



FROM THE PRESIDENT

Our GWS board members have been hard at work preparing for the upcoming 2020 GWS National Exhibition. We are very excited to have Linda Baker as our juror and workshop instructor for this exhibition which will be at

Oglethorpe University Museum of Art in Atlanta, GA. The prospectus and workshop are posted online and we are now accepting entries as well as workshop reservations. I look forward to an outstanding show and having Linda with us for an inspiring workshop. Enjoy reading the interview with Linda in this newsletter.

The GWS standard for art requirements has undergone some significant revisions. In the past we have clearly stated "All work must be original from conception to completion." We have now clarified the full intent of this statement by adding the following art requirement statement: "Submitted artwork may not be a copy, likeness or direct derivative of another person's creative work including paintings, drawings, photography, digital images or prints."

To further clarify questions regarding what GWS considers acceptable, the Frequently Asked Questions

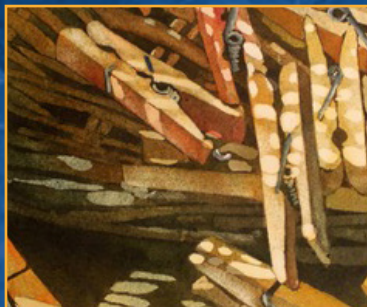
(FAQs) section on our GWS website has been updated to reflect the full intent for the art requirements. To clarify the framing requirements, we have also updated our FAQs to show images of acceptable and non-acceptable moldings. This is to clarify what GWS considers plain and unadorned moldings as per our presentation requirements. When you enter a GWS exhibition please carefully consider the art and presentation requirements to ensure that you are in compliance.

Every artist that enters a GWS exhibition is required to sign a disclaimer form that states you have adhered to the GWS standards. Please note that we have added wording to the disclaimer to clarify the consequences for not being in compliance even if it is discovered post jurying. GWS exhibitions are intended to showcase current (completed in the past two years) artwork that is original work of the artist. The intent in clarification of the guidelines is to ensure that all artists entering GWS exhibitions clearly understand our full intentions as well as the potential consequences should anyone not follow the specified guidelines.

As an art instructor I tell my students they are welcome to use my photo references for the purposes

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Detail from "Sunlight"

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Congratulations to the recognized artists of the Member Exhibition!

If you plan to apply to the National Exhibition (deadline January 4), be sure to review the prospectus and FAQs to understand the clarifications of 'original work' and implications of not submitting work which upholds the requirements. GWS is a respected watercolor society which follows common fine art standards. Keeping to these high standards elevates all of our goals and successes.

The next collection of art news will be for the Winter 2020 issue to be published by early February. The deadline for Member News is January 17, 2020. Put Member News in the subject line when sending emails to membernews@georgiawatercolorssociety.com. Please follow the Member News Guidelines included in each newsletter.

Wishing you warm wishes for the upcoming holidays.

Rosemary



UPCOMING DEMO Saturday, January 11, 2020

Oconee Cultural Arts Foundation
34 School Street, Watkinsville, GA
1:00-3:00pm

GWS is pleased to introduce the internationally famed artist Atanur Dogan. The Demonstration Chair for GWS has the delightful job of looking for opportunities to scout amazing artists to perform a demo for our members. This fall the International Watercolor Society founder was invited to come to Georgia for a demonstration and a one-day workshop in Expressive Portrait and Figure Watercolor. GWS is thrilled that this accomplished artist accepted and that GWS members will be able to see him perform on Saturday, January 11, 2020 at Oconee Cultural Arts Foundation in Watkinsville, GA from 1:00-3:00pm.

WORKSHOP OPPORTUNITY Sunday, January 12, 2020

Spruill Center for the Arts
5339 Chamblee Dunwoody Road
Atlanta, GA

Atanur Dogan will be conducting a one day workshop "How to Find Your Unique Style" in Atlanta at the Spruill Center for the Arts on January 12, 2020. If you are interested in further details and/or to register for this workshop contact Diana Toma. The workshop cost is \$150.00 and is open to all levels.

— Diana Toma, Demonstration Chair
diana@artbydianatoma.com

FROM THE PRESIDENT continued

of the class exercises. However, I explain that artwork done in class and or using someone else's photograph would not be admissible in most art exhibitions. We discuss the idea of original artwork and how they can take techniques they learn in class and apply them to their own original work. The Internet is a wondrous resource for us all. However, be aware that any digital photo reference that is not your own is not eligible to be used as your reference for your artwork entered in a GWS exhibition.

Be clear about the guidelines for any show you enter. Various art associations and organizations have different guidelines. It is imperative to read each exhibition prospectus carefully before entering to ensure your artwork is in compliance with their particular guidelines.

Wishing you all the very best!!

Kie Johnson, GWS President

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kiejohnson.com



MORE ON ATANUR DOGAN

Atanur Dogan is a Turkish-Canadian watercolor artist. He is a graduate of the Fine Arts program with a teaching degree from the Dokuz Eylul University in Izmir, Turkey, where he specialized in watercolor. An internationally acclaimed watercolor artist and instructor best known for his portraits and figures, he participated in more than 200 exhibitions worldwide. He has exhibited his work throughout Turkey, Taiwan and Japan and in Zurich, Paris, and London. In North America, his work has been exhibited in New York, Los Angeles, Seattle, Toronto, Ottawa, Montreal, and Vancouver. In 2004, the Portrait Society of Canada selected Atanur Dogan as one of five portrait artists deemed best in the world. He was also invited by the Portrait Society of Canada to be the demonstrating portrait artist at the 2004 International Portrait Arts Festival held in Toronto, ON. Atanur Dogan is also the founder and President of the International Watercolor Society (IWS). The goal of IWS is to distribute a message of love and peace internationally through the art of watercolor, and gain recognition for the many talented watercolor artists world-wide. For more information about the IWS visit www.iwsglobe.org.



CALL FOR ENTRIES 41ST NATIONAL EXHIBITION

March 14 to April 26, 2020 DEADLINE: JANUARY 4, 2020

▶ **Be sure to read newly clarified 'Original Work' requirements!** ◀

Oglethorpe University Museum of Art, Atlanta, GA

Mark your calendar! The deadline for the 41st National Exhibition is January 4, 2020. Acclaimed artist, Linda Baker, AWS, NWS, TWSA, is the judge, juror and workshop instructor, and her three-day workshop is March 25 to 27. Anticipated awards are \$10,000. The exhibition, which will open March 14 and hang through April 26, will be held at the Oglethorpe University Museum of Art in Atlanta, GA.

Linda Baker, one of American Watercolor Society's prestigious Dolphin Fellows, has been featured in the *Splash* series along with various art magazines. Her

mentoring workshop is sure to be an intensive growth opportunity. Her invaluable experience and insight will offer a wealth of strategies and guidance no matter what your next art goal might be.

Below is the timeline that appears in the prospectus. Detailed information on the exhibition and the workshop is in the prospectus posted online at www.georgiawatercolorsociety.com. Please read the prospectus as clarifications have been made after last year regarding what is considered original work.

EXHIBITION TIMELINE	January 4	Deadline to receive entries
	January 26	Acceptances posted on GWS website
	February 10	Deadline to send disclaimer form
	March 2-6	Shipped work arrives at UPS Center
	March 7 11:00am – 2:00pm	Hand delivered work arrives
	March 14	Exhibition Opens
	March 25-27	Linda Baker workshop
	March 28 10:00 – 10:30am 10:30am – 12:30pm 12:30 – 2:00pm	GWS Annual Meeting Linda Baker Demonstration Awards Ceremony & Reception
	April 26	Exhibition closes
	April 28 11:00am – 2:00pm	Pick up paintings Shipped works returned

Artist

EVERY HAS A STORY

AN INTERVIEW WITH LINDA BAKER, BY JACKIE DORSEY



Watercolorists often don't get the same recognition, monetary or otherwise, in the art world as other artists. Is there something we can do to change that?

As a watercolorist, our acceptance into the major art world is more limited although it does exist if one wants to work hard enough to attain it. The other side of watercolor is that it has great state and national organizations making exposure easy and lucrative.

Do you feel there is a tradeoff between making art that shows well in exhibitions and art that sells? Any suggestions on how to navigate between art and commerce?

This is a huge and ongoing dilemma. In the beginning of my career, I was painting for galleries and therefore, sales. My choice of subject matter was much more mainstream, decorative, and easy to live with. I became the 'go to' for wicker chairs on the porch or adirondacks anywhere! As my knowledge and skill expanded, I moved more toward the competitive world which is often not the same arena. I had to move toward work that was more edgy with a concentration on content to get nods from the jurors which led to teaching invitations and played a big part in my expanded teaching career. I had an artist friend who used to say 'some for dough and some for show'. Occasionally, subjects and styles can cross the line but that scenario is unusual. With my mentoring workshop, a main ingredient is to help you as an artist, determine what you want to accomplish with your art. Often when someone works with me, they clarify or even change their approach.

Do you recommend working in a series?

I have always worked in a series for several reasons. In the beginning, if I found a subject that was salable and in demand, I painted more paintings of similar scenes. The more I painted a similar subject the better the work became. As I progressed, I would repeat similar paintings in an effort to improve, develop, and work on my composition and design. By this I mean that painting variations of the same subjects repeatedly helped me to move beyond the subject matter and more into the execution of design and establishing a recognizable style and color palette. As I competed, I worked in a series to establish a brand so to speak. I wanted to establish an identity in terms of someone looking at a painting and recognizing both my subject matter and my style. I think one of the greatest compliments an artist can receive is to have a viewer say, "Oh I recognized it as yours immediately."

Do you have mentors or other artists that inspire you?

One of the strongest reasons for my choice to offer a mentoring workshop is this very dilemma. As we come up through the ranks with our friends, there may come a time when you outgrow their opinions. When this is the case, where does one go for advice? As we are faced with crossroads of whether to reproduce our art and go more commercial or amp up our original paintings for competition, who can we go to that has faced these decisions? As a full-time professional artist since 1989, I have either faced or pondered all of these situations. Today, I can offer a bit of sage advice to other artists facing these



"Sunlight"

continued

creative questions. In terms of inspiration, I am blown away by all kinds of artwork from the extraordinary to the mundane and meaningful. I could look at artists work every day. My personal work has been influenced by the earthiness of Andrew Wyeth along with the soft impressionism of Claude Monet. These two would seem to be at odds and yet I love the earthy palette of Wyeth but embrace a bit of impressionism from Monet. My work appears realistic at a glance but the closer you get the more abstract it becomes. Both artists chose simple subject matter they were surrounded with on a daily basis.

Is there a story or passion that drives your work?

Much of my work has stories and memories behind it. I find myself intrigued by all the depth one can feel in a shadow, or how imaginative the meanings and uses of a clothespin can become. My Life Cycles series is wrapped up in the patina, shadows, and history of bicycles. I am not much of a tourist who just paints a lovely scene but am more apt to dig beneath the surface. My visit to Naples resulted in a line of laundry down an alley once again showcasing the ordinary. Upon my husband's passing, I painted all of his keys rather than a powerful work about his accomplishments.

Tell us more about your workshop. What do you hope participants will get out of it? How will artists at various levels benefit from your mentoring workshop?

Mentoring covers a broad range and can be different things to different artists. If you are a beginner, you may need personal time to develop the basics and carve out a path of how to proceed. If you are intermediate, you may be pondering how to get a juror's nod and make your work more edgy or insightful. If you are a professional, you may wonder how to reach out to museums or create a following toward teaching. At any rate, we are all moving targets with different needs and



"Coming and Going"

questions. The concept of mentoring is to give each of you some much needed one-on-one with someone who may have battled with the very same scenarios. Should I give up outdoor shows, are commissions lucrative? The point is that you are an individual with strengths that only you possess and spending a week putting your thoughts, goals, dreams and even restraints in order can be very productive.

We will chat about the importance of composition and design, taking a work to the next level, going beyond the obvious and putting your personal truth in your work.

You are known to give masterful talks on design and composition. Do you plan to include this in the workshop?

Composition and design will be an integral portion of the workshop. It matters not whether you are painting for sale, competition, or even art fairs, the better the composition and design the greater the success.

For more information visit Linda's website at lindadalybaker.com.

RENEW TODAY!

This is a friendly reminder that annual dues are payable as follows:

Renewing or New Member: \$45 Family Membership \$65

This does not apply to current lifetime or honorary members, and thank you to those who have already paid their 2020 dues.

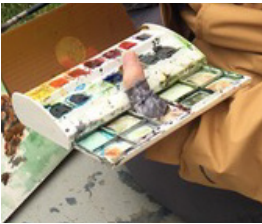
Annual dues are payable by January 31st. Dues paid in October, November and December will apply for the following year. To maintain your signature status or earned points dues must be current. Dues can be paid through our website www.georgiawatercolorsociety.com, using Paypal or credit card; or by check made payable to GWS and mailed to Sally Evans, Membership Chair, GWS, 116 Laurel Overlook, Canton, GA 30114.

– Sally Evans, Membership Chair



I collect paint supplies like Imelda Marcos collected shoes; well not quite that bad. But I do enjoy trying out and using new art supplies. As plein air painting is growing in popularity and especially with the cooler weather, I am sharing a few of my favorite plein air palettes.

You can see me using several of these palettes at the Olmsted Georgia Color Plein Air Paint Out in Middle Georgia from October 31 – November 3, 2019. Forty juried artists will be painting in and around Buckhead (the town, not the Atlanta shopping & restaurant district), Eatonton, Greensboro, Lake Oconee and Madison. Details at: <https://www.olmstedpleinair.com/georgia-color>.



Sennelier travel palette. I love this small, sleekly designed palette that comes pre-loaded with 14 intense pigmented colors. It uses a binder combination of gum Arabic and honey. It is true to color. If you do not like one of

the pre-selected pigments, you can fill an empty pan with color or buy a pan color. I substituted the emerald green with Sennelier brown pink (which looks like yellow-green). You can easily hold this palette in your hand while painting a small watercolor. If you are doing a larger painting the mixing trays are too small. This is now my 'go to' palette especially when traveling overseas.



Yarka St. Petersburg Palette. This palette has 24 intense semi-moist colors that create vibrant watercolor paintings. It has several opaque colors as well. I suggest using a hot glue gun to hold pans in place. One slot can be used to hold 1-3

brushes depending on size. It comes with a round brush. Place a portion of a kneaded eraser in the end and push wooden end of brush into it. It is hard to see some of the dark colors, so create a color chart and seal in clear sleeve for reference. This palette is a great value for the number of pigments. I have an older version, so it looks slightly different.



Art Alternatives Palette is a 12-cup covered palette that you fill with paint brand and color of your choice. This is my 'go to' palette for plein air paint out competitions as I get to select my favorite colors based on the location and time of year. It is great for travel as the paints are sealed in individual cups, so they are always moist and do not spill. There are four deep, slanted mixing wells so you can create larger washes on big paintings.



Winsor & Newton Palette. I like that this palette has a built in water container — another great one for traveling. Double check the palette colors to be sure it is Winsor & Newton, versus their student grade paints, known as Cotman. Those colors will not be as vibrant.



Plastic Repurposed Lids are the most economical choice and you squeeze out paint from the tubes as needed. I like the lids from yogurt containers as most are white. You need a table or tray to place the lids. I like to repurpose materials and this certainly counts. These lids do not work well on a windy day.



Maison de Haute Couleur palette from Paris, France. It is a small palette made of metal tin, so it is very durable. It also has a built in water container and two medium sized mixing areas good for smaller paintings, nothing larger than a quarter sheet (11"x15").



Superior Watercolor palette has 42 color choices on the palette with a very small mixing area and sponge. I do not use this palette as it has too many choices; I prefer a simple palette with 10 colors or less for each painting. It makes it more difficult to recreate a color when mixing from so many choices. Many artists like this as they do not have to create the color blends.



Please feel free to comment on the GWS Facebook page with your favorite plein air palette.

<https://www.facebook.com/groups/322246064961932/>

2019 MEMBER EXHIBITION CELEBRATED



Diana Toma, "Bewildered"



Durinda Cheek, "Handiwork"



Anne Bradham, "Broken Open"

The 2019 Georgia Watercolor Member Exhibition opened on August 20, 2019 at the striking Lyndon House Arts Center (LHAC) in Athens, Georgia. Juror, Myrna Wachnov, NWS, CWA chose 63 paintings from 194 entries.

Forty art enthusiasts attended Myrna's demonstration in which she created a dynamic self-portrait on Tyvek and offered numerous tips. After the award presentations, Myrna generously met with artists individually providing insights on their paintings.

A special thanks to the Lyndon House Arts Center for its phenomenal bright venue, the additional reception they provided on September 5, and to Beth Sale, Program Specialist of Exhibitions, who ensured a professional exhibition from beginning to end.

Those receiving recognition were:

1st Place: Diana Toma, "Bewildered"

2nd Place: Durinda Cheek, "Handiwork"

3rd Place: Anne Bradham, "Broken Open"

4th Place: Christina Misencek-Bunn, "Tiffani"

Honorable Mentions:

Sandra Webster, "Chrome Repose 2"

Melanie Sheldon, "Sea Shadows"

Ronald Malone, "Betsy Knows"

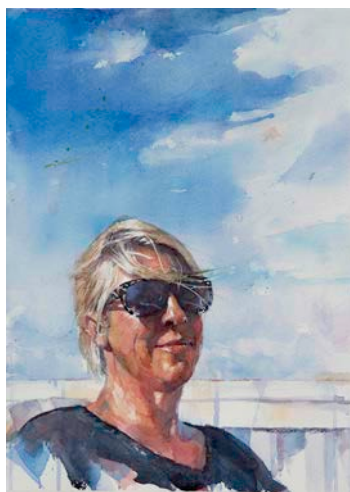
Suzanne Hicks, "Brunch"

Karen Fletcher Braverman, "String Theory-Hole"

Best Title:

Kie Johnson, "Come On In"

Karen Fletcher Braverman, Walt Costilow, Toska Courbron, and Sue Church Grant achieved **Signature status**.



Please visit www.georgiawatercolorssociety.com to view all the paintings of the exhibition.

— Gail Watson,
Member Exhibition Co-Chair

*Christina
Misencek-Bunn,
"Tiffani"*

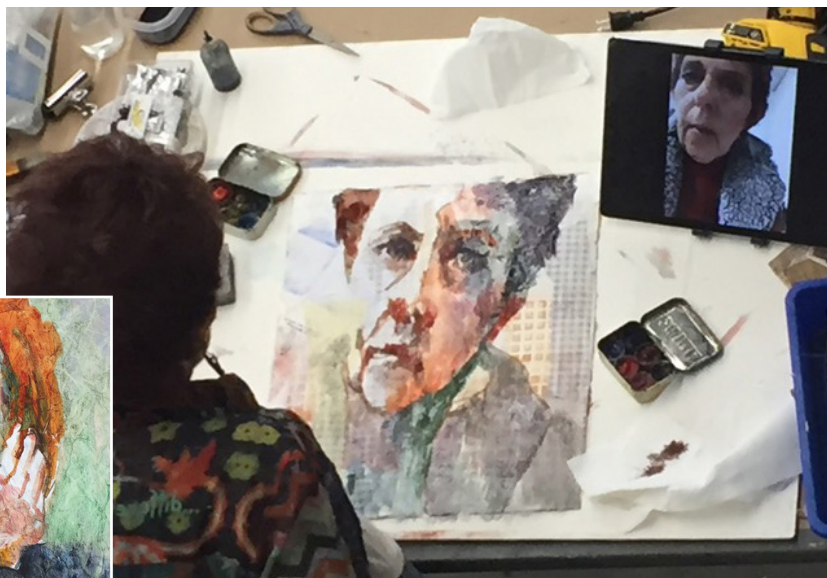


Self-Revealing Workshop

Twelve enthusiastic participants engaged in Myrna Wachnov's portraiture workshop. After selfie photo shoots, Myrna shared various techniques on creating large-scale portraits on gessoed paper, Yupo, and Tyvek. She says she paints her own portrait because it is always there and you never have to worry about it being original work.



Myrna Wachnov

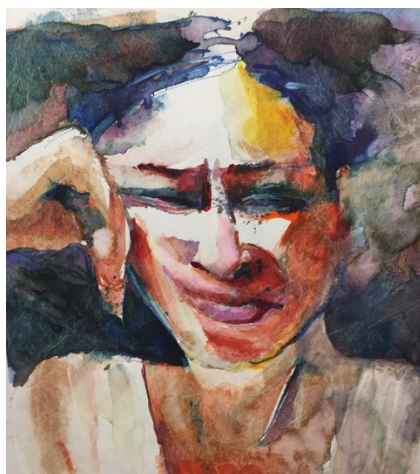


Myrna discussed various digital apps that can manipulate images to improve design:

- iColorama
- PaperCamera
- Procreate



Rosemary Segreti



Vivianne Van Giesen



Mary Kirsch

Myrna's Tools and Tips

- Try drawing with a solution using Walnut Ink crystals — the lines dissolve in the painting
- Exaggerate angles and shapes for interest
- Use a Lizard's Lick Cheap Joe's #4 for fine line work
- When painting big, use a quilter's reducing glass (opposite of magnifying glass) to see the entire piece (equivalent to stepping back)



Rosie Coleman

In Memory

GWS recently lost a cherished signature member: Ally Benbrook. Over the years her paintings have been selected for many juried shows and awards and included in private collections throughout the United States, along with England, Sweden, and Belgium. She served in various Board positions including President of the San Diego Watercolor Society.

Her “paint what you love” philosophy resulted in a multitude of animal-related pieces. These paintings depict the incredible devotion that dogs offer to their homeless owners. Most of these people have lost the ability to connect with other human beings, and their dogs give them the emotional connection that we all need.

GWS offers sincere condolences to Ally’s family and to all the families of GWS members we hold in memory.



Last Connection Series “Loyalty”

All About Our Members

GWS currently has 471 members. If you have an idea or contribution to the newsletter feel free to email Rosemary Segreti at rsegreti@bellsouth.net.

Membership at a Glance

97 Life Signature	66 Associate
21 Life Exhibitor	1 Family
16 Life Associate	1 Family Signature
108 Signature	2 Family Exhibitor
52 Student	26 Honorary
68 Exhibitor	3 Honorary Exhibitor
2 Sponsor	8 Honorary Signature

New Members

Dianne Hunter, Marietta, GA

Theresa Harper, Athens, GA

Member Directory Update

Painting images for those members accepted in prior exhibitions have now been updated through the 2019 Signature Exhibition. You will now see them on the Member Directory on the website. Please contact Marian O’Shaughnessy at meoshaugh@gmail.com if there are any issues.

NOTE: Your initial login was emailed when you became a member and can be used at the top right of the GWS website www.georgiawatercolorsociety.com home page. Click on ‘Forgot password or username’ to reset.

Many thanks to the volunteers who assisted in entering the updates: Paul Andino, Marian O’Shaughnessy and Rosemary Segreti.

Don’t forget to send Member News items too late for this newsletter to the new GWS Facebook Group Page.

**On Facebook, search Georgia Watercolor Society Group Page or plug in this url:
<https://www.facebook.com/groups/322246064961932/>.**

Member NEWS



Alice Bennett, "Tangerines 3"

Alice Bennett lives in Statesboro, more southerly than most of the GWS membership. Many members may not be familiar with the Fine Arts exhibition at the Georgia National Fair in Perry, GA. In addition to agriculture and livestock, this fair has a large exhibition of quality home arts, woodcarving and fine arts. She was impressed the first time she viewed the exhibit, so this year she entered her work and had four pieces accepted for the show.

Marilynne Bradley prides herself on staying organized and being a master of following the multitude of submission guidelines (size, mats, molding, jpeg size, foam boxes, etc.) and timing of shipping. She was rewarded with this diligence with the following accepted art: "Into the Light" in the Fallbrook Art Signature Exhibition and the Missouri Watercolor Society International Exhibition, "Sailors Delight" in the Annual Southern Watercolor Society Exhibition and the Louisiana Watercolor Society International Exhibition, "Rothenburg Gate" in the Watercolor USA Exhibition, "705" in the St. Louis Watercolor Society Annual Juried Exhibition and the Watercolor Society of Alabama's National Exhibition, and "At Sea" in the Rocky Mountain National Watermedia Exhibition.

Artist **Walt Costilow** of Vestavia Hills, Alabama, has been honored with the acceptance of his work in the ASAA 2019 International Aerospace Art Exhibition at the National Museum of the United States Air Force gallery in Dayton, OH. Mr. Costilow was one of 40 artists from around the world whose work was selected from over 100 entries. His work "Skyraider," depicts a Navy A-1 Korean/Vietnam era carrier attack aircraft. The American Society of Aviation Artists was formed in 1986

to bring together, in one professional body, artists who are acknowledged leaders in the field for the purpose of recognizing and promoting interest in aviation art as a fine art form. He was also recently awarded Signature Artist status with the Montana Watercolor Society. His painting "By the Dock" was selected for the 37th Annual National Juried Exhibition.



Walt Costilow, "Skyraider"

Nancy Dias's painting "Short Circuit" was awarded first place in the Abstract/Experimental category of the *Artists Magazine* Annual Art Competition. In addition to a monetary prize as a first-place winner, she and her winning painting will be featured in the January/February 2020 issue of *Artists Magazine*. Entries were submitted from all over the world and numbered in the thousands. Nancy's painting "Energy" was awarded Honorable Mention in the Tallahassee Watercolor Society's 2019 Brush Strokes Juried Water Media Exhibition. She earned Signature Member in that organization. The exhibition is held at the Tallahassee City Hall Gallery through November 18.



Nancy Dias, "Short Circuit"

Cathy Ehrler and **Kathy Rennell Forbes** (along with several other visual and musical artists) will be hosting a studio event to benefit Habitat for Humanity. Please join them at Studio Z, 500 Means Street NW, Atlanta, GA 30318 on December 7 from 1pm-8pm and December 8 from noon-5pm. All are welcome.

Kathy Rennell Forbes won third place for her watercolor, "Someone Left the Barn Door Open" at the Stone Mountain Plein Air Paint Out in September. Kathy is one of 40 invited artists to participate in the inaugural Olmsted Georgia Color plein air competition October 31-November 3, 2019.



Kathy Rennell Forbes,
"Someone Left the Barn Door Open"

Raleigh, NC artist **Ryan Fox** was featured in the 36th issue of *Art of Watercolour* magazine. His painting "Machu Picchu" graces the front cover of the French version of the magazine. Both versions of the magazine feature a two-page article on using resist techniques in a painting. He recently returned from being the juror of the South Carolina Watermedia Society in Florence where he also taught a three day workshop on Watercolor Batik.



Ryan Fox, "Machu Picchu"

The Athens Art Association is celebrating its Centennial this year (1919-2019) with a series of exhibits, gallery talks, and panel discussions. Although the group is open to artists of any media, many members paint in watercolor including current board members

Vivienne Van Giesen and **Mary Ann Cox**

and former board member **Christine Langone**. All three will participate

in our final exhibit, "Growing through Art," at the State Botanical Garden in Athens October 13-December 22 with a reception on November 3 from 2pm-4pm.



Christine Langone,
"Nature Imitated"

Catherine Hillis won the "Best Manchester by the Sea" Award at Cape Ann Plein Air in Gloucester, MA on October 12, 2019. Esteemed plein air judge Ken Backhaus awarded Hillis for her watercolor painting "Storm Watch" during the event. This was Hillis' seventh plein air juried or invitational event this year. Hillis also won third place for her Quick Draw in Nova Scotia's Parrsboro Plein Air in June.



Catherine Hillis, "Storm Watch"

Kim Minichiello was awarded fifth place for her painting "Miyako Odori" in the Human Figure category and fifth place for "Nocturne" in the Floral category for the

international competition, The American Art Awards. Winners were chosen from 56 countries by the top 25 galleries and museums in the country.



Kim Minichiello,
“Miyako Odori”

Gail Watson’s painting “Lobster Shack” was awarded the Bronze award in the Brush Strokes Exhibition for the Tallahassee Watercolor Society. This earned her signature member status.



Gail Watson,
“Lobster Shack”

Annie Strack had paintings juried into the Kentucky Watercolor Society 42nd Annual Aqueous USA, Northstar Watermedia Society’s 5th Annual National Show, and 8th Annual Brandywine Valley Plein Air. She earned Signature Status in Northstar Watermedia Society. She juried the American Artists Professional League’s 91st Grand National Show at the Salmagundi Club in NYC, and the Unionville Fair Art Exhibit in Pennsylvania. She has been invited by the Sennelier company to teach a plein air workshop in France next summer, and also to be their guest of honor at the Dinard Plein Air Festival in Brittany.

WORKSHOPS

Kathy Rennell Forbes will be returning to France and Italy in 2020 to teach plein air watercolor workshops in the French Alps (September 1-8) <https://frenchescapade.com/painting-tours-teacher-kathy-alps/> and Tuscany (October 20-28) <https://www.ilchiostro.com/workshops/autumn-arts-festival-watercolor-journaling-en-plein-air/>.

Only 2 spots left! Join **Kim Minichiello** for “Capturing Tuscany in Watercolor: A Cultural Retreat” in the hills of Lucca, Italy. Includes art instruction daily, gourmet meals by resident chef, wine tasting and more. All levels and non-painters welcome! May 17-27, 2020. For more information: <https://www.kimminichiello.com/upcoming-workshops>.

PLEASE NOTE

Member News Guidelines

We try to print what you write, but we do condense lengthy entries. Please read the Member News and write your items in the same format. Use third person and be sure to have exact and complete information about the exhibition, correct title of venue, full name of organizations, name of award, dates of workshops etc. Double check your facts! Send text in Arial font, 12 type size. We do not include acceptances into and awards for GWS National or Members Exhibitions as there would be far too many to publish. We welcome jpegs of your work and include as many as we can in the newsletter.

SPECIAL NOTE: Please be sure website links are accurate.

TO EMPHASIZE: Write your news item in the Member News format you see in the newsletter.

The deadline for the Winter 2020 GWS Newsletter Member News is Friday, January 17, 2020. The newsletter will be published by early February. Please put GWS Member News in the subject line and email to membernews@georgiawatercolorssociety.com. Thanks! — *Rosemary Segreti, Editor, GWS Newsletter*

UPCOMING GWS EXHIBITIONS 2020-2022

2020 41ST NATIONAL EXHIBITION

Oglethorpe University Museum of Art
Juror, Judge & Workshop Leader: Linda Baker
Exhibition Dates: March 4 – April 28
Workshop: March 25 – March 27

2020 MEMBER EXHIBITION

Sautee Nacoochee Center
Sautee Nacoochee, GA
Juror, Judge & Workshop Leader: Pat Dews
Exhibition Dates: August 14 – September 27

2021 42ND NATIONAL EXHIBITION

Carrollton Center for the Arts
Juror, Judge & Workshop Leader: John Salminen
Exhibition Dates: TBD
Workshop: TBD

2021 MEMBER EXHIBITION

Bowen Center for the Arts
Dawsonville, GA
Juror, Judge & Workshop Leader: Vladislav Yeliseyev
Exhibition Dates: August 3 – September 17
Workshop: August 9 – 12

2022 43RD NATIONAL EXHIBITION

Oconee Cultural Arts Foundation
Juror, Judge & Workshop Leader: Mark Mehaffey
Exhibition Dates: TBD
Workshop: TBD

APPLICATION FOR MEMBERSHIP

Register for GWS membership!

Please make check payable to Georgia Watercolor Society (or GWS) and mail to Membership Chair:

Sally Evans
116 Laurel Overlook, Canton, GA 30114
Email: evanss24@mac.com

Member Name _____

Address _____

City _____ State _____ Zip _____

Phone _____ Email _____

Student \$25 New or Renewal \$45 Family \$65 International \$60 Patron \$100 Lifetime \$350 Lifetime Family \$450

I want to volunteer for GWS activities, expand my knowledge of watercolor and develop friendships with other watercolor artists.

Consider me for a Board position.



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