



Torrance Artists' Guild

P.O. Box 1494, Torrance, CA 90505

October 2020

Virtual Show Reception 4:00 pm, October 17, 2020



Morning Mist

Featured Artist

Beverly Spisak

I have been successfully self-employed and have owned several

businesses over the past 35 years.

My life changed when I decided to take a tile painting class from a wonderful woman by the name of Gemma Taccogna. Gemma studied under two renowned artists by the names of Marc Chagall and Pablo Picasso.

She became my mentor and teacher for 15 years, until she passed away in 2007. Not only did I learn tile painting, but the knowledge I gained from her taught me valuable lessons concerning different medias and styles.



Bristle Pine

[See **Spisak** pg.2]

www.torranceartistsguild.org

Webmaster: Jeannine Madden

torranceartistsguild@gmail.com

Statement of Purpose

The Torrance Artist's Guild is a non-profit corporation organized to cultivate art skills, promote awareness and encourage appreciation of art in our community. It is chartered by the City of Torrance in cooperation with the Cultural Services Division of the Community Services Department. Meetings are held on the second Tuesday of the month.

General TAG Meeting: Online via Zoom until further notice. Board Meeting: 10-13-20
Newsletter Deadline: Mon. 10-30-20
Editor: Alvin Takamori
(310) 941-1866 alvintaka@att.net

TAG Officers

President: Sylvia Smullen
(310) 970-0381 thesmullens@sbcglobal.net

Vice-President: Lynn Attig
(310) 713-6773 lynnattig@gmail.com

Treasurer: Richard Whitehorse
(310) 542-9428 rwhitehorse@earthlink.net

Recording Secretary: Robin Johns
(310) 488-6864 rbroudyjohns@gmail.com

Publicity Chair: OPEN

Membership Chair: Tricia Alexander
(310) 749-0881 triciaalexander@verizon.net

Program Chair: OPEN

Corresponding Secretary: OPEN

[Spisak, from pg.1]

Beverly Spisak

Her wealth of knowledge was boundless. Also, I have had the opportunity to learn from many talented, contemporary artists such as Neil Nagy,

Craig Antrim, Loa Sprung, Ruby Wang, Annie Clavel, and Robert Burrige. I've attended art classes at Harbor College and El Camino College. I'm fortunate to have an incredible, large art studio where several well-known artists come to paint with me. We help critique each other's work, and I have learned a great deal from their expertise. My favorite mediums are watercolor, alcohol inks, and Mixed Media.



I am a contemporary artist that loves the freedom that I feel when I paint without restrictions. I returned to watercolor and alcohol inks because,

Season Beauty

they are the only mediums where I know the paint will flow freely, creating one of a kind, unusual styles, and designs for my work.



Iris

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Roots

President's Message



Here we are in October and we are excited to have available on-line TAG's first Virtual Members Fine Arts Show. Forty of our members are participating and we have 78 wonderful pieces of art in our show. Robin Johns, along with Dennis Sullivan and David Wolfram, have put in a tremendous amount of effort to make this wonderful show happen. Please let your family and friends know they have an opportunity to see this

show without having to leave the comfort of home! Our Virtual Reception is Saturday, October 17th, 4:00 – 5:00 pm. Please plan to attend and remember you must register to attend prior to the date and show time.

We will hold our November General Meeting with Zoom on Tuesday the 10th at 7:00 pm. We have worked out the issues from last month and are not expecting any surprises. Hope you all can join us.

It is that time of year that we need to think about our TAG Board for next year. We unfortunately will be losing several of our current board members and our recruitment efforts have not been successful so far. We will be on a six month meeting schedule, starting in February. We are expecting we will not be allowed physical meetings for several months into 2021. Please think about what you may be able to do, to contribute to TAG next year.

Be safe and well.

Sylvia Smullen

TAG Members Virtual Fine Arts Show

Oct. 3 – Oct. 31, 2020

**Hosted by Destination: Art
www.destination-art.net**

**Zoom Awards Reception
4:00pm, Sat. Oct. 17, 2020**

1st Place - \$200

2nd Place - \$150

3rd Place - \$100

Artist Lovers' Choice - \$75

Honorable Mention -

qty: four \$40 each

Why Giving Your Artwork a Title is a Good Idea (part 2)

A title gives viewers more information than they would have if the work were to remain untitled. Titles serve as introductions to your art and provide viewers a glimpse of you as an artist. They may have come across your work by chance, liked what they saw, and become curious about you. Intriguing titles give prospective customers a reason to look further at your body of work. Strong titles reflect what inspires you to make art, what personal beliefs you have that it represents, what message it is meant to communicate, and why the viewer should look at and think about it.

A major advantage to titling your work is that people searching the Internet on a specific topic will be able to find it. Untitled art is not searchable. The more opportunities you give people to discover your art, the better. The term “untitled” fails to distinguish one piece of artwork from another.

How to Title Your Art

Artists often wonder how to come up with good titles. There is no denying that giving your work an advantageous title is a tricky business. Let's explore 10 factors that make a title add something to your piece. What follows are some basic guidelines for how to title your art (These tips are substantially reformulated from an article by Alan Bamberger on ArtBusiness.com):

1. Think of titles as being keywords in a computer search. What are the most important words that describe your artwork? What kinds of words do you use when talking about that piece? These words are useful starting points for excellent titles.
2. Choose titles that make your art more accessible by hinting at to what it is about. Many people don't like trying to figure out the meaning of artwork. A title gives them a clue as to your intention in creating the masterpiece, as well as a reason to pause and take a closer look.
3. Consider using titles that provide specific information about the piece. Many people are too embarrassed to ask what untitled art is about, even if they like it. Titles at least give viewers a fighting chance to understand what they're looking at.
4. If possible, use titles that have some connection to the visual content or composition of the work

as opposed to ones that are completely unrelated to what the art looks like. If a composition has identifiable geographical locations through landmarks, species of plants, animals, people, or objects, you'll want to consider including those names in your title. That way, your art might come up in search results for those proper names. For example, someone searching for information about the California wineries might find your painting in their search results, and like it so much that they decide to view more of your art, or contact you about purchasing the piece.

5. Good titles help people to recognize and appreciate aspects of your art that may not be immediately obvious. For example, a figure painting might be about family members or childhood memories. Without a title, viewers would not get the chance to fully experience those aspects of the work that inspired you to create it. Titles help viewers see what you want them to see. For example, even though I often use friends and family members as models, I usually don't name my relationship to the person in my title, because I want the viewer to focus on the universal experience of joy a child has in splashing around in a water fountain or a young girl has in going on a walk with her mother. This is what I want them to see.

6. Cryptic titles that do not instantly relate to the composition or subject matter of your art can intrigue the viewers and prompt them to linger a bit longer in front of your artwork, puzzling over the riddle you have supplied to them. Such titles seduce viewers into taking longer looks, and maybe even asking questions if the artist happens to be available. Unexpected or uncommon titles engage viewers in ways that ordinary titles do not. Be careful, though. Titles that baffle the viewers may also annoy them. Allow them to “get” what your title means within a brief span of time. A famous example of a cryptic title is Rene Magritte's painting of a pipe. The title is “The Treachery of Images,” but the sentence in the painting (translated into English) is: “This is not a Pipe” (Instead, it's a realistic painting of a pipe.)

7. Unusual words or phrases tend to attract more interest and attention than common ones. These kinds of titles also have better chances of

[See **Why Title** pg.4]

[**Why Title**, from pg.3]

appearing higher up in search results because of their uniqueness. Be sure that your unusual words relate directly to your art, and do not use them gratuitously or to try and game the system.

8. Your title for each piece should be different. Not only do viewers appreciate unique titles, but also an array of titles by the same artist, when taken together, can offer the viewer insight into the artist's perspective, and thus help people connect with the artist's purpose in producing the work. Having a different title for each piece of your art also maximizes the number of opportunities for your overall body of work to appear in search results.

9. Gallery owners really like titles, particularly ones that increase viewers' interest in the art. Plus, explanatory titles make their job easier when it comes to selling your work. For instance, my landscape painting titles name the exact location, because I realize that the first thing I want to know when I see another artist's landscape painting is where it was painted. As with artists who have websites, galleries need to list individual works online, in emails, or on price lists, so unique titles avoid confusion.

10. Avoid numerical titles. Not only do they provide little or no information about the art, but also they can't be searched. Similarly, don't use the same title over and over again followed by letters or numbers to distinguish one work from the next, like Urban Landscape 1, Urban Landscape 2, Urban Landscape 3, and so on. Doing this limits people's ability to find your art.

Tricia Alexander

Member News

Candy Paula invites you and tell a friend to her Virtual Art Exhibit "Soul Survivor".

Please visit Candy Paula Arts YouTube Channel as she celebrates her

20 year Membership with the Torrance Artists Guild.

Contact information: candypaulaarts@gmail.com

South Bay Watercolor Society

In the recent Annual Member Show at Crafted in San Pedro, several TAG members won awards. Bobbie Davison won 1st Place, Parrish Hirasaki and Beverly Spisak won Honorable Mention, and Alvin Takamori won a Merchandise Award.

Art Event News

Destination Art Online Show

An exhibit of Studio and Gallery Artists is online- The Studios and Gallery are open for viewing by appointment only. Reserve a time for a party of 5 or less by email at: LocalArtists@destination-art.net providing your name, phone number, email address and preferred time by the half hour Tu-Sat 10am-3pm.

National Watercolor Society

NWS Gallery will be temporarily closed until future notice.

NWS 100th International Open Exhibition Celebration virtual opening Oct.17, 11:00am. Now through Jan. 30, 2021.

NWS: The First 100 Years Exhibition with the Hilbert Museum online - Nov. 14, 2020 - Feb. 20, 2021

Destination: Art – Classes and Workshops

Creative Design & Composition in Watercolor – Louisa McHugh –watercolor, Sept.30-Oct.28, \$145

Frank Minuto Mentoring – Frank Minuto all, Oct. 9, \$35

Paint-Ins

Tuesdays 10:00am-3:00pm, \$15 each, \$10 for Assoc. Artists, no registration

www.destination-art.net

Sign up on line.

Destination: Art

(310) 742-3192

LocalArtists@destination-art.net

www.destination-art.net

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