

Siskiyou Artists Association 57th Annual Art Show – Judge Janis Ellison’s Comments

No.	Artist	Title	Judge’s Comments
3-D			
1	Brownell, Cora	Dragon	Well done. Nice sense of movement. It feels fluid – as though it could take off flying, while also being a heavy, well-grounded form. Interesting texture and variation on the scales; the form of the scales echoes the teeth. The chest feels burly, and the hand coming forward has a nice sense of foreshadowing. Subtle and beautiful color variations.
2	Carpelan, Mary	Flutterby	Beautiful craftsmanship. Intricate detail. Interesting combination of materials, with the organic feel of the basket and the wiry feel of the butterfly. The addition of the beading is really interesting, too.
3	Groncki, Al	Grizzly Bear	Has a primitive feel to it. Effective base, which looks like the bear is standing in running water. Fine features, and a nice texture in the fur and the water.
4	Shelly, Colleen	Cable Knit Table Runner	Interesting dichotomy between the electronic and natural feeling of basket weaving. Leaves the viewer to question the intent of the artist and engages the viewer to understand the meaning of the piece. Creative.
5	Shelly, Colleen	Cable Knit Extension Cord	Similar remarks as for #4 above.
Acrylic			
6	Ball, Darlene	Sunset Shasta	Beautiful clouds and mountains; the colors are very expressive. The clouds are really well done. There is a nice sense of the foreground clouds coming forward while the distant clouds sit back as they recede. Good job of perspective on the clouds, as well as value and form. Nice job on the foliage and rocks in the foreground. The intensity of the dark blue in the water feels out of place; it feels separated from the scene, and for this reason the water takes away from the other parts of the painting. I would have liked to have seen more of the turquoises and greens and rosy tones that are used in the sky brought down into the water.

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7	Carpelan, Mary	My Pony	I get the sense that this is a symbolic piece, and that there is some meaning to the way the horse is rendered with the red around the eye. The rope is a really good compositional element; it also has very nice form. It feels round without a lot of explanation. The piece has a nice use of varied edges. The hint of blue in the background at the lower left could have been emphasized a bit more to give more variation to the background. Letting the horse's forelock drift off the left edge of the painting would help break the strong vertical elements of the composition. It's an expressive piece.
8	Clausen, Emily	Reflection	Interesting combination of 2-D and 3-D. Even the way the painting wraps around the edges of the piece gives a sculptural effect. The title and the subtle ripples in the water explain the unusual composition.
10	Mamedalin, Suzanne	Mount Shasta Skies	The sky has a nice variation in color. The clouds feel soft and airy. There's a graphic or illustrative quality about the mountains. The painting could benefit from a decision in style. The lower portion feels more stylized, and the upper portion feels more representational. The two styles do not come together.
11	Richards, Ron	The Patron	Masterfully executed portrait. Engaging symbolism that tells a story and leaves the viewer questioning, wanting to know more. The handling of the different elements in the painting, from the textures in the hair to the shininess of the gold earring to the pearlescence of the necklace, the cloth of the shirt, the skin texture, the reflection in the glasses, are all varied and integral to the objects represented. There's a sense of ultra-realism, yet it is a very expressive piece.

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12	Soulé, Barbara,	Hidden Shasta Valley	Interesting patterns in this piece, both in the foreground, the rocks, and the negative spaces in the trees. Nice use of patterns, yet there are places where the eye can rest, as well. The rocks feel really rocky and heavy. The painting could be improved by lightening the distant mountains. If they were that far away, they would be lighter. The eye stops at the dark mass of the mountains; a lighter value would allow the eye to continue to travel around the painting, back through the distant elements, and up into the sky. Adding some element in the clouds at the upper right would then bring the eye back down into the painting.
13	Swartz, Betty	Frosty Winter Mitten	Sensitive use of color harmony and tonal values. Nice use of warm and cool temperature using complementary oranges and blues. it has a quiet song to it. The panoramic format is interesting.
Drawing			
14	Del Carlo, Mary	Figure Drawing #7	Loose and expressive, not overworked. Fresh. Some anatomical problems.
15	Del Carlo, Mary	Bad Hair Day	Fun, expressive; interesting use of color. The title suggests humor. The fact that half the face is blue, the other half red suggests an emotional conflict, which also lends shades of meaning to the title. Very expressive.
16	Hester, Judy	Rays of Sunshine	Very well executed, accurate drawing. Fascinating detail and rendering without being overworked. Has a fresh feel. Emotes the title of sunshine, love, and happiness. The symbolism and the hidden objects keep the viewer engaged and questioning. Beautiful sense of form through the use of value.
17	Hester, Judy	Old Man	Very expressive eyes. His face tells a story through the expression of his eyebrows and his wrinkles. it's difficult to do a portrait of an older person without making the subject look too severe, but the artist has done a good job with this. The drawing could be improved by varying the edges on the outer part of the head. Some fading into the background on the left side would help. Also, there's no sense of a neck; the head seems to sit on the shirt.

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19	Mamedalin, Suzanne	Roots	Beautiful design. Wonderful use of movement, line, and space, even in the negative shapes. Iridescent material provides another level of sculptural quality; the gold flecks come forward while the black recedes. The presentation really suits this piece.
Encaustic			
20	Swartz, Betty	Splash Zone	Fascinating texture and line. Abstract, yet has a sense of reality to it. By being abstract, the piece invites the viewer to understand the story. It engages you to keep looking at it and create in your own mind what it represents.
Glass			
21	Shelly, Colleen	Predator Drone	It's clearly representational by the title, and yet it has a good abstract use of shape and design. Really interesting negative shapes between the parts of the drone structure - none are the same. Stained glass elevated to an art form. Skilled use of materials and soldering.
Mixed Media			
22	Mamedalin, Suzanne	Bouquet	Fanciful, colorful. Interesting use of collage and combination of paint and other materials. Iridescent quality. Iconic sense of the Craftsman era. In terms of design, it could be improved by avoiding the center with the vase. The mass of flowers forms a strong oval, which would be more interesting if not symmetrical. Letting some of the floral elements drift off the picture frame on one side would also improve the composition.
23	Nelson, Suzanne	A Private Conversation	The title makes the viewer smile and tells a story. The variation of the animals in color, size, and expression lends a variety and interest to the painting. The artist has done a good job of keeping the background loose so that you really focus on the subject. The colors used in the white areas of the animals give a sense of reflected light. The animals sit nicely on the ground because of the shadows under their feet.

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24	Richards, Ron	¡No Mas!	Profoundly engaging, technically well-constructed. Sculptural and 3-D effects leap out at the viewer. Every element of the piece brings the eye into and throughout the piece through the effective use of design. The symbolism is rich, engaging, and well thought out. A bit of backstory would help the viewer to understand the artist's intent.
25	Soulé, Barbara,	Retrospective/Prospective	Mysterious, open to interpretation (with title), engages the viewer through texture, 3-D effect, line, color, and direction of shapes.
26	Soulé, Barbara,	The Belt of Venus	There's a nice pathway through the piece. The viewer enters and is led throughout the painting through effective use of color, line, texture, and value, while the smooth pink satin fabric gives the eye a place to rest. The textures feel really organic. You get the sense that this is an ocean, but the subject matter is left to the imagination of the viewer. The design could have benefitted by raising the strong horizontal line above the middle.
Oil			
28	Ball, Darlene	Faery Falls	Reads as a beautiful woodland scene. Wonderful use of variation in value and form. Clear focal point. The water feels like it is moving. It's painted beautifully, with a variation of color in the whites so that it is rich in color; it has a sense of splashing. The branches that fall into the painting have beautiful brush strokes, and there's good texture in the foliage.
29	Ball, Darlene	Castle Creek Glow	It's a beautiful, iconic scene. The water is rendered very well with the use of dark and light and a sense of movement and waves. There's a clear center of interest, but unfortunately it falls right in the center of the painting, which is further emphasized by the peak of the mountain that is also centered. I would remove the center rock peak. Then the viewer's eye would go to the area of light on the trees to the left of center. Good use of variation of greens in the trees, and the addition of orange with the green reads well.

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30	Beam, Jeannine	Happy Flowers	The flowers are well rendered. There's a nice sense of light on the foreground daisy. The brushstrokes have a lot of variation and movement. The painting could be improved by putting a shadow under the vase; it tends to float and needs to be grounded. Nice loose brushstrokes; very expressive.
31	Beam, Jeannine	Jar on Scarf	Expressive brush strokes. Interesting use of the complementary colors orange and blue attracts your attention. The jar is well placed in the upper portion of the painting. The painting could have benefitted from repeating some of the turquoise blue of the jar in the background and the folds of the fabric; and from bringing some of the oranges of the background into the jar. Because complementary colors fight with each other, this would bring the subject and background together.
32	Beam, Jeannine	Hay Baling Time	Good color harmony, expressive sky, nice brushwork. Effective rim lighting on the bales of hay in the foreground. This composition would be improved by either raising the horizon line beyond the center, or lowering it. Because of the bale of hay being the center of interest, it would make sense to raise the horizon line. The hay bale feels a little crowded in the lower corner. Good sense of form in the hay bale through the use of dark and light values; it feels round and hay-like. The artist would just have to decide if the painting is about the sky or the hay. If the bale were raised up and the sky simplified a little bit, it would improve the painting.
33	Cosner, Linda	Looking Up	This is the most successful of this artists' three paintings in the show. Beautiful design. The main subject matter and personality come through really clearly. The subject matter is in perspective and well drawn, yet has a painterly quality. Good use of lost and found edges. Good color harmony. Nice variation in color. Well done. You get a real sense of the animals being crowded in the pen. My only change would be not to have the noise of the animal above line up with the head of the main subject – I would move it to the left – but this is a minor point. A successful painting.

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34	Cosner, Linda	Cooper's Hawk	<p>The hawk is well drawn and well rendered. The use of the warm umbers in the leaves complements the feathers of the bird. The light behind the bird really accentuates the head, which is where the artist wants the viewer to look. The painting could benefit from a variation in edges on the bird. They are all pretty sharp edges, so – as in a portrait, where you see that some edges are lost and some are found, and some fade into the background – the painting would benefit from that. The edges closer to the light would be sharper, and areas away from the light would be softer. This would give it a more painterly effect.</p>
35	Cosner, Linda	Bobcat 2	<p>A very difficult subject, rendered well. The cat's expression is very intense and is the first thing that draws you in. The artist could decide where the emphasis is; there is a lot of pattern going on and it is distracting. While the tree trunks are very well rendered, they compete with the main subject, as does the distant background. Less detail and importance in all but the main subject of the painting would improve the painting. By reducing the patterns on the tree trunks and the background, the main subject would become more important.</p>
36	Hill, Anne	Sunrise in Mt. Zion National Park	<p>Good contrast. Clear center of interest. It has a bit of a fantasy feel to it. The water has movement and good variation of color. Overall, it feels as if the painting has saturated, high-intensity color everywhere. It could have benefited from reducing the color saturation in some areas. When everything is important, it's difficult for the viewer to see what the painter wants them to see. Everything is bright, even in the shadows; there needs to be a variation in chroma or intensity.</p>
37	Hill, Anne	Little Shasta Church	<p>The landscape – the mountains, shrubs, and path – are all very painterly. The building doesn't feel like it sits in the painting because the edges are all the same. It looks as though the building has been painted with a different hand than the landscape; it feels cut out. Some variation of the edges would make it sit into the landscape.</p>

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41	Maxfield, Sharon	Flowers from a Friend	Painterly; expressive strokes. Nice variation in flowers – some go forward, some go back. Nice sense of light and shadow. The first thing that hits me is that the subject is right in the center of the painting. The painting could benefit from moving the vase to the left or right; right might be better. But don't repaint this piece; just keep in mind for next time that it's generally better to avoid placing the main subject in the exact center.
42	Medrano, Victor	Mount Shasta	Beautiful clouds. The shadows in the clouds are expressive, and the clouds feel soft and buoyant. They have color and are not painted with just white. You get a sense of reflected color from the mountain in the pinks of the clouds. Nice use of softer edges along some of the mountain, with crisper edges in the focal point; good edge control. Good use of color harmony in the mountain, bringing in the greens from the foreground forest. Simple yet effective brush work in the snow. I would like to see some of the tree tops overlapping the middle mountain mass. The top edge of the darker trees forms a curved edge that looks pruned. Bringing some of the tree tops up to overlap the ridgeline in the midground would break up this pruned edge.
43	Medrano, Victor	Sierras - Mountain	The use of violet in the midground really works to set back the midground part of the painting. It tells a story of the time of day; it feels like evening as the sun is setting. The light in the sky and the clouds works with the oranges in the cliffs. I would like to see this distant orange mountain grayed down to reduce the chroma or intensity of the color, and made a little lighter in value.

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44	Medrano, Victor	Painting Pal	<p>Inspired subject. There's a sense of intimacy with the subject that the artist has observed and chosen to paint, and he has done it in a way that the figure is very recognizable. Masterful use of form and shadow in the shirt. Good foreshadowing in the arm and the hand. He has captured the gesture of the painter. By keeping the background loose and painterly, he has orchestrated the subject matter so that the viewer is led right to the subject. The painting has a sense of air and light. The artist has let go of detail in the distant area of the painting, which also emphasizes the figure and yet tells the story of time and place. The mouth of the subject is a little dark and could use a bit of variation in value, much the way the artist has rendered the ear.</p>
45	Merritt, Rick	Mountain Meadow	<p>The mountain has a great sense of form and structure. Nice edges. The painting feels a little flat – the brightness in color and values is just as strong in midground as in the foreground. The trees need to be pushed back, reduced in value and cooled off in temperature, which would improve the aerial perspective. This was done well with the flowers; something similar needs to be done with the trees. The painting has a nice lead-in – the eye meanders along the main path back to mountain.</p>
46	Merritt, Rick	Garden	<p>It feels like a spring garden. Good variation in the size and shape and direction of the roses. Good simplification of the distant flowers by massing them in, as opposed to painting separate shapes. The house sits back in the painting; it doesn't come forward too much. By the use of graying down the red in the roof, it sits back. I think this painting needs a pathway for the viewer to enter, which could be created by a path through the flowers leading to the house. The flowers create a bit of a wall that prevents the viewer from entering the painting. It's helpful, when you have an element like the fence in front of the house, to have it extend a bit beyond the edge of the bushes. A glimpse of it through the bushes would make it feel like it doesn't just stop where the bushes begin.</p>

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47	Merritt, Rick	Seascape	<p>The rocks are beautifully rendered. They are loose, have good structure, and feel rocky. The other objects in the painting are beautifully rendered, as well. The painting could be improved by providing more of a sense of aerial perspective. Using cooler, lighter greens in the distant trees, and softer edges on the houses in the midground, would help to push them back. The horizon line – i.e., the line of the rocks at the edge of the water – is a little bit too close to the center of the painting. The painting feels a bit flat because there is not much value difference between the foreground and the background; it feels like two paintings. The distant buildings are just as strong as the foreground buildings. Both village and water are of equal intensity and interest; it would help the painting to make one or the other more important.</p>
48	Nelson, Suzanne	Desert Princess	<p>Bold use of composition, design, and color. Nice variation of color within the flowers. Interesting brushwork. Bold graphic design.</p>
49	Nelson, Suzanne	Alpine Retreat	<p>Nice balance and composition. Masterful use of edgework and aerial perspective. Nice contrast, use of light and dark. The rocks are rendered well, yet feel painterly and have a sense of weight about them. The water has a nice sense of movement and flow; the feeling of the mist coming through the trees is pleasing.</p>
50	Pechanec, Joan	Portrait of Leola	<p>Expressive eyes. Good variation of value in the background. The detail and lines in the clothing of the subject could have been rendered more loosely to make them less important.</p>

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51	Pechanec, Joan	Montana Bus	A fun painting to look at. It tells a story, but leaves the story to the imagination of the viewer. Does somebody live here? Did the bus stop right here and never move again? The bus is well drawn yet painterly; it is drawn through the use of value without being too tightly rendered, i.e. outlined. It looks sculpted as opposed to being drawn. The buildings sit back because they are reduced in importance through the tighter use of values. The artist could have simplified the distant mountain forms; they are a little busy and distract the eye, which jumps between the mountains and the bus. The mountains could have been toned down and reduced in importance to emphasize the bus. The rest of the painting really works, but the mountains compete with the bus, which is the main subject.
52	Pechanec, Joan	Louisiana Cypress Pond	Evokes an ethereal mood through the use of soft edges, color harmony, and effective impressionistic handling of the subject. The reflections in the water read beautifully with the sky. One area of improvement would be to vary the height of the three green trees on the left side, providing a sense of one of them coming forward and the others sitting back so they are not evenly placed on the side. Slightly stronger horizontal watermarks would help that area read as reflections in the water.
53	Praize, Dianna	Winter's Warmth	Nice sense of light and shadow patterns in the snow. Nice glow to it. The building sits back and doesn't attract our attention, yet tells a story. Effective, loosely painted, painterly branch work.
54	Praize, Dianna	Contemplation	Very restful and peaceful; you do get a sense of wanting to be in that space and linger. The color harmonies all weave together very effectively. The sky has a luminosity through the use of variation of color. My only critique would be that the sun feels too close to the center of the composition - but don't repaint it! Just think about this next time. Be careful about putting the horizon line and the main center of interest being too close to the center of the painting.

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55	Price, Joy	Multnomah Falls	Well drawn. The bridge is structurally convincing, and the foliage is beautifully painted. The distance has a nice use of soft edges; the background sits back and the foreground comes forward. The water feels like it is flowing and moving. The composition could benefit from moving slightly left to prevent the lower falls from being in the center of the painting. The dark areas in the lower falls are confusing. They are meant to be rocks but don't read as rocks.
56	Sassarini, Larry	View from the Top	This piece is reminiscent of the American Impressionist period when Maynard Dixon painted in the area. He was a regionalist, and this artist would probably love Dixon's work (if he doesn't already). Wonderful aerial perspective. The foreground goes forward, the midground sits back, the distance sits back farther. Beautiful vibration in the sky through the use of broken color. Wonderful variation of green. Green can be a difficult color, but the artist has handled it well, using warm greens in the foreground, blue greens and violets in the distance, and cool blue greens in the farther distance. It is a beautiful painting that is worthy of a museum presentation (i.e., a better frame; this frame is not adequate for this painting).
57	Sassarini, Larry	Cloud Shadows near Montague	Many of the same observations as for #56 above. The same sense of American Impressionist regionalist period. Really effective brushwork in the grasses – they really feel grassy without being overly rendered. The fence leads me into the painting. I want to go back and explore in the midground of the painting, which provides fascination. The road across the bottom creates the sense of a wall; I would prefer to see the road leading back into the painting. The road doesn't need to be there; this would be a stronger painting without it. The fenceline works well in this regard; it provides a nice subtle lead-in. There's nice variation in the size and shape of the midground. The silvery mass on the left of the foreground is symmetrical; there is better variation in the more distant silvery trees. It would be helpful to break up the foreground

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			<p>silvery shape by letting some of the yellow of the hillside show through it. There is something about the sky that doesn't feel like the landscape; it could use a little warmth to echo the color harmonies in the rest of the painting. Subtle yellows in the clouds would make the painting more cohesive. The temperature of the sky feels too cool for the scene.</p>
58 Hon	Stutsman, Jean	Woodland Path	<p>Clear center of interest, nice contrast. Good use of dark and light in the greens, and warm and cool in the whole painting. It's warm in the foreground, cool in the distance. Good shadow work, good light on the tree trunk, nice variation. Warm light creates cool shadows, and the painting could be improved by cooling the shadows in the foreground by using some blues and violets in them.</p>
59	Stutsman, Jean	Winters Glow	<p>Beautiful warm sense in the landscape. You really get a sense of the winter season through the frozen trees, and the water reflecting the color of the sky. The fact that the artist chose a yellow sky makes this really beautiful. The frozen trees really have that sense of winter hoarfrost. The use of branches coming out of the snow vertically gives a natural feel. The tree trunks and branches are beautifully painted. The painting just glows.</p>
60	Weber, Lee	Dolly and Molly	<p>The painting tells a story. You feel a sense of personality in the sheep. Nicely rendered trees in the distance – they sit back, and they have lost and found edges. The painting could be improved by leveling the covered feeding trough; it feels as though it is leaning, and that causes the eye to want to slide off the painting to the right. Turning the painting upside down could help the artist to see the many strong diagonal lines that create this effect. The sheep, the shed, the ground, even the sun's rays all go in one direction. Everything is going downhill; some counterpoint going diagonally from top right to bottom left would provide that counterpoint, leading the viewer's eye back into the painting.</p>

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61	Weber, Lee	Mt. Shasta Lavender Fields	<p>Beautiful color harmony. It’s very nice the way the blues are used in the distant lavender plants, which sets them back in the painting. The perspective looks correct, but the viewer’s eye wants to leave the page because of the slope of the hillside. This could be corrected by having something taller towards the right side to stop the eye from leaving the painting. Beautiful mountain; great use of color in the mountain. The brightest spot of light on the distant plants is a bit close to the left edge.</p>
Pastel			
62	Blackmore, Sue	Then Comes the Morn	<p>It has the feel of being done on location. Fresh. Beautiful color harmonies – the violet and peach and the green work together beautifully in the landscape. By simplifying the color choices, the artist has created a dynamic effect. Really nice forms in the trees.</p>
63	Blackmore, Sue	Aspen in Color	<p>Very nice composition, with the variety of the spaces between the aspen trunks, and the foliage providing a horizontal break in the strong verticals. Beautiful, strong sense of light coming from the backlighting. Nice variety of strokes, broken lines of darks in the tree trunks, variety of strokes in the foliage, beautiful variety of colors in the trunks. A black frame would do more to show the piece to best advantage; all the beautiful subtleties of color in the painting are lost because of the bright white of the frame.</p>
64	Blackmore, Sue	Calming Shadows	<p>Very tonal in quality, and in fact echoes the Tonalist movement of the 19th century, in which artists kept their values close together and grayed down the intensity of the colors, so the colors are more neutral and muted. This whole piece works together in that way. It has a full range of values, although the values are within an overall higher key. The water has beautiful variation. The composition moves the eye around the painting very nicely through the use of line. The water feels as though it has weight in the foreground. Nice variation of lost and found edges. A beautiful painting.</p>

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65	Praize, Dianna	A Romantic Walk	Nice variation in size and placement of the trunks and the openings between the tree trunks. Believable shadow patterns, which read darker at the object and lighter as they cross the road. Good aerial perspective in the softening of the edges in the distance so that the eye goes back in space. Vibrant sky through the use of broken color. Good color harmony throughout. I would change one thing: The negative shape at the left of the sky mass could have a little more variety. The line would look better broken. It would be worth it to rework this area, and also to bring a little more of the warm, orangey color into the foreground path. This would also bring the foreground forward.
66	Shuteroff, Betsey	Catalan Village	A nice job on the perspective. It looks correct, yet there is a sense of a painterly quality since the buildings are not rendered with precision. The oranges work really well with the blues of the shadows. The violet sky works well with the rest of the painting. One thing that might have been done differently would be not to have put the interesting shape in the left foreground quite so close to the edge. The eye is drawn a little bit off to the left simply because that shape is so interesting.
67	Shuteroff, Betsey	Autumn on the Yellowstone	The yellow sky really lends to the fall feel of the painting and gives the feeling of warm light. The sliver of turquoise in the river brings the eye back to the focal point. The eye is then led around through the aspens. If anything, a little something in the foreground – a change in color or value or chroma – would lead the eye back to the foreground. A beautiful, subtle painting.
68	Shuteroff, Betsey	Small Floral	Colorful, fresh, expressive, loose. Nice design, good use of texture, variety in size and shape of the flowers. The eye moves through the painting. The background is very well done; it has enough variety of color without drawing too much attention to itself. I wouldn't change a thing.

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69	Wilder, Carol	Romanian Barn	Beautifully painted. Wonderful textures in the floorboards, the hay, the metal tubs, the roundness of the sacks. Beautiful color harmonies, warm, inviting. The portion of the painting that extends over the mat works with the composition, but might not be archival. Also, because the mat is of different widths , it is distracting. The painting needs a different presentation that is archival.
70	Wilder, Carol	Eggcentric	Gorgeous. Wow! Wonderful use of line and texture. The application of the pastel medium is masterfully executed. The pattern in the eggs really creates the roundness of the form. The design and composition are beautiful, with loose lines extending beyond the picture frame. The use of broken line is beautiful. Some iridescent touches lend interest. The echoing of color from the eggs --- the reds and blues – are sprinkled throughout, creating a harmony.
27	Wilder, Carol	Forgotten	An example of choosing a simplified color palette and staying within those tones to create an effect of harmony. The portraits are beautifully done; the faces are very expressive. The light and the form are beautifully done. The looseness of the textures and the watercolor drips lend an interest to the painting and some variety. A gorgeous painting.
Printmaking			
71	Curti Haines, Janet	Graffiti Bridge Meets Earth Press 1	The same positive comments as for #72 below in terms of color harmony, texture, line, and movement. #72 is more effective because the composition is more balanced. This piece, #71, could be improved in composition by the center of interest not being in the center of the space.
72	Curti Haines, Janet	Graffiti Bridge Meets Earth Press 2	I think the color harmonies are beautiful -the use of the umber with the lavender is effective. The composition is really nice. There's a clear center of interest, and the textures create a 3-dimensional effect that draws my eye into the piece. The eye travels through the piece with the use of texture and shape. My eye wants to see something more up at the top, maybe an extension of the little broken red line coming out of the top of the circle on the upper left.

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73	Price, Joy	Mandrill	The word "tribal" comes to mind. The piece brings to mind a tribal mask. The dark background is very effective in bringing the colors and the face fwd. The colors, while being bright, are not too intense; they're subtle, and they work well within the entire picture.
74	Swartz, Betty	Blood Clot	Nice composition, clear center of interest achieved through the use of value. An interesting print – I like it.
75	Watson, Betty	Anemone	It's a beautiful, abstract design while also being representational. Beautiful use of negative space within the tentacles of the anemone. I think it could be improved by allowing one side to go off of the picture frame, so that it does not appear confined in the space. Letting the upper right tentacles go off the page would create a more interesting, asymmetrical negative space in the upper portion of the piece.
Water Media			
76	Birch, Suzanne	Barn Vignette	Really nice, loose vignette. Nice brush strokes. Feels fresh, not overworked, and the perspective feels correct on the buildings. Beautiful use of flow and design. I like the way the design flows off the page; it's not confined within the picture frame.
77	Birch, Suzanne	Martin Ranch	Really nice composition. There's a clear center of interest through the use of darker and lighter value, and it's placed in the lower third of the painting, which is a classic design based on the golden mean. The buildings are in perspective and they sit in the painting; they're not overly drawn. Nice aerial perspective; the colors are muted and cooled as they recede in the distance. And the clouds are beautiful. If I were going to suggest something, I would suggest a little darker value in the lower right portion to provide some weight in the front.

Siskiyou Artists Association 57th Annual Art Show – Judge Janis Ellison’s Comments

No.	Artist	Title	Judge’s Comments
78	Birch, Suzanne	Along the Creek	<p>It's a high key painting with a close value structure that works in the scene. The rocks provide a nice path for the viewer to enter the painting and move around. The vertical elements of the branches break up the horizontal lines in the painting. The rocks feel very organic. Good color harmony throughout. I think it would have been effective to have some vertical areas of green in the upper rock. The grasses end at the top of the rock, which creates a tangent where two things meet, but if the grasses extended above the rock, the two elements would overlap; the grasses would come forward, and the rock would sit back.</p>
79	Brown, Janette	Sand Flat 1	<p>Beautiful cool shadow patterns in the snow, with a sense of dappled light popping through. Well thought out composition. The eye enters the painting and is brought around by the interesting clouds, and down through the negative shapes in the trees to the fascinating blue snow in the distance, and back around the graphic pattern of the shadows in the snow. If I were to suggest an improvement, it would be on the upper left trunk. I would make it lighter in value and less sharp on the edges. As an object that's close to the edge of the picture plane, you want it to sit back a bit so the viewer doesn't get stuck in it. Making it lighter and softening the edges would reduce its interest and make it appear set back a bit.</p>
80	Brown, Janette	Rocks and Water	<p>Really nice reflections in the water; they read as natural. The artist has applied the principle of dark mass creating a lighter shadow, which helps it to read naturally. A dark object will reflect lighter in the water. The water feels wet. Nice use of soft edges in the distant trees. The painting could be improved by the use of lost and found edges along the bottom of the foreground (at the water's edge), i.e. break up that solid line. Everything about the painting works except for the line at the water's edge.</p>

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No.	Artist	Title	Judge’s Comments
82	Dieckmann, Loree	Flowers & a Bird	This piece has kind of an Asian woodblock feel, which I like. The bird is very expressive, with loose feathers and simple use of line to create the beak and the eye; it doesn't feel overdrawn. In this painting, the same artist that did the sunflowers (#84 below) has done a good job of varying her flowers in size, shape, and the direction that they face. This complements the overall design. it's very effective the way one branch goes off the picture plane. This occurs in several places in the piece; the design flows off the page so the viewer doesn't feel confined.
83	Dieckmann, Loree	Woodland Brook	It's well painted; nice brush strokes. The composition takes me back into the painting. The painting could be improved with more variation in value. When I squint, the foreground is all pretty close to the same value. some darks in the lower left corner would remedy that. It would also bring the viewer's eye to the center of interest. The presentation should be improved; specifically, the cutting of the mat is quite uneven.
84	Dieckmann, Loree	Sunflowers	It's bright and cheerful; it feels sunny. It feels a little crowded. It could be improved by varying the size of the flowers and the direction they face. All three have similar-sized centers. Varying the size of the centers would create less symmetry. The main flower is very close to center; I would move the main sunflower to the left, let the upper left flower go off the page, and allow some of the petals to cross over the brown center of the left-hand flower. It could be helpful for the artist to use tracing paper to redesign it and do another painting.
85	Price, Joy	First Impression	The portrait evokes a lot of emotion. It makes the viewer want to know what he's thinking. the eyes and the eyebrows tell a story. The beard and the hair are not overly rendered, but all the information is there. In order to improve this painting, the mouth needs to be a bit larger; it is too small for the face.

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No.	Artist	Title	Judge’s Comments
86	Weber, Lee	Botanic Study	<p>Beautiful rendering of the leaves and the water droplets. Nice use of value, light and dark, in the leaf. The design has movement. The use of red creates a center of interest. I think this painting could be improved by changing the background. The stark black against the leaf doesn't have an organic sense. I would have liked to see some variation of color and value in the background. Having a darker lower left corner fading into a lighter upper right corner would give a better design and flow to the painting.</p>