. Although I came home tired, I was still flying high from this trip for a long time. Thank you so much".* – Lynn Sords

To Register: just click on the [Sign Up Now](#) button on the website. A non-refundable deposit of \$500 is required to secure your spot in the workshop. Payment can be made on line with a credit card, or you can follow the instructions to send in your registration and payment by mail. Once we receive your deposit we will send you a formal *Registration Confirmation* with further information about the program. You will receive 2-3 other correspondences by email prior to the workshop with information about Italy, a supplies list and an electronic invoice for the balance. Final Balance is due by August 15<sup>th</sup>, 2018. Any time prior to



your arrival, if you have questions about anything regarding the trip or the program, you can contact us by email or phone and we`ll be happy to assist you.

Contact us for more information: [info@ilchiostro.com](mailto:info@ilchiostro.com)  
or speak to us live at [800-990-3506](tel:800-990-3506) (Michael or Linda)