WHS Newsletter

Fall 2023

whs

Watercolor U.S.A. Honor Society

Explorers (detail) by Robert Langford

WHS President's Letter by WHS President, Carole Hennessy

Dear WHS Members,

Carole Hennessy, WHS President

Summer seems to pass more quickly every year! Although it is 84 degrees here in Chicago today, it is October and I know this will not last.

WCUSA opened on June 9 and impressed as usual. Slightly over half of the work in the show was by our members, you all continue to excel. Many thanks to Cindy Quayle for a beautiful catalog and stunning exhibition. I continue to appreciate being able to see this show in person and I hope some of you were able to view it.

The next day we had our annual board meeting at the museum. We welcomed new board members Gary Johnson and Mark Grosserode and proceeded with a productive meeting. Finances and membership continue to be steady. The museum reports good progress on fundraising and the next phases of construction and renovation are expected to begin in late 2024. While this will create some interruptions in access to the museum, plans are in the works to keep important programs and exhibitions going.

At the meeting we voted on the recipients of the WHS Lifetime Achievement Awards for 2024. Thanks to those of you that submitted nominations. I am pleased to announce that these awards will go to Gladys Nilsson and Marilynn Derwenskus. Both artists have had long and impressive careers and we will share their stories in the Spring Newsletter. Also, for the first time in many years we have elected to give a Posthumous Lifetime

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Achievement Award. This will go to Sondra Freckleton, well known for her large scale, realist watercolors. We look forward to honoring all three of these artists in the coming year.

Planning has moved forward for the members show, WCNOW! 2024. Next year's exhibition will be at the Downing Museum in Bowling Green, KY. This lovely museum is part of a complex with the Baker Arboretum and is near Western Kentucky University and Louisville. The exhibition will run from August 13 to October 12, 2024 and a reception will be held in late August (exact date TBA). Plans are in the works to present a couple of demos or one day workshops in conjunction with the exhibition. This is another new location for the WHS and we are pleased to bring your paintings to a new audience. The prospectus and other information will be coming in the spring, and we hope many of you will participate.

Once again, our Editor, Gary Cadwallader has put together an interesting and informative newsletter for you. This includes interviews with some of our members, general WHS information and memorials for members we lost in the past months.

Unfortunately, one of those was a board member, Linda Buechting. While not a long-time board member, she enthusiastically jumped right in to help and made contributions to the newsletter and other planning for the WHS. We are grateful for the time she gave us and will miss her.

Also, in this edition you will see the reminder to pay your dues for 2024. You may do this by mailing a check to our treasurer, John Keeling or from the PayPal link on our website. 2024 dues should be paid no later than January 31, 2024. This revenue funds our awards, website, WCNOW! and newsletter, without them we would not be able to function as an organization. The board thanks you for your support! Contact information for our board members is on our website should you have questions or would like to volunteer to help.

As always, I wish you all a happy, healthy, and productive Fall and Holiday season. The prospectus for Watercolor USA 2024 will be available in just a few months!

Best wishes,

- ***Carole Hennessy***

President, Watercolor USA Honor Society

Welcome to New WHS Members 2023

Lana Privitera
Olga Masevich
Robert Langford
Thomas Sorrell
Bev Jozwiak

From The Editor Gary Cadwallader, WHS Newsletter Editor

I'm always looking for something different to include in these newsletters. This time I thought I'd see which WHS members had videos on YouTube. Many of our members do not post on YouTube, but those who do often have painting demos or interviews that we can use as training tools, or just as "get to know them" videos.

I had to stop at seven but if you have a video for us to see, send me a link via email: gary@garypaints.com and I'll include it in the Spring newsletter.

*Note: We don't own any of these videos and are simply providing links.

Bev Jozwiak
Bev Jozwiak - YouTube

Ed Labadie
DVD, Creating from Chaos, by Ed Labadie - YouTube

Kathleen Giles
Kathleen Giles Home Studio Tour - YouTube

Lana Privitera
"Thirsty Daisies" - Painting Realistic Watercolors with Lana Privitera - YouTube

Laurin McCracken
The History & Techniques of Watercolor with Laurin McCracken - YouTube

Ken Call
Ken Call Watercolor Demo 17 April 2023 - YouTube

Fred Schollmeyer
Spotlight on the Arts #54 Artist Fred Schollmeyer, Chamois, Missouri - YouTube

An Interview with

ROBERT LANGFORD

www.instagram.com/artlangford

by Kelly Eddington

Robert Langford

[Q] Can you tell our readers your backstory, Robert? What kinds of subjects are you drawn to?

[A] I could go back to my early childhood life and surroundings, but that narrative never gets past the surface before I dismiss the thought. That time was rough and poor, blah blah. That environment was merely the canopy that surrounded my innate motivation to draw and tinker. Drawing and coloring were my 'escape,' although it wasn't really an escape. I was a shy person, and the solitude of 'art' was a comfortable place for me. Maybe the seemingly hostile and chaotic surroundings coupled with my quiet demeanor shaped my interests. As for the weathered textures I'm enamored with and the environments that created them, one could draw a conclusion...

[Q] How did teaching art to high school students for 35 years affect your skills as an artist?

[A] I don't know if always hammering at fundamentals for years affected my skills. Oh, I guess it did. The schedule had a bigger impact. The art classroom is a structured environment. Routines make me a better artist and are far better than capitalizing on fleeting moods which offer no consistency. I had to budget my time wisely when not on the job, and I produced some of my best work then..

Ozark Missouri Full Moon

[Q] Are you as disciplined as an artist as you must have been as a teacher?

[A] Those 35 years of structure left me upon retirement...for a time. Retirement required me to create a new routine, and this was not easy, since I'm available anytime, anywhere. So I'm slowly making 'my' art a priority.

[Q] During your teaching days, you posted fascinating sketchbook pages. They often featured skillfully drawn and painted subjects that flowed together. These posts were accompanied by captions like, "No time for a painting, so the sketchbook suffices." Can you describe how your sketchbook worked as a creative outlet throughout the school year?

History of the World

[A] The sketchbook bridges the gap between 'serious' works that require blocks of time. It's very freeing. There's no preconceived image or subject—whatever visual references are on hand typically make it into the sketchbook. Years ago a student showed me how to bind my own sketchbooks. I use 140lb cotton watercolor paper, which is relatively expensive. So the conglomeration of various images on a single page is an economic choice that becomes an exercise in finding a unifying element for that mess of unrelated imagery. So satisfying!

[Q] "Escape From Colorado," which was part of this year's Watercolor USA exhibition, made me curious to learn the story behind it. So...what's the story?

Escape from Colorado

[A] Our oldest son was trapped in a toxic 8-year marriage. He shouldered the burden of making it work before finally reaching his limit. At 32, he moved back home, physically and emotionally thrashed. For weeks prior to leaving, he'd been living out of his truck. Seeing him in a deep sleep on the couch told me everything I needed to know. His healing has been slow, but we're happy he's home and doing well.

[Q] You produce beautiful work in numerous mediums, and you create sculptures, murals, and even furniture. Do you skip around, or do you work for long periods of time on each one?

[A] So many variables dictate my artistic focus. I took an interest in building tables after I started saving logs from fallen trees. I was commissioned to build one table per month for a client—prior to that I'd built for private individuals. Around then, I painted minimally. Sculpture is a pursuit that happens sporadically because it requires subjects that have to grab me. I'm inconsistent with that medium.

My initial response to watercolor in general was that the work was often careless and even sloppy. I was so ignorant! But one day I saw watercolor paintings by a Crow guide at Little Bighorn's tourist center that featured incredible details and mirrored the way I like to work. That artist showed me what was possible and inspired me to take up watercolor painting. Since then I've gained appreciation for looser watercolor techniques.

[Q] What does watercolor bring to the table that the others don't?

[A] My detailed oil painting style has drawbacks. If I leave an oil unfinished for an extended period (days or weeks), I find it difficult to blend fresh paint into dried areas, and it can be a real train wreck sometimes. With a watercolor I can pick up where I left off, and depending on my stopping point, it's so much easier!

[Q] Do you have any pet peeves about watercolor?

[A] I have no hang-ups about my watercolor process. We all have our methods. Sometimes I struggle with the subject matter of other painters who lean toward cliched and quaint themes. However, my opinions stem from spending so many years working with students and non-art people whose tastes are often 'cliche.' I'm actually very humble and not judgmental, and I'm sure others have similar thoughts about some of my imagery.

[Q] When I was a teacher, my supply budget was ridiculously limited, and I had to get creative when sourcing supplies (mat board scraps from a frame shop, clay from the ground when people dug a foundation). Your use of black walnut juice seems like an ingenious way to make basically-free paint.

[A] I remember scrounging for materials in my early days—clay from the local brick plant, newsprint from the Ft. Smith Times. However, as an art teacher for 24 years at Branson High School, my budget was embarrassing by comparison.

When I lived with my grandparents in Arkansas, we picked up walnuts for extra income. The stains on our hands lingered for days. Here in Branson, I resumed the practice with my family—gathering walnuts so we could go out for pizza or buy a birthday present. That's when I began experimenting with creating a walnut painting medium.

Process: Pack wet, gooey walnuts in a 5-gallon bucket, soak in water up to the top of the walnuts, mash with a hoe, strain the pulp several times, reduce on the stove until rich and almost thick like milk, pour into a brown glass jug or bottle, and add alcohol to prevent bacteria, lest it smell like horse shit! Then it's ready to use.

[Q] What's it like to work with? Does it behave like watercolor?

[A] It reacts like watercolor except it tends to hold onto the paper fiber more readily, and this makes it harder to stretch into gradients. Within the umber color is a slight greenish hue. I like to add a bit of drawing ink to achieve a richer burnt umber tone.

[Q] Your painting "Saturday Morning" is almost a portrait of the corner of a white house, and "Ground Floor of Wilson" is a sensitive meditation on concrete blocks and rust. Both feature grays with subtle warm and cool color shifts, and much of your work has an autumnal/wintry mood. Can you explain the appeal of working with a restrained color palette that reflects the colors of decay and age? And are you ever tempted to let loose with bright colors?

[A] Within my dull, boring, omnipresent subjects, I like a more earthy color palette. Burnt umber and yellow ochre actually excite me! Weird, I know. It's linked to whatever it is that draws me to weathered textures and structures. Black and white film photography, which I still develop in my basement, has the same strong appeal. Any painting I've done that features vivid color appears to be a forced effort, so I keep color to a minimum.

[Q] On behalf of all of us who were inspired by an exceptional teacher, I'd like to thank you for bringing art to generations of students. Did you have a great teacher?

[A] My high school art teacher, Mr. Gray (interesting name

Ground Floor of Wilson (top-right)

Winter Crow (middle-right)

Who Killed The Buffalo (bottom-right)

for an art teacher), was a casual but serious young guy with long hair—a solid mentor. He always had a surrealist painting underway, such as a monkey smoking a banana and so on. He taught fundamentals and covered a lot of ground in what I recall was a short amount of time.

As an art teacher, I strictly advocated fundamentals, as I should have. Some kids complained that this stifled creativity. But when you're building a house, you need a solid foundation. Then you can frame and dress it up to your heart's content. Make sure you have a well-stocked toolbox available.

Explorers

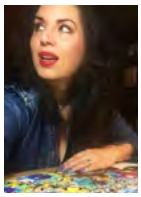
[Q] After being away from the classroom for five years, what is your current schedule like?

[A] I'm currently building houses for Eli and myself. My lumber supply is dwindling, and I'm dragging my feet milling the remaining logs...because milling them means building rather than painting. I want painting to become my routine. Once our houses get built, I'll—God willing—retire to my studio, if these old hands can still raise a pencil and brush.

Saturday Morning

You can view more of Robert Langford's work at his Instagram page: www.instagram.com/artlangford

About the author: Kelly Eddington is a signature member of the Transparent Watercolor Society of America, American Women Artists, the Missouri Watercolor Society, the Illinois Watercolor Society, and the Watercolor Honor Society.



Memorials

Denny Bond, 70

April 11, 2023

Denny Bond, 70, passed away suddenly April 11, 2023 at Milton S. Hershey Medical Center.

He was an award- winning, internationally recognized hyper-realistic watercolorist and illustrator. He also was a signature member and juror of numerous prestigious watercolor societies, including AWS and NWS.

Richard Dutton, 82

February 14, 2022

Richard Howard Dutton, 82, died peacefully Monday, February 14, 2022, at his home in Hallsville, MO. Mr. Dutton founded the art department at Indian Hills Community College in Centerville, IA where he taught drawing, painting, design, art appreciation and art history. He taught at both the Centerville and Ottumwa campuses for many years and the family moved to Ottumwa in 1980.

The history and culture of each place informed Richard's artworks. He painted wherever he was, bring home the memories on paper, rework and revisit each place. Richard became a member of the Palette and Plein Aire group as well as the Columbia Art League. He especially loved painting at Finger Lakes Park.

Antoinette Stevens, 96

September 25, 2022

Accomplished artist, teacher, mother and grandmother, Antoinette "Toni" (Wacht) Stevens, most recently living at Madonna Summit in Byron, Minnesota, passed away on Sunday, September 25, 2022.

Toni was born on January 23, 1926, in Detroit, Michigan, to parents Andrew and Mary (Podgorska) Wacht. She grew up in Detroit and obtained her undergraduate degree from Syracuse University, in New York, where she was an art major. Toni earned a Masters Degree in Teaching at the University of Michigan in Ann Arbor. She taught in Michigan public schools for many years.

Memorials

Yueqi Zhang, 58

September 7, 2021

Yueqi Zhang, a professor in visual communication design at Purdue University Northwest since 2009, died on Tuesday, September 7. He was 58 years old.
He was hired as assistant professor of communication in 2009 and was promoted to associate professor in 2015. He became professor of communication and creative arts with the start of the 2021-2022 academic year.

Professor Zhang taught classes in digital imaging, typography, portfolio process and presentation, digital photography, four levels of design and two levels of drawing. Neil Nemeth, interim chair of the department of communication and creative arts, said Zhang's work in building the visual communication design concentration made a significant contribution to the department's success.

Linda Buechting, 75

September 5, 2023

Linda R. Buechting passed away on September 5, 2023, at her home. She earned her Bachelor's degree in Journalism from the University of Missouri in Columbia, MO.

Linda published 25 novels, predominantly in the Mystery and Romance genres. During the late 1990s she became an accomplished watercolor artist with signature status in the Watercolor Honor Society (where she was a recent Board member) and the Pennsylvania Watercolor Society. She did a marvelous interview for the WHS Newsletter last spring.

Gloria Moses, 80

March 13, 2019

Gloria Moses was a Los Angeles Artist. Her colorful oils and watercolors reflect the warm California sun. She worked in several mediums, oils, watercolor, ceramics and printmaking. She was a member of the Watercolor USA, National Watercolor Society and The National Printmaking Society and showed her work throughout the country. Her ceramic animals have unusual colors and expressions. She had a continuous following of collectors for these unusual creatures.

In Their Own Words: Gary Johnson

New WHS Board Member Gary Johnson goes over why we might not get accepted into art shows.

Hey all of you Artists!! When was the last time you read the WHS prospectus prior to submitting your work? How long ago was that? My My, that's too long as some of the things you thought were in there have probably changed.

I won't belabor the fact that you should read it, but if you've not been selected for the Exhibition lately, it might have something to do with knowing what the prospectus said.

Here are several of the common "gotchas" that can get you kicked out of the running AND some helpful tips to ensure your submission is free from errors.

1. The age of your painting you are submitting…… If it doesn't comply with the date created restriction, it could get kicked out. OUCH!!

2. Originality…… if it's something you painted from another source other than your own, that might give you the boot… My oh my that sort of hurts really bad, especially if you did a fantastic job on the piece.

3. Make sure you comply to all of the media or substrate requirements, especially be aware if your piece contains collage.

4. Labeling artwork with the proper format is essential. The label needs to read as follows: **Last Name _____First Name_____Title of Artwork_____.** (Don't use caps.)

5. Make sure the title of the artwork matches what the uploaded files have for it. This is a common trap we all fall into. Double check this one. I know I'm guilty of this one frequently because every art organization has their own way of having titles submitted.

6. Another is the sizing of the image submitted. The digital files **MUST BE high quality "jpegs"** with a **resolution of 300 dpi. File size less than 3 MB.** This might be "Greek" to some of us - get someone to help you if it is.

7. It's highly recommended that you size and label your images before uploading them to an entry form.

8 The (non-phone) camera used needs to have its date accurate and updated to reflect the current dates. If the date is incorrect in your camera, the image may show up as taken at an earlier date, even if you just produced the painting the day you take a photo of it. This can cause you to be out of date with the prospectus date range.

8a Make sure you take the picture of your art without glazing in front of it. In other words, unframed and un-glassed in order to avoid color focus issues and glare problems.

8b Try to ensure the lighting is uniform on all sides of the image you are photographing. Please make sure the image is in focus. After taking the perfect shot, make sure to crop your image to the edges of the art so no background "noise" is showing.

9 We ask that when signing up for a Watercolor USA Exhibition, that you please not make inquiries of the Springfield Art Museum about WHS membership status or asking about paying WHS dues. This isn't a function of the museum as they have no knowledge of your membership status or your current dues status. Many Thanks for your understanding.

10 When submitting to Watercolor NOW, make sure to submit the following on the subject line: "Watercolor NOW! Last Name, First Name".

10a Make sure to attach your image. This is something I have done previously and it is embarrassing to not have your image attached. The title of the image should match the title on the entry form.

11 Here's a unique one. Make sure to indicate the Artists name and not the person who took the image for the artist in your email.

I know this has been lengthy for those of you who have done it correctly, but these reminders and tips will come in handy during your submissions, not only to WHS events, but to other watercolor societies that you might be applying to.
Remember: **READ YOUR PROSPECTUS, DON'T ASSUME YOU KNOW WHAT'S IN IT.**

Getting to know new board member Mark Grosserode

I was born at the close of the 1950's in Scribner, Nebraska, a small farming community in the eastern part of the state. My father was a pharmacist and my mother a homemaker and amateur artist. There were 7 children in the family and I was the middle child. I attended college at the University of Nebraska and remained there for medical school and post-graduate training. I did an Infectious Disease fellowship in Iowa City and finished in the summer of 1992. That same year, I joined an Infectious Disease practice at Saint Francis Hospital in Tulsa, Oklahoma. I practiced medicine for 20 years and retired in 2012, allowing me to paint full time. I continue to live in Tulsa with my wife Ruth, we have one daughter and one cat.

My art practice started in 1983 while in medical school. I did pencil drawing, mostly portraits, for the next 15 years. I started watercolor in the late 90's and my interests continue to be in portraits, architecture and still life. I exhibit my art at the Villa Grace Gallery in Tulsa. I participate in juried shows, mostly in the midwest.

I have received a number of awards for my artwork. Award winning shows have included those with the Tulsa Mayfest Gallery, the Independence Kansas Art Center and the Artists of Northwest Arkansas Regional Art Exhibit. In 2022, the Springfield Missouri Art Museum awarded me the Robert E. Goodier Award for Traditional Transparent Watercolor for my still life painting: "Image and Apparition". In addition, my watercolor: "American Ciphers" was accepted at the American Watercolor Society's 152nd Annual International Exhibition at the Salmagundi Club in New York City in 2019. I am a member of the Watercolor Honor Society and I am now eligible to apply to become a signature member of the American Watercolor Society. This, after my painting: "From the High Line" was accepted into their 156th annual show at the Salmagundi Club in New York earlier this year.

Works by Grosserode: *From Above* (above-right), *American Ciphers* (below), *From the High Line* (right)

Member Achievements

Monte Toon

Five O'clock Somewhere by Monte Toon

- **First Place** in Watercolor, Bartlesville Art Association, **2023 Art Show & Sale, Bartlesville**, Oklahoma
- **Juried in and Exhibited** in ***Watercolor USA 2023***, Springfield Art Museum, Springfield, MO
- ***People's Choice Award***, **Men Only exhibit, 2023**, Chanute Art Gallery, Chanute, Kansas

Basic/Beginning Watercolor Workshop scheduled October 20-21, Eastern Shore Art Center, Fairhope, Alabama.

He will participate in a **week-long plein air event**, October 30-November 4th, Fairhope, Alabama, sponsored by the Eastern Shore Art Center.

He achieved **Signature Membership in the Watercolor USA Honor Society** in 2022. **See Monte's work online at:** www.monte-toon.pixels.com

Stephanie Goldman

PUBLICATION:

- **Interview** with Stephanie Goldman by Janine Gallizia in **The Art of Watercolour 51st Issue**, Quarterly September-November 2023
- **Print and Digital Magazine and Interview** Recorded on Youtube https://www.youtube.com/watch?v=iViPsj2DWI8
- Stephanie Goldman's ***Seated Nude***, Ink and Gouache is **included in Essential Human Anatomy For Artists** by Ken Goldman

Blue Hat by Stephanie Goldman

JUROR:

- Stephanie Goldman is a **juror for International Watercolor Masters 2024**, Lilleshall Hall, Shropshire, England
- **Rocky Mountain National Watermedia, 50th Anniversary**, Evergreen Colorado
- **Foothills Animal Show**, San Diego, California

AWARDS:

- ***DNA*** received an **Honorable Mention** in 4th Annual Women in Watercolor International Juried Competition
- ***Angel of Omega*** received a **Memorial Cash Award** at the 14th Annual Signature Fallbrook Show
- ***Blue Hat*** received a **Merchandise Award** at the 32nd Colorado Watercolor Society State Exhibition.

Olga Masevich

Olga has 19 of her ink and watercolor pieces on display in two artist exhibit at Gallery Cafe in Chicago, IL (1760 W North Ave. Chicago, IL). Below is their Instagram page with further details. The show is on through September and will be extended into October. • Gallery Cafe, Chicago Art Gallery & Cafe, @gallerycafechi. Instagram photos and videos www.instagram.com

Work by Olga Masevich (right)

Member Accomplishments

Marilynne Bradley

Marilynne Bradley received the following **AWARDS:**

- WC SO of Alabama: ***Chapel in the Woods***,
- KY WC SOC AQUEOUS: ***Sheltered Cove***
- ST. LOUIS WC SOC: ***Pier Pressure***
- ST. LOUIS WC SOC: ***Dining Al Fresco***

Exhibit of 60 St. Louis Landmark paintings at the Mad Art Gallery, Sept. 28 - Nov. 1, 2023

Juried Rocheport Plein Air, St. Louis Small Workshops in Springfield, MO, Rocheport, MO and St. Louis, MO

Pier Pressure by Marilynne Bradley

Hobcaw Plantation, SC Entry
by Gary Johnson

Gary Johnson

Gary received his signature from the **Kentucky Watercolor Society** (KSW) this year.

He also currently has a **Solo Art Show at the Art Collective Gallery** in Rogers, AR running from Sept. 8 -30th.

Anni Matsick

For a third time, Anni Matsick has a watercolor painting accepted in the annual **Pennsylvania Art of the State exhibit.** Three jurors chose 86 works from 1,915 submitted by 559 artists. The show runs September 10 - January 7 at the State Museum of Pennsylvania in Harrisburg. **View the online gallery: https://www.flickr.com/photos/patrailsofhistory/albums/72177720309687444**

Anni Matsick is among the 19 artists whose works make up the **Souls Shot Portrait Project 2023** Pennsylvania Exhibit, memorializing victims of gun violence. It traveled for one year over 4 locations, beginning with Susquehanna Art Museum in Harrisburg. **Anni's work is featured on the program cover** which can be purchased on the gallery page at **https://www.soulsshotportraitproject.org/2022-23paexhibition**

In the Language of Flowers
by Anni Matsick

Show Us Your Studio!

Marilynne Bradley
www.marilynnebradley.com

Monte Toon
monte-toon.pixels.com

Woody Duncan
taospaint.com

Olga Masevich
www.olgamasevich.com

Watercolor USA 2023 Award Winners

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3

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WATERCOLOR U.S.A. (WCUSA) HONOR SOCIETY AWARDS

Kenneth M. Shuck Memorial Award - $3,000 Cash
1) ***Break*** **- Stephen Zhang**

Greg G. Thielen Memorial Award - $2000 cash
2) ***Fire and Desire XVII*** **- J (Jie) Li**

Bill Armstrong Memorial Award -$1500 cash
3) ***Valley Town*** **- C. Normart**

Robert E. Goodier Memorial Cash Award for Traditional Transparent Watercolor, Given by his children, Winslow and Elizabeth - $1000 cash
4) ***Song of Hope*** **- Bev Jozwiak**

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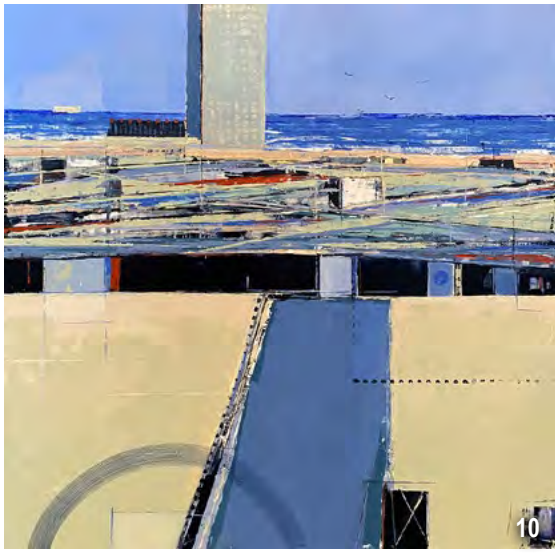
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WHS CASH AWARDS

MIKE MAZER
MEMORIAL AWARD - $300
5) ***Brother*** **– Xiaochang Zhang**

PAT BERGER
MEMORIAL AWARD - $300
6) ***Escape from Colorado***
– Robert Langford

AWARD OF EXCELLENCE - $300
7) ***Dockside Dinner*** **– Jean Weiner**

PAULINE EATON MEMORIAL AWARD - $300
8) ***Pink Day @ the Office*** **– Lana Privitera**

HOWARD KAYE MEMORIAL AWARD - $300
9) ***Got Tats?*** **– Michael Holter**

SECUNDO SANDOVAL MEMORIAL AWARD - $300
10) ***Miami*** **– Pat Moseuk**

(Continued on next page)

WHS CASH AWARDS (Continued)

AWARD OF EXCELLENCE - $300
11) ***Fahrenheit*** **– Denny Bond**

AWARD OF EXCELLENCE - $300
12) ***Gifts of Fall*** **– Olga Masevich**

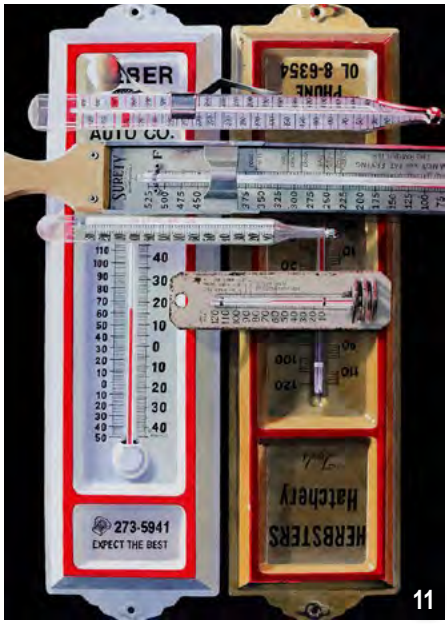
AWARD OF EXCELLENCE - $300
13) ***Bomb Pop Stop*** **– Alicia Farris**

AWARD OF EXCELLENCE - $300
14) ***Springtime*** **– Robin Avery**

RICHARD CLUBB MEMORIAL AWARD
(CHARTER MEMBER) - $300 (Annual thru 2028)
15) ***Time Passages*** **– Thomas Sorrell**

WHS BOARD OF DIRECTORS AWARD - $500
16) ***Sessions #7*** **– Ken Call**

(Continued on next page)



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WHS CASH AWARDS
(Continued)

WHS BOARD OF DIRECTORS AWARD - $500
17) ***Rust & Stardust*** **– Fred Schollmeyer**

WHS BOARD OF DIRECTORS AWARD - $500
18) ***Night at the Theatre*** **– Janet Doll**

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19

MERCHANDISE AWARDS ($500 MRSP value each)

DANIEL SMITH WATERCOLORS AWARD
19) ***Siberian*** **– Vicky Lilla**

SAVOIR-FAIRE FABRIANO PAPER AWARD
20) ***Cat Amongst the Pigeons*** **– Alisa Shea**

SPEEDBALL ART PRODUCTS - ESCODA BRUSHES
21) ***Ivana*** **– Bill Dale**

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21

Watercolor U.S.A. Honor Society

MEMBERSHIP RENEWAL

DEADLINE: JANUARY 31, 2024

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:
John Keeling, WHS Treasurer
5517 Crestwood Drive
Kansas City, MO 64110

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

CHECK HERE IF YOU DON'T HAVE EMAIL _____

For questions regarding payment, e-mail John Keeling
johnkeelingpaintings@gmail.com

For questions regarding membership, e-mail Membership Chair, Alicia Farris
afarrisart@att.net