Enlightenment (detail), by Laurie Goldstein-Warren

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

Laurin McCracken, WHS President

I hope that you have had a summer full of seeing things in a fresh and artful way. That is the best way to find new subjects to paint. We are surrounded by views, objects and other things that are crying out to be painted. They maybe as majestic and mountains or as everyday as the utensils in a kitchen drawer. We just have to open our eyes and see. Thoreau said, "It's not what you look at that matters, it's what you see that matters."

There is a lot of good news in the watercolor community around the world. The numbers of people that are taking up a brush to paint in watercolor are growing. The art materials manufacturers and the art materials distributors I talk with tell me that sales are continuing to increase. There seems to be many more workshops being offered. My personal experience is that more people are signing up for those workshops.

It has been very interesting to see how the use of watercolor has been growing in countries that have not historically had a tradition of painting in watercolor. Russia and the former soviet states are seeing a major grow in the numbers of people, at all ages, that are learning to paint in watercolor. There is also significant growth in the use of watercolor in India and Southeast Asia.

We have learned that the art publications of the bankrupt publisher F+W Media, The Artist Magazine and Watercolor Artist, have been purchased and will continue to be published. This includes the Splash series. The book division of F+W Media was purchased by Penguin-Random House and have announced that they will continue to publish the art books.

There continue to be changes, for good and bad, in the art materials world. The new coatings for watercolors are growing in usage and may well be the "next big thing" in watercolor. The UV protection they offer is impressive. When you use these coatings on your paintings you eliminate the need for glass or Plexiglas protection. Many galleries are selling watercolors that are coated at higher prices than those behind glazing. At the same time, a number of old-line art materials

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companies are being purchased or merged into larger companies that are not continuing the cherished quality level that we have historically known from those companies. Now, more than ever, it pays to research to see if that paint, brush or paper that you have been using for years is maintaining their quality level.

I encourage you to continue to spread the good word about what a rewarding experience it is to paint in watercolor. Encourage your friends to enter Watercolor USA. Remind them that Watercolor USA is all about the innovative use of watercolor and it is one of the few exhibitions that has no size limitation. This year's Watercolor USA was a big success and attracted some top paintings form across the country.

Memberships in watercolor societies and other arts organizations continue to rise. However, there is still a big need for members to step up and offer to lead and manage these organizations. Your WHS is no different. We need your participation at the board level. If you have an interest, please contact me.

I wish you continued joy in painting.

Laurin McCracken WHS

President

Watercolor USA Honor Society

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

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

Laurin McCracken's video "Watercolor Realism: Glass & Wood with Laurin McCracken" is available on ccpvideos. **The link is: https://ccpvideos.com/products/lm1d**

WHS Board elections will occur in the spring. There are a few open board positions. **Contact Carole Hennessy at cjhennessy@comcast-net if you are interested.**

Traditionally, accomplishments to our newsletter are printed when one has a 1, 2, or 3-person show, or has won an award. We received many emails this time. Too many which did not fit our requirements. If your accomplishment wasn't printed that is why.

Best wishes,

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

Ken Call - *C'est a' moi!:* Lee Weiss Memorial Award ($300)

Watercolor USA 2019

A review by Dorothy M. Joiner

Watercolor USA is hosted at the Springfield Art Museum, in Springfield, Missouri and is open from June until September 1, 2019.

To borrow the words of Nick Nelson, Director of the Springfield Art Museum, the annual Watercolor USA exhibition "never disappoints." And ably juried by watercolor artist Dean Mitchell, the 2019 show certainly follows this laudable tradition. Mitchell selected 90 works representing 47 states from among the 485 pieces entered by 281 artists. This year's exhibit, he writes, "pushes the medium into a mature force that can no longer be looked upon as the stepchild of oil painting."

Notable among the show's figurative works is Ken Call's C'est à moi! (2019). A black child clutches a rag doll to her chest, turning her head to peer suspiciously over her left shoulder, traditionally the side from which evil comes. She casts an ominous shadow against a battered wall that seems to indicate an urban setting. Is she afraid of losing her toy? Or watchful of approaching danger? The title—It's Mine, in English—bespeaks a child's insecurity and concomitant possessiveness. Laurie Goldstein-Warren also explores the psychology of the young in Sisters (2018). Painted in black and white to resemble a photograph, two pubescent girls stand back to back. One gazes apprehensively over her shoulder toward her sibling, who looks down disdainfully. Both cross their arms in a guarded gesture of self-protection: a striking image of strained familial interaction.

Laurie Goldstein-Warren - *Sisters:* Ken Holder Memorial Award ($300)

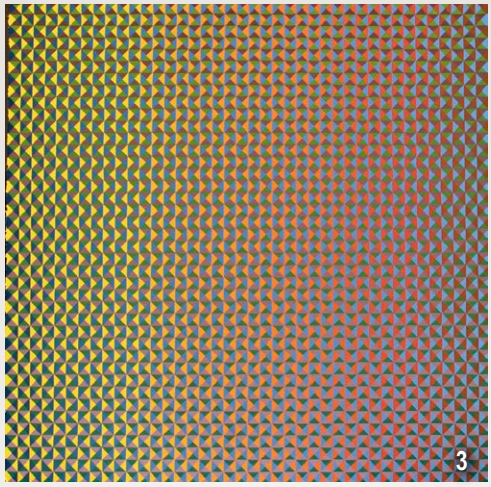
Emphasizing the comeliness of her subject, Kathleen Giles overlays partially abstracted peony flowers on the back of a handsome young black woman in Beautiful Soul (2019). Showing only a hint of her face, Giles denies a full profile view. Over the woman's left shoulder and arm the golden petals merge with patterns on a lacey shawl, whereas the right is dominated by the flower's whorling stamens and pistils. An oversize circular gold earring contrasts with the spikey projections of the figure's braided hair.

Kathleen Giles - *Beautiful Soul*

Equally compelling are the non-figurative works, such as Annell Livingston's Fragments, Geometry, and Change #212 (2018). Vertical, undulating, ribbon-like forms are intersected by horizontal lines with small pyramids alternating above and below to create a kind of grid. Far from static, however, Livingston's grid vibrates with both the curving lines and with a multiplicity of contrasting hues: yellow, green, red, blue, and orange. The "many small pieces" of the painting, she says, are "a metaphor for my life experience, thought, or memory. . . . Nothing," she continues, "is ever experienced or remembered as a whole but instead in fragments." The painting weaves these "fragments" into a vibrant whole energized with a rhythmic dynamism.

In Abundance (2018), Carrie Waller translates the celebratory atmosphere of

a Japanese festival into watercolor. Rounded glass teapots scintillate with reflected light, bringing to mind the centuries-old tea ceremony, and circles of brightness, together with twisting dark lines accentuate the revelry. Analogously, in Mindscape (2018), Stephen Zhang recreates what he terms "the spirit of the place" –that is, Enchanted Rock. The largest monadrock in the United States, the pink granite mountain in South Central Texas is believed by local tribes to display magical powers. To convey the mountain's numinous atmosphere, Zhang silhouettes gnarled branches of the area's pecan and oak trees over abstracted splashes of vibrant hues—dark blue, purple, and red.



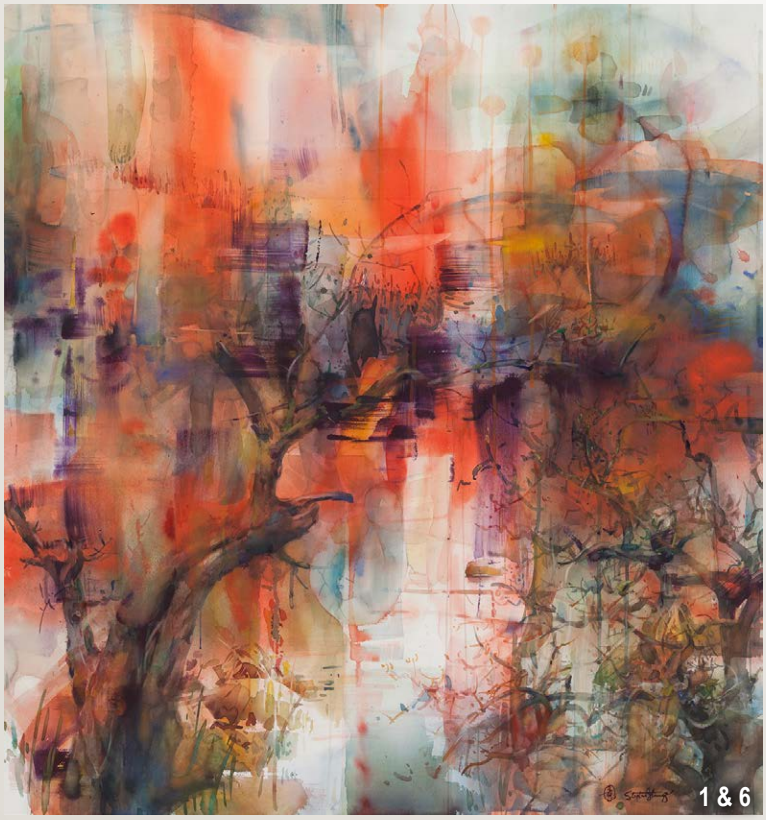
Annell Livingston - *Fragments, Geometry & Change #212*
Bill Armstrong Memorial Award ($1,500)

Carrie Waller - *Abundance*
En Plein Air Award ($500 Certificate)

Focusing on principles of design in Blue and Gold (2019) Chris Krupinski reinterprets the centuries-old tradition of the still life. Instead of the traditional notions of transience and evanescence with which the still life has long been associated, Krupinski creates a remarkably realistic image of lemons and blueberries expertly arranged on a lustrous quilt of gold and indigo.

Thus the 2019 Watercolor USA exhibition demonstrates once again not only the vitality of the medium but also its ability to adapt to a myriad of themes, from figurative works exploring human psychology, to partially abstracted works, to compositions focusing solely on shape, line, and color.

Dorothy M. Joiner - Lovick P. Corn Professor of Art History, LaGrange College , LaGrange GA



Steven Zhang - *Mindscape*
Kenneth M. Shuck Memorial Award ($3,000) and the Harold Gregor Memorial Award ($300)

Chris Krupinski - *Blue and Gold:* Robert E. Goodier Memorial Award for Traditional Transparent Watercolor ($1,000)

Stephen Zhang - *Expedition*
Richard Clubb Memorial Award ($300)

Alisa Shea - *Jazz is Jazz*
Richard Clubb Memorial Award ($300)

Juror Designated Awards

1) Kenneth M. Shuck Memorial Award ($3,000 Cash):
Stephen Zhang - *Mindscape* (image on page X)

2) Greg G. Thielen Memorial Award ($2,000 Cash):
Elaine Daily-Birnbaum - *Enough*

3) Bill Armstrong Memorial Award ($1,500 Cash):
Annell Livingston - *Fragments, Geometry and Change #212*

4) Robert E. Goodier Memorial Award for Traditional Transparent Watercolor ($1,000 Cash): **Chris Krupinski** - *Blue and Gold*

Watercolor U.S.A. Honor Society Awards ($300 Cash each)

5) David Boggs Memorial Award:
Laurie Goldstein-Warren - *Light up the Night*

6) Harold Gregor Memorial Award: **Stephen Zhang** - *Mindscape*

7) Nancy Handlan Memorial Award: **Stephen Zhang** - *Expedition*

8) Ken Holder Memorial Award: **Laurie Goldstein-Warren** - *Sisters*

9) Lee Weiss Memorial Award: **Ken Call** - *C'est a' moi*!

10) Richard Clubb Memorial Award (Charter Member):
Alisa Shea - *Jazz is Jazz*

National Watercolor Society Award of Excellence ($500 Cash)

11) **Irena Roman** - *Harvey*

Artist Materials Awards (Valued at $500 each)

12) Daniel Smith Award - Watercolors:
Carlotta Miller - *Everything Calculated...* (not pictured)

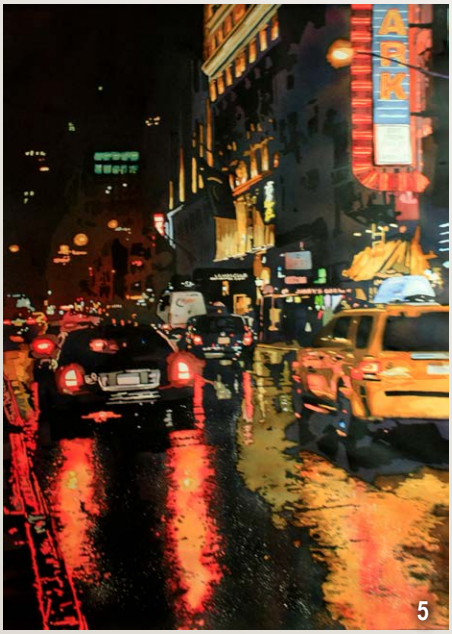
13) Escoda Award - Brushes:
Soon Warren - *Humble Life of Sunflower* (not pictured)

14) Savoir-Faire Award - Fabriano Paper:
Mark McDermott - *Cais Palafitico da Carrasqueira* (not pictured)

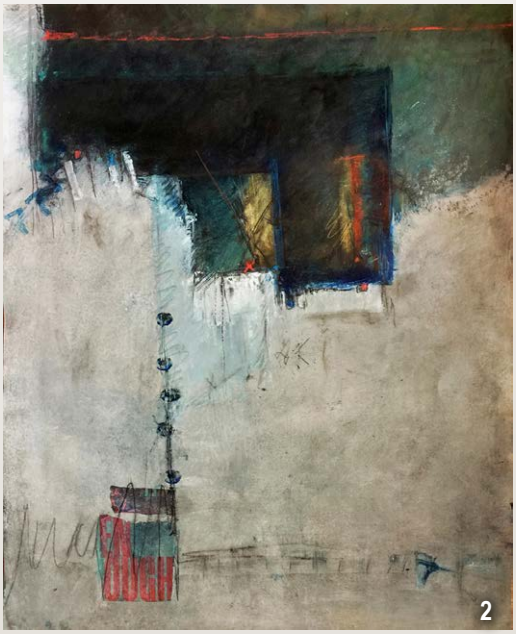
15) En Plein Air Award - Certificate: **Carrie Waller** - *Abundance*

WHS Awards of Excellence ($300 Cash each)

See page 6.



Laurie Goldstein-Warren - *Light up the Night*
David Boggs Memorial Award ($300)



Elaine Daily-Birnbaum - *Enough*
Greg G. Thielen Memorial Award ($2,000)

Irena Romani - *Harvey*
National Watercolor Society Award of Excellence ($500)

Join us in congratulating the winners of the

WATERCOLOR USA HONOR SOCIETY

AWARDS OF EXCELLENCE

2019

The Watercolor USA Honor Society Awards of Excellence are bestowed by our organization. Each award includes a monetary prize of $300.

Dongfeng Li - High Light

Alicia Farris - Strength and Struggle

Susan Weintraub - Corner Market

Chris Krupinski
Blue and Gold

Eileen Sudzina
Nice Buggy

An Interview with

Laurie Goldstein-Warren

Laurie Goldstein-Warren resides in Buckhannon, West Virginia.
You can see more of her work online at: www.warrenwatercolors.com
- Gary Cadwallader, Editor, WHS Newsletter

(Q) Laurie, welcome to the Watercolor Honor Society. We all loved your award-winning painting at Watercolor USA and not surprisingly I knew it was your work from across the room. Could you tell us about your art education?

Mardi Gras Beads

(A) I have no formal art education. I have attended many workshops over the years and taken bits and pieces from each one and made adjustments by the way I like to paint.

(Q) I read in your blog that you have a 2-week screen process before you call a painting finished. Can you tell us about that?

(A) When I think a painting is finished, I stop, so it doesn't get overworked. Then I set it up where I see it regularly for a couple weeks. If, after that time, I do not see any changes needed, I am sure it is finished. I am thinking of those people that will buy the painting, so I live with it for a while to be sure it's the best it can be.

(Q) I see that you have been included in ***The Art of Watercolour*** and multiple issues of ***Splash***, and ***Watercolor Artist Magazine***. Congratulations! Which was your first? How did that come about?

(A) The first time I was published was in ***Watercolor Artist Magazine*** several years ago, when my painting, *My Brother's Keeper* won third place in the Watermedia competition. Since then, whenever I have an idea for an article, I select a subject, painting, and photographing steps along the way and write an article to submit. I have been very fortunate that they have liked my ideas so far.

(Q) I seem to have been following your art for a while. As I was going through your different series, I realized that I've seen most of these. One thing I didn't realize was that some of them use pouring. How does that work?

1) *Mardi Gras - Purple* **2)** Native American Series - *Apache Mountain Spirit Dancer* **3)** Native American Series - *Blue* **4)** Native American Series - *Ribbon Dancer*

(A) I started pouring, like most watercolorists, from light to dark. Then I realized that by pouring from dark to light, I didn't have to mask over painted areas, leaving all that fresh color vibrant.

(Q) I want to hear about your *Native American Series*, particularly *Ribbon Dancer*.

(A) I wanted to start a new series. My mother had always been a supporter of the Native American people, so that is what I decided. Now living in West Virginia, there was not much to photograph for this series, but I learned of a powwow in Wisconsin called "Indian Summer". This takes place every September on Lake Michigan and was a wonderful experience. I got loads of photo references and made some long-standing friendships.

Enlightenment

1

(Q) You've done several cityscapes too. *Pedicab NYC* and the *Chinatown* paintings are pretty cool.

(A) Both of these paintings were actually done just with the mouth atomizer. Lots of masking and blocking with cardboard, these were long projects, but I loved the results.

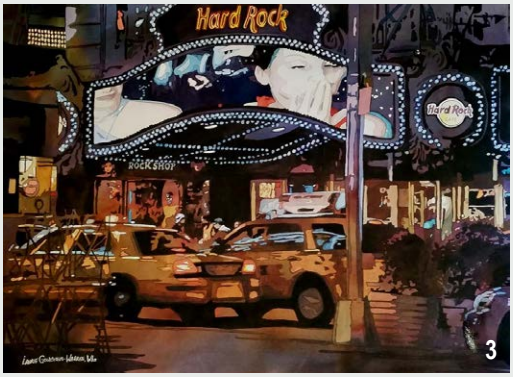
(Q) Is the "Mardigras" painting (the one with the umbrella) poured?

(A) Actually, this painting was also done all with my mouth atomizer.

2

(Q) So, until recently, color has been of great importance. Then we have the more monochrome paintings. Which I like. What prompted the change?

(A) My Enchantment Series is dedicated to my mother, who is in the advanced stages of Alzheimer's. Her old black and white photos were the last ones she remembered. So, I have used women important in my life to create this series. They come to my home, I select costume, do their hair and makeup and photograph them for the series.



3

(Q) Is there anything else you would like to talk about?

(A) The best two pieces of advice I've received over the years is to "paint every day" and to "plan slow and paint fast." These gems have really helped me to not only hone my painting skills, but also to keep my imagination and creativity working every day.

4

5

Thank you, Laurie!

1) *Where Have All the Flowers Gone?*
2) *My Brother's Keeper*
3) *Hard Rock - NYC*
4) *Chinatown Shadows II*
5) *Pedicab - NYC*

"From the Studio" *by Chris Krupinski*

Art has always been a part of my life and watercolor exclusively in the last 30 years. I believe that my background in graphic design has had a huge impact on my work. I paint still life, primarily fruit and fabric or quilts. But it isn't the subject so much as I love design and that is the motivation behind my work.

Somehow, a mug of beer happened. I love popcorn and decided to use popcorn in one of my paintings and although I am not a beer drinker, it was a perfect match to the red bowl of popcorn. The foam on the beer was the biggest challenge for me. I had to capture the texture. This was the first thing I painted because if it didn't work then I wouldn't have continued. It worked!!! I knew I wanted to try this again because I did have so much fun with it.

This time around I added one of my favorite pastimes … baseball. I paint from photographs and had a photograph of a couple of mugs of beer. They had to be painted from a photograph because the foam would have been long gone before I finished it. I painted the baseball from memory and changed the background to a dark wood finish. Although this painting tells more of a story than just the design aspect of most of my work, I focused on the design here as well.

Although both of these paintings were successful I am not going to take up painting beer mugs in all of my work. Every painting that I do needs to have a motivation or challenge for me. At the moment that is not beer but you never know where future roads will lead.

You can see more of Chris' work online at:
www.chriskrupinski.com

After the Game (top-right)
It's a Friday Night (bottom-right)

From the "Tip Jar" *by Marilynne Bradley*

I spent some time emailing with Marilynne Bradley to see what she had to say regarding submitting watercolors via FedEx, UPS, US Mail, etc. Ms. Bradley is a signature member in the Southern Watercolor Society, Georgia Watercolor Society, Kansas Watercolor Society, Kentucky Watercolor Society, and a distinguished member of the St. Louis Artist's Guild. - Gary Cadwallader

Entering National Competitions is more than painting a pretty picture. The artwork, itself, is almost secondary. There are no common list of rules to follow. Entry fees vary as do shipping and handling fees. Rules apply on how to wrap the artwork as well as placing it in plastic bags, using bubble wrap, foam core sheets and corner protection pieces. Handling fees and a return label must be in an envelope attached to wire on the back of the frame. Airfloat boxes are preferred. They are expensive and don't last for many cycles in shipping. I build my own box out of cardboard and line it with foam core.

One of Marilynne's boxes, inside(below) & out (above)

Some competitions want work shipped by UPS. I have an account with FedEx, can print my labels and ship by ground. For me, this way is the least expensive. There's usually a window of dates for accepting the boxes. The art work might be in limbo from six weeks to half a year, when one considers outbound shipping, temporary storage, exhibition time, post exhibition delays, and return shipping, with time in between to be exhibited.

One example
of a purchased airfloat box

There is a reason for the expression a "starving artist." It costs at least $100 to participate in a show. Tally up the expenses, materials+framing+entry fees+boxing +shipping+handling+insurance.

HERE'S A RUN DOWN OF MY EXPENSES:

Entry fees vary from $30 to $60.

Most of my paintings are the same size so that I can interchange frames, which originally cost $60 to $90. Each new exhibit needs a fresh plexiglas that costs about $20.

I build a box of the painting's height and width plus six inches and 3 to 4 inches in depth. There is a top and bottom. The inner box and top are lined with foam core. I add cardboard corners to the painting, place it in a plastic bag, and wrap the painting with bubble wrap to fit snuggly into the box. The box may become worn out from shipping and I repair with packing tape.

I have an account with FedEx and can print the shipping labels. The return shipping label is in an envelope attached to the painting's wire. Shipping cost, via FedEx ground, averages $20 to $60.

If the painting sells, the venue returns the box. ***All told, the total can easily go above $130.00***.

Happy Painting!

Marilynne's website is **www.MarilynneBradley.com.**

Welcome to new WHS members

Alisa Shea
Ann Pember
Annell Livingston
Barbara Yoerg
Carlotta Miller
Carrie Waller
Eileen Sudzina
Elaine Daily-Birnbaum
Irena Roman
John Keeling
John Short
Ken Call
L. S. Eldridge
Laurie Goldstein-Warren
Marilynne Bradley
Mark McDermott
Nel Dorn Byrd
Ratindra Das
Richard Dutton
Stephen Zhang

Member News

Alicia Farris was ***accepted into 99th International Open exhibition*** of the National Watercolor Society, San Pedro, CA. She also ***received 3rd place*** for her painting *Observer* in the 56th Annual Exhibition of the Southwestern Watercolor Society, Richardson, TX.

Joan - Irina Roman

Alisa Shea has qualified for ***Signature Status*** in the Transparent Watercolor Society of America and also received an ***honorable mention*** in the Pennsylvania Watercolor Society International Exhibition.

Ann Pember has won the following awards: ***Upper Hudson Valley Watercolor Society Award*** - National Exhibition of American Watercolors, Old Forge, NY, ***John Tatge Memorial Award*** - Hudson Valley Art Association Annual, Lyme CT, ***President's Award*** and ***Sylvan Grouse Award with Bronze Medal*** - Pennsylvania Watercolor Society 40th International, PA. Her painting *Homeless* was ***selected for Splash 21*** to be released in 2020.

Christine Buth-Furness has a ***solo exhibit*** called *"Building a Forest One Tree at a Time"* at The Art Upstairs Gallery, 3rd Ward Marshall Building, Milwaukee, WI. (Now-Nov 10, 2019)

Daven Anderson's "Parisian Reflections" w***on the Michael John Willig Memorial Cash Award,*** the ***Savoir Faire, Fabriano, Raphael Merchandise Award***, and the ***Jack Richeson Merchandise Award*** at the National Watercolor Society International Exhibition. His "Barcelona Notes" was ***accepted in the Kentucky Watercolor Society's 2019 Exhibition***. Also Anderson's series "The Rivers: a Celebration of life an Work on America's Waterways" is at the ***Kenosha Public Museum*** through Oct. 6th 2019. This exhibition of 40 works is supported by a 144 page exhibition catalog.

Elaine Daily-Birnbaum served as a ***juror of selection*** for the National Watercolor Society's International Open Exhibition, San Pedro, CA.

Fred Schollmeyer's painting *Bus Ride at Dawn* received the ***Purchase Award*** at the Missouri State Fair's Top 50 Exhibit. The work will be placed in a public space on the campus of State Fair Community College.

Gary Cadwallader has a ***one-man show*** at Holy Family University, Philadelphia, PA, during November 2019.

Ione Angilan won ***First Place*** in the painting division of "State of Senior Arts" at the R.G. Endres Gallery, Prairie Village, KS an ***Second Place*** in the Kansas Watercolor Society National, Wichita, KS.

Irina Roman had ***two paintings "Harvey" and "Joan" accepted*** into Splash 21. In addition, she w***on the readers contest in The Art of Watercolour*** and ***had a 14 page spread*** in issue No. 35.

Mary Quiros has a ***one-woman show*** of her recent works and book signing at the Red and White Gallery, Fayetteville, TX. The shows runs until the beginning of October. **www.Redandwhitegallery.com**

Variant, Crossroads - Robert Lee Mejer

Pinball - Robert Lee Mejer

Take PC Open Book #2 - Robert Lee Mejer

Robert Lee Mejer won the ***Princeton Elite Brush Award*** for his painting "Jason's Delight" at the 2019 Missouri Watercolor Society International Exhibition, St. Louis MO. His painting "Take PC#12," was ***selected for inclusion*** in the 28th Cedarhurst Biennial (4-State) Exhibition, Mitchell Museum-Cedahurst Center for the Arts, Mt. Vernon, IL. His ***Honorable Mention*** watercolor "Variant: Crossroads" and monotype "Aqueous III," hung in the Professional Art Exhibition, Artisans Building during the Illinois State Fair, Springfield, IL. Mejer was one of 150 artists from over 1000 entries to be ***included in the 2019 released summer edition*** of Studio Visit Book. He will be represented by the watercolor "Take PC #18-Revisited." The St. Louis Watercolor Society has invited Robert Lee Mejer to serve as ***Awards Juror for their BIG SPLASH 2019*** -22ND Members Exhibition September 30 to be held at the OA Gallery in Kirkwood, MO. Mejer recently served as ***Awards Juror for the 8th Annual JWCC Student exhibition*** in the Heath Center Art Gallery. Robert Lee Mejer received the ***Albert Nelson Marquis 2019 Lifetime Achievement Award*** in the 73rd edition of Who's Who in America. International artists/jurors/authors-Laurin McCracken (Texas) & Linda Baker (South Carolina) ***selected/awarded my watercolor "Take PC Open Book #2" for inclusion*** in the 2019 Transparent Watercolor Society of America 43rd Annual Exhibition, Kenosha Public Museum, Wisconsin. Mejer received the James McNeil Whistler Merit Award for his painting *Take PC Open Book #2.* ***Honored for achieving the Master Status*** (TWSAMS)-on June 8,2019. (Master Watercolorist status is indicated by ***"TWSA, Master Status"*** and is achieved by acceptance into 10 or more Annual Juried Exhibitions. "This exceptional designation recognizes remarkable talent and dedication to the Society")

Robin Erickson was ***invited to participate*** in the Universal Watercolor Maestro Biennale 2019 in Shanghai, China and was also a ***finalist*** in the Richeson75 International Competition.

Fred Schollmeyer with his work *Bus Ride at Dawn*

Rome Reflection - Robin Erickson

Watercolor Honor Society USA
MEMBERSHIP RENEWAL

DEADLINE: JANUARY 31, 2020

Membership dues are payable on or before January 31st of each calendar year.

Date:_____

First Name:_____

Last Name: _____

Address:_____

City/State/Zip:_____

Phone:_____

E-mail_____

Website:_____

Annual Dues: $40 - Make check payable to: WHS

MAIL this form and your check to:
Chalen Phillips, WHS Treasurer
P.O. Box 645, Big Horn, WY 82833

OR go to the Watercolor Honor Society USA website, and click on "pay dues"
www.watercolorusahonorsociety.org

CHECK HERE IF YOU DON'T HAVE EMAIL _____

If you have questions regarding membership, please contact the Membership Chair Carole Hennessy at: **cjhennessy@comcast.net**