

# Watermark

Watercolor Society of Oregon's

[www.WatercolorSocietyofOregon.com](http://www.WatercolorSocietyofOregon.com)

Vol. XLV, No. 4

November 2019

## Painting Around The Bend

Recap of WSO's Fall  
Convention with Joyce Hicks  
as Juror and Workshop  
Instructor  
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Looking to enter art shows? Check out ...

## WFWS Competition

Learn more on page 12

## Spring Experimental Exhibition

Learn more on page 30

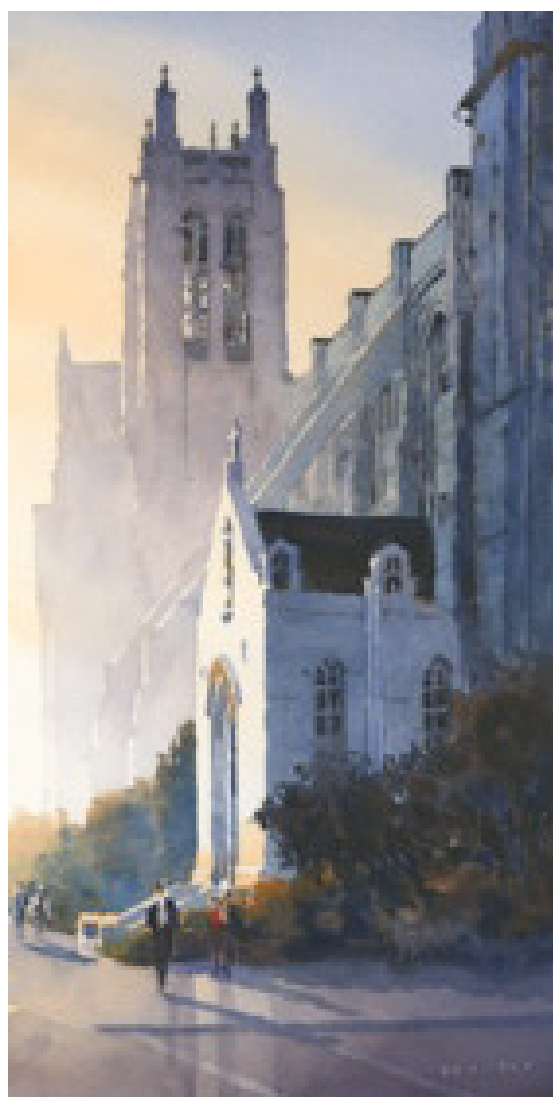
## 2020 Dues are Due

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Come to Astoria for ...

## Art On The Bay 2020 Spring Convention

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"St. Dominic's" by Michael Reardon



Meet 2020 Spring Convention's  
Juror & Workshop Instructor

## Michael Reardon

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# Watermark

Watermark is the newsletter of the Watercolor Society of Oregon and is published quarterly in February, May, August, and November.

WSO is a 501(c)(7) as determined by the IRS.

WSO PRESIDENT:  
Barb Sulek

NEWSLETTER EDITOR:  
Sue Anne Seckora

Send articles and images that are of general interest to the WSO membership to the editor via email and file attachments. The due date for the February issue of *Watermark* is January 15, 2020.

NEWSLETTER DESIGN &  
ADVERTISING:

DESIGN:  
Elizabeth Zimmerman

Send advertisements and payment to:  
GRAPHICUS  
Attn: Paul Bourgault

ROSTER CHANGES:  
Suzi Blaisdell

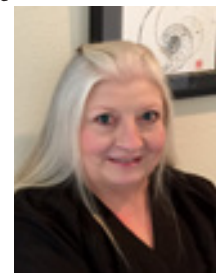
NEW MEMBER INFORMATION:  
Liz Walker

Please consult your Roster for contact information



## President's Message

The Fall 2019 Convention took place at the Riverhouse on the Deschutes Convention Center in Bend. I'm truly amazed and grateful for the efforts and dedication of our great teams of volunteers. So many people worked behind the scenes to plan and execute this convention. It was filled with educational opportunities, inspiration, and fun! Thank you to our 6 incredible Convention Co-chairs Linda Burgel, Kim Smith (Workshop Coordinator), Michelle Lane, Dottie Roth, Linda Shelton, and Jennifer Starr, and the entire extended team of WSO volunteers who worked so tirelessly to make this a memorable weekend.



On Saturday afternoon the Exhibition & Artists Reception was held at the Barber Library Rotunda Gallery. Our Juror, Joyce Hicks, selected 80 paintings for the 2019 Fall Watercolor Exhibition from the hundreds of entries submitted. Joyce reevaluated the accepted paintings until she selected 20 masterful paintings as award winners. Our thanks go to the Barber Library for their support. The Exhibition runs from October 7 – December 7, 2019.

As Vice President, I was privileged to pick Joyce up at the airport in Portland. We talked non-stop all the way to Bend. She was taken by the diversity of our landscape; we started out in an urban setting with leaves beginning to turn, climbed up the pass through the forest to Mt. Hood, and finally arrived at the high desert—all in a short period of time. I'd like to extend a personal thank you to Joyce for her humor, kindness, and wisdom. We all experienced the joy she has for life and art during her critiques, her banquet comments for the award winners, and her Sunday morning talk and demo.

Joyce Hicks transforms simple landscape scenes into beautiful works of art that have made her an internationally acclaimed, award-winning artist. Her dynamic brushwork and expressive use of color give her paintings a fresh, welcoming look. She is a signature member of AWS (American Watercolor Society) and has been a frequent award winner in multiple exhibits. Joyce is a self-taught artist and the author of *Painting Beautiful Watercolor Landscapes* and her three Little Art Books: "Art Concepts and Principles," "Transforming the Landscape," and "Paint Shapes Not Things." Visit Joyce's website at [www.jhicksfineart.com](http://www.jhicksfineart.com) as well as her blog and Facebook page to see her 3 videos, available for streaming on Vimeo.

Joyce also brought her passion and love of teaching that inspired and motivated 22 fortunate artists in a fun, fast-paced workshop, *Create a Unique Visual Language for the Landscape*. More than one person commented that the workshop was "just awesome!"

As was previously announced in the May *Watermark*, the 2019 Spring Convention brought a huge announcement for all WSO Active Members. **WSO has adopted Signature Status.** The requirement for Signature Membership: A Member must have earned 10 Merit Award points (or Bronze status) in our current Merit Award program to be awarded Signature Status. Congratulations to the 118 extraordinary artists who received their signature certificate at the Awards Banquet dinner on Saturday night.

Thank you, Joyce, and congratulations to our Award Winners and our new Signature Members!

Barb Sulek, WSO President



# Board Action

On October 4, the WSO Board met at the Riverhouse Hotel in Bend, OR. **President Chris Stubbs** called the meeting to order at 12:13 pm. Eleven Board Members and eleven Committee Members were present.

**President Chris Stubbs** introduced our Juror Joyce Hicks.

**President Chris Stubbs** thanked our 6 Convention Chairs, Linda Burgel, Linda Shelton, Jennifer Starr, Kim Smith, Dottie Roth, and Michelle Lane. Linda Burgel spoke on behalf of all of the chairs and thanked everyone who made this convention possible.

**President Chris Stubbs** welcomed Paul Bourgault back. His position is now the Watermark Advertising Chair.

**President Chris Stubbs** recognized and thanked the following outgoing Board Members and welcomed new Board Members:

**Moya Lehman:** Treasurer

**Beth Verheyden:** Past President

**Anji Grainger:** Awards Director

**Mary Elle:** Membership Director

**Suzi Blaisdell:** Online Painting Submissions

**Sharon Hansen and Nan Newell:** Logo Chairs

**Beth Schilling:** Awards Chair

**Caryn Tilton:** WSO 100 Club President

**Susan Lyslo** and her hospitality team

**Barb Sulek:** Vice President and Convention Online Registration Chair

**Phyllis Meyer:** Marketing Director

**Patrice Cameron:** Convention Director

**Peggy Stermer-Cox:** Communications Director

**Suzi Blaisdell:** Online Paintings Submission Chair

**Secretary Amanda James'** Board minutes from the June 2019 meeting at President Chris Stubbs' home in Carlton were approved.

**Beth Verheyden, Past President** made a Motion to approve the following slate of Officers, Directors, and Committee Chairs:

President: Barb Sulek

Past President: Chris Stubbs

Secretary: Amanda James

Treasurer: Elvina May Christopherson

Membership Director: Suzi Blaisdell

Awards Director: Beth Verheyden

Convention Director: Zsuzsa Vamos

Online Painting Submissions Chair: Mary Elle

Convention Online Registration Chair: Leslie Boyce

Convention Vendors Chair: Sharon Rackham-King

Show Awards Chair: Donna Bekooy

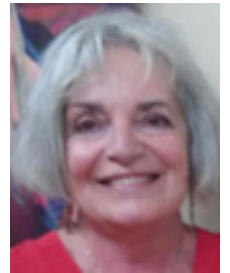
Mentor Program Chair: Debbie Loyd

Logo Chairs: Lucy Nonnenkamp and Joyce Henstrand

Publications Director: Temporarily vacant

**Beth Verheyden** previewed the WSO promotional video. The video has some audio issues, which will be resolved. It will be revealed at the Awards Banquet and the OEAO Convention (Oregon Art Educators Association).

**Beth Verheyden** presented a Motion, which passed unanimously to clarify show submissions. "All reference materials, including photographs, as well as the composition and design must be the creation of the artist."





# Board Action ... continued

**Beth Verheyden** introduced a Motion, which passed unanimously, to clarify (continued on page 5) those who are eligible to be nominated for the Outstanding Service Award as well as the nominating and voting procedures for the award.

**Beth Verheyden** distributed the 2020 Member Survey and Membership renewal procedure. Completing this survey will be a mandatory component of the renewal process for Active Members.

**Treasurer Moya Lehman** presented the Financial Statements of the period ending September 30, 2019. The savings account has a balance of \$80,551, and the checking balance is \$9,382. She also presented a Profit & Loss Comparative Statement for the period of January through September 2019, which reported a loss of \$3,438.98. She concluded with the information that the 2020 General Budget needed to be approved by the membership at the Business Meeting.

**Peg Patterson** presented the WSO Budget and Finance meeting overview. She presented a Motion to add \$600 to the annual budget for the President's dinner to honor the Juror. (At each convention the President invites the Juror and appointed guests to a dinner honoring the Juror on Thursday night before the convention begins.) The Motion was made to eliminate confusion for the Convention Chair(s) about whether the expense comes from the Convention Budget or WSO's budget. Peg also made a Motion to increase the AV budget to \$1600 a year.

**Peg Patterson** gave a special acknowledgement to outgoing President **Caryn Tilton** for the extensive work Caryn has done for the 100 Club. She added that Caryn is a very adroit businessperson.

**President Chris Stubbs** presented a motion to add the new Treasurer **Elvina Christopherson** to the bank accounts and credit cards.

**Vice President Barb Sulek** reported on upcoming Jurors. Michael Holter will be our Juror for the April 2022 Convention, and Linda Kemp will be our Juror for October 2022.

**Convention Director Patrice Cameron** spoke about the upcoming WSO conventions.

**Spring- 2020** will be held in Astoria at the Clatsop Community College and Liberty Theater. The Co-chairs are Sandy Wood, Becky Meier, and Zsuzsa Vamos. Michael Reardon is the Juror.

**Fall- 2020** will have Kristi Grussendorf as Juror. Patrice Cameron and Anji Grainger will be Co-chairs. The Convention will be held in Newberg at the Chehalem Cultural and Arts Center.

**Spring- 2021** will be held in Hillsboro. The Co-chairs are JoAnn Pari-Mueller and Susanne Mitchell. The Jurors are Ken and Stephanie Goldman.

**Fall- 2021** will be held in Salem. The Co-chairs are Beth Schilling and Marcia Morrow. The Juror is Iain Stewart.

**Spring- 2022** needs Convention Chairs and a location. The Juror is Michael Holter.

**Fall- 2022** will be held in Salem. We need Convention Chairs. The Juror is Linda Kemp.

**Traveling Show Co-chair Zsuzsa Vamos** reported on the last 6 months of the Traveling Show. Venues include Canby, Hillsboro, and Astoria. She also reported that the traveling crates have been given away.

**Online Entries Chair Suzi Blaisdell** reported that 18 more artists entered the current Fall Watercolor Exhibition than the 2018 fall show. She also reported that "things went smoothly for the most part." She announced that the Mentor program is continuing, and signup sheets will be available at the Awards Banquet. The new Mentor Chair is Debbie Loyd.

**Juror Liaison Chris Helton** thanked Suzi Blaisdell for her assistance. All accepted artists were notified on August 17. *The How to Prepare Your Painting for WSO Competition* form was updated and new language was added to the contract. "If you intend someone else to pick up your painting, you must sign a note saying who will be doing the pick-up and give the note to that person to give to the painting-pick-up-chairperson for WSO records." This will begin when artists pick up their paintings in Bend on December 7.

**Convention Online Registration Report-** (continued on page 6)



## Watermedia Classes

**Annual Holiday Cash and Carry Sale**  
100's of original artworks and wreaths!

### ■ Mary Lehner

- Seasonal Imagery for the Holidays
- Still Life Techniques
- Architectural Studies

### ■ Liz Walker

- Suminagashi Paper Marbling

See our website for details  
[www.villagegalleryarts.org](http://www.villagegalleryarts.org)

12505 NW Cornell Road (next to the Cedar Mill Library) • Portland, Oregon 97229

503-644-8001

# Board Action ... continued

**Leslie Boyce** In lieu of tickets, registration lists will be created for Hospitality to check as people enter events. Only the banquet tickets are now printed. Over half of the registrations were completed on the first day. By the close of registration, there were 158 Members and 54 guests.

**Hospitality Team-Susan Lyslo** and her team are cycling off and will be replaced by **Linda Nye** and her team. Linda Nye reported how much easier it is to prepare the attendees packet now that tickets for individual events are not used.

**Education Director-Margaret Godfrey** reported that the deadline for entering WFWS is December 1. She also reminded the Board that the

entry is simple and entirely online except for the payment. The show will be in Boise, Idaho in June. WFWS delegates are required to be Past Presidents. WSO's next delegate will be Linda Nye.

**Margaret Godfrey** along with **Caryn Tilton** and **Peg Patterson** rewrote the guidelines and forms for applying for grant money for workshops. The packet was distributed. At this time, the grants are given on a first come, first served basis. Margaret Godfrey reviewed the distribution of funds during the past few years and found a good spread throughout the state. She is open to suggestions to keep this result in place.

**Margaret Godfrey** is interested in pursuing grant money for both the Education Grants and the Traveling Show. However, grants are distributed to 501(c) (3); therefore, the distributions should be handled through that entity. **Margaret Godfrey** has accomplished some research on the Oregon Cultural Trust and the Form Family Foundation. WSO would need individuals who are versed in grant-writing to help obtain grant money.

**Linda Nye**, along with Rene Eisenbart, Dorothy Moore, and Liz Walker will be demonstrating at the Oregon Art Educators Association in Rockaway Beach. They will be playing the WSO promotional video and distributing our new brochures with the hope of obtaining new Members.

**President Chris Stubbs** reported on Menucha. In May, Judy Morris taught a full workshop. Chris Stubbs and Rene Eisenbart will teach October 28-31. Steve Kleier is scheduled for May 2020, and Margaret Godfrey will teach in October 2020.

**Watermark Editor-Sue Anne Seckora** presented a Motion to change the dates for publication of the *Watermark* online to February 1, May 1, August 1, and November 1.

Her second Motion called for a change to "Active Members are given first preference for a workshop and have 45 days to register once the Communications Chair publishes the *Watermark* online. Publication dates for workshops are now May 1 for the fall convention and November 1 for the spring. Subscriber Members and Non-Members may register for workshops on June 15 for the fall convention and December 15 for the spring.

There is now an editing team. **Sue Anne** asked for people who like to take photographs during conventions to contact her.

**Elizabeth Zimmerman** is now the publisher of the *Watermark*.

**Watermark Advertising Chair-Paul Bourgault** reported that all current advertisers are staying with the online edition. A big benefit to advertisers is that everyone who visits the WSO website will see our publication. Credit cards are now accepted for advertising.

The Board was extremely happy to welcome Paul back and have him continue to work on our publication.

**Web Liaison-Carol Putnam** reported that on the numerous items accomplished in the last quarter, which included but were not limited to: Adding the Spring 2019 Experimental Exhibition Catalog and updating the Convention Registration page. The Webmaster needs two weeks before publication for articles and photographs.

**Membership Director-Mary Elle** has reviewed and updated all files. WSO now has 656 active Members. **Mary Elle** introduced a Motion for new membership requirements. Dues are payable from October 1 through December 31. Artists living in Oregon who wish to join WSO may do so at any time during the year. Dues are not pro-rated between January 1 and October 1 of each year. Artists may not submit images to either the spring or fall exhibitions unless dues are current. If a Member has obtained Signature Status and has not paid his/her dues by December 31, his/her Signature Status will be forfeited.

**New Member Chair-Liz Walker** reported that 18 New Members have applied under the old policy



# Board Action ... continued

of submitting 3 images. **Liz Walker** will send out letters of acceptance to all of these (continued on page 7) individuals. She expects a "surge in applications" once the website has the new rules explained.

**Communications Chair-Margaret Stermer-Cox** listed the various messages which she sent out from June 15 through September 10. **Margaret** is moving to Washington and thanked the board for her experience with them. She is pleased to announce that **Elizabeth Zimmerman** will become the new chair at the end of this convention.

**Awards Director-Anji Grainger** thanked Chris Stubbs, Barb Sulek, Becky Meier, and calligrapher Susan Pfahl for their work in making it possible for Signature Members to have certificates.

**Caryn Tilton-WSO 100 Club** held her final board meeting as President on September 20, 2019. The following was accomplished: Approval of new job descriptions, new financial control procedures, review of job descriptions, signing the annual conflict of interest statement, approving the amended bylaws, and discussing the draft Donation Guidelines. **Peg Patterson** also discussed the Education Fund and described the fund raising which will be held during the Convention. The Donation Guideline packet was distributed. The new officers were introduced: **Peg Patterson**, President, **Beverly Haynes**, Secretarer, and **Dianne Lay**, Treasurer. The position of Vice President remains open.

**Exhibition Awards Chair-Beth Schilling** has met with the new Awards Chair **Donna Bekooy** who will take over at the 2020 Spring Convention.

**Merit Awards Chair-Becky Meier** announced that she will be distributing 13 Merit Awards at the Awards Banquet. She also reported that since the announcement of Signature Status, a number of New Members have submitted their points to start the process.

**Administrative Director-Diane York** manned the Logo Merchandise table on Saturday during the Convention. She thanked outgoing Co-chairs Sharon Hansen and Nan Newell and announced new Co-chairs Lucy Nonenkamp and Joyce Henstrand.

**DVD Librarian-Pat Farr** announced how well the program is doing, and declared what a benefit it is to the Members to be able to rent the CDs for free.

**President Chris Stubbs** announced that the next Board Meeting will be held on Saturday, January 11, 2020 at the Albany Public Library.

The Meeting was adjourned at 3:20 pm.

Amanda James, WSO Secretary

## WSO Education Report



The fundraising efforts for the Education Endowment Fund were very successful at the recent Convention in Bend. Tracy Culbertson's generous \$500 Gift Certificate to Art in the Mountains was raffled. There were also some lovely original paintings by WSO Member Carol Sands, deceased, that were won by lucky WSO Members. Additionally, several generous folks at the Awards Banquet contributed toward the fund by putting money in the donation envelopes. The money raised will go toward the continuation of our four grants available each year; these grants help WSO Members to hold workshops in their own communities.

### Menucha on the Columbia Gorge

This year Judy Morris taught the spring workshop at Menucha. Her popularity never ends. Her workshop was filled with a waiting list. The late October workshop was taught by Chris Stubbs and Rene Eisenbart. Next year the Menucha workshops will be led by WSO instructors Steve Kleier in May and Margaret Godfrey in October.

Don't miss out on these opportunities to do nothing but think and create art. Comfortable sleeping quarters, 3 delicious meals a day, all provided in an inspirational scenic venue.

Margaret Godfrey, Education Director

# 2020 Dues Are Due

It's time to renew your WSO membership for 2020. Thank you to everyone who has already done so! Renewals must be received by December 31, 2019, in order to have your information included in the Membership Roster and Handbook. Yearly dues are \$50 for Active Members and \$35 for Subscribing Members. Renewing by December 31 and maintaining your active membership are also important to those who have attained the new Signature Status or who hope to do so. Any Member who has obtained Signature Status and has not paid his/her dues by December 31, his/her Signature Status will be forfeited.

You will not be receiving a dues envelope this year because the *Watermark* will be available online only. As of 2021, membership renewals also will be online only.

Currently, dues may be paid on the Watercolor Society of Oregon website Membership page. We would like Active and Subscribing Members to complete the Member Survey; however, it is optional for Subscribing Members. The Member Survey is a vital resource for identifying volunteers when they are needed. Lifetime Members are requested to go online and complete the survey as well.

After you complete the survey, you can pay by PayPal or credit card. If you prefer to pay by check, you may fill out the downloadable Member Survey from the website and mail it with your check, made out to WSO, to Suzi Blaisdell. Please consult your Roster for Suzi's contact information. Call or email Suzi if you have any questions.

*Suzi Blaisdell, Membership and Dues Director*



**"Premier Destination Workshops!"**

## 2020 Workshops

**Mary Whyte** studio, Sorrento, Italy  
**March 21 - 28, watercolor (wc)**

**Alvaro Castagnet** plein air, Miami, FL  
**April 3 - 5, wc and 7 - 9, wc**

**Herman Pikel** plein air & studio, Bend, OR  
**June 15 - 19, oil and June 22 - 26, wc**

**David Lobenberg** plein air, Bend, OR  
**June 29 - July 3, ink & wash sketching**

**Amanda Hyatt** plein air & studio, Bend, OR  
**July 5 - 8, wc and July 9 - 12, wc**

**Fealing Lin** studio, Bend, OR  
**July 13 - 17, wc**

**Mary Whyte** studio, Bend, OR  
**July 20 - 22, wc**

**Liz Walker** studio, Bend, OR  
**July 23 - 25, Suminagashi marbling**

**Joan Fullerton** studio, Bend, OR  
**July 27 - 31, acrylic & collage**

**Rebecca Sentgeorge** studio, Bend, OR  
**August 3 - 7, mixed media & collage**

**Kathleen Conover** studio, Bend, OR  
**August 10 - 14, watermedia**

**David Taylor** plein air, Oregon Coast  
**August 24 - 28 & Aug 31 - Sept 4, wc**

**Bonnie Broitzman - Cruise Workshop**  
**October 10 - 25** London to Athens

**503-930-4572**

**ONLINE REGISTRATION**  
**info@artinthemountains.com**  
**www.artinthemountains.com**

## Thanks for Supporting Logo Merchandise Sales

Our WSO Logo Merchandise table was well received at the Fall Convention. Although it was only opened on Saturday, our profit was \$644. Thank you, Diane York, for taking charge of the table that day.

Starting with the 2020 Spring Convention, Joyce Henstrand will take on the reins of Logo Merchandise ordering and sales.

We are thankful for all the support and friendship we have received from many of you these last 3 and 1/2 years as Logo Merchandise Co-chairs.

Happy painting, one and all!

*Sharon Hansen and Nan Newell, Co-chairs Logo Merchandise Sales*



# Introducing New Members for 2019



As New Member Chair, I am pleased to report that we have 21 New WSO Active Members. Because of our change in Active Member policy as of October 6, we no longer require Active Member applicants to submit 3 images for jurying. This means that New Members (as long as they reside in the state of Oregon and have paid their active membership dues) can join anytime and immediately take advantage of our Active Member benefits, including submitting images to our fall and spring juried exhibits.

These New Members come to us from many areas where they have been active and involved in the art scene. Each artist brings fresh talent to WSO, and many have taught and exhibited their watercolor skills. It is very important that we make sure they become involved, help them get connected, and encourage them to submit entries to our shows. (You can be certain that some on this list will be in the Spring Experimental Exhibition.) The names of our New Active Members are included in this *Watermark*; a more detailed list (with their contact information) will be sent later to our membership.

Please invite New Members to a critique, to coffee, to your studio, or to visit your favorite gallery. We now have a Mentoring Program, headed by Debbi Loyd, for New WSO Members who request this help. Please let me know if you are willing to serve as a mentor for a New Member; they need not be in your area as most of your initial contact will be via email/phone. Let's all make sure that they feel welcome and become a vital part of this Society.

*Liz Walker, New Member Chair*

## WSO Class of 2019

New Active Members (as of October 9, 2019)

Bates, Debi	Myrtle Creek	Oliver-Garnett, Kathryn	Portland
Berry, Glenda	Happy Valley	Olsen, Vivian	Redmond
Bunker, Greg	Portland	Premo, Janice	Gladstone
Chang, Betsy	Portland	Rock, Kathy	Oregon City
Henton, Kathy	Gresham	Saez, Pat	Beaverton
Lake, Veronica	Portland	Schaller, Howard	Portland
Lovett, Todd	Medford	Takabayashi, Sandra	Lake Oswego
Masat, Joan	Astoria	Timm, Anna	Albany
McGraw, Carrie	Portland	Tow, Peter	Portland
Moore, Ann	Salem	Vawter, Colleen	Keizer
Offenback, Lori	Portland	Zhong, Yong Hong	Lake Oswego

## WFWS Online Entry Is Open

It's time to paint your masterpiece to enter in the 45th Annual WFWS competition, Watercolors Rock in the Gem State. The online entry is open now until December 1, 2019. The prospectus and online entry form are on the WSO website. Although the image is entered online, you will need to use snail mail to send your entry fee to: Margaret Godfrey, please consult your Roster for mailing address.

Stephen Quiller is the juror for the exhibition which will be held in Boise, Idaho, June 4-July 26, 2020. This is a great opportunity to get your name and art out into a larger arena. We typically have ten or more members whose work is accepted and sales are good at such a prestigious event.



*Margaret Godfrey, WFWS Delegate*

# Liz Walker's Suminagashi Workshop

Three productive days in July were spent learning and exploring the art of suminagashi marbling in a workshop led by Liz Walker at Sagebrushers Art Society in Bend, Oregon. The workshop was attended by members of Area 11 Regional WSO Central Oregon Critique Group, along with other interested artists.

A series of short demonstrations was interspersed with lots of time for hands-on play and experimentation. Throughout the workshop, Liz demonstrated and answered our questions about ways to create different effects with suminagashi and how to mount our work on various substrates. On the second day, Liz showed us images of her work



and introduced possible strategies for turning the marble substrate into a finished painting using acrylic paints. We were given the freedom to focus on finishing pieces or continuing to explore marbling. Liz supplied project stencils to those who sought a technique to spark their creativity. She also provided individual support for the adventurous students.



Our final day ended with lots of oohs and aahs as we viewed each other's finished and in-progress paintings. The group was wowed by how each of us came up with such diverse and creative solutions from our initial marbled starts.

We left with marbled papers to transform and a sense of gratitude to Liz for her guidance, encouragement, and use of her equipment. We are also grateful for the WSO Education Fund, which provided the grant to help us bring Liz to Central Oregon.

*Rebecca Sentgeorge*



# Looking Ahead-Upcoming WSO Conventions



## Spring 2020: Astoria

Juror: Michael Reardon  
<http://www.mreardon.com>  
 Convention: April 3-5  
 Workshop: April 6-10  
 Convention Chairs: **Sandy Wood, Becky Meier, and Zsuzsa Vamos**

## Fall 2020: Newberg

Juror: Kristi Grussendorf  
<http://kristigrussendorf.com>  
 Convention: October 2-4  
 Workshop: October 5-9  
 Convention Chairs: **Patrice Cameron and Anji Grainger**

## Spring 2021: Hillsboro

Juror: Ken & Stephanie Goldman  
<https://goldmanfineart.com>  
 Convention: April 9-11  
 Workshop: April 12-16  
 Convention Chairs: **JoAnn Pari-Mueller and Susanne Mitchell**

## Fall 2021: Salem Convention Center (SOFT HOLD)

Juror: Iain Stewart  
<http://www.stewartwatercolors.com>  
 Convention: October 1-3  
 Workshop: October 4-8  
 Convention Chairs: **Beth Schilling and Marcia Morrow**

Please contact Zsuzsa Vamos if you and your artist friends would like to host a convention and have our next party! Please consult your Roster for Zsuzsa's contact information; you can email, call or text Zsuzsa. Let's talk about how much fun it is to host a convention and all the help you will receive.

Zsuzsa Vamos

# Menucha Workshops



In late October, Rene Eisenbart and Chris Stubbs, the dynamic duo of portrait painting, taught their workshop. Though the fall winds and rain blew outside, the workshop participants were cozy and warm inside enjoying the companionship of one another and the fun of learning how to paint portraits.

Springtime in May 2020 will bring brighter days and new foliage and Steve Kleier as he comes to teach for the first time at Menucha. Check the February *Watermark* and the Menucha website for more information on Steve's class.

In the fall of 2020 Margaret Godfrey will return. Watch upcoming *Watermarks* for more information.

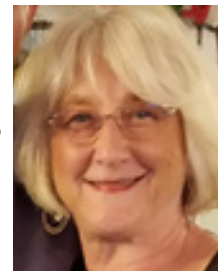
WSO and Menucha have joined together to bring you your favorite WSO instructors. The Menucha Retreat and Conference Center is situated in the Columbia Gorge. Beautiful grounds, great food, and much fun await artists who come to learn, paint, and, enjoy one another's company. You will find descriptions of each workshop, as well as the cost to attend and room options on the Menucha website: [menucha.org](http://menucha.org). Click on the programs tab, and you will find the tab for Watercolor Workshops at the end of the pulldown menu.

Chris Stubbs, WSO/Menucha Liaison



# WSO 100 Club

I first want to thank **Caryn Tilton** for all of her dedication and hard work as President of the 100 Club for the past two years. Her efforts to update needed policies and procedures have left us with a great roadmap for navigating the future. For those of you who may be new to WSO, the 100 Club is a separate non-profit corporation that manages an investment fund. The annual interest and dividends earned from that fund are used to help fund cash awards for artists who win awards at the Fall and Spring Exhibitions. Your one-time contribution of \$100 makes you a Patron for life; and because we are a 501(c)(3), your contributions to the 100 Club are fully tax deductible. Continued giving helps increase the principal of the fund.



I am excited to announce that Caryn developed, and the Board adopted, a **PLANNED GIVING POLICY** which is a guideline for contributing to the WSO 100 Club, Inc. through estate planning. If you are interested in obtaining a copy, please email Peg Patterson.

Fundraising has become a very important part of the WSO 100 Club's plan to continue increasing the principal of the 100 Club Fund and paying cash awards. Raffle tickets were sold at the 2019 Fall Convention, and one lucky winner received a \$200 gift certificate to Cheap Joes, and three others received a \$25 gift certificate to The Merri Artist. Thank you for your generous support of these raffles. (continued on page 13)

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# WSO 100 Club ... continued

Officers/directors elected in October are: **Peg Patterson**, President/Director; VP (position still open); **Beverly Haynes**, Secretary/Director; **Dianne Lay**, Treasurer/Director; and **Beth Verheyden**, WSO Awards Director/100 Club Director.

*Peg Patterson, WSO 100 Club President*

## The Final Report of the Traveling Show



This is my last article about our Traveling Show of the 20 Award-Winning paintings selected by our Jurors at WSO exhibitions. When we all agreed to discontinue this venture, we also agreed to keep the commitments we made to galleries. To fulfill those commitments, we will take our Award Winners on a last journey from Bend to Canby, from Canby to Hillsboro, and then to the 2020 Spring Convention in Astoria, where artists will pick up their paintings. For details of this last journey of the Traveling Show please see the Exhibition Schedule in this *Watermark*.

I would like to express my gratitude to all WSO artists whose paintings have been included in the Traveling Shows over the years. It was a true privilege for me to take our Award Winners to various parts of Oregon. Thank you all!

However, I would like to add: There is a possibility of bringing the Traveling Show back. Education Director Margaret Godfrey is researching obtaining a grant so that we may be able to reinstate the Traveling Show. If this attempt is successful, we will re-examine having a Traveling Show.

*Zsuzsa Vamos, Traveling Show Chair*

## Exhibition Schedule

### 54th Fall Watercolor Exhibition 2019 Fall Convention, Bend

Juror: Joyce Hicks

October 5 – December 7, 2019

#### Rotunda Gallery

2600 NW College Way

Bend, OR 97703

No Commission

Mon-Thurs 8 am-9 pm,

Fri 8 am-5 pm, Sat-Sun 12-6 pm

December 7, 2019 – February 28, 2020

#### Canby Public Library

220 NE 2nd Avenue

Canby, OR 97013

Hanna Hofer 503-266-3394

hoferh@canbyoregon.gov

No Commission

Mon-Thurs 10 am-8 pm,

Fri-Sat 10 am-5 pm, Sun 1-5 pm

March 1 – March 31, 2020

#### Hillsboro Community Senior Center

750 SE 8th Avenue

Hillsboro, OR 97123

Paula Stewart 503-615-1091

Paula.Stewart@hillsboro-oregon.gov

No commission

Mon-Fri 8:30 am-5 pm

#### 55th Spring Experimental Exhibition

#### 2020 Spring Convention, Astoria

Juror: Michael Reardon



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# "Painting Around the Bend" Wrap-Up 2019 Fall Convention Recap

We certainly did **Paint Around The Bend** at our recent 2019 Fall Convention in Bend! Thank you to the over 200 Members and guests who came to our Party!

It all began on a brilliant fall Thursday when folks delivered paintings to the Barber Library at the Central Oregon Community College (COCC) campus. Those who arrived early had time to explore the area, seeing the Deschutes River, downtown Bend, the Old Mill District, and local galleries and shops.

On Friday, at the Registration Table, Linda Nye, Christine Helton and their husbands Larry and Jim distributed packets and assisted Members and their guests with last minute additions and corrections to Saturday events. Meanwhile, the WSO Board enjoyed lunch at the Riverhouse and conducted an exhaustive and intense 3-hour meeting. Many of us don't realize all of the time and effort that is needed to



Fall 2019 Bend Friends with Award Banquet Center Pieces: Pam Miles, Kim Smith, Winnie Givot, Jennifer Starr, Kirby Mais, and Sandy Neary



Judy Fallow, Linda Shelton, and Dottie Roth



Juror Joyce Hicks with Winnie Givot who won Best of Show



Pam Miles and Jean Gale



Sharon King with her Demo piece

from these travels; it was an honor and a joy to have her with us.

Saturday morning came early and cold but clear and sunny. Our activities moved to the Riverhouse Convention Center. Vendors set up exhibits; artists picked up their Spring Traveling Show paintings; Logo Merchandise sales, especially of vests and hoodies, moved briskly; WSO 100 Club memberships and raffle tickets were sold, and rooms were prepared for a full day of Breakout Sessions and Critiques. (continued on page 15)

keep our organization functioning well. Kudos to everyone who helps!

Friday evening we convened at the Meet & Greet at the Riverhouse Deschutes Rooms, which overlooks the river. We caught up with old friends and welcomed new ones, while listening to gentle jazz by musician Greg Druian. Moreover, we enjoyed seeing the continuous slide show of all the submissions to the Fall Watercolor Exhibition that had been set up by Del Moore and Ken Cramer, our dedicated Audio/Visual tech volunteers. President Chris Stubbs introduced Juror Joyce Hicks who came from Georgia to jury our Fall Watercolor Exhibition and conduct the 5-day workshop. She is retiring



# "Painting Around the Bend" ... continued 2019 Fall Convention Recap



Sarah Bouwsma and her painting  
"Outcropping" Award of Distinction



Janice Payne Holmes and  
Joyce Hicks



Looking up the stairs at the  
paintings in the Barber Library

Lots of activity fueled by hot coffee and tea. 13 instructors presented Breakout Sessions including 2 Paint Outs and 2 Critiques by Juror Joyce Hicks. (See Breakout, Paint Out, and Critique reviews in this *Watermark*.) I heard many positive remarks and a few laments that the sessions were too short!

Saturday was a very busy day, but it was not at all over; we convened again at the Barber Gallery at the COCC library to view the stunning 2019 Fall Watercolor

Exhibition selected by Joyce Hicks and hung by Sandra Neary, Winnie Givot, and crew. Greg Druian again played gentle jazz as we enjoyed ample snacks in the foyer. It was fun to see which of the paintings had award ribbons next to them and almost impossible to vote for the People's Choice Award! The exhibition continues through December 6; anyone who wishes to see it again can view the paintings anytime the COCC library is open!

Then we returned to The Convention Center for a Social Hour and the delicious Awards Banquet. Dinner was served efficiently amid ongoing conversations at full tables. Everyone enjoyed the colorful centerpieces drawn and assembled by Judy Fallow and painted by over 20 local Central Oregon (continued on page 16)



Mojdeh Bahar, Sharon Rackham King, and  
René Eisenbart at Awards Banquet



Sarah Bouwsma, Leslie Cheny-Parr, Helen  
Brown, Suzy Carroll, and Anji Grainger at  
Artists Reception



Pam Talley, Linda Miller, and Su Skjersaa at Awards  
Banquet



# "Painting Around the Bend" ... continued 2019 Fall Convention Recap



Diane Wearne and Kathy Rock at Awards Banquet



Banquet Centerpiece designed by Judy Fallow and hand painted by Central Oregon volunteer artists



Fall 2020 Co-Chairs Patrice Cameron and Anji Grainger at Awards Banquet



3 of the Bend Co-chairs Linda Shelton, Kim Smith, and Linda Burgel at Awards Banquet



Su Skjersaa with Winnie and Irv Givot at Awards Banquet

artists.

Dessert and coffee came as we began the evening program. President Chris Stubbs introduced the six Bend Co-chairs: Linda Shelton, Dottie Roth, Michelle Lane, Jennifer Starr, Kim Smith, and Linda Burgel. Linda Burgel attempted to thank all the people involved in this successful convention. When they all stood, we could see just how large of a village it takes to create a WSO convention. Then we applauded our new WSO Signature Members as well as Merit Award winners. Joyce Hicks presented the 20 Award-Winners and discussed the strengths of each one's work. Winnie Givot won Best of Show and Mila Raphael won People's Choice.

Sunday morning, President Chris Stubbs conducted the WSO Business Meeting; we voted on resolutions and welcomed new Board Members, electing Barb Sulek as our new President. We warmly honored outgoing President (now past President) Chris Stubbs. Then followed a grand drawing for a scholarship to Art in The Mountains and drawings for paintings by Carol Sands. These raised funds for the WSO Education Fund. With generous help from many Central Oregon artists and Another View Critique Group, Suzy Carroll acquired over 25 gift bags for door prizes for those who attended the Business Meeting.

After a short break, we enjoyed Joyce Hicks' presentation and demonstration of design and painting techniques using pure transparent pigments, careful design elements, and soft and hard edges. She demonstrated how she uses calligraphy with mixed black to highlight special spots in her paintings and tie them all together. It was an inspiration to all those who attended.

While Painting Around The Bend has concluded, all of us were energized to continue painting and to volunteer to be a part of some aspect of WSO that makes it such a vibrant and well respected organization!

See you in Astoria!

*Linda Burgel, 2019 Fall Convention Co-chair*



# David Kinker Paint Out



On a chilly fall morning, eager artists gathered on the banks of the Deschutes River at Sawyer Park to learn Color Theory from plein air artist and teacher David Kinker. Painting should be a process, he emphasized, not a product. One should paint with the exuberance of jazz.

David's fascinating lecture focused on the use of four basic color principles: the Value of colors from light (yellow) to dark (purple); the Intensity of hues from pure colors to greys and muted colors; Analogous colors; and Contrasting colors of the same value (lighten or darken a color by adding water, or white or black paint). The lively and animated college teacher explained and diagrammed these elements of Color Theory in a clear and easy to comprehend discussion. All questions were fielded, until we were satisfied that we were ready to try it all ourselves. I was almost sorry for the entertaining and informative talk to end because I was learning several new ideas here. But I was also eager to give this new-to-me lesson a try!



The group spread out along the rocky edges of the river, choosing different subjects from water to trees to rocks to a bridge. The idea was to start with the largest shape (often a grouping) and move to the smaller shapes. Following David's demonstration, many of us put in purplish darks, yellowish lights, leaving whites where possible, and then adding local colors in the mid-value range.

I was quite pleased with my white tree trunks against dark water and rocks with brilliant yellow grasses catching sunrays.

There was much more information in this talk and demonstration. I recommend seeking David Kinker for an in-depth lesson.

Sandra Pearce

# Painted Postcards with Jacqueline Newbold



Jacqueline's class was a welcome oasis of relaxing and inspiring hands-on play! I chose this session because I was inspired by her colorful, personalized postcards and imagined incorporating that practice in my own travels. When I asked other participants what they were taking away from the class, they responded: "fun,"

"playful," "light," "informative," "resourceful," "relaxed," and "very creative!" (continued on page 18)



## Painted Postcards ... continued

She organized her session in such a way that we not only learned from her PowerPoint presentation, samples, and displayed product, but for the bulk of the time, we created our own postcards. She was generous with everything; she explained her process and a variety of other possibilities; moreover, she shared her supplies - stamps, gel pens, and acrylic and metallic paints. She also gave us handouts that walked us through sample postcards from France and Italy. Many of us used the ideas from the sample postcards as templates for trying out her tools and materials. Others chose to design their own postcards from references, memories, or photos on their phones.

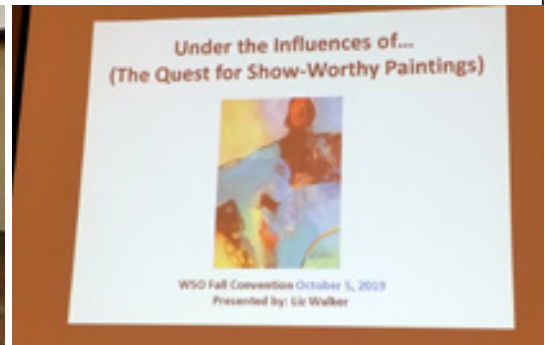


With all the ideas and products, including the magical Sakura 3D glossy glaze pen, Tim Holtz rubber stamps, StazOn ink pads, and Golden Gel Medium and acrylics, I came away equipped to plan my own postcard travel kit. It was a delightful way to fully immerse in hands-on fun!

Jennifer Starr

## Under the Influences of ... with Liz Walker

Liz Walker's "Under the Influences of. . . The Quest for Show-Worthy Paintings," delivered a healthy dose of inspiration to the artists in attendance. Liz emphasized that in addition to native talent, creativity, and hard work, we are often influenced by artists who have come before us. Not only did Liz showcase her own art journey and development of her unique style of painting, but she also presented the secrets of three notable artists who influenced her work: Ruth Armitage, Margaret Godfrey, and Geoffrey McCormack.



Ruth's secret for show-worthy paintings is to "begin with a title." She always weighs symbolism vs. realism and adds imagery to her abstractions. Content is most important. Margaret suggests that we "paint what we know," leading to a series of work which encompasses the story via current events and mood. Geoffrey's secret is to "defy the flat picture plane" and to make sure that your work "walks funny."

Liz stressed the importance of joining a critique group for feedback, as it is vital to recognize when a painting is truly finished. Her personal goal is to paint 20 show-worthy paintings each year and to assign them to shows months in advance. She makes it a priority to study show catalogs and to follow artists she admires who produce show-worthy paintings. According to Liz, entering juried shows on a regular basis is a must. It helps to find out who the jurors are going to be in advance. But there's always a caveat: Rejection is part of an artist's life. One juror may reject a painting for one show, and the next juror may love it and award you a ribbon. Just keep painting, track your progress, and always remember to enjoy yourself.



Anna Jacke



# Let's Get Moving with Beth Verheyden



Beth Verheyden, whose watercolor paintings epitomize movement, clearly communicated how she achieves movement and motion in a painting. Both her narrative and PowerPoint presentation skillfully shared specific methods, techniques, and tools available, and how to use them.

Motion draws people into our work; it turns a spectator into a participant. Viewers will tend to stay awhile because there's a reason, a fascination. When painting from a photograph, the motion and movement we want to convey is what happens five seconds before and five seconds after we take the photo. When we understand this, we will be better able to communicate what we felt when we took the reference photo.

Beth shared that Degas used line to get the viewer's eyes to move through the painting, and Duchamps used repeated shapes to create motion. Line creates movement; soft edges create motion. Beth encouraged us to be inspired by other artists' work. We should not try to recreate what they have done, but imagine what motion feels like—applying our knowledge and letting our own hand guide us. She counseled us to give it time and not get discouraged.

The first step in her process is to draw the picture, insuring sound composition. When Beth gets ready to paint, she mixes her colors using only primary colors. She places her painting at an angle and stands to paint, allowing herself to move as she paints. Her paint is really wet so that it flows. Beth suggested never allowing the movement to go around the subject matter, but to include it; using as few strokes as possible.

Our challenge is to put ourselves into our paintings; to stand when we paint, allowing our bodies to mimic the movement, and to make decisions to create the feeling of motion.

Michelle Lane

# Easy Line Perspective with Steve Kleier



Award-winning artist Steve Kleier presented Easy Line Perspective in his Breakout Session. He did an effective job of explaining and demonstrating perspective to a roomful of eager artists.

The techniques of perspective drawing were first discovered

by Italian Renaissance architect and artist, Filippo Brunelleschi. The rules of perspective describe how we can create the illusion of three-dimensional space depicted on a two-dimensional plane of a flat surface (like paper). One technique is to make the size of objects progressively smaller to indicate to the viewer that the smaller object is further away in distance from the viewer. Another technique is to place objects closer to the horizon to appear further away. Proper perspective helps the viewer's eyes and brain make sense of the placement and size of objects on the paper, (continued on page 20)



# Easy Line Perspective ... continued

reconciling distances and viewpoints.

Steve spent some time on one-point perspective where parallel lines disappear toward a single point on the horizon. This is used when drawing roads, RR tracks, and buildings. He emphasized the importance of the eye-level horizon line, even though it might be obscured by objects in the painting. Steve's advice was to imagine looking out at the ocean where the water meets the sky, which is the "only true horizon line on our planet." Proper placement of the vanishing point as well as establishing a consistent point of view are the steps required for the viewer to perceive the image as three dimensional with depth. Steve then moved on to two-point perspective, which is accomplished with 2 vanishing points along the horizon. He demonstrated the differences between working with two vanishing points rather than one with increasingly complex drawing examples.

This Breakout Session was informative and easy to follow. Steve made a rather complex technique easier to understand. His advice was to practice sketching often until it became second nature.

Barbara Crislip

## The Secret to Strong Value Contrasts with Anji Grainger

Our Breakout Session with Anji was one terrific surprise. We were filled with knowledge and techniques to make the Notan approach a new working partner. Anji gave examples of this unusual technique and used our painting sketches to demonstrate the start-up of creating strong value contrasts.

Anji clarified the ins-and-outs of this process for real understanding and achievement. She also shared valuable thoughts and methods for integrating mid-tone watercolor washes into inked foundations that guarantee more successful paintings. She also encouraged us to be inspired by nature; this would contribute to the discovery of hidden, intricate wonders that we might want to interpret in our watercolor paintings.

If you're struggling with mid-tones, you might start your painting sketch with the darkest values in India ink, gradate to the lightest values for an underlayer, then finish with graded watercolor washes to see a transformation to more accomplished paintings. While we still had plenty of important "whites" remaining, beautiful hidden patterns and textures became part of this bold, unique approach.

This approach of creating strong value contrasts upfront is an inspiring tool for constructing a painting's framework, gaining better end results, and achieving your heart's desire with great fun.

Thanks, Anji!

Molly Frietag





# Playing with Yupo with Winnie Givot

Winnie Givot's artistic talent has been developed over the years in the art world of Sisters Oregon. During her Breakout Session, it merged with her skill in teaching, making for a wonderful introduction to Yupo. For many of us, it was a first-time introduction to this novel painting surface.

Winnie encouraged us to share our individual discoveries of "happy surprises." We discovered the effects of too much water, how to deal with the lack of control, and the joy of spontaneous creations. The back and forth evolution of colors, shapes, and composition seems to be ever changing in a Yupo landscape.

I was very impressed with the insights and discoveries of my fellow participants when we shared our work at the end of the Breakout Session. It was FUN, and we all left inspired to continue the Yupo experiments at home.



Pam Talley

# Ron Raasch Paint Out

Ron Raasch sent us out in the landscape with "permission" slips in hand during his Paint Out; he gave us the OK to challenge ourselves, to never be afraid to fail, and to never fear critique. We put our excuses and fears aside and forged ahead. This freed our imaginations to all the possibilities in the scene before us.

We planned our compositions in the most important piece of plein air equipment, the sketchbook. We took account of perspective and center of interest, remembering to leave the whites of the paper. Ron gave us a



lesson on one and two-point perspective as well as the importance of the focal point hierarchy to help us decide whether a barn, tree, person, etc. becomes the main center of interest.

Thank you, Ron, for these valuable tips for plein air painting.

Terri Gonzalez

# Using a Canvas Instead of Paper with Terri Dill-Simpson

Terri Dill-Simpson is a veteran of watercolor. Recently, she has been experimenting with painting on canvas. Terri shared her discoveries in her in-depth Breakout Session.

Terri's search for new methods to paint on canvas began when galleries told her that they preferred to carry work without matting or glass. She spent over 18 months researching new techniques and products to make her work more appealing to galleries. Since Terri is a lover of watercolor, she wanted the canvas to respond the same way as watercolor paper to the paint.

Terri provided helpful handouts that explained how to select the right canvas to create watercolors. She demonstrated how traditional professional grade canvas products differ from less expensive canvases prepared by artists. Often the artist prepared canvas is of better quality and easier to use. Only one professional grade canvas, Fredrix, came close to the results Terri was seeking.

Terri explained how to prepare an inexpensive canvas for watercolor by coating the canvas with several coats of gesso. Terri found that her preparation of an inexpensive canvas surface better simulated the surface of watercolor paper. The completed painting is then finished with a fixative. Hopefully these watercolors on finished canvases will be well received by sales galleries.

Judi Williamson



## Critique of the Juror Critique

I have always loved going to the Critique Sessions at WSO Conventions. It is a challenge for me to see if my observations of the paintings presented even come close to those of the Juror. Sometimes they match exactly; sometimes I scratch my head to figure out what the Juror means.

I really enjoyed Joyce Hicks' critiques of the paintings. They were very well thought out and presented. She gave us her criteria for award-winning paintings: Quality technique and attention to good design elements; every painting should have a story to tell; and artists should present their subject from a unique point of view. Your painting should express your love for your subject.

She also gave the audience great suggestions for making a quality painting:

- Decide why you want to paint that subject. Know before you start exactly what it is you want to portray.
- Always prepare value and color studies before you begin. Pay attention to how different colors represent different moods. Remember that warm colors bring an object forward and cool colors push it back. Creating a feeling of depth in a painting is always important.
- One should study and know the principles and elements of design. You don't always have to follow them, but you need to know the rules well before you choose to break them.
- Never make a mark on your paper that hasn't been thought-out according to the principles of design. Should it be warm or cool, light or dark, hard or soft? Don't just muddle with the brush and hope it will turn out.

Joyce covered many familiar topics, but she had an encouraging way of presenting them. Her critiques made me think that just maybe I do have the tools to improve my paintings.

Marti Meyer



# Watercolor Collage with Rebecca Sentgeorge

Rebecca Sentgeorge led our Breakout Session on collage. She is a New Member of WSO, and we are so fortunate to have her! She taught high school and college level art for 40 years. This was obvious in her teaching style and well-prepared Power Point presentation that covered the main points of collage and its different uses. Rebecca then allowed us time to "play." It was fun tearing bits of paper, smearing on matte medium or Mod Podge with our fingers, and gluing them to our collages.

We learned different uses for collage, such as a way to add texture to our work. Rebecca even proposed using actual leaves or feathers as collage material. And collage can also be used to rescue a poor painting from the trash heap; who doesn't have a few of those? One can even recycle old paintings into collage materials. The possibilities are endless; so, I suggest giving collage a try.

Colleen Helmstetter



## Cruciform Design in Watercolor with Mary Marquiss



Before the Breakout Session even started, it was apparent that Mary Marquiss was an experienced and easy-going teacher who was accustomed to finding solutions. When the AV equipment refused to cooperate, she went to plan B. Mary began by getting to know her audience, asking each of us about our experience and attraction to watercolor. We learned about her history and evolution into her current style. After a corporate career, she made the leap to become a full-time artist. She discussed the challenges of making a living as an artist, including the need to paint subjects that sell and to take on commission work. She shared that her evolution into the cruciform design method began as a way to play and experiment. It wasn't intended as art to sell; it was meant to be totally fun and to feed her soul.

Mary begins the Cruciform Design Method on her preferred 300# Arches cold-pressed paper, using the Golden Mean as a basic composition guide. She starts by painting in her focal point, often in a realistic style. Once the focal point is dry, Mary masks it with two-inch wide artist tape. She then creates a cruciform design over the whole paper with strips of the artist tape that have been torn lengthwise to create deckled edges. Then, the fun begins! Using a triad of colors (her current favorites are burnt sienna, ultramarine blue, and alizarin crimson), she applies the paint by brushing and spattering on the dry paper. She pays attention to value, texture, shape, line, and color as she does this, describing it as a weaving. She will sometimes add embellishments such as rice paper and collage. When she is happy with the results, she lets it dry. Once dry, she removes the masking tape and completes the final details.

I found Mary's demonstration inspirational. As a realistic painter with no aptitude for abstract design, the Cruciform Design Method appeals to me as a way to add spontaneous abstract design to my paintings without giving up the detail I enjoy. I look forward to experimenting with her technique!

Carol Putnam

# A Few New Techniques Can Change Everything! with Judy Hoiness

Judy Hoiness presented an amazing and enlightening wealth of information in her Breakout Session. She shared her knowledge of three processes: transferring watercolor crayon images onto paintings, ironing papers and fabrics onto paintings using *Mistifyuse*, and sewing on paintings for texture.

The watercolor crayon transfer was done with these steps: 1) Draw your object or design on a piece of parchment paper, 2) apply watercolor crayon to the opposite side of the parchment paper and place the crayon side down on your watercolor paper, 3) use a bone folder to scrape over your drawn design (You can also use a bone folder to scrape abstract shapes on your paper.), 4) lift the parchment paper off your painting and voila! You can paint on your watercolor paper before and/or after this application, being as creative as you like.

*Mistifyuse* is a fine fusible webbing that you iron onto paper and then onto your painting. It's normally used to fuse fabrics in sewing and comes with directions for that application. Judy uses her old paintings and applies antique fabrics and book pages she finds in her "archeological digs" in antique shops.

For the third technique, Judy showed us her finished paintings where she had created texture and intrigue by sewing the paintings with a heavy-duty needle on her sewing machine. It was wonderful to see how the lines of her stitching lead you through her painting. She also suggested hand stitching.

Judy's session certainly gave us some exciting new techniques for enhancing and enlivening our paintings.

Hazel Reeves





# Joyce Hicks Workshop



Front: Molly Albrecht, Peg Patterson, Joyce Henstrand, Jean Gale, Jean Kyle  
 2nd row: Marcia Morrow, Elvina May Christopherson, Pam Talley, Tami Lohman, Kathy Burkhart, Pat Farr  
 3rd row: Kaylene Kirchem, Debbie Loyd, Joyce Hicks, Sue Anne Seckora, Loisanne Young  
 4th row: Sharon Guinn, Linda Burgel, Maggie Wang  
 Back: Deanna Hermance, Jaqueline Newbold, Beverly Haynes, Kate Nilan, Vicki Nelson

What a great workshop with Joyce Hicks in Bend - an excellent location and a wonderful teacher. All our participants were grateful to learn from this master teacher, mentor, and all-around terrific person.



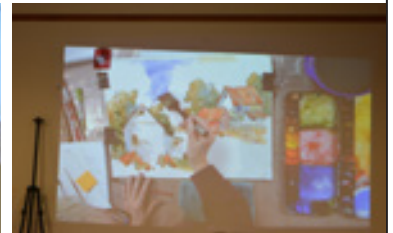
Joyce started each day with a clear and specific lesson and demo. Composition and application of harmonious colors were areas of emphasis. She showed us how to select shapes from dull scenes and turn them into dynamic arrangements for engaging paintings. Some wonderful studies came from these exercises. A great effort was made to connect with each student every day for help and (continued on page 26)



Kaylene Kirchem and Pat Farr



Joyce Hicks and Joyce Henstrand with prints of Joyce's paintings



Jacqueline Newbold and Debbie Loyd watch Joyce demo.



Attentive workshop participants



Joyce demoing.



# Joyce Hicks Workshop ... continued



Joyce demonstrates painting flower in 5 values.



Joyce demonstrates value sketch.



Joyce demonstrates diminishing value and texture.



Sharon Guinn consults with Joyce.



Sharon Guinn, Kim Smith, and Joyce Hicks



Kim Smith Workshop Chair with Bend Co-chair Linda Burgel

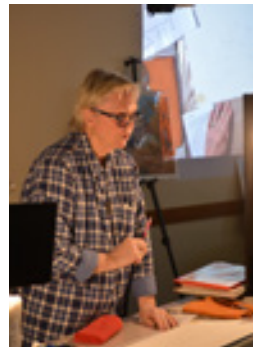
hints on our paintings. We all appreciated her willingness to share all she has learned and experienced in order to encourage our growth as painters. I have never seen such a quiet and attentive group at a WSO workshop. This speaks to the value of what Joyce had to teach. (See her books.)

Our workshop space at Trinity Episcopal Church was everything we could want; spacious, quiet, and with a great location Downtown. The staff was extra helpful in all ways.

Special thanks are owed to Linda Burgel, master cook. She spontaneously brought in homemade food.



Note taking every day.



Joyce demonstrates her technique.



Linda Burgel fixed lunch almost every day.

We had carrot-ginger and minestrone soups, banana and zucchini bread, and quesadillas. So along with food left from the WSO Artists' Reception we had plentiful treats. Linda also deserves our thanks for keeping the workshop flowing and attending to everyone's needs.

Many people wanted to take this workshop and could not get in. Remember to read the *Watermark* and look for the registration dates. Active Members of WSO have 45 days to register for a workshop from the publication of the *Watermark*. Publication dates are now May 1 for the fall convention and November 1 for the spring. We sometimes fill up before that time. Subscriber Members (continued on page 27)



Joyce models class gift of scarf.

# Joyce Hicks Workshop ... continued

and Non-Members may register for workshops on June 15 for the fall convention and December 15 for the spring. The alert painters are the ones who get in. Keep trying! See the Board Action Report in this *Watermark* for more clarification on the dates for workshop registration.

*Kim E. Smith, 2019 Fall Convention Co-chair*

## Business Meeting Door Prizes Are a Hit



There are so many I would like to thank for the door prize excitement following the WSO Business Meeting. Many generous artists from Central Oregon and Another View Critique Group gathered up many wonderful goodies and shared their cards to supply the WSO door prizes. I so appreciate your time and generosity to help make these bags of art goodies fun. Bless you and thank you!

In addition, Sharon Rackham-King did an awesome job collecting

wonderful supplies from our generous vendors.

Sharon and I thank you all for joining in our gaiety whether or not we called your number.

*Suzy Carroll*

### 4 Reasons to Choose a Burrridge Studio Workshop

#### 1. Three Day Mentor

Imagine seven painters intensely painting their own series along with Bob

#### 2. Five Day Studio

Art studio refresher course, this instructional ten student class is tailored for new and returning painters

#### 3. Three Day Private

One Painter - Just you and Bob - three days private studio and painting time dedicated to you alone

#### 4. Arroyo Grande, California

Beaches, Wineries,  
Golf Courses  
Airport 10 minutes away



- Weekly BobBlast - easy sign up for free inspirational ideas and demos
- Online Store - Purchase Color Wheels, Books, DVDs and Charts
- Burrridge Color Wheel App on iTunes

**Burrridge  
Workshops  
for Artists**  
RobertBurrridge.com





# "Art On The Bay" Astoria 2020 Spring Convention, April 3-5

Time to make plans for WSO's next big event! The 2020 Spring Convention and Experimental Exhibition, Art On The Bay, will take place April 3-5, in Astoria.

The three-day convention will open at the Liberty Theater in downtown Astoria. This 100-year-old building will be our headquarters for the following activities:

Registration, Vendors, Logo Merchandise Sales, Breakout Sessions, and Sunday Business Meeting.

The rest of our activities will be held at the Clatsop Community College campus, about one mile up the hill from Liberty Theater. The Royal Nebeker Art Gallery will host the Exhibition, Artists' Reception, and Juror's Workshop. The Banquet will be in the Patriot Hall building just across the street from the Gallery. The Gallery is large, modern, and has a lot of natural light. This will also be the location where the 80 accepted artists will drop off their paintings on Thursday morning, April 2.

## **Saturday Breakout Sessions will be a blast!**

Anji Grainger will teach the magic of generating texture and depth in your paintings using the stamps you create with her. Harold Walkup will demonstrate painting a landscape wet-in-wet with Acrylic Ink. It will be just messy enough to be fun! Under Chris (continued on page 29)



Becky Meier, Sandra Wood, and Zsuzsa Vamos  
Tri-Chairs for Spring 2020 Astoria Convention



Liberty Theater at Night



Inside the Liberty Theater



Flavel House Museum



Outside of Nebeker Gallery



# "Art On The Bay" ... continued



Cannery Pier Hotel

Stubbs's leadership, you will experience the joy of painting your grandchildren. Brooks Hickerson will invite you to "boldly go where you have not gone before" by painting plein air using acrylic over a previous watercolor or acrylic on paper. In Winnie Givot's hands-on class you will begin or continue a watercolor journal, exploring several ways to record your journeys, whether traveling or at home. You will play with painting, writing, and page embellishments in a simple handmade journal. Elaine

Pawski's class will cover how modern technology can help us design, plan, and test different aspects of our paintings. Her drawing and painting demonstration will focus on using an iPad as a tool to aid the creative process. She will share some tips on preliminary sketches for paintings, troubleshooting paintings in progress, and trying out different scenarios by photographing your art and painting over the photo in layers.

Astoria also offers a wide variety of entertainment for our guests who are not artists: the Columbia River Maritime Museum, the Flavel House Museum, Dots 'N Doodles Art Supplies, as well as many restaurants and cafes. If you are more of an outdoor person, it's just a short a distance to the beautiful Astoria Riverwalk, the Astoria Column, or the ocean.

*Zsuzsa Vamos,  
2020 Spring Astoria  
Convention Tri-Chair*



Astoria Column



Astoria Bridge



EXPERIENCE ART!

## CROATIA 2020!

May 12-25 / workshop

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PORTRAIT, De11, Ja22, Fe19

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■ Create dynamic paintings  
with depth and expression

### COLOR DEMYSTIFIED ■

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■ Strengthen your paintings  
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# Prospectus

## Spring 2020 Experimental Exhibition

April 3, 4, 5

Online Entries Open: November 1, 2019

Online Entries Closed: February 1, 2020 at 8:00 pm

### ENTRY INSTRUCTIONS AND RULES

#### 1. MEMBERSHIP

– You must be an Active WSO member, residing in Oregon, and dues must be current to enter. To renew your membership, go to: <https://watercolorsofOregon.com/membership/active-member-renewal/> Follow prompts "To Renew Your Active Membership."

#### 2. NUMBER OF ENTRIES

– A maximum of two images may be submitted. Only one image by any one artist may be selected by the Juror.

#### 3. ORIGINALITY

**A.** Work shall be original, completed within two (2) years of the submission deadline and executed without step-by-step instruction;

**B.** Work may be critiqued by a teacher and/or critique group;

**C.** All reference materials, including photographs, as well as the composition and design must be the creation of the artist;

**D.** May not be altered once the image is submitted, with the exception of adding the artist's signature.

#### 4. MEDIUMS & SUBSTRATES

– Experimental watercolor media shall consist of:

**A.** Paintings that are predominantly water media on paper, illustration or watercolor board, Aquaboard or Clayboard, treated or untreated;

**B.** No canvas supports are accepted;

**C.** The work may incorporate colored pencil, pastel, ink, watercolor, acrylic, gouache, and other aqua media;

**D.** Gold leaf and non-water-based metallics are not acceptable;

**E.** Paintings with an overall character of media other than aqua media will not be accepted;

**F.** Water-based monotypes (one pull from a plate) are acceptable;

**G.** If collage is used, it must be original water media on paper, done by the artist. Found items such as printed text, clippings or documents are not allowed.

#### 5. PROCEDURE

All accepted paintings must be available and delivered to the convention exhibition. Artists who do not make an accepted painting available for the exhibition will not be allowed to enter WSO exhibitions for two years.

#### 6. HOW TO ENTER

**A.** SIZE your image to 1200 pixels on the longest side

**B.** RENAME your image as follows (example): SmithMary-GoneWithTheWind.jpg

**C.** Submit entries on the WSO website: [www.watercolorsofOregon.com](http://www.watercolorsofOregon.com); click on "Shows and Exhibitions."

#### NEED HELP WITH YOUR ONLINE ENTRY?

Call a HELP VOLUNTEER (phone numbers in your Roster):

PC: Leslie Boyce

PC: Rob Robinson

Mac: Charlotte Peterson

#### MORE INFORMATION NEEDED?

Go to [www.watercolorsofOregon.com](http://www.watercolorsofOregon.com); click on "Shows and Exhibitions."

## Calendar

*November 1, 2019:* Online entries for painting submissions open.

*November 1, 2019:* Registration for the Juror's workshop opens for Active Members. For registration information see Michael Reardon Juror and Workshop Instructor article.

*December 15, 2019:* Registration for the Juror's workshop opens for Subscriber Members and Non-Members. For registration information see Michael Reardon Juror and Workshop Instructor article.

*February 1, 2020, 8:00 pm:* Deadline for online entries. All entries must be received.

*March 2, 2020:* Notification sent to artists.

*March 31 & April 1, 2020 (Tuesday & Wednesday):* Shipped paintings must arrive at Royal Nebeker Art Gallery at Clatsop Community College, 1799 Lexington Ave, Astoria, OR 97103, 503-338-2472

*April 2, 2020 (Thursday, 10 am – 2 pm):* Deadline to hand-deliver paintings to the WSO Painting Handling Committee at Royal Nebeker Art Gallery, 1799 Lexington Ave, Astoria, OR 97103, 503-338-2472.

*April 4, 2020 (Saturday, 8 am – 3 pm):* Pickup 2019 Fall Award Winning paintings near the Hospitality Table, Liberty Theater, 1203 Commercial St, Astoria, OR 97103.

*April 30, 2020 (Thursday, 11 am – 3 pm):* Painting pickup: Retrieve all paintings from Royal Nebeker Art Gallery, 1799 Lexington Ave, Astoria, OR 97103.

# Where to Stay in Astoria

The town of Astoria is a very popular place in the spring. It is home to a large array of hotels, B&Bs, and Air B&Bs. You can find charming Victorian places, elegant large hotels, as well as very nice and affordable smaller accommodations. The 2020 Spring Convention is not directly affiliated with any specific hotel listed; therefore, there are no reserved rooms for WSO. We urge you to reserve your place as early as possible because rooms may fill up fast.

We have put together information for twenty of the most popular places to stay. Prices are subject to change; they are listed to help you compare hotels. You may find more hotels if you search online. Make your reservation as soon as possible; if plans change, it will be easier to cancel a room than to find one in a town already full of visitors.

*Sandra Wood, 2020 Spring Astoria Convention Tri-Chair*

<i>Hotel</i>	<i>Phone</i>	<i>Address</i>	<i>Breakfast</i>	<i>Fridge</i>	<i>Microwave</i>	<i>Cost</i>
Astoria Dunes Hotel	503-325-7111	288 Marine Dr				\$60.00
Astoria Inn B&B	503-325-8153	3390 Irving Ave				
Astoria Rivershore Hotel	503-325-2921	29 W Marine Dr		X	X	\$64.00
Astoria Riverwalk Inn	503-325-2013	400 Industry	X	X	X	\$100.00
Atomic Hotel	503-325-4051	131 W Marine Dr	X	X	X	\$65.00
Best Western	503-325-2205	555 Hamburg Ave	X			\$110.00
Columbia Inn	855-213-2582	495 Marine Dr		X		\$59.00
Comfort Suites	503-325-2000	3420 Leif Erickson	X	X	X	\$98.00
Commodore Hotel	503-325-4747	258 14th St				\$59.00
Crest Hotel	503-325-3141	5366 Leif Erickson				
Crosby House	800-238-0767	364 Bond St		X	X	\$125.00
Grandview B&B	503-325-5555	1574 Grand Ave				
Fishermans Suite	503-325-2502	100 39th St	X			
Hampton Inn	503-325-8888	201 39th St	X			
Holiday Inn Express	503-325-6222	204 W Marine Dr	X	X	X	\$131.00
Hotel Elliot	503-325-2222	357 12th St	X			\$119.00
Motel 6	855-248-6617	288 W Marine Dr				
Norblad Hotel	503-325-6989	443 4th St				
Rose Briar B&B	503-325-7427	626 14th St				



# Meet Michael Reardon, Artist, Juror, Workshop Instructor

Michael Reardon has been painting in watercolor for over thirty years. An avid traveler, he uses watercolor to record his observations, convey a sense of place and light, and communicate his impressions of the built, natural, and imagined worlds. He works from his studio in Oakland, California.

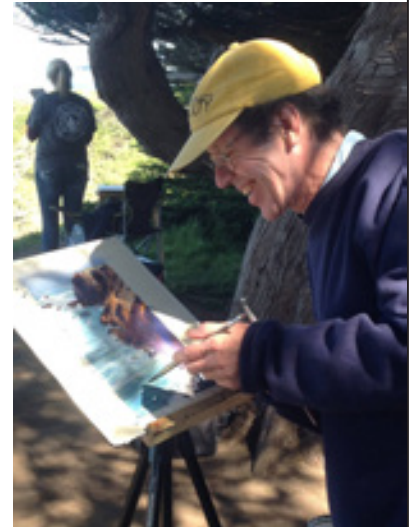
In 2005 he was the recipient of the prestigious Gabriel Prize from the Western European Architecture Foundation, which enabled him to spend three months painting in Paris. Originally trained as an architect with a degree in architecture from UC Berkeley, he was an architectural illustrator for over thirty years. In 2004 he was awarded the Hugh Ferriss Memorial Prize, the premier award in the field of architectural illustration.

His watercolors have been exhibited nationally and internationally, including the annual shows of the National Watercolor Society, the American Watercolor Society, and the California Art Club. In 2011 he presented a solo show at the Thomas Reynolds Gallery in San Francisco.

He is a signature member of the American Watercolor Society, the National Watercolor Society, Watercolor West, and the California Watercolor Association. He is also the author of *Watercolor Techniques: Painting Light and Color in Landscapes and Cityscapes* from North Light Books.

The workshop with Michael will be your time to learn how to move forward and bring more of yourself, your feelings, your ideas, and your memories into your work. He will be there to teach, help, and guide you. You will have private time to discuss your progress, and receive advice, and share your work with others.

The Workshop will take place April 6-10, Monday-Friday, 9:00 am-4:00 pm at the Royal Nebeker Art Gallery of Clatsop Community College.

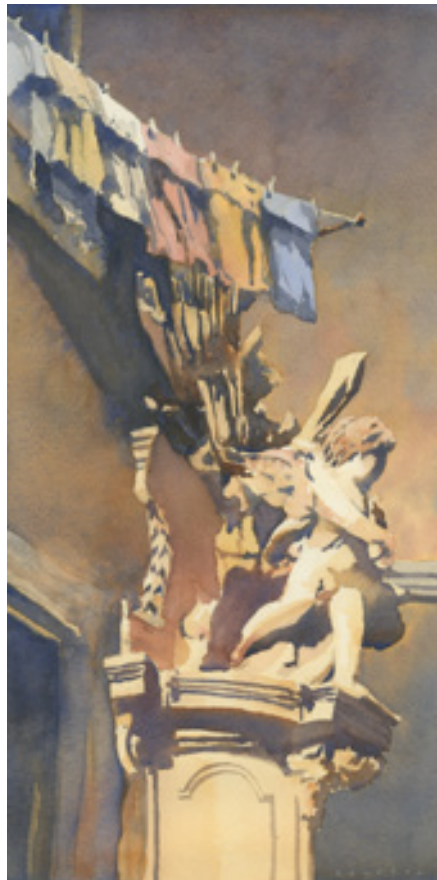


Michael describes what participants can look forward to in his workshop:

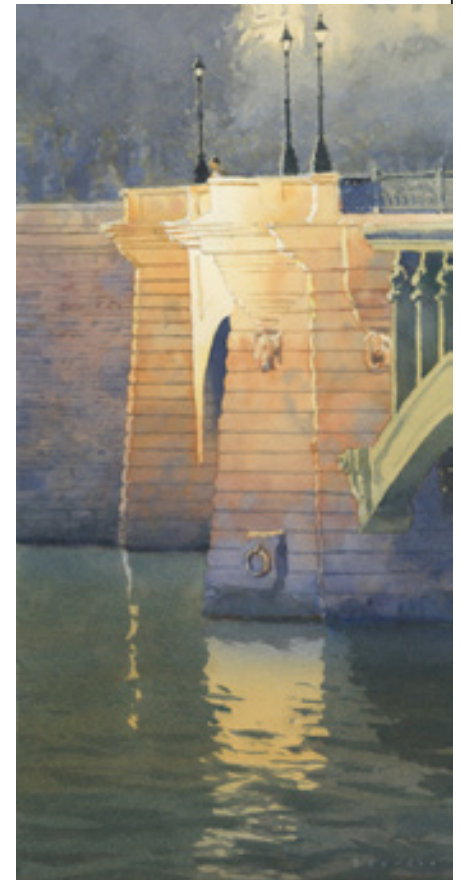
"The main goal of my workshops is that students take their work to another level. I have found that focused attention on each student yields the best results. I have also developed techniques to teach the material clearly.

I begin each workshop day with a demonstration that relates to that day's theme. Each day emphasizes some aspect of painting, such as values, light, and composition. I place a strong emphasis on composition and have developed guidelines to help everyone improve their sense of design.

After the demonstration, participants do value studies and paint while I consult individually with everyone. Unlike many workshops, students work from their own photos. I do this partly because people are more engaged with their own photos, rather than use the instructor's materials (although people are welcome to work from my photo and demonstration of the day). It also provides direct guidance in (continued on page 33)



"Roma"



"Pont Notre Dame"

# Meet Michael Reardon ... continued

ways to work with photographs to develop strong compositions.

At the end of each day we do a review of the day's work. During the review we go over the day's themes and assess what everyone has produced that day.

I believe that demonstrations are valuable, but I have found that the most effective way to teach is through active learning. Most of the education happens while students are actively painting and during the final review. As a result, workshop students come out with a much stronger sense of composition and almost always find that their painting skills see marked improvement."

## Workshop Registration

Registration is now open for Michael Reardon's 5-day workshop, April 6-10, Monday-Friday, 9:00 am-4:00 pm. It is limited to 25 participants; so don't delay if you want to secure a spot in the workshop. Active Members are given first preference and have 45 days to register once the *Watermark* is published online. Subscriber Members and Non-Members may register for the workshops on December 15.

Current Active and Subscriber Members: Fill out and mail the Registration Form with your check for \$475.00 to: Sandra Wood. You can find Sandra's contact

information in your Roster.

Non-Members: Fill out and mail the Registration Form with your check for \$510.00 to the above address. The \$510.00 Non-Member price includes the \$35.00 Subscriber membership fee.

### Cancellation policy:

Cancellations will be accepted before March 23, 2020 fourteen full days prior to the beginning of the workshop. Refunds for cancellations after March 23, will be made only if the workshop fills and a replacement participant is found. Exceptions may be made in the event of serious illness, accident, or death in the family. All refunds minus a \$25 process fee will be mailed after the workshop.

*Zsuzsa Vamos, 2020 Spring Astoria Convention Tri-Chair*



"Fontana Di Nettuno"



"Venazia"

### REGISTRATION FORM

#### Michael Reardon 5-day Workshop

☐ Yes, please sign me up for the 5-Day Workshop, April 6-10, 2020.

☐ Enclosed is my check payable to WSO for \$475 for Active Members & Subscribers; or \$510 for New Subscribers (includes Subscriber Fee).

Name: \_\_\_\_\_

Address: \_\_\_\_\_

City, State, Zip: \_\_\_\_\_

Phone: \_\_\_\_\_

Email: \_\_\_\_\_

Mail your registration form and check to:  
Sandra Wood



# Signature Members Recognized at Fall Banquet



The new Signature Status for WSO Members with Bronze Merit status and above was recognized at the Fall Awards Banquet in Bend. Many thanks to Chris Stubbs, Barb Sulek, Susan Pfahl (for all her calligraphy work), and Becky Meier. They made it possible for each

new Signature Member to receive a personal hand calligraphed certificate at the banquet.

In addition, on each of the tables, each person who attended the banquet received a card, designed and printed by Geoff McCormack, listing all the names of our Signature Members.

Congratulations to all our new Signature Members!

Anji Grainger, Awards Director

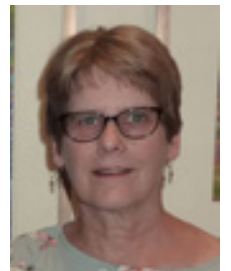


## Kudos



"Sunny Side of the Hill" by Sandra Pearce

**Local/Regional Shows:** At the Willamette Valley Lavender Festival and Plein Air Art Show, Sandra Pearce won Honorable Mention in the Professional Division for *Sunny Side of the Hill*. The event was held in July at the Chehalem Cultural Center in Newberg, attended by 125 artists. The Juror was Cathleen Rehfeld.



At the Oregon Society of Artists in Portland, Sandra Pearce was the juror for the Portland Plein Air Exhibit in August. There were 70 paintings in all media by members and non-members. A total of over \$3,800 was awarded.

At the 37th Annual Rose Show Exhibit at OSA in June, Jan Grissett received an honorable mention in the Portland Scene Category. Her painting was titled *Festival*.

(continued on page 35)



"Festival" by Jan Grissett



## Kudos



Steve Ludeman with his award winning painting "Going with the Flow" and Juror Soon Y Warren

**National/International Shows:** The following WSO Members had artwork accepted into the International Society of Experimental Artists 28th Annual Juried Exhibit: Ruth Armitage with *Alchemy*, Judy Morris with *My Neighbor In Toulouse*, Judy Nigh with *Searching for Sanctuary*, Sue Parman with *Hacker*, and Ted Vaught with *Cliffhanger*. Juror Joseph Becherer chose 120 works for the exhibit, which ran from September 6 – October 26 at the Lowell Arts Center in Lowell, MI.

The following WSO artists were chosen by juror Soon Y Warren for the Northwest Watercolor Society Waterworks Amplified exhibit: Robin Becic, Sarah Bouwsma, Patrice Cameron, Rene Eisenbart, Pamela Haunschild, Donna Jarvis, Steve Ludeman, Geoff McCormack, Sandra Pearce, Mila Raphael, Pat Renner, Liz Walker, and Alisha Whitman. Robin Becic won the Barbara Pitts Watercolor Award for *Three Part Harmony*, Rene Eisenbart won the ADG Printing Patron Award with *She's Golden*, and Steve Ludeman won the Clearwater Resort & Casino Patron Award for *Going with the Flow*. The exhibit runs from October 15 – November 22, 2019 at the Tsuga Gallery in Bothell, WA.

At the 46th Annual Rocky Mountain National Watermedia Exhibition, Liz Walker's painting *On Solid Ground #2* won a cash and merchandise award.

Juror was Sterling Edwards. The show ran September 13 – October 26 at the Center for the Arts in Evergreen, CO.

Accepted in the California Watercolor Association's 50th Anniversary Exhibit were Geoff McCormack with *Blue Sky at Night*, Charlotte Petersen with *Fuchsia Fascination*, and Leslie Cheney-Parr with (continued on page 36)



"Three Part Harmony" by Robin Becic



"On Solid Ground #2" by Liz Walker



"Searching for Sanctuary" by Judy Nigh



"Diva" by Kris Preslan



"Hacker" by Sue Parman



# Kudos ... continued



"Vienne Rhône Curve" by Leslie Cheney-Parr

Vienne Rhône Curve. John Salminen was the juror. The show will be at the Harrington Gallery in Pleasanton, CA from January 11 – February 22, 2020.

Sandra Pearce's painting *The Boneyard* was accepted into the Watercolor West 51st International Exhibition. The show runs October 12 – December 15 in the City of Brea Gallery, California. Juror was Keiko Tanabe.



"The Boneyard" by Sandra Pearce



"Blue Sky at Night" by Geoff McCormack

Harold Walkup's painting, *Wallowa Valley* was accepted into the 2019 National Watercolor Society International Open Exhibition. The show runs from October 3 – November 17, 2019 in San Pedro, CA. The juror was Brian Rutenberg.

Kris Preslan will have her painting *The Diva* exhibited in the International Watercolour Masters Show. It will be held in Shropshire at a castle called Lillieshall, just north and west of London in May 2020.

Kris Preslan has five paintings in an exhibition titled *Luster-Realism and Hyperrealism-Contemporary Automobile and Motorcycle Painting*. This show is traveling throughout the United States until February 2020.

**Publications:** Harold Walkup's painting *Triple Creek Hike* was included in the new book, *AcrylicWorks6, The Best of Acrylic Painting*.

*Watercolor Artist's* December 2019 issue features Geoff McCormack's work in an eight-page article.

Share news about your art shows, awards and publications! Calls for Entries are welcome too. Send your Kudos to Sarah's email that is listed in your Roster.

Sarah Bouwsma



"Wallowa Valley" by Harold Walkup



"Triple Creek Hike" by Harold Walkup

# 2019 Merit Award Winners

Merit Awards, presented to WSO Members for show entries and awards, are based on a point system. The Best of Show Award winner receives five points; the second through fourth place winners receive four points. All other award winners receive three points. Artists whose paintings are accepted into a show receive one point. The Merit Award winners listed below were recognized at the 2019 Fall Convention Awards Banquet and received award certificates.

Our highest Merit Award is the Celestial Award for 100 or more points. The Comet Award is for 75-99 points; the Diamond Award is for 50-75 points; the Platinum Award is for 25-49 points; and the Silver Award is for 15-19 points. The beginning level is the Bronze Award for 10-14 points.

A copy of the Merit Awards worksheet, for keeping track of your points can be downloaded from the WSO website. Click on the About page. When you reach 10 points or more submit your list of accumulated points to Becky Meier. When you have earned a Bronze Award, you also have received Signature Status! This is an added reason to keep track of your points and turn them in.

## Diamond Award

Kim Smith  
Geoffrey McCormack

## Platinum Award

Kathryn Damon-Dawson  
Alexandra Eyers  
Mary Rollins

## Gold Award

Vernon Groff  
Rene Eisenbart  
Alexandra Eyers  
Winnie Givot

## Silver Award

Jenny Armitage  
Alexandra Eyers  
Amanda James  
Judy Nigh

## Bronze Award

Debbie Loyd  
Linda Shelton  
Dorothy Moore  
Alexandra Eyers  
Vernon Groff

Becky Meier, Merit Award Chair

### Ruth Armitage Studios 2020 Workshops

- \*January 25-27, 2020  
Procreate: Analog Painting  
with Digital Exploration  
Oregon Society of Artists
- \*February 14-16, 2020  
Creativity in Cold Wax: Tubac, AZ
- \*February 21-23, 2020  
ABC's of Abstraction: Tubac, AZ
- \*March 13-15, 2020  
Abstract Elements of Design  
Brownsville, OR
- \*May 18-22, 2020  
Skip Lawrence: Wilsonville, OR  
Registration Opens January 1
- \*August 25 - September 1, 2020  
Domaine du Haut Baran, France

Spaces Fill Quickly!  
Register Today

Details at  
[www.RuthArmitage.com](http://www.RuthArmitage.com)



Paint the Beautiful  
French Countryside  
with Ruth

Aug. 25 - Sept. 1, 2020  
Domaine du Haut Baran