

# Summer art buyers like quality

By Corinne Abell  
staff writer

Joppich's Bay Street Gallery, in Northport (near the end of the Leelanau Peninsula) is celebrating its ninth successful summer in that pleasant Michigan resort area.

Edie Joppich, the majority of the gallery, does a lot of traveling from her Farmington Hills home to Northport getting ready for the open-seven-days-a-week summer season. An artist herself as well as art consultant and popular art show juror, she said, "The feature this year is sculpture. . . . I select like I jury shows. I've discovered that you can't predict what people will like so I just please myself."

This year the sculpture she likes is by Carolin Dulin, Sue Linberg, Philip Vandervig, Morris Brose, Mark Chatterly, Anita Flory, Dennis Knight, Marilyn Richard, Angie Nagles Miller and Marcia Wood.

Joppich, who finds she must vary her stable of artists from one season to the next to keep her clients interested, said she has 38 new artists this year and 10 repeats. "Visitors from the metropolitan area will see some artists in the gallery who are widely known down here and some new," she said.

The new might be Pamela Becker, a fiber artist who completed her master's in art at University of Michigan and also has a master's from Central Michigan University and now lives in Marcellus, N.Y.

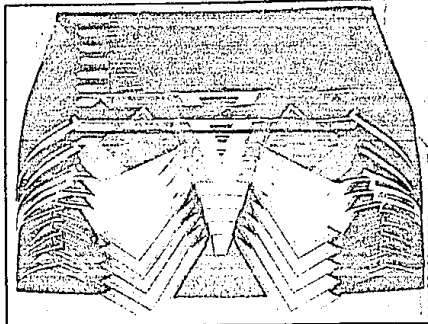
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— Edie Joppich

Joppich said, "She does fiber sculpture, stitched, painted and appliqued. It's something people haven't seen before, but respond to."

She said she's delighted to have black and white paintings by Richard Kozlow of Birmingham, who is relatively new to her group of artists. She said she likes the air of mystery about his work and she finds her clients are far more interested in strong, provocative art than simply nice pictures. The one thing she finds especially tough to sell is "a pretty, little landscape."

Joppich's Bay Street Gallery, one block north of the marina, Northport, is open 11 a.m. to 6 p.m. every day during July and August and on weekends June and September.



Weaving by Pamela Becker, "Yukon," is 40- by 60- by 5-inches. She has degrees from Central Michigan and University of Michigan and now lives in Marcellus, N.Y.



Black-and-white painting, "The Magician" by Richard Kozlow of Birmingham, has the skill, excitement and mystery that Edie Joppich finds her gallery visitors and buyers look for.

## On photo vacation

When Monte Nagler takes a vacation, he takes his camera. Right now, he's traveling in Europe and will be bringing back lots of exciting photographs to use with his column and in fall and winter classes and exhibitions. This Nagler photograph taken in Turekholm, France, is a sample of good things to come. His next column will appear in two weeks.

## Common goofs to watch out for

TO ENSURE that art will always be fun for you, I would like to list some of the common goofs in several media. Perhaps some of these tips will act as road signs to warn you of some common hazards.

- Graphite or pencil drawings: Usually the most common problem here is getting too dark too quickly. Save the darkest darks for last. Instead of using only one soft pencil, use many hardnesses of pencils. Start out your gesture drawing very lightly so that if you must make corrections, they can be erased. Also, clean your paper as you draw. Often the oil from your skin mixes with the graphite smudges and permanently stains the white drawing paper.
- Pen and ink: Don't draw every detail. When doing a pen and ink from a photo, many students are overwhelmed by the multitude of details. In the effort of drawing, for ex-



artifacts  
**David Messing**

ample, every hair of a dog is reproduced.

The student soon finds that the light areas become gray and the middle tones are lost in the black areas. The artist is expected to choose which areas are to be black, gray and white. The white or light areas, therefore, must have little or no lines at all.

Another tip is to change your technique as texture changes. On that same dog picture, it would be nice to switch from cross hatching or line shading, to stippling when rendering the smooth surface of the nose. Also

stay away from solid black, rather cross hatch your way to 70, 80 or 90 percent black. Solid black attracts too much attention.

- Scratchboard: The leading mistake in scratchboard is pushing too hard with the scratch point. This causes the point to go through not only the ink and clay coating on the paper, but also rips up the paper backing. The ink dust from scraping then lodges into the rough surface of the paper. So your finished scratchboard looks those bright, clean white that is so vital to the medium.

- Pastel: Probably the biggest error in pastel is that students are hesitant to push the color into the paper or board. This results in a washed out, faded looking picture. Also, when blocking in the basic colors of your pastel, your beginning sketch loses many of its details and is a shock to students. Don't quit at this point. Push yourself to re-establish the details.

• Watercolor: The same problem exists in watercolor as in pastels. The beginning wet washes tend to overflow pencil guidelines which is often upsetting. Remember, carefully wet with clear water areas where you intend the color to flow. This way the water acts as the vehicle for the flow of color. Save your dark areas for last.

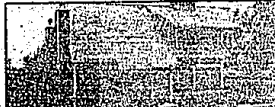
Since you don't add white to a "legal" water color you should slowly work your way up to the darkest areas.

## Select Properties from Real Estate One.

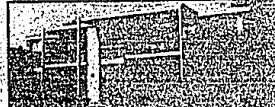
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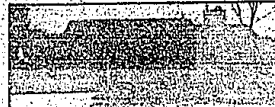
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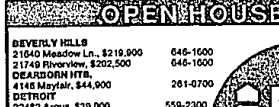
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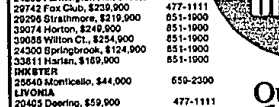
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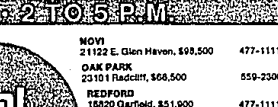
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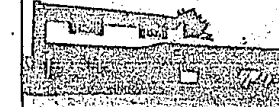
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