

1990

January 1990 Linda Doll - Demo



PHOTO WAS MISSING

Hildegard[↑] Stubbs
Wins Raffle

Demonstration

January 1990 Linda Doll - Demo
Hildegard Stubbs wins raffle

THE PAINT



RAG

JANUARY - 1990

Goals, fresh starts, resolutions
Can't we find a good solution
As to why these plans appear
On our lists from year to year?

MONTHLY ART AND (attention) MINI SHOW IN JANUARY

It's kind of weird to be discussing January when Christmas hasn't even happened yet. Also, typing nineteen ninety is a little unnerving. So when you witness strange behavior on the part of your editor, just remember that she is perpetually out of sync. So now, in dealing with our monthly show, we have added a Mini Show this month. After making big statements with your monthly entries, it becomes a challenge to paint little. And by little we mean a maximum 8" x 10", including frame. As for the regular show, the status quo on rules and regs continue to apply. Paintings must be dry, properly framed, wired (with some give, please) and ready to hang. Please submit only original work. Class work, copied work and previous art show award winners are unacceptable. Bring entries to the Gallery between 10 a.m. and 3 p.m. on the following dates:

TAKE-IN DATES: Friday, January 5 and Saturday, January 6.

HANGING FEE: Paintings 36" or under: \$3.00 per painting.
Paintings 36" to 48": \$5.00 per painting*.
Mini paintings: \$1.00 per painting.

* See BOARD DECISIONS DEPT. under BULLETINS.

NOTE: Retrieving your paintings following monthly shows is bottom line important. Taking it from the top - SDAG is not in the storage business. Next, isn't there a certain indignity in having your work of art hanging out in, gee whiz, the bathroom? Next, consider damage and theft (for which SDAG is not responsible). The intimacy of paintings rubbing against each other doesn't produce love - just scars which, of course, often happens with love too, but that's another matter. As to theft, for any determined thief, penetrating dinky louvered windows is a piece of cake. So c'mon, protect your art. Pick it up. Please, and thank you.

THE PAINT RAG
SAN DIEGUITO ART GUILD

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JUDGE AND DEMONSTRATOR for the January Art Show is Linda Doll. Trying to background an artist with the stature of Linda Doll without sufficient material to reference from is like painting without pigments, brushes or canvas. However, in this particular case, the lady's marvelous reputation and tremendous abilities easily precede her. If you have witnessed the work of this exceptional artist, or have attended her workshops, or have heard her speak or have tuned in to the artspeak network, you will agree, unarguably, that SOAG, through the efforts of Pres. Hildegard Stubbs, has executed an exercise in sheer oneupmanship in snaring Linda Doll for our January Membership Meeting. Her list of credits, galleries, educational background, biographical references and professional organizations is so long and so impressive that excerpting it in the interest of brevity would be sinful. Suffice to say, this is a meeting certainly not to be missed. Paint it in bright red neon lights! Yes, there will be a painting for our raffle.

NOTE: Our scheduled Judging Artist for our December Art Show was Sheri Blackburn, who suddenly lost her husband just prior to judging time. Despite her grief and confusion, she replaced herself for our event. Our deepest sympathies and thanks to Sheri Blackburn.

DECEMBER ART SHOW AWARDS, as judged by Fallbrook artist Mary Tomaskevitch:

WATERCOLOR

1. Irene Holmes
 2. Pat Watkins
 3. Millie Waelchli
- HM Pat Watkins

OIL/ACRYLIC

1. Ken Roberts
 2. Bertie Ficaro
 3. Dori Starkey
- HM Howard Cleary

OTHER MEDIA

1. Suzanne Lyles
 2. Hildegard Stubbs
 3. Ruth Dennis
- HM Suzanne Lyles

PHOTOGRAPHY

1. Patricia McFeeley

"The great pleasure in life is doing what people say you cannot do."

- Walter Bagehot (1826-1877)

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BULLETINS

THANK-GOD-FOR-THE-MEN'S-COMMITTEE DEPT: Preceding our Open House Reception on December 3, guess who contributed time, muscle and a super supply of grunt work in cleaning up the grossness that our eucalypti shed abundantly upon our parking area? (The same majestic trees that supply us with extravagant heady, spicy fragrances.) A trade-off? Let's give a grateful hand to Tom Brochu, Richard Diaz, Tom Judson, and Howard Cleary. Thanks, guys.

OPPORTUNITY DEPT: The commodious Studio Bin in the main Gallery is now open to all SDAG members, including wall renters. As stated before, this bin attracts Gallery visitors like a strong magnet. Don't overlook its potential. Maximum - three paintings for 3 months. Please mark all pertinent information (name, title, medium, price) clearly on the backs of your paintings.

NEW I.D. CARDS DEPT: Through the efforts of Jean Razovsky, we now have some printed, professional-looking painting identification cards. Check them out at the current monthly art show. For your own personal needs, these cards are available at 3¢ each at the Gallery.

NEW ADDRESS BOOK DEPT: A vigorous teamwork effort has produced a standout SDAG 1990 Address Book. Applause and thanks are extended to: Diane Gonzalez, Bonney Park, Mary Rold and Mary Morrell.

BOARD DECISIONS DEPT: From henceforth (a) the Cash Award will be deleted from the Honorable Mention category in all Cash Awards Shows. The ribbon honorarium will remain intact. (b) New hanging fee rates are as follows:
Regular Monthly Shows: For paintings 36" or under: \$3.00 per painting.
For paintings 36" to 48": \$5.00 per painting. Cash Awards Shows: For paintings 36" or under: \$5.00 per painting. For paintings 36" to 40": \$7.00 per painting.

NEW SIMPLIFIED LOG & SALES SYSTEM DEPT: The Board has approved a new Gallery system (designed by Jean Razovsky) for sitters vis a vis logging of daily gallery activity and recording all gallery sales (cards, small bin paintings, large paintings, etc.). This will replace the previous system which, while highly innovative and efficient, was somehow not properly followed or even, in some cases, used at all. It is extraordinarily important that sales be recorded accurately for the fair distribution of funds to selling artists, and to avoid crazy-making impact on our Treasurer. As a sitter and thereby member of SDAG, it is your responsibility to familiarize yourself with this new plan (questions cheerfully answered by any Board Member) and to implement it efficaciously. And where will you find this new *modus operandi*? On the front desk, of course.

WHAT GOES AROUND COMES AROUND DEPT: Nice story. New member Suzanne Lyles won two ribbons in our just-past December Art Show. A Blue Ribbon is attached to her remarkable carbon colored pencil 'mountain lion' rendering - an honorable mention to her graphite drawing of an elderly male. The ribbons were honestly earned. What makes this segment special is that as a graduating student from San Dieguito High School in 1965, she received an SDAG scholarship award plus one from Palomar College, enabling her to

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pursue her quest for artistic excellence, with the results evidenced on the walls of San Dieguito Art Guild's Gallery. Congratulations, Suzanne Lyles, and welcome to SDAG.

URGENT NEED DEPT: SDAG is looking for somebody in our Membership who would be interested in becoming Publicity Chairman and/or becoming a part of a Committee which will direct all Advertising and Publicity for the Guild. Please call Pres. Hildegard Stubbs at 436-0501 for further information.

BRANDON GALLERY FEATURES: The plein-air paintings of local North County scenes will be displayed from January 2 to January 31 at Brandon Gallery, 119 North Main Street, in Fallbrook. Central to the exhibits of two of the Gallery's painters are the depictions of well-loved local landscapes which, deplorably, may soon be lost to the hunger and thirst of greedy expansion.

ETCETERAS

JANUARY GALLERY CHAIRMAN: Bonney Park, 753-2990.

JANUARY BOARD MEETING: January 8, 10 a.m., at the Gallery.

JANUARY MEMBERSHIP MEETING: January 8, 1:30 p.m., Quail Gardens, Ecke Hall.

ARTIST PROFILE - BERTIE FICARO

"You probably won't find my life interesting," she said. Uh huh. Consider this scenario. The setting: The Amazon. Mysterious, torrid, primitive with a throbbing pulse emanating from deep jungle sources. Casting: A curly dark haired child of four, her mother, her sister, her father. The group is traveling through trails made penetrable by generations of native footprints. The females ride on tarpaulin stretchers each supported by the muscled shoulders of four natives, but the father follows on foot, gun and whip at the ready to discourage rebellious intents at the thought source. Raiders of the Lost Ark it is not, yet similarly it is hardly your everyday ordinary early childhood experience.

Bertie Ficaro - petite, warm, with bright dancing eyes and quick smile - had a father who, dealing in scrap iron and steel, provided his family with high drama adventure during ten years of South American travel.

Their South American sojourn was punctuated by U. S. hiatuses to assure American citizenship for Bertie, born in Oakland, California and her sisters, born in San Antonio, Texas and Newark, New Jersey, and was finally terminated by a permanent move to the States. During the early war years, the family traveled by bus (the better way to witness the country) from Newark to their intended destination of Los Angeles. In El Paso they were obliged to continue the journey via train. It was then that that rascal Fate intervened, causing a soldier, transiting in troop movements, to spot 18 year old Bertie. An arcing occurred and three months later, well, what else but wedding bells?

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Bertie Ficaro's professional occupation spanned a record 28 years with a seminal raw cotton company that sprouted from small to giant jack-in-the-beanstalk proportions. Working her way up to top management status as administrative assistant, she retired in 1976 and moved with her second husband Eugene to a home in Encinitas, purchased - on impulse - a year earlier. Impulse also played a major part in the purchase of her first home in Los Angeles. She liked the yard; she bought the house. As to the house itself - how many rooms, will the toilet flush without fear, does the ceiling leak, et cetera - never mind. The yard looks swell - hand me the pen. Period. By the way, her choice was validated.

The interest, desire and talent to become an artist had early but latent beginnings. However, when time permitted serious entry into the field of art, Bertie Ficaro gained an irrefragable expertise through extensive art classes and study. She has achieved award-winning and selling success in oil, watercolor, pen and ink and pastel.

So here is Bertie Ficaro, who manages to perform rhapsotically as an artist on canvas and paper but who also fills her time with such diversities as square dancing, round dancing, bridge, swimming, landscaping, traveling and, get this, handwriting analysis. Somehow, somehow, Bertie Ficaro has discovered the secret of elasticizing time to permit a gargantuan

schedule of endeavoring. Don't you wish she'd give a workshop on how?

QUOTE OF THE MONTH: "It is in order to really see, to see ever deeper, ever more intensely, hence to be fully aware and alive, that I draw what the Chinese call 'The Ten Thousand Things' around me. Drawing is the discipline by which I constantly rediscover the world. I have learned that what I have not drawn, I have never really seen, and that when I start drawing an ordinary thing, I realize how extra-ordinary it is, sheer miracle."

- Frederick Franck, The Zen of Seeing

Editor: Irene Holmes, 438-9562

Cheers!!

IH/je

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In The Arts

A cutting exhibit is featured

Offtrack Gallery will feature *scherenschnitte* (scissor cuttings) by Britta Kling through the month of February. Traditional as well as contemporary motifs of this nearly extinct folk art will be featured. Kling never uses a pattern and each piece is cut only once. The artist will be at the gallery Feb. 1, 11 and 21. Gallery hours are 10 a.m. to 5 p.m., Tuesday through Sunday. The gallery is located at 510 N. Highway 101, Encinitas at the old train station. For more information, call 942-3636.

Reader, Feb 1, 1990

private collections were selected to interpret four phases of African influence in the Americas: the earliest presence of Africans in ancient America in 1200 B.C., European colonization, the Atlantic slave trade era, and the post-slavery period to the present day. The last phase highlights the cultural traditions, art, and religious influences of today. The Villa Monteruma is located on 1925 K Street, downtown. Viewing hours are Wednesday through Sunday 1 p.m. to 4:30 p.m. For admission information, call 239-2211.

GALLERIES

Afro-American Artists, through February 23, Grossmont College's Hyde Gallery will feature a group exhibition of contemporary art by African-American artists from Southern California. The show was organized in celebration of Black History Month. An artists' reception opens the show tonight, Thursday, February 1, 7 p.m. to 9 p.m. in the gallery, located on the north end of campus, 8800 Grossmont College Drive, El Cajon. Viewing hours are 10 a.m. to 2 p.m. Tuesday through Thursday. 465-1700.

Scissor Cuttings (*scherenschnitte*) by Britta King will be displayed at the Offtrack Gallery, 510 North Highway 101, Encinitas, in February.

Traditional and contemporary motifs of this nearly extinct folk art will be featured. Kling never uses a pattern, and each piece is cut only once. The artist will be at the gallery today, Thursday, February 1, to open the show; it continues through February. Viewing hours are 10 a.m. to 5 p.m. Tuesday through Sunday. 942-3636.

Limited-edition Prints and oil paintings by Israeli artist Walter Ferguson will be displayed at the college branch of the Jewish Community Center, 4079 54th Street, opening with a reception tonight, Thursday, February 1, at 7:30 p.m. The exhibit remains on view through February 28. Viewing hours are 9 a.m. to 10 p.m. Monday through Friday; Sunday, 10 a.m. to 4 p.m. 583-3300.

Art Exhibit and Performance, Japanese artist Rocco Satoshi will paint a "live" mural at the Acevedo Gallery, 4010 Goldfinch Street, Mission Hills, on Friday, February 2, 6 p.m. to 11 p.m., during a reception/performance for his current show on display through February 17. Viewing hours are Tuesday through Saturday, 11 a.m. to 5 p.m. 296-8748.

"Tea x 2 Plus," the subject of tea will be expressed by 34 local and national artists, working in different media and moods, at the second tea exhibit at the Faith Nightingale Gallery, 535 Fourth Avenue,

Friday, January 19, 1990

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February 1990

Susan Neville demo.

beach breaker

Art Guild meeting

ENCINITAS - The San Dieguito Art Guild will hold its monthly meeting on Monday February 5, at 1:30 p.m. in Ecke Hall at Quail Gardens in Encinitas. The public is invited to attend.

Featured artist will be Susan Neville who uses pencil, pen and ink, and pastel to express herself artistically. Neville is a young, single mother of two who is completely self-taught and has strong feelings of what constitutes real and honest art.

The comparison between art as a technique as opposed to art that emanates from one's heart, soul and spirit epitomizes her basic approach to creativity. To illustrate, as an angry child, Susan drew from her emotions - Indians, snakes, angst art. As a contented young adult, there are gardens of flowers on her wall. To capsulize, Susan Neville views art not as a commodity, but as a vehicle of pure deep expression.



Olga Cartwright WINS RAFFLE

434-2000

Art guild holds meeting

The San Dieguito Art Guild will hold its monthly meeting Monday at 1:30 p.m. in Ecke Hall at Quail Gardens in Encinitas. The public is invited to attend. Featured artist will be Susan Neville who uses pencil, pen and ink and pastel.

Artist of the month at the guild gallery, 1034 No. Highway 101 in Leucadia, will be Shanta Nichani who will be showing her charcoal drawings and nature studies of birds and trees.

LOCAL ARTIST — The San Dieguito Art Guild Gallery will feature works by artist Shanta Nichani for the month of February.

The gallery, located at 1034 N. Highway 101 in Leucadia, presents a variety of local artists' original pieces.

Gallery hours are 10 a.m. to 4 p.m., Tuesday through Sunday.

For more information call: 753-8368.



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MARCH 1990

Eleanor Blangsted



Matador

Image 20" by 28"

Her work is in National Archives, Washington D.C. In the permanent collection of Nehushtan Museum, Israel. The John Brown Museum, Osawatomie, Kansas.

Womens Building, Washington, D.C. In many private collections including Mayor

Tom Bradley and Queen Margrethe of Denmark.

1989 - In perm collection John Brown Museum Lake Placid N.Y.

Native Californian Residing in Oceanside, CA

Portraits of pigs displayed

Artist of the month at the San Dieguito Art Gallery, 1034 N. Highway 101, Leucadia will be Beverly Agnew who will be showing oils and acrylics of humorous portraits of pigs. Hours at the gallery are 10 to 4 p.m. Tuesday through Sunday. For more information, call 753-8368.

Art guild schedules meeting

The San Dieguito Art Guild will hold its monthly meeting in Ecke Hall at Quail Gardens in Encinitas at 1:30 p.m. Monday. Artist and teacher Eleanor Blangsted of Oceanside will demonstrate in acrylics. The public is invited to attend. Artist of the month at the San Dieguito Art Gallery, 1034 N. Highway 101 in Leucadia, will be Beverly Agnew, who will show oils and acrylics of humorous portraits of pigs. Hours at the gallery are 10 a.m. to 4 p.m. Tuesday through Sunday. For more information, call 753-8368.

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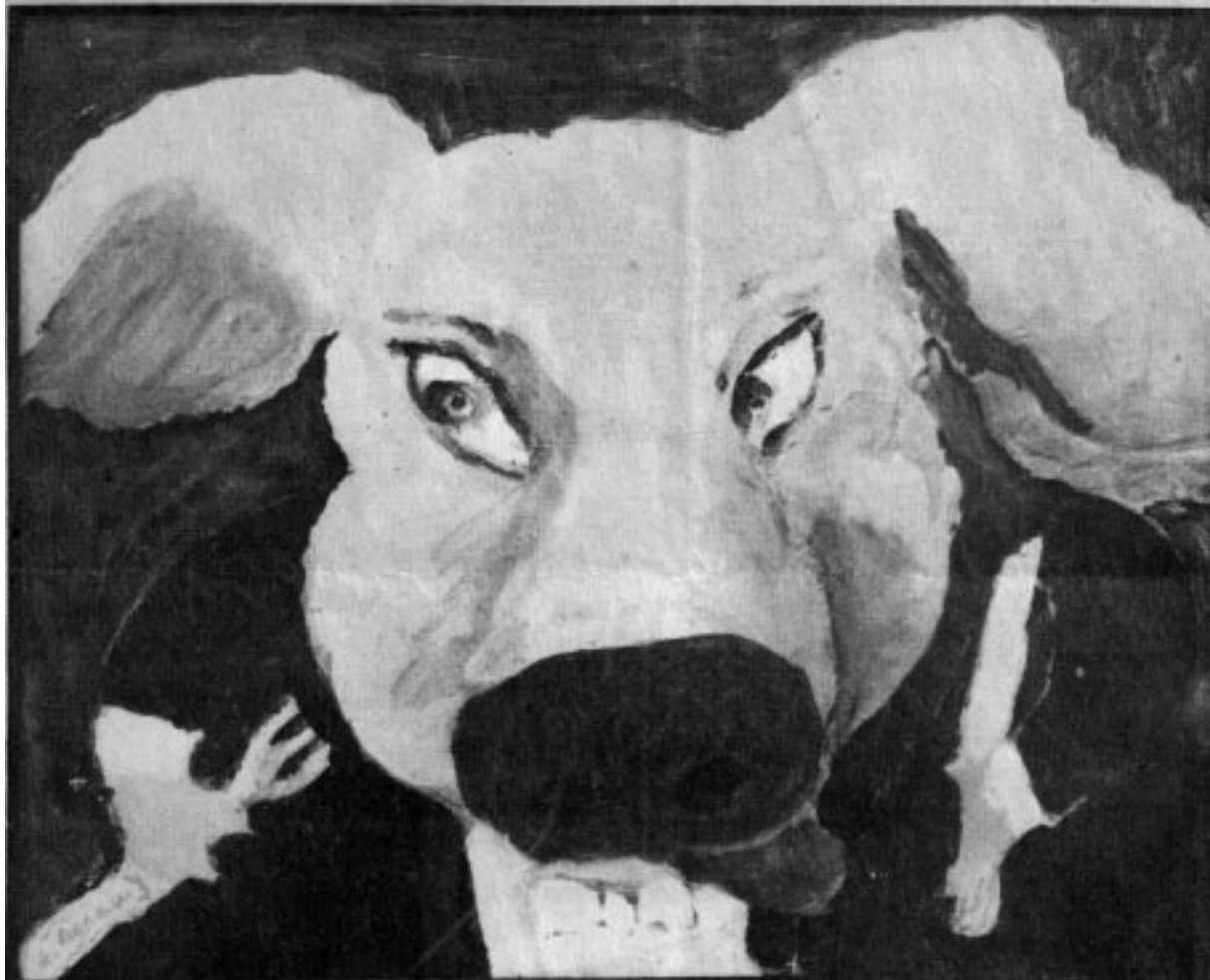
Her work is in national Archives, Washington D.C.
In the permanent collection of Nehastan Museum, Israel. The John Brown Museum, Osawatomie, Kansas, Womens building, Washington, D.C. In many private collections including Mayor Tom Bradley and Queen Margrethe of Denmark. 1090 in permanent collection John Brown Museum Lake Placid, N.Y.

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The San Dieguito Art Guild will hold its monthly meeting in Ecke Hall at Quail Gardens in Encinitas at 1:30 p.m. Monday. Artist and teacher Eleanor Blangsted of Oceanside will demonstrate in acrylics. The public is invited to attend. Artist of the month at the San Dieguito Art Gallery, 1034 N. Highway 101 in Leucadia, will be Beverly Agnew, who will show oils and acrylics of humorous portraits of pigs. House at the gallery are 10 a.m. to 4 p.m. Tuesday through Sunday. For more information, call 753-8368.



"The Gourmand" by Beverly Agnew is now on display at the San Dieguito Art Guild.

This little piggy went to the gallery

By Paul Gordon
Staff Writer

A tuxedoed pig at a gourmet restaurant pokes his peach snout out of the picture frame in "The Gourmand," one in a series of acrylic and mixed-media paintings on exhibit this month as part of the featured-artist-of-the-month series at the San Dieguito Art Guild Gallery in Leucadia.

The swine-minded artist is Solana Beach resident Beverly Agnew, and her funky pop style may be hard for some connoisseurs to visually digest, but her works are innovative and break away from status quo traditions.

She combines cut-outs from old Architectural Digest magazines and art magazines with her works to highlight the bright acrylics she paints with. In addition, some of her works are extended, painted directly onto their wooden frames.

"Retired One," which incorporates acrylics and collage,

features a white-shirted hog in a blue checkered lounge chair. Though the scene appears minimalist, on closer observation the miniature books she depicts have been cut out of magazines and pasted in to meld with the paint. The effect is similar to some of the illusions surrealist Salvador Dali is known for.

Even the cubist painting in the background has been taken out of a magazine and pasted on, but the effect is intriguing, not simplistic as one might suspect.

In "Retired Too," mamma pig is shown near a bookshelf holding a paint palette. There is an art deco influence in the shades and content, much of which looks as if it is from the 1920s.

Miss junior piggy pumps iron while doing aerobics and watching Jane Fonda on her television set in "Working on the Cholesterol," a light-hearted decorative piece, strongly influenced by the bright colors of Vincent van Gogh and the linear compression of Edvard Munch. Though the painting is

a bit one-dimensional, it has a warmth lacking in the sterility of most contemporary art.

Her other pig paintings, with such titles as "Couch Potato," "First Born," and "Three Star," are a bit clichéd in their presentation, but they lack the pretension of some of the more serious watercolor works by other artists that are also on display at the gallery.

Two of Agnew's works parody Pablo Picasso and Grant Wood, but it is all done in fun. Her miniature take-offs, done mostly in 8-by-10-inch formats, are painted on wood rather than canvas. The clever matting for "Nouveau Cuisine," a painting of a chef, is a blue and white table cloth; quite a rebellion from the fancy double and triple matting often seen in museum-quality art works.

The San Dieguito Art Guild Gallery is at 1034 N. Highway 101 in Leucadia. For information, call 753-8368.

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THE PAINT



RAG

FEBRUARY, 1990

Crazy month, strangely brief
Sneaks in and out just like a thief.
And then they snatch the final day,
When a year called Leap has its way.

tch

MONTHLY ART SHOW IN FEBRUARY

During the interview with this month's profiled artist, Dori Starkey spoke of the advantage of the implied discipline of SDAG's monthly judged art shows. Indeed, this was a factor in her decision to join the Guild. She's right. Once you establish the habit of participating in the competition, and the habit does die hard, you are, at least, painting. And that is forward motion. So come out, come out wherever you are and risk winning. Bring your entries to the Gallery between 10 a.m. and 3 p.m. in these conditions: dry paint, properly framed, wired, with some slack, and ready to hang.

TAKE-IN DATES: Friday, February 2 and Saturday, February 3

HANGING FEE: Paintings 36" or under: \$3.00 per painting
Paintings over 36" to 48": \$5.00 per painting

ADDENDUM

- The above fees apply to regular monthly art shows. For cash awards shows the following fees are applicable:
 - 36" or under: \$5.00. Over 36" to 40" (maximum size): \$7.00
- At SDAG, there are two Cash Awards Shows yearly: May and December. Please remember that eligibility in cash awards shows requires active participation in SDAG's monthly shows in the Main Gallery. Specifically, one must enter three monthly shows prior to each Cash Awards Show.
- Monthly show entrants are required to sit the Gallery a minimum of one-half day during the month.

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SAN DIEGUITO ART GUILD

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JUDGE AND DEMONSTRATOR for the February Art Show is Susan Neville. Get ready for something different and what sounds like a dynamite presentation. Susan Neville is a young, single mother of two who uses pencil, pen and ink and pastel to express herself artistically. She has been a serious artist for 18 years and self-supporting via her art for the past seven - and this last is a language that every Paint Rag reader can easily translate. Like in - success, pal. She specializes in portraiture but is equally triumphant when rendering figures, landscapes or flowers. Commissions? No problem. Susan Neville has more than she can handle. But don't expect a yawn list of credentials, for this young artist is completely self taught and comes equipped with strong feelings of what constitutes real and honest art. The comparison between art as a technique as opposed to art that emanates from one's heart, soul and spirit epitomizes her basic approach to creativity. To illustrate, as an angry child, Susan drew from her emotions - Indians, snakes, angst art. As a contented young adult, there are gardens of flowers on her walls. To capsulize, Susan Neville views art not as a commodity, but as a vehicle of pure, deep expression. It must be mentioned that an apparent former SDAG member, Maxine Renaker, served as the catalyst that caused the fragments of Susan's talents to cohere into the efficacious career package

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she enjoys today. Renaker provided her with living and studio space, friendship, encouragement and that precious ingredient - support. Having had the advantage of listening to this fascinating artist's thoughts and convictions, this is a demo I'd hate to miss. If this has been convincing enough, you won't either.

JANUARY ART SHOW AWARDS, as judged by Linda Doll:

WATERCOLOR	OIL/ACRYLIC	OTHER MEDIA
1. Betty Sturdevan	1. Dori Starkey	1. Ruth Dennis
2. Hildegarde Stubbs	2. Vada Kimble	2. Beverly Doerfler
3. Nancy Rupp	3. Tom Brochu	3. Jean Razovsky
HM Michael Gaszynski	HM Howard Cleary	HM Joan Grine
PHOTOGRAPHY	MINI SHOW	
1. Bernice Johnson	1. Jeanette Peterson	
2. Alta Gans	2. Alta Gans	
	3. Elsie Goss	
	HM Margery Rupert	

"Fine art is that in which the hand, the head, and the heart of man go together."

- John Ruskin

BULLETINS

COMING-UP DEPT: In March there will be a demonstration in acrylics conducted by Eleanor Blangstead and for the May Cash Awards Show our Judge will be (drum roll build up) Kathy Young Ross.

WE'RE DESPERATE DEPT: The vital position of Publicity Chairman remains unfilled. Foot traffic through the Gallery is fundamentally generated by Publicity and Advertising. So let's begin with I can. If you can or if someone you know is a 'can' candidate, don't be bashful. Remember that World War poster with Uncle Sam pointing his finger? Well, substitute Pres. Hildegarde Stubb's smiling image for the guy in red, white and blue and concentrate. Hard. That ought to do it!

MAIN STUDIO PORTFOLIO DEPT: OK, we're back to the Main Studio Portfolio, now available to all SDAG members, including Wall Renters. The Board has attached a fee to this availability to help cover the cost of advertising the Gallery. Don't faint - it's minimal and in some cases a better deal than charging a 15% Gallery commission as was the previous status. You may insert three paintings in the portfolio for a max of three months for three dollars. Don't ask for a discount for less than three paintings. We need bucks for advertising. After all, if nobody comes through the Gallery, we might just as well throw the Portfolio into the dumpster.

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CHANGE-IN-SITTER-SIGN-UP DEPT: Up until February's Board Meeting, sitters were not requested to sign up during the monthly Take-In period. This has changed for a very good reason. The Take-In and hanging operation is a tedious, demanding job. But remember, the Gallery is open to the public throughout this period. This means that potential buyers coming through get short-shifted. In order to keep the Gallery operational at this time, we need a sitter on duty. There's a flip side to this. Here is an opportunity for new members to familiarize themselves with the operation of SDAG. Also, it offers a chance for fellowship with the people involved in this very special organization. Think about it.

GOOF DEPT: Bertie Ficaro's phone number needs to be corrected in the SDAG Year Book. It should be: 942-3890. Sorry, Bertie.

ART SHOW DEPT: SDAG member Margery Rupert will be showing her works in conjunction with five other artists in a show titled "Art in the Rough." The Show runs from March 16 through the 31st at the Promenade at Pacific Beach, Suite 256, 4150 Mission Blvd. Her companion artists are: Helen Doerr, Bonnie Reinhart, Lois King, Lois Byrne, Hope Wilts. Also the Solana Beach Library will feature Margery Rupert oils for the entire month of January.

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NAME CHANGE DEPT: Due to her recent marriage, SDAG member Marjorie Lewis is now Marjorie Lewis Stoker. Best wishes.

ART CLASSES DEPT: A Mira Costa College-sponsored Painting and Drawing Class will be held at St. Michael's Church, Carlsbad, commencing February 6th. Tuesdays only - 9 a.m. - noon and 1 - 4 p.m. Take one or both classes. No fee. Instructor: Pat McCoury. The class will continue until June. For more information phone Mira Costa College, or Pat at 729-3809.

HELLO-FROM-RENO DEPT: SDAG member Mickey Woolman, who for the past little while has been wonderfully restoring a venerable old house in Reno, Nevada wishes to extend to "all of the Guild members, new and old, a happy, healthy and very lucrative New Year." And on behalf of the Board and all of her Guild friends, we shall return the same to this gutsy lady.

INCONSEQUENTIAL DEPT: LONDON-A new travel club called Holidays for Maniacs is offering trips to war zones around the world. Club dues do not include insurance.

ET CETERAS

FEBRUARY GALLERY CHAIRMAN: Irene Holmes, 438-9562

FEBRUARY ARTIST-OF-THE-MONTH: Shanta Nichani

FEBRUARY BOARD MEETING: February 5 - 10 a.m. at the Gallery

FEBRUARY MEMBERSHIP MEETING: February 5, 1:30 p.m., Quail Gardens, Ecke Hall.

ARTIST PROFILE - DORI STARKEY

An artist, in the purest sense, is born with more than the basic talent to express himself creatively. He also receives an insatiable drive to use his talent. Chop off his painting hand, he'll learn to use the other. Chop off the other, he'll paint with his foot. When the talent is strong, there is no escape. A painter must paint.

When the heavenly hand-outs occurred at Dori Starkey's conception, the higher authorities were heavy-handed in the talent department.

Dori Starkey and her talent were born, along with her twin sister, in San Diego. She remembers drawing from her earliest consciousness. At age 8, trolley rides to the Zoo connected her to her first structured art training for it was there she received drawing lessons from the widely respected Belle Baranceanu.

In school classmates, clearly impressed with her drawing skills, wanted to use this young artist's crayons, assuming that her accomplishments came from her tools rather than her right hemisphere.

All of the various mediums used to produce art held high fascination for Dori Starkey, be it pen, pencil, paint, clay, et cetera. Intuitively, she seemed able to ascertain the logic and potential of each method and to implement its use with unusual facility.

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Her art became an emphatic ingredient throughout her pre-college years to the degree that she was strongly counseled to attend Scripps College in Claremont where the liberal arts environment was factored by the presence of Millard Sheets and Phil Dike, with whom she became good friends. Sheets made it possible for Dori to obtain a scholarship at the L. A. County Art Institute (formerly Otis) where Sheets was also associated.

Just short of her Master's thesis, Dori Starkey stopped. As in cold. With Sheets (an energetic young man in his fifties at the time) spreading his time on many commitments in Europe, the artistic climate of the school dramatically changed in his absence. For Dori, the zeitgeist of this emerging modern contemporary art movement negated what seemed like

the sum total of all the knowledge and disciplines she had ingested throughout her years of intensive study. It was impossible for her to subscribe to what she perceived as a lack of integrity, aestheticism and a 'selling-of-one's-soul' mentality. And so her full speed ahead drive came to an abrupt halt.

She then back-burnered her art but yet kept connected to its world via continuous contacts with her teachers and mentors - remaining off stage in the wings until, with her three children in college, she returned to the path she was destined to follow from the beginning.

In paintings there are hard edges and soft, and these terms are applicable in describing people as well. Dori Starkey has edges that are fragrantly soft. Her voice is so soft one has to listen well to catch her thoughts which surface from very deep sources. And when you view her beautiful paintings - always a pleasure - one catches a glimpse of her soul. This is Dori Starkey.

QUOTE OF THE MONTH: "There is something antic about creating, although the enterprise be serious. And there is a matching antic spirit that goes with writing about it, for if ever there was a silent process, it is the creative one. Antic and serious and silent."

- Jerome Bruner

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THE PAINT



RAG

MARCH, 1990

Let us all remember that
The month of March belongs to Pat,
A saintly fellow, he's been seen
To smile on those who paint in green!

MONTHLY ART SHOW IN MARCH

... otherwise known as our monthly opportunity to go for the 'big blue'. Sure, competition is a little scary but hey, having that little hunk of fabric hanging from your work produces a nice high. And yes, the competition at SDAG has become stiff but this means that a ribbon's value has increased commensurably with the earning ratio. So bring your entries to the Gallery between 10 a.m. and 3 p.m. on the take-in dates listed below. Please make sure all paintings are dry, properly framed, wired (within 2" to 3" from the top with some slack) and ready to hang.

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HANGING FEE: Paintings 36" or under: \$3.00 per painting
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REMINDERS: The May Cash Awards Show has been scheduled for May 6. Please remember that eligibility for this show requires entry in three regular monthly shows prior to the event.

Monthly show entrants are obliged to sit the Gallery a minimum of one half day during the month.

JUDGE & DEMONSTRATOR for the March Art Show and General Membership Meeting, respectively, is acrylic painter Eleanor Blangsted whose work is in National Archives, Washington, D. C., in the permanent collection of Nehushtan Museum, Israel, the John Brown Museum, Osawatomi, Kansas, Women's Building, Washington, D. C., and in many private collections including Mayor Tom Bradley and Queen Margrethe of Denmark. Need one say more? She is an exhibiting member of Knowles Gallery, La Jolla, and her paintings and prints have been exhibited in Los Angeles County Fine Arts Museum, Riverside Museum, Downey Museum, San Diego Fine Arts Museum and many other galleries. She spent five years at Otis Art Institute, took special classes at Glendale College, U.C.L.A. for teaching courses and is now teaching Community Service Classes at Mira Costa College. Critic Richard Riley wrote the following in the San Diego Union: "Her work conveys sensibility, free flowing and a high level of quality." Now I ask you, is this a demo you'd want to miss?

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COMING ATTRACTIONS

Scheduling for upcoming SDAG Membership Meetings:

APRIL: Pastelist Dave Totten

MAY: Cash Awards Show to be judged by Kathy Young Ross

JUNE (an exciting innovation): Pastelist and oil painter Frances Hollinger Fraser will do a pastel portrait of the lucky SDAG member who draws the winning ticket. Tickets at \$2 per on sale now at the Gallery.

FEBRUARY ART SHOW AWARDS, as judged by Susan Neville:

WATERCOLOR	OIL/ACRYLIC	OTHER MEDIA
1. Millie Waelchli	1. Marge Rupert	1. Joan Grine
2. Hildegarde Stubbs	2. Tom Brochu	2. Loretta Phoenix
3. Mary Morrell	3. Howard Cleary	3. Ruth Dennis
HM Bonney Park		HM Richard Diaz
HM Irene Holmes		
PHOTOGRAPHY		
	1. Alta Gans	
	2. Bernice Johnson	
	3. Jean Holloway	

"Doing easily what others find difficult is talent; doing what is impossible for talent is genius."

- Amiel, 1856

BULLETINS

ARTIST OF THE MONTH DEPT: Don't forget to remember that the hanging wall (both sides) at the north end of the Main Gallery is available each month for an Artist of the Month display. The total rental cost is \$25.00 for the month. As a SDAG member, you are entitled to hold an Artist's Reception, should you care to, at the Gallery. SDAG will provide you with printed invitation cards that may be mailed to your friends, relatives, Gallery proprietors and so forth. SDAG will also release to the local media full information regarding the event. Contact Pres. Hildegarde Stubbs (436-0501) regarding arrangements and Betty Sturdevan (753-7403) regarding publicity.

COMING ATTRACTIONS

Scheduling for upcoming SDAG Membership Meetings:

APRIL: Pastelist Dave Totten

MAY: Cash Awards Show to be judged by Kathy Young Ross

JUNE (an exciting innovation): Pastelist and oil painter Frances Hollinger Fraser will do a pastel portrait of the lucky SDAG member who draws the winning ticket. Tickets at \$3 per on sale now at the Gallery.

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PUBLICITY DEPT: Betty Sturdevan has moved into the demanding, difficult position of Publicity Chairman for SDAG and requests the membership to watch the local papers for any news items that may appear. Please clip your discoveries and route them to Betty via the Gallery - and thanks.

REMOVAL OF MONTHLY ART SHOW PAINTINGS DEPT: For obvious reasons, it is preferable that Show paintings not be removed at all. Sometimes, however, there are mitigating circumstances that necessitate early removal. In such cases, please contact SDAG Art Chairmen Marron McDowell (433-9419) or Loretta Phoenix (727-9674) regarding your intention. You will be required to replace your painting with one of similar size and general coloring.

ART CLASSES FOR CHILDREN DEPT: SDAG member Suzanne Lyles will begin a new series of Art Lessons for children four to seven in mid-March. Suzanne has developed a unique approach in teaching children to become artists based on the premise of perceiving visual data with an alphabet of basic elements of shapes. By demonstrating how the general shape of an object is composed of these elements, all children (adults too) can become "artists." Her classes are structured to provide a noncompetitive, nonjudgmental environment and have produced highly successful results. For information, call Suzanne Lyles, 436-0146.

PASTEL CLASSES DEPT: Joan Grine will resume her popular pastel classes March 12 in her home. Classes will be scheduled two Mondays monthly. Call Joan Grine for details at 481-8783.

PASTEL SOCIETY DEPT: Please note: Meetings will no longer be held at Quail Gardens, but will take place in member homes on the first Tuesday of every month. The next meeting will be at the home of Joan Grine. Also, future meetings will not necessarily involve a model. Call Joan Grine (481-8783) or Ruth Dennis (931-9851) for all the facts.

PASS THE WORD DEPT: A lot of information regarding scheduled Open Juried Art Shows seems to be falling through the cracks. SDAG should be on every art organization's mailing list, but don't count on it considering the widely developing cracks and bruises evident in our world. So what about establishing our own Share-the-Information system? If you

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hear of or receive any data regarding upcoming art shows, please post it on the Gallery Bulletin Board. Thanks.

AIN'T IT SWELL DEPT: Everybody loves a winner and here are two of them who just happen to be SDAG members.

- . Ruth Dennis entered four pieces (3 etchings and 1 oil pastel) in the Small Images Show, Gallery 21, Balboa Park. All four were accepted and two took awards: a \$50 Special Award and a \$50 Purchase Award.
- . Rosalie Harris's entry in the La Jolla Art Association Annual Juried Exhibition, 1990, won the San Diego Watercolor Society's Special Award of \$100. Applause and Claps.

GALLERY SHOWS DEPT: SUBURBAN LANDSCAPES BY HOLLY WESTON will be featured at Brandon Gallery March 1 through the 31st. Weston's work will include oils, watercolors and oil pastels. Reception on Sunday, March 4, from 1-4 p.m.

A MIXED MEDIA INSTALLATION BY JIM BESS will open at the San Diego Art Institute March 6 through April 1. Titled: "Doors: Threshold or Barrier?" the exhibition will challenge the viewer to perceive beyond the barriers that we normally define as art. Reception: March 9, 7-9 p.m.

"PAINTINGS & CONSTRUCTIONS, PAST & PRESENT" - a mixed-media by Ken Maney also opens at the San Diego Art Institute March 6 through April 1. Maney brings a painterly approach, an earthy selective palette and an obsession with ladders! Reception: March 9, 7-9 p.m.

ET CETERAS

MARCH GALLERY CHAIRMAN: Loretta Phoenix, 727-9674

MARCH ARTIST-OF-THE-MONTH: Beverly Agnew - Pencil Drawings

MARCH BOARD MEETING: March 5 - 10 a.m. at the Gallery

MARCH MEMBERSHIP MEETING: March 5, 1:30 p.m., Quail Gardens, Ecke Hall.

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ARTIST PROFILE - JEAN HOLLOWAY: PROFESSIONAL PHOTOGRAPHER
RACE HORSE AFICIONADO

It was the classic parent-pleasing pose. A bright eyed child of four astride a pony. The child insists on memorizing the moment via film. As camera is aimed, a seagull terminates its flight on Jean Holloway's little head. Omen? Harbinger of future shoots? Who's to say. However, this was the seminal instant that generated Miss Holloway's career in photography.

Click!

In that strange interlude before dawning when night, resisting the advances of day blankets the land with its darkest darks, a young lady of eighteen years slips inside the stable. The sensory assault is familiar, pleasant. Slumbering and stirring horses produce a sweet heat. Soft murmurings and munchings provide a gentle cadence. And the air is a rich mix of race horse fastidiousness, fine oiled leather, hay and feed - an unforgettable aroma not unlike fresh baked oatmeal cookies.

This was King Ranch Racing Stables at Belmont Race Track in New York where, as a stable hand, Jean Holloway was employed at her first real job - real in the sense that it provided a jump-start into a career that permitted the two chief interests in her life, photography and race horses, to unite in a single thrust. Where, one might ask, did the lure of equestrianism begin? When one's grandfather was a "big horse man" who imported horses from Europe and held the Hansom Cab concession in Central Park and when, like as not, the conversations of grandmother and

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aunt concentrated on horse talk, a young mind absorbs the essence of the species like a blotter. Thus, hooked on horses, the young Holloway began to follow them - wintering in Aiken, South Carolina, summering in Saratoga Springs, and returning to New York for the racing season. There were, of course, many tangential detours such as working the film and TV stages as a still photographer, celebrity extravaganzas where she shot the big scene, et cetera. However, heart and soul remained with the magnificent racing animals and it was in this corridor that her reputation grew significantly in stature and respect. It should be mentioned that she possessed a unique knack of recognizing horses with potential in advance of their notoriety.

Jean Holloway has shot the best of the race horse community through the lens of her probing camera. For instance, in the decade of the 70's, Holloway shot all of the Triple Crown Winners - Seattle Slew, Affirmed and Secretariat - and in the case of the latter she gained the hosanna of a rare exclusive. Her photo of the 1989 Horse of the Year, Sunday Silence, was used on the cover of the national publication "Horse Care" and her classic shot of Alydar when he was inducted into the Racing Hall of Fame in 1977 has been used and reused with remarkable consistence. Her non-horse photo of Monument Valley in Arizona, shot when she was fifteen, remains for her the biggest single grosser of her career. Yet.

Jean Holloway, with her almost neurotic desire to preserve the moment ("How can I get it best?"), is also a purist in printing her work. She uses the Cibachrome process for her color pieces to insure sharpness, superb color saturation and absolute permanence.

Discovering SDAG was a watershed experience for Holloway because it allowed her to perform her art on a vanity level rather than succumbing to the Protestant ethic of purpose first, pleasure later, but most of all she continues to enthuse about its abundant benefits, its "heads-up" Board and Membership, and the respect she feels for the admirable procedure the Guild follows that keeps it so successfully operable.

In shooting Jean Holloway - to get a real portrait - one must catch her energy, interest, flexibility, her keen sense of humor, glibness, creativity, her sharp intellect and an attitude that reflects her favorite motto: Worse things have happened to better people.

Click!

QUOTE OF THE MONTH: "Listen to your inner voice - it's the only thing you have that nobody else has. What is 'Inner voice'? Love-your ability to see and feel. 'Inner Voice' is the most important thing in painting. 'Inner Voice' can be dramatic or quiet - which is yours? Every stroke in the painting tells where you are and how you feel. Painting is actually a language - we express tremendous feelings through it."

- Millard Sheets

Editor: Irene Holmes, 438-9562

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