WHS Newsletter

Spring 2019

Watercolor U.S.A. Honor Society

Morning Mist (detail), by Daven Anderson

WHS President's Letter *by WHS President, Laurin McCracken*

Laurin McCracken, WHS President

I recently attended the NAMTA Convention in San Antonio. NAMTA is the International Art Materials exhibition and convention in the USA and takes place a different city each year. It is where new products are presented to potential distributors, and distributors attract new stores as well as other art materials-related business.

This year saw more consolidation in the art materials market. The number of booths at the exhibition continued to shrink because larger firms continue to control more of the smaller art material manufacturers.

There were a few new products of interest at NAMTA; 1. A liquid charcoal, i.e. finely ground charcoal powder in Gum Arabic. You apply it like watercolor. When it dries, it can be erased.; 2. A few new coatings for watercolors. One Canadian product is a liquid that is applied with a brush and has either a gloss or matte finish; 3. The goofiest product was a black watercolor paper. I thought the whole idea of watercolor was the luminosity that can be achieved when light is reflected off the white paper and back through the paint.

The report from the companies that sell watercolor products is that their sales continue to rise. This bodes well for the future of watercolor.

Your Society

We will be having a WHS-sponsored workshop at the Springfield Art Museum, July 9 -12, 2019. Since this is our first effort at a workshop, I have agreed to be the guinea pig and teach the first one. It is our intent that this will become an ongoing joint effort with the museum. They are providing the space, and the net proceeds from this effort will go to funding other WHS activities. Please visit the museum's website for more details. http://sgfmuseum.org/Activities/Activity/Detail/WHS-Workshop-81

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FW Media

Just as painting in watercolor is full of exciting surprises, the business of watercolor and art materials and its related information industry is full of surprises.

I have just learned that FW Media has filed for Chapter 11 bankruptcy. FW Media publishes 50 magazines, many of which are about the arts and crafts. Four of their publications are very important to the world of watercolor: *Watercolor Artist, The Artist's Magazine, Pastel Artist* and *Southwest Art*. Almost all of us have learned from these magazines, and many of our top artists have gained recognition from them. Another of the great losses of FW Media's demise is the *Splash* books about watercolor. This series, edited by Rachel Rubin Wolf, has been the major showcase of the best of watercolor painting.

FW Media has stated that they are trying to sell off their various publications. Hopefully by the time you read this, they will have found buyers for the magazines that serve our corner of the fine art market.

Watercolor continues to be a challenging and rewarding medium. I encourage you all to paint more. The more you paint, the better your results will be. Be proud of your work. Enter it in competitions like **Watercolor USA**. Engage your fellow artists in conversations about watercolor. Share your knowledge. Most importantly, enjoy painting in watercolor.

*- **Laurin McCracken***
AWS, NWS, WHS
President, Watercolor USA Honor Society

A note from the Editor *Gary Cadwallader, Newsletter Editor*

Dear WHS members,

If you wish to send items for the Member News section of the Fall 2019 issue, please send to my attention at: **gary@garypaints.com** Please send news in a format that I can copy and paste.

News may include:
1) Awards won, 2) Solo or two artist exhibitions, and 3) Shows that you have juried.

NEWS DEADLINE (for Fall 2019): SEPTEMBER 30, 2019

If there are books, films or exhibitions that you would recommend, please send to my attention as well, and I'll share in the fall issue.

Best wishes,

Gary Cadwallader
WHS Newsletter Editor
You can reach me at: **gary@garypaints.com**

An Interview with Daven Anderson

Daven Anderson lives in St. Louis, MO. He is currently President of the Missouri Watercolor Society. For four and a half years he was managing director of the American Society of Marine Artists. He graduated from the Naval Academy and is currently a US Coast Guard Artist. This year he will be one of the judges at Watercolor USA. His website is davenanderson.com.
- Gary Cadwallader, Editor, WHS Newsletter

Q) Daven, I understand that you, like many of us, began painting full time after years of working for others?

A) I worked forever. I went to the US Naval Academy in Annapolis, graduated in 1965, and then served in nuclear subs for almost 8 years. However, through the sixties, seventies, and eighties, when I was running companies, I might have done three or four paintings a year. At the Naval Academy, I did pastel portraits of guy's girlfriends from Polaroids and charged them ten dollars each. I painted 4-5 paintings a year in the eighties and then I did nothing at all until about 2009. Beginning in 2010 I've been painting full time.

Q) What got you going? What made you want to paint again?

A) I've always had the itch, I just didn't have enough time to scratch it. When my wife and I moved here in 2006, we rented a loft in downtown St. Louis while we learned the city. I was traveling a lot but my weekends were free. After a while we'd seen the museums and I thought I ought to start painting again. I had been to "Glow" in Forest Park where they have all the hot air balloons and at twilight, they start the propane and the gases light up all the balloons. It's gorgeous. I'd taken photos and that was the first painting I did. I was happy with it and later I found out there was a St. Louis watercolor society. I went to the member's show and my painting won one of the top awards - the first work that I had done in almost 17 years. The judge commented that my painting was a classic watercolor. My wife won't let me sell it because that is the painting that 'got me painting'.

Q) Why did you choose watercolor? Because it seemed easy?

A) Yes, it was an easier set up and take down. I liked that. The only time I painted in oil was the summer between 7th and 8th grade in Oak Park, Illinois where I grew up. I went to the Oak Park Art League, an old, respected institution. I was accepted by showing them a watercolor I had done.

No Bites and Warm Beer, 21" x 27"

Q) Are you doing any oils now?

A) Yes, I do about half oils and half watercolor. Big oils. A woman in the Salmagundi Club in New York asked if I would donate a big oil to the US Coast Guard's, New York office, which I did. It shows an active New York Harbor with the Statue of Liberty prominently featured. It is part of my river series and will be exhibited as part of my series (THE RIVERS: ***A Celebration of Life and Work on America's Waterways***) in two museums later this year. The series has already been exhibited in five museums. I'm a Coast Guard artist.

Q) So, you can go on any boat that you want to?

A) I can. Anywhere the Coast Guard is, I can go. And I've done it many times, including here in St. Louis. I've been out a number of times on their cutters on the rivers, New York Harbor, etc.

Q) How many times do you think you go out a year?

A) At least three but I've ridden line boats pushing barges on rivers and harbors. My river series is now 57 paintings long. A good number of them are in museums which usually don't allow the paintings to travel. Others are in private collections. I've got one big oil of a line boat pushing barges at midnight through lock 21 on the upper Mississippi. A woman loved it and she bought that one and is allowing it to travel. I should mention that two years ago I received a special award.

Last Light, 32" x 24.5"

Dredging on the Illinois, 24"x36"

[On March 24, 2017 Daven received the *Donald T. Wright Award*, presented biennially by the Herman T. Pott National Inland Waterway Collection of the St. Louis Mercantile Library and Art Museum in recognition of a body of work that contributes significantly to a better understanding of the American inland waterways. The Wright Award was first bestowed in 1975 and is named for Captain Donald T. Wright who served as editor and publisher of the WATERWAYS JOURNAL for 43 years. Past recipients have included National Book Award Nominee Earl Swift; Pulitzer Prize winner Ron Powers; musician John Hartford; Post-Dispatch cartoonist Dan Martin and Pulitzer Prize winner David Grunfeld.]

Q) What a great honor! Wow! I love the night scenes, especially ***Dredging on the Illinois.***

A) The Illinois is very dangerous. There's a couple of turns where the boat and the tow cannot make the turn. It has to go part way around and then astern. And then forward and then astern again. Also, some of the bridges are very low therefore the line boats that work the Illinois are one deck lower than the standard boats that work the Tennessee, Ohio, or Mississippi.

Morning Mist, 20"x27"

Q) I also loved ***Mackerel Sky.***

A) That's been in the 57 paintings, but also got called out and was exhibited in Williamsburg VA. One of the things I do, Gary, and I encourage my students to do, is when they have a painting that's exhibited to put that on the back of the painting. I have paintings that have been exhibited all over the US - and just not in society exhibitions. The backs of some of my paintings are covered. The stickers detail a history of the work, its provenance.

Q) Tell me about ***Morning Mist***. You have a great way of capturing that foggy day.

A) My wife loves that painting as do I. I tend to get up very early in the morning to take pictures. That morning mist location was on the Mississippi eighty river miles upriver from New Orleans.

Q) Another painting I loved and, also found the title quite humorous was ***No Bites and a Warm Beer***.

Chuck Berry, 27" x 21"

A) [Laughs] I'd been up river on the Illinois side and there were four or five barges tied to shore as a tug and barge fleeting harbor. I was driving by and I screeched to a stop. I saw those fishermen and thought that there was a painting there someplace. I love it. It sold immediately.

Q) I saw your dance series and was quite jealous of ***The Embrace***. You were able to get with a dance company and take photos of them and that sounds wonderful.

Cards vs. Cubs, 17" x 22"

A) Yes, it was great. I photographed a rehearsal. I am especially proud of that work. I wish that I still had it but don't. It sold immediately.

Q) I love your New Orleans paintings of blues players. You did that one of Chuck Berry that just nailed him. But I want to talk about the Missouri Watercolor Society. You are their President and you all went to China this past year for the Missouri Watercolor Society's International Show.

A) The trip was fabulous. We had 40 artists and spouses and a couple of singles who toured China. We went everywhere for almost three weeks. Unbelievable. I'd been to China before. A couple of the others had as well but most had not. They had no idea that China was as organized, as sophisticated, and as clean as it is. We'll try to do the same thing for next year's International to be held in Barcelona. The tour for that exhibition will be 14-16 days with more painting time and not quite as much running around. The show in Qingdao had about 214 artists selected. The Barcelona exhibition will be somewhat smaller. The paintings will be split between two venues, the fabulous Barcelona Academy of Art and the European Museum of Contemporary Art (in the old city next to the Picasso Museum). It will be held in April/ May.

Q) This year's International show is in St. Louis?

A) Yes, at the St. Louis Artist Guild in Clayton. It is the 2nd oldest art guild in the US after the Salmagundi Club in New York. Salmagundi was founded in 1871, and the St. Louis Artist Guild was founded in 1886. They have fabulous facilities. I hope we get lots of entries.

Q) Oh, you will. For those who don't know, your prize money is top of the line. Anyway, I'm out of questions. Do you want to give a shout out to anyone or any sponsors? Or mention anything else?

A) Well, I'm a Daniel Smith artist and a Princeton Brush painter. I've been using the Princeton Elite brushes and I love them. Also, I'm working on my most complicated painting ever. It's called "***Reflected Light***". My wife and I were in Paris this past December and I took a photograph of a window in *Au Printemps*, a very high-end department store. The photo is of one of their windows at night with reflections from the sidewalk in front and from across the street. It's a wildly crazy painting with lots of complications and saturated colors. The manikins don't have people's heads, they have bird's heads. It is very complicated.

Heading Home, 23" x 35"

Thank you, Daven Anderson!

"From the Studio" *by Rachel Wood*

I remember the first watercolor painting I ever created, as a ten year old sitting in a community watercolor class, among students who were three times my age. I had rarely used watercolor up until this point, but immediately I fell in love with the way the paint moved, blended, and spread color across a paper. The subject of this class was realism and I thought I would always paint in a representational way.

New Understanding - Watercolor, 3'x4'

As I grew older, I continued to work on my art practice, but fell away from watercolor. I pursued a degree at Missouri State University in Art Education and Drawing. Much to my delight, my professors encouraged experimentation and exploration outside the realms of traditional drawing materials. I started utilizing mixed media materials such as various aqueous paints, pens, and pencils. I enjoyed working on a large scale and wanted to be able to incorporate this into my new creations, so I began creating large-scale monochromatic installations involving lots of layering.

The making of these installations happened during my first year of teaching; a time that was chaotic and overwhelming. These small paintings that made up the larger installation were versatile and could be completed in my classroom environment, at home, or in the studio. These drawings were a visual reflection of my daily life. Art became a constant and continually I made more of it. Arranged as a whole, each drawing becomes an integral element. In the same way, my life consists of small yet meaningful experiences crucial to my development as an artist, teacher, and person. The overlapping voices of students, family, and friends are intertwined in the blue shades and intricately penned lines of my installations. This abstract approach to painting empowers me and provides peace and consistency. I hope it can offer viewers a similarly enriching and meaningful experience.

Realizations of Change
Watercolor, 7'x8'

Memorials

David B. Boggs – Nov. 8, 1953- Sept. 1, 2018

David B. Boggs, 64, Fargo, ND passed away after a brief and unexpected illness on Saturday, September 1, 2018 under the compassionate and dedicated care of the Critical Care team at Sanford Medical Center in Fargo, ND. As Professor Emeritus of Art at Concordia College in Moorhead, he was a prominent presence in the academic and wider community who will be greatly missed.

David was born in El Paso, TX on November 8, 1953, to parents Lt. Col. William Lee Boggs and Carman (Dougherty) Boggs. Due to his father's career in the military, throughout his childhood and teen years, David lived in and traveled all over the United States and around the world, including time in Germany and Africa. He then served in the military himself, returning to Europe as a Computational Surveyor. After finishing his service, David completed his Bachelor of Fine Arts (BFA) at Oklahoma State University in 1979. He went on to obtain his Master of Fine Arts (MFA) in Painting from the University of Illinois at Urbana Champaign.

While at Oklahoma State University, David met Patricia (Pat) Bastion, the love of his life whom he often referred to as "the center of his universe." They married on December 12, 1979. David's graduate studies and early career took them on adventures to Colorado, Illinois, and Maine before settling in the Fargo-Moorhead area. David joined the faculty at Concordia College in 1985, having previously taught at the University of Illinois and the University of Maine at Machias. His early work in watercolor painting led to signature memberships he kept in the National Watercolor Society and the Watercolor Honor Society. Over the course of his successful career, David's work was shown in hundreds of exhibitions and a number of one-person shows with recognitions such as being one of twenty exhibitors for the critically-acclaimed State of the Art 2001; having work shown in the International Biennial Watercolor Invitational; and being chosen as one of thirty painters to represent the United States with work exhibited at the Kiso Kurosawa-Designed National Art Center in Tokyo, Japan. His artwork can be found in collections around the world. He retired from Concordia in 2016.

Though he had an illustrious career, it was evident that David was most proud of his two children. He and Pat were blessed with a son, Sam, in December 1983, followed by a daughter, Abby, in August 1988. Beyond Pat, they were his greatest treasure; only to be matched years later by the arrival of his grandchildren, Loretta, Olin, Leo, and Lavinia.

David was a talented artist, an animated storyteller, an inspirational mentor, and a loving father and friend. He touched many lives as an educator and was larger than life in every sense of the expression. He is survived by his wife and companion of 38 years, Patricia Bastion; his children, Sam Boggs (Katie Hines) of Delano, MN, and Abby Boggs-Johnson (Brent Johnson) of Fargo, ND; his grandchildren, Loretta Boggs, Leo Boggs, Lavinia Boggs and Olin Johnson. He is also survived by his mother, Carman Boggs of Oklahoma, and three siblings; Joe Boggs of California, Tamara Boggs of Oklahoma, and Michael Boggs of Oklahoma. He was preceded in death by his father, Lt. Col. William Lee Boggs, and brother Steven "Bud" Boggs.

Memorials

Nancy McGinnis Handlan - Oct. 1, 1936 – Aug. 17, 2018

Nancy Handlan, age 81, passed away peacefully on Friday, August 17th at the Davis Healthcare Center in Wilmington, NC with two of her granddaughters by her side. She was born to Paul and Sidney McGinnis on October 1, 1936 in Kansas City, MO. She married Edwin Hess in 1956, whom she met at the University of Missouri. After being widowed in 1970, she met her second husband, Joseph Handlan at Trinity Episcopal Church in Parkersburg, WV. Nancy received a B.A., Summa Cum Laude, from Marietta College of Ohio in 1977. She worked as an art teacher and went on to receive her M.A. from West Virginia University in 1984. She was an accomplished watercolor artist gaining signature status with: National Watercolor Society, Transparent Watercolor Society of America, Watercolor USA Honor Society, Watercolor Society of North Carolina, and a founding member of the West Virginia Watercolor Society. Nancy is survived by her children: Elizabeth Henley, Clifford Hess, Carolyn (Les) Brown; step-children: Joseph (Terry) Handlan, Allen (Elizabeth) Handlan, Stuart (Linda) Handlan, Elizabeth (Craig) Wilton, and Patricia (Charles) Harman; grandchildren: Lindsey Hess, William and Melissa Henley, Kerstin and Mychaela Brown; siblings: Maj. Gen. Charles McGinnis (USA Ret.), John (Margot) McGinnis; and many nieces, nephews, step grand and great grandchildren. She was preceded in death by her parents and two husbands.

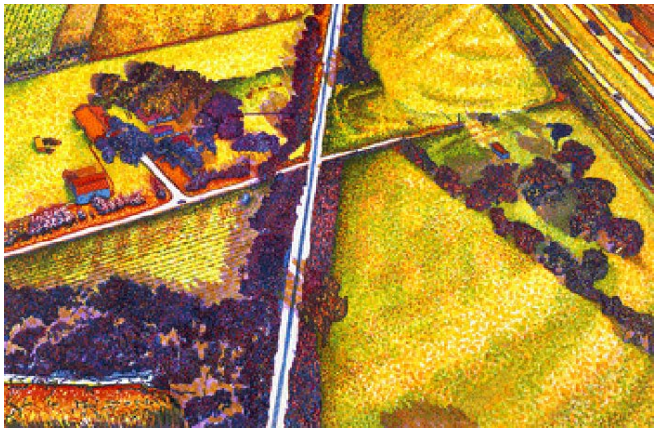
In Memory of Harold Gregor, Kenneth Holder and Lee Weiss *- by Cynthia Kukla*

Harold Gregor

Three bright lights in the painting world – and specifically the watercolor painting world – all passed in 2018 within months of each other: in the order of their passing, Harold Gregor, Bloomington IL, Kenneth Holder, Bloomington, IL and Lee Weiss, Madison Wisconsin. All three painters were also instrumental in the inauguration of and early and continuing development of the USA Watercolor Honor Society. We owe them a sincere debt for their vision, passion and service to spotlighting and elevating watermedia painting and seeing that it has a vital place in the world of art.

The following tribute was written by Jerry Berger, who was the Director of the Springfield Missouri Museum of Art from 1988-2011. In 2010 he was formally recognized as WHS Honorary Life Member. This rare honor had been bestowed only one other time in USA WHS history - to Stephen Doherty, Editor-in-Chief and Publisher, American Artist magazine in 1986.
Berger is also an Emeritus Board Member of WHS.

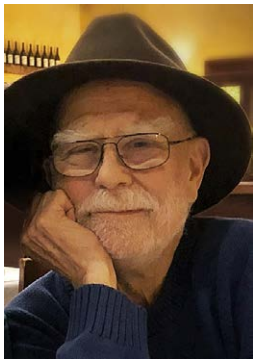
"I am happy to express my appreciation for the pleasure I have had in knowing Lee, Harold and Ken and their work. The loss of these three fine artists is a considerable one. All three shared their exemplary artistic talents through their paintings and through sharing their knowledge, skills and ideas in workshops given and classes taught. Their generosity of spirit in providing guidance and help for other artists and for those who appreciate and enjoy exemplary artistic creativity was extraordinary. Over the years, Lee, Harold and Ken were very productive and we are fortunate



Illinois Colorscape #92, by Harold Gregor

Memorials

to have many of their works available in museum and other collections. The Watercolor U.S.A. Honor Society was greatly enhanced by their membership and participation. It was always a pleasure to see their new paintings and to have these three artists be present at exhibitions. Not only did they paint exceptionally well, they were delightful human beings. Their wonderful works will remind us that the artists were wonderful too and that Lee, Harold, and Ken will be missed very much."



Ken Holder

Work by Ken Holder

Detailed here is some of the work these artists did to bring the WHS into being and keep it growing:
Lee Weiss was a founding participant in 1986 of the Watercolor USA Honor Society's first meetings, with a symposium and the original Watercolor NOW! exhibition, at Frank Lloyd Wright's Taliesin East, in Spring Green, Wisconsin. Lee became WHS Treasurer. In 1988 she became its President.
All three artists engaged at high levels with the WHS throughout their career. Their considerable activity includes: Harold Gregor, Kenneth Holder and Past President Ex-Officio: Lee Weiss were WHS Board of Directors between 1990 -1994. Harold Gregor and Kenneth Holder were Co-Vice-President of the WHS for several terms and program chairs and participants for the Biennial Conference for Watercolor NOW VI. Lee Weiss was a panelist at the 2000, WHS Biennial Conference at Huntsville Alabama Museum of Art. In 2006 Harold Gregor, received WHS Lifetime Achievement Award and Lee Weiss received the same honor in 2010.
It was an honor to know all three artists, Lee who I met and who mentored me when I was a graduate student at UW-Madison, then Harold and Ken who were on the search committee that hired me at ISU and mentored me over a quarter century. It was a gift to have such outstanding mentors/friends.

More about Harold Gregor:
https://www.wglt.org/post/heartland-landscape-painter-harold-gregor-passes-away#stream/0

More about Ken Holder:
https://www.wglt.org/post/artist-ken-holder-passes-away#stream/0

More about Lee Weiss:
https://madison.com/ct/entertainment/arts_and_theatre/visual/late-madison-artist-lee-weiss-remembered-as-a-pioneer-in/article_5dfaa0c6-a917-5dd6-bb1f-37a5f30344cd.html

Lee Weiss (far left)

Winter Twigs
by Lee Weiss (left)

WHS

WATERCOLOR

— WORKSHOP —

Sponsored by the Watercolor USA Honor Society

This is a workshop for artists who are interested in learning to paint in the realistic style of the Dutch and Flemish still life painters of the 16th and 7th century. Participants will learn how to see, draw and paint objects in realistic detail. Participants will paint a simple still life of clear glass from a photo provided. Participants will use a projected image to trace the still life on to their paper. Laurin will teach the British, Two-Brush technique of how to make things look round and three dimensional. He will also share information about the history of realistic still life painting and its current popularity in the world market. You will also learn to create deep black backgrounds.

Participants will learn about various techniques of painting realism. These techniques can apply to many types of subject matter. The goal is to learn a lot and enjoy the journey.

Dates: July 12-15, 2019
Time: 8:30 am - 5:00 pm
Cost: $475 + registration fee
Location: Springfield Art Museum, Springfield, MO 65804
Register: https://www.sgfmuseum.org/161/Art-Classes-Workshops

Click here to register

Watercolor Honor Society President, Laurin McCracken, will be the instructor for this workshop. He is an award-winning artist, with artwork included in international exhibitions and publications. He is also the Fabriano in Acquarello Country Leader for the USA.

"Still Life with Glass Jars", Laurin McCracken

"Bottles on Wooden Box", Laurin McCracken

From the "Tip Jar"

Watercolor Ground *by Gary Cadwallader*

Last fall, I talked about watercolor grounds, as a way to paint three-dimensional objects, but watercolor grounds could also be used to patch a poorly painted area or as a prep for canvas.

In this semi-abstract floral painting, I was unhappy with the large flower (Fig. 1). I put three coats of Daniel Smith Watercolor Ground over the area to be repainted (Fig.2) and I was able fix the flower in about three hours(Fig. 3). *Note:* The manufacturer recommends allowing the ground to dry overnight before reworking.

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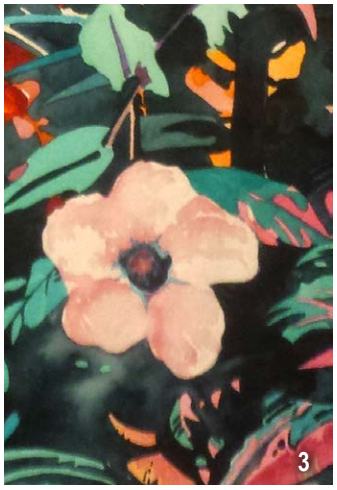
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Then I tried covering a canvas with watercolor ground and painting as usual. (Fig. 4) I have to admit that the paint tended to stay on the surface, much like working on Yupo, but not as bad. I found it difficult to create a hard edge. It was similar to working on "watercolor canvas" and I suspect the method to create watercolor canvas is simply to cover with some kind of watercolor ground. In any case, artists who demand clean lines and hard edges will be disappointed and those who are more "painterly" will feel right at home.

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Next, I tried a gold iridescent watercolor ground. (Fig. 5) I covered a half-sheet of paper with the ground before laying in my pencil outline. The colored ground made the value range much narrower. (Fig. 6) Then a bit of Daler-Rowney Pro-White really popped. (Fig. 7)

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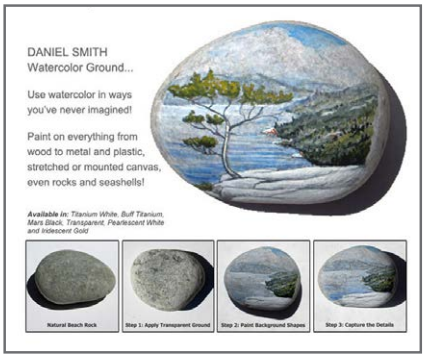
Finally, I see that Daniel Smith has started making a transparent watercolor ground. (Fig. 8) Details at: http://danielsmith.com/blogs/transparent-watercolor-ground-capture-memories/

So that's it for watercolor grounds. Try one for yourself.



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WATERCOLOR USA 2019

June 8 - September 1, 2019 • Opening Reception: June 7, 5:30-7:00pm

Weisel and Kelly Galleries, at Springfield Art Museum

1111 E. Brookside Dr., Springfield, MO 65807

This is the **58th exhibition** of Watercolor USA, a national, annual juried exhibition recognizing aqueous media painting. The event is open to artists from all 50 states and US territories and judged for a variety of prizes and possible purchase by the Museum. This year's exhibition will be judged by **Dean Mitchell**, an internationally recognized watercolorist and the recipient of the 2018 Lifetime Achievement Award from the Watercolor USA Honor Society. **Approximately $20,000 in cash awards** are available; top awards are $3,000, $2,000, and $1,500 cash. Additional cash awards are generously provided by the Watercolor USA Honor Society.

Related programs include:

Fantastic Friday: Watercolor USA with the Springfield-Greene County Library District
Friday, June 28, 10:00am - 12:00pm

Artist Talks: TBA

Welcome to new WHS members

Sharon Warren John Fitsgibbon

Member News

Lynne Railsback

- "Red Oak Leaf" is in a ***traveling exhibition "Botanical Art Worldwide, America's Flora"***: May 4 - Oct 15; US Botanical Garden in DC, Feb 1 - May 5; ***Missouri Botanical Garden***, Jun 8 - Aug 25, 2019; ***Leigh Yawkley Woodson Art Museum***, Wausau, WI, Sep 26 - Aug 25, 2019, ***Botanical Research Institute of Texas***, Fort Worth. Twenty-one countries are participating.
- Oct - Dec, "American Hazelnut", ***Foundry Art Center*** in St. Charles MO. "Out on a Limb".
- Oct 18-Dec 2, "Orange Flowered Horse Gentian", Wisconsin Watercolor Society's Fall Exhibit at the ***Cedarburg Cultural Center in WI***.

Red Oak Leaf - Lynne Railsback

- Dec 9 - Apr 20, "Trumpet Honeysuckle", Watercolor Wisconsin, ***Wustum Museum***, Racine, WI.

Don Lake: ***A Watercolor Retrospective***. June 17 - August 8, 2019 at Giertz Gallery, Parkland College, Champaign, Illinois. The show will include about 45 watercolors representative of Don's work over the decades since the early 1970s. A catalog to accompany the show is being prepared. www.donlakeart.com