WHS Newsletter

Spring 2020

Watercolor U.S.A. Honor Society

5 O Clock Shadow (detail), by Carrie Waller

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

Laurin McCracken,
WHS President

Members of the Watercolor USA Honor society,

As I write this, we are entering a strange time in the history of the world as the Covid-19 is forcing most of the world to stay indoors. As watercolorists, who prefer to stay in our studios and paint, we never realized that our social behavior would become the standard for the world. By the time you read this, I hope all of this will be behind us and that we will be back to giving and attending workshops, conferences, exhibitions and watercolor society meetings.

Free Info About How to Use Art Materials:

Art Materials producers and suppliers have more to offer you than just their products. I hope that when you go online to research a manufacturer of the art products you use, you will look around their site. You will find a lot more there than just advertising and technical information. I offer you a few examples:

The Golden Paint Company publishes a very useful newsletter titled "Just Paint" It can be accessed through their web site Goldenpaints.com or Justpaint.org. You will find this newsletter full of ideas and helpful information about not only how to use their products, but also other things that will be useful to you.

Daniel Smith Watercolors – When you go to the Daniel Smith web site, Danielsmith.com, go to the videos section. There you will find a library of short videos telling you how to best apply watercolor and get the most out of their products, especially the highly granular Primatek Colors they make. When you visit their site, sign up for their push newsletter. It will come with some advertising, of course; but you will also get new product announcements and great "how-to" advice from a large array of top watercolorists.

American Frame has some very useful How-to advice on their site, Americanframe.com. There is information about the many ways you can frame your art, including detailed how-to descriptions,

INSIDE:

President's message - 1
Interview with Carrie Waller - 3
Memorials - 6
From the Tip Jar - 7
Interview with Steve Whitworth - 8
Watercolor USA - 10
Member News - 11

for instance, of how to frame floating paintings in wood and metal.

In addition to the information available on the web sites of many art materials manufacturers, don't forget to sign up for the American Watercolor Weekly Newsletter, Americanwatercolor.net . This is published by Streamline, who also publish Plein Air magazine. It is edited by Kelly Kane, the former Editor-in-Chief of Watercolor Artist magazine. Admittedly, I am on their editorial advisory board; but don't let that keep you away. This weekly newsletter covers a range of approaches to watercolor, introductions to new artists and great tips about how to make your painting more fun and productive.

Be Armed When Someone Asks:

Be armed when someone asks you if watercolor is a fugitive medium and if it is as permanent as oil painting.

The permanence of watercolor is the same as oil if properly applied to a quality surface. The dyes, ground earth and stone, and chemicals that are used in to make watercolors are the same ones that are used to make oil paint; therefore, watercolor paint has passed the same ASTM Light Tests. The lightfastness of watercolor is printed on the tube.

While modern day watercolor was only developed in the late 17th to the mid-18th century, there is a lot of evidence that watercolors can and will last as long as any other medium. The watercolors of Albrecht Durer are as alive and colorful as when he painted them in the 15th century.

With today's chemistry and testing methods, there is no reason to think that the watercolors you are producing today won't be around for centuries. Just be sure that you are using products from reputable manufacturers who are producing their products under controlled and tested environments.

This is my last letter as the President of your watercolor society. I thank you for the opportunity to have served in this capacity for the past two years. You can now look forward to the leadership of Carole Hennessy as she moves from Vice President into this position.

I am pleased that several of the board members have agreed to stay on to serve this organization. However, I want you remember that this a volunteer organization. Find out more about the interesting things your board is doing and volunteer to be on the board or a member of one of their committees. It doesn't take a lot of your time, and it can make a difference.

One of my goals in becoming President was to get the Watercolor USA Honor Society, The Watercolor USA Competition and Exhibition, and our Watercolor NOWS! Exhibition better known to watercolorists across the country. I believe that we have made some progress in that regard. There is still much that can be done.

Because of the work of our Watercolor NOW! Committee, we now have put in place a plan for this exhibition to get it on track and keep it on track going forward.

The Springfield Art Museum is embarking on a significant expansion program that will entail major reconstruction of the existing physical facilities. It will be important during this critical period that we, the members of WHS, continue to support the Springfield Art Museum and its activities.

Thank you.

Laurin

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

An Interview with

Carrie Waller

Sylvania

Last Year you had two paintings accepted into Watercolor USA. Abundance and Shrine Wishes. I remember Abundance being so sparkly it seemed lit from within. Did you have a favorite?

Isn't that like choosing a favorite child? I like both of those paintings for different reasons. They are in different series that I am currently working on. "Shrine Wishes" is part of my Japan series and gives the viewer a look into my life in Japan. The subject of that painting are "emas" which are wooden plaques that people write their wishes on at Shrines and then leave them tied to a designated area for the spirit gods to receive them. Each of these little wooden plaques are like works of art and in this painting I captured the light hitting them and it really highlighted their beauty.

The painting "Abundance" is part of my tea series which has also evolved during my 6 years in Japan. This painting really shows how Japan is influencing my work in a different way. Japan, Tokyo in particular, is absolutely beautiful but it is also sensory overload most of the time. When you are in the city you aren't quite sure where to look because there are lights and colorfully lit signs bouncing all over, but yet it is visually stunning. I wanted to achieve that feeling in this painting, lights and color and glass sparkling everywhere to give viewers an explosion of beauty.

Japanese Shrine Wishes

In your blog, you mention QOR paints. I've heard others mention them too. What did you find?

QOR sent their paints to me and let me try them out. I was anxious to try them to see how they stood up to Daniel Smith, which is usually what I use. I was pleasantly surprised with QOR paints. Their colors are gorgeous and they do dry fairly close to how you apply them. In other words, they are highly pigmented and you don't have to do as many glazes to get your desired effect. They also give you nice even washes that don't granulate too much. I paint with pan paints so I am used to a dry paint when I start and my only frustration with QOR is that they are a stickier paint (due to the binder they use) so it took a much longer time for them to dry into a pan form. This could be a positive for artists that use fresh paint.

Tea with Friends

And thank you, for using your blog to show how you paint. I loved the glass tea pot painting. Do you always go to such lengths with a pencil before you begin? Do you have to erase it a bit before you work? What I mean

Gingko Tea

5 O'Clock Shadow

is, I sometimes dab at the pencil with a kneaded eraser before applying color.

I do have a pretty extensive drawing before I start. My paintings are usually pretty complicated and it's easy to get lost so I rely on a detailed drawing. I absolutely erase before I start painting, I don't like having visible pencil lines.

Here's a question for my own benefit: I've never used a ruling pen with watercolor. Do you have to thicken the paint? How does it not spread?

A ruling pen is one of those tools I absolutely have to have for each painting. I use it to apply masking fluid. I use it to get fine details and straight lines, it is essential to my process now. The paint does not have to be thick, I actually fill my ruling pen by loading up my brush with pigment and water as if I were about to put it to paper and then filling the tweezer like reservoir with paint by swiping the side of my brush onto the ruling pen. I find this to be the perfect consistency.

I've seen your Japanese Vending machine before. There's some text! How is life in Japan?

I do like a challenge. I had a lot of text in the painting "Tea with Friends" as well. I used my trusty ruling pen to help out with all that text. I love living in Japan and feel blessed that we have had the opportunity to live here for 6 years so far. I encourage everyone to visit this magical country.

I've been trying to decide which of the Tea series is my favorite. Right now I'm leaning towards Ginkgo Tea. Surely that whole series comes from your time in Japan?

Yes, my entire tea series has come to fruition during my time in Japan. My first tea painting was inspired while my artist friend's were visiting me. We went to a teahouse and they served us an herbal tea using fresh herbs and I commented on how my cup of tea could be a painting but I didn't have the preferred lighting. My friends whipped out a white napkin as a backdrop and a flashlight on their phone to light the cup of tea and voila, there was a still life. One of those friends gifted me my first glass teapot after that trip and the rest is history.

I'm almost afraid to ask about the lightbulb series. That seems like so much work. How long did it take to create Sylvania or 5 O'clock Shadow?

Pretty much all of my paintings are time consuming. Most paintings take me about a month to complete. Sometimes the lightbulb paintings are easier because I can finish one entire light bulb in a sitting and there is a definite satisfaction on getting a bulb or two painted a day.

I see a recurring theme of pattern in your work. Things like the Ball jars, a lobster on newsprint, glass bottles and more glass bottles, and lots of sparkly light. Obviously those things give you satisfaction. What draws you to

those subjects? Do you notice pattern as you are walking down the street?

Light is my muse. I love how dramatic sunlight enhances everyday objects. I do see patterns everywhere I go and I love dramatic shadows. I love to play with the idea that everything has beauty in this world. I like to take utilitarian objects that are workhorses for us in life, such as a Ball jar which is used for canning and elevating it to another level and emphasizing how important these objects can be in our lives. My Ball jars series was inspired by my Great Grandmother's canning closet. My Great Grandparents were farmers and they relied on canning to sustain them through the Winter months. My lightbulb series was inspired when incandescent bulbs were banned in the United States. They are still sold in certain watts but the idea of them being banned spurred that series. We all have lightbulbs in our houses and work spaces. Artist's in particular rely on good lighting to produce our works. I wanted to showcase lightbulbs in a way that most people don't view them as their own little pieces of art.

Japanese Vending Machine Hot and Cold

Are the gold leaf painting something new?

My gold leaf series is an older series. That series was the first tutorial that I ever did for Daniel Smith's website. That series was in response to a 30 paintings in 30 day challenge. I painted a different leaf with a gold leafed background for each of the 30 days.

Your award list so extensive. Do you have anything you want to say to aspiring artists?

It is intimidating to get your art out in the world. Our art is highly personal to us and it is hard to receive criticism but that criticism is one of the best ways to grow as an artist. I started entering shows on a local level and worked my way up to entering national competitions. I think this is a great way to experiment with your work and see how it is being received by judges and your peers. Once I had some blue ribbons from local shows I had the courage to enter national shows. Any time I am rejected from a show I look at that as a challenge to do something even better next time. I always try to take a positive outlook and not dwell on the negative stuff. I also recommend that you decide how many shows you want to paint for that year and have a painting schedule. I always paint for a show so that I have new and fresh work for each show.

Abundance

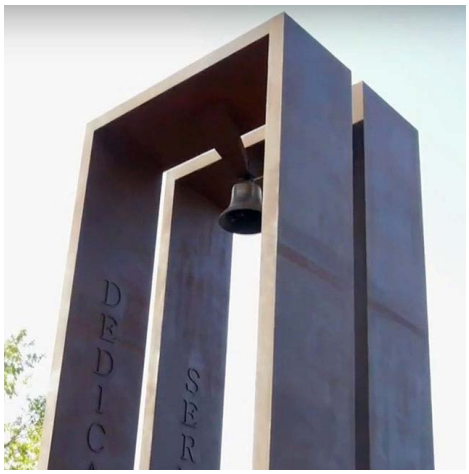
See more of Carrie's work online at:
www.carriewallerfineart.com

Memorials

In Memory of Mildred Jo "Millie" Giles

Mildred Jo "Millie" Giles of Denton, Texas, formerly of Bradford, went to her eternal rest on Tuesday, Nov. 26, 2019).

Millie married Robert L. Erdle on Aug. 21,1976; he preceded her in death on Jan. 30, 2006. She and her husband served as faculty members, together at the University of North Texas for many years. After her husband's death she was appointed coordinator of the Watercolor Concentration.



Millie Giles held the following degrees: Master of Fine Arts in Painting and Drawing; Master of Arts in Painting; Bachelor's Degree in Art Education. At one point in her career, she served as director of the Chautauqua Art Association Galleries, in Chautauqua, N.Y. For over 25 years she was the critic for the VAST Painters of Denton, Texas. The co-owner of Watercolor World Wide Inc., she accompanied painters to exotic spots throughout the world to paint during the summer months. After retiring, she volunteered at both the Salvation Army and Habitat for Humanity. But the greatest honor of her life involved designing the 30-foot CORTEN Steel Firefighters 911 Memorial Bell Tower for the Denton Firefighters.

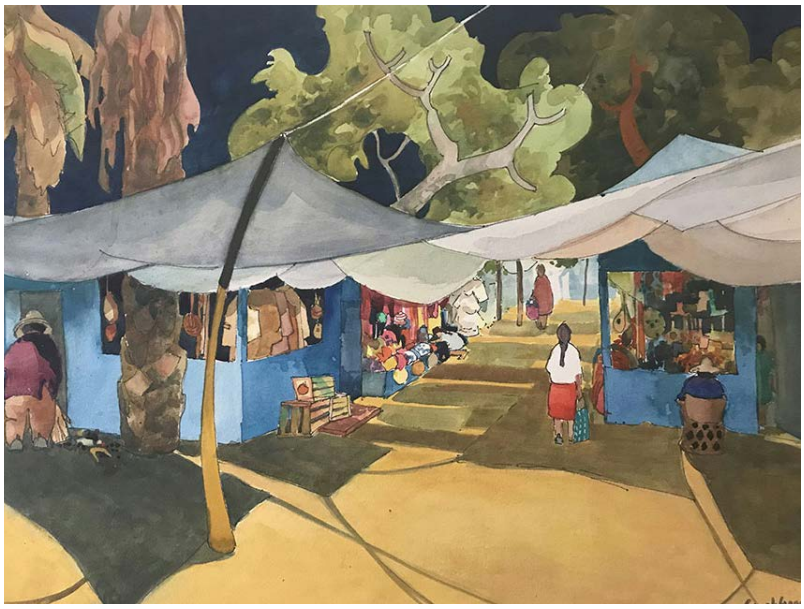
In Memory of Pat San Soucie

Pat San Soucie, born in 1931 in Minneapolis, received a Bachelor of Science in Applied Arts from the University of Wisconsin. She was an art instructor, workshop teacher and past president of the New Jersey Watercolor Society. Pat was a member of Watercolor USA Honor Society, National Watercolor Society, New Jersey Watercolor Society, National Association of Women Artists, Garden State Watercolor Society, Georgia Watercolor Society,Who's Who in American Art, Who's Who in American Women, and New Jersey Center for Visual Arts. Her work was shown in the Springfield Art Museum, MO; Casio, Inc. Headquarters, NJ; Corporate Offices in New York, St. Louis, New Jersey, Georgia, Illinois, Connecticut, England, France and Wales and private collections, and publicized in Water- media Techniques for Releasing the Creative Spirit, Splash 1, Splash 2 and The Artist's Magazine. She won various awards throughout her years as an exemplary artist.

Pat had 3 children, Marc David, Mary Frances and Richard Peter. She will be remembered with a memorial award in the 2020 WCUSA show.

In Memory of Gale Waddell

Gale Waddell was born in Silver City to Guy and Katherine Martin in 1925. She passed away on December 10, 2019. Gale was preceded in death by her husband Richard and brother Walter. She is survived by her sister Kaye Bennett, sons Robert and Don, Grandchildren Kendra and Gareth and great-grandchildren Aquilles and Shira.



Gale studied aeronautic engineering at University of Colorado. Following her marriage, she earned a BFA from Drake University. She is a signature member of Watercolor USA and a founding member of NM Watercolor Society. She exhibited in galleries and juried shows. She taught watercolor classes thru private classes and UNM continuing education. She was an avid skier and enjoyed traveling.

From the "Tip Jar" *by Laurie Goldstein-Warren*

Problem: You made a sale at an exhibition or gallery (this isn't the problem part), and then you realized you forgot something...

You forgot your post-sale marketing.

True, your painting is signed, they can just look you up that way, right?

True, but not definite. People are so busy these days.

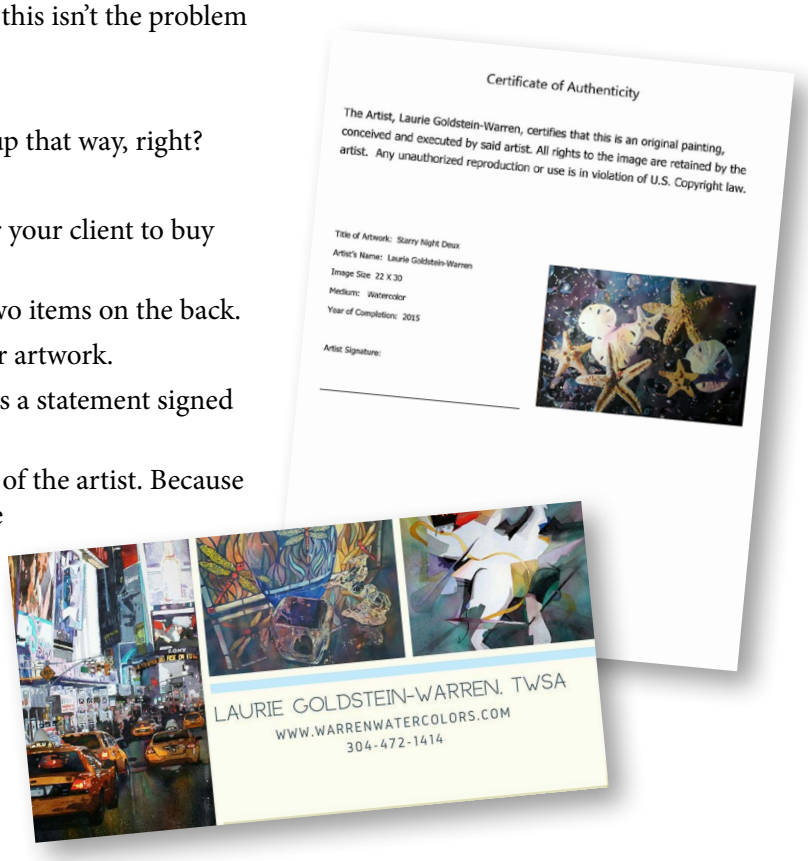
RULE ONE of marketing and sales, Make it EASY for your client to buy again.

Every painting that goes out of my studio has these two items on the back.

One is a contact information card with photos of your artwork.

One is a COA (Cerfiticate of Authentication). This has a statement signed by the artist certifying that the painting is authentic.

It also states the ownership of the image remains that of the artist. Because they bought the painting does not mean they own the image rights.



When we sell at an Exhibition, we are not always privy to the name(s) of the buyers of our work. This way, they have easy access to our information.

When we are privy to that information, I ask for a mailing address and send a personal HANDWRITTEN, not typed, note to the buyer. Another post-sale marketing tool that will mean a lot to the new owner of your work.

Laurie's website is www.warrenwatercolors.com

An Interview with Steve Whitworth,

Director of Margaret Harwell Art Museum, Poplar Bluff, MO

Note: "Watercolor Now 2020" will exhibit at the Margaret Harwell in December

The Margaret Harwell Art Museum

Hello Steve. Your gallery had the Watercolor Now exhibit in 2018. How was it exhibiting 60+ watercolor paintings from our group?

It was a big thrill and honor! What an opportunity! To see great work, from great artists, from all over the country. That is a big part of my mission. To bring quality art to our community, so those who can't travel, can see it right here.

We should let readers know I am exhibiting there in March. I wanted to show there when I saw the Paul Jackson in your permanent collection. Were you around when Paul was there?

Yes! I met Paul when he was brought here by our director at the time. She had seen him at the Queeny Park show. We became fast friends immediately. I was awed by his talent at the age of 22. We bought a painting that he subsequently entered in the American Watercolor Society exhibit and won the Hardie Gramatky Memorial award for best in show. The first thing I did when I became director, was to book him as soon as my calendar opened up. He was thrilled to be asked again! He went on to conduct 50 volunteers in painting a 17.5' x 62' mural on the wall of the Tinnin Fine Arts Center at Three Rivers College. "River Dreams". He also conducted a week long workshop and had twelve students. We had a greatly enriched art community!

Defiance by Steve Whitworth

One of the reasons I wanted to do this interview was so that our readers could see that you have solo shows during the year and that you do a great job with them. Tell us about submissions, please?

Thanks! We have an exhibit review panel that oversees the quality of work that we choose to exhibit. We receive a grant from the Missouri Arts Council every year, so we must demonstrate to them that they are funding quality art.

Tell us about the teaching going on at the museum.

We have another older house next door to the museum that we call the Annex. We had Paul's workshop there and we have children's and adult classes and there regularly.

Your sculpture garden seems to be taking shape. How many pieces do you have now?

Fifteen. This includes the mosaic that Paul Jackson and his brother installed in our front sidewalk. That piece is of the design that won him the state wide competition for the Missouri Quarter for the US Mint. We also have four Ernest Trova's.

Lewis & Clark mosaic by Paul Jackson

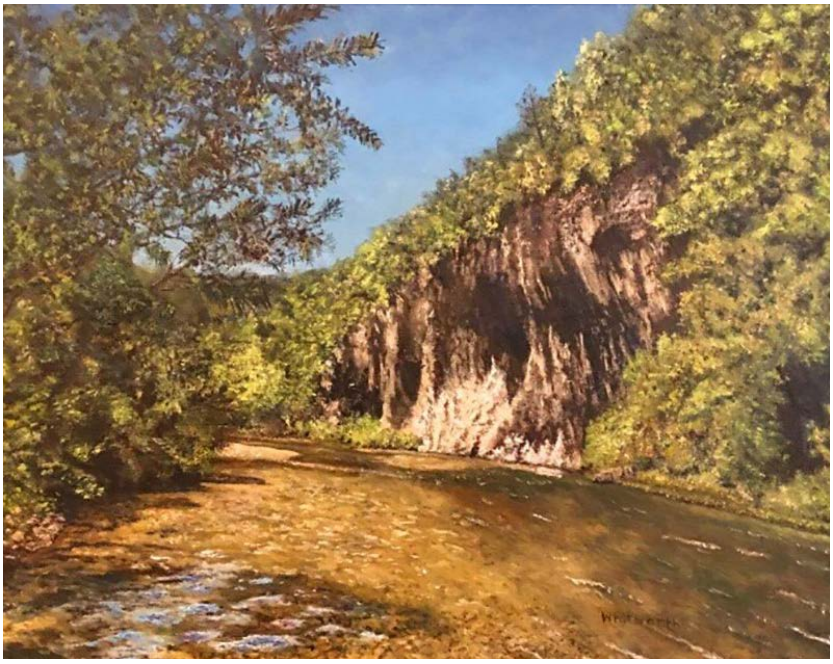
Trova Sculpture Garden

You had a show of your own at Three-Rivers Community College. How did that go, and can you show us a few of your paintings?

I was very honored to be asked. I graduated from there with an AA, and from Missouri State with a BFA, with a painting emphasis.

Tell us about some of them?

In "Defiance Crossroads" oil on canvas 48" x 48", I was traveling through Defiance MO after attending the Plein Air Art Festival in Augusta MO. Both beautiful little towns in the rolling hills of Missouri wine country, right by the Katy Trail. That's a bike trail that follows an old railroad bed across most of the state. I was enjoying the ride and taking pictures as we went. I tried to capture that feeling of driving through such beauty and came across this biker bar. Those folks looked like they were having such fun, sitting out on the deck and just hanging out with each other. I tried to capture that mood. The clouds that hang over the scene were from a picture I had taken of just beautiful clouds. I had been waiting to pair those up with a scene that was deserving of them. In "Echo Bluff State Park" oil on canvas 18" x 24", I just tried to capture that parks namesake feature in it's best pose. I waded out to the middle of the stream and let the shallow water rush by me.



Echo Bluff by Steve Whitworth

Is there anything else you would like to say?

I am thrilled and honored to again host your next event, Watercolor Now! 2020. I can't wait to see such great work, from so many great artists. I'll do everything I can to get as many people as possible to see it!

WATERCOLOR USA 2020

June 6 - August 16, 2020
Closing reception: Friday, August 14, 5:30 PM
Weisel and Kelly Galleries, Springfield Art Museum
1111 E. Brookside Dr., Springfield, MO 65807

This is the **59th 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 **Misa Jeffereis,** Assistant Curator at the Contemporary Art Museum St. Louis, 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. ***PLEASE NOTE: Dates and times for planned events and activities may be influenced by virus precautions. Please visit https://www.sgfmuseum.org for updates.**

Congratulations to the Artists accepted for 2020!

Ingrid E. Albrecht
Ione Angilan
Sue Archer
Sean Barrett
Judge Bockman
Denny Bond
Marilynne Bradley
Carol Z. Brody
Linda Buechting
Steve Cavallo
Lana Cease
Cory Clifford
Ken Clubb
Rachel Collins
Deborah Conn
Bill Dale
Don Dickinson
Trevor Doell
Janet Doll
George Dombek
Janice Dumas
Woody Duncan
Richard Dutton
Kelly Eddington
L. S. Eldridge
Rita Finnegan
Leana Fischer
Kristine Fretheim
Jane Fritz
Kathleen Giles
Ken Goldman
Laurie Goldstein-Warren
Mark Grosserode
Xi Guo
Gary Johnson
John Keepax
Chris Krupinski
Leslie Lambert Redhead
Robert Langford
Belinda Lee
Dongfeng Li
Jie Li
Sylvia Long
Sarah Lorentz
Bulbul Majumder
Nancy Marlatt
Laurin McCracken
Annette McGarrahan
Carlotta Miller
Pat Moseuk
Eileen Mueller Neill
Michelle Nixon
Corky Normart
Charles Novich
Francoise Olivier
Maria Parry
Ann Pember
Sharon Rajnus
Ted Randler
Debora Reed
Sydni Reubin
Dorrie Rifkin
Barbara Rohde
Denise Sagan
Joseph Santos
Fred Schollmeyer
Beth Shadur
Alisa Shea
Jane Stoddard
Diane Stolz
Susan Sullivan
Monte Toon
Carmella Tuliszewski
Carolyn Wallace
Sharon Warren
Jean Weiner
Susan Weintraub
Jennifer Wiggs
Kate Worman-Becker
Barbara Yoerg
Stephen Zhang

Member News

The following accomplishments were missed in the Fall 2019 newsletter:

Mike Mazer received ***First place in Watercolor at the 2019 Arts Affair in Quincy, Mass,*** with 20 regional art organizations participating and an ***Honorable Mention in the Coos Art Museum's National Marine Exhibition*** in Coos Bay Oregon. He won ***First place in Watercolor at the Cape Cod Art Center's All New England exhibition*** for his painting "Oil Barge and Tug" Mike also recently completed an ***invitational solo exhibition*** at renowned maritime artist John Stobart's ***Kensington-Stobart Gallery***, in Salem, Mass.

Oil Barge and Tug - by Mike Mazer

Alicia Farris was nominated one of two ***Missouri Watercolor Society*** artists to exhibit in the ***2020 National Watercolor Society Signature member 50 Stars Exhibition***. Two works from each state watercolor society will be represented in the California exhibit that takes place online this year, July 9 - September 6 2020. Alicia's work is titled, ***Meeting of the Minds.*** Alicia was also honored that juror, Mark Mehaffey chose ***Pensive*** to be included in the ***43rd Annual Southern Watercolor Society Exhibition*** that, originally scheduled to take place in Clarksville, TN, will take place online from May 12- July 12.

Meeting of the Minds - by Alicia Farris

Pensive - by Alicia Farris