

Editor – Diana Wilkoc Patton
Email: diana@dianapatton.com

April 2016

President's Message

“It takes a village”

I'll make this message short and sweet. Membership in art organizations is declining across the board. I don't think that any of us want to see Garden State go by the wayside. The board and I are constantly thinking of ways to promote our organization and encourage the creative use of watercolor (water media). All of our events to date have been lively, fun and have energized participants and garnered us new members.

I want to thank those that have gotten involved since I became president. I especially want to thank Diana Wilkoc Patton for bringing the newsletter back to life. We want to include more members' news so please send us information about shows, workshops, awards etc. to include in the next newsletter.

Please, for the health of our organization, participate and help out when you can. I welcome your ideas and feedback.

Sincerely
Tess

*A Note of Thanks.....*is always worth mentioning
By Tess Fields

As artists we understand the important role that art plays in our lives. However, we also know that many people don't "get it." I received a short note from a woman who purchased a painting at the Juried show last year. I was very moved by her words and of course I passed the note on to the artist. I wanted to share this with you to remind you of one of the reasons we do what we do.

“I bought a watercolor at the D&R Greenway exhibit late last year. I hoped GSWS might be able to pass on to the artist how much I enjoy the painting. I do not want to contact the artist personally, but would much appreciate it if you could pass on the following:
Painting: “High Tide,” by Sam Evans...I knew as soon as I saw this that I would love living with it! I am low income, but invested in this one major expense for the year. I love the ocean, the sounds, the colors and textures of sea and sand and rock and sky, the smells, the movement of the water. This painting brings all that so well to mind. It's beautifully done. I'm not an artist, but have great respect for artists who can convey such a wealth of impressions and feelings. Thank you, Mr. Evans!”

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Plein Air Paint Out and Clothesline Sale EXCLUSIVELY For GSWS Artists!

The Garden State Watercolor Society is fortunate to have this wonderful opportunity afforded us by chairwomen Judy Hummer and Debby Fryer. You can paint outside during the Old York Cellars Winery's big Spring Festival! The Winery is located at Old York Rd, Ringoes, NJ. Garden State Watercolorists will be the *only artists painting during this festival*. Only 20 artists will demonstrate each day. The dates are May 14th and 15th from 9:30-5:00 pm. Over 1,000 visitors are expected. The cost is \$25. GSWS Refundable Deposit for GSWS participants. Friends and family will pay festival entry fees. Register by contacting Debby Fryer... (973)228-2109 / DFRYER3@VERIZON.NET \$25 deposit is to be made on www.gswcs.com. We are having a tent with banner for GSWCS so people can find us and balloons to make our artists easier to find as they spread out on the property. In our tent we will have bins of paintings from our artists that will be for sale as well as the "clothes line" display of paintings done onsite which will also be for sale. GSWCS will not be taking any percentage of sales it all goes to the artists. The clothes line sale will begin at 3:30. It should be a grand day. Questions or Concerns? CONTACT EITHER Judy Hummer (908)872-9348 / JHUMMERMOM@AOL.COM or Debby Fryer (973)228-2109 / DFRYER3@VERIZON.NET

(Editor's note: go to <http://www.oldyorkcellars.com/> to see this fine winery....tickets for non-participants are \$10. *and* include wine tasting and a souvenir glass. Children go free. Plus there will be music, food vendors, kids' activities, and more. A splendid day)

A Visit with Last Year's Juried Show Juror, Jeanne Dobie

By Tess Fields, Judy Hummer and Joanne Amantea

On a beautiful summer day we made a trip to upper Bucks County to pick up a painting from the incomparable watercolorist Jeanne Dobie. In reality that was only an excuse to meet Jeanne and to hopefully see her studio. Jeanne lives in a low-key modern house set in a bucolic meadow. After greeting us on her doorstep she led us into a comfortable and colorful home that was chockfull of paintings that we've only seen in books. Her paintings in their "natural surroundings" are nothing short of luminous.

We sat down to iced tea, cold peach soup and fresh shortbread cookies. Jeanne was happy for the company and patiently answered our many questions about her life and her breadth of knowledge about painting with transparent watercolor.

After graduating from the Philadelphia Museum School of Art (now University of the Arts) she married and had five children. Even though she was a busy housewife, her mind was never far from her art. While the children napped she painted the house across the street in all seasons and weather. On her errands she would see something that would excite her creativity; so all during the business of her day she would work out how she would approach the painting after the children were in bed.

She talked lovingly about her grandparents who lived in Rosemont, Pennsylvania, and who brought their love of France with them. Her grandfather was a vintner who carefully crafted and aged his wines, and her grandmother was a talented chef. Her grandfather would stand after dinner and sing a tearful rendition of the Marseilles. All of this left an indelible impression on Jeanne.

Jeanne spent five years writing *Making Color Sing*, which continues to sell around the world. She was told that the book needed to be written simply and clearly, so she had her 12 year-old daughter read it to make sure that it could easily be understood. The many lessons in the book were brought to her by her Moore College students who were encouraged to ask questions and test all aspects of the lessons so that the book would be as good as it could be.

When asked about her process for jurying a water media exhibition Jeanne said that "of course good technique is always important" but she looks for "how the artist orchestrates different aspects of the painting. A great painting depends on the artist creating a balance of arrangement, movement, lighting, and composition. The artist is always looking for the feeling and mood of their subject matter." Jeanne was pleased to be involved the Garden State's Juried Show and hopes that the public and artists alike are able to come to D&R to experience the show first hand.

Jeanne has traveled the world teaching her precise but loose painting style and has many fond memories of her student and her travel experiences. One retired German engineer wanted to know the percent of red and blue and yellow to use in a color mix. After several attempts to get him to understand that the variety of the mixes and colors is really what you are after, she gave him exact proportions and he was happy.

Jeanne emphasizes the importance of good quality paper and brushes, “with poor materials you get poor results!” Daniel Smith and Windsor Newton paints are her choice and information about her palette are available on her web site (JeanneDobie.com). Jeanne also talked about the framing and hanging of paintings out of the sun to ensure they do not fade. Even though you’ve planned your painting, she encouraged us to “see where your painting is going and to go with it! And push the rules!”

After seeing her light-filled studio on the main floor of her house, Jeanne autographed our copies of “Making Color Sing” that we brought with us, and we bought several numbered prints of her paintings and said adieu. This afternoon is not one we will soon forget.



PRINCETON'S COMMUNIVERSITY ART FESTIVAL

The Garden State Watercolor Society participated in this year's festival. Over 1,000 people attended. President Tess Fields and Treasurer Joanne Amantea had a table and tent in which they gave both adults and children a chance to try out their watercolor skills. Tess and Joanne had a 23"x36" poster of Van Gogh's Sunflowers divided up into 3"x 3" squares. People were invited to pick a square and paint it with the supplies they provided. It was a great hit with everyone who came by their space.



The ANNUAL ASSOCIATE AND SIGNATURE MEMBERS EXHIBITION

will be held at the Middletown Arts Center, 36 Church Street, Middletown, NJ. \$3000. in cash and prizes will be awarded. The dates for the show are: **June 7, 2016 – July 23, 2016** and the **deadline for entries is Sunday, May 22, 2016**. *We are in the process of identifying the juror of awards for the 2016 Associate and Signature Members Exhibition. That information will be made available as soon as our juror is chosen.*

Eligibility

- Open to all NJ, NY, PA and DE residents, artists 18 and over, that are current members of the GSWS.
- Original water media (i.e., watercolor, acrylic, gouache, casein, egg tempera) on paper or Yupo.
- Collage is acceptable, if created materials are created by the artist.
- Artist original work, no likeness of other artist's work including published sources, digital images or any form of reproduction.
- No paintings previously shown in any GSWS exhibition.
- Diptychs and triptychs must be contained within 1 frame.
- Mats must be white or off white. A small colored inner mat is acceptable.
- Frame size limit is no smaller than 12" in any direction and no larger than 44" in any direction.
- All artwork larger than 36" in any direction must be **framed under Plexiglas**.
- All artwork must be wired and ready to hang. No saw tooth hangers will be accepted.


About your digital image – digital format: (online and mail)

- Digital file must be in JPEG format, file size up to 3MB.
- For best presentation, resolution must be at least 300 dpi with a minimum of 1200 pixels on the longer side.
- The image must be correctly oriented (vertical or horizontal).
- Show only the image, no mat or frame.
- No digital enhancement is allowed. GSWS reserves the right to reject work delivered at the time of the exhibition that differs from the artist's digitally accepted work or work that is not suitably presented.
- Identify the image file with artist's last name, first initial and title. Example:
smith.j.title.jpg

Entry Fee

- GSWS Associate and Signature Members (with 2016 dues paid): \$25

All entry fees are non-refundable. Payment must be made at the time of your online entry with Mastercard, Visa credit or debit, or PayPal, or with a check if submitting by mail.



Worth Repeating.....

President Tess Fields sent out the following email to all GSWS members February 14

“**An Alert** Several of our members have recently been solicited by email to sell some of their art work to an unknown buyer. The emails have been similar in tone and wording and we are concerned that this is a scam. Please be very cautious if you are approached by an unknown buyer and never send artwork without first receiving payment. It is best to use Pay Pal or some other form of guaranteed payment. Thank You & Happy Painting”

I would like to direct you all to my Scam article in the summer 2015 issue of the GSWS Newsletter (archived by Jessi Franko on our website). I get a number of these email requests each year. Usually the wording is a little off, so you suspect something, but also one can go to Snopes and put in the name and subject, or even Google (sometimes) a line or two from the email and one will find out that it's been sent to a number of artists.

First Bid Art Auction...is sponsored by Lakefront Gallery, Robert Wood Johnson University Hospital Hamilton and the Princeton Photography Club to benefit the RWJUHH, Woman's Auxiliary. Whether you are a serious collector or a casual treasurer hunter, unique art of all kinds are on display and the first bid will be accepted via email at lakefrontgallery@gmail.com. Unlike a standard auction, a first bid auction does not allow buyers to view the bid history and there is no minimum bid required to win that auction. To place a competitive bid, buyers should indicate the highest amount they are willing to pay. For more information and how to bid, please go to <http://rwjhamilton.org/gallery.aspx> .

From Joanne Amantea:

Dear Members,

At our last board meeting, I suggested that we add an advice column to the quarterly newsletter. The board approved and so I am taking on the job as advice columnist, sort of a Dear Abby for Water Media.

As an advisor, I want to let you know first and foremost that if I knew the answers to all of life, painting, and business, I'd be off on some Caribbean Island painting beach scenes. The reality is that sometimes I will have to tap the expertise of others on how to answer a question, whether it's advice on a specific technique, tips on how to set up your art website, or ideas for developing your portfolio. In my opinion, the role of an advice columnist is to serve the dual purpose of sounding board and impartial mentor in dispensing replies to all manner of questions. While not everyone is going to follow the advice I offer, I will do my best to give the best advice I can.

I welcome any questions and comments relating to Water Media and the business of selling your art. You can email me at joanne.gsws@gmail.com The column will be called “**Dear Joanne**”.

Here's a sample question and answer that I based upon my personal experience.



Dear Joanne,

I was painting with a friend of mine and we had an interesting discussion about keeping paints in your palette. Sheila squeezes out her tubes of paint into her palette and reconstitutes them. I use fresh tube paint. I squeeze out fresh paint at each session.

So the question became - How do you store your paints in a palette? Do you allow them to dry between painting sessions or do you squeeze fresh paint from the tube each time?

First of all, many artists prefer to allow the paint to dry between painting sessions as it does not harm the paint, especially if it's professional grade. Certain watercolor paints have additives such as honey, which helps keep the paints moist. For a long time, I learned from various workshop instructors and books that the paint must be kept moist to maintain its integrity. It pains me to think back to all the expensive paint that went down the water drain at the end of a session. It wasn't until fairly recently when I was reading Zoltan Szabo's book, *Color-by-Color Guide to Watercolor* that I learned dry paint was just as vibrant when reactivated as it was straight from the tube. One thing to keep in mind if you let your paints dry, is that it is important to know that the formulas used by some manufacturers are better suited for using the dry/ reconstitute method than others. M. Graham is one of the manufacturers that use honey in their paints. Another great website to check on the properties of a particular pigment is Handprint.com

So here are some suggestions on how you can best maximize storing your paints on a palette:

1. If you want to use fresh paint squeeze only the amount of paint you will use in a session.
2. Use a palette with a snug lid**.
3. Place a wet sponge in the mixing area of the palette
4. If you will not be using the paint again in a few days, remove the lid and allow the paint to dry naturally. When you are ready to paint again, add some fresh paint on top of the dried paint and replace the lid. The moisture will sink down into the dried paint.

**My personal favorite for studio painting is the [John Pike](#) palette. You can find a wide selection of covered palettes at [Dick Blick](#) or [Cheap Joe's](#) .

Artist Opportunities

Artist Getaway with Samantha McNally - Join us on a Artist Getaway from May 1 to May 6 in Occidental, the Sonoma coastal forest. We will paint at the Russian River, the Sonoma Coast and the Grove of Old Trees (redwood forest). Each day has a scheduled location to paint en plein air as a group. On May 22-27 we will stay in Murphys, in Calaveras County, the Sierra foothills, we will paint at the Stanislaus River and Lake Alpine. Each location has restrooms and easy access to scenic views. Each evening we get together at the pool and see what we've all created. Come stay and paint and relax on an Artist Getaway.

Artist Getaways 2016: Occidental, May 1-6, 2016, Murphys, May 22-27, 2016, and Occidental, October 16-22, 2016 For more information and to register please go to www.artistgetaway.com

You are invited to **Darla Bostick's 9th Annual Ghost Ranch Workshop/Retreat 2016 in Abiquiu, NM 25 September-1 October**. Includes digital photography, watercolors/acrylics, pencil, incorporating text and mixed media work with options for plein air painting and comfort of a group activity room (floor to ceiling vista views). For 7 days/6 nights you can relax, enjoy, and create. **Lodging and meals included** at Ghost Ranch property. The Georgia O'Keeffe Landscape Tour takes you where she painted from the magnificent area scenery. Visit the O'Keeffe studio/home on tour. **Space is limited to 16 participants**. Bring materials you love to work with (or try something new) and join us! The workshop fee is \$550. Room and board at the Ranch are per their rates. Unclaimed rooms will be released 20 August but I may be able to get rooms after that date. My website has more details: www.darlabostick.com Darla Bostick, 940.320.5660 Email: darlabostickart@gmail.com

The Chrysler Museum of Art in Norfolk, Virginia

by Diana Patton

On a recent trip to Norfolk, Virginia, I was fortunate to spend a day at the Chrysler Museum of Art. What a gem! I could easily have spent a couple of days, there was so much to see.

The museum itself is in a handsome building, located on an inlet of the Elizabeth River, a six mile long tidal estuary. As far as I'm concerned, this museum bowled me over by the breadth of what it contains, how it's exhibited, and.....it is all free! No entrance fee. Its history is fascinating and I must include a few paragraphs (shortened) from the museum's website.



Chrysler Museum of Art, Norfolk, Virginia in a park-like setting on the water. View left is from one of their windows.

“Chrysler Museum history includes 19th century feminist visionaries and a mid-20th century drive by schoolchildren and residents to buy a single small Renoir. Then everything moved to a new level.

Walter Chrysler, Jr. came to town. The son of the car company founder moved his fledging museum from a cramped Massachusetts church to Norfolk in 1971. The city promised support, space and commitment, and 10,000 works of art later, the Norfolk Museum of Arts and Sciences was the Chrysler Museum of Art.

The story of Chrysler's gift transcends just the number of works. It's what he collected and added to the museum that remains breathtaking to this day. Walter Chrysler has been the most underrated American collector of his time.

As a young man, Chrysler met the top avant-garde artists of Paris and was soon purchasing works by them all. He spent his summers in American artist colonies such as Provincetown, Mass., and by doing so, he wound up buying works from future art stars well before they were famous. Perhaps what's most remarkable about Chrysler was the almost impossible-to-define sense of knowing which one to buy; that is, if you can have only one example of a certain artist or certain style, which one would you pick and why?”

As for me, first I viewed a current special exhibit with the oils, watercolors, and sketches of William Trost Richards, an American landscape artist associated with both the Hudson River School and the American Pre-Raphaelite movement. His tranquil ocean scenes particularly appealed to me; I enjoyed looking at what appeared to me, his very English way with watercolors.



Left: “Beach Seascape with Cliffs”
Artist: William Trost Richards,
 American, 1833-1905
 1879 ink and watercolor on wove
 paper

Right: “Bedruthen Steps, Cornwall” 1880
 watercolor and graphite on wove paper
Wove paper is a writing *paper* with a
 uniform surface, not ribbed or
 watermarked. The papermaking mould's
 wires run parallel to each other to
 produce laid *paper*, but they are woven
 together into a fine wire mesh for *wove*
 paper



You can view more than 30,000 works of art (if you have more than a day), everything from antiquities and Mesoamerica, as well as masterpieces from Medieval and Baroque eras. Of course the Impressionists are well represented, but so is both historical and modern photography, and contemporary and even multimedia art. Their glass collection is world-renowned. It blew my mind! All those galleries of early glass, up through 19th and 20th century glass works to today's work...pieces which you can hardly believe are glass. Oh, I forgot to mention furniture and decorative art, as well. Personally I got the feeling that I was in the Metropolitan Museum of Art, but it was made manageable to see. That is, there seems to be the best of the best and almost everything is represented.

Etienne-Prosper Berne-Bellecour
French, 1838–1910

La Desserte (The Remains of the Meal),
1876
Oil on canvas

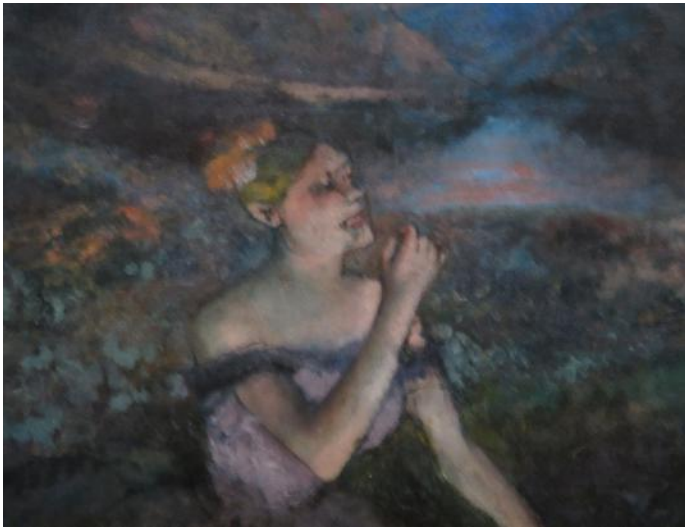
Etienne-Prosper Berne-Bellecour made his reputation as a painter of meticulously detailed military subjects and battle scenes. Here, his subject is a field of combat of another sort. Dinner is over and the guests have departed, leaving behind a fantastic array of silver, glass, ceramics, linen, fruit, biscuits, and table decorations—casualties of an incredible meal!

Virgin and Child with Saint Anne,
mid 1400s
Rhenish, Cologne
Wood

This sweetly disarming work represents three generations of the extended family of Jesus. The Virgin's mother, Saint Anne, cradles both her daughter and grandson, Jesus, in her arms. The medieval cult of Saint Anne celebrated her role as Mary's virtuous, nurturing forbearer, and works like this one honor her as the matronly guardian of the entire Holy Family. Such warmly familial images reflect a new emphasis on the human nature of Christ and his saintly relatives.



Left: detail from
"La Desserte"



Above: detail from Edgar Degas' "Dancer with Bouquets, ca. 1895-1900)

Right: Tiffany Lamp

Below: Furniture Exhibit





Above: Gianni Toso, Italian, b.1942 "Chess Set" 1985 Flameworked, cut, and assembled glass

Below: John Miller, American, b. 1966, "CB w/L, T, and Pickles" (the cheeseburger, curly fries, plate, coke, with ice and straws, all glass)



Above: Even the café "Wisteria" is excellent; check out a bit of my lunch arrangement, above! FYI the museum gift shop is also far too tempting

You can take photos, without a flash, of course, of most of what the museum owns, not the “on loan” pieces for special exhibits. It was hard to choose only a few for this Newsletter.

The Chrysler Museum of Art in Norfolk also includes the adjacent Glass Studio with daily gallery talks and glass demonstrations; glass artists are always there and it is most appropriate that there should be a large Glass Studio next to the museum which has such a great collection of glass art. In different (but nearby) locations are the lovely historic Moses Meyers House and the Willoughby-Baylor House, also part of the Chrysler. They do not open until April 1st but I walked around the yard and garden of the Moses Meyers House and read its history on a plaque outside. Quite lovely to wander around all by myself, imagining what it was like in the 1800s.

There is a plethora of other things to see and do in Norfolk, including visiting the revitalized waterfront district and wandering through several historic districts (the Freemason district is charming) and tracing Underground Railroad sites in Norfolk and in across-the-river Portsmouth. You may also visit the Virginia Zoo and the Norfolk Botanical Garden. You can take a Tall Ship cruise which leaves from the waterfront district as well as visit Nauticus, an interactive, maritime-themed science center that features world-class exhibits like the Battleship Wisconsin and the Hampton Roads Naval Museum. Nauticus features a museum that uses the setting of Norfolk's harbor to showcase global maritime commerce and the world's largest Navy. Also in nearby Virginia Beach (beside the beach, obviously) there is the Virginia Aquarium. I may sound like a brochure for Norfolk, but I was so favorably impressed by this city, and really enjoyed exploring it.

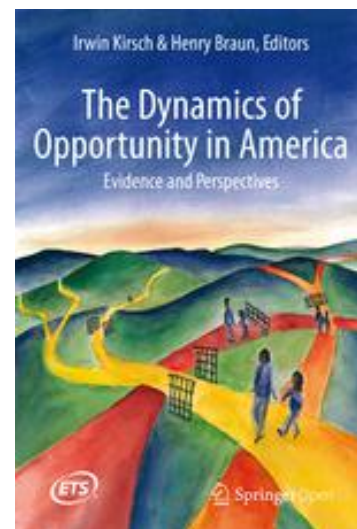


Members in the News

I know you have all been busy painting, showing your work, and more. Please email me your news, and/or any art news you think we would enjoy. Please copy to President Tess Fields, as well. diana@dianapatton.com and tessiefields@gmail.com

JOANNE AMANTEA'S watercolor painting "Summer Solstice" was accepted into the "Ellarslie Open 33" at Ellarslie, the Trenton City Museum. The exhibit will run May 7th –June 26th with a VIP reception 6-8 Friday, May 6th (tickets available) and public reception May 7th, 6-9, all are invited. Joanne says that GSWS members also accepted are **Jane Adriance, Richard Hoffman, Elizabeth Oberman, Robert Saxson, and Robert Sussna**. Joanne's mixed media painting "Credit Card Blues" is included in the NJ Emerging Artists Series at the Monmouth Museum in Lincroft NJ. The "New Works Exhibition" is currently running to May 15th. On **Wednesday, May 4th 7:00 - 8:00 pm**, Joanne will be part of a panel in which the artists will discuss their new work, offer insights to artists entering the exhibition arena, and share their personal stories with the audience.

SUE BEYM and her sister **MARGARET SIMPSON** are in an invitational art show with 5 other artists that are all affiliated with Mercer County College. The show is at Mercer County branch of Lawrence Library May 2-27. Sue also did a watercolor for a book cover that was recently published for her employer (ETS), entitled "Opportunity in America". Sue says, "I do not normally do much fine art for my day job as a graphic artist, so this was a nice chance for me to use my painting skills and it was a bonus to have the book published."



AIDA BIRRITTERI's watercolor painting, "Melicks Apple Orchard on July 4th," received an Honorable Mention Award at the recent Works on Paper 2016 exhibit at the Philadelphia Sketch Club in Center City Philadelphia, PA. Aida was asked by the President of the Philadelphia Sketch Club, Richard Harrington, to be one of the jurors, a great honor, for the exhibit, "The Art of the Flower 2016." Along with two other jurors, Eliza Drake Auth and Nancy Bea Miller, she juried the Art of the Flower, which had a record 314 entries for this annual exhibit at the Philadelphia Sketch Club.



LISA BUDD, LUCY GRAVES MCVICKER, and JOHN WOLFF all had watercolors in the juried 2016 American Watercolor Society Show at the Salmagundi Club in New York City. Lisa's piece is entitled "Feeding Frenzy", Lucy's is "Sole Survivor II", and John's is "Still Waiting". (Luckily your editor saw the show just before it closed and was delighted to see that these GSWS members had their lovely work accepted into this prestigious exhibit)

JUDI GILDEN's painting, "Sunlight on the Vine" was awarded the Genevieve Cain Award for Watercolor at the 117th Annual Exhibiting Artist Members Exhibition at the National Arts Club, on view February 29 - March 26. The reception at the club, located at 15 Gramercy Park South, NYC, was Thursday, March 3.

SYLVIA MARIA GLESMANN, whose work is in the permanent collection of the Salmagundi Club in NYC, had some of her work on exhibit during the Seventh Annual Sylvia Maria Glesmann Members' Floral Exhibition which was held March 21st through April 1, 2016.

JUDY HUMMER has been accepted as a Full Member of the New Jersey Water Color Society. Congratulations, Judy!

ELIZABETH OBERMAN had a painting accepted by the Transparent Watercolor Society of America annual juried show and an honorable mention in the Philadelphia Watercolor Society member show. The TWSA exhibition runs from May 7th through August 7th in Kenosha, Wisconsin at the Kenosha Public Museum on Lake Michigan. (Editor's note; the TWSA is recognized as the preeminent *transparent* watercolor society. The society offers services and education and endeavors to further recognize, expand awards and exposure to an ever-growing membership of professionals, amateurs, students and patrons. You might want to google them)

DIANA PATTON has a one-woman show (29 paintings) on exhibit April 2-May 31st entitled "Flora & Fauna & Whatever Took My Fancy" at the Somerville Library. In conjunction with that, she gave a talk and power point presentation "Painting (and writing) My Way through Life" Saturday, April 16th before her reception, as well as an earlier "Story Hour & Make Your Own Picture Book" Saturday, April 9th for 14 children between the ages of 3-9. (*photos on my Facebook pg if you're interested*)

SHEILA REDFORD is doing a series on the American Flag. Sheila goes on to say, (editor's note: passion often leads to great painting!) "In January I was incensed with the political landscape, and the disregard by the candidates for the people. Ugly. I was so angry, I started painting a representation from my mind of the destruction of our country, its freedoms that built us into a great nation. Each painting became more emotional, as the ensuing election gathers momentum (plenty of material, no matter who one votes for). I don't know what to do with them (5 and counting), but I somehow want the viewer to remember how history has given us warnings. Once I get this out of my system, I'll go back to roses!!!!

CAROL STAUB had a special exhibit with her mixed media paintings (and the sculpture of RG Book), entitled "Untold Stories, Connections, and Discoveries from Within" at Gallery 14 in Vero Beach, Florida, from March 1-25. The opening was March 4th.

