

American Watercolor Society



PRESIDENT'S LETTER

Dear members,

We are entering our third year with COVID, I hope all of you have been safe and well.

Our 155th American Watercolor Society International Exhibition is approaching and our Jurors of Selection have had to select the paintings online due to COVID.

A great thank you goes to our Exhibitions Submissions Chair, Nadine Charlsen, with the participation of Charity Henderson, our Assistant Director, and volunteer Angela Barbalace. Our judges were Tony Couch, Andy Evansen, Sue Pink, Pablo-Rubens Lopez Sanz (guest juror from Spain), and I.

The exhibition will be at the Salmagundi Club in New York, from April 11th to the 30th, 2022. We also plan to put the exhibition on our website for the duration of the show.

As of this writing we plan to have the Jurors of Awards in New York on February 27, 2022, for the selection of awards at the Club. We have reserved the time for our General Meeting, Dinner and Awards night, on Friday April 29th, 2022. We are very optimistic to resume our normal procedure.

Our printer notified us that because of supply chain issues and a shortage of printing paper our Exhibition Catalog production cost has increased 40 percent.

Sadness at the Salmagundi Club by the death of Chris Nunnally, Director of Operations at the Club. Chris was a tremendous asset to us all. He was a wonderful person who could solve problems almost instantly, extremely helpful to AWS, with our opening receptions, demo evenings, exhibitions, and awards dinners. We will greatly miss his warm and smiling face.

Good news, our Second American Watercolor Society Associates Online Exhibition will be coming soon - look for the prospectus in early March. Our First Exhibition was very well received. Please remember: ONLY AWS Associate members may enter.

Stay Safe, Stay Healthy,

Antonio Masi, AWS, D.F.

Dramatic Paper Shortages Impact New AWS Catalog Prices and Distribution



The American Watercolor Society is proud that for years we have been able to maintain pricing for memberships, entry fees and our highly popular Exhibition Catalogs. This year things have changed as we have been affected by major shortages of the high quality paper used in our recognizable annual catalogs. Our price for producing the popular volume has risen more than 40% this year.

The easiest way to deal with this would be to print a cheaper version, using lower quality paper, but we believe that would be a disservice to our members and the art displayed in the book. The following changes to our catalog pricing will be implemented with the publication of the 155th Annual Exhibition edition.

- All Signature and Associate Members whose dues are up to date will be listed in the catalog and those members in the United States and Canada will receive a printed edition of the book in the mail.
- Members outside the US and Canada will continue to be listed and will receive a complete digital version of the book, to be delivered electronically.
- Prices for online purchases will increase from \$15 to \$20 per book and the same hard copy/digital copy guidelines will apply.
- This situation will not impact membership fees or exhibition entry fees.



KEEPING YOUR SIGNATURE MEMBERSHIP UP TO DATE

Signature Members worked long and hard to obtain their status, some working for many years to be able to use the AWS initials after their signatures. It is much easier to maintain your Signature Membership... simply renew your membership by paying your annual dues by September 30 each year.

In the next few weeks we will be contacting members who for one reason or another have not kept up their memberships. We want to be able to list you as a Signature Member in our annual catalog and to extend the benefits of your AWS status. If you have a question about whether you are up to date on your membership or not, simply call the AWS office.

Meet the 2022 AWS Jury of Selection



Antonio
Masi

Andy
Evansen

Tony
Couch

Pablo-Ruben
Lopez Sanz

Sue
Pink

The 2022 Jury of Selection, as chosen by AWS Signature Member ballot, did not meet in New York City this year as the continuing COVID issue made it prudent for them to make their selections remotely using a format created by our Director of Exhibitions, Nadine Charlsen along with the help of Assistant Director, Charity Henderson.

The jury consisted of President Antonio Masi along with Signature Members Andy Evansen, Tony Couch and Sue Pink. They were joined by invited international juror Pablo-Ruben Lopez Sanz from Spain. Each juror spent many hours reviewing the nearly 1,000 entries and then submitted their votes to the AWS office in New York where the final results were tabulated.

The 2022 Exhibition will consist of 140 paintings which will be on display at the Salmagundi Club April 11-30. The show will include the works of 14 artists who earned their Signature Memberships by being selected.

Awards and medals will be chosen by the Jury of Awards in New York on February 27 and winners will be notified shortly after that date.

AWS 155th Annual International Exhibition Accepted Artists

With nearly 1,000 submissions to review, the Jury of Selection has chosen a wonderful exhibition. The following 140 artists will make up the show for 2022.

- | | | |
|------------------------------|-------------------------------|----------------------------|
| Edward Abrams | Frederick Graff | Robert O'Brien AWS |
| Jennifer Annesley | Michael Granger | Carla O'Connor AWS, D.F. |
| Andrew Arkell | Jean Grastorf AWS, D.F. | Francoise Olivier |
| Tony Armendariz | Ann Smiga Greene | Catherine O'Neill AWS |
| Phillip Babb | Bruce Handford | John Jude Palencar |
| Giovanni Balzarani | Richard Hanson | Apidej Phatthanasutthinon |
| Bridger Barksdale | Susan Hanssen | Sue Pink AWS |
| Joanna Barnum | Tatsiana Harbacheuskaya | George Politis AWS |
| David Belling | Wen qing He | Lana Privitera |
| Denny Bond AWS | Cathy Stricklin Hegman AWS DF | Lawrence Raffanti |
| Frederick Brosen | Karen Heidler | Michael Ridge |
| Will Bullas AWS | Anne Hightower-Patterson AWS* | Hannie Rieuwerts |
| Janet Campbell | Michael Holter | Janet Rogers AWS |
| Henry Casselli AWS, D.F., LM | Xiao Xing Hu AWS | Irena Roman AWS |
| Lana Cease AWS, D.F., LM | Peter Jablokow AWS | John Salminen AWS, DF |
| Fang-Yi Chen | Betty Jameson AWS* | Judy Saltzman AWS* |
| Ziyi Chen | Russell Jewell AWS* | Tim Saternow AWS |
| Chung-Wei Chien AWS, D.F. | Sun Jiangang AWS | Vito-Leonardo Scarola |
| Andrew Arkell | Andrew Arkell | Thomas W. Schaller AWS |
| Jansen Chow | Linda Koenig | Michael Scherfen AWS |
| Gonzalo Cid AWS* | Robert Krajecki | Jose A. Sebourne |
| Tony Couch | Chris Krupinski | Jerry Smith AWS, D.F. |
| David Cox AWS* | Jonathan Kwegyir Aggrey | Richard Russell Sneary AWS |
| Nash Cox | Kevin Leahy | Frank Spino AWS* |
| Anni Crouter AWS | Stacy Levy | David Stickel AWS |
| Elaine Daily-Birnbaum AWS | Dongfeng Li | Wei Tai AWS |
| Antonio Darden AWS, D.F. | Yan Liang AWS, D.F. | Michael Thoreson |
| Thomas De Somer | Olga Litvinenko | Zhou Tianya AWS |
| Gwynn Di Pilla AWS* | Kerk Hwang Lok AWS | Phyllis Tseng |
| Gerarde Doucette | Pablo-Ruben Lopez Sanz AWS | James Turner AWS* |
| Howard Eberle AWS | Bing LV | Bill Vrscak AWS |
| Gary Eckhart | Arline Mann | Lorraine Watry |
| Rose Edin AWS | James Maria AWS | Frank Webb AWS, D.F., L.M. |
| Rene Andreas Eisenbart AWS | Adrian Francisco Marmolejo | Catherine Welner |
| Andy Evansen AWS | Liz Jorg Masi | Pam Wenger |
| Man Siu Fai AWS | Antonio Masi AWS | Voon Wong |
| Xiqiang Fei AWS* | Jeff Mathison | Jianzhong Wu |
| Z. L. Feng AWS | Atanas Matsoureff AWS* | Jian Wu AWS* |
| Patricia Flynn AWS* | Mark McDermott | Meng Xiangyang |
| Francesco Fontana AWS* | James McFarlane | Zhang Xiaochang |
| Jeanette Fournier | Jeannie McGuire AWS | Keiko Yasuoka AWS |
| amit gautam | Kimberly Meuse | Zhang Yi |
| Kathleen Giles AWS | Joe Miller AWS, H.M., D.M. | Steve Zazenski AWS |
| Jean Gill AWS | Christine Misencik-Bunn | Joseph Zbukvic AWS |
| Jacqueline Gnot | Dean Mitchell AWS, D.F. | |
| Stephanie Goldman | Audrey Montgomery | |
| Ken Goldman AWS | Lily Nan | |
| Laurie Goldstein-Warren AWS | Barbara Nechis AWS | |

AWS* New Signature Member

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. In addition we lost some close friends and supporters of AWS.



Philip Jamison, Jr., 96, of West Chester, PA, passed away of natural causes on Friday, September 3, 2021, at Barclay Friends in West Chester.

He was born July 1925 in Philadelphia to Daisy Jamison (nee McCadden) and Philip Jamison, Sr. The marriage dissolved and Daisy took her year-old son to West Chester.

Jamison's two grandfathers were Benton K. Jamison, a Philadelphia financier and bank owner who lost his fortune in the 1893 Panic, and David McFadden, taxidermist of the Philadelphia Museum of Natural History. A serial entrepreneur, Daisy supported her family by running coffee shops and antique stores in West Chester. She also ran a small hotel in Vinalhaven, Maine during the summer months.

Habitual scribbler Philip ("Jamie" to his friends) illustrated his 1943 West Chester High School year book and, after service in the Navy, entered the Philadelphia College of Art along with his childhood friend, Jane Gray. They married in 1951 and had three children, living above Daisy's antiques store on South High Street in West Chester. Jamison delivered diapers, stuck labels on cans, and painted lampshades along with his watercolor and oil painting.

In 1958, he exhibited his paintings at the Hotel DuPont Christmas Show where they were noticed by an owner of the Herschel & Adler Gallery in New York City. This led to a 25-year relationship, nine one-man shows, and success as a fine artist. Jamison also was represented by Sessler Gallery in Philadelphia for many years.

He was elected a National Academician to the National Academy of Design in New York as well as the American Watercolor Society and Philadelphia Watercolor Club. In 1975, he was selected by NASA to paint his impressions the Apollo-Soyuz space launch. He authored the books "Making Your Paintings Work" and "Capturing Nature in Watercolor." One of his favorite floral subjects was daisies. He achieved success as a realistic artist despite the post-war popularity of the abstract. He continued to paint daily until a fall in 2021 put him in the hospital.

He is survived by children, Philip the 3rd, and twins, Terry and Linda Jamison.



Jay O'Meilia had a ready answer for anyone asking what inspired him as an artist.

“Well, every morning I’d pass by this pile of bills on the table,” O’Meilia said. “Then I’d go into the kitchen and see my five children there, waiting for their breakfasts. And inspiration would just ooze out of me, because I knew I had to pay those bills and feed those kids.”

It was a work ethic that O’Meilia maintained throughout his life.

“A few years ago, the family decided it was time to get Dad into a more modest-sized house, where he wouldn’t have to climb all those stairs,” said his son, Matt O’Meilia. “We thought that this would be where he could finally kick back and relax, and paint what he wanted, rather than chasing after commissions.

“But the first thing he did after getting settled in was to set up his studio in the new place, and get on the phone to start chasing down commissions for new work,” he said. “We were hoping he would finally take it easy, but I guess my dad never really knew how to relax.”

Philip Jay O’Meilia, whose ability to capture the dramatic as well as the intimate moments of life on canvas and in bronze earned him national acclaim, died Wednesday, Jan. 26, at his Tulsa home after a brief illness. He was 94.



Salmagundi Club's Chris Nunnally Passes Away Unexpectedly

The Salmagundi Club’s popular Director of Operations, Chris Nunnally, passed away unexpectedly on Tuesday, January 25th after a short but severe illness.

Chris approached everything with good humor and optimism. He worked tirelessly and was always there to help AWS with our Annual Exhibitions, Awards Dinners, Demonstrations, Receptions, and meetings. When our exhibitions were being hung, Chris would be the last one in the gallery, up on a step ladder, making sure the lighting would make each AWS exhibition look world class.

To honor Chris and support his legacy, a [GoFundMe](#) page has been set up for the education of Chris’s son Michael.

DALE NYMAN, FRIEND OF AWS, PASSES AWAY AT 90



Dale James Nyman, 90, of Baton Rouge, passed away January 26, 2022. Dale was born June 4, 1931, in Bancroft, Iowa. For the past eight years He was the significant other of AWS Signature Member Judi Betts and traveled widely with her to workshops across the country. They had recently returned from a workshop in Marathon, FL, with a side trip to Key West, which Dale had always wanted to see. Dale was very supportive of AWS and is pictured with Judi and Antonio and Liz Masi at the 2018 Annual Awards Dinner.

The 155th AWS Annual International Exhibition

Where in the World do all these people come from?

This year once again we received approximately 1,000 original entries for the Jury of Selection to consider. The Jurors do not know who the artists are as they look at their images, nor do they know where they come from.

The AWS Exhibitions are truly international and below is a list of the home countries of the 140 exhibiting artists:

Argentina	1
Australia	1
Bulgaria	1
Canada	1
China	10
Ghana	1
Greece	1
Hong Kong	2
India	1
Italy	1
Malaysia	2
Netherlands	1
Russian Federation	1
Spain	2
Taiwan	3
Thailand	1
United States	110

NEW ASSOCIATE MEMBERS

Through February 20, 2022

Jane Agee
 Padmavathi Aleti
 Elizabeth Amacher
 Todd Anderson
 Terry Anstrom
 Anthony Armor
 Madeleine Hope Arthurs
 Colleen Babington
 Sandi Baier
 Linda Banks
 Vandita Bansal
 Robin Becic
 Stephen Bluto
 Scott Bodell
 Cornelia Boland
 Elizabeth Boyer
 John Bradley
 Judson Brown
 Michael Byers
 zhaoshu cao
 Chi-Yun Chang
 Yu-Chen Chang
 Xiaoxia Chen
 Caixia Chen
 Haibo Chen
 Xiaoxia Chen
 Zhengping Chen
 nancy cheung
 Linda Chipperfield
 Jessica Clampet
 Mary Clouse
 Kathy Colangeli
 Nash Cox
 Rita Dauchot
 Thomas De Somer
 Juliana DeFrance
 Jeannette Delmore
 Janet Dowling
 Sara Drescher
 Janice Ducharme
 Michael Ellowitz
 Karen Farestad
 Salvatore Federico
 Gian Luca Ferme
 Vicki Field
 Amanda Fisher
 Christa Friedl
 Stephen Gale
 Karen Golmer

MehdiGolsorkhtabaramiri
 Pamela Gorecki
 William Gray
 Max Hahn
 Lauren Hanna
 Mitiwa Harimoto
 Deena Harkins
 Rebecca Hawkins
 Ana Hedberg
 Rosa Henriquez
 Stephen Henry
 Raymond Horner
 Deidre Husak
 Claudia Ihl
 Elizabeth Ingebretsen
 Hima Jain
 Anne Jarema
 Celia Jenkins
 Daolin Jiang
 Christie Jones
 Heather Jones
 Sue Joyce
 Shannon Kelly
 Judy Kennedy
 Susan Kochan
 Mark Kooms
 Michael Koski
 Dorothy Kowey
 Don Krotee
 Sharon Krutzel
 Tanay Kumar
 Terrie Langham
 Wendy Leddy
 Maria Lorena Lehman
 Ron Leonhardt
 Nancy Levin
 Joan Levine
 Jia Li
 Haoze Li
 Sun Lianfu
 Wenwen Liao
 Yihuan Ling
 Wei Liu
 Weiliang Liu
 Paul Loescher
 April Lombardi
 Leon Lou
 Robert Lurz
 Chaoming Ma
 Manali Maity

Alexey Makogonov
 Rick Malloy
 W. Ashby Manson
 Sandra McDuffie
 Donald McGill
 Bobbie Menendez
 Gregory Meyer
 Scott Milhoan
 Kelly Mitchell
 Ana Monnaco
 Sylvia Moritz
 Diane Murphy
 Debbie Nadeau
 Susan Nadel
 Benjamin Nay
 Russell Nelson
 Dyan Newton
 Leigh Nodar
 Debbra Nodwell
 Irena Noreikaite
 Petraitiene
 Brian Ocfemia
 Lee O'Connell
 Birgit O'Connor
 Dee OHair
 Christine Oliver
 lynn ostermann
 Melinda Parrie
 Carla J. Patterson
 patrice pendarvis
 Rick Pierro
 Antonia Plazibat
 Robert Pote
 Jiming Qin
 Kimberley Quinn
 Gabriel Ramos
 Michael Reagan
 Jeff Reece
 Andreas Reutz
 Van Rogers
 Lani Rossmann
 Rebecca Rothey
 Michael Ruotolo
 John Russell
 Donald Savoie
 Heidi Schmidt
 shubham sharma
 Xinzhong Sheng
 John Shirley
 Tom Shupe
 Sook Sienkiewicz

Tom Shupe
 Sook Sienkiewicz
 Ritu Singh
 Tamala Smith
 Dan Song
 Karen Spaulding
 Stacy Stevens
 Patricia Stine
 Susan Stoddart
 Joanne Stramara
 Yuqian Sun
 Richard Suyosa
 Ryszard Szczypek
 Yan Tang
 Twylla Tassava
 Bruce Tatman
 Carolyn Taylor
 Yuan Tian
 Margaret Tollefson
 Maggie Tucker
 Francisco
 Valderrama Torres
 Jasper van Putten
 Diane Van Velsor
 Yu Quanquan Wang
 Ziqian Wang
 Ku-Ming Wang
 Cali Ward
 Virginia Weber
 Sandra Webster
 Anastasia Weishaupt
 Nancy Wernersbach
 Jessica Wicken
 Debra Williamson
 Patricia (Taaye)
 Wong
 Voon Wong
 Chi Yu Wong
 Yuemeng Wu
 Shu-Ching Wu
 Bin Xu
 Buwan Yang
 Beverly Yankwitt
 Shao Hong Yao
 Christina Yee
 Hongwei Zhang
 Zhuojuan Zhang
 Fangyu Zhao
 Ming Zhu

PLAY IT AGAIN SAM

ArtSpeak

by

Robert Fionda

Good advice is worth repeating again, especially when the source comes from seasoned AWS signature members. *ArtSpeak* searched its archives for a variety of artistic insights, habits and opinions that merit reprinting. Hope you agree.

Judi Betts: “Yes, attending a workshop should be about learning but more importantly, trying to understand an instructor’s ideas rather than wanting to emulate their painting style. That workshop should help you climb to the next artistic plateau.”

Anni Crouter: “Practice, practice, practice; that is how you overcome im-passes. For me, color and composition have always been a challenge and only pushing yourself advances you to the next level.”

Linda Hutchinson: “Painting for me, is an honorable way to spend time. It is calming and helps me to become my authentic self; which is a difficult and lifelong process.”

Ryan Fox: “If the painting is fresh and you feel deep down in your heart it is successful then have faith in yourself and that particular painting. Don’t be afraid of rejection; keep submitting it. Each judge has different standards, tastes and opinions.”

Mark Mehaffey: “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”.

Mike Kowalski: “My plein air paintings take about two and half hours, and when I get down to using my small brushes, like a rigger, it’s time to quit. Otherwise, I just start noodling things to death.”

Joe Miller: “If your talon-like brush has a bent tip, place it in a pot of boiling water for a few moments, shake it off, shape it by applying a heavy liquid (like Dawn dish soap) to the bristles and let it rest for a day or so and it will be like new.

Lynn McLain is a pre-planner. “I know what I want to do. Yes, the painting goes through changes but the overall idea and image remains. Once I’m finished, I put it up in the studio for a few days and return to it looking for ways to correct and improve the composition.”

Stephen Quiller: “Each morning when I go to the studio, I meditate for a half hour before working. It helps me center myself and focus on the painting process.”

Christine Krupinski: “I learned you had to put in the time because work brings about growth.”

Andy Evansen: “Truthfully watercolor is the most difficult medium to master. Even more so when students lack drawing skills. That makes them tentative and creative decisions become more of a struggle. Especially with watercolor, drawing is the foundation of painting.”

Anne Abgott: “Learn to leave artwork and supplies out where they can be seen and used. Carve out the time to paint in your daily schedule. Make adjustments to your life style.”

Jim McFarlane: “Follow the painting not the subject. Learn to get away from the motivation or photo resource and finish the painting with it as the only focus. There’s a point when the painting takes on a life of its own and you need to be flexible and follow along with the painting’s development.”

Kathleen Conover: “Procrastination gets artists in trouble. Whether it’s the creative or the administrative end, you can’t wait until the last minute to get things done.”

ArtSpeak always welcomes membership comments and suggestions for future articles. Please submit to: robtart@juno.com with appropriate subject line.

WATERCOLOR EVENING 2022

BARBARA NECHIS

APRIL 28, 2022 6 pm - 8pm

by Karen Brussat Butler, AWS



Barbara Nechis holds a BA in History and Fine Arts from the University of Rochester and an MS from Alfred University. She was a faculty member of Parsons School of Design for many years and has taught seminars at Pratt Institute and throughout North America, Europe and Asia. She has served as a juror and board member of the American Watercolor Society. Her work appears in more than 50 books and publications and is included in numerous collections. She has authored several books, most recently, a lovely tabletop book, *Barbara Nechis Watercolors* (Art Book Printing, 2019). For many years she maintained a studio in New Rochelle, NY before relocating to the Napa Valley in Northern California in 1988.

Watercolor From Within

WANTS TO SURPRISE HERSELF: *Barbara Nechis is an artist who has developed a style known for its masterful balance of spontaneity and control of the watercolor brush. "I'm pushing myself both in color and form to make changes so that my work always surprises both me and the viewer. I never want to paint just another one like all the rest."*

BEGINS WITHOUT A VISION: *My approach and subject matter differs from that of my teachers. I start with no vision at all. I begin without a specific image in mind and work through as one would work out a doodle which is never planned and where one thing leads to another.*

APRIL DEMO: *Her demonstration in April will show how she creates layers by wetting the whole paper and then creates a wet-into-wet underpainting that will give subsequent layers depth and color variations. She then will dry the paper and build the painting with layers of overlapping shapes repeating until the painting becomes a complex composition.*

WORK COMES FROM NATURE: *"Although my work is rooted in nature, I often invent shapes that suggest the appearance of certain identifiable objects without actually defining the limits of those objects. I allow myself to respond to the entire experience of nature – and not just the specific appearance of trees, flowers, rocks, water. The less I try to copy nature, the more my paintings become a record of the entire experience....When driving or walking I am absorbing what I see. I photograph a great deal but I never use these photos. I think the process of framing an image helps to imprint the essence of it in my brain, although not the specifics. By allowing the water and paint to flow, letting the paper itself suggest the subject matter and the technique as well, ideas begin to arise. I invent images as I go along. I try to convey the essence of a subject not just describe its visual facts. I am watching each stroke as I put it down, adjusting it to fit with the previous stroke."*

WHAT I SEE. *I photograph a great deal but I never use these photos. I think the process of framing an image helps to imprint the essence of it in my brain, although not the specifics. By allowing the water and paint to flow, letting the paper itself suggest the subject matter and the technique as well, ideas begin to arise. I invent images as I go along. I try to convey the essence of a subject not just describe its visual facts. I am watching each stroke as I put it down, adjusting it to fit with the previous stroke. "*

continued

Watercolor Evening - cont'd

MATERIALS: *“It is very important to know your materials. Much trial and error is needed to find the best materials for each purpose. Paper can be your friend or enemy depending on its surface and what you want to do with it”. Barbara uses Arches 140 lb CP paper “although some of my best work has been experimenting with other papers”. She uses both transparent and opaque paint, sometimes adding gouache. “Transparent pigments give luminance and opaques add body. I often combine both on my brush”..... she uses quality large flat brushes with good edges.*

FAVORITE ARTISTS: *“Gustave Klimt...because I have to face up to the challenge of working with small shapes that add up to larger shapes without fracturing the painting.” Milton Avery, “for his unique shapes and colors ... Avery and Matisse never seemed to use the basic ‘rules’ most of us were taught about color repetition and yet they are who we look too for examples of the most interesting colorists.”*

STUDIO: *Barbara’s studio is a wonderful small building with beautiful views of her vineyard in Napa Valley. This is where she paints and holds workshops. It was designed in 1988 by Richard Jansen, who was the consulting architect for the Museum of Modern Art, NYC for many years.*

RESUME: *Barbara Nechis holds a BA in History and Fine Arts from the University of Rochester and an MS from Alfred University. She was a faculty member of Parsons School of Design for many years and has taught seminars at Pratt Institute and throughout North America, Europe and Asia. She has served as a juror and board member of the American Watercolor Society. Her work appears in more than 50 books and publications and is included in numerous collections. She has authored several books, most recently, a lovely tabletop book, *Barbara Nechis Watercolors* (Art Book Printing, 2019). For many years she maintained a studio in New Rochelle, NY before relocating to the Napa Valley in Northern California in 1988.*

Watercolor Evening Demonstration 2022

Live and Available on Zoom

AWS Watercolor Evenings are a highlight of every International Exhibition. Held in the Salmagundi Club’s Upper Gallery, each event consists of a live presentation by an AWS Signature member.

Demonstrations were canceled in 2020, due to Covid 19. In 2021 although there was not a live audience, the Tim Saternow demonstration was presented on Zoom and was a huge success. We had over 250 people from across the US and Canada, including one in Italy and one in Costa Rica, watching. With the possibility of reaching a world wide audience we plan to continue with Zoom presentations.

After last year’s zoom presentation a short survey was sent out to the participants where we asked questions that would help with this year’s demonstration. We found that people were very enthusiastic about watching and intended to watch again in 2022.

The zoom ticket cost will be \$15.00. New this year, the demonstration will be available to watch for 2 weeks after the actual “live” demonstration that evening. This will make it possible for people in other time zones to watch at their convenience. Barbara Nechis will be the 2022 demonstrator with a live audience present, along with the zoom audience. The demonstration will begin at 6:00 pm.

During the live zoom, a monitor will take questions in person and online that the demonstrator will answer, same as last year. A professional cameraman will film the demonstration using excellent lighting and zooming in for viewers to see up close the evolution of the painting.

POPULAR ASSOCIATES-ONLY EXHIBITION MAKES ITS RETURN THIS YEAR

To show its respect and appreciation for its Sustaining Associate Members, AWS last year introduced its first ever Associate Members' Online Exhibition to great reviews.

This year we will repeat this special exhibition with entries open *only* to AWS Associate Members. The Jurors of Selection and Awards will be announced shortly. Look for the Prospectus to be available in early March.

Once again, this will be open to AWS Associate Members only, so make sure your membership is up to date.

Antonio Masi President
Jim McFarlane President Emeritus
John Patt Executive Director
Charity Henderson Assistant Director
Susannah Hart Thomer Editor
Karen Butler Robert Fionda Contributors

IMPORTANT: PLEASE READ AND FOLLOW INSTRUCTIONS! MEET DEADLINES!

MATERIAL FOR THE NEXT ISSUE MUST REACH THE EDITOR BY October 1, 2022.

SIGNATURE MEMBERS SEND MATERIAL DIRECTLY TO THE EDITOR, Susannah Hart Thomer, AWS Newsletter Editor, newsletter@americanwatercolorociety.org to 29 E. Church Road, Plymouth Meeting, PA 19462.

SUSTAINING ASSOCIATES may send their material to the AWS office at info@americanwatercolorociety.org or to 47 Fifth Avenue, New York, NY 10003.

Please indicate your membership status: Signature or Sustaining Associate.

All events must be dated by month and year. Events prior to December 1, 2018 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@americanwatercolorociety.org with questions about AWS.

Copyright, 2021, American Watercolor Society