WHS Newsletter

Autumn 2020

Watercolor U.S.A. Honor Society

Patrician Woods (detail), by Norma Herring

WHS President's Letter *by WHS President, Carole Hennessy*

Carole Hennessy,
WHS President

Dear WHS Members,

As we enter Fall, the always colorful season of change, I realize that change has been a constant for us all since Spring. For better or worse, 2020 has proven to be a challenging year in many ways.

Becoming the new president of the WHS is a change that I am very excited to tackle. I am looking forward to serving the members of the WHS and I thank you all for this opportunity.

First I want to thank our outgoing president, Laurin McCracken, for his service over the last four years. He has helped to promote the WHS throughout the world and brought us valuable information about exhibitions and watercolor products. Additionally, he forged relationships with manufacturers that brought substantial new merchandise awards to Watercolor USA. He also led the way on updating our bylaws and establishing Standard Operating Procedures that allow us to function efficiently and smoothly. We are grateful for all his work and are thankful he remains on the board as President Ex Officio.

I also would like to thank outgoing board members Chalen Phillips and Rachel Wood for their service and wish them continued success in their endeavors. And we welcome new board members John Fitzgibbon, John Keeling and Lisa Englander! Thanks also to all the board members staying on for another term and for all the work they have done over the past few years. It is exciting to know we move forward with a strong group ready to serve the WHS. If you have not done so recently, please visit our website where you can see the updated list of board members, membership, recent newsletters and some new articles on the history of watercolor.

Congratulations to those of you accepted into the ***Watercolor USA 2020*** exhibition and to the artists that attained membership in the WHS. The Museum did a terrific job adapting to the situation created by the pandemic and managed to hang the show and open the galleries to limited viewers while many other shows had to move online. Although we missed the chance to celebrate the exhibition with an opening reception, the museum staff worked hard to provide virtual tours

INSIDE:

President's message - 1
Note from Editor - 2
Solo Show by Norma Herring - 3
Watercolor USA 2020 - 8
Accomplishments - 11
Memorials - 12
New Members - 13
From the Tip Jar with Laurie- 13
Membership Form - 14

and online images of the show for all to see. As always, I was so impressed by the paintings in WCUSA and by the incredible amount of work the Museum staff puts into making the exhibition possible.

As I write, entries are coming in for our Members Show, ***Watercolor NOW!*** And we are looking forward to our members being showcased at the Margaret Harwell Art Museum in Poplar Bluff, MO during December and January. This show became possible due to the hard work of board members Wayne Conyers and Robert L Mejer and the strong relationship they forged with the Harwell Director, Steve Whitworth. For the first time, six paintings will receive an Award of Excellence. A color catalog will also be produced.

One of my goals as president is to expand the quality and reach of exhibition opportunities for our members. The board is looking at new online possibilities and at new locations for ***Watercolor NOW!*** that would showcase our members to new audiences. Although our first efforts at offering workshops may have floundered, we will be revisiting that concept and looking for new ways to extend watercolor experiences as a part of our WHS mission.

For the past six years I have happily served as your Membership Secretary and during that time I have had the pleasure to get to know many of you thru emails, phone calls and even occasional handwritten notes. I know your names and recognize your work when I see it in an exhibition or catalog and I am always pleased to learn of the successes and accomplishments of our members. Many of you have happily retreated to your studios to create new work over the past six months. Some of you have forged new ways to teach virtually, and new ways to send your art out into the world. But I also know there are many that find the anxieties and uncertainties of our time disruptive to the creative process and are struggling. I believe that in the months and years ahead we will find our balance and I anticipate seeing some interesting, engaging and thought provoking paintings emerge.

Hopefully, June 2021 will find us back in Springfield for the opening reception of ***Watercolor USA*** and our annual board meeting. 2021 will also bring the announcement of the Lifetime Achievement Awards. I look forward not only to being there but to the challenges the next two years will bring.

As always, please feel free to contact me with any questions, concerns, thoughts or recommendations your might have for your board.

Stay well, keep creating!
Thank you,

- ***Carole Hennessy***
President, Watercolor USA Honor Society

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

We are trying some new things in this issue. **First,** we have a wonderful video Don Lake sent us in the Accomplishments section.

Second, instead of a short interview, Norma Herring allowed us to print a longer piece. It was long enough that we're calling it a "Solo Show".

Third, a video of Norma Herring discussing her work is on YouTube.com.
https://www.youtube.com/watch?v=j8ofqt7nozU&t=8s

I invite anyone who wants to send us a link to a video of theirs to please do so. We'll put a link in the Accomplishments section. If you'd like to have your own Solo Show, send me 8-10 jpgs and between 3000-4000 words. I'll get with you later to create a video via Zoom. If there are multiple requests, I'll pick which one gets printed. Send to **gary@garypaints.com**

Thanks,
Gary Cadwallader
WHS Newsletter Editor

A Solo Show from

Norma Herring

I started doing watercolors in 1980 while living in Littleton, CO. after working as a Registered Dietitian for many years. I took classes for several years at a local recreation center, South Suburban, from a wonderful artist named Betti Jemison. Initially I bought into the idea it was best to be a "purist" using only transparent watercolors and nothing else, not even Chinese white. I was also lucky to take some wonderful workshops and classes from a variety of established watercolor artists including the highly esteemed Zoltan Szabo who greatly influenced me. Zoltan shared every trick and technique he knew and I soaked it all up like a sponge. Each morning of the 5-day workshop he completed a full sheet watercolor in just 4 hours and several smaller works in the afternoon. This was completely amazing to me since I paint slowly and most of my watercolors take months, if not years, to complete. Actually I must admit I don't consider my paintings finished if I happen to think of something else to add or change that makes them better in my opinion. I once completely redid a painting titled "Redolence" 4 times over 10 years, improving it each time until it received a First Place in Painting at Images Art Gallery's 2014 annual show where I am a member. Only then did I decide it was truly finished and didn't need any more changes!

The VIDEO VERSION of Norma's show is at:
https://www.youtube.com/watch?v=j8ofqt7nozU&t=8s

Click here to play

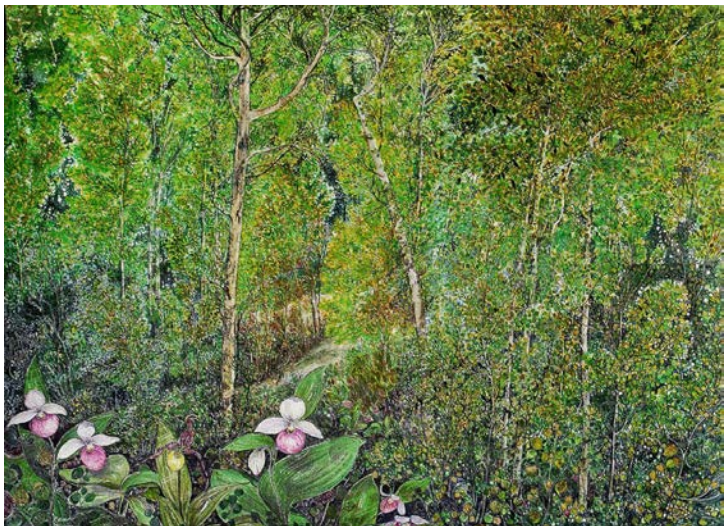
After moving back to KC with my family in 1984 I continued to paint and had some minor success with my art but nothing really great and because of some life issues I returned to school, earned a Master's Degree and rejoined the work force. Between working, raising my children and dealing with life's many challenges I was too busy to paint on a regular basis for a number of years. However during these difficult times my art proved to be a source of great strength, lifting me up when I needed it, for which I will always be grateful.

As my life gradually settled down I found more time to paint and became more involved in the local art community. But in 2001 I was shocked to be diagnosed with a very serious case of breast cancer which took an entire year to fight and which caused me to reevaluate my life's priorities. I decided to quit working in Nutrition and began focusing on my art to uplift my spirits and speed my recovery. Also, since I really didn't know how long I might have left in this beautiful world, I decided to begin treating my art more seriously as a 2nd career. I determined to make up for lost time by painting all the scenes I had rolled around in my head over the years when I didn't have the opportunity to paint regularly. I found the more I painted the better I got and even discovered it was great fun to incorporate other mediums into my paintings such as Winsor Newton iridescent watercolor medium, iridescent watercolors, metallic acrylics and touches of gel pen for added interest, excitement and "sparkle" to my paintings. I've always loved iridescent things and things that sparkle so the idea of adding "sparkle" to my watercolors just seemed to fit. This was confirmed even more after I happened to see the recently acquired contemporary painting, "Twilight Painting II" by Raqib Shaw at the Nelson-Atkins Art Museum in Kansas City, MO. It sparkles all over with diamond-like jewels, enamel and tons of intricate detail. In researching Raqib Shaw I discovered his work sells for millions!

Here are some examples of paintings where I pulled out all the stops and indulged my love of detail:

1). "Woodland Orchids"

While living in Colorado in 1980 and beginning to learn how to do watercolors I took a wonderful art field trip up into the mountains to experience the "turning of the Aspen" in all its splendor. Our group sketched and photographed these lovely trees and I totally fell in love with their brilliant gold colors and the "quaking"



Woodland Orchids

movement of their fluttering leaves that they are famous for. Some years later as I was preparing to enter a new floral competition it occurred to me it would be fun to combine the hillside of Aspen trees, using my CO photos as reference, with a closeup of the beautiful (pink) Showy Lady's Slipper and (yellow) Lesser Lady's Slipper which grow wild near our summer home on Lake of the Woods in NW Ontario, Canada. I spent 3 months using a "stippling" method of painting the golden Aspen trees (with the wild orchids blocked out) ONLY to have my husband casually point out the orchids bloom in "June" (not October), something that hadn't dawned on me! I was nearly in shock thinking my painting was ruined. But then my son said, "Mom, you could change that background. I've seen you do that before. Why not give it a try?" And so that began another 3-4 months of painstakingly going over the entire background using many shades of green until it reflected "Springtime." In the process I lost my saved whites but I solved that problem by adding iridescent watercolor medium to those areas which created unusual colors that made the painting almost glow. Finally I was able to paint the closeup of the orchids at the bottom and the painting was complete. I chose to paint every leaf instead of doing washes because it was enjoyable and not tedious as many artists might think. I felt it captured the impression of the "quaking" leaves. But honestly I recognize it is a painting you either like or dislike depending on whether you prefer a loose or tight style of painting. I took it to a critique that summer here in KC and it was not well received. But shortly after that it received a First Place and Best of Show awards and over the next few years it was accepted in numerous exhibitions proving "detail" is valued and accepted by many knowledgable jurors.

The Secret Byway

2). "The Secret Byway"

While taking a horseback ride in the Flint Hills of KS with an artist friend I happened to take a wonderful photo of a shallow creek bed covered with a beautiful tree canopy. The scene was so beautiful and peaceful I couldn't wait to try to capture it in a painting. At first I decided it would be fun to try painting it almost like a black and white photo. But as I got into it I determined it needed more color and decided to try using some iridescent watercolors that I'd received as a gift. As I painted this peaceful waterway edged with beautiful trees and foliage I almost felt like I was channeling Monet, probably because I had just been to the Nelson-Adkins to see Monet's incredible waterlily paintings. When I was nearly finished I decided some imaginary bushes were needed at the bottom to balance the composition. But, since I had not planned for the leaves and had already painted the shallow water beneath, for the first time I tried using white gouache for the leaves and found that worked quite well. This painting received a Patron Purchase award in 2013 at the Watercolor USA Exhibition (along with the painting listed below - "Queen of the Meadow.")

Queen of the Meadow

3). "Queen of the Meadow"

Our summer home in NW Ontario has many beautiful weeds such as Joe Pye, also called Queen of the Meadow, which covers the fields and lines the roadways up north near our Canadian summer home. Joe Pye is related to a chrysanthemum and the large clusters of tiny flowers bloom pale pink at first and then change to a deep fuchsia as they begin to fade. I took many pictures of it over the years as we traveled around the Morson, Ontario area and finally decided to tackle painting it surrounded by the ever present multi-colored wild asters and goldenrod. This time I used a lot of layers of nearly straight out of the tube transparent and opaque watercolors for all the tiny stems and flowers which gave the painting almost a 3-D look. But for the large blooms I added iridescent watercolor medium which made them sparkle and shine like they really are. Every inch of the paper is completely covered in this wild and crazy composition which took many months. While painting this I reflected on "why" I get such pleasure painting this way and it dawned on me all the fine detail is very similar to doing "embroidery" which I loved learning at a young age from my beloved Grandmother, Catherine Anastasia Begley.

Evening Slipper

Besides being a wonderful seamstress my grandmother was quite a good artist as evidenced by several beautiful pencil drawings she did in 1898 at age 17. This painting received a Patron Purchase award in 2013 at the Watercolor USA Exhibition (along with the painting "The Secret Byway.")

Selling 2 large paintings at the 2013 Watercolor USA Exhibition really was thrilling! However it created problems because it left me without those 2 works to submit to upcoming exhibitions. To solve this problem I reworked several paintings that I had been dissatisfied with and made extensive changes to their composition, colors, etc. which I felt made them "current" and acceptable for entering into upcoming shows. When I say I reworked them I mean I made "very" significant changes to their composition (added new elements or took out other elements), changed colors, added other mediums, decided on a better title, etc.). And needless to say I also started another large painting much quicker than I would normally. But since I paint so slowly it still took me quite some time to "recover" from this happy dilemma.

4). "Evening Slipper"

Every summer for the 20 years we spent on Lake of the Woods at Morson, Ontario was a beautiful adventure full of wondrous sights such as the colorful sunset depicted in this painting. This scene was done entirely from my memory and embodies all my favorite subjects found in nature; tall Aspen and Birch trees, the Showy Pink and yellow Lesser Lady's Slippers growing wild in the wet areas at the base of these trees, a meandering stream, a toenail moon with a solitary, watchful bald eagle... all graced by a stunning sunset. The area around our summer home is referred to as "Sunset Country" which is very fitting. This painting was in the 2011 Watercolor USA Exhibition, sponsored by the Springfield Missouri Art Museum, and actually purchased by the Museum for their permanent collection... a very high honor! Following the exhibition I was contacted by the Museum's Gift Shop staff asking for permission to use the center section of my painting on several items offered for sale in the shop: silk scarves, notecards and bookmarks. I agreed to this request but asked that my name and contact information be included with the products and that I be allowed to purchase these same products at the same cost as the museum which they agreed to - a win/win in my opinion.

5). "Autumn Symphony"

Autumn Symphony

While in Weston, MO visiting a friend we decided to stroll along the walking trail at Weston Bend State Park taking many lovely photos along the way. It was a gorgeous Fall day and the trees and bushes seemed to be proudly showing off every color of the rainbow. I was especially impressed with the bright reddish pink sumac softly blowing in the wind. And in addition to all the beauty endlessly stretching out before us we were serenaded (or yelled at) by what seemed like hundreds of birds in the tree tops and bushes. I truly felt this scene just begged to be painted and later when I did get started on it the painting just seemed to paint itself from beginning to end without the usual struggles or glitches...something that doesn't happen very often. My reference photos made it easy to capture the glorious colors, the unusual "looking down" perspective of the trees and even the ever-present midwest grackles hiding everywhere in the dense treetop foliage. And one final interesting tidbit....shortly after I finished this painting I happened to attend a party at the home of a new photographer friend and as I walked through his home admiring his framed photographs I was stunned to see "his" photo of the Weston scene that was nearly identical to "my" reference photo! What a coincidence that we must have been literally standing in the same spot when we were taking our photos....pretty amazing!

Orchids in the Sun

6). "Orchids in the Sun"

These are the miniature yellow Lesser Lady Slippers growing wild at our summer home on Lake of the Woods at Morson, Ontario Canada. These very tiny orchids were no bigger than the tip of my little finger. I was fascinated to learn there are 2 sizes, regular and mini. I had no idea! This painting took many hours over a 6 month period to paint but was well worth it since I felt I succeeded with the perspective, lighting and depth. I added two damsel flies, one a small brilliant blue and the other a deep red, to grab the viewer's attention along with touches of gold acrylic, iridescent w/c medium and gel pen for added excitement, a little whimsy and just pure fun! Originally I painted this using only regular transparent and opaque watercolors but after receiving a gift of iridescent watercolors I reworked the composition and repainted virtually the entire painting over several more months which made it truly sparkle. This painting has made it into numerous national shows which makes me proud. I consider all my paintings as my "children" and I keep a record of all their honors and acceptances in shows.

Ruby Rendezvous

7). "Ruby Rendezvous"

Late one September evening after returning from spending the summer in Canada I was amazed to witness several dozen ruby throated hummingbirds gathered high in our backyard cottonwood tree. I realized they were attracted to the late blooms of our Trumpet vine. It was such a completely unexpected observation since I never realized hummers migrate in large groups through the midwest after breeding and raising their young in the northern US and Canada. Hummers are my favorite bird and once I saw this with my own eyes I knew I had to try and capture in a painting but first I felt the need to do a little research. I began an internet search to find out hummingbird migration patterns and also whether there were other paintings done of "groups" of hummingbirds. I didn't find evidence of group paintings of hummers but I did happen upon the fantastic American artist Martin Johnson Heade's spectacular oil paintings of various species of hummingbirds paired with exotic orchids. I fell in love with his work and discovered some of his most famous paintings are on permanent display at Crystal Bridges Art Museum in Arkansas. Of course I could not resist traveling to view them in person while my painting was in progress. For my composition

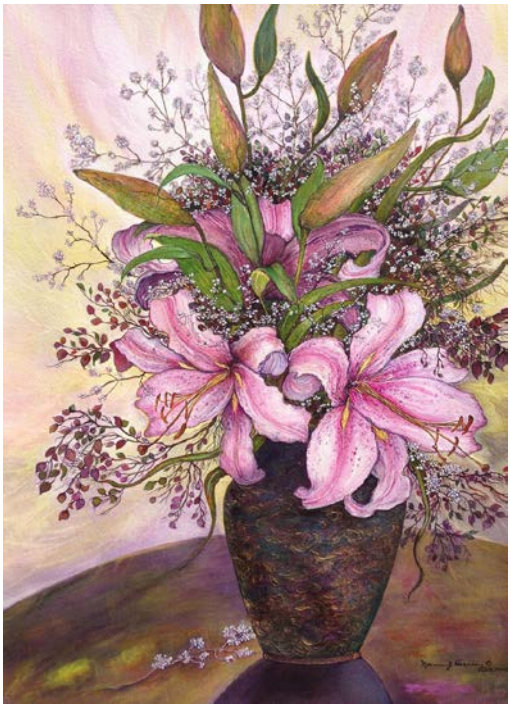
Patrician Woods

I decided to include 8 hummers, both male and female, and the painting was a work of love that took nearly a year to finish. I enjoyed painting every leaf using lots of iridescent watercolor medium, gold acrylic and gel pen which worked well with the iridescent feathers of the hummers and the late afternoon sun rays filtering through the trees.

8). "Patrician Woods"

This tiny waterfall is along Blue River Pkwy near our home in Leawood, KS. I happened to see it early one morning when I

was taking our golden for a run on the nearby soccer fields. Spring was in full swing and the landscape was lush with blooming dogwood trees. Coincidentally it happened to be during the week everyone was excited about the appearance of a rare "blue" moon. The lovely photo I took was actually facing "east" as the sun was "rising" with a lonely little bird perched high in the trees. I knew immediately that I wanted to paint it (there is something inside me that always "tells" me what will be my next painting to tackle). As I began to think about the composition, it occurred to me it would be great fun to switch it up to depict a larger bird similar to a hawk appearing to gaze at the large blue moon going "down"in the early morning western sky. This painting took nearly a year to finish but I loved the whole process. Although I must admit I have thought about going back into it and adding two Canada geese in the foreground. Who knows, I might decide to do that sometime soon?



Redolence

9). "Redolence"

This painting is one that I majorly reworked 4 times over a 10 year period. The **original composition:** I painted the Stargazer lilies, grown by my husband in our garden up north, by themselves in a glass filled with water. Their scent was heavenly and I thoroughly enjoyed trying for a loose approach which didn't turn out very well. There was not much of a background.

Second composition a few years later: I decided to change the glass into a vase sitting on a square table with sunlight coming from behind the flower arrangement. This improved the composition quite a bit but it still was lacking.

Third composition a few years later: I felt the vase needed yet a different shape and more texture so I changed that. I decided to turn the square table into a round shape which I liked better. Along with that I added some Baby's Breath among the lilies and pumped up the color of the Stargazer blooms. I intensified the colors in the background and added iridescent watercolor medium to the Baby's Breath and liked the effect of that.

Fourth and final composition several years later: I decided there should be reflections of the blooms in the round table along with a sprig of Baby's Breath. I changed the vase and made it even more oriental looking with the addition of gold acrylic for the impression of calligraphy. I created more lively greens for the leaves and used iridescent watercolor on the large lilies which I liked better because it really made the lilies sparkle with more realism. And finally, I matted it in dramatic "black" (sometimes considered a no no by jurists) which added to the oriental feel. Amazingly it received a First Place in Painting in the 2014 Images Art Gallery annual show.

10). "Fresh Blueberries for Rosie"

Fresh Blueberries for Rosie

This is my "Covid" painting, started in January and (maybe?) finished in September. I lost my beloved golden girl about a year ago and decided to see if I could do her justice in a painting. I took a wonderful closeup photo of her at our summer home when the wild blueberries were beginning to ripen. All of my golden girls have loved fresh blueberries and we do too! I thought the contrast between the dense undergrowth of tiny flowers and weeds and the softness of her fur would be an interesting composition. I haven't entered the painting in any competitions yet because I may still add a few water droplets on some of the leaves. Painting the individual background leaves and flowers was very satisfying and trying to capture beautiful little Rosie girl was fun. I've never tried to paint fur before so it was a new challenge!

Watercolor USA 2020 Award Winners

1

JUROR DESIGNATED AWARDS

Kenneth M. Shuck Memorial Award
($3,000 Cash)
1) Laurin McCracken,
Still Life with Silver

Greg G. Thielen Memorial Award
($2,000 Cash)
2) Steve Cavallo, *A Distant Melody*

Bill Armstrong Memorial Award
($1,500 Cash)
3) Alisa Shea, *Cutting the Mustard*

Robert E. Goodier Memorial Award
For Traditional Transparent Watercolor,
($1,000 Cash)
Given by his children,
Winslow and Elizabeth
4) Susan Sullivan, *Glenn's Cafe*

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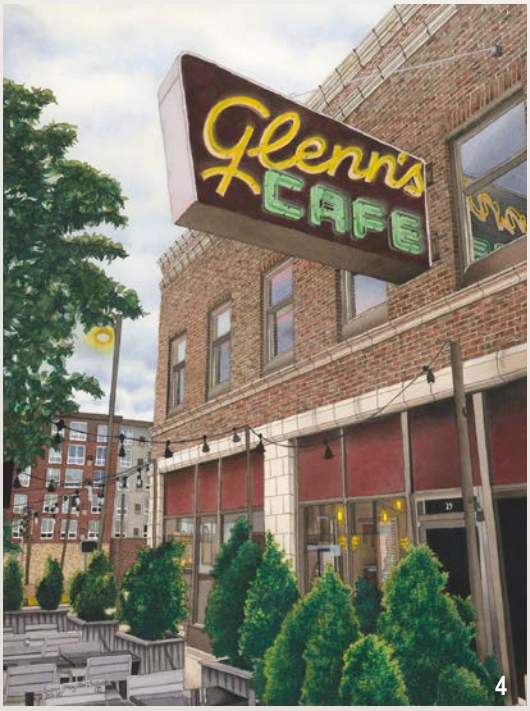

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Artist Materials Awards **(Valued at $500 each)**

Daniel Smith Award – Watercolors
5) George Dombek, Barn with Peach Tree

Escoda Award – Brushes
6) Kathleen Giles, The World Fades Away

Savoir-Faire Award - Fabriano Paper:
8) C. Normart - *Beyond the Broken Fence*

WATERCOLOR U.S.A. HONOR SOCIETY AWARDS **($300 Cash each)**

Richard Clubb Memorial Award (Charter Member)
7) Bill Dale, Kimee

Millie Giles Memorial Award
11) Laurie Goldstein-Warren, That Girl

Pat San Soucie Memorial Award
9) Barbara Yoerg, Unknown New Beginnings

Gale Waddell Memorial Award
10) Sue Archer, Prickly Pear on the Rocks

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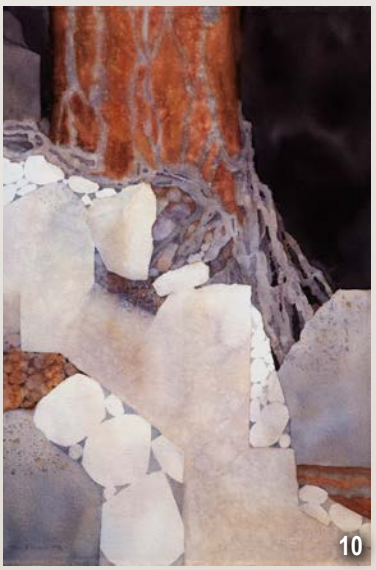
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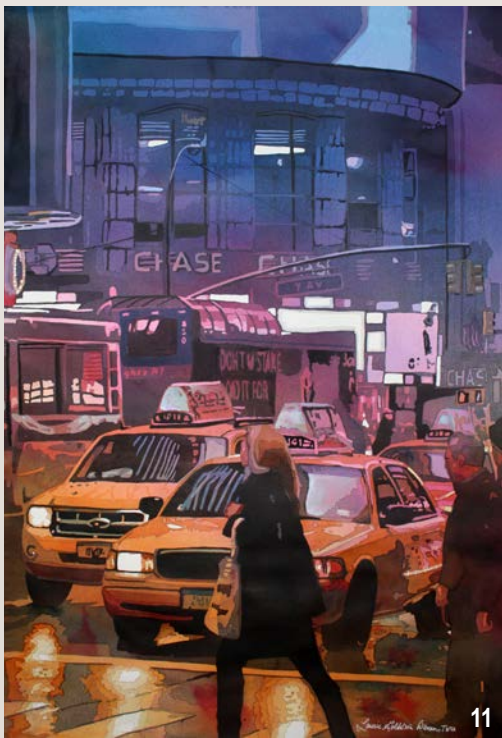

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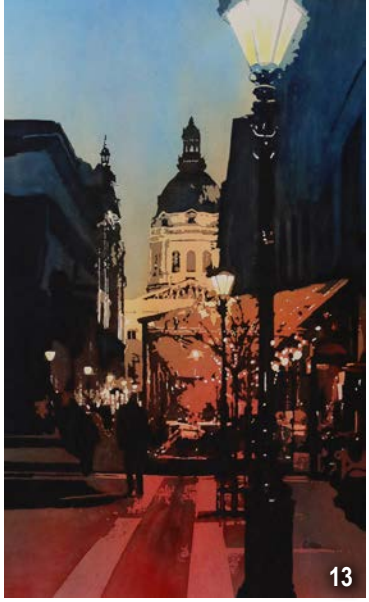
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NATIONAL WATERCOLOR SOCIETY AWARD OF EXCELLENCE ($500 Cash)

12) Stephen Zhang, Genealogist

WHS AWARDS OF EXCELLENCE

($300 Cash each)

13) Carlotta Miller, Evening Radiance

14) Gary Johnson, Star Gazing

15) Jane Stoddard, Wash Day Italy

16) John Keepax, Reflections of Winter

17) Ann Pember, Poignant Peony

18) Pat Moseuk, Production

19) L.S. Eldrige, The Nature of Tools

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Accomplishments

Alexis Lavine, WHS, NWS has received the ***Gold Medal*** for ***"Twenty Seconds"*** in the ***Baltimore Watercolor Society Mid-Atlantic Regional Watercolor Exhibition***, which is online in 2020.

Twenty Seconds - by Alexis Lavine (shown at right)

Don Lake had a watercolor ***retrospective show at Giertz Gallery, Parkland College*** in Summer of 2019. ***The video tour for that show is now finished and available at*** **https://www.youtube.com/watch?v=GwiDYUnBj1o** The show, at the college where Don spent his teaching career, included examples of his various directions and themes from 50 years of watercolor painting. Don Lake painting outdoors (left)

Bob Mejer has several acceptances. *"Pinball"* is included in the ***Water Media National Juried Exhibition*** at the Dallas Metro Arts Contemporary.

"Take PC Open Book #3" is included in the ***Abstract Only! 10th Anniversary National Exhibition*** at the WAILOA CENTER Hilo, Hawaii.

"Take PC#29" is included in this year's ***Pittsburgh Watercolor Society 75th Aqueous International Open***.

"Take PC Open Book #4" is included in the ***National Watercolor Society 100th International Open Exhibition,*** and the ***47th Annual Rocky Mountain National Watermedia Exhibition***. Bob also achieved ***Signature Member Status*** for having been juried into at least four National RMNW exhibitions.

1) *Take PC Open Book #3*

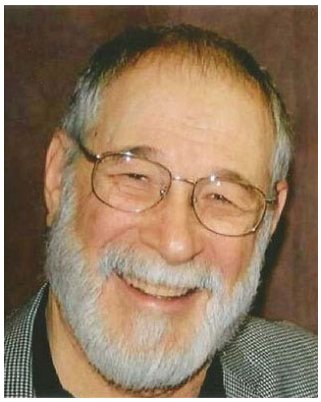
2) *Take PC #29*

3) *Take PC #17*

4) *Take PC Open Book #4*

Memorials

B. Kent Addison



B. Kent Addison of St Louis, MO passed away Sunday 4/26/2020 at the age of 82. Kent was born July 12, 1937 to Myron and Violet Addison. He is survived by his wife, Sharon Lee Addison; children, Kendall Addison (Nicole) and Angela Meier (William); and grandchildren Samuel, Zoë, Rachel, Scotlynn and Landon. Kent was a professional artist and Emeritus Professor of Art of Maryville University.

Kent got his BFA in Art at Washington University and his MA of Art at University of Notre Dame. Kent spent his entire teaching career at Maryville University and started the Art Department. He began his art career in sculpture and was commissioned publicly and privately. His St. Louis landmark pieces are White Pine Statue in Forest Park, West County Assembly of God's cross at HWY 40 at Maryville Centre Dr and various sculptures on the Maryville University Campus.

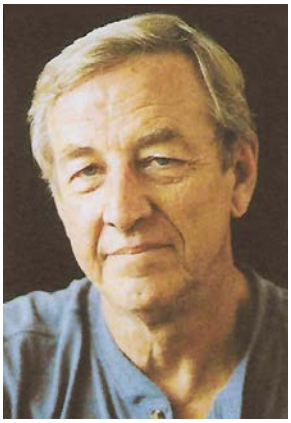
Kent transitioned to watercolor painting and became Nationally recognized. He was involved in the National Water Color Society, Water Color USA and Water Color Honor Society among many others. Kent has been featured in WaterColor, Draw, The Artist Magazine, and American Artist. Recently Kent was awarded the Lifetime Achievement Award by Watercolor Honor Society.

Outside of his career, Kent devoted himself to his family and his faith. He immersed himself in studying and teaching God's word and serving his church as an elder and mentor. Kent loved being a season ticket holder of St Louis football, both the Cardinals and Rams. He loved animals and always appreciated beauty in absolutely everything.

Noriko Hasegawa

Noriko Hasegawa was born in Japan and received a Ph.D. in pharmacy from Tokyo University. She worked as a researcher at a pharmaceutical laboratory in Tokyo, Japan for more than 15 years before moving to upstate New York in 1971. Noriko began watercolor painting in 1981 and received guidance from local artists at SUNY Plattsburgh. She initially began painting scenes from her garden, but shifted her focus to the effect of light on subjects and their forms. In 1987, Noriko and her husband Jun moved to California, where they created a magnificent Japanese garden with varying shapes and sizes of rocks to suggest streams and ponds of water. She relocated to the east coast in 2013 to be closer to family. Noriko is survived by two daughters and five grandchildren. Services are private.

Alex Powers



Alex Powers, 79, was born in Coeburn, Virginia. He passed away on Wednesday, March 25, 2020, in Garden City, South Carolina, of severe dementia. William Alexander Powers was preceded in death by his parents, Elsie May Weston Powers and William "Bill" Coscar Powers; and brother, Michael Thomas Powers. Surviving are family members, Emma Lou Powers of Williamsburg, Virginia, and Allen Weston Powers of Bell, Florida. Alex graduated from Coeburn High School in 1958, where he was admittedly not a serious student but was a very good athlete. He was selected Captain in all three sports (football, basketball, and baseball at which he had a workout with the Chicago Cubs) in his senior year. He attended and graduated from Emory and Henry College in Emory, Virginia with a degree in Mathematics in 1963. After trying his hand at teaching math and art in Virginia, North Carolina, and Florida he was hired by the fledgling space program, NASA, where he was a computer scientist. This was so new that he had not studied computers in college, so he had to learn on the job. He related later with a grin that he had spent three days looking for a misplaced comma in a program. While in the Cape Canaveral area he became familiar with a group of serious artists and pretty soon decided that he wanted to follow that lifestyle. In order to make a living starting in 1970 he supported himself

Memorials (continued)

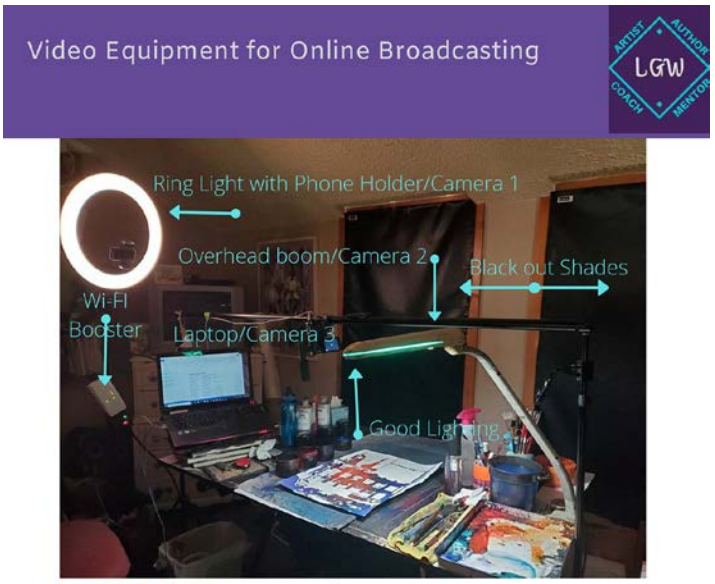
by doing caricatures of tourists on the beach at Myrtle Beach at $4 each. He gradually gained knowledge and a following for his work and became a popular painter (won the 1997 American Watercolor Society Gold Medal), and taught classes in his apartment studio and in other venues like the annual SpringMaid Workshops, and workshops in Taos, New Mexico with several teachers and lots of students who rotated around from day to day. He also has judged many art shows all over the United States and a few foreign countries. He authored a book "Painting People in Watercolor, a design approach" which stayed in publication for 17 years and was translated into French and was published in France. We are all proud of a boy who grew up among the coal mines of the Appalachians to do it his way!!! Due to the current pandemic there will be no service at this time, but with the help of his long-time artist friend and helper in his group classes, Vera Tracy we are planning a celebration of life for Alex in Myrtle Beach this fall.

Welcome to new WHS members

Linda Buechting
Steve Cavallo
Bill Dale
Kelly Eddington
Gary Johnson
John Keepax
Jane Stoddard
Diane Stolz
Susan Sullivan
Carolyn Coffey Wallace

Online Workshops - A New Era *by Laurie Goldstein-Warren, WHS*

In these days of COVID, many artists have had to think outside the box to make a living. One of the ways to earn money is through workshops. Online workshops create challenges in a couple ways. One, we have to embrace technology and learn new skills and Two, we have to learn to teach and talk without immediate feedback from our workshop artists. Technology needed for an effective online class is: cameras (at least 2), good lighting, sound, internet connection and broadcasting software. There are free online broadcasting programs like OBS, which is the most user-friendly. This enables you to move between cameras with a mouse click seamlessly. Invest in good lighting (Ott Lights are most color/value friendly) and a microphone (plug n play) to improve your sound, so that everyone can hear you. Other options are backdrops (to hide studio clutter), booms for your cameras, black out shades for windows and internet wi-fi boosters for your studio space. It is important to run tests with your equipment before you go live. You don't want an audience waiting for you and then you have no sound or no moving video. Things will go wrong, it is the nature of the tech beast these days, with so many people on the internet for longer periods. Just relax and go with the flow because if you are having fun, they are having fun.



My new Microphone. I had some students having trouble hearing everything, great investment

Laurie's website is www.warrenwatercolors.com

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

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