



CENTRAL FLORIDA WATERCOLOR SOCIETY

Celebrating twenty years promoting the value of watercolor with a splash

20
1998-2018

Watermark

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January 2019

February Meeting

Membership Meeting - February 10, Second Sunday of the month*

"The Eight Points of Self-Critique"

Roberta Lerman, CFWS

When you are working on a painting, it is a good idea to ask yourself questions related to the execution of the work. For example: Is there anything in my painting that is confusing? Do I have a strong focal point? What about values? Eight questions in all. Do you follow this strategy?

Roberta will demonstrate the self-critique method with a still life watercolor painting while explaining what she is doing and why. You won't want to miss this program!

Meeting starts at 2 p.m. sharp, ending at 5 p.m. Guests are welcome. Remember that the doors open at 1:30 p.m., **no earlier.**

***CFWS meets at the Altamonte Chapel Social Hall, 825 E. Altamonte Dr., Altamonte Springs, Florida.
Doors open at 1:30 p.m. – no admittance prior to 1:30 p.m.***

*Note: Date changed to February 10 due to the Super Bowl Game on February 3rd.

February Refreshments: Members whose last name begins between **P** and **Z** are asked to bring a finger food. Please keep it simple. Remember a serving piece, if needed.

Finally, don't forget your painting of the Altamonte Chapel area for the CFWS Watercolor Quilt. If you signed up for this project, remember that the painting size is 5 ½" by 8 ¼". Please remember the orientation of your space, vertical or horizontal. For more info, contact Janet Asbury at aquanews@earthlink

##

Michael Holter, NWS, Workshop

March 4-6, 2019

McRae Art Studios Address: 1000 Arlington St, Orlando, FL

Michael Holter, juror for the 2019 Annual Members Show, will focus on the use of watercolor to paint exciting impressionistic landscape paintings in a three-day workshop. You'll paint from photographs and will explore the use of light and shadow to create interesting compositions and achieve dynamic results.

Daily discussions and application of the principles and elements of design will be woven into your painting experience. Each day you will engage in exercises that will solidify the content that you are working on.

Michael will demonstrate his approach to creating landscapes and show you several high-speed video demonstrations. And you will have ample time to successfully complete your own paintings. Check out his extremely informative website <https://michaelholter.com>

Michael welcomes novice and advanced students and tailors the experience to individual needs. Openings are still available! Member price \$300; non-members \$350

To register or for further information, contact Pam Merle, registrar.workshop@centralfloridawatercolor.org or call at 407-401-0738.

##

CALL FOR ARTISTS: "Precious Pollinators: The Central Florida Watercolor Society"

Summer 2019 Exhibit at the Polasek Museum

Application deadline for entry is 5:00 p.m. EST on Friday, March 1, 2019

The Albin Polasek Museum & Sculpture Gardens is now accepting submissions for *Precious Pollinators* an exhibit in partnership with the **Central Florida Watercolor Society**. **This exhibition will run May 7 to August 25, 2019.** CFWS is pleased to have the exhibit, open **ONLY** to CFWS members, in this prestigious gallery.

Precious Pollinators is a fascinating glimpse into art surrounding one of our most important natural resources--the bee and other pollinators. The Polasek gives centerstage to the plight of this conservation issue through a celebration of color, native flowers and plants all expertly executed in watercolor.

This exhibit has eco-conscience and an educational mission beyond 'pretty paintings.' Submissions can feature: flowers, trees, birds, bees, butterflies, their habitats (which is really anything around here!), deforestation, pollution, green space, and there's room for abstractions and contemporary interpretations

Here are the details:

1. An artist may submit up to **three works**.
2. Submit **two images of each piece**. (A cropped image of the completed piece and an overall shot of the piece with frame. Detail images are optional.)
Images should be of good quality, suitable for media and marketing use, and must be **at least 300 dpi** resolution. Out-of-town artists are encouraged to apply, but all shipping costs, and or travel arrangements, both to and from the APM, are the sole responsibility of the artist.
3. A paragraph bio about the artist.
4. A description for each piece which must include how the works relate this specific exhibit theme.

Works must be ready-to-hang with two D-rings attached on either side on the back of the framed art. Works should be framed (unless on finished on "gallery wrapped" canvas) or with glass or plexiglass for framing.

Artists will be notified no later than March 19th of selection decisions. A "Loan Agreement" will be issued to selected artists and a separate "Sales Agreement" document as well, should the artist choose the option to sell their work in the Polasek Gallery while on display. Sale of work is NOT a requirement. Commission is a 40/60 split between the museum and the artist. All selected artwork will be insured by the Polasek Museum for the duration of the loan period.

Please email your application package to Curator Rachel Frisby at rfrisby@polasek.org

Application deadline for entry is 5:00 p.m. EST on Friday, March 1, 2019. No late entries will be accepted.

##

President's Message- Terri Chin

Happy New Year! Hope your 2019 is off to a great start. CFWS is ready to continue a busy art-related year.

Two demonstrations launched 2019 for CFWS. Karen Bowden (*pictured left*) offered a great instructional demo. The gist of her program confirmed that tracing your photo source to use for drawing your subject on your painting surface is just fine. She sketched using some cool tools like the Tracer - a projector that works alone or with your smart phone and - the app "Sketchbook". Go to [Skillshare.com](https://www.skillshare.com) for Karen's free online tracing class. And try www.sketchbook.com, a free app. for ideas.



Cindy Sturla reminded us that the matting and framing of a painting is as important as the painting itself, especially when submitting an artwork to a show or gallery. The main points included using acid free foam core for the backing, how to use mounting or linen tape on your painting, and the use of plexiglass.

It was a very informative start to the year. And there are other special programs coming up.

Important reminders include:

March 4 - 6, MICHAEL HOLTER, workshop

Time: **9 – 4, McRae Art Studios**. There are several spots left, please get your seat reserved! And the workshop is open to members at \$300; non-members at \$350. We also need a "Workshop Assistant" helper.

March 3 MICHAEL HOLTER demonstration at the March meeting.

March 1 Entry Deadline for "**Precious Pollinators: The Central Florida Watercolor Society,**" Polasek Exhibition runs: **May 7 - August 25, 2019**. This is a member only show and has no entry fee. This invitation to exhibit in collaboration with the Polasek is a coup for CFWS. Get your entries in NOW!!!!

March 2 Two volunteers are needed as gallery sitters for the annual exhibit at the Casselberry Art House on Saturday, March 2. CFWS will have a table so that you can draw, paint, read, even bring some of your pieces to work on. This is one of the venue's largest events of the year, so it will be great publicity for the group.

See you on February 10th.

Terri

tschin@mindspring.com

##

Plein-Air Events

February 23, 2019

"**Porch Fest,**" a fundraiser for children's programs at the Wayne Dencsh Performing Arts Center, a non-profit 501(c)(3) in Sanford, is set for **Saturday, February 23**. Artists and musicians will donate their time and talent for the event. **Gallery on First** artists have invited CFWS painters are to join them the plein-air event. Five homes in the historic district will host this event. Artists are invited to paint at each of the five host-homes while musicians entertain on the porches between noon and 6 p.m. Paintings done during the event will be for sale or auction. There would be a 50/50 split with the artist and the charity. There are sponsors from businesses, corporations, including United Arts behind this event.

For more information, contact Cindy Sturla at csturlaart@gmail.com or 407-365-8748.

Jan 26, 2019 –

Orlando Science Center

10 a.m. – 3 p.m. *Plein-air* Members who plan to participate should submit their last and first name **1 week ahead** so that OSC can conduct security checks. Full access to museum. Artists and teachers are considered volunteers /exhibitors and are waived admission and parking fees. Please wear your CFWS badge!!! Bring your own lunch and beverage.

Feb 16, 2019 Saturday, 10 a.m. – 3 p.m.

Roberta Lerman hosts at her home and garden, 6 Perry Lane, Altamonte Springs. There is a lake and azaleas, and her 1-person kayak is available. Bring your lunch and a beverage. It is about 1 mile away from the Altamonte Chapel.

March 16, 2019 Saturday

Cornell Fine Arts Museum grounds, 1000 Holt Ave, Winter Park, at Rollins College.
Bring a lunch and beverage.

March 24, 2019 The Polasek Museum and Gardens holds a Cowboy Heritage Day Open House, (<http://polasek.org/cowboy-heritage-day-open-house/>) between 1 p.m.- 4 p.m.

CFWS is invited to hold a pop-up plein-air event in conjunction with the museum's exhibition "Lay of the Land: The Art of Florida's Cattle Culture" illustrating Florida's cattle raising history. Set up begins **after** the gates open at 11 a.m.
Teachers needed.

"I expect a great turn out as this open house is in conjunction with our current exhibition and there will be lively things to paint," says Rachel Frisby, curator.

Contact Terri Chin at tschin@mindspring.com

April 20, 2019 Saturday

Caryn Dahm hosts. In Oviedo. More details later. Bring a lunch and beverage.

May 18, 2019 - Saturday

Lake Lily, Maitland. Waterscapes, birds, fountain. Bring lunch and beverage.

##

Florida Watercolor 2019 On-line Show

Rebecca Wilkinson received first place! Congratulations! **Teresa Chin, Diane Darnell, Sue Donohoe and Leslie Rossetti** were also selected for the show. Congratulations, artists!

To view these works and all the paintings, go to: <https://floridawatercolorssociety.org/online-show/>

Keep an eye on the **FWS** website for news about the **2019 Convention and Show** in September. It's going to be here in Orlando! CFWS member Kim Minichiello, FWS president, chairs the event and is looking for volunteers. Contact her at KimMinichiello.com

##

2018-2019 CFWS Calendar

February 10*: General Meeting and demo by **Roberta Lerman**, Altamonte Chapel Social Hall, 825 E. Altamonte Dr., Altamonte Springs. (8-point checklist)

February 28th from 10 a.m. to NOON Drop off accepted paintings to Casselberry Art House.

March 3: General Meeting/demo by workshop artist **Michael Holter**, NWS, TWSA, OPS, SWS, Altamonte Chapel Social Hall, 825 E. Altamonte Dr., Altamonte Springs.

March 4, 5, 6: Three-day watercolor workshop with Juror/Workshop artist **Michael Holter**, NWS, McRae Art Studios Address: 1000 Arlington St, Orlando.

March 15: 20th Anniversary celebration and garden party reception for CFWS Members Juried Show, from 6 to 8 p.m. Casselberry Art House, 127 Quail Pond Cir, Casselberry. Show hangs thru March 30th.

April 1: Pick up paintings from the members show at the Art House.

April 7: General Meeting and demo by **Connie Hamilton**, Altamonte Chapel Social Hall, 825 E. Altamonte Dr., Altamonte Springs. (Journaling)

May 5: General Meeting/demo by – **Rebecca Wilkinson** (mat cutting & giclée prints) and election of new officers. Altamonte Chapel Social Hall, 825 E. Altamonte Dr., Altamonte Springs

##

ETC.

Kim Minichiello was featured in the December 2018 issue of Watercolor Artist Magazine, in the “Ones to Watch” article, nominated by Zhou Tianya, of Shenzhen, China. Also, out of 59 countries chosen by 25 of the best museums and galleries in the country, 3 paintings placed, 1st, 5th and 6th in floral and still life categories in the American Art Awards.

Kim also will be teaching a 2-day workshop, “Bold & Dynamic Watercolor” at Crealdé, May 18 & 19, 2019. For more information and to register, go to the Crealdé website, <http://crealde.org> under Workshops. She will also be teaching two plein-air workshops as part of the Epcot Festival of the Arts, Feb. 8th & 15th. two *Plein-Air* workshops as part of the Epcot Information and link to register are on her website: KimMinichiello.com

Diane Darnell has assumed the duties of Membership Chair.

Pam Merle takes over as Workshop Chairman. registrar.workshop@centralfloridawatercolor.org

Thanks to **Faye Tambrino** and **Rita Watts** for their efforts in these positions.

Newsletter articles and member news: Please send your news articles, photos and announcements to cfwsnl@gmail.com. Submit artwork as a jpeg. Deadline is the 10th of each month. We look forward to hearing from you and about you.

Photo tip: Photos of faces, artwork or the item making the news is requested. Unless a pair of shoes or a belt have been turned into a watermedia masterpiece, it's not the subject of the item. You know what you want to see, so keep that in mind.

THANK YOU TO **JANET ASBURY** FOR ALL OF HER EXCELLENT NEWSLETTER WORK OVER THE LAST EIGHT (8) YEARS!!! PHEW!

Note to members: This first issue I'm bringing you is basic. Over the next few months upgrades in design will come, maybe some changes in content, too, but this issue aims to get as much news as possible out to all of you. I love writing newsletters, so keep info and photos coming.

Pat Shaer

Watermark Editor

##

Ken Austin, NWS

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What's the Difference?

This bit of observation is about being/thinking/painting *different*: no, not “different~~ly~~”, different – which I think means trying to make your paintings look different from others' paintings. Painting different often means “better” or “brighter” or like some watercolor idol (I just love _____'s work and I want to learn to paint like her/him). But that phrase means different things to different artists. I think that behind it there's a central wish and a central, personal concern about what the individual artist (especially a student) is trying to achieve.

We are made with minds that want us to be, or be like our heroes, real or imagined, because to kids they seem magical. At age 9, I wanted to “be” Batman when I grew up (thank goodness I didn't try – the name would have been

“Fatman”). When I was in architecture I wanted to “be” like Frank Lloyd Wright – of course I didn’t and so (thank heavens) I’m not the incredible narcissist that he was (no comments, please).

Whatever you may think, we all want to learn to be “like” or paint “like” someone whose work we admire. But after some trial and error over the last 60 or so years, I’ve concluded that the best route to being a better painter is not to paint or be “like” another artist, but to learn a way for making art *you* love to make and see.

Unless we learn what is **in us** to make us want to create things of beauty and meaning, becoming a good artist is very difficult. What we make is different from what others make; mechanics make cars run, engineers design for strength, teachers try to instill the information that counts in your making the world better - if not for you, for others. Artists have things to say, or ask, or imply, or reference or create for the joy of the act of creation. They have myriad ways to do this, and, unlike some other professions, there’s no limitation in art to solutions or expressions of how to do it. Bearing in mind that one person’s taste is another’s folly, our works aren’t always accepted for what they are meant to express.

This doesn’t mean that creating or throwing junk at an audience is necessarily art. But we must remember that “junk” means different things to different people. Using “junk” to construct a sculpture that speaks to our massive problem with disposal or re-purposing is different from just dumping it in the gallery and calling it “Van Gogh in Pieces”, or some such.

“So, what?” you may say, “I love Skip Lawrence’s work and I’ll copy it to my death!” Well, go ahead, it’s a free country (sorta), and copying others’ painting styles and subject matter is (given our copyright laws) ok if you don’t reproduce or sell it as yours or theirs.

My point here, is that art is as much about the artist as it is about the product. And if you want to grow as an artist, you should *find your own* preferences, styles, directions, medium, etc., so that your work can be *yours*. This is not an easy trip to take, especially for one who is a stranger to art, but it’s done every day, in some studio, or classroom.

It doesn’t mean you can’t learn by copying your favorite artist or can’t do the exercises in a book or try to paint a copy of “The Night Guard”. That’s what teaches many of us about how to use the basics. Neither does it mean you can’t do whatever you want to make art (whether it’s lawful or just awful) but try to find what’s *inside you* that can make art like no one else can make.

And the best way to do that is to:

Keep your brush wet!

- Ken

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