

# Watercolor Society of Oregon's *Watermark*

www.WatercolorSocietyofOregon.com

Vol. LXIII, No. 2

May 2024



Juror Iain Stewart

## *"Colorful Connections in the Capital"*

Fall Convention

**October 4–6, 2024**

Read more starting on page 31

## Sign up for Iain Stewart's Workshop

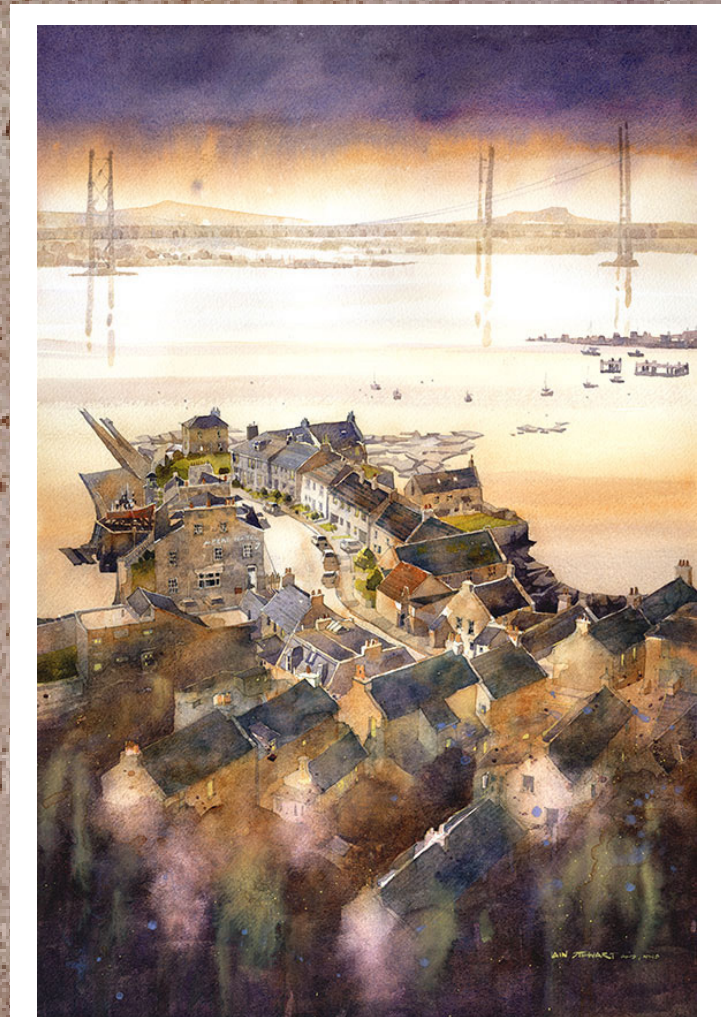
Read more on page 33

## 2024 Fall Exhibition Prospectus

Read more on page 35

## Volunteer Opportunities

Read more on page 4



North Queensferry Scotland by Iain Stewart

# 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:**  
Mary Holt

**NEWSLETTER EDITOR:**  
Karen Kreamer

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 August issue of Watermark is July 15, 2024.

**NEWSLETTER DESIGN & ADVERTISING:**

**DESIGN:**  
Elizabeth Zimmerman

**ADVERTISING:**  
Send advertisements and payment to:  
Lynn Baumgardner

**ROSTER CHANGES:**  
Jan Premo



**WATERCOLOR SOCIETY OF OREGON**

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A little note from Elizabeth: Click on any of the above articles, and you will be directed to that exact page! And to get back to this page click on any **Watermark** on the top of a page.

A big *Thank you* to our supporters and advertisers

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Would you like to advertise in Watermark?  
Click here to download Ad Reservation Form and details.

And we can't forget another big *Thank you* to the Watermark Editing Team: Karen Kreamer, Shannon Cazinha, Susan Escobar, Terri Rottman, Chris Kondrat, Connie Faulkner, Barb Stucki; Proofreaders: Kathryn Oliver-Garnett, Tim Gault, Patty Duncan; Convention Photographers: Tim Gault, Joyce Henstrand, Elizabeth Zimmerman



# President's Message

Yachats was a wonderful convention locale. What a terrific time for all who attended. Many members brought spouses to enjoy time at the Oregon beach. We had 16 new members attend and a couple of them brought home prizes for their entries. One of the most exciting parts for me was to be able to spend more time with the exhibit of our members' art. The entire convention was held in one building — The Commons in Yachats. The art was hung in the same room as where the reception, critiques, banquet, business meeting, and juror's demonstration took place. We had many community members attend the reception, and they stopped by to see the art throughout the weekend and the workshop week. The convention director and chair worked diligently to scale down costs while keeping all our cherished elements of the convention intact. They pulled it off beautifully.

We discussed many new things. As Keiko Tanabe's workshop filled up in a very short time, we are going to try to put together an online workshop for those on the waiting list and any others interested. We will keep you posted. New Zoom critique groups are being formed to help those who are unable to attend daytime critiques or conventional critique groups. We are having our first marketing attempt at a festival in Troutdale during the first part of June. Please look for information in this issue of the *Watermark*. Also, we are hoping to engage more of our members by organizing an in-house show for emerging artists. It would be juried by one of our own teachers and posted on our website. This, however, will take an immense amount of thought and planning. If you are interested in any of these endeavors, please raise your hand.

Our Past President, Rebecca, is filling vacant volunteer spots, however, there are never enough willing hands. WSO is run on the fuel of three things: our members' time, talent, and treasure. You will find volunteering your talents a fulfilling accomplishment. Ask me how I know. It is an amazing organization to be a part of.

Our next convention will be in Salem again and Robin Becic will be our convention chair. It looks like it will be another great time with our friends and fellow artists. See you there!

Mary Holt, WSO President

 **Learn. Create. Share!**

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# Past President's Message



"If you think you are too small to make a difference, try sleeping with a mosquito."  
— African proverb quoted by the Dalai Lama

I have two important messages for you today. The first requires you to put on your thinking cap. Each year WSO selects one person to be awarded the Outstanding Service Award. This award goes to a person who has contributed to WSO in an exceptional way and helped to make WSO the tremendous organization that it is today. Any WSO Member may nominate an Active or Lifetime Member who has not previously received this award. Please give it some thought and submit your nominations to Rebecca Sentgeorge, Past President, any time before September 1, 2024. The award will be presented to the winner at the Fall Awards Banquet. This is an important way to honor someone who has gone over and above in their service to WSO.

Speaking of service and volunteers, I want to thank all of you who volunteer and share your gifts with us. Our convention was a testimony to service with people stepping in whenever and wherever needed. As past president, it is my job to find those willing to share their talents and take on positions within WSO. I want to thank the following people, several of whom are new or fairly new WSO members, for stepping forward to volunteer: Bonnie Holubetz, our new membership director; Shannon Cazinha, the new *Watermark* co-editor; Jennifer Eufusia, joining Barb Sulek in online registration; Jean Gale and Bobbie Matthews, our new hospitality team; Tess Myers, Brian Lockyear, and Karyn Pressel, webmaster assistants; and Katherine Abdun-Nur, our new education director.

We are still in need of an incoming vice president, a marketing director, a treasurer's assistant, AV team members, and a vendor chair. The WSO 100 Club also has several positions to fill and offers a small intimate group to work with and get to know. If you have the skills and interest to carry out any of these positions, please think about volunteering! Contact me for more information about any of the above positions.

Be the mosquito. Make a difference. If you haven't already, fill out the Member Survey on the WSO website under the *Membership* tab. Volunteering will enrich your life as well as keep WSO vital.

*Rebecca Sentgeorge, Past President*

**ERIC WIEGARDT**  
AWS-DF, NWS

VISUAL PLEASURE FOR GENERATIONS

## WORKSHOPS

### ONLINE WATERCOLOR WORKSHOPS

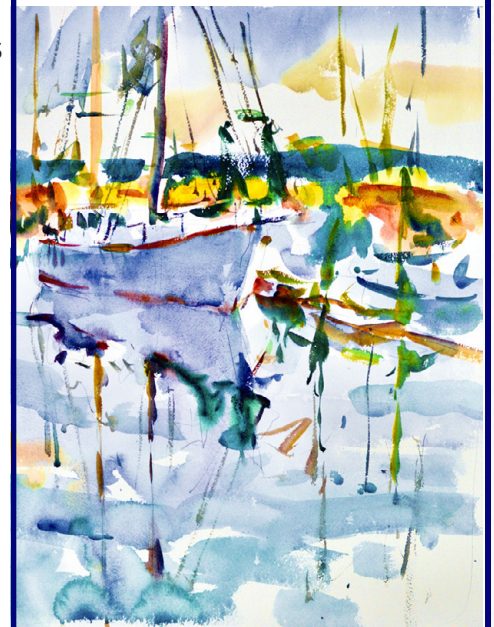
MONTHLY PAINT-ALONG  
WEEKLY COMPOSITION CLASS

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JULY - LONG BEACH, WA  
SEPT - HONFLEUR, FRANCE

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# Editor's Page

What a great time we had in Yachats! It was an exciting convention from start to finish, and our Juror Keiko Tanabe selected an outstanding collection of paintings for our 2024 Spring Experimental Exhibition.

For this issue, all of the Spring Convention photographs were taken by representatives of the *Watermark* team: *Watermark* convention photographers Tim Gault and Joyce Henstrand, Elizabeth Zimmerman, Marjorie Kinch and me. We hope you enjoy our photos. If you are interested in taking photos at future conventions (you can use a camera or an up-to-date smartphone), please contact Karen Kreamer or Elizabeth Zimmerman. Their contact information can be found in the *Membership Roster and Handbook*.

We welcome two more new members of the *Watermark* Editing Team, Co-editor Shannon Cazinha and Assistant Editor Barbara Stucki.

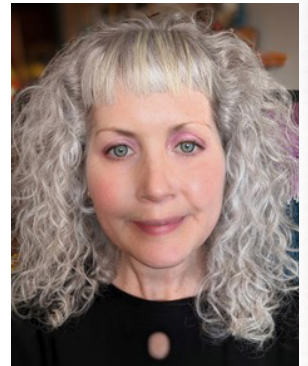
## Shannon Cazinha

I live in Portland, Oregon with my creative husband, Sphynx cats and Yorkie pup. I have done a variety of art throughout my life but never considered myself a painter until I became reacquainted with watercolor two years ago. I immediately clicked with this versatile artform, and have been painting ever since, while seeking out resources to learn from and grow as an artist. I love the feel of water mediums and enjoy experimenting with different products, techniques, and pushing the "rules" of watercolor. For painting inspiration, I draw from my background in biology & natural sciences to focus on the rich variety of lifeforms in our world, with a fondness for painting local wildlife.

I joined WSO in early 2022 & was immediately impressed by the warm supportive culture and richness of resources available. The hospitality team quickly connected me with a critique group and mentor René Eisenbart. Both resources expanded my excitement for watercolor and for this organization, nurturing connections in WSO and my community.

I'm honored and excited to become more involved in our organization on the *Watermark* team as Co-editor. I bring experience in creating training curriculums and designing formats for adult learners, which requires a keen eye on content, formatting, and wording. Within this training team, I frequently edit others' work, give feedback on word choice and impact, and collaborate on the look and feel of final drafts. I look forward to applying this background to the *Watermark* Co-editor role and learning from the editing team.

*Shannon Cazinha, Watermark Co-editor*



## Barbara Stucki

I come from a family of artists — both my great-grandmother and my grandmother were watercolor painters. My mother also painted but worked professionally in metal arts. I'm fortunate to have some of their work, which inspired me to reconnect in recent years to the joy of art and watercolor painting.

I've always loved working with colors and drawing. I illustrated many of the stories I wrote as a young child and continued to take art classes over the years. However, while working as a gerontologist for AARP and the National Council on Aging, I mostly had to put my artistic ambitions on hold. Since retiring several years ago, I finally found time to pick up my brushes and pencils again. I am improving my skills by taking classes at Sagebrushers Art Society in Bend. I am also motivated by the workshops and paintings exhibited at WSO conferences. It is a pleasure to expand my horizons, and to lend a hand with editing the *Watermark*.



*Barb Stucki, Assistant Editor, Watermark Editing Team*

*Karen Kreamer, Watermark Editor*

# WSO News Roundup

## Accessing the History of WSO

As I recently wrote in the August 2023 *Watermark*, an historian studies and writes about the past and is regarded as an authority on it. It falls within the WSO Historian's current job description to "respond to requests from WSO members, their families, collectors and/or other persons about a particular work of art or artist member, or significant activity of the organization." In reality, very few requests have been made over the years that I have been in this position.

You may (or may not) know that all the WSO records from 1966 to 2016 were collected and donated to the Oregon State University Special Collections and Archives Center in Corvallis during the year of WSO's 50th anniversary. That endeavor to preserve all of WSO's history and records was very successful at that time. However, it is not practical today for a WSO Historian to travel to OSU to review and study the history prior to 2016. For those members who are relatively new and might be interested in WSO's history, that collection is available to the public. The college has prepared an extensive list of the documents contained in the collection which is available online. For viewing any of those records, you can contact Karl McCreary, Staff Archivist, at Oregon State University.

*Peg Patterson, Historian*

## Hot Sales in Yachats

I hope you were able to join us in Yachats for the Spring Convention. We had great weather, fun learning opportunities, AND a good selection of WSO merchandise to purchase. We really enjoyed visiting with everyone who stopped by and helping them with their purchases. The weekend was a big success for logo merchandise sales!



Lorrie Owens likes a WSO shirt.

We look forward to seeing everyone at the 2024 Fall Convention in Salem. Please come by, say hi, and check out all that we have for sale.

*Susan Milne, Logo Merchandise*

## Winnie Givot

*Sisters, Oregon  
2024*



**Portraits**  
June 17-19  
&  
July 22-24



**A Little Magic** - August 5-7



**Textures**  
August 26-28

**Open Studio** - Paint with friends; June, July, and August on most Fridays.

**Painting Retreats in Limoux, France 2025**  
*Watercolor Journaling*  
April 26-May 10, 2025

See more at [www.winniegivot.com](http://www.winniegivot.com)



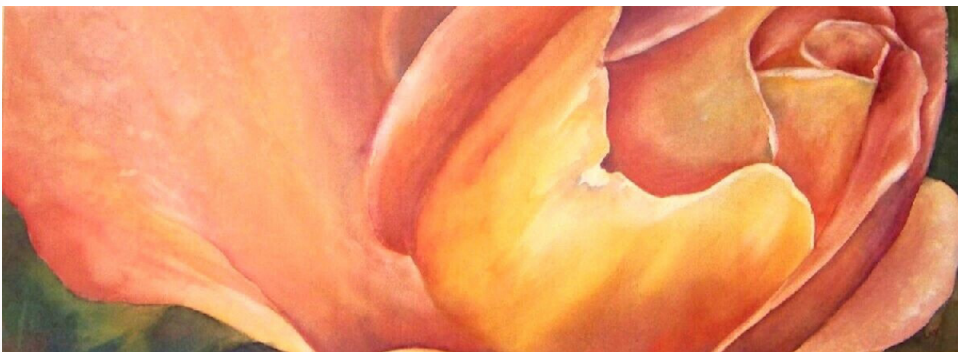
# Members' Gallery

We at the *Watermark* provide a fun and informal opportunity to exhibit your work in the Members' Gallery without having to go through the jurying process. We suggest a theme in the February and August issues, and publish your submitted images in May and November as a supplement to the newsletter and also on the WSO website under the *Membership* tab. In addition, you can see past Members' Gallery submissions on the WSO website.

Enjoy the beautiful entries for **April Showers Bring!** and consider entering your painting for our next theme, which we will announce in the August *Watermark*. Suggest a theme idea for the November Members' Gallery by contacting Karen Kreamer at [wsomembersgallery24@gmail.com](mailto:wsomembersgallery24@gmail.com).

Karen Kreamer, *Watermark* Editor

**Check out all 14 paintings  
and who painted them in the  
Members' Gallery supplement and  
on the website.**



# Important WSO Dates May 2024 - May 2025

<p><b>May 2024</b></p> <p><b>May 1</b> — <i>Watermark</i> published, look for the 2024 Fall Watercolor Exhibition Prospectus in this issue, or online.</p> <p><b>May 1</b> — Iain Stewart Workshop registration opens for Active and Lifetime Members. The workshop is <b>October 7-11, 2024</b>.</p>	<p><b>June 2024</b></p> <p><b>June 1</b> — The 2024 Fall Watercolor Exhibition opens for entries.</p> <p><b>June 16</b> — Iain Stewart Workshop registration opens for Subscriber Members.</p>	<p><b>July 2024</b></p> <p><b>July 15</b> — Due date for articles for August <i>Watermark</i>.</p> <p>Paint! Finish your painting(s) and submit images by <b>August 1, 2024!</b></p>
<p><b>August 2024</b></p> <p><b>August 1, 8:00 pm</b> — The 2024 Fall Watercolor Exhibition closes for entries.</p> <p><i>Watermark</i> published; look for detailed information about the 2024 Fall Convention in this issue.</p> <p><b>August 17, 8:00 am</b> — Online registration for convention opens.</p>	<p><b>September 2024</b></p> <p><b>September 7, 8:00 pm</b> — Online registration for convention closes.</p>	<p><b>October 2024</b></p> <p><b>October 1-December 31</b> — 2025 WSO Membership dues collected.</p> <p><b>October 4-6</b> — The 2024 Fall Convention, Iain Stewart, Juror, Salem.</p> <p><b>October 7-11</b> — Workshop, Salem.</p> <p><b>October 15</b> — Due date for articles for November <i>Watermark</i>.</p>
<p><b>November 2024</b></p> <p><b>November 1</b> — <i>Watermark</i> published; look for the 2025 Spring Experimental Exhibition Prospectus in this issue, or online.</p> <p>Jean Pederson Workshop registration opens for Active and Lifetime Members. The workshop is <b>April 7-11, 2025</b>.</p>	<p><b>December 2024</b></p> <p><b>December 1</b> — The Spring Experimental Exhibition opens for entries.</p> <p><b>December 16</b> — Jean Pederson Workshop registration opens for Subscriber Members.</p> <p><b>December 31</b> — Pay 2025 WSO membership dues by this date.</p>	<p><b>January 2025</b></p> <p><b>January 15</b> — Due date for articles for February <i>Watermark</i>.</p> <p>Paint! Finish your painting(s) and submit images by <b>February 1, 2025!</b></p>
<p><b>February 2025</b></p> <p><b>February 1, 8:00 pm</b> — The 2025 Spring Experimental Exhibition closes for entries.</p> <p><i>Watermark</i> published; look for detailed information about the 2025 Spring Convention in this issue.</p> <p><b>February 15</b> — Online Registration for convention opens.</p>	<p><b>March/April 2025</b></p> <p><b>March 8, 8:00 pm</b> — Online Registration for Spring Convention closes.</p> <p><b>April 4-6</b> — The 2025 Spring Convention, Jean Pederson, Juror, Grants Pass.</p> <p><b>April 7-11</b> — Workshop, Grants Pass.</p> <p><b>April 15</b> — Due date for articles for May <i>Watermark</i>.</p>	<p><b>May 2025</b></p> <p><b>May 1</b> — <i>Watermark</i> published; look for 2025 Fall Watercolor Prospectus in this issue, or online.</p> <p><b>May 1</b> — Stan Miller workshop opens for Active and Lifetime Members. The workshop is <b>October 6-10, 2025</b>.</p>





# Marketing Help Needed!

First and foremost, I want to thank all of the members and critique groups that helped the marketing team with our new brochure placements and support. Without those members, this project would not have been as successful.

As you may expect, jump-starting a new position is always daunting and time-consuming. We thank everyone who has given us their suggestions and shared their experiences in how to bring more awareness to WSO.

Our marketing efforts started with the design and distribution of new brochures targeting new members. We are also concentrating on sending out emails to members more consistently with requests and updates on current marketing opportunities.

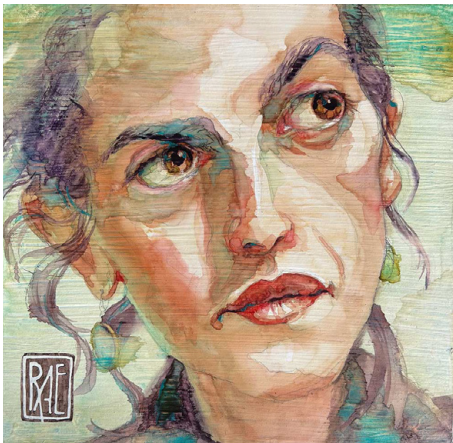
We have also added a new page to the WSO website called the "Supporter's Page." I met with Dan Perich and Carol Putnam to discuss what the page should include and Dan did a wonderful job in designing it. This page recognizes the many people and businesses that contribute to WSO via discounts, brochure distribution, donations to the WSO 100 Club and more. It currently lists all the critique groups and businesses that help distribute our brochures.

We would like to see all other contributor information on this page as well. All directors and chairpersons who solicit WSO contributions are welcome to contact Dan directly and forward the following information to him: **Name of contributor, business or personal website link, and a logo** if applicable. You are encouraged to take advantage of this page to acknowledge anyone or any business that contributes to our organization.

WSO will have a booth at the Troutdale Arts Festival on June 8 and 9. I am **looking for volunteers** to man the booth and talk about WSO with prospective new members. Members who participate may display their work and offer it for sale while working the booth. There are several open time slots. We currently have one artist doing an *en plein air* demo on Sunday, June 9 from 1pm-4pm, but we would like to have more members sign up to do demos throughout the two-day event. All participants will be notified closer to the event date with instructions and particulars. If you would like to call me directly to talk about the event, my number can be found in the *2024 Membership Roster and Handbook*.

Finally, the marketing team needs volunteers! Currently Marcia Morrow and I are the only members. If you are interested in being on the marketing team, please contact me to discuss how you can help.

*Beth Schilling, WSO Marketing Director*



EXPERIENCE ART!

## WORKSHOP AT RENE'S

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■ Learn to paint expressive portraits with a focus on techniques that encourage experimentation and play.

■ MARBLING ■ Jun 18, 19, 20

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■ APPLIED Jun 25, 26

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## WORKSHOP AT OSA

■ TEXTURE PLAY ■ Sep 27-29

\$395

■ Texture inherently encourages loose, vibrant paintings and fresh starts for old and new work.

[www.rene-art.com](http://www.rene-art.com)

May *Watermark* 2024

# Upcoming Menucha Workshops



WSO is partnering with Menucha to provide you these outstanding workshop opportunities in a supportive retreat setting. If you haven't already experienced a Menucha workshop, perhaps now is the time to treat yourself!

## FALL 2024

"Painting the Columbia Gorge with Watercolor"

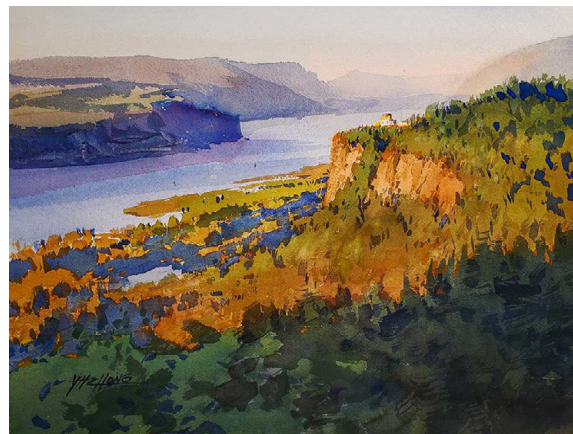
October 28–31, 2024

YONG HONG ZHONG



Back by popular demand, Yong Hong Zhong is offering *plein air* landscape painting in and around the Menucha grounds. There's no better place to study landscape than Menucha, with its stunning views of the Columbia River. The workshop will cover basic painting fundamentals, in-depth color discussions, advanced watercolor techniques, and visual structures/composition using reference photos from the Columbia River Gorge.

Yong Hong Zhong was born in Canton, China and immigrated to the United States when he was twelve years old. Yong attended High School of Music and the Arts in New York City, followed by Pratt Institute, where he earned a degree in Illustration and Art History. He worked for Disney Animation Studios from 1995 to 2008, his film credits including *Princess and the Frog*, *Tarzan*, and *Mulan* among others. Since 2009, Yong has transitioned to painting full time, participating in *plein air* competitions around the US, judging art shows, and teaching watercolor painting workshops both in person and online. He has won many awards, is published in art magazines, and has participated in many group and solo exhibitions.



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Check his latest posting on Instagram: [www.instagram.com/yonghong.zhong.9](https://www.instagram.com/yonghong.zhong.9)  
Sign up for the workshop: <https://menucha.org/programs/fwcw>

## SPRING 2025

"(Re)Discovering Sketchbook Creativity"

May 5–8, 2025

ELIZABETH ZIMMERMAN

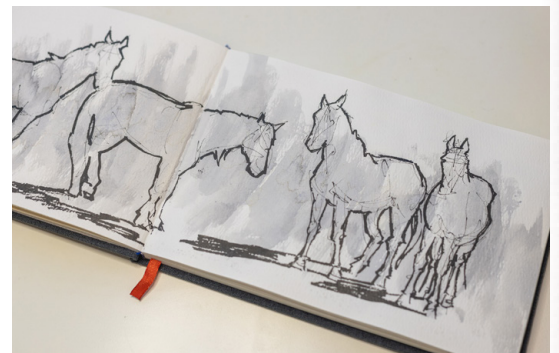
Explore creative journaling techniques as a practice to strengthen your art skills, with WSO's dynamic Elizabeth Zimmerman, in the rustic lodge setting of Menucha!

(continued on page 11)



# Upcoming Menucha Workshops ... continued

We'll cover techniques such as creating textures, mark making, playing with composition and experimenting with different art materials. (Re)discover how your sketchbook practice strengthens your art. Find freedom from perfection in your sketchbook, creating the space to sketch, doodle, paint, and draw whatever makes a happy heart. Demonstrations by Elizabeth include creating textures with watercolor and gouache paint, harnessing negative shapes, redefining composition, drawing from life and photos, value studies, and more. You will leave this workshop with techniques that carry beyond sketchbooks into your serious art making.



More about Elizabeth: <https://www.westernrosetudios.com>  
Check her latest posting on Instagram: [www.instagram.com/westernrosetudios](http://www.instagram.com/westernrosetudios)

Check our WSO website under the *Education* tab anytime to read more about upcoming workshops and the WSO/MENUCHA partnership.

*René Eisenbart, Menucha Liaison*



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# WSO Artists Accepted for Western Fed Show, and a First Place Winner!



The Western Federation of Watercolor Societies (WFWS) 49th Annual Exhibition wrapped up at the end of April. The Arizona Watercolor Association in sunny and warm Phoenix, AZ was the host for the show this year. Thirteen artists from WSO were accepted into the show. Juror Stan Miller selected a total of 82 paintings from over 850 entries.

## **Congratulations to the selected WSO artists:**

Sarah Bouwsma  
Susan Escobar  
Airi Foote  
Lynda Hoffman-Snodgrass  
Debbie Loyd  
Jeannine Miller  
Tess Myers  
JoAnn Pari-Mueller  
Mila Raphael  
Chris Stubbs  
Liz Walker  
Alisha Whitman  
Sandra Wood

We are fortunate to have an award winner from our organization this year. Debbie won the First Place award, along with an image of her painting on the cover of the Exhibition Catalog. Congratulations Debbie!

## **Congratulations** to the following WSO artists who have achieved **Signature Status for WFWS:**

Airi Foote  
Lynda Hoffman-Snodgrass  
Alisha Whitman  
Sandra Wood

Learn about the 49th Annual Exhibition and see it online at [www.wfws.org](http://www.wfws.org).

*Robin Becic, WFWS Delegate*



Debbie Loyd with her winning painting.



## *WSO 100 Club: Fundraising for Artists' Success and Growth*

### **A Special Thank You to the Chris Keylock Williams Estate and Family**

A couple of months ago I received the most amazing email. It was from Kyla, the daughter of Chris Keylock Williams, who reached out to let the 100 Club know that she and her brothers, Chell and Toff, were in the process of fulfilling their mom's wishes. In her estate plan *Chris designated a donation of \$50,000 to the WSO 100 Club Awards Endowment fund.* It is with immense and profound gratitude that we thank Chris for her contribution.

Chris and her husband Jim were part of a group of individuals with the vision to create the WSO 100 Club as an independent, non-profit partner organization to WSO focused on financial growth and stability, acting as the fundamental fundraising arm for WSO artists' awards. This was a critical step toward ensuring a future where WSO artists would benefit from and be rewarded for their commitment, talent, and passion for art.

It is very humbling and rewarding to be part of an organization that is so well respected and appreciated by someone like Chris who was passionate about watercolors and such a talented artist.

**It is with immeasurable gratitude that the WSO 100 Club thanks Chris for her amazing gift of a lifetime and offers deep appreciation to Kyla, Chell, and Toff for following through on her estate plan. THANK YOU!**

### **Looking Ahead to the Future**

While the 100 Club does not actually provide programs or events for WSO members, from a financial support perspective we are interested and vested in partnering with WSO to identify new ways to engage more of the current WSO membership and attract new members. A couple of areas we will be exploring are:

- *Critique Group Workshop Grant Program:* This is an active program, but over the years it has not been fully utilized. There may be barriers or limitations that are prohibitive for some groups or there may be a better way to structure it. Or perhaps this is not a program that is valuable to the wants and needs of critique groups. These are all questions to be explored.
- *Exhibit/show opportunities for fledgling or "unsung" artists:* The thought is that we could create some new opportunities for artists just getting started in watermedia, those who are new to exhibiting their work, or those who have entered shows but did not get selected. WSO President Mary Holt is kicking off this idea, and the 100 Club will be working with her to brainstorm what this program could look like.

But folks, as we all know... nothing gets done without the valuable input and active support of volunteers to help brainstorm and work on developing these concepts. I invite you to please join us and share your two cents' worth. Don't hesitate to reach out and let me know if you're interested in being part of the team in developing fun, new programs! My email address can be found in the *Membership Roster and Handbook*.

*"Art is something that makes you breathe with a different kind of happiness." — Anni Albers*

*Kathleen Riopelle, WSO 100 Club President*

# Kudos



### Local/Regional Shows

Angela Wrahtz received the *Community Enhancement Award* from the Tualatin Arts Advisory Committee (TAAC). Angela was presented the award for being the guiding force behind the art group *Wild Over Watercolor*, which meets in Tualatin and is a place for artists in the area to work and grow together. For more information, [click here](#).

At the Oregon Society of Artists, Angela Wrahtz was honored to receive the People's Choice Award at the Annual Water Media Show in 2023. In addition, Angela Wrahtz served as a judge for the Fine Art Exhibition at the 2023 Oregon State Fair and has been engaged to serve as juror for the Southwest Washington Watercolor Society Fall Exhibition in 2024.



Calla Lily Trio by Liz Walker

WSO members Liz Walker and Debbie Teeter received First and Second Place awards, respectively, from juror Jung Soo Pak, at the Village Gallery of Arts Spring Award Show in Portland.

### Publications

Ruth Armitage's work is featured in a 6-page spread in the Spring 2024 edition of *Watercolor Artist* magazine. Ruth also has a solo show in April 2024 at Waterstone Gallery in the Pearl, 124 NW 9th Ave, Portland, OR. The show is titled *Blame it on the Moon: Abstract Nocturnes*.

Kristie Mooney's painting *Monet's Garden* and Harold Walkup's painting *Crooked Creek Winter* were selected as finalists by juror Thomas Schaller in the *Splash 25: The Best of Watercolor* art competition. Their artwork will be published in a special issue of *Artists Magazine* set to hit newsstands in July 2024.

### National/International Shows

Liz Walker's painting *Fledgling #1* received an Honorable Mention in the Fallbrook Art Center's *15th Annual Signature American Watermedia International Exhibition*, by jurors Chuck Rouse and Keiko Tanabe. This yearly show features artwork by 120 watermedia artists. The exhibition was

March 16–April 14, 2024 at the Fallbrook Art Center, 103 South Main St, Fallbrook, CA. The show can be seen at <https://fallbrookartcenter.org/catalog.php?CatalogID=18>.



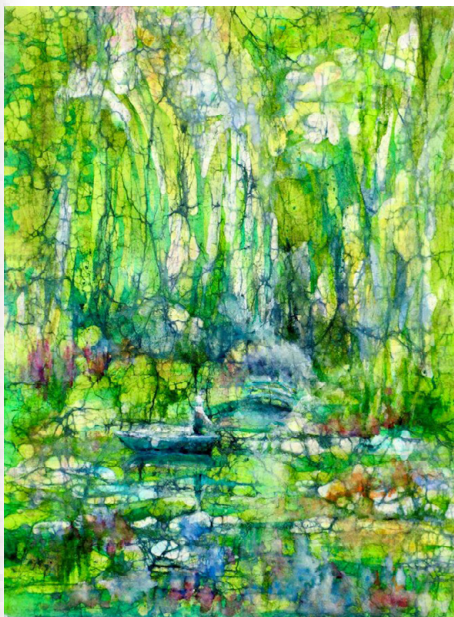
Angela Wrahtz won Community Enhancement Award



Quarry Pond in November by Deborah Teeter



Crooked Creek Winter by Harold Walkup



Monet's Garden by Kristie Mooney

(continued on page 15)

## *Kudos ... continued*

Beth Verheyden's painting *An Afternoon with Vincent* was accepted into the 2024 National Watercolor Society Online Virtual Exhibition. Exhibition dates are May 1–June 30, 2024. The juror was Larry Moore.

The following WSO members were juried into the annual Emerald Art Exhibition in Springfield, OR: Judith Baer, Sarah Bouwsma, Patty Duncan, Margaret Godfrey, Christine Helton, Becki Hesedahl, Kristie Mooney, Tess Myers, Diana Nadal, Kim Smith, Margaret Stermer-Cox, Liz Walker, and Alisha Whitman. Juror Yong Hong Zhong selected 65 paintings for the exhibit, which is on display May 1–31, 2024, at the Emerald Art Center, 500 Main St. in Springfield, OR. Artists' Reception and Critique is Saturday May 4, 2024, at 5:30–7:30 pm.

Accepted in the *Northwest Watercolor Society Waterworks Online Exhibit for 2024* were Sarah Bouwsma, Airi Foote, Becki Hesedahl, Kristie Mooney, Denny Snyder, Liz Walker, Harold Walkup, and Rose West. The juror was Laurie Goldstein-Warren. The exhibition is posted online April 26–June 30, 2024, at [www.nwws.org](http://www.nwws.org).

Karen Kreamer's painting, *Rising Above*, was accepted into the Red River 31st Annual National Juried Watermedia Exhibition by juror James Turner. This is an online show and may be viewed May 1–July 31, 2024, on their website at <https://redriverwatercolorssociety.wildapricot.org/>

Share news about your art shows, awards and publications. Call for Entries are welcome also. Send your Kudos and Calls for Entries to Sarah Bouwsma. Her contact information can be found in the *Membership Roster and Handbook*.

Sarah Bouwsma



*An Afternoon with Vincent* by Beth Verheyden



*Rising Above* by Karen Kreamer

# Convention Central

## 2024 Spring Convention Anecdotes from the Unique and Successful Spring Convention

We love our conventions mostly because we want to reunite with our fellow artists and friends, and our shared love for painting. The venue for our 2024 Spring Convention, the Yachats Commons, offered exactly that opportunity — a cozy, intimate and simple space for all the events — under one roof!

We held most of the main events in the same room as the Spring Experimental Exhibition, which was the unique feature of this convention. Members and guests could immerse themselves in the beauty and talent of the paintings that were all situated in the main room, while attending the reception on Friday, the juror critique sessions, the juror demonstration, the business meeting, the workshop, and especially, the Awards Banquet.

Our excitement for the weekend peaked after the Saturday night Awards Dinner when each of the 20 award winners was announced in real time. Juror Keiko Tanabe described the features that warranted recognition of each painting. We witnessed simultaneously the surprise and joy of the recipients as their names were called and efforts lauded, while ribbons were placed on the paintings.

Linda Burgel and I decided to go “old school” by literally booking the event in an old school, but more importantly in the tradition of what conventions were like in former years — simple, homey, and inexpensive. We also planned and organized this event virtually, living four hours away from the venue. Although it required several in-person trips to Yachats, it demonstrated that any member could plan a convention from anywhere in Oregon.

Having the convention in Yachats also reinforced the notion that our smaller communities love hosting our group and desperately want to assist us in making the event successful.



That was more than obvious as vacationers and locals streamed into the Commons to view the exhibition the week after the convention. Plus, these visitors were delighted

to see our workshop in progress, which boosted the visibility of our organization, stimulated membership and even sold some paintings!

Although the rainy weather was a slight annoyance at times, it did not dampen the spirits of the convention. The continuous smiles and moments of enlightenment and inspiration filled the hearts of the attendees and reminded all of us why we gather and share our combined joy for art and each other.

Mary Jo Vranizan, 2024 Spring Convention Co-chair



Mary Holt, Linda Burgel and Mary Jo Vranizan



Juror Keiko Tanabe and Winnie Givot



Awards Banquet



## Breakout Session Reviews

### Ruth Armitage — Abstract or Simplify with Procreate

As I attended Ruth Armitage's break-out session, I was reminded that creating abstract paintings is a process requiring an understanding of design elements and principles. Ruth presented one method in which she enlists the aid of the Procreate app on her iPad. She explained that she looks for elements (shape, line, color, texture, value and space) in her reference photo that will enable her to express emotion.

First, she looks for ways to simplify the photo by identifying value patterns which she connects to establish her basic composition, whether it be a cruciform, S, X, or triangle, for example. She then exaggerates the elements to add interest and an area of dominance.

Throughout the demonstration, Ruth projected what she was doing on a screen so we all could see how a painting might be planned by using Procreate as a starting point and followed through into a finished painting.

I was impressed and eager to try my hand at her process, and as I did, I was reminded that abstraction is not easy, and that we were watching a master!

Mary Burgess



### Chris Stubbs — Painting Faces, Hair and Fur

Chris began her session discussing art supplies she uses to create her beautiful paintings of animals displayed around the room. She showed her favorite brushes (especially the Winsor & Newton Monarch Bright for gentle lifting), how she used Dura-Lar Matte film .005 to lay out her image and a ruling pen to create thin lines, and the color mixes she uses for hair and skin color.

Participants were able to paint along using the images she had provided. She started with the hair and eyes of her granddaughter. Next she worked on the edges of fur on a tiger, blending it into the background. I ended up so fascinated by watching her brush stroke techniques and layering of paint colors that I did not take my eyes away to actually paint. She showed us how to get soft fur edges without using masking with just the right amount of water on the paper, "oozling" edges with her Monarch brush and using "windshield wiper" strokes for striped areas, and how to create a shine on fur or hair. There were many suggestions on how to avoid the dreaded "spaghetti hair" look.

Chris gave us a bonus by showing how she paints human and animal eyes. She gave hints on what to observe about the eye before adding paint and how human and animal eyes are different. Chris provided a two-page handout describing some of the techniques to help us remember the things she demonstrated. Even better, she mentioned there may be a few spots still open in her four-day Menucha workshop in May covering this material in depth.

Mila Raphael

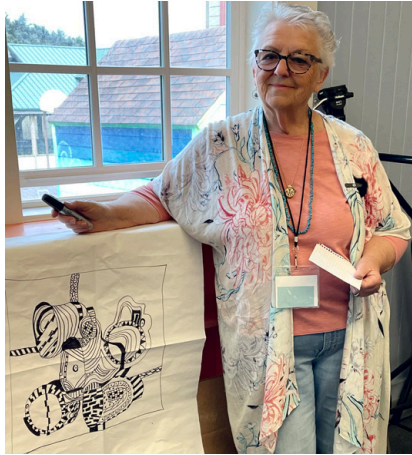


# 2024 Spring Convention Breakout Session Reviews ... continued

## Margaret Godfrey — Pen, Paper and Patterns

Have you ever had artist's block or wondered how to create art while on a plane or in a hotel room? Margaret Godfrey has a foolproof method for these situations. Start with a simple object like a mug and a piece of paper on which you've drawn a simple frame. Draw it from all different angles, overlapping lines as you go to create little shapes to fill in. Add a few lines here and there to get your design to touch the edges of your paper. Then just play with making some lines thicker and creating patterns inside your shapes. Try to get a sense of balance throughout. As the pattern develops, think about where you might want to repeat designs. If you run out of ideas, try drawing letters backwards. You can always add a bit of color to make it pop, too. Another idea she proposed was to take a small bit of a watercolor painting, affix it to a card, and start drawing lines and patterns from it to create a one-of-a-kind artwork.

*JoAnn Pari-Mueller*



## Elizabeth Zimmerman — Artist Booth 101

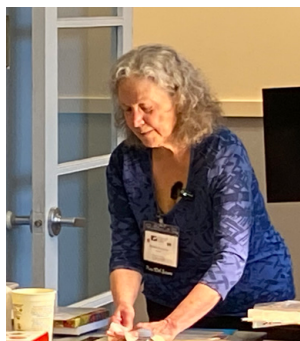
Elizabeth Zimmerman's breakout session was extremely helpful. Elizabeth has done her work and has a wealth of experience and valuable information to share. She gave us details about how to purchase, set up, arrange, transport, and take away an art booth on location. She also shared tips for saving money on framing, shipping and promotional materials. Plus, she discussed limited edition prints. Elizabeth is a warm and engaging instructor, and I would recommend her course to anyone who may be considering the possibility of selling art at an in-person event. I would readily take other courses from her, as it quickly became apparent that we were only getting a taste of what she has to offer.

*Sherree Rodriguez*



## Rebecca Sentgeorge — Watermedia on DIY Canvas

Rebecca Sentgeorge gave a great breakout session, proven by the fact that many people couldn't get enough and stayed later than the closing time. Having taught art for over 40 years, she was well prepared with supplies and information. She gave several (continued on page 19)



# 2024 Spring Convention Breakout Session Reviews ... continued

samples of paper to each student while teaching us how to use Arteza papers that fold themselves into their own frame. She also shared how to use gin (yes, the alcohol) for transfer of photos, how to use gel watercolor pens and several other techniques.

I personally found the information very interesting and look forward to using the techniques learned. I will purchase several more papers to help my grandchildren make gifts for their moms for Mother's Day. I highly recommend Rebecca for any future breakout sessions.  
*Marti Meyer*



## Beth Verheyden — Discovering your Artistic Voice

Emotional awareness, personal expression, and symbolic depth took center stage in this fantastic breakout session by Beth Verheyden. The two-hour class was split into theoretical and practical sections. (An extra half-hour was added to accommodate more content and practice time, but in truth we could have used the entire afternoon.) Each participant received a folder containing a blank notecard, L-shaped cutouts for composition assistance, two pages of notes on the psychology of color, and a one-page outline detailing the painting exercise process for the day.



During a thought-provoking slide presentation, Beth considered the importance of emotion in artmaking. She demonstrated how a wide variety of emotions can be conveyed through intentional decisions involving composition, value, line, edges, and color. I was especially struck by the emotions elicited by the foundational shapes, such as circles, triangles, and squares, used in a composition. After a highly engaging discussion we finally launched into the painting exercise — but we didn't get too far before time ran out. No matter, the principles shared here will be practiced for many paintings to come.

*Matt Johnson*



## Patty Schmidt — Gold Leaf Sparkle

Patty Schmidt described gold leaf as a background "that can lead to elegance in your painting — an element of interest — an old-world look." I was looking forward to using the gold leaf languishing in my art supply stash. Our enthusiastic group immediately learned a technique to create the first layer of our gold (continued on page 20)



# Breakout Session Reviews ... continued

leaf background to surround a simple subject, a ginkgo leaf. Patty showed us how to create the first background layer using watercolor pencils, layering one or two colors for depth and richness, even though this layer would ultimately be mostly covered. We then added a second layer of adhesive sizing which activated the watercolor pencil, showing immediately where our third layer, the sometimes "misbehaving" gold leaf, would stick. Patty developed this technique to show where the adhesive needed to be and where the gold leaf would ultimately adhere.



Jean Gale prepares for gold leaf.



We all learned a new technique and went away with a rich piece — ooh, yes — with definite "sparkle."  
Rose West

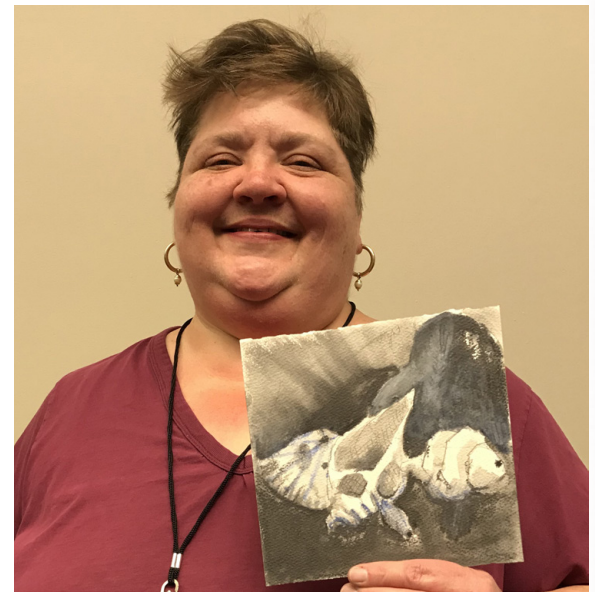
## Tara Choate — Paint like a Parisian

Tara was greatly inspired by a recent visit to at least 8 different art museums in Paris! She shared images of both famous and lesser-known world class art and her revelations were mind-bending. She marked up the works, explaining elements that intrigued her, and why.

Tara explored the artists' use of shapes, contrasts, colors...and illustrated how we could take those same ideas and techniques into our own thought process. We can experiment and be inspired to play by following their leads. She stirred lots of good ideas and discussion among the attendees. She had exercise samples based on her Parisian observations, and a still life we could sketch to try these ideas for ourselves. This play lets us break free of the "shoulds" and allows us to have fun enjoying the doing and making of our art, to the point of discovering what we like and developing our own unique voice.

I'm so inspired to play and see what sparks ignite from Tara's suggestions!

Sandra Pearce



## Michelle Myers — Creating Brilliant Watercolors with a Nautical/Coastal Theme

Michelle started her class by elaborating on three methods of mixing colors successfully: mixing colors on a palette, glazing with separate layers of color and mixing colors wet into wet.

Transparent red, yellow, and blue primaries achieve different results depending upon the order in which we glaze them. Michelle stressed the importance of using transparent colors rather than semi-transparent, semi-opaque, or opaque colors. She defined these terms and exhibited charts that illustrated the differences between these different types of color. She explained the difference between granular and non-granular color, stating that non-granular colors are usually more successful for glazing.

Michelle brought several color charts illustrating (continued on page 21)



# 2024 Spring Convention Breakout Session Reviews ... continued

color theory and said that by making our own color charts we'd gain indispensable knowledge of the pigments and their properties.

We followed along as Michelle painted three seashells, demonstrating the importance of hard and soft edges, lifting, and avoiding "mud" in glazing by ensuring that every layer is dry. Michelle provided an excellent overview of how watercolor can be controlled to achieve beautiful luminosity and transparency in a painting.

Betty Johnson



Dan Perich in Michelle's Breakout.

## Thank You to Volunteers - Spring Convention Success Takes a Village

A huge heartfelt thanks to everyone who contributed to make this convention so successful in Yachats. Every effort, large or small, was appreciated.

Here are some of the many people who helped pull this all together:

- Exhibit Installation — Kim Smith, Winnie Givot, Jean Gale
- Breakout Session Coordinator — Jean Lea
- Registration — Barb Sulek
- Critique Coordinator — Jennifer Ramerman
- Our Breakout Session Instructors and those that wrote reviews for the Watermark
- Online painting submissions — Kathleen Buck, Chris Helton
- Website and Communications — Dan Perich, Lynn Baumgardner
- Hospitality Team — Kara Pilcher, Suzy Carroll, Joy Nunn
- AV Team — Del Moore, Elizabeth Zimmerman, Ken Cramer
- New Member Orientation Meeting — Jeannine Miller
- Awards Director — Winnie Givot
- Merit Awards - Sandra Wood
- Vendor Fair — Jean Dupré
- WSO Merchandise Sales — Susan Milne, Rose West
- Travel and Accommodations for Juror — Becky Meier
- Workshop Coordinator — Chris Kondrat
- WSO 100 Club — Kathleen Riopelle, Barbara Hutchings, Betty Butler, Suzy Carroll
- Exhibit brochure — Penelope Youngfeather
- Set up, breakdown, and kitchen help — Dianne Lay, Chris Helton, Rayanne Edwards, Katherine Abdun-Nur, Tracy Frederikson, Rebecca Sentgeorge, Marti Meyer, Penelope Youngfeather, Tess Meyers, Mila Rafael, Lorrie Owens, Chris Kondrat, Robin and Tom Becic, Nancy Fraser, Mary Holt, Suzy Carroll
- The City of Yachats, Krystal Karstrom, Yachats Arts Guild, Carol Summers, Doug Yunker, Yachats Presbyterian Church, and the citizens and businesses of Yachats who opened their arms wide to embrace our event, helped with promotions, fed and housed our members, and supported our convention team every step of the way.

Mary Jo Vranizan and Linda Burgel, 2024 Spring Convention Co-chairs

# Thank You to Vendors

In Yachats, we set up our traditional vendor fair in the same room as the exhibit and events because we had limited rental space. While it reduced normal shopping hours, it was greatly enhanced by sharing the same space with members and guests. We also extended our lunch hour to accommodate more shopping time.

A big thank you to Jo Beaudreaux from BeauxFine Arts in Florence who drove up for the day to sell products from her store. She presented a comprehensive representation of what they sell and offered a show discount. Our members eagerly flocked to her table to purchase items. If you ever find yourself in Florence, please visit this store located at 2285 Highway 101, or go online to their website at: <https://www.beauxartsfineart.com/shop>.

Susan Milne ran our WSO logo merchandise sales and wore a big smile on her face most of the weekend as products flew off the table. We love our organization and members enthusiastically show it with t-shirts, sweatshirts, aprons, wine glasses and more. Shout out to Rose West for assisting with the sales table.



Rose West and Susan Milne man the merch table.

Mary Jo Vranizan, 2024 Spring Convention Co-chair

# Convention Photos!

## Board Meeting



## New Member Orientation!



Convention Photos! ... continued  
Friday Artist Reception Fun!



# Convention Photos! ... continued

## 2024 Spring Convention

### Packed Juror's Critique Sessions



### Sold Out Awards Banquet



Beach Daisy Wine offered beverages.





# 2024 Spring Convention 2024 Spring Experimental Exhibition Awards and Donors

(CG — Critique Group; IMO — In Memory Of)

Award	Artist	Painting Title	Donors
<b>Best of Show</b>	Cindy Triplett	Weather Watch	Liz Walker, WSO 100 Club
<b>Second Place</b>	Chris Helton	On the Way Home	Another View CG, WSO 100 Club
<b>Third Place</b>	Winnie Givot	Solving	Central Oregon CG, WSO 100 Club
<b>Fourth Place</b>	Beth Verheyden	Conquering Giants	Heart of the Valley CG, WSO 100 Club
<b>Fifth Place</b>	Judy Hoiness	Mountains: Keeper of Secrets #3	Splash CG, Gail Hansen IMO Jeanette Baker
<b>Sixth Place</b>	Harold Walkup	Low Tide Bay	Brian Lockyear, WSO 100 Club
<b>Peoples' Choice</b>	Tess Myers	Awaiting	Another View CG IMO Ron Spears
<b>Awards of Distinction</b>	Ted Vaught	Black Creek Autumn	Grants Pass/Medford CG
	Phyllis Meyer	He's Not Listening	Abworks CG, WSO 100 Club
	Liz Walker	Family Recital 1	Sarah Bouwsma, WSO 100 Club
	Harold Huestis	On the Mekong	Lane & Beyond CG, WSO 100 Club
	Helen Brown	High on a Hill	Viewpoint CG, WSO 100 Club
	Patrick Williams	Protea Flowers	WSO 100 Club
	Cathy Cramer	Wilderness Crossing	WSO 100 Club
	Tess Myers	Awaiting	WSO 100 Club
	Chris Stubbs	Morning Has Broken	WSO 100 Club
	Tracy Fredrickson	Captain Buddy	WSO 100 Club
	Jenny Armitage	Tangled Trio	WSO 100 Club
	Yvonne Knoll	Breathe the Cold	WSO 100 Club
	Kim Smith	Winter Seas	WSO 100 Club
	Kathleen Buck	Beach Dunes	WSO 100 Club

Winnie Givot, Awards Director



Tess Myers with her painting "Awaiting" which won Award of Distinction and People's Choice.

# 2024 Spring Convention 2024 Spring Experimental Exhibition Awards Recipients



Chris Helton receives Second Place for *On the Way Home*



Helen Brown receives Award of Distinction for *High on a Hill*



Kim Smith receives Award of Distinction for *Winter Seas*



Winnie Givot receives Third Place for *Solving*



Kathleen Buck receives Award of Distinction for *Beach Dunes*



Chris Stubbs receives Award of Distinction for *Morning Has Broken*



Beth Verheyden receives Fourth Place for *Conquering Giants*



Tracy Fredrickson receives Award of Distinction for *Captain Buddy*



Liz Walker receives Award of Distinction for *Family Recital 1*



Harold Walkup receives Sixth Place for *Low Tide Bay*



Tess Myers receives Award of Distinction for *Awaiting*



Patrick Williams receives Award of Distinction for *Protea Flowers*

# 2024 Spring Convention Business Meeting and Juror's Demo Photos



# Keiko Tanabe Workshop Impressions

Watching a master artist like Keiko Tanabe is magical. Getting to paint with her and using her technique was even more inspiring. Keiko quickly creates final paintings that look loose and unstructured, yet are carefully orchestrated compositions that include value studies, focal and vanishing points, and careful consideration of color, paint and mood.

Each day, Keiko gave us a reference photo from which the students decided how to use the image, given the components of composition. She really emphasized how critical it is to create a value study before every painting so that as you go through the layers of washes and shapes there is a plan to follow and the confidence along with it. She also stated the importance of the initial sketch on the blank paper with enough detail to help execute the plan. She said choosing the color palette would be the third step. Keiko's warm and sincere personality permeated the group throughout the week. She would usually end the class and then venture off to paint breathtaking scenes of the coast.

The workshop was set up in the same room in the

Yachats Commons where the Spring Experimental Exhibition was hung, which was an experience in itself. And, making it an even more unique experience, the exhibition was open to the public who gently streamed through the gallery and observed our members in action. This was excellent exposure for WSO, gained us new members and even sold four paintings!



## Here are some comments from students and our teacher in the workshop:

*Rebecca Sentgeorge* — "I liked the way she explained her thought process, which trained us to be able to think through our own process independently."

*Marti Meyer* — "It challenged me to stretch as an artist." (continued on page 29)

# 2024 Spring Convention Keiko Tanabe Workshop Impressions ... continued

Cathy Cramer — "This was the most beautiful workshop environment we've ever had. It was so inspiring to have all the paintings surrounding us."

Barb Sulek — "I learned that I have a lot to learn."

Penelope Youngfeather — "The importance of doing value and color studies in the planning and thinking stage is half the painting. The key is that you don't interrupt the flow of painting by having to make big design decisions."

Jean Lea — "The first layer is so loose, and you wonder how that will become something! And then layer by layer the value is added, and the composition unfolds."

Chris Helton — "We had more than ample space and were able to stretch out our personal spaces and that gave us a sense of freedom with which to create."

Keiko Tanabe — "I liked the energy where creativity can flow. Everyone had so much to share, and I learned a lot from the students. The energy that filled the room is so inspiring."



Mary Jo Vranizan, 2024 Spring Convention Co-chair



We all had a great time!



# 2024 Spring Convention Signature Membership and Merit Awards

Signature Membership is awarded when a WSO member submits 10 points for the awards they have won. They receive their Bronze Merit Award at the same time.

## Signature Membership Recipients:

Fall 2023:

Rose West

Spring 2024:

Angela Wrahtz

Robin Becic



Sandy Wood presents Robin and Angela with Signature Status and Bronze Merit Awards.

## Merit Awards

Merit Awards are awarded to WSO members for show entries and awards based upon points. The Best of Show Award receives five points. Second, third and fourth place receive four points. All other award-winning paintings receive three points. Having a painting accepted into a show earns one point.

Download a copy of the Merit Awards worksheet to keep track of your points from the Merit Awards page on the WSO website at:

[www.watercolorsofOregon.com/membership/awards/](http://www.watercolorsofOregon.com/membership/awards/).

Submit your list of accumulated points to Sandy Wood when you reach ten points or more. Sandy's contact information can be found in the *Membership Roster and Handbook*. After you've tracked your first 10 points, WSO will keep track of all future points. When you earn a Bronze Award, you now also receive Signature Membership. This is an added reason to keep track of your points and turn them in!

## Spring 2024 Merit Award Recipients:



Diamond Award (50–74 points)  
**René Eisenbart**



Gold Award (20–24 points)  
**Kathleen Buck**



Silver Award (15–19 points)  
**Robin Becic**

Bronze Award (10–14 points)

**Robin Becic**

**Angela Wrahtz**

**Congratulations to all!**

Sandra Wood, Merit Awards Chairperson

# 2024 Fall Convention

## Colorful Connections in the Capital 2024 Fall Convention, October 4-6



Welcome to Salem, the city that locals call the **MOPO** of Oregon (Most Oregon Part of Oregon) and the Watercolor Society of

Oregon's 2024 Fall Convention! We look forward to hosting artists and watercolor enthusiasts who will inspire you in your artistic endeavors. With the leaves changing color and the weather cooling down, Salem is lovely and lively, with lots to do and see, great food, and fun adventures. Our 2024 Fall Convention will again take place at the Salem Convention Center. There will be lodging offered at the Grand Hotel, next to the Convention Center. Join us with a Meet and Greet on Friday evening, meeting and reconnecting with new and old friends. On Saturday there will be ten breakout sessions plus two juror critiques. In the evening, we will host the Artists' Reception at Elsinore Framing and Fine Art Gallery, just two blocks away, where you'll see the 80 accepted paintings. The gallery will be open Saturday from 10:00 am to 6:00 pm and Sunday from noon to 4:00 pm. After the reception, we can enjoy a no-host Social Hour, followed by the Awards Banquet at the Salem Convention Center.



Salem, Oregon in Autumn



Juror Workshop location, Broadway Commons



Juror Iain Stewart

After the Sunday morning Business Meeting, our Juror Iain Stewart will give a lecture and demonstration. Iain Stewart, NWS, AWS, is a renowned Scots born watercolor artist, with several published books, videos, and an international clientele. Iain was our online juror during the pandemic and is back by popular demand, joining us in person this time. This year the workshop will be held nearby at Broadway Commons, located at 1300 Broadway St NE, with onsite parking and a fully equipped kitchen and large classroom. We start Iain Stewart's workshop, Monday, October 7, and continue

through Friday, October 11. Visit his website <http://stewartwatercolors.com>. Workshop registration opens **May 1**. More information about Iain's workshop and registration information can be found on pages 33-34.

Join us in Salem, as we make colorful connections with our fellow artists and friends, while enjoying the beautiful Willamette Valley. See you then!! For more information about Salem, and the surrounding area, visit [www.travelsalem.com](http://www.travelsalem.com).



Convention Center Interior



Grand Hotel

Robin Becic, 2024 Fall Convention Chair

## 2024 Fall Convention

### Things to Do in the Salem Area

One of my favorite seasons in Salem is autumn! There are paths that lead through amazing vistas and river parks. Among them and close to the Grand Hotel and Convention Center are the Hallie Ford Museum of Art, the Riverfront Carousel, and Bush's Pasture Park. Set amid a park with gardens, and the changing fall foliage, the domed Oregon State Capitol contains a collection of art by Oregon artists. Iain Stewart's workshop will be held Monday through Friday, October 7–11 at Broadway Commons, 1300 Broadway St. NE, just over a mile from the Convention Center in downtown Salem.

Near the waterfront walkways you will find the Peter Courtney Minto Island bicycle and pedestrian bridge. If you're into sketching or plein air painting, beautiful sights abound. The countryside surrounding Salem is loaded with vineyards. Some of the best wineries in the state offer wine tastings and wine pairings. October is the perfect time to enjoy Salem and the beautiful Willamette Valley.

*Robin Becic, 2024 Fall Convention Chair*



### Fall Breakout Sessions

Angela Wrahtz	Creating art by weaving paintings and papers
Leah Faure	Holbein Artist Materials — Nocturnal painting using Legion black watercolor paper and Holbein metallic paints
Margaret Terrill	Creative inspiration with collage techniques and Gelli plates
Ed Labadie	Design dynamic paintings
Instructor TBA	Book Arts
Instructor TBA	Plein Air paint-out in Salem
Tess Myers	Portrait Speedpaint demo
Steve Kleier	Get some perspective — How to create real space and depth in your landscape

And more to come!

*Robin Becic, 2024 Fall Convention Chair*



# Juror Workshop: Be Free to Express Yourself in Watercolor with Iain Stewart

Iain Stewart will be the instructor for our five-day workshop October 7–11, 2024. His workshop will take place at Broadway Commons, 1300 Broadway St. NE, Salem. The fee for the workshop is \$500 for Active, Lifetime and Subscriber Members. **Online registration for this workshop opens for Active and Lifetime Members on May 1, 2024, and for Subscriber Members and the public on June 15, 2024. See the Online Registration article below for more information.**

The goal of this workshop is to help you on the journey to expressing yourself in watercolor, in a way that allows freedom of exploration and enjoyment of the process. We will learn how to approach many different subjects including seascapes, landscapes, and the urban environment. Iain will show us how to move away from being tied to reference photographs and let go of the idea that detail is what makes paintings good. In his words, "Don't let reality get in the way of a good painting."

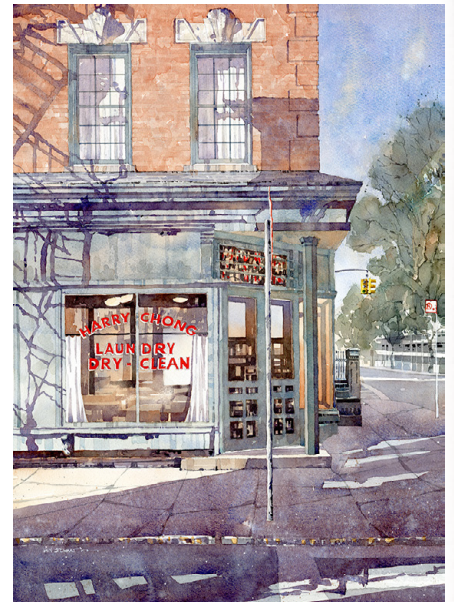
With demonstrations and thoughtful critique, Iain will share his insights into the idea of "painting without consequences." This approach often leads to moments of inspiration and excitement and can reduce the pressure to create masterpieces every time you put brush to paper. As he points out, these moments "are the real instructors and we do not get those by protecting our work; but rather by taking chances." Iain will also cover composition, arrangement of visual elements, and editing to demonstrate how to move from an idea to something tangible.

Iain Stewart, NWS, AWS, is an award-winning Scots born watercolor artist and author, with several published books and many videos. He was the online juror for WSO during the pandemic and is back by popular demand. Iain lives and works in Auburn, Alabama. Visit Iain at his website: <http://stewartwatercolors.com>.

Robin Becic, 2024 Fall Convention Chair



North Queensferry Scotland



Harry Chong Laundry, West Village, NYC



Painting by Iain Stewart

## 2024 Fall Convention

# Online Registration for the Iain Stewart Workshop

Electronic registration will be used for our 2024 Fall Workshop. A maximum of 24 people can register for the five-day workshop. In the event the workshop is full when you are registering, please select the "Wait List" option. There are members who attend the workshop at each convention who have been taken directly from the Wait List.

When you register for the workshop, payment by credit card may be made or you may opt to pay by check. Use the information provided on your confirmation sheet (which is emailed to you immediately after you register) for check payment instructions.

**The Workshop is a five-day event with Iain Stewart. Registration is available for Active and Lifetime members on May 1, 2024, and for Subscriber members and the public on June 15, 2024. A reminder email will go out to all members again prior to June 15.**

**REGISTER FOR WORKSHOP**

*Per WSO policy, "Workshop Cancellations will be accepted up to two full weeks prior to the beginning of the workshop.... Members MUST cancel at least 14 days before a workshop if they want a refund. If they cancel after that time, they will only receive a refund if their spot is filled with a replacement participant. In both cases, \$25 will be retained as a processing fee. Exceptions may be made in the event of serious illness, accident, or death in the family. Refunds less the \$25 processing fee will be mailed after the workshop." "No fault" refund may be requested any time prior to September 23rd, 2024.*

Barb Sulek, Jennifer Eufusia, Registration

## Schedule of Convention Events and Juror Workshop

### October 4 (Friday)

3:00–7:00 pm Hospitality Team Welcomes Members and Guests  
5:00–7:00 pm Meet and Greet

### October 5 (Saturday)

8:00 am–4:00 pm Hospitality Table Open  
9:00 am–12:30 pm Morning Breakout Sessions  
12:30 pm–1:30 pm LUNCH BREAK  
1:30 pm–3:30 pm Afternoon Breakout Sessions  
4:00 pm–5:30 pm Artists' Reception at Elsinore Gallery  
5:30–6:30 pm Pre-Banquet Social Hour  
6:30–8:30 pm Awards Banquet

### October 6 (Sunday)

9:00–10:45 am Business Meeting  
11:00 am–1:00 pm Juror Lecture and Demo

### October 7–11 (Monday–Friday)

9:00 am–4:00 pm Juror Workshop with Iain Stewart

Robin Becic, 2024 Fall Convention Chair

# Prospectus

Online Entries Open: June 1, 2024, 8:00 am  
Online Entries Close: August 1, 2024, 8:00 pm

## ENTRY INSTRUCTIONS AND RULES

### Artwork Requirements:

1. You must be an Active WSO member, residing in Oregon, with 2024 dues paid, to enter.
2. To renew your membership, go to: [www.watercolorsofcolorado.com/membership/](http://www.watercolorsofcolorado.com/membership/), click on "Renew Your Active Membership" and follow the prompts.
3. A maximum of two images may be submitted.
4. All selected paintings shall be by a different WSO member.
5. Work shall be completed within two years of the submission deadline.
6. Work may be critiqued by a teacher and/or a critique group.
7. All work must be original in its concept, composition, and design, and must be the creation of the artist. The definition of original: created directly and personally by a particular artist, not a copy or imitation.
8. The painting has not previously been juried into any WSO exhibition.
9. Work shall be executed without step-by-step instruction.
10. Artwork may not be altered once the image is submitted, except for adding the artist's signature, and artwork must match the submitted image exactly.
11. Single or double mats in white or off-white only are acceptable, but optional. No colored liners.
12. Frames must be matte black metal with a maximum depth of 2", with minimum outside dimensions of 256 square inches and maximum outside dimensions of 1200 square inches.
13. Paintings must be covered with Plexiglas (acrylic), not with glass.

### Mediums and Substrates:

1. The Fall Watercolor Exhibition is open to water media that can be reactivated by water.
2. Water media shall consist of paintings that are predominantly watercolor.
3. Work must be on a single piece of untreated paper; plastic paper such as Yupo and Tyvek are not allowed.
4. Acrylic, gesso, pastel, collage, ink, embossing, varnished works, and canvas supports are not accepted.

### Procedures:

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

### How to enter:

1. Go to <https://watercolorsofcolorado.com>, click *Exhibitions*. On the drop-down menu, select "Guide to Entering a WSO Show."
2. RESIZE your image to 1200 pixels on the longest side. The WSO website now has a resizing tool. Access at <https://watercolorsofcolorado.com>, click *Exhibitions*. On the drop-down menu, select "How to Resize Images."
3. RENAME your image as follows (example) SmithMary-GoneWithTheWind.jpg
4. Note: No special characters can be used in the file name when submitting the images.
5. Submit entries on the WSO website: <https://watercolorsofcolorado.com>, click *Exhibitions*. On the drop-down menu, select "Submit Artwork."

Additional information can be found in Policy X, A–F, on pages 35–38 in the *Membership Roster and Handbook*.

# 2024 Fall Exhibition Schedule and Calendar

## 2024 Fall Convention

June 1 (Saturday): Online Image Submissions open.

August 1 (Thursday): Online Image Submissions close.

October 2 (Wednesday): Shipped paintings must arrive at Elsinore Gallery, 444 Ferry St. SE, Salem OR 97301. (Brent Allen: [elsinoregallery@outlook.com](mailto:elsinoregallery@outlook.com))

October 3 (Thursday), 10:00 am–2:00 pm: PAINTING CHECK-IN: Hand-deliver paintings to Elsinore Gallery, 444 Ferry St. SE, Salem OR 97301. Hanging of art will commence at 2:00 pm until completed.

October 4 (Friday), 9:00–11:00 am: Judging of paintings at Elsinore Gallery.

October 4–6 (Friday–Sunday): 2024 Fall Convention Weekend.

October 5 (Saturday), 4:00–5:30 pm: Artists' Reception, Elsinore Gallery.

October 30 (Wednesday), 10:00 am–2:00 pm: PAINTING PICK UP for all paintings at the Elsinore Gallery.

*Robin Becic, 2024 Fall Convention Chair*

## Entry Show Liaisons - How to Make Painting Submissions and the Entry Process Easier

Thank you for all the wonderful entries. Even with our new entry fee, we noticed an increase in the number of entries and the updated online submission process was reasonably smooth.

A few suggestions...

**Type out your WSO online confirmation.** When you get accepted into the show this will help you know what price, title, and size you stated on your entry.

**Take the time to read all the information on the acceptance letter and the prospectus carefully.** Read the information about drop-off carefully, but also pick-up dates and times. There will be a link to the delivery drop-off schedule, your gallery contract with the upcoming exhibition's new place and times, and the forms you will need to label your painting.

**Time is everyone's priceless commodity.** The juror is under contract to return their selections within the month of our sending them the entries. We return the results as fast as we can. We create the Dropbox, proof, set up spreadsheets, develop updated forms for emails we send to the hundreds of our artists who enter, and proof again.

With your next "congratulations-letter-you-are-in-the-show," we will include a new form. It is the **Release Form**. Print this out, enclose it in an envelope and seal the flap over the hanging wire.

Our goal is to make the entry process as smooth as possible. It is wonderful that more artists are entering the exhibitions. Thanks for your support!

*Kathleen Buck and Chris Helton, Online Painting Submission Chairs and Entry Show Liaisons*

# Lodging in Salem

# 2024 Fall Convention

## Grand Hotel

201 Liberty Street SE, Salem, OR 97301

<https://www.grandhotelsalem.com/>.

The WSO Convention Room Rate (Deluxe King) is **\$179.00** plus applicable state and local taxes and fees. There is a \$20 charge for each extra person per night. Double queen room rates are **\$189.00**.

You may make your reservations directly by calling the hotel toll-free number (877) 540-7800. Indicate that your reservation is for the WSO Convention in October to get the special group room rate.

The block of rooms will be held until September 3rd. Reservations made after that date will be accepted based on space and rate availability. Check in is 3:00 pm and check out is 11:00 am.

## Other Lodging in Salem:

LaQuinta Inn & Suites  
890 Hawthorne Ave SE  
Salem, OR 97301  
(503) 391-7000

Best Western Plus Mill Creek Inn  
3125 Ryan Dr SE  
Salem, OR 97301  
(503) 585-3332

Residence Inn Salem  
640 Hawthorne Ave SE  
Salem, OR 97301  
(503) 585-6500

Phoenix Inn Suites Salem  
4370 Commercial St SE  
Salem, OR 97302  
(503) 588-9220

Hampton Inn & Suites  
510 Hawthorne Ave SE  
Salem, OR 97301  
(503) 362-1300

You may also check TripAdvisor:  
[www.tripadvisor.com](http://www.tripadvisor.com).

*Robin Becic, 2024 Fall Convention Chair*

# Looking Ahead

The recent convention in Yachats reinvigorated our commitment to meeting at in-person conventions and the importance of including the flavor and personality of the host community. Let's continue that tradition in the future. The WSO board decided in 2023 that the Salem location is optional for the fall convention, so all locations in Oregon are welcome for the fall and spring conventions going forward. WSO members are encouraged to showcase their hometown or nominate any Oregon location for both the fall and spring conventions. Small and large communities are desired. WSO is seeking locations and chairs for the Fall 2025 and Spring 2026 Conventions. Please consider volunteering your talent as chair for a convention in your hometown or other location. With modern internet resources, you can successfully chair a convention for your hometown or another location. If members have location ideas or want to explore volunteering as a chair, please email or call me. My contact information can be found in the *Membership Roster and Handbook*.

## Coming up:

### Fall 2024:

Juror:

<https://iainstew.fineartstudioonline.com>

Convention:

Workshop:

Convention Chair:

### Salem

**Iain Stewart**

October 4–6

October 7–11

**Robin Becic**

### Spring 2025:

Juror:

<https://www.jeanpederson.com>

Convention:

Workshop:

Convention Co-chairs:

### Grants Pass

**Jean Pederson**

April 4–6

April 7–11

**Katherine Abdun-Nur  
and Tracy Frederickson**

### Fall 2025:

Juror:

### Your Community

**Stan Miller**

<https://stanmiller.net>

Convention:

Workshop:

Convention Chair(s):

October 3–5

October 6–10

**CHAIR(S) NEEDED**

### Spring 2026:

Juror:

### Your Community

**Stan Kurth**

<https://stankurth.com>

Convention:

Workshop:

Convention Chairs:

April 10–12

April 13–17

**CHAIR(S) NEEDED**

*Mary Jo Vranizan, Convention Director*