

Exhibitor

VEGAS ARTISTS GUILD
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March 2007

Theresa Talk

VAG has been off to a great start and I doubt the hot summer weather soon to come will put a damper on our creativity. Our beautiful show at CCSN is outstanding, proving that even with our diverse works we can still visually stand strong as a whole. Our venues seem to have a steady flow of participants, but there are always chances for your work to be shown and seen, so make sure you contact Doug, Jeanne, or myself if you want to hang your works at one of these locations. T-shirts are closer than ever to being in the works, so soon we will be able to display VAG pride. Last month's meeting was particularly difficult in that we had to announce Dale Karr's passing. VAG was one of his favorite pastimes, and he put a great deal of energy into it. He will be greatly missed, and the current Artist of the Month section will be dedicated to him.

Theresa Lucero - President



NEXT GUILD MEETING Monday April 9, 2007
Ron Lawrence - Awakening Your Inner Creativity



GUILD MEETING Monday May 14, 2007
Patrick Gaffey - The Public Art Movement Comes to Southern Nevada



Exhibit Info - Look Who Is Showing

- Vegas Artists Guild - The Guild is represented by 41 pieces from the membership hanging in the Art Space Gallery at the Community College of Southern Nevada until April 5th.
- Ruth Maestas is showing at Jitters.
- Barb Wilson - Oil paintings at Jitters in April.
- Steve Jasper - Paintings can be seen at Villa Reale, in the Forum Shops at Caesars Palace in April.
- Robert Cranley - Featured artist At City Lights gallery for April with lathe-turned wood.
- Jay Camire - Work is hanging at Fine Interiors, LV. and at Cedar Breaks Lodge.
- Etel Surany - has art showing at Contemporary Art Collective, Left Of Center Gallery, and Bridge Gallery.
- Roberto Rico - recent works on view at Lake Las Vegas (Reflections Bay) and at Olde Town Gallery.
- Robert Rico's Student Art Show until March 27 at Derfelt Senior Center (70 pieces).
- Maria Pineda - Acrylic and mixed media works showing at the Whitney Library until the end of March.
- Doug Sneed - Can be seen at the Boulder City Hotel gallery.
- Jeanne Camire - Cedar Breaks Lodge and Community Counseling Center. Recent work at CLM Developer
- Works by: Dale Karr, Jeanne Camire, Libby Garry, Steve Jasper, Theresa Lucero, Barb Wilson, & Anneliese Kielhorn are at the Community Counseling Center.
- Roberto Rico, Anneliese Kielhorn and Etel Surany are in Henderson City Hall.
Anneliese Kielhorn, Libby Garry, Etel Surany, and Felice Sacks can be seen at City Lights Gallery Henderson.

Here is a great chance to live the Guild's motto:

ARTIST HELPING ARTIST

VAG member Marcia Greengard needs a ride from the Summerlin area to attend the monthly general meetings.
Mary Bennet needs a ride from the Spanish Trails area
If someone is able to provide transportation please email at:
VegasArtistsGuild@yahoo.com

Past copies of THE EXHIBITOR can be found at <http://eagarry.com>, go to the links page and click on Vegas Artists Newsletter – The Exhibitor and view the newsletters for 2006 in pdf format.

Reminder- Jeanne Camire has established another venue for VAG through her place of employment. They are seeking relatively large works, but most anything will be fine. Those in the home furnishing and design industry will view pieces submitted, so it is a great place to hang and sell your work. For more detailed information, please call Jeanne Camire at:

(702) 341-9255 jayjeano@msn.com

VAG T-SHIRTS COMING SOON!



Artists of the Month - Dale Karr

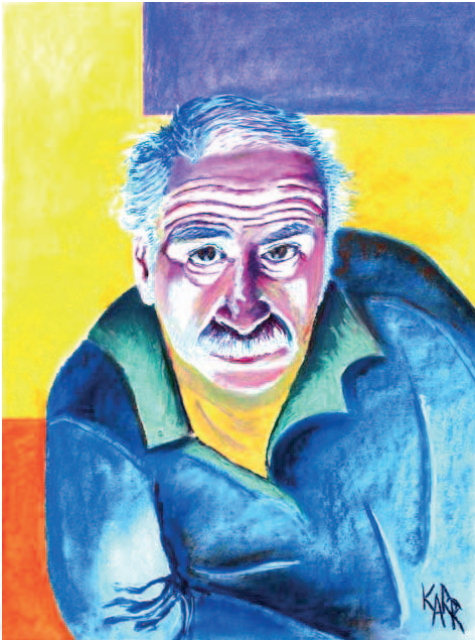
I was fortunate enough to know Dale for a little over 3 years. He had many interests, some of which I had no idea of until today when I started researching his web site. Dale loved art and was quite proficient in many areas such as watercolor, acrylic, pastel, graphite, photography and writing. I never knew these things because he never boasted about his skills; in fact he rarely brought his work into the Guild general meetings for Show & Tell because he wanted other members to have the time to show their work instead. Dale loved the Guild, and it showed during his 2-year tenure as our President. Our membership went up considerably and we began showing in many more places. He was a quiet and humble leader that made our group a priority.



The important concept with respect to consciousness is that this is how an organism communicates with itself, rather than only reacting to outside stimuli, or reacting with learned behavior when that behavior is not filtered through this visualization process.

Dale Karr

To look at Dale's artwork done in acrylic, watercolor and pastel is very similar to looking at his photography: multi-colored, bright, high in contrast and textured to please the eye. He did a series of abstracts called Blown #2, #3, #4 and #5 that show his ability to create the abstract as well. They are colorful, balanced and striking, viewed together or separately. A particular favorite watercolor of mine is called Through a Glass Jar, where the surface of the glass is clearly observed while the juicy watercolor portrays lucid images one can view through the glass. Being a watercolorist myself, I know how difficult painting glass successfully can be. Another complex piece Dale did in acrylic is called Mexican Pots. Much like his watercolor work, it is very detailed from a distance, colorful and impressive. He never shied away from difficult subject matter.



You can experience Dale's work for yourself by going to our web site www.VegasArtistsGuild.com and clicking on the link next to his piece on the members' page, or you can go directly to his site at <http://homepage.mac.com/realkard>. While you're looking at his beautiful artwork and photography you should check out his thesis called Consciousness. It shows his magnificent ability using the written word.

The Vegas Artists Guild was very lucky to have Dale for the short time we did. He was one of the most genuine people I have ever met, and he always followed through with whatever projects he said he would accomplish. It is said that people come and people go without ever leaving a footprint of their existence here with us on this plane. I believe that I speak for many when I say Dale Karr, the quiet, humorous, multi-talented, kind and unassuming man we knew has truly left a brightly colored palette of memories for our hearts and minds.

By Karen Wheeler



VAG Spring Members Show

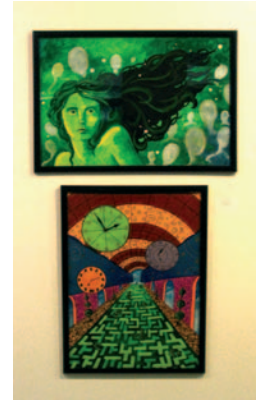


Wow! Great! Impressive! These are the comments from those that attended our Spring Show reception at CCSN, Art Space Gallery, Cheyenne Campus on March 9th. Twenty-three members are in the show, each with their own style and subject matter. The centerpiece is Dale Karr's watercolor, Farmer's Market Peppers. It seemed so appropriate that it should be such brilliant colors and hung in the center. To me, the placement represented the great impact Dale had on our organization and is a small tribute to him. I shall surely miss him.

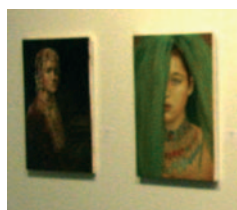
Kim Tempest has two clay pieces, Guardian and Untitled. Both are loosely figural, with a twist. Jaekyung's work, Crackle Vessel is elegant and graceful. Being the multi-talented artist she is, Jaekyung also entered a painting, The Levee, a captivating seascape. Margaret Lyon presents, Desert Tortoise, appropriately painted on desert stone. She, too, is multi-talented with her Hawaiian Orchid, a painting full of lushness and color.



We have several abstract pieces. Chuck Mull with his Vent-2, full of color and energy and in more muted tones his Digital Mandala #27. Sam Chinkes' paintings, Marti Gras and Broken Sympathy, are bold and free flowing. In contrast to Sam's loose style Yoko Konopik's works, Trio and Pianissimo seem disciplined and serene. Maria Pineda's Flora and Untitled overflow with joy and enthusiasm. The last of our pure abstract painters, Maggi Winslow, presents two works, Boubons – Blue and Keeky – Red. Her works are her interpretations of words through color and composition.



Theresa Lucero works, Wonderland and Supernatural, also interpretations of words create a bridge from abstracts to realism with a heavy dose of fantasy. Libby Garry's Medusa, is a darker foray into fantasy. Her Chroma Gaia, possesses a contrasted calmness. Suzanne LeClairs' two paintings, Despair and Returning to Life, combine both abstract and fantasy elements with a full palette of colors. Eleanor Phan uses Filipino myths as her subject matter in her illustrative prints Sun & Moon and Butterflies. Jeanne Camires' handmade paper creations, Mt. Charleston and Las Vegas Cowboy are fun and full of texture. Doug Sneed's effortless Chinese brushwork in West Lake and Lotus Fantasy, also bridge the transition from abstract to realism.



Ruth Maestas shares mythology with her Native Flute Player and then makes the jump to realism with Point Iroquois Lighthouse. Steve Jasper favors portraits and presents two beautiful works with his Deanna and Green Veil. Anneliese Kielhorn shares a lovely landscape with Hidden Cove and a charming still-life with Fresh Cut Sunflowers. Ruth Vetesy moves us from sunflowers to lemons in a delightful still-life study, Lemons. And when speaking of fruit, Dolores Nast is the master and her works inspire much admiration with Squash and Fruit Trees. Roberto Rico goes large, bold and striking with "Rose is a Rose" and Provo Eagle. Barbara Wilson's Trail's End shares her sense of humor and her Tree Frog Poised shows style and polish. Lastly Karen Wheeler, another cornerstone of the Guild, displays her Love is Blind, filled with humor and her exacting technique.

A special thanks to Doug Sneed without whose efforts this show would not have happened. Also to Eleanor Phan who provided delicious and tastefully presented (pun intended) refreshments. Kudos to all who participated in bringing together a strong showing for the Guild and sharing your inspiration, talents and techniques with us all. The show runs until April 5th so stop on by.

By Libby Garry





March 2007 Guest Presenter - Ed Hoag

Ed Hoag comes to the Guild with an extensive background as an educator in the arts. He is a signature member of the Texas Watercolor Society, Nevada Watercolor Society, and is a director for the School of Architecture, University of Nevada at Las Vegas. He holds a degree in Landscape Architecture, a Masters in Geography, and a Doctorate in Environmental Design. Ed's approach to art is that it should be a relaxing, meditative experience. One can see his level of comfort and expertise with the watercolor medium in his work and in his skills as an instructor.

Ed stresses the importance of developing the subject, before painting. For this demonstration the first thing he did was to work out the shadows, their perspective and other darks for the composition of an adobe building in a winter scene. Using black marker on a separate piece of paper Ed works out the composition until satisfied. Only then does he begin to paint. Flipping his watercolor sheet upside down to exploit the paint runs, he awakens his paints and proceeded to lay in the sky. Keeping the edges wet, he works quickly. Once the sky is blocked in, he flips the sheet back upright and cleans his pallet to begin the adobe house.

"You can't do something until you do something first," Ed describes the creative process. While traveling he makes sketches of his subjects, trying to capture as much information of color as possible. He identifies for the adobe building the sunlit and shadow sides, and the edges that make them. Keeping a low sun with crisp light for the winter scene he mixes up colors to define those two edges. "Shaded surfaces can have something reflected from it, surfaces in shadow can't; shadow is darker than shade" Ed points out as he mixes some vermilion to bring out the dark edges of the adobe.

He then starts to define some of the snow forms using cobalt blue, vermilion, burnt sienna to crisp up the edges and some sepia mixed in for the darker shadows, keeping in mind where the perspectives of the shadows are in relation to the edges that cast them. Occasionally he will dip his fingers into his water supply and spritz the paper to break up the flatness of some areas: "Let it crawl, that is what watercolors are supposed to do." Once most the snow has been defined, he then works on the door; using some sap green and gradually darkening towards the bottom, occasionally stopping to remove a 'paint booger'.

"No guts, no glory- it's only paper." - Ed Hoag

"Don't mix your colors too much," Ed says, "you can screw them up. In oils, acrylics, or watercolors; stop and think about it." This can be seen in his use of color- bright, crisp and clear. The next step is to develop the interior of the adobe building. A mix of phalo blue and sienna- dark, but not black. "Black admits defeat," Ed says. Next some brown for the post coming out the adobe and fence. Vermilion is used to accentuate the shadows from the casting edges. Ed references the value sketch many times to ensure accurate shadow placement. At this point the painting comes into it's own as he models the darks further. "How long?," Ed asks, "if it doesn't 'talk' to you after half an hour to forty five minutes, then it won't." Other details begin to emerge: the chimney, windows, the tree behind the adobe house, the fuel oil barrel. Some weeds poking out the snow. Ed tightens up the painting, using a detail brush that he draws back across the pallet, snapping the brush hairs to a fine point. At the point, he'll stop for the night and look at it in the morning.

The result is a vibrant, clear, and wonderfully balanced scene. The blues frame and hold the warmth of the adobe colors. The evergreens in the background intensify the feeling of depth accentuating the perspective of the composition. Ed Hoag's experience as a teacher and a painter are amazing and show in this fantastic demonstration to the Guild. He is truly an inspiration for artists, especially those such as myself who are intrigued by the subtleties and potential of watercolors. The Vegas Artists Guild would like to thank Ed for his time and a fantastic demonstration.

By Chuck Mull



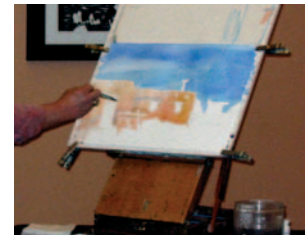
Ed Hoag holds an example of his outstanding work.



Working out light and dark.



Blocking in the sky.



"Adobe isn't straight it's worked with the hands and the color is of the ground it's taken from."



Details only after the subject has been defined.



The completed scene.



A sample of Ed Hoags watercolors.