

# K A L E I D O S C O P E

District Chapter 119 Cincinnati Ohio serving Indiana, Kentucky & Ohio ♦ Summer 2021



**It's Summer &**

**THE HEAT IS ON**

*The Heat is On* is by featured artist **Richard Klekociuk** - see more of his work and story inside, pages 4 - 9

For **updates and chapter information** see pages 2 & 3 for *President Ric Forney's message*

Get ready to enter **CPSA's Midwest Color 2021 Exhibition - entries are due August 20**, see pages 2, 11 - 13

Dynamics of color - Summer Reads **Josef Albers & Kassia St. Clair**, page 10



## President's Letter

Ric Forney, CPSA DC119 President

Each issue, our chapter president provides an update on events and opportunities for our members. Submit any updates to [president@cpsa119.org](mailto:president@cpsa119.org)

### Jesse Lane Workshop

CPSA 119 proudly presents "Dramatic Portraits in Colored Pencil" with Jesse Lane.

This workshop will happen on Sat October 9 & Sun October 10 and it is sold out!

A waitlist has been started, for last minute changes for attendees -- if you would like to be on the waitlist, please contact Ric at the email address above.

### CPSA Convention

No one is more disappointed than I that the CPSA National Convention was canceled for Cincinnati this year. I know many of us were looking forward to hosting this incredible event. If you've never attended a national convention, you should really put this on your bucket list. Nothing compares to the excitement of meeting and speaking with the artists behind the artwork we've admired from afar. The camaraderie, the excitement, immersion in the product, actually seeing in person the incredible artwork in the international exhibition. It's truly an experience. We hope Cincinnati will be considered again in 2023. Meanwhile, the 2022 Convention will be held in Safety Harbor, Florida. It's not too far to drive, and airfare is very reasonable as well. We have a year to plan and save. I hope to see you there next year.

### The Eyes of Greater Cincinnati

Debie Plumb has a reminder that although the CPSA Convention dates have changed, she and her husband are still putting together the "eyes exhibition" for future events. We have over 60 members in our chapter and she is hoping that most of us will complete the packet - it will make a stellar representation of our membership talents. Please contact Debie if you have any questions at <mailto:debieplumb@gmail.com>. Congratulations to Ric for his selection in this year's 29th Annual CPSA International Exhibition - he submitted "We All See It" and was accepted. Please go to [We All See It](#) link to view his entry and all of the 120 entries selected in this year's exhibition.

### CPSA 29th Annual International Exhibition: Congratulations to the following tri-state winners:

- Cecile Baird, *A Little Slice of Life* (OH)
- Pamela Clements, *2020* (IN)
- Ric Forney, *We All See It* (OH)
- Susan Grimm, *Dad's Final Frontier* (OH)
- Julie Juillard, *Barren Beauty* (OH)
- Lynese Keller, *Trees of the Forest Sing for Joy* (IN)
- Kristy Kutch, *Bountiful Berries* (IN)
- Sharon Frank Mazgay, *Head Vase with Dahlia* (OH)
- Eleanora Sheldon, *Ghost Mountain* (OH)
- Tamara Smith, *Old Camera* (IN)
- John Smolko, *John* (OH)
- Linda Wesler, *Rising Sea 1* (OH)
- Ronna Williams, *Big Boy Bling* (OH)

**Reminder: Next Chapter Meeting**

Saturday, Oct 16, Noon - 2 p.m., Church of the Nazarene  
Board meeting will take place from 10 - Noon - before the meeting.  
Virtual options will be available - with link sent prior to the meeting.

**Update: Saturday, July 17th Meeting**

Saturday, David McGee presented some tips for creating the translucent skin tones that helped him excel in his portrait of "Shequonor", selected as first place exhibition award in the DC119 16th Annual Exhibition. This meeting was recorded if you missed it. David is also offering a workshop in October, if you are interested, please contact him at <mailto:dmcgeeusmc@gmail.com>.

**EXHIBITION NEWS**

Steve Toth, Exhibition Chapter Chair

**CPSA MIDWEST COLOR 2021 ART SHOW**

(See Call for Entries at the end of this newsletter)

100% Colored Pencil Art Exhibition

**Entry Forms, Payment and Art JPEGs due August 20, 2021**

Schaumburg Prairie Center for the Arts, Schaumburg, IL

If you are entering, please contact Steve for delivery information at: <mailto:stephentoth9@hotmail.com>

**CPSA Explore This! 18**

Predominantly colored pencil with one other media -- prospectus not yet available online -- look for it at the CPSA website before September at [Explore This! online link](#).

**CPSA Zoom Workshop**

[CPSA 114 Detroit Chapter](#) Presents a 1 day Zoom class by Mark Menendez on Saturday, December 18, from 9 am - 4 pm. Cost is \$70 - deadline for sign up is Dec 10. **Drawing: Loggerhead Turtle** - please contact Diane Stiller at <mailto:dianestiller@sbcglobal.net> if interested.

***Congratulations to our People's Choice Award Winners for our 16th Annual Exhibition: Karen Brydon, Bentley and Sandra Eppert, Isabella & Brisbane.***

**CPSA DC 119 Executive Board**

President & Workshop Chair, Ric Forney (*contact Ric if interested in serving on open positions*)

Vice President & Membership: Andrea Roberts

Secretary: David McGee

Treasurer: **this position is currently open**

Exhibition Chapter Chair: Steve Toth

Press Release & Publicity Chair: Carole Arend

Assistant Workshop Chair: David McGee

Webmaster: Deb Marvin

Newsletter Editor: Evelyn Rivera, **this position is seeking a co-editor**





**"The Heat is On", 80 x 60 cms**  
**Luminance 7 Museum Aquarelle coloured pencils on**  
**Canson framing board, artist's own reference**

## **Guest Artist Interview:**

### **Richard Klekociuk**

Master Pencil Artist, Canadian Pencil Society  
 Master Status, Coloured Pencil Community of  
 Australia [Richard Klekociuk Fine Art](#) (website link)

Richard is a practicing artist, teacher, and art judge with 50 years of experience. He makes his home in Launceston, on the island state of Australia. Coloured pencil has been his preferred medium since 1986. He has garnered high awards (in open company) including the city of Burnie, ANZ, & Northern Midlands Bi-Centennial Art Prizes as well as being a multi-finalist in some of Australia's major art awards. He has hosted numerous solar exhibitions in Tasmania, Australia since 2009 - please see his website (link above) for a complete list. His art is inspired by the changing Australian landscape, due to noted climate shifts.

*(Editor's Notes: I first became aware of Richard's work through a video interview conducted by CPSA DC 119 member, John Middick. John hosts the [Monthly Sharpener and Sharpened Artist Community](#) (link) and interviews many colored pencil artists across the world. Join his community and learn from some of the best artists using colored pencil and also for an opportunity to take John's own workshops and have access to a community forum platform, just for colored pencil artists.)*

**Artist's comments for "The Heat is On":** *Water has become a precious commodity - droughts are all too common and rain often falls in the wrong area. Irrigation is seen as the saviour in opening up the land to new and exciting crops and enterprises, but will there be a price to pay? Can land that has grazed sheep and cattle for nearly two centuries yield a glorious expectation or will the salt table below have the final say?*

**Q. You mentioned on your website your interest in climate change in Australia. What are the major impacts of climate change as you see it - it seems you've been able to be in different parts of Australia to witness the changes; do you consider your work as a sort of journal of the changes around you?**

**Richard:** From 2011 until early 2020, my wife Val and I travelled extensively throughout the Australian mainland, living for extended periods in both tropical and temperate regions. It was our journeys that made me all too aware that parts of Australia were changing. Drought was and is still a big issue. Erosion and changes in weather patterns are also major factors. Through historical research I noted changes in landscapes that I was familiar with such as deforestation and the impact that weeds and non-native plants were having. The results of bushfires in Australia are well documented and each year fires continue to plague parts of our country. Having been living in New South Wales during the 2019 bushfires, I know the impact that catastrophic fires have not only on the landscape and its wildlife, but on its people.

It was only natural that I eventually gave 'voice' to the impact of climate change through my art. Oddly enough, it first came about from my observations in the changes happening to the Tasmanian landscape. Comparing photos that I had taken for over 40 years added weight to my decision to comment on climate change. Over the years I have realised that there is, strangely enough, a parallel between the change in our climate and the rise of secularism in Australia and that too, has resulted in a collection of drawings.



**"Colour Tripping, Table Cape", 70 x 70 cms**  
**Luminance & Museum Aquarelle coloured pencils on**  
**Canson framing board, artist own reference**  
**& imagination**

### **Artist's Comments for "Colour Tripping, Table Cape":**

*Late September and early October sees the annual blaze of colour in the rich volcanic fields of Table Cape in Tasmania's north west. For about 3 weeks one is confronted with the most amazing sight of row after row of tulips, as far as the eye can see. So dense are the bulbs that they merge into masses of coloured ribbons that outline the landscape's contours.*

*Such a sight is unique in Tasmania, even 'alien' to unsuspecting visitors, but it is an experience that few ever forget.*

*Standing in front of such a spectacle long enough can result in more than a static interpretation of thousands of neatly planted tulips. One can be easily transfixed, even hypnotized with the vista. The contours of the landscape give the rows of tulips defined shapes that seemingly twist and turn.*

*Is the landscape moving?*

**Q: As a teacher, have you noticed an interest in your students to gravitate towards colored pencil as a medium? What's the single most thing a student can set as a goal that you believe will improve their work?**

**Richard:** Most of my adult workshops have involved CPs since I retired from full-time art teaching 15 years ago. The vast majority love the medium, but sadly, there aren't many who maintain an interest and return to their paints or pastels. Having said that, my CP workshops are full of passion and interest from everyone and I take great delight in receiving emailed images from time to time of work from some of my students.

CPs are gaining in popularity here in Tasmania and indeed, the rest of Australia. Unfortunately, as a major art medium, it doesn't 'rank' as high as paints or pastels, especially when it comes to art awards. Then there's the stigma that CPs are 'only for kids'. The quality of pencils today is amazing, but education is needed by spreading the word on how good CPs are!

The reactions I hear from members in my workshops when they use CPs are a wonderful testimony on how good this medium really is! We must continue to encourage not only the use of CPs, but the public display of the resulting artworks. I have been rewarded especially over the past 30 years by continually entering 'open' art awards with a number of finalist placements in some of Australia's major art prizes.

'The more we challenge ourselves, the better we get'. This certainly applies to drawing with CPs. Just because you draw a certain subject (well) in a particular way, doesn't mean that you've 'arrived' as an artist. Be curious, investigate, step out of your 'comfort zone' from time to time. Keep and continually update a visual diary, the window to one's artistic soul.





### **Artist's comments for "Silence at the Table":**

An old, rusty mug sits on a deserted table in a lonely room, part of a former shearers' hut in Tasmania's Meander Valley.

The door is covered with graffiti, an historical account of more than a century of farming practice. The morning light appears through a crack in the wall. Another silent day begins.

I have a fascination for decay, weathering and objects/scenes that tell stories.

Other themes include: "neglected landscapes", sticks and stones (in landscape & biblical significance), climate change, bread (relationship to landscape & biblical significance), clay bricks (landscape & DNA).

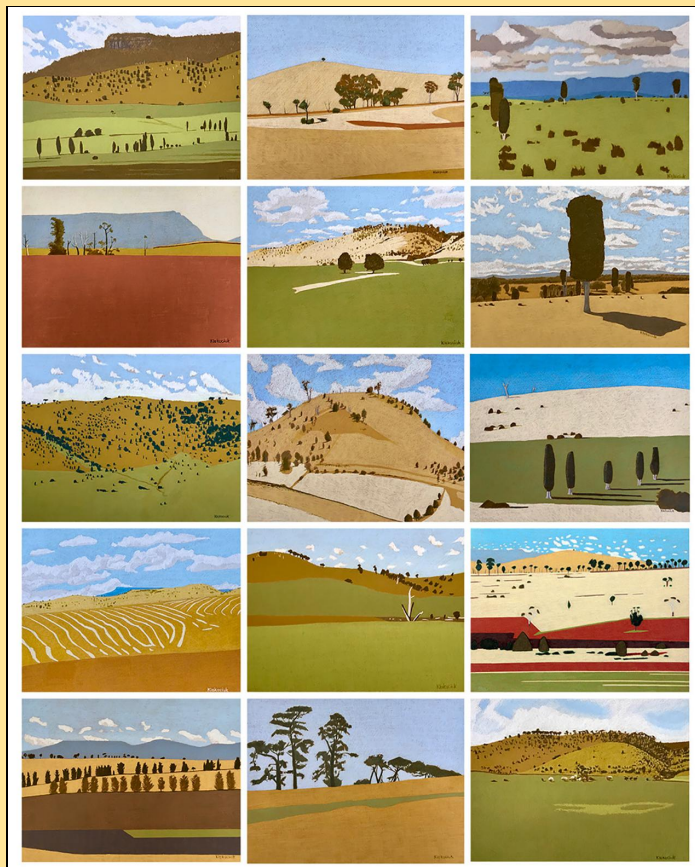
*"Preparation through research and documentation have always been important to me when it comes to creating art. I taught it to my students, so it seemed the logical path to take when dealing with my own art. I honestly don't see the point of a "one-off" subject, unless it's a commission. I want to understand, even immerse myself in the subjects that interest me."*

**"Silence at the Table", 80 x 60 cms  
Prismacolor & Polychromos coloured pencils on  
Canson framing board, artist's own reference, Winner  
of the 2010 City of Burnie Art Prize (\$10,000 AUD).**

**Q. Your work ranges from the very photo-real to the very abstract. What makes you decide on which way to go with a piece?**

**Richard:** I've worked in themes for as long as I can remember. I aim to create at least several drawings of each of my subjects so I can explore their potential more fully. I just don't 'see' something and want to draw it. I want a reason for each artwork I produce. Most of my themes 'run deep'; they are personal, very personal at times. I often 'immerse' myself in my work to the extent that I become obsessed, but I do know when to 'stop.' Having said that, I will return to each theme from time to time. It may be a break of 6 or 12 months, or even a couple of years. I find it's not easy to let go of subjects one is passionate about.

One of my favourite themes has been the tulip fields of North West Tasmania, the Table Cape Tulip Farm to be precise. Over the past 8 years I have produced at least 70 CP drawings and strangely enough, none have been about the tulips! What fascinates me is the impact of solid bands of colour on the surrounding landscape and indeed on the thousands of people who witness the annual spectacle from late September to the middle of October every year. The colours are on one hand sensational and at the same time completely alien in the cool, temperate Tasmanian landscape, yet the 'marriage' works a treat! I have never been more moved (and still am) by the ribbons of bold colours that I see every time I visit at harvest time. It's truly mind-blowing!



**"Tasmanian Midlands Series", each drawing 30 x 40 cms, Luminance, Prismacolor & Supracolor pencils on Canson framing board, artist's own reference**

### **Artist's comments for "Tasmanian Midlands Series":**

*"Realism was physically painstaking and given my love for abstract painting at art school, it was no wonder that I began treating some of my themes in a semi-abstract way. In other words, I lessened the detail of what I saw."*

*"My early CP drawings related closely to much of my previous art which was based on elements of the cool temperate Tasmanian landscape."*

*"Realism was important, although not what one would class as 'photo-real' at that point in time. I was certainly on a learning curve!"*

*"With experience came refinement and a broader understanding and appreciation of the techniques that were part and parcel of the medium. My confidence grew and so did my desire to explore the medium's potential through a range of (not necessarily related) subjects."*

*"I'd always worked with themes, so why not to continue?"*

**Q.** Your series of "Deconstruction of Landscapes" (see page 9 for "Hyland's Flat Deconstructed"), the process of looking at things on a small scale, although in an abstract way, can you speak a little about how that evolved for you? For instance, the trail of the gum moths on eucalyptus trees (see page 8, "Trails to Adventure"), how did this subject catch your eye?

**Richard:** The more an artist sees and records, the more grist they have for their creative mill. With all this information comes the responsibility to respond to it through artworks. Some artists can stick to the same approach year after year and still be motivated. I can't. Even though I'm disciplined enough to follow themes, there comes a time when I get bored. What should I do? I can stop working in one theme and return to another, maybe seize the opportunity to take off in a new direction, or, look at what I do in a very different way. The latter is where 'deconstruction' was born. I majored in painting and sculpture at art school with a strong liking for minimalism. My desire to 'say a lot with very little' had returned! I still enjoy this way of drawing although it has always been a challenge.

How do you draw a subject in the least amount of detail and still retain your subject's integrity?

*"My art career began in 1969 at the Tasmanian School of Art in Hobart, the capital city of Australia's island State, Tasmania. It wasn't until 1986 that I began my journey with coloured pencils. I immediately took to CPs because of their ease of application and lack of mess. They were 'portable' and came in so many Colors! What a great medium they were then and still are today!"*





**"Trails to Adventure" 80 x 60 cms. Luminance, Prismacolor & Supracolor & Museum Aquarelle pencils on Canson framing board, artist's own references**

### **Artist's comments for "Trails to Adventure":**

The marks made by the Australian Scribbly Gum Moth are intriguing. Is this a natural drawing?

There seems to be a connection between the style of the moths' "drawing" and the surrounding landscape. Is this simply a coincidence? When the larva has completed its journey under the tree bark and finally begun its cycle as a moth, where does it go before the breeding cycle begins once again?

While living in New South Wales (at Port Macquarie), I discovered that many of the eucalyptus trees there were covered in marks, very similar to what one would call 'graffiti'. I wanted to know more.

Extensive coastal observations, documentation and research gave me the answers that I sought. These were the markings of the Scribbly Gum Moth of which there are at least 11 recorded species.

The particular markings I saw were of the *Eucalyptus signata* species. The marks on the tree trunks are the result of the larvae developing in the bark. Is this a great example of art through natural graffiti? I was inspired!

A series of drawings followed, mostly in CP, but last year I embarked on a series that featured digital underdrawing as well as CP.

**Q. When you look back at your career as an artist, what do you think created points of separation, when you reached out to try something different? Any advice to CP artists struggling right now to find their voice?**

**Richard:** I have no doubt of the value of my art school training and I urge every artist to experience some form of learning other than by teaching themselves. There are so many learning options available that are worth investigating simply to broaden one's knowledge of art.

I've been fortunate throughout my art career to have an enquiring mind that has seen me pursue other art mediums. Being flexible and open to change can result in many possibilities for artists. Believe it or not, one of the main reasons that I took up CPs was that I was sick of the mess that came with paints and pastels! I was also a big fan of printmaking, but eventually found that CPs were for me!

Being an artist is hard, being a CP artist is even harder. Make what you perceive as your Achilles heel to be your strength. Be brave, be stubborn, persist and never yield. Above all, believe in yourself, be yourself.

Don't be afraid to exhibit your art. Never imitate someone else, let your art reflect who you are. In times of self-doubt, take a break, do something entirely unrelated. The more research and experimenting you do, the greater the flow of ideas. Be original, because that is what being an artist is all about.





***“Broken Rules” 40 x 60 cms, Prismacolor pencils on Canson framing board, artist’s own reference***



***“Hylands Flat Deconstructed”, 52 x 78 cms, Luminance & Museum Aquarelle pencils on Canson pastel board***

### ***Artist’s comments for “Broken Rules”:***

Stones play an important role in my artwork. They are of great importance to many cultures in a variety of ways. Christians believe that stone can be used both “dressed” and “un-dressed”. That is, in its natural state or cut and/or carved. Stone is a symbol of strength and stability of Christ and believers. The Bible speaks of Peter as the rock upon which Christ will build His church.

Psalm 118:22 “The stone which the builders rejected has become the capstone”. Moses struck a rock in the desert and water appeared (Exodus 17:6) The Ten Commandments given to Moses by God were carved in stone. Because of its changeless nature, stone symbolises wisdom.

The original subject matter for this drawing came from a collection of rocks I photographed at Sisters Beach, a wonderful, small coastal settlement in the northwest of Tasmania. Some of the stones looked “tablet-like” and gave me the idea of including parts of the carved numbers representing the detailing of the Ten Commandments. I feel that so much of our society has “strayed” from the true interpretation of these God-given laws. This artwork serves as a “conscience piece”.

**Q. Your colors are amazing -- is this simply CP being layered on paper that creates such a brilliant display?**

***Richard:*** For most of my CP art I use coloured Canson framing board, which is Mi Teintes paper glued to acid-free board, similar to mountboard. I love to draw on coloured supports, especially those with a slight texture or ‘tooth’. I never draw on cold-pressed papers or boards (I have tried) as they make my work too ‘flat’.

My latest work however, has seen me employ cold-pressed watercolour paper, 300 gsm to 425 gsm. Coloured supports react well to most CP colours. The secret to my vivid drawings is not so much the support, but the pencils I use. I love Caran d’Ache Luminance, Supracolor, Museum Aquarelle and Pablo pencils. Such strong pigments and brilliant colors! Simply the best pencils I have ever worked with, even though I do from time to time use Polychromos, Prismacolor, Verithin, Derwent Lightfast and Coloursoft. (I have 40 different brands in my collection). I rarely use a blender, as the quality of the Caran d’Ache pencils only require 2 layers to achieve the intensity I require. I admit that I often press fairly firmly when adding colour. Cross-hatch shading has always been a favourite of mine as it results in an even distribution of pencil strokes.

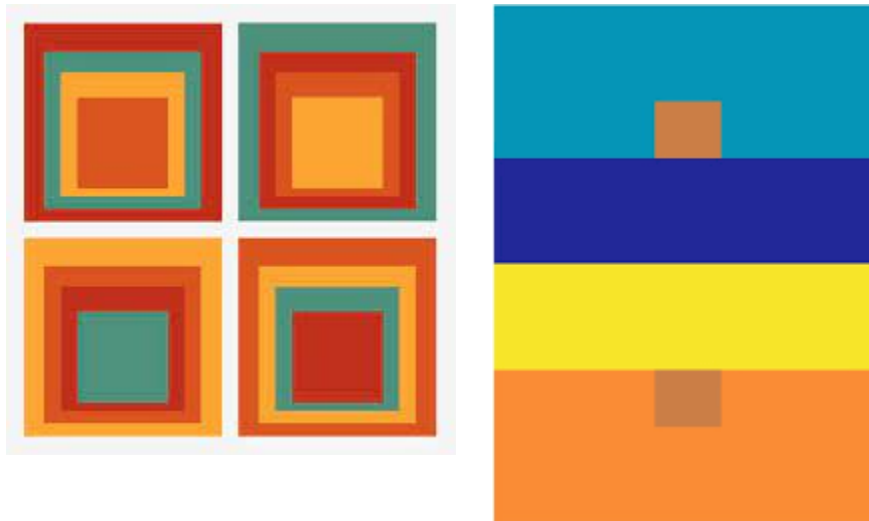
## On Your Summer Reading List: **BREAKTHROUGH COLOR THEORY**

### Interaction of Color: 50th Anniversary Edition

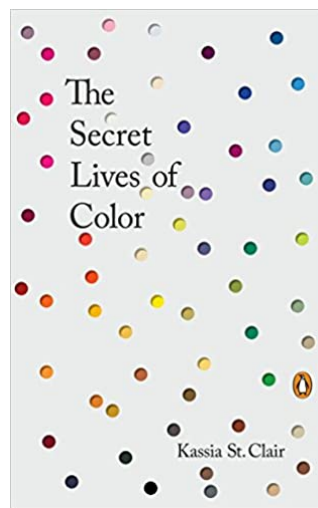
By Josef Albers

50 years ago, Josef Albers, an American art teacher who escaped Nazi Germany, began placing simple blocks of color next to each other to observe how each color reacted to one another. What he discovered was simple, yet revolutionary. When one color was placed next to another color, the color changed - some became more subdued, some became more vibrant. These illustrated blocks of color, in varying degrees of intensity, were bound up in a book and published. If you have never read his book, or seen his blocks of color interact with one another, it's a must read for any artist. It will no doubt change the way you work with your color palette for your colored pencil drawings.

Available at [Amazon](#) and most booksellers.



### The Secret Lives of Color Kassia St. Clair



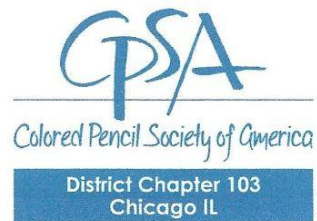
Make it a colorful summer. Explore some fascinating history about color!

How colors were developed and produced, how they were named, who was involved, it's a great read and makes you appreciate all of the colored pencils available to you as an artist.

Be grateful!

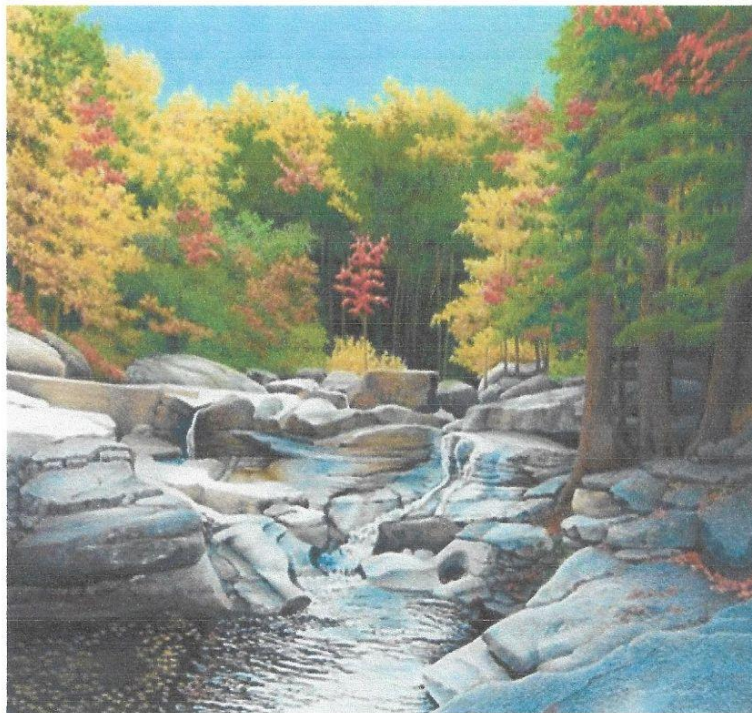
Available at [Amazon](#) and most booksellers.





# Midwest Color 2021

Exhibition of Colored Pencil Drawings



*Diana's Bath by Judith Shepelak, CPSA*

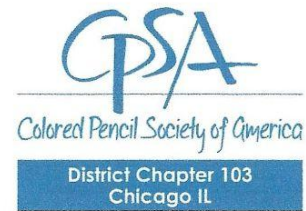
Midwest Color 2021 is a 100% colored pencil art exhibition hosted by the Chicago, Cincinnati and Detroit chapters of the Colored Pencil Society of America and open to all artists living in the Midwest states.

Friday, October 1 - Sunday, October 31, 2021  
Schaumburg Prairie Center for the Arts  
201 Schaumburg Court  
Schaumburg, IL 60193

# Midwest Color 2021

Friday, October 1- Sunday, October 31, 2021

Schaumburg Prairie Center for the Arts  
201 Schaumburg Court  
Schaumburg, Illinois 60193



**Midwest Color 2021** is a 100% colored pencil art exhibition hosted by the Detroit, Cincinnati and Chicago chapters of the Colored Pencil Society of America and open to all artists living in the Midwest states.

**Eligibility:** Artists must be 18 or over and a resident of Illinois, Indiana, Iowa, Kentucky, Michigan, Minnesota, Ohio, Wisconsin and/or all members of CPSA #103, #104 and #119. Artists may submit JPEGs- up to three 2-dimensional, original works of art, completed within the last 3 years that were not shown previously in Midwest Color 2018, the Schaumburg Prairie Center for the Arts or any award-winning artwork in the CPSA International Exhibit.

**Specifications:** Must be 100% colored pencil and each artwork cannot exceed 32"x40" framed. Each artwork must have Plexiglass/acrylic with a hook and eye/wire hanger.

**Entry Fees:** Entry Fees are \$25 for the first picture and \$15 for each additional artwork up to three pieces entered for CPSA members and \$30 for the first piece and \$20 for each additional piece up to three pieces for non-CPSA members. Fees are due with entry forms and JPEGs received by August 20, 2021. Fees can be paid online or by check made out to: CPSA #103.

**Entry Steps:** Submit JPEG's of artwork to [admin@cpsa103.org](mailto:admin@cpsa103.org) and submit online entry form and online payment through links at [www.cpsadc103.org](http://www.cpsadc103.org) by August 20, 2021, **OR** submit JPEG's and mail form and payment by check to: Jeanne Bogar, 0N032 Pauley SQ. Geneva, IL 60134 postmarked by August 20, 2021.

## JPEG Art Submission Identification:

Last Name\_Title\_1.jpeg.

File format: JPEG only

File dimensions: No smaller 1920 pixels on the longest side

File resolution: 72 ppi/dpi (standard web resolution)

File size: less than 5.0 MB

**Email JPEGs to:** [admin@cpsadc103.org](mailto:admin@cpsadc103.org) **Subject:** 2021 Midwest Color

**Artwork Identification:** Each artwork must be identified on the back (top right corner) by Artist, Artist's phone number, Title, Pricing.

**Sale of Artwork:** Prices will be marked (or NFS plus a stated value) on artworks. Schaumburg Prairie Center for the Arts will collect 25% commission. All Artwork must remain for the duration of the exhibition.

**Liability:** Artists are responsible for insuring their own artwork. CPSA#103 takes every precaution to protect all artwork; however, Schaumburg Prairie Center for the Arts and /or CPSA will not be responsible for artwork received in damaged condition or in the event of loss or damage to artwork submitted to this exhibit.

**Selection of Submitted Artwork:** Email notifying artists of works accepted and or declined will be sent out on or before Sept. 1, 2021, and will posted on the chapter website [www.cpsadc103.org](http://www.cpsadc103.org). Shipping information will be supplied at

## EXHIBITION AND WORKSHOP DATES

**Exhibition:** October 1 through October 31, 2021.  
Hours: Tues.-Thurs. 10am-5pm: Friday, 10am-6pm, Sunday, Noon-4:00

**Entry Forms, Payment and JPEGs Due:** Online submission or postmarked on or before **August 20, 2021**

**Jurying and Judge:** Joanna Pinsky.  
Joanna has had a long career as a painter residing in Evanston, Illinois. She is a member of the artist's collective and gallery, Space 900. Pinsky is also a co-founder and Artistic Director of Art Encounter, a 39-year-old non-profit education organization.

**Jurying:** On or near August 20, 2021

**Judging:** On or near Oct. 1, 2021

**Notification:** By Sept. 2, 2021

**Delivery:** Thursday, September 29 for shipping. Sept. 30 from 10:00 am - Noon for hand delivery.

**Pick Up:** Monday, November 1, 2021, 11am - 1pm

**Artists Reception:** Saturday, October 23 from 6:00-8:00. Awards Presentation at 7pm

**Awards:** 1<sup>st</sup> Place- \$500, 2<sup>nd</sup> Place- \$400, 3<sup>rd</sup> Place- \$300, Honorable Mention- \$200, Plus 4 Merit Awards

**Workshop Dates:** October 23<sup>rd</sup> and 24<sup>th</sup>.

**Presenter:** Melissa Miller Nece

**Time:** 10:00am - 4:30pm

**Location:** Fairfield Inn by Marriott  
700 National Pkwy, Schaumburg, IL  
(847)-541-3347

**Supply List:** to come

**Please review all specifications and details first: if you have any questions, call:**

Jeanne Bogar @ 847-217-7228 or

Email: [bogari88@gmail.com](mailto:bogari88@gmail.com)

With subject line: Midwest Color 2021



## Midwest Color 2021

### EXHIBITION ENTRY FORM (submit by August 20, 2021)

Please complete and submit this form. If entering online go to [www.cpsadc103.org](http://www.cpsadc103.org) for forms and payment link. If submitting forms and payment by mail send to: Jeanne Bogar, ON032 Pauley Sq., Geneva, IL 60134. Entry forms and fee(s) must be submitted on or before **August 20, 2021**, to be considered for the exhibit.

Name \_\_\_\_\_

Address \_\_\_\_\_

City \_\_\_\_\_ State \_\_\_\_\_ ZIP \_\_\_\_\_

\_\_\_\_\_ CPSA Member \$25/\$40/\$55 \_\_\_\_\_ Non-Member \$30/\$50/\$70

Enclosures: \_\_\_\_\_ Signed Entry Form \_\_\_\_\_ Check made out to CPSA #103

\_\_\_\_\_ Stamped, Self-addressed #10 envelope (if no email address)

**Entry #1** - Title of Piece: \_\_\_\_\_

Artwork Size (H x W): \_\_\_\_\_ Date executed: \_\_\_\_\_

Surface \_\_\_\_\_

Value or Price: \_\_\_\_\_ ( ) For Sale ( ) Not for Sale (NFS)

**Entry #2** - Title of Piece: \_\_\_\_\_

Artwork Size (H x W): \_\_\_\_\_ Date executed: \_\_\_\_\_

Surface \_\_\_\_\_

Value or Price: \_\_\_\_\_ ( ) For Sale ( ) Not for Sale (NFS)

**Entry #3** - Title of Piece: \_\_\_\_\_

Artwork Size (H x W): \_\_\_\_\_ Date executed: \_\_\_\_\_

Surface \_\_\_\_\_

Value or Price: \_\_\_\_\_ ( ) For Sale ( ) Not for Sale (NFS)

I understand that submission of my entry to this exhibit constitutes my agreement with all conditions and specifications outlined in this prospectus. I have obtained adequate owner's insurance on my artwork. I agree to hold the CPSA, its members, sponsors and affiliates harmless in the event of loss or damage to my artwork submitted to this exhibit. CPSA Chicago #103 has my permission to use my images(s) for educational and promotional purposes (\_\_\_\_Yes \_\_\_\_No)

\_\_\_\_\_  
Date \_\_\_\_\_