PRESIDENT’S LETTER

I believe strongly in the power of watercolor. The medium has power, mass and delicacy. One only has to look at the paintings of Turner, Sargent, Homer and others, to see the strength of watercolor. The medium has been around for over six thousand years and is starting to get the recognition Nationally and Internationally it rightly deserves.

Among the routine tasks that the staff of AWS has been doing, this year our major concentration has been working on our 150th Anniversary International Exhibition.

The American Watercolor Society is one of the oldest and most prestigious art organizations in America and I hope that many of you entered the show, to be a part of this history-making exhibition.

Consider that the 11 original members who founded the Society, would have been astonished, to know that we are celebrating our 150th Exhibition.

To mark this special occasion we will publish a commemorative book tracing the history of the Society and the simultaneous evolution of water media. This full color book will encompass the 150th Exhibition Catalog and will be produced in a limited edition. The collectible anniversary edition will be distributed to all AWS members and sold at the New York and National Travel Show Exhibition.

At the Annual Dinner and Awards Ceremony, we will have a special Guest Speaker, Maureen Bloomfield, and Editor of The Artist’s Magazine.

Although, one name heads the organization, the Board of Directors, Committee Chairpersons, volunteers and staff, are at the core of AWS’s success. They insure that the Society continues along the path of tradition as visualized by our Founders.

My heartfelt thanks to them all.

Respectfully,

antonio masi
“Artists think, ‘I’ve gotta live where the market is,’ somewhere like New York, Santa Fe or LA where the big galleries are,” says Stephen Quiller. Internationally acclaimed water media artist and signature AWS member, he is also my father. “Truth is, find a place you’re inspired by, and if you do, everything will follow.” We are in his studio office above a wide bend in the Rio Grande. Stately spruce trees frame distant mountains below an expansive Colorado sky. Stephen breathes this landscape; one can feel it in his vivid, impressionistic paintings. It is clear to anyone who meets him that he is truly inspired by the place where he lives.

And it’s hard not to be. Creede, Colorado is a town of 500 year round residents, near no major highways or cities, and is home to some of the most spectacular scenery in the state. The color palette changes dramatically with the seasons, even with the time of day. In autumn the mountains are quilted in an electric patchwork of color. In winter the thick snow and ice reflect rose sunsets. At night, with no light pollution, the Milky Way spills bright across the sky. On the map Creede looks like a tiny dot nestled in a sea of peaks and valleys.

Main Street Creede in summer is a bustling art district. There are as many galleries as bars and restaurants, and the acclaimed Creede Repertory Theatre draws between 10,000 and 15,000 patrons each year. There are annual art exhibitions including the National Small Print show. In the heart of it all stands the Quiller Gallery, aptly nicknamed The Silver Palace, established 1970.

In 1970 Main Street Creede was a very different scene. Creede boomed in the late 1800s when the surrounding mountains were discovered to be rich with silver. When prices dropped suddenly in 1893, most moved on and only the most hardy remained. Only two mines remained in operation, 24 hours a day, into the late 60’s when my father first visited Creede. Locals were miners, families of miners, and those who provided the miners with goods and services. The business district was ragtag collection of bars and abandoned buildings.

22 year old Stephen Quiller and his new wife Charlene decided to start an art gallery here. Ever since he was a little kid Stephen’s dream had always been to be a painter and live in the mountains. Though he had no artistic relatives, his family was supportive. When he was a toddler, his mother wrote in her diary, “Give Stephen a crayon and he’s happy.”

Stephen and Charlene discovered Creede while exploring southern Colorado. When he saw the little town snuggled beneath the rising cliffs, he knew this was where he was meant to be. In the 1800s, the French artist Jules Bastien LaPage advocated that painters go to small villages and paint the local life. Arthur Melville, E.A. Walton and James Guthrie were among those that followed this advice. Stephen found kinship with these artists as he began his life in Creede.

I imagine him standing on the quiet main street with Ed Hardgraves, postmaster, realtor, nicknamed ‘Mr. Creede.’ “Your pick of the buildings, $100 a month,” Ed said. Stephen chose the ornate, silver two story building on the middle of main street. There was a little apartment in the back for a living area. Charlene got a job as the high school’s Home Economics teacher and my father started to fill the gallery with paintings. Then, it was called the ‘Pen and Quill,’ for Charlene’s childhood nickname “Penny” and my father’s surname. To supplement his summers at the gallery, he spent winters in Oregon, teaching high school art.

“Looking back, teaching is the best thing I ever could have done,” he says. Before, he was a nervous kid. Teaching taught him how to present in front of crowds, and to organize his ideas and lessons.
During one of these winters in Oregon, in 1969, he took a trip up to Salem to see the American Watercolor Society traveling show. There he saw works by Dong Kingman, Cheng-Khee Chee and Mark Freeman. He knew this was something he yearned to someday be a part of. Just a few years later, in 1973, his painting “Snow Shadows” was accepted to the traveling exhibition. Over the years he has won numerous awards with AWS, including the gold medal in 2013 for his painting “Transparency of Shadows.” He is also one of the jurors for this spring’s exhibition.

“We can’t happen until you make decision,” my father says. In 1972 he made the decision to quit his teaching job and paint full time. An idiom my father always uses is “Luck is when preparation meets opportunity,” and what happened in the fall of 1972 is a prime example of that mantra. Because he quit his teaching job, he was painting in the front room of the gallery when Barbara Whipple, artist and contributing editor for American Artist Magazine, walked in. She had detoured to Creede to find him on the suggestion of a potter in a neighboring town. She was moved by his work and decided to write an article about him for the magazine. This was a turning point in his career. He would go on to write two books with Barbara, on his studies of color and water media. Stephen has since written four more books on his own with Watson Guptill Publications in New York, and has recently produced two instructional DVDs.

Though he is modest about this, it is his success that helped draw many other artists to the area. The metamorphosis of Creede from a mining town to an art town took time, but after 40 years my father’s name means something very different to the community than it used to.

“It’s easy to make a difference in a small town,” he says. It’s true. Rather than separating himself, my father joined the community in full force. He coached high school girls’ basketball, joined the Rotary Club. He helped organize the Chamber of Commerce. In 1989 he helped found the annual “Taste of Creede,” a weekend in May designed to kick start the summer. Today, as many as 25 artists gather that weekend to paint on the street and participate in the ‘quick draw’. My mother, Marta, opens the gallery this weekend with a fresh display of my father’s winter work.

Perhaps it was preparation colliding with opportunity, but success itself was never my father’s goal. He made his way in the art world by sheer optimism, a hunger to paint, and the desire to follow his dreams. A few years ago I came back to Creede on what was supposed to be a short visit from my home in Los Angeles. The mountains drew me in. The creativity that had been a struggle to find in the city came back easy in the country air. It is different for everyone, that little nook in the world where one can thrive. If there is anything to learn from my father’s story, it’s that if we find that place and listen to ourselves, sometimes everything else will follow.
We are pleased to have as this year’s demonstrator, Michele Izzo, who when she’s painting, it’s outside 85 percent of the time. As part of the 150th AWS Anniversary she is a fitting choice because she is continuing in a long watercolor tradition.

Untold numbers of watercolorists began their learning about the medium while attending workshops. Michele met Frank Webb while attending the Art Institute of Pittsburgh. Later he encouraged her to take classes with Ed Whitney who had also been his teacher. Whitney, you could say, was the father of workshops and how they are run today. Michele still carries the old green canvas bag she purchased from Whitney. She attended classes by both teachers over the years often held outdoors watching demonstrations unfold while sitting before the scene that was being painted. Not only would she learn about the flow of paint and water but also about carrying equipment and fighting the weather and biting insects.

Many friendships began for Michele during these workshops, where over the years beginners became accomplished watercolor painters - Margory Soroka, Elizabeth Ryan, and George Delaney to name a few. Now years later, Frank and Michele meet every year at the AWS annual dinner to present the medals to each year’s award winners. She has served as Awards Chairman for the American Watercolor Society since 1998 and treasurer since 2005, contributing hundreds of volunteer hours.

For the demonstration this year, Michele’s painting will be a water scene of either a beach or of boats. She plans to work from a value study that she will do ahead of time. The painting will be on a 15” x 22” Arches 140 lb. paper. After many years of study and years of painting, Michele will share her knowledge at this year’s demo. Michele lives in Cortlandt Manor, New York and spends time painting each year in the Hudson Valley and on the beaches of Delaware.

Michele states “It occurred to me that what I paint (on location) is so very different from what most people and a camera might see. Most times when I paint on location I take a photo for reference. Always, when I look at the photo, I am disappointed over what the camera saw compared to what I remember. It’s exciting to paint on location because I can peek around corners and of course edit the design, shapes and values from what they actually are. All of this makes a more exciting painting. I try to share my initial impression of a place in painting it.”

From 1978 to 1991 Michele was employed as a graphic designer, working with several major corporations, until starting her own graphic design business in 1991. In addition to designing and painting, Michele also enjoys bicycling. She has completed fifteen 200-mile bicycle rides from New York to Vermont in order to support Special Olympics and Westchester ARC.

During the demo she will share memories and wisdom that she acquired from her two mentors: Edgar A. Whitney who said “Invite the viewer into the picture and entertain him everywhere” and Frank Webb who says “Watercolor has two great characteristics: fusions of wet-ness and transparency.”

Come join Michele on April 19th 2017 from 6:00 to 8:00 pm for another Watercolor Evening. There is a $10.00 charge. Seating is first come first serve basis. A door prize will be given at the end of the demonstration.
Gloria Miller Allen had a one-woman show at the Lawrence Gallery, in Oregon in March. In September-October she was juried into the Watercolor West show, and served as juror for the Spokane Watercolor Society Exhibit, Spokane, WA in October, 2016.

Dan Burt had a painting included in the Joint International Small Image Exhibition which was first held by the Shenzhen International Water Biennial in 3 different Chinese cities from February through June, 2016, and then shown at the National Watercolor Society Gallery in San Pedro, CA in July and August, 2016. Dan was also one of 34 artists included in the North Light Book *Watercolor Masters and Legends* by Betsy Dillard Stroud.

Cheng-Khee Chee’s retrospective exhibition, *The Way of Cheng-Khee Chee: Paintings 1974-2004*, held at the University of Minnesota Duluth, Tweed Museum of Art last year, was recorded by the PBS TV and aired recently.

Pat Dews, AWS D.F. achieved membership in the AWS Dolphin Fellowship in April, 2016. She received the Past Presidents’ Award in the San Diego Watercolor Society 36th International Exhibition, October, 2016 and the China Zou Yinong Silver Award- China/NWS Small Image Exchange Exhibition, July/August, 2016. Pat also received Second Place in the *Artist’s Magazine* Annual Competition in the abstract/experimental category, January/February 2017 Issue. Pat will be the sole juror for the Eliott Museum, Stuart, Florida, All Media Florida’s Wild Exhibition, December, 2016- January, 2017. Pat will be a member of the Jury of Selection for the AWS 150th in January.

Lynn Ferris received the Baltimore Watercolor Society Award of Excellence in the Philadelphia Water Color Society’s International Works on Paper Exhibition for her painting *Lost Connections*. She was also awarded the Jack Richeson & Co. Award at the North East Watercolor Society International Exhibition for her painting *Night Shift*.

Joann W. Hensel received the 2nd prize in the Pennsylvania Watercolor Society Annual Juried Exhibition held July-September, 2016 at the Ned Smith Center for the Arts in Millersburg, PA.

Jim McFarlane received the Pennsylvania Watercolor Award in the 116th Annual Philadelphia Water Color Society Exhibition held at West Chester University Art Gallery. He also received the Best of Show Award and conducted a Gallery Walk for the Greater Norristown Art League’s 75th Anniversary Exhibition held at the Montgomery County Community College Gallery. Jim served as Juror of Awards for the Pennsylvania Watercolor Society’s 37th International Exhibition held at the Ned Smith Center for Nature and Art in Millersburg, PA and also served as Juror of Selection and Awards for The Berks Art Alliance Annual Juried Show held at The Goggle Works Art Center Gallery in Reading, PA.

Ann Pember received the Catharine Lorillard Wolfe Art Club Award in the Allied Artists of America Annual exhibition at the Salmagundi Club in September. Her painting, *Ineffable Iris* received the Florals & Gardens Challenge Finalist 3rd Award in the June/July Issue of *International Artist Magazine*. The award was a feature article in the July issue of *American Art Collector Magazine*. In June she released her fourth digital book, Discover Your Inner Inspiration.

Steve Rogers received the Best of Show Susan Lattner Lloyd Gold Award at the 2016 Florida Watercolor Society Annual Exhibition for his mixed watermedia abstract painting titled *Lot/Dordogne Series - Domain du Haut Baran*.

Susanna Spann won the President’s Award from the Watercolor Society of Alabama’s 76th Annual Exhibition.

Frank Webb was awarded the NWS Gerald Brommer Bronze Medal for his painting in the Shenzhen, China International Watercolor Biennial. The paintings of this exhibition were then exhibited at the National Watercolor Society, from July 30 to August 28, 2016. Also, three of Frank’s books titled *Watercolor Energies, Webb on Watercolor*, and *Dynamic Composition* are going to be re-published by Echo Point Books.
BEST PRACTICES FOR ENTERING THE AWS SHOW
By Susan Avis Murphy, AWS
Submissions Chairman

As we all know, it can be very difficult to have your painting accepted into the AWS annual exhibition. Artists often wonder if there is some formula for success. My own conclusion is that there really is not: all subject matter and styles of painting seem to have a chance. It is hard even for AWS Signature Members to get into the show! Usually only about 15% of Signature Members who submit are actually accepted into the show. About 10% of Associate Members and non-members are accepted. It is not true that the same people get in over and over again and that there is a “political” element to the process. In the past four years, there have been only five artists who have been juried in for each of those four years.

How can you increase your chances of success? Let’s look at how the submission and jurying process is done to get a better idea.

First let’s look at the jurying process itself. The Jury of Selection meets in New York at the Salmagundi Club on a Thursday and Friday in early January. It consists of five members, including the AWS President, three AWS members elected by the Signature Membership, and one non-USA juror invited by the President to represent the interests of international entrants. Also present are the Submissions Chairman (yours truly), who shows the slides, and several other members of the Submission Committee who carefully record the votes.

All entries are shown in the order in which they are submitted. They are not separated into work by Signature, Associate, or non-members. The jury is not told the artists’ names, membership status, or even the title of the painting. The images are shown first in a 45 minute preview with no voting, so that the jury can grasp the scope of the submissions. Then the voting starts. Each juror has a button to press when they vote for a painting. Their votes appear on a “voting box” that is visible only to the President.

If a painting receives four or five votes, it is accepted. If it receives three it is marked as a “maybe” to be reviewed later, if needed. The jury is not allowed to speak during the voting process, except to ask the size of a painting. Each image is shown for about 8-10 seconds, and all are given the same length of viewing. It does not seem to matter whether your painting falls toward the beginning, in the middle, or at the end: they all seem to have an equal chance.

Before starting the voting, the President addresses the jury about objectivity and fairness. He does not tell the jury how many paintings they need to accept. Although artist signatures are sometimes visible, the jury is expected to be fair. It is difficult to get spontaneous agreement among four-five jurors, which is why acceptance is so difficult. The members of the jury represent a diverse approach to painting and their judgment and tastes can vary greatly. Often they have never met and barely know one another. They do not influence each other during the voting process.

Each year we have about 30-40 Candidates who are applying for Signature Membership. They have been accepted into two previous AWS shows and have notified our Signature Candidate Chairperson of their intent to apply for membership. They are allowed to submit two entries. The entries of the Candidates are viewed separately from the general entries and different rules apply to viewing them. The jury is told who each artist is and is allowed to discuss the Candidates’ work. The jury is then asked to vote for the two paintings. If one is selected for the show the artist achieves Signature Membership status.

Once the jurors have completed the first round of jurying, the paintings that were marked as a “maybe” are viewed again. This time discussion is allowed. The AWS wants to include as many worthy paintings as possible in the annual show, and tries to accept between 130-150 paintings each year. However many excellent paintings are declined, and if your painting has been declined, you are in very good company. There simply is not enough room each year for all the superlative paintings that are submitted!

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Now let’s discuss the submissions process. You can improve your chances of success by submitting the best possible photo of your painting. Your digital image needs to have at least 1800 pixels in the longest direction in order to appear focused on the large screen. Also your image needs to have the proper “white balance.” In other words, if there was white in the painting, it needs to appear white. Some paintings submitted have a gray or yellow cast over the entire painting. The jury has to guess at what the true colors are in your painting. The digital projector we use is excellent and projects a clear, bright image that is color balanced (the projector has controls for adjusting color, like a TV, and we calibrate it the day before jurying). You do not need to enhance or brighten your color: just make it true to the painting.

Also you should crop your image right up to the picture itself. Do not leave any border around it. We apply a black surround to all the images so that the jurors see only the image.

When selecting a painting to submit to the AWS show it is a good idea to use a digital projector yourself to view the images you are choosing from. When you view your paintings on a large projector screen, the way the AWS jury will be viewing them, you will sometimes see compositional flaws that were not obvious to you. Since the AWS jury has only a short time to view your image, one of the key factors is an excellent composition. Extremely subtle things may be visible in the image, but the jury may not have time to consider them. Choose your painting carefully and perhaps ask artist friends to help you make the decision.

Also, read the eligibility rules carefully. Remember that we currently do not accept any form of collage. Also the painting must be on paper, illustration board, or Yupo. We do not accept paintings done on Aquabord or canvas. Furthermore, the painting must be glazed, or it may be rejected even after acceptance. The painting image area must be at least 140 square inches or it will not even be viewed.

Another issue that could cause your submission to have problems is your use of reference material. If you are using a photo as reference material it must be a photo you have taken yourself. We are getting more stringent about this requirement, as are many other art associations around the country. It is not a matter of copyright infringement, but originality. The photographer who took the photo did much of the compositional work and selected the subject matter. That is what the Prospectus means by saying: “Artists’ original work only; no copies of likenesses of other artists’ work including published source or reference not attributable to the artist”. If your work is accepted, you will have to sign a statement saying: “The accepted artwork is not a copy or likeness of another’s work, e.g. painting, drawing, photo-graph, digital image or print. The artwork is the artist’s original work from conception through execution. The artwork has been created without class or teacher supervision.” It is very important that you abide by this rule for the sake of fair competition and for the sake of your own reputation.

I want to address for a moment the subject of Special Exhibitors. As you should know, the members of the Jury of Selection and the Jury of Awards (eight in all) are invited to display a painting in the show. Every juried show should invite its juror(s) to hang a painting so that people can judge the jurors! It just so happens that we have eight, which is a lot, but then that probably makes the jurying process more fair. We also have several other Special Exhibitors who are invited to display a painting: we have three living Dolphin Medalists, and we also invite our annual demonstrator and our Master of Ceremonies. The AWS By-Laws have established that we have these special exhibitors, which may be why you see certain artists in the show more often.

Yes, it is notoriously difficult to get into the AWS show, even for long-time AWS members and seasoned artists. I want to assure you that the process is as fair as we can make it. The AWS does want you to succeed, and to accept your painting into the show, and for you to become a Signature Member. It just takes time, so please keep submitting!
NEWS OF AWS SUSTAINING ASSOCIATES

Sustaining Associate Members (SAMS) should send your news according to guidelines on the back page to LaVonne Tarbox-Crone: 2825 Ione Ave., Eugene, OR 97401 or tarboxcrone@comcast.net.

Associate Susanna Anastasia, Wall, NJ, was awarded the Essex Water Color Club Award of Excellence and The Manasquan River Group of Artists Joe Leone Award for “Sunshine & Silhouette.” Susanna also served as juror and demonstrator for the annual Ocean County Teen Arts Festival at the Grun Gallery, Ocean County College, NJ.

Ribbon Artist Carol Z. Brody won the Bronze Award in the Red River Watercolor Society’s 23rd Annual National Juried Water Media Fall Exhibition in Fargo, ND, for her painting “Party Papers, Ribbons and Confetti VI.” Carol also recently won the Jack Richeson Merit Award from the Pittsburgh Watercolor Society Exhibition, for her work, “Party Papers, Ribbons and Red Confetti.” The painting was also chosen for the Florida Watercolor Society’s Traveling Show this fall.

Associate Robert Fionda has joined the new Gingerblue Gallery, which represents international, national, and regional artists. The Gallery’s inaugural reception and exhibition, “Urban Colors & Distant Dreams” was held in September, 2016.

Florida’s Marilyn Johansen won first place awards with “Running Man” in The Plantation Art Guild Spring Open Show and “Koi Fantasy” at the Miami Watercolor Society’s 43rd Annual Exhibition; “My Violin” took Judges Recognition in the Art Explosion Exhibition; “Soldiers” took First Honorable Mention in the Gold Coast Watercolor Society’s Member’s Show and her Soldier Series, “War and Remembrance” was featured at Studio 18 In Pembroke Pines, Fl. in June and July and in Sunrise, Fl. in October and November.

Maryland’s wild animal artist, J. M. Littleton, received the Excellence in Figure Award in the 2016 Pennsylvania Watercolor Society 37th International Juried Exhibition for her painting “See Us In Our Shadows” held at the Ned Smith Center for Nature and Art in Millersburg, PA.

Marlboro, Ma. Associate Sandra Merlini has a miniature acrylic self portrait, “I am a Romantic Rose” chosen as part of group show at the Post Road Art Gallery in Marlboro.

Judy Nunno’s painting “Six Ways to Sundae” is featured in Splash 17: Inspiring Subjects and won Honorable Mention in the 2016 Art Kudos International Juried Art Competition; her “Scarf Dancer” was selected for publication in Splash 18 Value — Light and Dark.

Associate Ipung Pernomo, from Papua in Indonesia, has work included in International Contemporary Artists artbook, Vol.XI.

Associate April Rimpo had a solo exhibit titled “Summer in the City” at Artists & Makers Studio in Rockville, MD in July, which highlighted tidbits of life in the city including quiet places, hustle and bustle and people at work and play.

Frank Spino’s “What Now My Love” has been selected for inclusion in the Splash 18 Value - Light and Dark and also received the First Place Award at the 21st Annual Splash of Watercolor sponsored by the Brevard Watercolor Society. “Circles & Squares I” received the American Frame Award at the 46th Annual International Exhibition of the Louisiana Watercolor Society. “Aqua & Orange” is in the invitational Biennial International Prize “Marche d’Acqua” Fabriano Watercolor 2016 in Fabriano, Italy. “Circles & Squares II” is in the invitational Fabriano in Acquarello 2016 in Fabriano, Italy.

Associate Tuva Stephens from Tennessee, won the Alice Leonard Memorial/Combined Merchandise Award for her piece titled “Firm Foundation” in the NWS 96th International Exhibition, San Pedro, CA. (October 21-December 18). Tuva also received NWS Signature Membership by the Selection Panel. The Fred & Jo
Rawlinson Honorary Award was awarded to the Firm Foundation in the Tennessee Watercolor Society 35th Exhibition in Knoxville (May). Tuva’s painting, “Old Stogie II” received 2nd place in the Gibson Co Visual Arts National Juried Exhibition and was also accepted into the Signature American Watermedia Exhibition in Fallbrook, CA in January.

Associate Carol Straub’s painting “Winter Solstice” appeared on a recent cover of Art and Beyond Magazine. Her other honors include a first place award in the Southern Watercolor’s 39th Annual Juried Exhibition; the WSA Merit Award in the Watercolor Society of Alabama 75th National Annual Exhibition; three Special Recognition Awards in the Upstream People Gallery’s 13th Annual Online International Art Exhibition; two paintings were finalists in the Artist’s Magazine 33rd Annual International Art Competition 45th Annual Exhibition and she is part of a two person invitational sponsored by Big Arts in Sanibel, Fl in December 2016 as well as a solo exhibition at the Palm Beach Gardens City Hall in January.

Associate Robert Sussna was a member of the Jury of Selection for North East Watercolor Society’s 40th Annual International Exhibition, and his painting Seargentsville Boogie Woogie was included in the show at the Gallery at Kent Art Association, Kent, Ct. which ran from October 23 to November 6, 2016. His piece, Bridge Street, was chosen to be part of the New Hope Historical Society’s “Artists Alive” juried show in September at the New Hope Arts in New Hope, PA, and his work, Abstract #1 was chosen to be included in the Hunterdon Art Museum’s Members Exhibition, September, 2016 to January, 2017.

In September Paul Tunkis, Montana’s Artist in Residence, presented a recounting of his Missouri Breaks two week solo painting canoe journey along with a viewing of the resulting images. His painting of “La Barge Rock” was selected as the National Artist in Residence poster image for the Bureau of Land Management in 2016. The presentation took place at Gallery 16 in Great Falls, MT.

Portland Oregon Associate Liz Walker’s article “The Power of Pattern” was published in the August 2016 issue of Watercolor Artist Magazine. Her marbled acrylic painting “Speckled Pears” was used as a ‘how to’ example in the article and is featured in the book Acrylic Works 3 (North Light Books, 2016).

Kaneohe, Hawaii Associate Rochelle Weidner’s painting “Waiting” received an Award of Honor at the AHA 90th Anniversary Show in Honolulu in June.

ArtSpeak by Robert Fionda
What Makes Award Winning Artwork?

During our last edition, Tim Saternow and Pat Dews suggested Artspeak explore the following topic, “What makes up an award winning watercolor painting? Are there any special, re-occurring or generic characteristics, techniques, or artistic approaches that enhance your chances of success?”

In our search for answers, Artspeak went to past AWS Jury of Award individuals who were charged with adjudicating “the best of the best”. Their comments were succinct, candid and heartfelt. Surprisingly, a series of common threads appeared after separately interviewing each artist which offered an insight into what makes a piece of artwork worthy of medal recognition.

Dean Mitchell was kind enough to share the following, “Initially, I first look to the composition and the strong, abstract arrangement of shapes, values, and textures, and conversely how an artist lays down a brush-stroke. That paint stroke is important because it speaks to their visual confidence and skill set.”

Mitchell is drawn to paintings that “call me in”. He explained, “The artwork moves me emotionally, I may have seen the subject before but the artist approaches it in a unique fashion that grabs my attention. There’s a magic that happens and holds your heart and makes a connection…the familiarity, nuances, and artist’s love of the subject shine through to the viewer.”

Elaine Daily-Birnbaum offered these comments, “The artist content is what pulls me into a painting, stirs

Continued on page 10
my soul, and takes me on a journey. In my mind, creative, imaginative, or somewhat edgy, risk-taking or unexpected depictions...excite me and always trumps technical expertise.” Daily-Birnbaum believes that when an artist intertwines strong content, technical understanding and skill it produces, “…brilliant art work, which is an affair to remember!”

Continuing in that vein, Eric Wiegardt added, “I need to see a well-structured theme. I especially like when an artist has an important message to get out and will take huge risks to express themselves with watercolor, especially when the medium sits on the edge of being out of control…that’s when the artist’s personality reveals itself.”

Mark Mehaffey chuckling said, “Good luck making sense of this…my criteria is always the same. As a judge but also as a viewer, the artwork should evoke a response from me. Does the artwork get me thinking? I look for three things; creative content, the design of the artwork, in another words, how the Principles and Elements are used to reinforce the content, and then technical skill.”

Mehaffey then emphasized, “As artists, we should only produce work we love, let the selection and awards process fall where they may. The artwork that stands out will stop you in your tracks; there’s always something a little extra or intangible. I call it the “Wow Factor”.

Artspeak asked during the adjudication process if there were certain no-no’s that helped jurors separate artwork from a medalist level. Wiegardt explained, “If the shadows are lifeless or grey, that’s a big sign to me the artist isn’t thinking, or just copying. Eric continued, “Because watercolor can be piecemealed together leading to controlled yet uninteresting soft or hard edges, watercolorist need to explore expressive edge quality and variety, which creates eye flow and takes the artwork to a more painterly level…you want to avoid that stain glass effect.”

Daily-Birnbaum was adamant, “Personally, I am likely to pass on a piece that lacks creativity and one in which I don’t get what the artist is trying to say…if I can’t see or feel what stirred or compelled the artist to paint this particular piece, it becomes uninteresting. I’m fond of Henri Poincare’s statement that “Creativity is the act of choosing the good ideas from among the bad ones.”

Mitchell volunteered, “If the artwork has too many ordinary areas that will hold me back emotionally, or the artist is unsure how to handle a space and tries to fuzz it…then I tend to walk by it.” While Mehaffey will pass on subject matter done and redone in a stereotypical or mundane manner, “I need to see creative energy.”

Artspeak understands the merits of what makes an award winner can be argued endlessly, yet it seems certain themes especially from these distinguished artists kept being repeated and are worth heeding. And based on their experience as Jury of Award individuals, their opinions on clarity of content, creative passion, and having the courageous skill set to design the visual message has merit. Here is sage advice that can elevate your artwork to a plateau worthy of award recognition.

Membership is invited to submit ideas or questions to ArtSpeak…we welcome your contributions. Please email your comments to: Robtart2@Juno.com
IN MEMORIAM

We are saddened by the loss of these Signature Members, whose great talents added to the long history of the American Watercolor Society.

Richard “Dick” Stonnell Cole
Jane Burnham Crawford
John (Jack) J. Flynn
Ronald S. Gulick
Clarence James Perkins
Louis Herbert Rather, Jr.
Donald Stoltenberg
William David Thomson

Richard “Dick” Cole, AWS, an award-winning illustrator, nationally-recognized watercolorist, and past president of the National Watercolor Society, died on Monday, September 26th, in San Rafael, CA. He was 88.

Dick was born November 4, 1927, in Santa Cruz, CA. The family moved to Redlands, where Dick’s junior high art teacher recognized his extraordinary talent, telling his mother that she was going to keep all of Dick’s drawings because he was bound to be famous one day. After graduating from Redlands High School (Class of 1945), Dick served as an air traffic controller, in the US Air Force, during the Berlin Airlift (1948-49).

He acquired an Associates of Arts degree at San Bernardino Valley Community College on the GI bill; graduated with honors from UCLA, and earned a BFA in advertising illustration from Art Center College of Design. During this time he boxed, played the saxophone and made the Junior Olympic Swim Team.

In 1956, Dick traveled to New York and was hired as an art director at Young & Rubicam, the most prestigious ad agency in the country. Honing his skills as a graphic artist and illustrator, he helped create magazine ads for DuPont Nylon and Dacron fibers. He transferred to the agency’s West Coast office, after five years, but wanting to be on his own, Dick and Primo Angeli, a noted graphic artist, co-founded the design firm, Cole & Angeli, with offices in San Francisco and Palo Alto. Their clients included Hewlett-Packard, IBM and Memorex.

Dick was married to Sheila Croker Cole for ten years. Dick and his second wife, Margot Smith Cole, were together from 1971 until she passed away from bone cancer in 1991. His third wife, Diane Noyes Cole, died from terminal cancer in 2012.

In the 1980s, Dick taught graphic design and illustration at San Jose State, San Francisco Academy of Art, Foothill College, the Sonoma Community Center, and in numerous workshops. He also accepted commissions for portraits and always drew pencil sketches before starting to paint. A nationally recognized watercolorist, his extraordinary work resides in private and public collections from coast to coast.

Dick garnered numerous awards from New York, San Francisco, Western and Los Angeles Art Directors Clubs, as well as the Society of Illustrators, plus San Francisco and Los Angeles Society of Illustrators. With time, he added fine art watercolorist to his list of achievements.

He was a cofounding artist of Sonoma Plein Air; past board member of the Sonoma Valley Art Museum, and a Signature Member of American Watercolor Society. He won the Sonoma Plein Air 2009 Artists’ Choice Award; CWA National Charlotte Huntley Award 2005; Best of Show, California Watercolor Association National exhibition 2000, and was featured artist in International Artist Magazine 2006, and on and on.

He served as past president of Francisco Society of Illustrators, National Watercolor Society, and the California Watercolor Association.

Jane Burnham Crawford, Santa Cruz, CA and AWS member since 1988, was born into a military family on July 5, 1926, in Omaha, Nebraska, and died on November 14, 2016. She traveled frequently as a child with her family. From an early age, Jane loved art and kindled a creative fire her whole life. As a small girl, she made paper dolls for herself and her friends, and she took up painting, for which she would become best known and which guided much of her artistic career. In addition to painting, she was an accomplished ceramicist and seamstress, and she played the accordion and harmonica with abandon. Talented in oil, acrylic, and pastel, Jane made her mark as a watercolor artist. She was a highly regarded teacher, taking groups of art students around the world, painting with them in Japan, France, Mexico, Italy, and Greece. Jane was a student of philosophy and spirituality, and she frequently incorporated these themes into her teaching, connecting her craft to her joie de vivre to inspire her students. In this spirit, Jane founded the Paint Yosemite Workshop, which brought in renowned artists as instructors and eager students from throughout the United States and Canada. Jane was a featured instructor throughout her years in the Workshop, carrying out on-location lessons, demonstrations, and one-on-one instruction in Yosemite’s meadows, under its dramatic stone monuments, and near its streams. She touched the lives of countless students throughout her life, staying in touch with many of them; she

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continued to offer lessons in her home well into her 80s. Jane lived her life fully, joyfully, and always with an eye toward her next adventure. Jane is survived by three children, Carol Kent (Santa Cruz, CA), Laurie Oeulette (Merritt Island, FL), and Peter Burnham (Lathrop, CA); four grandchildren; and six great-grandchildren.

John (Jack) J. Flynn, 89, of Virginia Beach, passed away on April 20, 2016 in a Virginia Beach medical facility after a short illness. He is survived by his wife of 44 years, Donna L. Flynn, two daughters Kimberly Troxel Van Deusen and Jennifer M. Van Deusen, and two grandchildren John T. Van Deusen, III and Andrea M. Van Deusen. He was predeceased by his son John T. Van Deusen, II. Jack is also survived by numerous nieces and nephews from his large extended family.

Jack was a native of Pittsfield, Massachusetts in the Berkshires, but made Virginia Beach his home for more than 20 years. He was a renowned watercolorist whose work is collected by individuals and museums nationwide. A graduate of Boston’s Butera School of Fine Art, Jack also studied with Don Stone of Rockport, MA and with William J. Schultz of Lenox. In addition to Jack’s numerous recognitions and awards as a professional artist, his career also included more than 15 years teaching in galleries, college, and privately throughout New England.

Jack was devoted to his beloved art, and even more devoted to his wife Donna, and his family and many friends. Jack was a good man and will be missed greatly by all those who loved him dearly.

Ronald S. Gulick, L.M., 84, of Wilton, CT passed away on July 7th, 2016. He was born on July 18th in NY, NY, the son of the late William and Wilma (Buck) Gulick. He is survived by his wife Jacqueline, son Jeffrey, daughter-in-laws Kerry and Kathy and grandsons Devon & Dana. He was predeceased by his son, Ronald Gulick and a sister, Betty Dudley.

Ron started painting at an early age and attended the NY Phoenix School of Design and the NY School of Visual Arts. He served in the US Army during the Korean War. He had a long career as an Art Director in NYC and had numerous watercolor exhibits which conveyed his enduring passion for fishing and the Norwalk Harbor and Islands. He was a member of the American Watercolor Society, the East Norwalk Boat Club & Silvermine Golf Club.

Clarence James Perkins, L.M., a member since 1977, died on May 7, 2016, at age 80. Clarence best known by family and friend as “Perk” or “June”, age 80, passed away Saturday May 7, 2016 in Cleveland, Ohio. Clarence was born in Torras, Pointe Coupee, Louisiana on June 16, 1935. Clarence graduated from East Technical High School in Cleveland, Ohio. Son of the late William Perkins and the late Gertrude Borie. Husband of the late Barbara Jean Perkins (Nesbitt), father of Sherry Jackson, Tracy Perkins, and Yvette Perkins. Also father to Lovette Moore-Conway, Carl Thomas and Keisha Thomas. Clarence was one of the founders of the Ohio Watercolor Society in 1978. Founded and incorporated in July, 1978, the Ohio Watercolor Society was formed by a group of 17 Ohio artists who were members of the American Watercolor Society or whose works had been accepted into one of the juried exhibitions of AWS, NWS, or Watercolor USA during the period 1971 - 1978. He was also a signature member of the National Collage Society and was employed at American Greetings.

Louis Herbert Rather Jr., born on June 14th, 1930, went to be with Jesus on Saturday, October 3rd, 2015, at the age of 85, at his home in Copperas Cove, Texas. Herbert was an only child, born and raised in Houston, Texas by his parents Juanita and LH Rather. He was selected to go to Rice University where he earned his Bachelor of Arts in 1952, and Bachelor of Science in Architecture in 1954.

Herbert married the love of his life, Jaqueline Elizabeth Rather, in June of 1952 and raised 3 children, Kathi, Jon, and Jay in a home he designed and built in the Memorial area of Houston, Texas. Herbert was Senior Vice President of 3D International, working on the first hotel in Dubai, the palace of the Crown Prince of Saudi Arabia, even designing the first of its kind Galleria in Houston. Intending to retire, Herbert instead semi-retired in the 1980s and bought a ranch outside of Lampasas where he continued to work as a consultant for many, many years, while living at the ranch raising horses, goats and hosting family gatherings.

In addition to his professional career, he was also an accomplished and award-winning artist. Herbert was a US Coast Guard Artist, Signature Member and...
Dolphin Fellow of American Watercolor Society and National Watercolor Society. His paintings have been featured in numerous publications including Southwest Art, American Artist, and Best of Watercolor. Herbert's paintings are in the collections of Dow Chemical, Community Coffee, Methodist Hospital, Bank of America, Herman Foundation, Kirby Forest Industries (among others) and many private collections and museums.

He is survived by his wife, Jaqueline Elizabeth Rather, his three children Kathi Hall, Jon Rather, Jay Rather and wife Karen Rather, as well as their families including 10 grandchildren, 11 great-grandchildren, and 2 great-great-grandchildren, as well as his cousin Betty Randolph.

We will remember him as the man who loved New Orleans Jazz, Chinese buffets and our Grunch with a pocket full of gummy worms, in a chilly pipe filled studio, paint brush in hand.

**Donald “Don” Stoltenberg**, 88, artist, died peacefully in his Cape Cod home on March 26th. He was born in Milwaukee to Leora Belitz Stoltenberg and Hugo A. Stoltenberg. Leora was lost upon the birth leaving Don an only child. Don served in the Merchant Marine at the close of World War II. Following the war, Don earned a Bachelor of Science in Visual Design from Chicago’s Illinois Institute of Technology, where Bauhaus principles guided the curriculum and deeply influenced his Art. Don moved to Boston, first working in a Beacon Hill apartment, until establishing a studio residence at Commercial Wharf. Boston’s Museum of Fine Arts (MFA), early to recognize Stoltenberg’s unique style, acquired his “Third Avenue” oil from the Margaret Brown Gallery in 1956 for the then healthy sum of $450. This study of New York’s EL is emblematic of Don’s focus on man-made structures through a combination of sharp and abstract features anchored by shafts of atmospheric illumination. In addition to his oil and watercolor work, Stoltenberg pioneered the printmaking technique known as Collagraphy where the textural image is built up on a plate from which editions are printed using a press. He taught printmaking at the DeCordova Museum School, Lincoln, MA, and authored two books: Collagraph Printmaking; and the Artist and the Built Environment. Stoltenberg’s prolific work is in hundreds of private collections, has been commissioned by corporate clients such as State Street Bank, and the Massachusetts Port Authority, and is held in many permanent public collections including Harvard University, Boston Public Library, MIT Sloan School of Management, Frye Art Museum of Seattle, Addison Gallery of American Art, Portland Museum of Art, New Britain Museum of American Art, Cape Cod Museum of Art, and Boston’s MFA. His work was exhibited by many prestigious museums including the Metropolitan Museum of Art in New York, Art Institute of Chicago, Boston Institute of Contemporary Art, Corcoran Gallery of Art in Washington, D.C., Boston Athenaeum, and the Peabody Essex Museum in Salem, Massachusetts. In 2012, Cape Cod Museum of Art featured Don’s work in a special exhibit entitled “Retrospective, Donald Stoltenberg.” He received countless awards including Boston Arts Festival Grand Prize, New England Watercolor Society First Prize, and the National Historic Park Purchase Award. Stoltenberg was a Fellow of the American Society of Marine Artists, life member of Boston Athenaeum, and a visiting critic for the Rhode Island School of Design. His primary subjects were bridges, buildings, sailing ships, steamships, and ocean liners. Don was fascinated by ships since childhood and built many models. He developed a fondness for passenger liners after a transatlantic crossing on Franconia in 1956. Sale of his “Third Avenue” oil made this voyage possible. Ocean liners became a focus of his latter work some of which has been acquired by the Peninsular and Oriental Steam Navigation Company, and the Cunard Line. His maritime subjects are highly sought after by ship aficionados and were sold by Mystic Seaport as well as other galleries throughout New England. Don regularly donated works to raise funds for public television station WGBH. He was pre-deceased in life by his partner of sixty years, Kenneth A. Swallow. Don’s legacy is a prolific body of work in his quasi-cubist style--instantly and forever recognizable as a “STOLTENBERG.”

**William David Thomson.** Art and heart defined William David Thomson. He didn’t need acclaim or praise – he found delight in the peace and quiet of his home in Winsted, Connecticut. Sitting in that home amid his memories, Bill Thomson died on October 9. Born in Bristol, Connecticut, on March 16, 1931, he was the second of three children of James Thomson and Caroline (née) Huck Thomson Thiesing, who is still living at age 109. After finishing at Bristol High School, Bill studied with Ernst Lohrmann
at the Meriden Trade School. Lohrmann was a major influence on the young artist. Bill then moved on to the Paier Art School in New Haven but quit because the Paier, as Bill said, wasn’t going fast enough for him. He then began his art career in earnest. Drafted during the Korean War, Bill spent two years in Iceland, where he said all he remembered was the cold. However, the experience of new horizons focused his art for a while on seascapes and icebergs. Bill married Joan Rita Fournier in 1966, and the couple was devoted to each other until her death in 2002. The list of his artistic accomplishments is extensive. His greatest delight was hearing that his work was added to major museum collections both in the US and Europe. His work is still carried by the Bowersock Galleries in Provincetown, Massachusetts and Mount Dora, Florida, and the Van Ward Gallery in Ogunquit, Maine. Survivors include sister Carole, her husband Paul Guilmette and Bill’s mother, Caroline Thiesing, all of Framingham, Massachusetts. Bill’s older brother Arthur, so often the subject of his artwork, died in 2009.

Winsor & Newton to Again Be Host Sponsor of AWS Annual Awards Dinner

AWS President Antonio Masi has announced that for the third consecutive year Winsor & Newton will serve as the Host Sponsor of the Annual Awards Dinner, to be held April 21, 2017. “Our common goal of promoting and supporting watercolor as a medium makes this sponsorship that much more rewarding,” Masi said.

Winsor & Newton Marketing Director Kelly Kline said, “We are honored to be working with AWS for the third year in a row.” Winsor & Newton will be launching a new range of watercolor papers in April and plans to provide samples to all those attending the event.

The AWS Annual Awards Dinner is the highlight of the Society’s year as we honor our award winners and welcome our new Signature Members.

The 2016 Winsor & Newton Award is presented to Joan Iaconetti by Winsor & Newton representative Jimmy Leslie
NEW AWS ASSOCIATES (as of 12/01/2016)

We'd like to welcome the following new Sustaining Associate Members to the American Watercolor Society. Your support of our programs and interest in water media as an art form are greatly appreciated.

Linda Abbott Trapp
Daniel Adams
Eileen Alexander
Diana Aliberti
Mary Anthony
Zi Ao
Keith Ashworth
Joyce Bailey
Jared Barbick
David R. Becker
Patricia Benes
Hadji Bensfield
Bruce Bobick
Barb Bochenek
Beverly Boren
Joy Brinkley-Hill
Michael Broshar
Thomas Bucci
Lori D. Burchinal
Dirk Burhans
Yonghui Cai
Sal Caldarone
Patrice Cameron
Linda Campbell
Amy Carels
Indira Cariappa
Anthony Cheah
Keming Chen
Lin Chen
Quan Chen
Yong Chen
Diane Chencharick
Lolita Chin
Sandra Cointreau
Bryan Collins
Phil Courtney
Linda Curtis
Yiqiang Dai
B. Michael Daniels
Cindy Daunis
Robert Davidson
Barbara DiLorenzo
Brenda Ann Dolhanczyk
Jackie Dorsey
Kathleen Dugan
Diana Eames Esterly
Sidney Edwards
Rafatsadat Emamieh
Yanjiao Fan
Graham Flatt
Sharon Kay Fletcher-Taylor
Robert Franklin
Robert Freund
Bill Friend
Junshan Fu

David Gardner
Louise Gillespie
Judith Glover
Robert Gray
William Grigsby
Karen Grochowski
Joseph Grubb
Mingqiang Guo
Yueli Guo
QiangQiang HU
Carolyn V Hamilton
Beaverly Hammerman
Margitta Hanff
Andrea Harris
Tricia Harvey
Cynthia Hay
Mary Hayworth
Tom Hempe
Grace E. Henderson
Victoria Hill
Paula Horvath
Pam Houston
Bo Hu
Huijie Hua
BinAnQi Huang
Jundong Huang
Andrea Hufstader
Anna Jacke
Martha Jacobs
Marilyn Jamora
Shenghan Jia
Nanfang Jiang
Sun Jiangang
Deborah Jinkins
Margaret Johnson
Victoria Johnson
Ardythe Jolliff
June Jones
Anjana Jose
Sherry Karr
Kazuo Kasai
Susan Keith
Fred Kepler
Jan King
Constance Kirker
Yohana Knobloch
Jennifer Koury
Theresa Kubert
Valerie Lally
Brenda Lawson
Byung-Moo Lee
Mingo Li
Na Li
Wei Li

Vicky Lilla
Pei-Dau Liu
Thomas Loring
Annette Lorraine
Jennifer Love
Cheryle Lowe
Yue Luo
Mary Jane Lyons
Xiaoyang Ma
Johanna Maiorano
Jane Mason
Arlene Mastenbrook
Susan Maune
Tina McCurdy
Jenny Medved
Paul Michel
Lynn Millar
Diane Minuti
Kathie Miranda
Lauren Mohundro
Pat Moseuk
John Murray
Hazel Murray
Debra Myers
Kathryn Myers
Yuko Nagayama
Menghe Nashun
Saundra Newman
Mary O’Connor
Hsueh Kuan Pan
Randy Paulsen
Fabang Pei
Xiaoping Pei
Shirley Peppers
Rosenid Pere
Judith Perry
Carl Purcell
Hao Qiu
Yue Qiu
Cissy Quinn
Lawrence Raffanti
Igor Raikhline
Vera Raybaut
Jill Rees
Qingguo Ren
Adrienne Retief
Richard Rice
Sheryl Rossi
Kenny Ryan
Gunes Senol
Savva Savva
John Scavnicky
Sharon Schumacher
Amanda Schuster
Don Seastrum

Donny Seib
Yuhao Shao
Zengxiu Shi
Diane Simon
Vita Sims
Josie Singleton
Victoria Slichter
Frederick Smith
Linda Smith
Thurston Smith
Mark Sokoloff
Michael Solovyev
Barbara Sparks
James Stanley
Kerry Stratton Waltz
Richard Surowicz
Laurie Szilvagyi
Gang Tan
Catherine Tang
Geronimo Tuanquin
William Tuck
Li Turner
Alessandra Ubezio
Laura Usher
Jane Vaughan
Sonia Vazquez
Elizabeth Vizentin
Nhut Vo Hoang
Neil Waldman
Loil Wallace
Diane Waller
Caixia Wang
Carol M. Lew Wang
Gang Wang
Honzheng Wang
Yishu Wang
Daofa Wei
JoAnne Magnan Welch
Timothy Westcott
Carl Whitten
Kari Wilson
Sharon Woelfling
Rene Wojcik
Seung Hyun Won
Grant Wood
Bin Wu
Zhi Ming Xie
Sabine Yeager
Xiaojun Yu
Chris Zhang
Stella Zhang
Xiaofei Zhang
Haiyi Zhou
Happy Birthday to AWS!

On the evening of December 5, 1866, eleven artists met at the studio of Gilbert Burling, in the New York University Building, for the purpose of organizing a society dedicated to the art of watercolor painting. These eleven artists were thus the founders of the American Watercolor Society, then known as The American Society of Painters in Water Colors. We will be celebrating with our 150th consecutive annual exhibition April 3-22, 2017.

The 2017 exhibition catalog will be full of historical information on our society.

IMPORTANT: PLEASE READ AND FOLLOW INSTRUCTIONS! MEET DEADLINES!

MATERIAL FOR THE NEXT ISSUE MUST REACH THE EDITOR BY April 1, 2017

SIGNATURE MEMBERS SEND MATERIAL DIRECTLY TO THE EDITOR, Susannah Hart Thomer, AWS Newsletter Editor, aws_editor@yahoo.com or to 29 E. Church Road, Plymouth Meeting, PA 19462.

SUSTAINING ASSOCIATES may send their material to Lavonne Tarbox-Crone, tarboxcrone@comcast.net or to 2825 Ione Ave., Eugene, OR 97401.

Please indicate your membership status: Signature or Sustaining Associate.

All events must be dated by month and year. Events prior to December 1, 2016 will not be recorded. Editing may not include all information but is important for publishing information.

News which may be printed includes: AWARDS, PUBLICATIONS, SOLO OR SMALL GROUP SHOWS, SOME INVITATIONALS, SERVING ON JURIES, ADDITIONS TO PERMANENT COLLECTIONS, WORKS IN PRINT, SOME UNUSUAL ART ADVENTURES.

WORKSHOPS ARE NOT INCLUDED. ADMISSION OF ENTRIES TO JURIED EXHIBITIONS NOT INCLUDED. INCLUSION IN ART BIOGRAPHICAL PUBLICATIONS NOT USUALLY INCLUDED.

We have a talented group of Signature and Associate Members and we are proud of all of you. Election to membership in other art groups is not published in our Newsletter, but may be put on file in the AWS office. Congratulations to all our artists and to all who have received special recognition.

Articles of interest by members are considered for use and are welcome, even though a limited number may be used.

Please e-mail our AWS office at info@americanwatercolorsociety.org with questions about AWS.

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