

Jean H. Grastorf, AWS/NWS

**Education:**

Graduate, Rochester Institute of Technology  
 Department of Art & Design, Rochester, NY  
 Further studies, State University of New York at Alfred

**Professional Societies****Signature Memberships:**

American Watercolor Society	Florida Watercolor Society
National Watercolor Society	Georgia Watercolor Society
Midwest Watercolor Society	Southern Watercolor Society

**Judge's Statement**

**T**hese miniature works of art represent a commitment to excellence that goes beyond the desire to merely create in a small format. The dedication of the painters, sculptors, calligraphers and printmakers represented here has resulted in an exhibition that I feel sure will amaze and delight the viewer. Judging is always a time of difficult decision making. There are many fine pieces that could easily have shared in awards. To be included in those accepted is an honor and I thank those who shared their talent, skill and love of miniature art.

Sue Burton



Sue Burton studied Art and Art History and when she left school she took up oil painting having tuition from a Singhalese artist who had exhibited at the Royal Academy even though home was in Colombo, Ceylon at the time. On returning to England she took a diploma course at the Constance Spry School in London and worked as a florist for some years before she married. In 1979 she first saw modern miniatures through Rosalind Pierson walking into her mother's gallery and asking about an exhibition. This meeting led to the two of them founding the Hilliard Society in 1981/82. Rosalind became one of the youngest full members of the RMS which introduced Sue to the London exhibition and led to her becoming involved with the Royal Society of Miniature Painters, Sculptors and Gravers and in 1985 she became the Executive Secretary, a post she held for ten years. When she also became the Executive Secretary to The Society of Botanical Artists two of her main interests were combined.

Many thousands of miniatures passed through her hands during these years and she learned about every subject and media through constant observation and talks with the various artists in both miniaturists' societies. 1995 saw the publication of her book, *The Techniques of Painting Miniatures*, in which 28 eminent artists generously explain their methods of working. This year, 1997 her book entitled *The Encyclopaedia of Flower Painting Techniques* has just been published in America and Britain.

**Judge's Statement**

**H**ow do you decide which is "The Best" out of almost 800 works of art in different subject and media? The first criteria of miniatures is no different from larger works. There were many that drew my attention because they delighted, fascinated or made me smile but does that make them award winners? I tried to imagine showing the winners' work to an eagle-eyed beginner as examples to emulate if they wished to achieve excellence in this art form. Composition, content, and yes size, all came into it. Was the so attractive but rather loosely painted watercolor "The Best" when placed against the concentrated power of a painting that had to have taken weeks of painstaking effort to achieve? It became a delicate balance of elimination. One of the most heart breaking decisions was to exclude a painting because of the need to force my attention past the frame so as to focus on the delicate work. There was one little animal that I had to really concentrate to see what it was, beyond the depth of dominating moulding around it. Some small fault of line, disturbing perspective, miss-drawn ellipse or a badly cut matt began to effect the selection in the final analysis. With so much good work the decision has to be made. The excellence in all entries certainly deserved the accolades. To produce five pieces without one painting showing a weakness was indeed an achievement. They also delighted my spirit.