

Dash of color spices up 'recipe' swapping

OVER THE YEARS, we have all heard of — or participated in — recipe swapping.

Like my wife, Sandy. She makes the best hot fudge puffs. But if she doesn't follow the recipe just right — or worse, if I open the door of the oven, her puffs go poof. A poofed puff, by the way, does make an excellent hot pad or even an edible coaster.

The Artifacts Art Club, organized by yours truly, has about 60 members and at our meetings you have plenty of recipe swapping. Not food recipes, but color, medium and technique recipes.

Some are simple and basic; nature and some are more involved. As a matter of fact, the whole concept of the Artifacts club is just to meet with other artists and share ideas and techniques. That's how the idea for this column came about. I thought it would be fun to print favorite recipes of artists who would like to share them.



artifacts
David Messing

To start off this new feature, I asked Sue Rothamel to share some of her favorite recipes. She is an oil painting instructor with a keen eye and knowledge of color.

Some of her color recipes follow.

"Greens that are natural looking are hard to come by straight from the tube," Rothamel said. "Here are three recipes that I count on."

• Cadmium yellow light/ivory black.
This has an olive hue when mixed. More yellow/less black gives a sunnier yellow-green. This is very natural and works well in floral still life and landscape painting. It "greys" up nicely for shadow tones in skin or

fur or animals.

• Zinc yellow/Payses grey/Sap green — dash.
"This is a beautifully transparent green. Nice for glazing when mixed with medium. By substituting Viridian for the Sap green, you end up with a slightly bluish cast. All of these are transparent colors."

• Cerulean blue (three parts)/burnt sienna (one part)
"This combination comes up with

an extremely neutral green. Left dark, it blends, shadows and neutralizes other tones. Mixed with Naples yellow or white, you get wonderful 'misty' greens known as Celadon. Good usage we've found in class is misty forest areas and water.

A DARK THAT is darker than black, more natural, and has wider tonal capabilities is:

• Alizarin crimson/ultramarine blue/burnt umber
"By mixing them equally, you have a dark violet or puce color. By increasing the umber, you get darker than black. More or less of the Alizarin or blue gives you redder or bluer darks. All in all, a much better color than any black straight from a tube.

This color is good in landscape, still life and portraiture painting.

Brown Madder is her favorite color right now, Rothamel said.

"It has a wide variety of uses. Mixed with white, it is a beautiful lavender color. Mixed with Burnt umber, a rich brown for glazing. Mixed with Burnt Sienna, a color earth that can't be beat. Just a little of Brown Madder will tint everything, so go easy on the palette.

FAVORITE MEDIUM: ¼ each of damar varnish/linseed oil/turpentine

"This medium gives the paint a smooth, creamy texture without feeling 'slick.' But you must use Pure Gum Spirits of Turpentine (not synthetic or odorless) or the damar will not dissolve properly.

FAVORITE BRUSH: No. 4, 6, 8

Grumbacher Filbert.

"This brush is the most versatile brush in my box. It behaves like a flat, when held flat against the canvas. It behaves like a bright, when it is older and less supple. But best of all, when it is held on its corner and its bristles are curved into the opposite direction, it scumbles, blends and moves the paints together like no other brush can," Rothamel concluded.

You don't have to be an art teacher or Artifacts club member to share your recipes. Jot down (no matter how short) your recipe and send them to David Messing in care of this newspaper, at 36251 Schoolcraft, Livonia 48150 or to the Art Store & More, 18774 Middlebelt Road, Livonia 48154.



condo queries
Robert M. Meisner

From time to time, this column will deal with real estate questions other than those pertaining to condos.

Q. We had our home listed for sale with a realtor who indicated he was a member of the area multi-list organization. We also thought we had our house sold and, in fact, put a deposit on another home. We then found out that the buyer could not qualify for a mortgage.

After a day or so of negotiations, we decided to put the house back on the market — so we thought. I became suspicious after many weeks when it occurred to me that not one other realtor had shown our house other than the one we were listed with.

I did some checking on my own and found that our realtor had never listed our house with multi-list. I am assuming it was to guarantee himself a full commission. I also had two persons call the office as casual, interested buyers to inquire about the property. The response was that there was "no listing for that address." This was from the very same office we have our home listed with. I called the realtor with my findings and he stated that the once the house was sold and put back on the market,

it takes 30 days for it to be multi-listed again. The realtor is again attempting to sell the house but I have asked him for a release from our commission agreement. What do you suggest?

A. I believe that you should ascertain the actual facts, to the best of your ability, before proceeding against the broker. You may wish to inquire of the multi-list service as to how long it takes for a broker to list your property with multi-list. If, in fact, your broker has not been forthright with you, you can file a complaint against the broker with the local board of realtors, of which the broker may be a member, as well as the Department of Licensing and Regulation.

You may also sue him for money damages. Before doing so though, you may wish to confer with the broker and he may be willing to work out an arrangement with you in terms of releasing you from any commission. Obviously, if your broker intentionally failed to list your property with multi-list so that he presumably could get a full commission, that practice is obviously improper and the appropriate action should be taken against the broker.



JERRY ZOLYNSKY/staff photographer

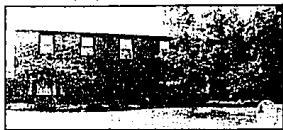
Scarab Club exhibitor

Southfield artist George Gravelding, shown in his garage studio, is featured in a one-man show at the Scarab Club in Detroit through May 31. His recent achievements include a

first-place award in the Lake Orion show this year and a similar award recently in an art show in Algonac. Although he works in all mediums, his current works are in acrylics.



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