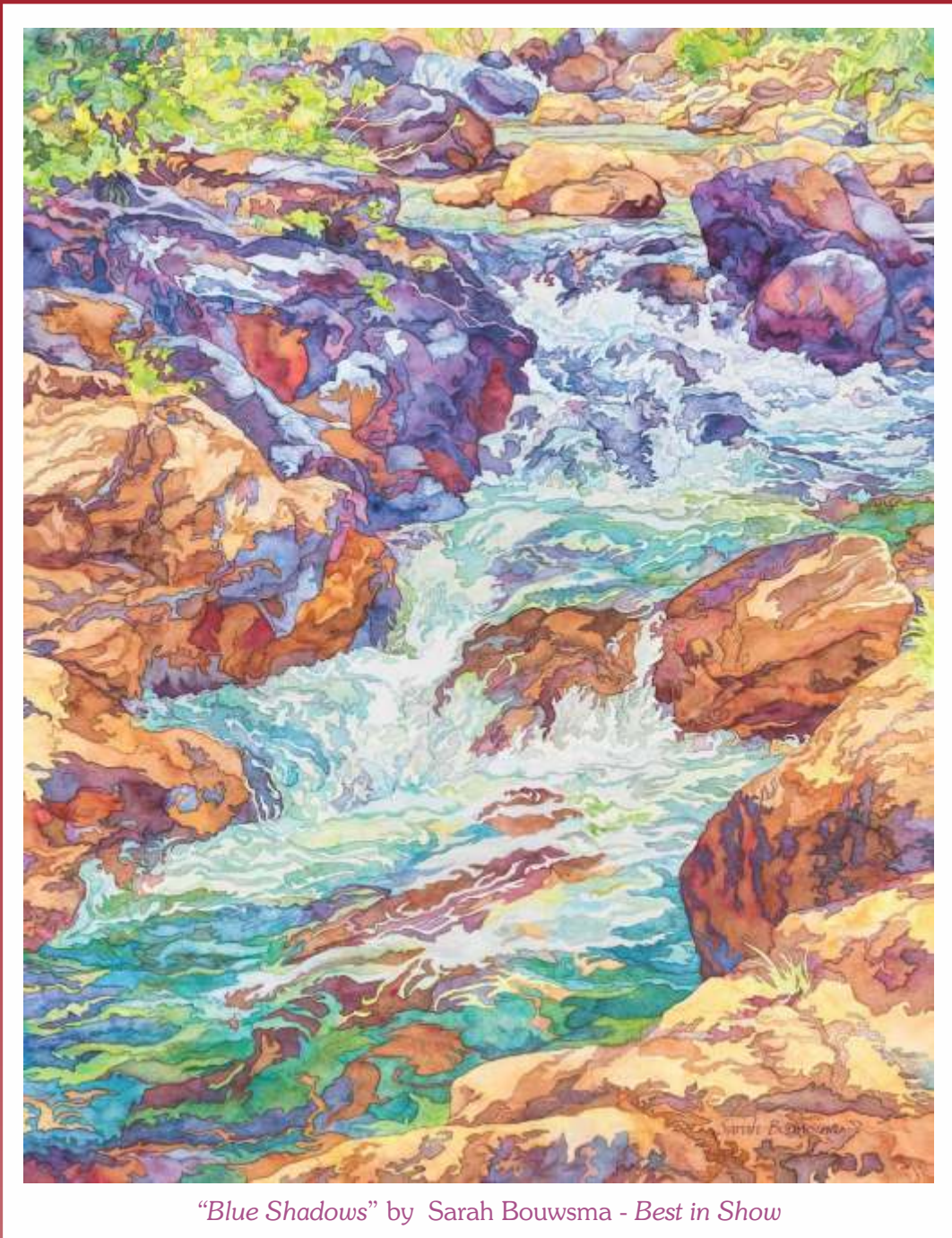


2021 Fall Watercolor Exhibition



“Blue Shadows” by Sarah Bouwsma - Best in Show

Elsinore Framing & Fine Art Gallery
October 1st to 30th, 2021



The President’s Message



Winnie Givot
WSO President

At the painting take-in at Elsinore Gallery in Salem, it was wonderful to see the amazing paintings that Iain Stewart selected for WSO's 2021 Fall Exhibition and to meet many of the artists who had created them, some of whom were old friends and others whom I had only known before by name. It was interesting to see how many of the submitted images shown on a computer screen differed from the actual paintings, which were generally much better. Colors and details often didn't show up as in the real paintings. Value and hence composition, which is usually based on value shapes, were more accurate. That reaffirmed to me their importance.

Iain Stewart chose a beautiful show. See it if you can. I am delighted that he will be returning as our juror in 2024, when he will get to see the actual show and we will again be treated to his excellent critiques, awards presentation and demonstration, all of which will be even better in person. We are very fortunate.

Many thanks to the Convention team; Zsuzsa Vamos, Beth Schilling, Marcia Marrow and Loisann Young. And, to our much-appreciated volunteers who worked so hard to make the Fall convention a reality.

Our Juror - Iain Stuart

To say it's been a difficult year and a half for all of us would be an extreme understatement. As a juror my typical duties have been completely altered and I find myself in uncharted waters. One of my favorite aspects of selecting an exhibition is the initial “meeting of the paintings.” This is when I step inside the gallery and all the digital works I've seen take on scale and a physical presence that can only be understood by viewing the piece in person. Suffice it to say I will not be able to meet your paintings this year which leaves me to make my choice of awards a quiet and thoughtful time to myself as I project the exhibition from my laptop to my television. I do this to get a sense of scale and how your work is altered by viewing closely on my laptop and at a distance on my HD television. It is the best way I have found to replicate a virtual gallery experience.

My responsibility is to select the very best works from an exhibition that fully represents what watermedia, in expert hands, can be. This means that my own preconceived ideas about technique, subject, style, and merit must be balanced by the knowledge that I do my utmost to view the body of work from a neutral ground. My criteria in judging exhibitions are design, execution, treatment of subject, and finally, how the painting speaks to me. I look for a new viewpoint - a new story. Breaking a painting down into these somewhat clinical categories and judging them is not what makes a painting good. It is only a means to an end and furthers my understanding of each work on a level I can then expand upon. Truly great paintings have something intangible and unique about them that, I feel, cannot fully be expressed in language.

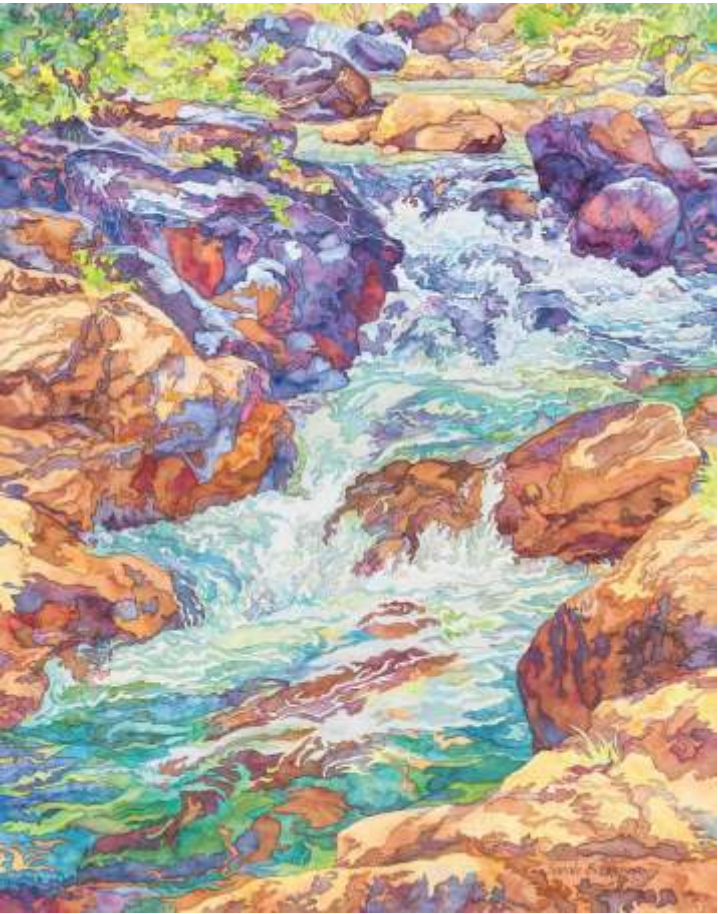
From one artist to another I would like to thank you for putting your work forth for consideration. Understand that I have done my utmost to jury this exhibition with integrity and professionalism. I would like to thank the board members and volunteers that make these exhibitions possible. In normal times an exhibition of this caliber takes a tremendous amount of “behind the scenes work.” These are not normal times. Your society has been gracious and patient while the choices they can make are limited and ever changing.

I accepted the invitation to be the juror for your exhibition with great honor. I often say this is the hardest part of what I do. I understand that I am being trusted to treat your work in the same way I would want mine considered and do my best to adhere to that conviction.

I would like to congratulate you all for your fine work. My real regret is I will not be able to see it in person. I think we can all relate to similar circumstances in our lives at this specific point in time.

Iain Stewart AWS / NWS

Best of Show
WSO 100 Club \$800



Sarah Bouwsma, Portland
Blue Shadows, 30 x 25, \$1400

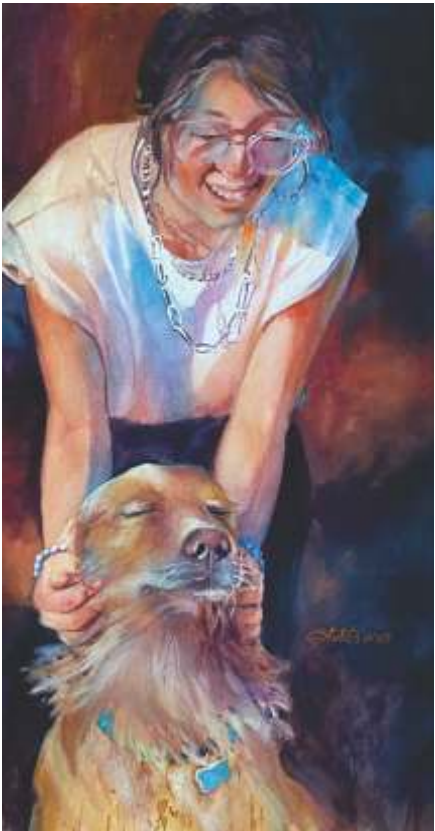
2nd Place
Founders’ Award \$600



Jacqueline Newbold, Bend
Jewels of Summer, 30 x 24, \$1200

3rd Place
Pacific Coast Region Award
\$500

Chris Stubbs, Carlton
Sheer Bliss, 33 x 21, \$1800



4th Place - High Desert Region Award \$400



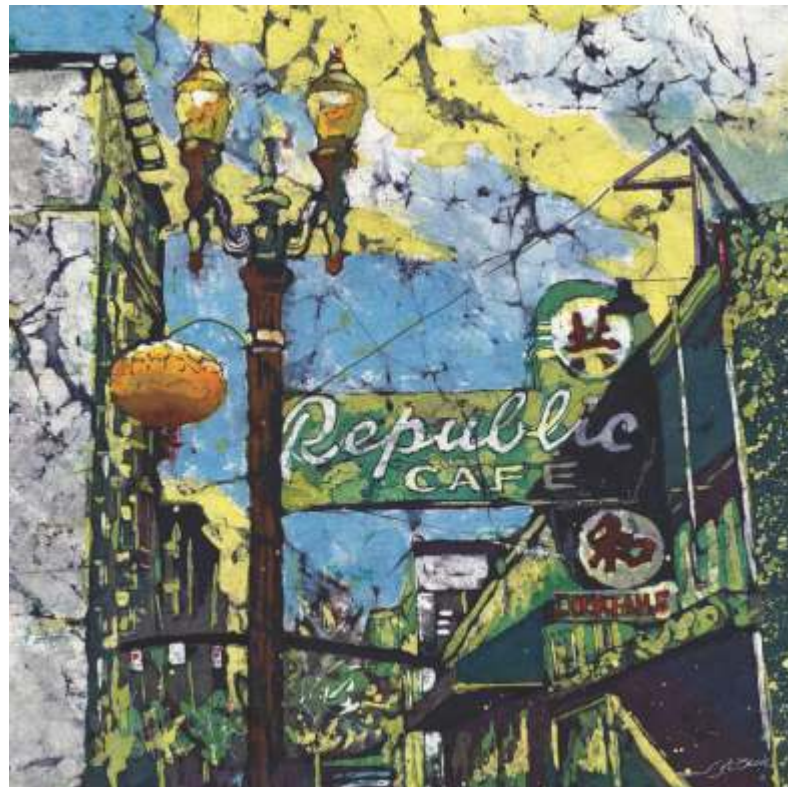
Kathryn Damon-Dawson, Westlake, *Exquisite Focus*, 17 x 36, \$750

5th Place - Willamette Valley
Region Award \$350



Steve Rothert, Bend
Remembering Hokkaido, 25 x 19, \$2500

6th Place - Crater
Lake Region Award \$300



Robin Becic, Portland
Chinatown Memories, 23 x 23, \$1200

Awards of Distinction \$200



Rene Eisenbart, Portland, *Nut Buster*, 22 x 19, \$800



Mary Elle, Oregon City, *Brooke*, 23 x 22, \$1200



Helen Brown, Sunriver
Thank a Teacher, 23 x 19, \$650

Awards of Distinction \$200



Hazel Reeves, Bend, *Goat and Friend*, 20 x 26, \$600



Winnie Givot, Sisters
Uncertain, 36 x 25, \$2100



Dominique Bachelet, Corvallis
Inferno, 22 x 18, \$220

Awards of Distinction \$200



Joneile Emery, Eugene
Getting Along Swimmingly, 22 x 28, \$1000



Kim E Smith, Prineville
I Heart Herons, 30 x 24, \$800



Linda Boutacoff, Medford
Light in the Forest, 18 x 24, \$1000

Awards of Distinction \$200



Jenny Armitage, Salem
Night Plant, 22 x 29, \$1200



Susan Escobar, Winchester
Summer Art Sale, 27 x 20, \$800



Britt McNamee, Portland, *Summer Joy*, 24 x 30, \$600

Awards of Distinction \$200

The Peoples' Choice Award \$150



Beth Verheyden, Boring, *Pinnacle*, 36 x 29, \$1500



Betty Taylor, Tualatin, *Waiting*, 16 x 20, \$575

And the 58 Others Who were
Juried into the 2021 Fall Exhibition...



Mark Adcock, Waldport
After The Storm, 16 x 20, \$400



Sally Bills Bailey, Mt Hood Parkdale
Desert Solitude, 29 x 36, \$1700



Bill Baily, Lake Oswego
An Apple a Day, 22 x 18, \$450



Jeannette Baker, Eugene
Cherry Blossoms, 26 x 19, \$600



John Bradley, Waldport, *Play in the Spray*, 22 x 32, \$650



Leslie Cheney-Parr, Sandy
Survivors - Spring Flood, 20 x 28, \$800



Tara Choate, Keizer, *OSIFS*, 17 x 21, \$400



Betty Barss, Medford
Partners II, 37 x 25, \$2000



Cathy Cramer, Wilsonville
Salt Creek in Death Valley, 18 x 21, \$500



Leslie Dugas, Beaverton
Oceanside Mosaic, 21 x 20, \$750



Evelyn Delgado, Portland
Catch Me If You Can, 17 x 20, \$500



Patty Duncan, Eugene
Shadow Play, 22 x 18, \$600



Airi Foote, Lake Oswego
Ascending, 19 x 24, \$750



Angela Grainger, Portland
Wetland Escape, 20 x 16, \$675



Maud Durland, Lake Oswego
Wine Maker's Home, 20 x 18, \$475



Margaret Godfrey, Blue River
Egrets a la Art Nouveau, 28 x 36, \$1600



Dianne Hicks, Tualatin
Ladybug and the Bowl, 16 x 20, \$450



Susan Hartson, Salem
Memories, 27 x 22, \$500



Lynda Hoffman-Snodgrass, Phoenix
Napali Wave Curl, 37 x 28, \$1800



Nancy Holzhauser, Blue River
Mountain Poetry, 22 x 27, \$900



Elizabeth Haberman, Bend
Voices of Hope, 20 x 26, \$900



Christine Helton, Portland
House of Sticks, 28 x 21, \$375



Judy Hoiness, Bend
Loss of Habitat, Loss of Birds, 37 x 29, \$1200



Marjorie Johnson, Portland
Spring Splendor, 23 x 22, \$650



Ed Labadie, Hillsboro
Monuments Rising, 37 x 28, \$1675



Dianne Lay, Sunriver
Lightning Rock, 22 x 28, \$475



Sam Livingston, Wilsonville
Once Proud, 20 x 27, \$2000



Matt Johnson, McMinnville
Dawn at Eagle Point Road, 16 x 20, \$2000



Kathie McEvers, West Linn
Gorgeous, 22 x 28, \$400



Tracy Moad, Lake Oswego
Storm's A-Brewin', 16 x 20, \$375



Yvonne Knoll, Sandy
The Big Pit
28 x 36, \$900



Debbie Loyd, Aumsville
Moonlight Magnolias
22 x 28, \$800



Bonnie Moore, Damascus
Jubilee, 26 x 18, \$695



Kristie Mooney, Oregon City
Shanty in Paradise, 22 x 30, \$1295



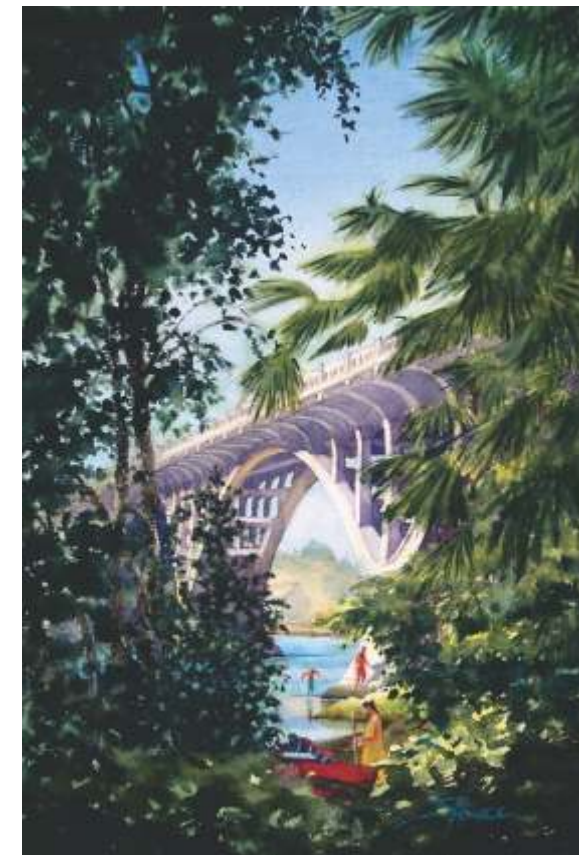
Marcia Morrow, Sandy
Cattails, 22 x 26, \$650



Diana Nadal, Portland
Breakaway Hammering the Curve
22 x 29, \$1675



Judy Nigh, Roseburg
Date Night, 26 x 20, \$700



Sandra Pearce, Banks
Cooling Off, 28 x 21, \$900



JoAnn Pari-Mueller, Banks
Migration I, 29 x 22, \$495



Charlotte Peterson, Medford
On The Rocks, 24 x 29, \$1250



Patricia Renner, Gold Beach
Goth Girls, 27 x 34, \$1200



Mila Raphael, Portland
Fruit Seller, 22 x 22, \$800



Wayne Ruby, Neskowin,
The Path Less Traveled, 26 x 32, \$500



Elizabeth Schilling, Gresham
Paradise, 16 x 20, \$400



Cindy Pitts, Gresham
Stillwater Sunset, 30 x 23, \$900



Charles Roehrich, Eugene
Upstream From the Heron, 24 x 18, \$750



Linda Shelton, Redmond
Time Weaver, 21 x 19, \$750



Ginny Stevens, Aurora
Ibis Over Victoria Falls, 16 x 20, \$225



Victoria Tierney, Bandon
Eternity Is Now, So Relax, 20 x 28, \$1000



Kathy Tiger, Eugene, *You Are My Sunshine, My Only Sunshine*, 24 x 22, \$400



Cindy Triplett, Ashland
Waterfall Magic, 36 x 28, \$900



Bergen Todd, Salem
Ashes to Ashes, 28 x 20, \$1500



Sandra Takabayashi, Lake Oswego
Gliding Over Glistening Fields, 19 x 26, \$500



Rebecca Sentgeorge, Redmond
Flight, 27 x 23, \$700



Harold Walkup, Beaverton
Tangled Up, 24 x 30, \$1200



Liz Walker, Beaverton
Determination II, 26 x 20, \$800



Alisha Whitman, Lebanon
Dripping With Life, 22 x 24, \$800



Elizabeth Zimmerman, Salem
Spirit of the West, 28 x 24, \$1200

One other addition, Beth Schilling facilitated the business meeting. As a volunteer she should be recognized.

Thank You Convention Committees & Volunteers

The Watercolor Society of Oregon would like to thank the following volunteers for their generous gifts of time, talent, support, and energy in making this unique convention a great success.

<i>Facility</i>	Elsinore Framing & Fine Art Gallery (Brent Allen)
<i>Convention Chairs</i>	Elizabeth Schilling, Marcia Morrow, Loisann Young
<i>Convention Director</i>	Zsuzsa Vamos
<i>WSO President</i>	Anji Grainger
<i>Vice President</i>	Winnie Givot
<i>Past President</i>	Barb Sulek
<i>Treasurer</i>	Nancy Fraser
<i>Publicity & Communication</i>	Elizabeth Zimmerman (Director) Leslie Dugas and Karen Kreamer (Watermark – Print) Elizabeth Zimmerman (Watermark – Digital) Carol Putnam (Website Liaison) Tara Choate (Webmaster and WSO YouTube Page) Kristie Mooney (Facebook Page Chair) Paul Bourgault (2021 Fall Catalogue) Chris Helton, Kathleen Buck and Winnie Givot
<i>Juror Liaisons</i>	Iain Stewart
<i>Interpretation</i>	Tara Choate (Critique #2) Rene Eisenbart (Critique #1) Zsuzsa Vamos (Demo) Kathleen Buck (Workshop)
<i>Business Meeting Facilitator</i>	Beth Schilling
<i>Online Painting Submissions</i>	Mary Elle
<i>Online Convention Registration</i>	Barb Sulek
<i>Awards Director</i>	Beth Verheyden
<i>Show Awards</i>	Donna Bekooy
<i>People's Choice Award</i>	Barb Sulek
<i>Merit Awards</i>	Becky Meier
<i>WSO 100 Club</i>	Suzy Carroll
<i>Painting Take-in Volunteers</i>	Anji Grainger, Zsuzsa Vamos, Elizabeth Schilling, Marcia Morrow, Winnie Givot, and Linda Burgel
<i>Exhibit Hanging</i>	Zsuzsa Vamos, Linda Burgel, Elizabeth Schilling, Marcia Morrow

Ken and Cathy Cramer, Del Moore
In addition to all the above-mentioned volunteers a big Thank You to the WSO membership for entering the show with their paintings and to everyone who registered to attend our virtual events. It has been a heartwarming experience to work with so many talented, kind and generous members of our organization.
Thank You All!

Thank You to Our Generous Donors

The **Watercolor Society of Oregon**, a 501(c)(7) corporation, would like to thank the following for their generous support of our 2021 Fall Exhibition and Awards.

WSO 100 Club Awards Fund



Thank You to WSO 100Club members who gave so generously to our 2021 fall mailing campaign

Beverly Anderson	Marjorie Johnson	Cecilia Pestlin	Dorothy Roth
Jeannette Baker	Diana Johnston	E Benno Philippson	Steve Rotherth
John Bradley	Dale Kurtz	Cindy Pitts	Alice Tetamore
Linda Burgel	Tamira Lohman	Carol Putnam	Three Springs Foundation
S Carroll	Susanne Mitchell	Mila Raphael	Victoria Tierney
Elizabeth Haberman	Lucy Nonnenkamp	Hazel Reeves	Cynthia Triplett
Signa Haygarth	Linda Nye	Patricia Renner	CA and LI Van Vliet
Cynthia Holloway	Peg Patterson	Kathleen Riopelle	Terry Witter

Thank you to our WSO Critique groups who also made generous donations this fall.

Another View, Lake Oswego	Roseburg Gang, Roseburg
Central Oregon, Bend/Redmond/Sisters area	Westside, Portland

...and all our Members and Contributors for their Generous Support of the WSO 100 Club

In 1984, WSO formed the 100 Club as a non-profit entity to manage an Awards Endowment Fund. It was their vision that someday we would be able to give all cash awards to WSO winning artists using only fund dividends and interest. Members could make tax deductible contributions and as the Awards Endowment Fund grew, so would the cash awards. With the commitment and dedication of WSO 100 Club volunteers and the financial support from members and non-members, we continue to pursue that goal. Visit our WSO website for a complete list of Patrons. Go to **WatercolorSocietyofOregon.com**, click on the "About" tab and scroll down to the WSO 100 Club page.

Become a WSO 100 Club patron today for a one-time donation of \$100 (or two payments of \$50) and become a 100 Club patron for life! You will be recognized as a 100 Club Patron at all WSO conferences and your name will appear on our WSO webpage as a contributor. To become a 100 Club member download the Donation Form on the WSO 100 Club web page; or look for the WSO 100 Club Table at any convention where we will have donation forms available.

The best part of belonging to WSO 100 Club is knowing that your contribution will ensure continued opportunities for WSO members for many years to come.

HISTORY  WATERCOLOR SOCIETY OF OREGON

Since 1850, when the American Society of Painters in Watercolor was founded, watercolorists have joined together in national, state, and regional societies. The American Watercolor Society, which evolved from the earlier organization, and the National Watercolor Society emerged in 1866.

The Watercolor Society of Oregon began in 1966 with 38 members. Its purpose was *"to further the interest of transparent watercolor painting and to encourage a wider experience, enjoyment, and education to the painter and the viewing public."* Its bylaws provided for semi-annual meetings in April and September, each hosting a juried show which would travel throughout the state for a year. The first slate of officers included: Fred Smith, President; Tom Allen, Vice-President; Gertrude Rigdon, Secretary-Treasurer; and Peg Stuart, Tour Chair. In the beginning, only transparent watercolors were admitted to the shows, but in 1975, it was decided to admit all aqueous media on paper to the spring show.

Since 1966, when the original membership was 38, the Society blossomed by traveling around the state of Oregon gaining new members in this outreach. By 1985 the membership reached 500, and by 2012 it was nearly 1000.

Early jurors for the semi-annual shows were members of the Society, but in 1980 the Society began to engage nationally-recognized professional artists as jurors. Each juror conducts a workshop in conjunction with the meeting. The first professional juror was the late Millard Sheets who returned to jury the 20th anniversary show in 1985.

The opportunity to exhibit and participate in peer and professional critiques, workshops, and artistic networking have benefitted Watercolor Society of Oregon members for over five decades. The professional camaraderie continues to encourage growth and creative excellence, promoting watercolor painting across the state.

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

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