

# artBeat

April 2021

The Tennessee Watercolor Society Magazine



## FEATURED ARTICLES

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## TECHNIQUES

### Five Pro Tips for Making Your Acrylic Paintings Bloom

by Nancy Medina



Beginning with what kind of paint to use all the way through to achieving those final pops of color, you will [learn](#) from master signature artist Nancy Medina how to paint joyfully in acrylics.

### 2022 Exhibition Dos and Don'ts

Many artists like to begin their paintings long before they're due for a show. Here is a [preview](#) of the most important rules to know and follow.

## The 2020 Exhibition Was a Grand Success—and Now It's Time for Another!



*Toasting the Winners of the 2020 Biennial Exhibition*

### 2021 Online Juried Exhibition, Demo and Workshop

We received the largest number of entries in the history of the [exhibition](#)! Juror Cathy Hillegas had her work cut out for her! David R. Smith's demo and workshop were wonderful.

### 38th Juried Exhibition and Workshop in May 2022

[Plans](#) have been made for the juror and workshop presenter, the venues for the exhibit and the workshop, the deadlines, presentation of awards, and many enjoyable activities.

**Planning for 2024 Begins Now!** It's already time to be [thinking](#) about who will be our juror and workshop instructor...and who will be our volunteers!

## GOLDEN VOLUNTEERS

### Wendy Latimer

[Wendy Latimer](#) is a storehouse of information and ideas, with the energy to get things done.



### Pat C. Patrick

[Pat C. Patrick's](#) contributions to TnWS and its members help make us the strong group that we are.



**2020-2022 EXECUTIVE BOARD AND COMMITTEES****Executive Board**President: [Linn Stilwell](#)

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[Pat C. Patrick](#)Member-at-Large: [Lil Clinard](#)**Newsletter Team**Editor and Writer: [Pamela Kingsley Seay](#)Writer: [Alyssa Peacock Leonard](#)Graphic Designer for ArtBeat: [Mark Cobbe](#)Copyeditor for Publications: [Jan Alice Keeling](#)**Regional Contacts**Region 1: [Pamela Kingsley Seay](#)[Tuva Stephens](#)Region 2: [Wendy Latimer](#)[Patsy Sharpe](#)Region 3: [Helen Burton](#)[Marie Spaeder Haas](#)[Mark Cobbe](#)Region 4: [Jean Porter](#)[Gayla Seale](#)Region 5: [Barbara Jernigan](#)**2022 38th Juried Exhibition Team, R-3 Chattanooga**Chair: [Helen Burton](#)Co-Chairs: [Marie Spaeder Haas](#)[Mark Cobbe](#)Entry Intake Chair: [Pat C. Patrick](#)Traveling Exhibit Chair: [Ann Aiken](#)Juror: [Stan Miller](#)

This project is funded under an agreement with the Tennessee Arts Commission and the National Endowment for the Arts. The Tennessee Arts Commission is a state agency that funds and supports quality art experiences to ensure that the citizens of Tennessee have access to and participate in the arts. No person on the basis of race, color, national origin, disability, age, religion or sex shall be excluded from participation in or otherwise be subjected to discrimination of services, programs, and employment provided by the Tennessee Watercolor Society.

**President's Message*****Hello Artists, Happy 50th Anniversary!***

Yes, the **50th Anniversary of the Tennessee Watercolor Society** is here.

I am excited about the energy and focus our members demonstrated at the Tennessee Society Members meeting on February 20th. You are an amazing group of people who will take this organization well into the next fifty years and beyond. I am honored to be among you. As you know, volunteering is the key to our success, and you are really stepping up to demonstrate your commitment to the arts and this organization.

With that in mind, I am both excited and happy to announce that the **TnWS Arts Diversity Committee** has been formed to guide us and implement ideas that will help to achieve

**Diversity and Inclusion**

by *Alyssa Peacock Leonard*

I am a woman of color. I am a novice painter. I love to explore and experiment. My art helps me work through the various stations of my earthly dwelling. In my opinion, life is one big canvas hanging in the museum of life. The people and experiences that cycle through our lives are a myriad of colors on our palettes. If you have the heart and a few supplies, there are so many opportunities to add, blend, and develop colors for your canvas of life.

In my quest to learn more about the art of painting, I discovered that

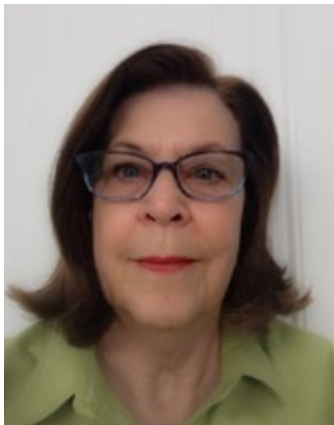
our inclusion goals. The committee is just getting started and will likely create a better name that is appropriate for this undertaking. We honor the work of these volunteers: **Mary Ahern, Carol Dashiff, Quentin Eichbaum, and Alyssa Leonard Peacock.** If you are also inspired and ready to

lend your hands and voice to this committee, please take a moment to contact any board member or the committee members listed above. I believe with all my heart that it is this kind of reaching out and working together that can make barriers previously experienced disappear.

I am going to rein in my enthusiasm now since you know from the Zoom meeting I could go on for a long time about how great all of you are and how wonderful the organization we believe in really is! There's a lot to be shared in this issue of the ***ArtBeat***, so I will leave room for everyone else.

Stay well and keep those brushes moving,

*Linn Stilwell, President*



the **Tennessee Watercolor Society** offers workshops that a budding artist like myself often needs. I joined "the society," and what a wonderful experience it has been. A year ago in March, I met the Region 2 group at **Plaza Art**, where **Golden** demonstrated their products, and **Mari-lynn Derwenskus** was the featured speaker.

I received a warm welcome and the day was educational, thought-provoking, and filled with peace. As I drove home, however, I wondered: *Where was everyone else who looked like me?* I saw a couple of males and many friendly, lively, and beautiful women. There were plenty of hugs

**Letter from the Editor*****1971-2021: Fifty years and moving FORWARD!***

We are excited to share a new look for ***ArtBeat***, the magazine! After reviewing all our media and asking tons of questions of members across the state, we have made some changes. You are used to seeing **Applause** and **Events** in the *ArtBeat*. They have been moved to a monthly newsletter, ***Regional Roundup/State-wide News***, in the hopes of keeping the Applause and Events lists fresh and current. Events have also been added to our updated website, [tnws.org](https://tnws.org). Be sure to invite your friends to join TnWS and to check out the website and our other social media.

TnWS can be your partner in art education and art business. Check out the article by guest writer **Ariane Goodwin Ph.D.** of [SmARTist.com](https://smartist.com). Another guest writer is artist **Nancy Medina**, who writes about creating big, bold impressionistic florals. **Helen Burton** has written an article on how to write a press release.

and laughter on tap. But I recalled seeing only three minority women in the group, and I just wondered...

Fast forward to now, after I have joined TnWS's **Diversity and Inclusion Committee**. Someone asked me, "Why did you join the Diversity and Inclusion Committee?" My answer is simple. Art brings me a strong sense of peace, and I want any



Congratulations to our two new **Golden Volunteers! Wendy Latimer** and **Pat C. Patrick** are receiving "Brush in Hand" pins for their dedicated service to TnWS. We need more people to step up for jobs as these ladies have done. We will soon be emailing a short survey to learn more about our members, who you are—demographics for grants—as well as what you want from your society.



As this edition of *ArtBeat* is being published, the **2021 Online**

**Juried Exhibition** is being judged. The acceptances and awards will be announced in the *Regional Roundup* and on our website. Our juror, **Cathy Hillegas**, will have a difficult time making her selections! Congratulations to all who entered and to the winners, soon to be announced. The 2022 Biennial Exhibition Team (Region 3/Chattanooga area) is hard at work planning for your visit to Chattanooga in June of 2022. And can you believe it? The 2024 Team (Regions 4 and 5) is already at work, looking for

desiring soul to garner that peace using watercolor. I am willing to have the conversations and join the think tanks that make "the society" more accessible and inclusive. I want to be a change agent who uses the mission of "the society" to bring about awareness of forgotten communities and classrooms. It is going to be a struggle, but I am willing to take on this challenge. Please join me in this worthy endeavor. **Always remember the power of one.**

*Finally, I hope other novices catch on, as I eventually did, that Daniel Smith is a product line...not a fellow TnWS member or a local artist! That may be amusing, but it's also an example of how words can be misunderstood!*

a juror. they are also looking for volunteers to help with the 2024 exhibit.

Be sure to contact any board member or regional representative if you have comments, questions, or suggestions. TnWS is only as good as it represents the needs and wants of our members.

Here's to fifty more years of TnWS!

*Pamela Kingsley Seay, Editor and First VP/Regional Coordinator*



"Brush in Hand" pin

**Come Join the Fun!****Share your skills with fellow TnWS members by Volunteering!**

We are always in need of officers and committee chairs, or perhaps you would like to help by doing a "one-off" task.

1. **Are you the creative type?** (Of course you are!) Would you like to write an article for the *ArtBeat*? [Contact Pam Seay](#) with your idea.
2. **Do you have a watermedia tip or technique you'd like to share?** [Contact Pam Seay](#) if you would like to make a short video for our new TNT series.
3. **Do you enjoy playing with technology?** We could use some help with our website, and with posting the TNT series videos. [Contact Jan Alice Keeling](#) if you'd like to help with the website; [contact Pam Seay](#) if you can help with the TNT series videos.
4. **Maybe you would just like to help!** [Contact Linn Stilwell](#) and ask how you can help.



Wendy Latimer

Introduction by Helen Burton  
Interview by Jan Alice Keeling

*This petite blond dynamo is a storehouse of information and ideas, with the energy to get things done. Always putting her Region 2 interests first, as its director for 14 years, she keeps her 100+ members “engaged” (her favorite word) with monthly socials, art demos, and exhibits. Like a bright butterfly she “flits among the flowers,” keeping her artists inspired with those activities that spur their interest in painting and grow “community” (another pet expression).*

*With three terms as president of TnWS: four years (2002-2006) and two years (2016-2018), vice-president (2000-2002), co-chair of*



*the 2014 Exhibition, and Bylaws chair, leadership comes naturally to **Wendy Latimer**. This society and its history are of prime importance to her, having spent 20 of its 50 years being involved in one capacity or another as a dedicated volunteer. Wendy rescued the organization in 2016 when it was on the brink of expiring due to lack of volunteers, by taking the helm and steering it back on course. When her 2016–2018*

*term as president ended, she was presented with a framed photo of the Pink Energizer Bunny as a symbol of her work ethic. She just “keeps going and going”!*

*As editor of the ArtBeat and Medium publications for ten*

*years, Wendy was a visionary, capturing the essence of the news, knowing what belonged on the front page, and organizing the contents for importance and the interest of the members. Working with Wendy has strengthened our friendship and increased my admiration for her, a very special lady.*

**Jan Alice: Wendy, how did you begin volunteering for Tennessee Watercolor Society?**

**Wendy:** I was taking some watercolor classes from an instructor who was on the board of TnWS. She had been elected vice president, but life got in the way and she couldn’t do it. She knew my background in working with other organizations, and she wondered if I would be interested. In late 1999 I joined TnWS, was elected VP, and was installed on opening day of the 2000 exhibition. I jumped into the deep end immediately! My journey began by helping with exhi-

Pat C. Patrick

Introduction by Judy Duke  
Interview by Jan Alice Keeling

*When I think of **Pat Patrick**, the words “professional” and “efficient” come to mind. Pat has a Chemical Engineering degree from Mississippi State University. She is excellent in whatever task she undertakes, and she has worked in leadership roles in her career and in Tennessee Watercolor Society. She was an Environmental Manager, covering most of west Tennessee for the Division of Water Pollution Control. She is very serious about her positions in TnWS, including Membership Chair and Intake Chair for Exhibitions.*

*She served as president of Jackson Art Association in Jackson, TN. She maintains an active membership in Art in the Village, a coop gallery in Jackson, and in the Gibson County Visual Arts Association in Trenton, TN. After a serious illness in 2014 she moved to Clarksville to live near her daughter. She is a member of the Nashville Artist*

*Guild and a member of Region 2 of TnWS, which she joined in 2006.*

*Pat is a signature member of both TnWS and Southern Watercolor Society. She is very successful with portraits, still life, and the beautiful dynamic florals that have become her outstanding voice in watermedia. She is also creative in executing experimental watercolors. Her paintings have earned many awards, including a Best of Show in the Downtown Artist Gallery in Clarksville in 2020, and another Best of Show in the Southern Expressions Show in Bolivar, TN.*

*Pat is a wonderful friend to me and to many others. Her contributions to TnWS and its members help make our society the strong group that it is.*

**Jan Alice: Pat, how did you get into**



**volunteering for TnWS? What was your first volunteer position/task?**

**Pat:** Mary Spellings and Kate Legaly asked me to help hang the Biennial Exhibition in Jackson at the Ned (Ned McWherter Cultural Arts Center) in 2006. I was not a TnWS member at that time—in fact, my positive experience helping to hang the exhibition is what got me to be a member.

**When you are thinking of volunteering for something, do you consider your own skills and what you enjoy doing?**

Yes. I am good at organizing, but I discovered I am not suitable for major leadership in a volunteer organization. I’m a little too authoritarian

**Wendy continued**  
bition day opening activities. I met so many artists from across the state just through that event, and I saw their excitement and how important the event was to them. I was new to watercolor and had never been a member of an art organization, but I joined TnWS . . . and fell in love.

**When you think about volunteering for something, do you consider your own skills and what you enjoy doing?**

Absolutely! For example, I have never volunteered to be treasurer, and I never will! But I also think volunteering is an essential learning experience, and it is often a great opportunity to learn something new.

**What TnWS volunteer work have you enjoyed most?**

I have done work in a lot of areas, and

**Pat continued**

for that! I do enjoy entry intake and tracking membership. I like learning what other people are doing, and membership work has helped with that.

**How did you manage time in order to do the volunteer work?**

I didn’t take on most of the work until I retired and had time for it.

**If you want to ask another person to do volunteer work, how do you do it?**

I’m afraid I am lacking here. I can’t just assign the work to an employee as I could during my career! Maybe I end up doing more because I don’t recruit other volunteers.

**What were your biggest challenges in accomplishing your volunteer work?**

I truly love doing it all. For me it’s always about community building, and that can be found in so many work areas. I have met so many wonderful individuals, both artists and community support people in the business of the visual arts. I have made friendships that have made my life better.

**What have you learned from volunteering for TnWS?**

It has been an ongoing education through so many sources and encounters, with opportunities to learn about the visual arts, specific mediums, the business of art, art education, and advocacy for art education. I have learned about what goes on behind the scenes in civic organizations. When volunteering, there is always something to learn about life.

**How did you manage time in order to do it?**

Saying no. Trying not to overstep my authority and letting other volunteers do their job as they see fit.

**Have you felt you needed to set up boundaries? How did you set up boundaries?**

I try to agree to only those duties that fit my style.

**What is the best TnWS volunteer work you have had?**

I have enjoyed being involved with exhibitions, with the intake, hanging, takedown, etc., and getting to meet some of the artists face to face. I always like meeting the artists. It is amazing to me when I finally meet someone face to face and I get a totally different impression from the one I had through email or even talking on the phone!

When I was younger, I incorporated volunteer work into daily family life, helping with the children’s schools, for example. I prioritized family over volunteering. When I joined TnWS as empty nester, I had more time to dedicate to and was eager to start the new chapter in my life in the visual arts.

**If you want to ask another person to do volunteer work, how do you do it?**

In the process of community building, I get to meet many people, and I try to recognize their interests and their gifts. While sharing my passion about TnWS with someone, we come up with volunteer opportunities together. Perhaps they have great organizational skills, or they like hands-on creativity, or perhaps they like numbers! There is a place for any kind of skill or interest.

**What was your biggest challenge in accomplishing your volunteer work?**

My biggest challenge has always been overcommitting, because I love the work so much. This means the challenge is in squeezing enough hours out of day.

**Do you have any more you’d like to say about volunteering for TnWS?**

I can’t say enough how important it is to volunteer for TnWS, especially if it is a steppingstone for your career, and especially if you are isolated in your visual arts journey. If you volunteer for TnWS, you will find your community among people who have like interests; you will find community where your heart is. I have had so many people tell me how TnWS changed their lives for the better, and I have seen remarkable changes in artists’ journeys. In addition to learning about art, the biggest benefit of all for me has been meeting so many wonderful people across the state. Community has been the greatest value.



## 2021 Online Juried Exhibition, Demo and Workshop

The **2021 Online Juried Exhibition** results will soon be posted! On March 1 **Pat Patrick** reported **91 artists submitted 192 paintings** for consideration for the Online Exhibition. This is the largest number of entries in the history of the exhibition. Pat and her team checked each entry to be certain the prospectus directives were followed. Each digital entry was given an ID number and saved to a Dropbox file to send to the juror, **Cathy Hillegas**. We are certain she will have a difficult time making her choices! The Online Exhibition is scheduled to go live May 15 on tnws.org.



Cathy Hillegas, Juror

On **February 28**, **David R. Smith** presented a free demo with a painting of a scene he came upon when traveling in Italy. He started with a pencil sketch on 140# rough Arches paper and in two hours, he brought it to life with watercolor. Many commented on how calmly he painted, and the joy he was feel-

ing came through to the **more than 170 people who watched the YouTube live stream**. We had views from across the United States as well as from the UK, Brazil, India, and France!

On **March 11-13**, David taught a workshop to thirty-eight students via YouTube live stream. Three paintings were taught, and because the workshop was online, students



have access to the class for thirty days. This allowed them to paint along with David, or to watch the lessons and paint later. During the class they could pause to catch up if painting along with David or rewind to catch something they might have missed. Several students were interested in the *Dahlia* David has previously taught. The pouring technique used in *Wonderful Waterfall* is the same technique he used in *Dahlia*. His "mist" technique would also be fun to use for the Tennessee fog often seen in our Great Smokey Mountains. The class was a great success.

Left: February 28 demo  
Top to Bottom:  
*Misty Lake, Wonderful Waterfall, and Sunny Side*



## 38th Juried Exhibition & Workshop in May 2022

Returning to Chattanooga for the first time since 2010, the **38th Exhibition** will be at the [Association for Visual Arts](#) (AVA) from **May 9** through **June 24, 2022**. AVA has hosted our Traveling Exhibits for the past four years, and **Kreneshia Whiteside** is the Chief Curator. Exhibition Chair is **Helen Burton**, and Co-Chairs are **Marie Spaeder Haas** and **Mark Cobbe**, all three from Region 3.

The Prospectus will be distributed online in **May 2021**. Reception of entries begins **January 1, 2022**, with the deadline **February 15, 2022**. The entry fee for members is \$40 for up to two entries and \$80 for non-members. Sixty paintings for the exhibition will be chosen by the juror from digital images, and awards in person, as well as 30 paintings for the Traveling Exhibit.

The juror and workshop presenter is **Stan Miller** from Spokane, Washington. He is an internationally known American artist and signature member of AWS who has won awards and instructed workshops and juried art events around the world.



His four-day workshop, open to beginning to more advanced watercolorists, will be **May 17-20** for fifteen to twenty-five students. A portrait and a landscape will be demonstrated each day. Technique, color, composition, and design will be addressed. The workshop cost for members is tentatively set at \$350 with reservations taken beginning **September 1, 2021**. Beginning **December 1, 2021**, non-members may sign up at a cost of \$400. For a more extensive bio and to see Stan's paintings, visit [www.stanmiller.net](http://www.stanmiller.net).

The venue for the workshop and all **Saturday (May 21, 2022)** activities is the

Above: Stan Miller, Juror and Workshop Presenter  
Right: *Venice Calm* by Stan Miller  
Top Right: *Nick's Gaze* by Stan Miller



[Walker Pavilion in Coolidge Park](#), directly behind AVA. It is a 5000-sq.-ft. single-room building with floor-to-ceiling windows, a kitchen, and restrooms. Coolidge Park is a large green space beside the Tennessee River that fea-



tures an operating historic Carousel with 54 hand-carved animal figures that delight young and old.

The Saturday events will include an early Continental breakfast, product demonstration, silent auction, luncheon, members' meeting with introduction of the 2022-2024 Executive Board, and presentation of awards and signature memberships. Following will be a private reception for members and guests. AVA will hold a public reception on their First Friday evening, **June 3, 2022**.

Helen Burton, Exhibition Chair

## Planning for 2024 Starts Now!

**Regions 4 and 5** are making plans to host the **2024 Exhibition in the Knoxville Area**. At this early stage it is necessary to begin the search for both a juror and workshop instructor. Traditionally, one person does both of those jobs. Because in-person events can book up exceedingly early, we are already gathering a list of nominations for juror/instructor possibilities for 2024. Thus far, five names have been mentioned: **Kathleen Giles, Birgit O'Conner, Dean Mitchell, Ali Cavanaugh, Mark Folly, and Thomas W. Schaller**.

Additional nominations may be sent to [Pam Seay](#). We will share the complete list with you via E-News before we have our next General Meeting in late summer of 2021. The ballot of nominations will be voted on at that General meeting. The results showing the names receiving the highest numbers of votes will be shared with the 2024 Exhibition Team so they can begin their search for a juror/instructor. As time moves forward, you will be kept in the loop by the Executive Board of Directors and the 2024 Exhibition Committee. **Members of Regions 4 and 5 who are willing to volunteer are asked to speak up**. This is a big job and lots of volunteers make the work so much easier! Contact [Linn Stilwell](#) if you would like to volunteer.



EXHIBITIONS

2022 Exhibition Dos and Don'ts

To help artists prepare their paintings to enter in the **38th Juried Exhibition in 2022**, here is a preview of the most important rules to know and follow.

**ORIGINALITY** - Painting must be your own idea, design, and composition. *Reference photos must be taken by the artist.* NO copies of another's work, published images, or any copyrighted material. No paintings done under instruction in a class or workshop, including online.

**WATERMEDIA** - Use any water-based media (watercolor, acrylics, gouache, casein, egg tempera, water-based ink, but not water-based oil) in an aqueous manner. That means no thick paint, no raised surface. Watercolor and graphite pencils are permitted if dissolved and if the drawing or pencil marks are not the main element of the painting.

**SUBSTRATA** - The material painted on must be paper or synthetic paper like Yupo. If the surface is covered with gesso, it must be thinned with water and applied in an aqueous manner. It cannot create a raised or sculpted surface, which is not allowed.

**COLLAGE** - Elements can only be paper hand-painted by the artist, not to exceed 20% of the total surface. No metals, gold leaf, 3-D objects, prints, fabric, or thread.

**SIZE - Attention! New info: Minimum size of painting must be 9 inches in any direction, to accommodate artists using 9x12 watercolor tablets or blocks.**

**PRESENTATION** - Many fine paintings have been DISQUALIFIED for not following the rules. All paintings are REQUIRED to be framed under Plexiglas with a MAT 2 inches wide or wider

er that is white or off-white. Multiple mats are okay, but no colored liners. Frame must be simple, unadorned wood or metal, in natural, gold, silver, or black, with a maximum 2-inch-wide face. Frame size cannot exceed 48 inches outside measurement in any direction (for safety in handling).

**TRANSPARENCY** - One of the major awards is for a *Totally Transparent Watercolor* painting. That is achieved by using NO opaque paints in your paintings, and letting the white of the paper be your white. You need to plan this painting carefully to qualify for this award.

These are the basic requirements for your work to be eligible for the juried exhibition. Let's get started on your masterpiece!

Helen Burton

For questions or for further explanation, contact:  
Chair: [Helen Burton](#)  
Co-Chair: [Marie Spaeder Haas](#)  
Co-Chair: [Mark Cobbe](#)

Membership Report

As of February 28, 2021, TnWS has 263 members in the five regions: R-1: 45, R-2: 112, R-3: 44, R-4: 51, and R-5: 11. I would like to thank the Regional Coordinators for their help in reaching members and reminding them to renew their memberships.

Pat Patrick, Membership Chair

TECHNIQUES

Five Pro Tips for Making Your Acrylic Paintings Bloom

by Nancy Medina

1. Quality Is Key: Use Professional Paint

Investing in professional-quality brands of acrylic color will give you the most beautiful results and reduce the headaches that come from fighting with your tools. I use Golden, Sennelier, and Utrecht acrylic paints. Student-quality color is fine



for small projects or practice sessions, but you'll be rewarded with exciting results more quickly if you make a habit of using the best paints you can buy. If you're just starting out, it's good to purchase your primary colors and white first. Over time, build up your arsenal of color. One of the most exciting things about working with acrylics is the endless variety of out-of-the-tube colors you'll find. Golden in particular prides itself on having a vast number from which to choose. Every now and then I treat myself to a new color and skip the coffee shop.

You can purchase inexpensive brushes (my favorite brush is the \$2 **SG700 Royal Softgrip 3/4-inch flat**) and inexpensive cotton stretch canvases with coupons from the craft store. Save your pennies for your paint.

2. Undercolor: Start with Transparents

The first step in achieving that beautiful, blendy color that glides across the surface of your canvas is to ensure you have pre-treated your surface with 2 additional layers of acrylic white gesso on all cotton stretch surfaces. A good-quality gesso is essential, and I recommend **Art Alternatives** or **Golden**. Depending on the quality of your cotton stretch canvas, you may need up to four layers of gesso before it is time to paint. Begin painting with thin layers of transparent acrylic color. Acrylic paint by nature is more transparent than oils, and in many cases there is a sliding scale on the tube that tells you the amount of transparency versus opacity. By laying in loose sections of transparent acrylic first, you are able to build on a smooth surface and set the stage for some beautiful color bounce. Students of my online classes see each stage of how I apply this method, layering with transparents first.

3. Patience Pays: Layering Is Essential

Acrylics are forgiving. One of the most significant differences between oils and acrylics is the endless layering without resulting in mud that is possible with acrylics. If you are

careful to keep your initial layers thin, avoiding thick and textured applications until later, you'll find that shortly after placing a color, you can



cover it with a different color if needed. Because acrylics do dry more quickly than oils, remember you can "step" your colors to build form if your paint dries too quickly for blending. In other words, a round object such as a tulip will have a light value (lightness or darkness of color) in the center of the shape, and darker values placed along the edges, causing the shape to recede from the eye.

4. Forget Formality and Embrace Joy

Every painting is a study. Why we artists always expect to produce a life-changing opus each time we pick up the brush is a mystery that perhaps will never be solved. I learned the hard way that if I wasn't enjoying the process, I would stop painting, and the only bad painting in the world is the one that is not created. The most beautiful characteristic of acrylics is how they easily lend themselves to joyful color application. Making changes, shifting gears, adding unexpected garden visitors are all within reach when working in acrylics. You are the boss of your flowers! Remember each time you step into the studio, you are in a judgment-free zone

5. Those Final Pops of Color: The Reward at the End

The day I learned I could pop in pure bits of colorful joy at the end of a painting was the day I absolutely fell in love with acrylics. A finished garden is not a finished garden until you add just a few more flowers, and one can never have too much color, can one? Those bits of yellow pollen dust, those dots of pure periwinkle blue, sit beautifully atop any of your floral creations when applied in rich, clean acrylic straight out of the tube. The reward (and also the temptation) is there are so many beautiful colors available in acrylics, your joyful color journey will always feel like it has just begun.

Known for her bold, impressionistic florals and large container gardens that are immediately eye-catching, Nancy Medina is a master signature artist who teaches online classes in acrylics and oils. Her work has caught the attention of **Disney**, who hired her to collaborate on promotions for the movie **Beauty and the Beast**. She has painted on national TV for **Good Day**, and served on the art faculty for the **Dallas Arboretum**. With a loose, bright technique in brilliant color, Nancy's work has attracted over 80,000 fans on [Instagram](#) and [Facebook](#) and over two million fans on [Pinterest](#). You can get her free guides for pro tips for painting at [www.nancymedina.com](http://www.nancymedina.com)





What’s New? Blue Paint!

Not just any blue, YInMn Blue!

It’s been two hundred years since a new blue pigment was discovered, and this one is remarkable! From its unusual name to its amazing



vividness and purity, YInMn Blue is both rare and exorbitantly priced. It is composed of the chemicals yttrium, indium, and manganese, from whence it gets its name. Click here to read the fascinating story in the Smithsonian Magazine.

There was initially a lot of excitement about this color from artists, until they learned its selling price: about \$137 per ounce! The publication of the Smithsonian article has revived interest in the color.

**From the Golden website:** The YInMN Blue color exists in the space between Ultramarine and Cobalt Blue, adding a depth and warmth of color combined with opacity that should extend the range of blues from which to choose.

This offering is being restricted to the Custom Lab until we learn a bit more about the level of demand that occurs.

**Golden continues:** If you’d like to see the Custom Lab in action, we made a video showing the process of making YInMn blue. Click here to see it! If you are interested in ordering YInMn Blue paints, please email, or call 800-959-6543. Please note that this product is made to order, so allow 4–6 weeks for receipt.

TnWS Video Series: TNT (Tips & Techniques)

Our society is blessed to have wonderfully talented artists who paint in many different watermedia styles. We put out the word to members, and a few nonmembers, that we were looking for artists to share a tip or technique in a short video lesson. Our new TNT (Tips & Techniques) series is one more way to build community in Tennessee Watercolor Society.

Our first volunteer was Todd Saal. Todd did a marvelous job teaching about developing a Visual Storyline. He has a wonderful set of video skills that complement his watercolor skills. He has a video studio setup and was able to add graphic intros and highlights throughout the lesson. Be sure to visit tnws.org to see that first video.

Our second video was provided by Fred Rawlinson, who shared a unique technique called “pressing.” He also has made a change: after years of planning what to paint, he decided to take a leap and let the paint tell him where it wants to go. You have got to see this video!



Our third video is from Alan Shuptrine of Lookout Mountain, TN. Alan has been doing a good bit of Zoom teaching. He filmed for us a segment on using frisket or masking to keep your whites white! If you are new to watercolor, you may not have tried this yet. It’s worth giving it a try.

If you are a painter, please share your talents with others. TNT is a great opportunity to share a short video with the TnWS community of artists. Do not assume that because you do not have a film studio that you cannot share. You can film yourself with a smartphone or a camera with video, or use Zoom or photoshop or whatever equipment you have. There are many options for filming and sharing, and we are looking forward to seeing your TNT ideas!

Pamela Kingsley Seay

Artwork by (top to bottom):  
Alan Shuptrine  
Todd Saal  
Fred Rawlinson

An Easy, Inexpensive Setup for Teaching an Online Art Class

Here is the best way I have seen to set up for teaching a Zoom art class, and you can do it for very little money.

What You Will Need

**Two or three email addresses.** (Free from Google, Hotmail, Yahoo, etc.)

**Two or three devices like a smartphone, laptop, iPad, or computer.** Most of us have smartphones and some sort of computer or laptop.

**Zoom, either free or a paid account.** A free account allows about forty minutes per call. The least expensive paid Zoom account is under \$20 per month and can be canceled at any time. I use my Zoom account for several groups, so it is worth it to me to spend the \$16.45 per month. This allows me to have lengthy zoom calls with up to 100 participants. If you need detailed instructions on how to set up a Zoom account, click here.

**Gooseneck Smartphone Holder.** Click here and here for a few examples of these gooseneck holders.

How to Set It Up

**Device 1, Email 1.** This device/email combination is considered the **Host** and is used to set up and record the Zoom call. The device can be a laptop or a computer or even a friend’s computer that is not at your painting location. Whoever monitors the recording must remain nearby. Open a Zoom meeting on the computer with the email account (I use Gmail). Send email invitations to Email 2 on your smartphone, Email 3 on Device 3 (optional), and to all who will attend the meeting. You will be able to admit people into the meeting from the Host. Video/camera should be turned on so host can monitor, and sound/

microphone should be turned off.

**Device 2, Email 2.** Device 2 is your **smartphone**, which will be held in a Gooseneck Smartphone Holder. Use the gooseneck holder to position your smartphone over the work area and be sure video/camera and sound/microphone are both turned on. Students/viewers will see and hear what the smartphone “sees” and “hears.” The phone will be close to you and will pick up the sound of your voice. You can easily move the



camera around to show your work or palette.

**Device 3, Email 3.** This is an **optional part of the plan** that will allow students/viewers to see the instructor’s face. Set up your iPad or laptop so your face can be seen. Video/camera should be turned on, but turn off sound/microphone by pressing Mute (remember, Device 2, the smartphone, is where the sound comes from, as well as the picture of the workspace).

A Zoom Instructor’s Checklist

- ❑ **Be sure your devices are charged up or plugged in** so you don’t run out of power before you are finished.
- ❑ **When you are presenting a demo or class for a live group,**

**ask people to mute their voices** except when they want to ask a question. Some instructors ask the viewers to use Chat for asking questions if there is an assistant who can monitor Chat and read pertinent questions to the instructor.

- ❑ **Ask people to select Speaker View on their screen and to mute themselves.** It is especially important that everyone except the instructor is muted. If someone speaks or makes any kind of noise, a view of that person will replace the view of the instructor.
- ❑ **If you are recording, remember to turn on Record when the class begins.** The issue of getting permission to record the viewers is beyond the scope of this article. If this is a concern to you, click here for more information.
- ❑ **A little while after the live Zoom ends, the Host email address will receive an email with a link to a recording.** The link explains itself completely. There will be an address for the host to view the video and an address that can be shared with others. It will come with a password, so be sure you share that, too.
- ❑ **A recording in the cloud will be available for 28 days, then deleted.** To save a recording for longer than that, you can download the recording files to your computer. If you have chosen Local Recording, the meeting can be recorded locally to your computer. The files can then be uploaded to a file storage service like Dropbox, Google Drive, or a streaming service like YouTube.

I have tried to give you a full explanation of how to teach an art class via Zoom. It really is easy once you have played around with it a bit. Experiment. Call me if you need assistance or if you need a Zoom call set up. I can be your Zoom monitor until you figure things out. Or ask a friend to assist and play with the setup using the free Zoom account for short videos. Have fun!

Pamela Kingsley Seay



How to Write a Press Release

by Helen Burton

Whether an artist’s ego is great or small, a creative person deserves to be recognized through “getting the word out.” Many show their work on a personal website or Facebook page, hoping to reach an appreciative audience. Well established artists might have an agent or a gallery to represent their work.

For most artists, entering local and national competitions is one way to show their painting skills. Another method is self-promotion through writing press releases to be published in local newspapers and regional magazines or specialized publications.

Writing a press release may seem a daunting task. To begin, consider yourself a special person who deserves recognition. Place yourself in the position of an interviewer asking the pertinent questions. **Why** is your work unique? **What** is your experience? **Who** should be interested? **Where** are your paintings available? **When** is your next show? Write about yourself in the third person as you answer those questions.

If you have a special story to tell, do so. For example: “Any Artist is the granddaughter of famous artist so-and-so and learned watercolor at an early age. Her unique style soon attracted the attention of portrait artist My Face, etc.”

A press release is about one page long, divided into about five paragraphs, stating the subject in the first one. It is dated about a month before the event, to allow for it to be slotted into the publishing schedule.

The purpose of your story is to generate the interest of the reading public. Familiarize yourself with the publication you wish to print your piece. If it is local and you can visit their office, do so. Introduce yourself to the appropriate editor: features,

arts, people section, etc. They might want to interview you and write your story themselves. Express an interest in the publication and tell why you have selected it. Inquire about their timeline and the most appropriate issue to apply for. Be prepared to show samples of your best work. It is important to know their schedule, as most require at least two weeks lead time.

When dealing long distance, email your manuscript as a document that can be edited, usually in Word. In-

clude top-quality jpg photos of your best work, including award winners and specialty subjects, with title, location, and size of each painting. Add your website address, Facebook link, email, and phone #. If you have a list of exhibitions, solo or group, national, etc., provide that list, with award notations.

Don’t be discouraged if your press release is not published. Ask for the reason, and ask if they would consider a rewrite. Try again, or seek other publications. Persistence pays off.

PRESS RELEASE FOR IMMEDIATE RELEASE

Date: February 5, 2021  
Contact: Any Painter  
Email: apainter@gmail.com  
Cell: 423-555-5678  
City: Anywhere, Tennessee

Local Artist Exhibits Mountain Series

The Museum Center will host the solo exhibition of watercolor paintings by award-winning artist Any Painter, March 1-31. The Opening Reception is Friday, March 5, 6-8pm.

Smoky Mountain Saga has toured four southeastern states to critical acclaim. The 30 scenes recall the artist’s residency in Colorville, NC, where she painted mountain vistas en plein air for six months in 2018. Painter also conducted watercolor workshops to teach students her unique approach to the subject using transparent pigments.

A native of New York, Painter studied at the Ultra School of Design and with individual masters Redd, Yello, and Blew. She exhibited in international competitions and won prestigious awards such as the First Place Rudolph Medal.

As a current resident of Anywhere, TN, Painter is represented by the Mytown Art Gallery & Studio at Crossroads Village. She is their premier artist, and will be featured there in April. The Smoky Mountain Saga exhibition contains 12 full-sheet watercolors framed in native oak, and 18 paintings of various dimensions. Several are on loan from former purchasers. The Museum Center is located downtown on Main Street at 23rd, and is open Monday through Saturday, 10am to 6pm.

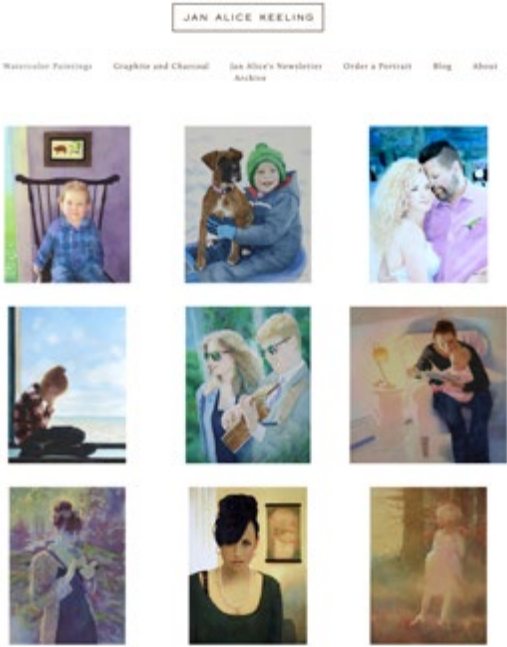
For information, contact Director Sub Strata at 423-555-4321.

\* \* \*

Making the Most of Your Online Art: An Expert’s Advice

by Jan Alice Keeling

The Facebook message read: *My name is Laurent Benoist and I am a journalist for The Art of Watercolour magazine. I’m contacting you because we would very much like to run an article on your paintings in the next issue.*



“...with the best ones front and center.”

When I received this message, I thought: *Can this be real?* We artists have heard many warnings about scammers who contact us online with schemes designed to extract money from us. But, as I discovered, not all out-of-the-blue offers are scams.

Says Laurent Benoist, the journalist from *The Art of Watercolour*: “We have several ways of finding artists for our magazines: social media, especially Facebook and Instagram; artists’ and galleries’ websites; word of mouth, such as one artist mentioning another as a source of inspiration; and exhibitions, of course. Due to travel restrictions and most exhibitions being canceled, I relied more than ever on social media and the internet in 2020.

“Social media and websites are, in my opinion, complementary. Facebook and Instagram are good for discovering new artists. And because some artists may have only one or two ‘good paintings,’ I look at a website to make sure the artist has a relevant and interesting body of work. I actually find websites to be more useful when choosing artists for a magazine, as the paintings are more often than not sorted out according to year of production, technique, subject, and so on—although there are some artists who can be rigorous in the way they present their work on Facebook!

“Finally, I always find it very interesting when an artist has a blog, as it means he or she is articulate about their approach to painting (which is not to say that artists who do not share their thoughts on the Internet are less articulate). It can inspire me to ask questions that the artist will find relevant, and if the artist’s answers are too short, the article can always be enriched with info from the blog.

“Another piece of advice: Recent smartphones take great pictures (better quality than digital cameras from ten years ago), so much so that they can be published in paper magazines. Pictures are best taken outdoors with overcast weather (i.e., no shadows from sunlight).”

An Artist’s Online Checklist

- ❑ **Keep your website, Instagram, Facebook page, and other social media up-to-date.**
- ❑ **Post good-quality photos of your artwork.**
- ❑ **Make sure you display a large number of high-quality paint-**

- ings, with the best ones front and center.**
- ❑ **Present your paintings in an organized way, divided by year of production, medium, subject, or some other way.**
- ❑ **If you like to blog, blog!**

Final Cautions

Should you get an online offer from a journal or other publication, do some research to make sure the publication is legit and the journalist is on the masthead. Never, ever send money to someone as a condition of being published, exhibited, or purchased.

Apparently the images on my website were large and sharp enough that they could be printed, and yes, they were taken with my smartphone. I checked the sizes of some of the photos on my site, and I blush to

say that some are 300 ppi! This means that *The Art of Watercolour* was able to lift them directly from my website and print them in a paper magazine. This was not a problem for me, but you may want to protect your images from being harvested by people who have the audacity to use them for commercial products such as mugs, calendars, and tee-shirts, or other nefarious purposes. (By “nefarious,” I mean a project in which you do not share in any profits collected from work you created.)

I don’t like watermarks, but perhaps I should redo my site with lower-resolution images. I’m not in a terrible rush to do it, because I do not make a living from my art, and I sometimes feel a little bad that some people who like my paintings can’t afford them. But that is an article for another *ArtBeat*.





Using Words to Enhance the Emotional Connection to Your Art

by Pamela Kingsley Seay, Tuva Stephens, Jean Porter, and Todd Saal

Pictures and words together tell a unique story. To some the picture says everything, but to others it is the words that matter most. We artists tend to come down on the visual side, but in addition to the stories told by our paintings, we can tell stories about our paintings.

I remember the first English class in which I was asked to journal. Our instructions were to just write, to let words flow without thought or consequence. **Tuva Stephens** told me that her practice was to write messages in the margins of her portraits. She would look at her subject and let words flow to describe the thought or feeling the subject evoked. A short message in the margin was a reminder to her subconscious to carry that thought in her mind as she painted. As many of us have seen, whenever Tuva posts her beautiful portraits on social media, she tells a story about the person we see. Her work evokes such passion and feeling on its own, but when the painting comes with a story in words, that only enhances our understanding of it. An emotional connection is formed between the artist and the viewer, and we begin to see into the soul of the subject. — Pam

Tuva Stephens: Sidy of Senegal

Sidy was a subject to behold as he walked into my art classroom during his lunch break. As an exchange student, he had just conducted a program on Black History Month at Milan High School. I had asked him if he could return to my classroom so I could photograph him for a painting reference. He sat near a window, and I asked him to just glance outside the window as if seeing the savanna sunset of Senegal (West Africa). Glancing down at his tunic, he shared with me how his mother in Senegal had hand-painted the plain fabric with black acrylic drizzles and added creative black stitching designs. I can still recall his French accent and mild-mannered ways. The painting won People’s Choice in an exhibition. Although he moved to Maryland, I recall him as if it were yesterday. My life was somehow transformed by knowing and painting Sidy. — Tuva



Two paintings by **Jean Porter** of Region 4 appeared in Women’s Work: On the Bright Side, an exhibit at the Oak

Ridge Art Center that ran from February 6 through March 20. Here Jean tells how the paintings originated during a trip to New York. — Pam

Jean Porter: Two Loves Come Together

When I was growing up I loved to sew. I made little doll dresses by hand before my Mother finally let me use the treadle sewing machine. All through high school I made my own clothes, including evening dresses and lined suits. I received the “Homemaking Award” when I graduated from high school!

Diane von Furstenberg designed the “wrap around dress” in the seventies, and I made one using a Vogue pattern. I became an artist in 2000, and in 2013 I was in New York City with my family when I spotted a window that contained a model of Diane von Furstenberg. I was so excited! I took a photo of the window and couldn’t wait to paint it. The resulting painting, *Diane in NYC*, was juried into the 2018 TnWS Biennial Exhibition and received the \$765 Marilyn Brisbois Memorial Award. Two loves came together that day in New York,



Far Left: *Sidy of Senegal* Watercolor, 19” x 27”  
Above: *Diane in NYC* Watercolor, 21” x 29”  
Left: *Window Fashions* Watercolor, 22” x 30”

sewing and art. I am deeply grateful for the wonderful experience.

On the same trip to New York City, three mannequins in another window caught my eye. In my early twenties, when I was teaching school in the Washington DC area, the Patricia Stephens Modeling School asked me to take their course and teach for them. I said, “No! I want to model, not teach.” Then in my late twenties, when I was teaching school in Atlanta, GA, I attended and graduated from Barbizon Modeling School. Those “girls” in the window reminded me of my short-term modeling days. I was so excited in 2018 when *Window Fashions* was juried into the Southern Watercolor Society Exhibition (17 states) and also into an exhibition in Florida. Again two loves came together: modeling and art. Creativity can be celebrated in so many ways. — Jean

**Todd Saal** recently prepared a video for TnWS titled “Visual Storytelling.” He visited a busy street, with many moving cars, lots of buildings at various heights, windows everywhere, lights, trees, and sidewalks. How did he select what was important? Did he paint every brick? Did he include all the cars and lights? To simplify the story, Todd decided just what he wanted to say in his painting. He chose to paint a man walking his dog on the sidewalk. Then he simplified the surrounding buildings, cars, and trees by putting in just enough detail so that our minds accepted and heard his story. Todd tells another story which shares how words can build a special connection to art. — Pam

Todd Saal: A Story of a Unique Art Commission

I was doing a commission for world-renowned tattoo artist Chad Koeplinger, here in Nashville, when he introduced me to Chef Brian Baxter, a client of his who had taken up art while recuperating from knee surgery. I have worked in the restaurant industry myself, and with his growing interest in art, Brian and I hit it off right away. I gave him a private workshop. I believe there are many things that creative people share in their process. I reference many of these similarities in all of my workshops and lessons, especially those between artists, chefs, and musicians.



Brian soon left Nashville to take a job opening a restaurant in Atlanta. One day he called me to say he was moving back to Nashville to reopen a restaurant in downtown Nashville called [The Catbird Seat](#). The Catbird Seat is a small, intimate place, serving only 16 diners per seating, providing diners with an adventurous 10-to-12-course



tasting menu. Brian wanted to commission me to paint all the artwork you would see as you entered the small dining room, as well as the artwork that would be used on the menus. He wanted the art to complement each seasonal menu that he and his team would put together. To reopen the restaurant, I created four full-sheet (22x30-inch) paintings, all of local places in Nashville. This first season was Summer. Brian and I are about to discuss the artwork for the Spring menu. The menu paintings vary in subject, but all are created to support the chef’s view of the season. Being an artist himself, Chef Brian Baxter provides me with a few initial thoughts, and then gives me the artistic freedom to interpret his vision. Oh, and I still give him art lessons from time to time. — Todd

What a great story! I will remember this, and I cannot wait to visit the restaurant in Nashville. Art and words provide an emotional connection. Taking time before you begin a painting to consider what you want your work to say, taking time while painting to see if your thoughts are coming through, and then going back at the end to see how well your painting speaks to you can create a bond between yourself, your art, and your viewer. — Pam

Above: Merriment at the Doric Frieze Watercolor, 22” x 30”  
Left: Spring Menu



What I Learned about Writing an Artist Statement

by Pamela Kingsley Seay

This month’s focus on self-promotion reminds me of the time I worked with **Ariane Goodwin, Ph.D.**, one of my art career mentors. She helped me write an artist statement by asking many questions that led me to reflect on my art and my relationship to my art.

Ariane listened to what I said, and from that interview she pulled out my artist statement. It is truly a reflection of my art, my soul, of who I am. Her book, *Writing the Artist Statement: Revealing the True Spirit of Your Work*, explains how to write a statement that expresses you as an artist: **what you paint, how you paint, how and what your work communicates**. In this article, which is an excerpt from her book, Ariane looks at the risk of writing an artist statement solely for the purpose of self-promotion or marketing. [Click here](#) to see my artist statement. It is not any kind of template. It is simply my thoughts and my words telling about my art.

Why Your Artist Statement is Never a Marketing Tool

An excerpt from *Writing the Artist Statement: Revealing the True Spirit of Your Work*

by Ariane Goodwin, Ph.D.

Our twenty-first-century culture is indisputably a culture of, by, and for competition. And nowhere is this more apparent than in the scarcity myth we are sold: too many artists, they holler, with too few outlets for art! Scarcity is good, they hammer. It will drive up the price of our art. Driving up the price of art is good too. This ensures our fame and fortune. (What more could we possibly want? They raise an eyebrow.)

The population of artists, counted in North America alone, is estimated at 250,000 and rising. From the panic

of a poverty perspective, labeling everything as having potential for promotion, or “making it,” becomes seductive, if not downright sexy.

No small wonder that, under this cloud of scarcity, the artist statement is consistently mislabeled as a marketing tool. PR articles hawk titles such as “The Artist Statement: Your Secret Weapon,” which keep the competition wheels of fear well-greased, reinforce that artists are under siege, and suggest that we should prepare for the worst.

Besides being inaccurate, calling an artist statement a “marketing tool” is counterproductive. It puts a very big cart before a very small horse. In the name of the “market,” it actually brings little hope of making it to market before all the vendors have dismantled their wares and gone home.

The confusion is understandable. An artist statement, after all, can be, and is, used as a marketing tool; but that is not what it is. The distinction is critical. Once you know what something is (e.g., horse) you can figure out how to use it (e.g., attach to cart), and off to market you go.

If, however, you define an artist statement by its functions, it would be like saying the horse (artist statement) is the cart (marketing). This runs the very real risk of missing the true essence of an artist statement, thereby diminishing its potential for effectiveness.

The point of an artist statement is to be in service to your art, not the marketplace.

Identifying an artist statement as something immediately and primarily for marketing —Do not pass go! Do not collect artistic integrity!—diminishes the spirit behind your work. Like art which is created with the pocketbook in mind, artist statements that focus on the shallow “point of purchase” technique lose their authenticity, their authorship, and their unique reflections.

Marketing strategies, by their very nature, are designed to be manipulative, while the power of an artist statement lies in the authenticity of its authorship.

When you define an artist statement as a marketing ploy, it effectively undermines the sincerity needed for a convincing, compelling statement. We humans instinctively know when something is done with care or not. There is a resonance of the cared for that is unmistakable. We may not be able to say exactly why, or what, we are responding to, but when something is done with respect to authenticity and the spirit, respond we do.

Perhaps we respond because the authentic and cared for sings out to us. If it is computer clip art, it sings about fast and easy and automated. It sings: “machine speaking!” But if it is computer art that has been cared about, it sings: machine in service to art speaking.

We can fool our minds a lot of the time, we can fool our bodies some of the time, but we can never fool our inner knowing. (We can only ignore, dismiss, or try to bury it.) A current of life energy that flows through our behavior ignites everything we do or say, including our artist statement. This current of life energy carries a specific quality of care that, quite simply, either draws people closer to our art, or pushes them away.

It is true that your artist statement may end up being used as a marketing tool—only one of several possible applications—but that is not what it is. This distinction is important. Key, in fact, because writing is hard enough without artists imagining that they have to satisfy the elusive and enigmatic “market.”

Better, and far more practical, to start with what is familiar and closer to home: the uniqueness of your work, for herein lies the power of an artist statement.

Like the art that it reflects, an artist statement uses its sincerity of pur-

pose and its purity of intent to create a powerful word-reflection of the art and the artist. Once that has been accomplished, and only then, will your artist statement have a fighting chance of becoming an effective marketing tool.

So, no, when you write your artist statement, you don’t have to sell your soul. What the artist statement asks is that you reveal your soul.

Revealing the true spirit of your work, in the end, is what pulls the cart straight into the hearts of the collectors who are your market.



Your Truth. Your Power. Your Word... claim it!

P.S. **Writing the Artist Statement: Revealing the True Spirit of Your Work** gives you the why, what, and how of writing your best artist statement ever (even if you don’t like to write...) [Check it out!](#)

You may be interested in this new art community!

Ariane pioneered the first-ever professional-career conference for visual artists (online or off!) with six years of her smARTist Telesummit, and has written the only book on artist statements: *Writing Your Artist Statement: Revealing the True Spirit of Your Work*. And now she’s pioneering a new, feisty online community—[Curiosity Cocktails: Art-Life conversations with a kick!](#)—for artists thirsting for more clarity, confidence, and fun about claiming art as a career.If you want to break free of old patterns, are curious about where personality blocks artistic soul potential, and are ready for some enlightened art-life action...come join the conversation (it’s free!) and kick back with your fellow artists and Ariane!

Books of Interest

For Fun

**Chester Midshipmouse** illustrated by Maggie Collins Vandewalle

If you know a child aged 7–12 years, you may want to consider *Chester Midshipmouse*. This book was written by Susan Weisberg and illustrated by **TnWS Region 3 member Maggie Collins Vandewalle**.

Maggie says, “I’ve been asked to illustrate a chapter book about mice who live at the United States Naval Academy and who created their own academy, unbeknownst to their human counterparts. I’ve come in on the second of three books, continuing the story of Chester and his friends as they experience life at the Naval Mouse Academy. He even has [his own Facebook page](#), ‘*Chester Midshipmouse*.’”

*Stretched to the limit, Chester questions whether his friendship with his shipmates, heaps of dry breakfast cereal, and the occasional butterscotch crumble will provide enough steam to keep them all going through the dark ages of plebe year—Book 2 of 3. Available from [Amazon](#).*

For Business

**Writing the Artist Statement** by Ariane Goodwin, Ph.D.

As an artist, do you know how to present your work with clarity, confidence, and professional credibility? *Writing the Artist Statement: Revealing the True Spirit of Your Work* guides artists of all descriptions on how to smoke out the



relevant ideas they already possess about their art. Because the good news is, in spite of self-conscious objections about writing, artists can recover their own words. Using clear and accessible language, **Ariane Goodwin** invites you to build a psychological bridge between art and audience by tapping into the exact words that will portray the singular spirit of your work. Available from [Amazon](#) and from [Ariane’s website](#).

For Inspiration

**I Come from a Place** with art by Alan Shuptrine prose by Jennifer Pharr Davis

*I Come from a Place* is the 2020 recipient of the Independent Publisher Book Award for Best Regional Nonfiction - Southeast. It is a limited edition, collaborative coffee table book that pays tribute to the culture and landscapes found along the Appalachian Trail. The book combines watercolor paintings by nationally acclaimed artist and **TnWS Region 3 member Alan Shuptrine**, with prose by best-selling author and National Geographic Adventurer of the Year Jennifer Pharr Davis.

**It is available from Alan Shuptrine for \$150 and you can purchase it with a wrapped linen and silver embossed case for \$175. TnWS members receive a 10% discount!**



Do you have a favorite art book, perhaps a how-to book, an inspirational book, or one about the business of art? [Click on this link](#) to submit the book’s title and author for possible inclusion in the October *ArtBeat*. And if you would like to write a book review, please feel free to [submit that to us](#) as well!



# Watercolor Societies: Yesterday, Today, and Tomorrow

by Pamela Kingsley Seay

As I write this article, we are preparing for the 2021 50th Anniversary events. I wonder if Mary B. envisioned **Tennessee Watercolor Society** (TnWS) as it is today. Our membership has worked hard to uphold the basic foundations of a watercolor society. TnWS was modeled after the American Watercolor Society by our founders fifty years ago.

The **American Watercolor Society** (AWS) was founded by eleven people just one year after the Civil War ended. Americans sought beauty after the dark time of war. Girls' finishing schools taught watercolor as well as fashion and manners. Standards for AWS were strict, but many men hesitated to join for a while after 1897 because women were allowed. In 1941, the New York Watercolor Club merged with AWS.

Today, basic entry information for AWS Exhibitions is simple: *"The Annual Exhibition is open to all artists working in water soluble media: watercolor, acrylic, casein, gouache and egg tempera on paper. Canvas is not accepted. No collage, pastels, class work, copies, digital images or prints; original work only. The artwork may not be a copy or likeness of another's work (i.e. painting, drawing, photograph, digital image or print). Only original artwork is accepted. Maximum frame size is 44" in any direction. Image size limit is no smaller than 10" x 14". All paintings must be sturdily framed and have Plexiglas® plastic glazing. Varnish is not accepted."* (from AWS website)

We can also find some similarities between TnWS and another longer-standing watercolor society, the **National Watercolor Society** (NWS), which was established in 1920 as

the California Water Color Society. In 1967 it was renamed California National Watercolor Society. Finally, in 1975, the group became the National Watercolor Society. For twenty-five years the group held annual exhibitions at the Los Angeles County Museum of Art. In 1999 the foundation of its own building was laid, and in 2010 the opening ceremony was held. The Mission of NWS is as follows: *"encouraging innovation in watermedia through education, outreach, and*

*exhibitions—promotes the advancement of watermedia and inspires the next generation of watermedia artists. We achieve our mission by providing our artist-members, guests, youth, and the viewing public with the opportunity and space to meet, share, and collaborate nationally and internationally through demonstrations, workshops, lectures, exchanges, special exhibits, on-line platforms, and any other means available to us."*

NWS has just passed the deadline to enter their 2021 Online Exhibition. The prospectus read, in part: *"Paintings entered must be primarily water-based media on any appropriate water media surface. Other media, if used, must be in conjunction with the water media, which must be dominant."* As for originality, the prospectus indicated that the work must be original, painted by the submitter, and not produced in a class or workshop. Vintage heirloom photos of people from the artist's own family were allowed, as long as the artist was in possession of the original photograph. As the exhibition is online, there was no minimum or maximum size limitation.

The "Tennessee Watercolorists" became a statewide watercolor organization in 1971, and the name was later changed to Tennessee Watercolor

or Society. According to the bylaws (2018, most current approved), the purpose and guidelines of TnWS are similar to those of AWS. Our purpose according to **Article I, Section 2**: *"As set forth in the Articles of Incorporation, this Corporation was formed to elevate the stature of watercolor as an important, creative, permanent painting medium, and to educate the public to the significance of painters in all water media by its*

*programs and competitive exhibits and shall encourage its study by art students and others engaged in watercolor painting, as well as all visual arts."*

We have recently created a tagline to encourage dialogue with others: **"Elevating, educating and encouraging through the magic of watermedia."**

The subject of diversity came up at our most recent General Meeting. Several members spoke up to request that our society begin looking at ways to increase our diversity among membership. As a result of that request, the Executive Board of Directors is preparing a survey to send to all members to see who we are, where we are, and what members want from TnWS. This will be of extraordinary help when seeking grants as well as a guide to what workshops to plan, what articles to prepare, and how the society will move in the years to come. A Diversity Committee has been established. Look to your *Regional Roundup* for more about this committee, and see the article by [Alyssa Leonard](#) in this

issue of *ArtBeat*.

Also in our bylaws are two sections which guide our group in the planning of our Annual Exhibitions. **Article 8, Section 1** looks at our two-year plan for Exhibitions:

1. *The Juried Biennial Exhibition (the Biennial Exhibition) will occur on the even years, is held at a Board selected Gallery, rotates around the state and is overseen by the Board and the hosting region.*
2. *The Juried Biennial Online Exhibition (the Online Exhibition) will take place on the odd years. It will be an "image only" exhibition. Paintings must be aqueous in nature but can be on a non-paper substrate, unlike the Biennial Exhibition, which is aqueous on paper substrate only. Size of painting is not restricted. The physical painting is not required to be framed nor is it presented physically. The juror*

*will meet the qualifications for jurors as stated in Article VIII.*

**Article 8, Section 4** of the bylaws states:

*"The Biennial Exhibition juror shall not be a TnWS member, past or present, and must reside outside of the State of Tennessee. The names of two or more prospective jurors shall be nominated by the members at the Biennial Exhibition meeting. A list of the nominees for*

*juror shall be printed in the Newsletter prior to the next general meeting. Prospective jurors shall be voted on and elected by a majority at a general meeting three to four years in advance of the biennial exhibition."*

To this end, TnWS is seeking nominations for a juror/instructor for the **2024 Biennial Exhibition** that will be hosted by Regions 4 and 5. Anyone wishing to nominate an out-of-state artist is asked to send the nomination to their Regional Contact or to [Pamela Kingsley Seay, First VP/Editor](#). The names will be placed on a ballot which will be shared prior to the next General Meeting (date around the end of summer and yet to be determined). The ballot will be opened during this Zoom call General Meeting. The list of nominations and their rank per the voting will be shared with the Regions 4 and 5 Exhibition Committee, as well as in the following month's issue of *Regional Roundup*.

As we learn, we grow. The **2021 Online Exhibition entries have been received**. The **38th Exhibition 2022 is being planned**, and the prospectus will be available May 1, 2021. Our juror/instructor is **Stan Miller**. His workshop is scheduled for May 17–20 with room for fifteen to twenty-five students. More about the 2022 plans will be shared in the Fall issue of *ArtBeat*.

Our main focus in the fall *ArtBeat* will be **Entering an Exhibition**. Look for articles about following the TnWS prospectus, how to resize work, what a juror looks for in a painting, and so much more. We are also looking at healing through art.

Stay tuned to move onward and upward with Tennessee Watercolor Society!

Above; Wendy Latimer (right) presenting a plaque to Mary Britten Lynch, a TnWS founder

Left: Seated from left are Mrs. Gordon Holl, Mildred Cantrell, Mary B. Lynch, Louise Lequire, and Estelle Worrel; standing from left are Alan Munro, Jim Franklin, Gordon Holl, Norman Worrell, Don Carmichael, and Anton Weiss. (from The Nashville Tennessean, Sunday, Dec. 20, 1970)





Do You Have a Tagline?

by Pamela Kingsley Seay

A tagline is a catchy phrase you can use to introduce yourself to others, or a line you sign off with when writing a message, a blog, or a letter.

I have seen examples that include plays on words, references to one's art subjects or style, and even



Summer Song White Lily Garden by Nancy Medina 24" x 24", oil on gallery wrap canvas

to things near and dear to one's heart. Internationally known floral artist **Nancy Medina** was the Dallas Arboretum floral painter, and she also rescues and raises pug dogs. They are the cutest dogs and appear in many of her classes on-line. She signs off Facebook posts with **Sweet dreams flower friends, time to wash the pugs and put the brushes to bed!** (Intending to write wash your brushes and put the pugs to bed, but being extra tired, the opposite came out.) Her viewers grew to love her fun view of life and her passion for painting and pugs.

**Peach McComb** signs her Facebook posts with **Keep your brushes wet and your pencils sketching!**



She often begins a post with **What's on your easel?** Peach practices her art on a regular basis, taking time to do quick sketches in watercolor or oils.

A tagline can be used as an introductory greeting. When asked what I do, I found it uncomfortable to answer, "I am

Waiting for Spring by Peach McComb Watercolor sketch on paper

an artist." That led me to come up with a phrase, a tagline that describes what I do in a simple line that I find thought-provoking and an excellent ice-breaker. When asked what I do, I respond, **I capture a moment in time with the colors of nature and a brush.** This is a comfortable response when I am in a new situation. I committed it to memory, and it serves me well.



Jeremiah, The Tennessee Bullfrog by Pamela Kingsley Seay 19" x 15", watercolor on 300# Arches

Join the TnWS Facebook Group!

Facebook may or may not be your thing. Perhaps you do Instagram or



Twitter or perhaps nothing at all. Whatever you do or don't do, the purpose of this message is to try to lure you into joining the **Tennessee Watercolor Society Facebook group.**

In this past year with our COVID-restricted lives, the group has proved to be invaluable. It is a safe, creative space where we can hang out with friends without fear of catching anything but inspiration, encouragement, good will ... and a lot of great information!

Where else can you ask a question about watercolor tools and tech-

niques and get responses from some of the best watercolor artists in the state? Our group has over 400 members, some very new at the medium and others seasoned with decades



of experience and awards from the most prestigious watercolor competitions in the country. Of course watermedia products and techniques are a matter of personal choice, but

getting advice from the experts, who are often trusted friends, can help you *make* those choices.

Challenges presented by the group administrators on a regular basis are always fun. A particularly challenging one recently was about *thinking* outside of the box. A flood of abstracts, unusual techniques, stirring subjects,

and exciting methods followed, inspiring us all to push or pull our own work in new directions. We are pleased that in recent months, several members of the Facebook group have decided to become members of TnWS — so somehow, someday, someplace we may get to meet them in person (with social distancing of course)!

**Join us.** It doesn't cost a thing yet the return is amazing. **A word of advice:** If you are not normally on Facebook but would like to join our Facebook group, please **send a private email** to [Tuva](#) or [Marie](#) in addition to selecting the Join Group button. We screen the membership very carefully, and if an account appears to have been inactive for some time, we assume we are looking at a cloned or hacked account and refuse the request. We want you, but we also want everyone to be cyber-safe! To join our TnWS Facebook group, [click here](#).

The last word...

Now you have gone through our first magazine, and we hope you have found articles of interest and benefit to you. The theme of this issue was *Self-Promotion*. To promote yourself, it is helpful to really look at what your art means to you. Your Artist Statement will help you as you reflect on your style, your message, your thoughts, and just what motivates you as an artist.

We hope to hear from [Ariane Goodwin](#) again. I have asked her about the idea of the business of art vs. art as a career. Are they the same things? [Alyson Stanfield](#) has a wonderful website, books, and workshops that teach and support self-promotion and tell how to deal with the details of running an art business. We invite you to visit the sites of both ladies!

If you search the internet, you will also find a myriad of books, magazines, blogs, and search engine sources with wonderful articles. Have questions? Let us know.

Probably the most important thing to do if you consider art a full- or part-time venture is to just PAINT! Paint daily, be willing to make mistakes, push

yourself.

The prospectus for the **TnWS 38th Juried Exhibition** in May 2022 should be available in May 2021, and will be shared on our website. If you want to start painting for this show, look back to Helen Burton's [2022 Exhibition Dos and Don'ts](#) in this *ArtBeat*. It's a great list that will help you prepare for entering the

exhibition in 2022.

Our next **ArtBeat** will be issued in **October of 2021** and will focus on *Entering an Exhibition* as well as *how art heals*. If you have suggestions for information on entering exhibitions or want to suggest articles we should include, let us know. If you have a story about how art has healed, please share.

This magazine is a team effort and you, the reader, are the most important part of the team. We covet your input on what interests you and what you want to learn about. The next issue's articles are **due on September 1, 2021**, but there's no need to wait until then to submit them! We are keeping a file of potential articles, so please share them as soon as you can.

Your Editorial Team,  
*Pamela Kingsley Seay*  
*Jan Alice Keeling*  
*Mark Cobbe*  
*Alyssa Peacock Leonard*  
*And YOU!*

