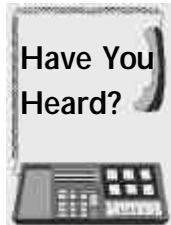


OFF THE WALL

News & Views from JUST LOOKIN' GALLERY

Published for Ethnic Art Lovers Everywhere Late Spring/Early Summer 2005



❖ When I sat down to write our Early Spring 2004 newsletter I never imagined that it would be an entire year before we published the next. And what a year all of you helped make it! Art lovers from more cities came through our doors for their first visit, we had the most visitors ever in a single year, website hits and sales reached new highs, our phones stayed busy with callers from across the nation seeking advice and our artist family grew with Varnette Honeywood (read more about her and the rest of our most recent additions on page 3) and others adding to the excitement and chaos. All a great lead-in to the tenth birthday (see page 2) of our current Hagerstown location! **Thanks to all of you that have made our growth and success possible;** you are the reason we spend long hours striving to be 'the gallery' you want to share with friends. A very special thank you to all our artists - without your trust and talent we could not have done any of this. Much thanks also to **Sandy and Josh Wainwright**, the tireless team behind the National Black Fine Art Show, for their vision and dedication to creating the finest showcase for original art. We are proud to be part of it. ❖ Its been an exhilarating time for many artists with critical and public acceptance fueling more museum exhibits devoted to African American art. **The Hewitt Collection** educated people as it continued its tour around the country. The Beardon exhibit, the Grant Hill Collection, the opening of the **Paul Jones** collection at the University of Delaware; as well as numerous smaller exhibits, have helped people understand that this art is not a separate genre but quintessentially American Art. ❖ Commissions kept several of our artists busy all year with **James Denmark** (who has rewritten the definition of retirement to "I can't even catch up with myself") being sought after by both private and corporate collectors for his magical mixed (Continued Page 4, Column 2)



Grace Kisa

Getting into the art business in 1990, one of our visions for the gallery was to find and exhibit quality originals by talented female artists. The first original I ever sold by a lady artist was one of Grace's and I hadn't even met her yet! It was 1993 and a mutual acquaintance knew that we were looking for cutting edge originals by undiscovered artists. She sent several of Grace's paintings to see if we liked any of them. I'm sure our readers who bought those first works are as excited by them now as you were when you acquired them twelve years ago! Grace and I met a few months later and we have been friends ever since. Her paintings continue to excite and she has become one of our most popular artists. Born in Kenya, living in Ethiopia and Botswana, and traveling throughout Europe and North America with her family; Grace experienced the world and its peoples through the open eyes of a child. These observations are the basis for many of her lyrical acrylic paintings. Her tactile floral paintings, created with brush and palette knife, have captivated art lovers everywhere. Indeed, many of you started collecting originals with one of Grace's floral paintings. Combining her innate color-blending skills with masterful exploitation of texture; her abstracts resonate with karmic energy. Unexpectedly, the purity of her black & white linocuts show the world she can make a rich artistic statement by (Continued Page 3, Column 2)

Happy Anniversary to Us!!!

Those of you that have been with us since the opening of our current Hagerstown location 10 years ago have seen the gallery grow from just a few hundred originals to our current reputation as one of the most diverse galleries in the country with originals overflowing the walls and bins. Remember when this space almost seemed too large? Thanks to all that have made our growth possible. It was wonderful to have Cal Massey here to celebrate our tenth (as many of you remember, he was the featured artist for our 1st anniversary party) and we want to thank all that braved the weather to join us for the celebration. Cal had a great time, the wine flowed and we got to see lots of old and new friends. Here is Cal talking with a few of his collectors!



ARTY - FACTS

Prints, PRINTS, *Prints*, PRINTS, Prints

Part 2

To really appreciate fine original (a.k.a. hand-pulled) prints we need to understand the mediums and the production methods used. Hundreds of years before commercial high volume printing was invented - **all art was produced by hand**. At first there was only original art. Artist's usually had to mix their pigments (often using toxic minerals), paint the piece and that was it. The earliest known examples of 'multiples' from one original are probably Egyptian textiles printed from wood blocks. Printing exploded in twelfth century China and spread across Europe in the late fourteenth century.

There are three major printmaking processes:

Intaglio - Any technique in which the image is cut (incised) below the surface of a plate. The plate is covered with ink, and the surface is wiped so only the incised sections hold ink which is transferred onto the paper when printed. Techniques that employ this process include aquatints, drypoints, engravings, etchings, and mezzotints.

Planographic - The image is drawn onto a smooth surface, usually stone or mylar, and areas not to be printed are treated to resist ink. Prints pulled by this method are called lithographs. Offset lithography uses the same basic principles but printing presses do all the inking and printing.

Relief - Any printing process in which the non-printing areas of the block or plate are carved away and the resulting 'raised' areas are inked and printed. The reverse of intaglio. Collagraphs, linocuts and woodcuts are some examples of relief printing.

In fine art print making, the artist sets out to create an edition of multiple originals. He must create the image (in reverse) onto the plate, stone, etc. and then make (pull) **one print at a time** from the inked block, plate, screen or stone; which must be cleaned and re-inked for each impression. Think that the artist or printmaker can get each print exactly the same? I've never seen two prints in an edition look exactly alike; the differences may be subtle - but they are part of what makes each print an original. It is also one of the factors that makes enjoying and collecting them so profitable - both emotionally and financially. By the late twentieth century hand-pulled printmaking was thrown aside by many artists (who love the 'print-on-demand' feature of giclees) and publishers who think that limited editions should be machine printed by the thousands. You can't get thousands of impressions by hand-printing techniques, many blocks or plates can only yield a few prints before image quality would be compromised. Ah, the old quality vs. quantity quandary. Which would you rather have; a less expensive reproduction print made by machine, a giclee (quite often more expensive than an etching or linocut) created by the marriage of computer technology and inkjet printing or a print produced by hand - in small numbers - using centuries-old techniques? I started my personal collection with etchings because I was (and still am!) in awe of the technique. Hand-pulled prints are a great way to start or add to a collection.

Hang Ups

We've talked a lot over the years about arranging, lighting and hanging art. Off the Wall has so many new readers; we thought we would go 'back to the basics' this issue and discuss the elements to look for so you can fearlessly combine your art and artifacts. All of these terms apply to the elements inherent in a piece of art and using the elements to create wall arrangements.

Asymmetry - When the elements are not a mirror image of a central point.

Balance - When the visual weight of one element matches or is countered by another part.

Color - Certain colors seem to come 'forward', others recede.

Composition - The arrangement of elements.

Density/Mass - The apparent visual 'solidness' or bulk of an object created by texture, color, etc. A visual "feeling" that is important in achieving balance.

Direction/Counterdirection - The visual flow.

Energy - Apparent visual motion.

Harmony - The commonality of unrelated things.

Proportion - Relationship or arrangement of elements.

Rhythm - Alternations of color, form, light or space.

Scale - Elements in proportion to the overall size of the painting or wall arrangement.

Sequence - Elements placed to guide the eye.

Symmetry - Where both sides of a central point are balanced.

Weight - The degree of lightness or heaviness a work of art possesses.

In the next issues of 'Off the Wall' we will discuss these elements in more depth. Share your wall arranging 'problems', solutions or questions - we love hearing from you!

**"Follow your vision and observe, observe, observe.
Do works about the things you have experienced
and your feelings about them, use your strength."**

Gwendolyn Knight 1913-2005

Don't Miss An Issue!

To stay on our mailing list: Make a Purchase - OR Call and tell us you would like to receive the next issue - OR Email justlookin@justlookin.com

Spotlight (Continued from Page 1, Column 2)
absolute attention to detail. Having fallen in love with her use of color, her linocuts blew me away. Wonderful versatility for any artist! Even after painting hundreds of flowers, every new one is a fresh moment of discovery. Grace is widely collected but remains modest. She believes the best is still ahead and continues to challenge herself to even greater heights. No matter what direction she takes, we know we'll continue to love and collect her.

"I believe that every person is born with talent."

Maya Angelou

Welcome our newest artists

Charles Casnel - This Atlanta area artist has an incredible touch with watercolors and his charcoal portraits are amazing. You may have seen a recent Mazda television commercial featuring his work in the background.

Robert Carter - Well known for his whimsical 3-D renditions of children, his pencil drawings are done with a master's eye for balance and symmetry.

Michael Escoffery - Oil on paper is the current medium of choice for this sublime Jamaican expressionist.

Michael Gibson - With a deftness of stroke, our 1st Canadian artist creates haunting pencil work.

Varnette Honeywood - Varnette needs no introduction to many of you. Just Lookin' is proud to represent this amazing artist.

Russell Lewis - From realism to pure abstract; Russell enjoys experimenting with various mediums and styles.

Iris Massey - Her one-of-a-kind playful ceramic sculptures will make you smile.

Juliet Seignious - Emotional colors adroitly blended are her hallmark.

Derrick Vaughn - Uses oil paints on canvas to produce swirling expressionistic energy.

Learn more about these artists on our website and in upcoming issues of Off the Wall.



SHOWS & SPECIAL EVENTS

June 3 - July 10

'Melodic Memories'

Our annual music-themed show featuring new works from over 40 artists

August 6 - September 18

'Through My Window' Landscapes, Seascapes & Street Scenes

It is said that the eyes are the windows of the soul - join us and explore the visions of these 26 artists

September 25 - October 30

'Nocking Traditions'

Paintings, Drawings & Sculpture by

George Nock

artist reception

Sunday - September 25 - Noon to 7 PM



Visit us on the web

www.justlookin.com

We don't claim our virtual gallery is better than a personal visit but you can visit 24/7! Our walking tour will give you an inside look at our 2,000+ square feet of space. Go to 'search' and see over 700 originals by artist, subject, style or medium. Our expanded art terms section is coming in July. We update images frequently, add more features and try to make it easier to navigate and more fun to visit. And please, share us with your friends.

Gallery Hours

Tues - Fri 10 AM to 7 PM

Saturday 10 AM to 6 PM

Sunday Noon to 5 PM

Mondays and Holidays by appointment

News (Continued from Page 1, Column 1)

media pieces. Glad his incredible talents are being recognized in ever more places. ❖ **Cal Massey's** quest to complete at least 200 more paintings continues as his latest series, 'Split Dimension', is garnering collectors. ❖ **Jamaal Sheats** was honored by the Tougaloo Art Colony. They invited him be a guest instructor at their ninth annual retreat. We hope his upcoming show in New Orleans is a great success. ❖ **Carolyn Crump** continues to delight; her latest 'new medium' - fabric appliqué - has been getting a great reception. ❖ If you haven't yet seen **Evita Tezeno's** newest collages, visit our website. Her fabric and handmade paper combinations, along with the little embellishments that are becoming her trademark, are bringing her to the forefront of collage artists. ❖ **Charly 'Carlos' Palmer** is finally getting the acclaim he deserves as his work is being exhibited in public and private shows across the country, most recently in Los Angeles. His work is currently on display (until July 10) at the Apex Museum in Atlanta.

❖ Collectors have welcomed **Eli Kince's** paintings into their homes in record numbers this past year. We are expecting a new body of work in early Fall. ❖ It was most pleasant to open my Sunday paper and see **Keith Mallett's** face and his 'Heavenly Light Votive' angel commissioned by Lenox. ❖ Have you seen recent auction prices for African American art? Looks like the world has discovered how great it is. If you have been waiting to start collecting - don't wait too much longer. Prices in the marketplace on works by the most popular **living artists** are increasing by an average of thirty percent a year. With so many artists over the age of sixty, and the ever growing number of collectors, prices will continue to rise. Make great art part of your life. **You deserve it!**

Until next time - Happy Collecting!

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