

# Watercolor Society of Oregon's *Watermark*

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

Vol. LXV, No. 4

November 2024



Juror Jean Pederson

## **"Rolling Along the Rogue!" Spring Convention**

**April 4-6, 2025**

Read more starting on page 37

## **Jean Pederson's 5 Day Workshop**

Read more starting on page 39

## **Prospectus for the Spring Exhibition**

Read more starting on page 41

## **Convention Connections**

Read more starting on page 36

## **2024 Fall Convention Recap**

Read more starting on page 18



*Blink* by Jean Pederson



# 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:  
Becky Meier

NEWSLETTER EDITOR:  
Shannon Cazinha

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, 2025.

NEWSLETTER DESIGN & ADVERTISING:

DESIGN:  
Elizabeth Zimmerman

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## In this Issue

President's Message.....	3
Past President's Message .....	4
Educational Directions for 2024.....	5
Outstanding Service Award.....	5
News Roundup .....	6
Members' Gallery.....	7
Membership Director's Report .....	8
Welcome, New WSO Members.....	8
Fundraising for Artists' Success and Growth .....	9-10
Reimagining Watercolor in Grants Pass .....	11
Thoughts on ISEA Symposium and Innovations Exhibit .....	12
WSO Important Dates: November 2024 – November 2025 .....	13
Looking Ahead .....	14
Kudos and Call for Entries.....	15-17

## Convention Central

### 2024 Fall Convention

Here's the Wrap from the Fall 2024 Convention.....	18
Breakout Session Reviews.....	19-24
Convention Photos.....	25-29
Fall 2024 Signature Membership and Merit Awards .....	30
Sunday Juror Lecture/Demo — Iain Stewart .....	31
Thank You for Making Colorful Connections.....	32
A Big Thank You to the Vendors.....	33
Juror Workshop Review .....	34-35
Convention Connections .....	36-37

### 2025 Spring Convention

Rolling Along the Rogue 2025 Spring Convention .....	37
Things to Do in Grants Pass .....	38
Spring 2025 Convention Breakout Sessions.....	38
Spring 2025 Juror Workshop featuring Jean Pederson .....	39
Online Registration for the Spring 2025 Convention Workshop .....	40
2025 Spring Convention Schedule of Events and Workshop .....	40
Spring 2025 Experimental Exhibition Prospectus.....	41-43
Spring 2025 Experimental Exhibition Calendar .....	43
Where to Stay in Grants Pass.....	44

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.

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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, Kathryn Oliver-Garnett, Tim Gault and Patty Duncan.



## President's Message

I decided to use the theme of **Circle of Strength** for this greeting. I have certainly experienced that strength recently when I was a passenger in a car that was hit on our way to dinner. I had been attending the WSO workshop with Iain Stewart and ended up in the hospital with a broken sternum and three cracked vertebrae. I'm recovering and gaining energy each day. I've received lots of emails of concern, flowers, and a lovely orchid. Thank you so much for demonstrating your **Circle of Strength** towards me!

WSO offers the **Circle of Strength** to all as we come together for inspiration, learning, friendship, and support. Our twice-yearly conventions offer an opportunity for members from all over the state to learn from and connect with one another. We have many artists who willingly share their expertise in breakout sessions or through workshops at Menucha. They also participate in critique groups to help each other improve and grow their skills.

WSO operates with volunteers whose amazing generosity of spirit makes this fairly complicated organization run smoothly. We have over 35 chairpersons, officers, and directors. Most of the jobs are small enough that anyone can manage them, and members do so willingly. Thanks to all of you.

Please feel free to invite others to join our **Circle of Strength**. Are there people in your own circle who paint in any water media, including acrylic, and may not know about WSO and how it could enrich their lives? Have you come in contact with new or younger painters who could benefit from the learning and networking opportunities WSO can provide? Please get the word out and share our circle with others.

Now as we move into fall and winter, may you find many inspirations to enrich your painting. I look forward to connecting and learning with all of you when we gather again at the 2025 Spring Convention in Grants Pass.

Becky Meier, WSO President 



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## Past President's Message

Oh WOW! I have so enjoyed being your president for the past year. The executive board and directors of this organization are amazing. They have so much experience and history with WSO and are so willing to share and help grow and improve our organization. The chairs are hardworking and caring. They make the president's job so doable. I will always be thankful I had the opportunity to serve in this capacity. Our new board, headed by Becky Meier, will be a strong one with the experience of the returning members and the welcome thoughts and energy of the new. I want to thank those members of the board who have finished their term of service and who have either stepped down or moved on to additional service. You were invaluable.

As always, I came away from our fall convention with many memories of great connections, sweet memories of friendships old and new, and inspiration toward further personal growth as an artist. It was wonderful to see so many volunteers working together to put on such a beautiful convention and exhibition.

Next, we move on to the past president's role where I will be looking to help members find a place to volunteer in our incredible organization. Be sure you complete the survey each year as you may have something different to say. We can't help you find your special place to volunteer without some indication of your strengths or life experiences that can enhance what we do, and we can't understand your feelings about future directions for WSO without you letting us know your thoughts. WSO takes the survey very seriously. Much like this election year, your vote does count.

I am already getting excited about our next convention in Grants Pass in the spring. See you there. Paint on!

Mary Holt, Past President 🎨



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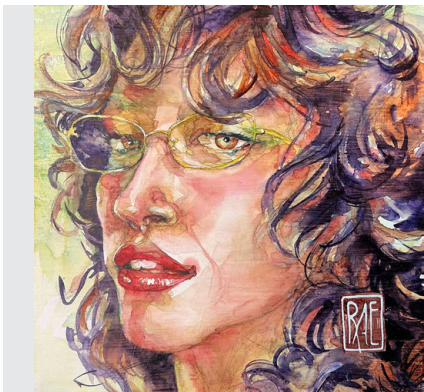
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## Educational Directions for 2024

As Education Director, I encourage all of us to work together to include those WSO members who are not in critique groups to join or start one in their areas. These groups are so beneficial for artistic growth and inspiration. If the groups are full in your area, you can start another one! If you're in an area without a group, ditto! It takes just a little organization and spreading the word.

At the Fall Convention, some of us were wearing tags that read, "Ask Me About Critique Groups," a fun prompt for conversations about the value of groups, and the need for more.

Be on the lookout for a new video coming soon to the website describing both the benefits of critique groups and suggestions for starting one in your area.

Don't hesitate to reach out to me if you have any questions about getting involved. You can find my contact information in the *Membership Roster and Handbook*. I believe that together we can move the needle toward including all those who want to participate in a group.

*Katherine Abdun-Nur, Education Director* 📧



## Outstanding Service Award

Each year WSO selects one person to be awarded the Outstanding Service Award. WSO is fortunate to have so many people who work tirelessly for the benefit of us all. This award is given to a person who has contributed in an exceptional way, honoring a member who has gone over and above in their service to

our organization. This year the Outstanding Service Award was given to Mary Jo Vranizan. She has done double duty taking on the jobs of both Convention Director and Convention Co-chair. She took on a very challenging situation, and through sheer determination, miraculously made our 2024 Spring Convention possible. WSO conventions are usually scheduled two years in advance, but no one had volunteered to chair either the 2024 Spring Convention or the 2025 Fall Convention. As Convention Director, Mary Jo stepped in to fill the void and do the chair's job of finding a city to host both conventions and making the necessary arrangements, all in a very short period of time. Without her, we would not have had our Spring Convention in Yachats this year or our 2025 Fall Convention in The Dalles. Her efforts have made a big difference for WSO.

*Rebecca Sentgeorge* 📧



# News Roundup

## Online Painting Submissions

The online submission and notification process went smoothly for the 2024 Fall Watercolor Exhibition in Salem. Juror Iain Stewart received 197 paintings submitted by 119 artists.

We are so grateful for all the artists who enter early before the submission deadlines. Please remember to always read the prospectus closely. Note that the spring exhibition requirements are different from the fall requirements.

We encourage all of you to submit entries for the next WSO exhibition to be held next spring in Grants Pass.

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

## WSO Merchandise Sales

Rose West and I wish to thank all of you who stopped by our table at the 2024 Fall Convention and purchased WSO merchandise. Your purchases help support our organization. We always enjoy visiting with you and hearing about your experiences at the breakout sessions. Please come by and check out our table again at the 2025 Spring Convention in Grants Pass. We look forward to seeing you!

*Susan Milne, Logo Sales Chair*

## Coming Soon to Menucha!

Menucha, located in the Columbia River Gorge, partners with WSO to put on retreat-style workshops each spring and fall for the benefit of our members and other artists. This program supports both WSO and YOU!



Coming May 5–8, 2025:  
“(Re)Discovering Your Creativity”  
Instructor: Elizabeth Zimmerman

REGISTER NOW for Elizabeth’s spring workshop at Menucha to add new zest to your art making! Even serious art begins with PLAY, and that’s just what you’ll be doing for three days, in a nurturing setting, with Elizabeth leading the way. Looking for inspiration or camaraderie? Wanting to artfully record memories? This is the place to be!

Register: [www.menucha.org/programs/swcw](http://www.menucha.org/programs/swcw)

Elizabeth’s website: [www.westernrosetudios.com](http://www.westernrosetudios.com)

Instagram: [www.instagram.com/westernrosetudios](http://www.instagram.com/westernrosetudios)

*René Eisenbart, Menucha Liaison* 







## Members' Gallery

We have so many members of WSO who love to paint, and we want them to be able to show their work in a non-juried setting. With the Members' Gallery, we provide a fun and informal opportunity to exhibit your paintings. 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 **November Festivities** and consider entering your painting for our next theme, which we will announce in the February 2025 *Watermark*. Suggest a theme idea for the May 2025 Members' Gallery by contacting Shannon Cazinha. Her contact information can be found in the *Membership Roster and Handbook*.

Karen Kreamer, *Watermark* Co-editor 🎨



Check out all 10 paintings  
and who painted them in the  
Members' Gallery supplement  
and WSO's website.







## Membership Director's Report

The 2025 renewal period for the Watercolor Society of Oregon (WSO) is here. The renewal period starts on October 1st, and ends December 31st. Members that renew after December 31st will be considered rejoining.

There are benefits to joining before January 1, 2025. By meeting the deadline of December 31, 2024, you will maintain your Signature Status and/or keep your merit points. In addition, as a current member for 2025 you will be able to submit your work (membership is a requirement for submitting work) for the Spring and Fall 2025 Shows. Your name will also be included in the 2025 *Membership Roster and Handbook* for the convenience of connecting with other members. Please consider renewing as soon as possible to avoid the holiday rush and miss the deadline.

WSO welcomes Sandra Wood as the new Membership Director for 2025. We are currently working together to provide a smooth transition. If you have any questions, contact me until January 1, 2025. Sandra will be available for assistance after January 1, 2025. I am excited to assist Sandra in this transition and we anticipate a smooth transfer. Sandra is a very dedicated WSO member. WSO and I thank her for her willingness to donate her time.

Please check the WSO Website (see link below) for an explanation of Subscriber and Active membership and pricing.

If you are planning on renewing and paying by check, please send checks to:

Jan Premo  
6968 Oakridge Drive  
Gladstone, OR, 97027

Renew online: <https://watercolorsocietyoforegon.com/membership/>

Join as new member: <https://watercolorsocietyoforegon.com/join/>

Jan Premo, Membership Director 📧



## Welcome, New WSO Members

A warm welcome aboard. I hope each of you have had an opportunity to meet some of our WSO members, and possibly attend or enter work in one or both of the WSO conventions this year. As a member of WSO since 1996, I have met many members along the way who have become some of my best friends and are a wonderful support group. Please challenge yourself to get involved in a WSO critique group and try to enter work in at least one of the two conventions.

New members should have received a welcome letter and a 2024 WSO *Membership Roster and Handbook* in the mail. In the future, WSO will no longer be sending these by mail, but you will be able to download the information through a link within WSO emails. The WSO Roster is updated periodically with new member information, so you can easily be in touch with WSO members.

I encourage new members to participate in the Merit Awards process to earn points toward Signature Membership. Keeping track of your merit points as you earn them is a fun way to integrate into WSO. A detailed description of Merit Awards is on the WSO website under the *Membership* tab.

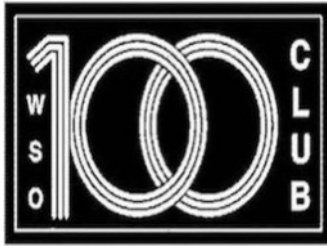
I am planning a new members' meeting at the Spring 2025 Convention in Grants Pass. I will be sending out information about this meeting's time and location soon. Please join us for this fun adventure.

**Below are the recent new members:**

Dan Saddler  
Cathy Raaf  
Kathleen Kennedy

Jeannine Miller, New Member Chair 📧





## Fundraising for Artists' Success and Growth

Just back from an excellent Fall Convention in Salem where it was so nice to see old friends in person again and make new friends as well. That's the theme for this *Watermark* for me as I finish my second term as the 100 Club President. I cherish the things that have been accomplished over the past couple of years and delight in the new opportunities that are set in place and yet to come!

So, what has been accomplished you ask? Here are a few of the many things we accomplished:

The 100 Club now has a multi-year Strategic Plan in place to provide guidance for the incoming Board of Directors and Chairs. We have a purpose, mission and charter that clearly define the 100 Club, as well as confirm our ongoing alliance and partnership with WSO. Plus, we have a value statement that is truly the heart of who we are and what we do.

**Purpose:** The advancement of water media art and artists in Oregon, through education and activities

**Mission:** To manage, maintain and grow endowments to provide funding for artist awards and Educational Programs

**Charter:** To be the foundational fundraising organization for WSO

**Value Statement:** Financing Artists' Success and Growth

We implemented a streamlined organizational chart with updated job descriptions, a full review of the by-laws and policies, all to provide the 100 Club with a strong basis to be a lean and highly effective organization.

[WSO 100 Club Board Members - Watercolor Society of Oregon](#)

These operational structures and guidelines played a big part in the 100 Club's ability to successfully set, attain, or surpass our annual fundraising goals over the past two years, while significantly increasing the value of both the Awards and Education Endowment funds. Through successful fundraising, coupled with a strong investment market, made the 100 Club financially strong enough to increase the monetary awards given to the 20 award winning artists at each WSO convention in 2023 and 2024.

The 100 Club established a planned giving program with information and guidance on our webpage. Through this program, artists who are passionate about watercolor painting can make a legacy gift

(continued on page 10)

**ERIC WIEGARDT**  
AWS-DF, NWS

VISUAL PLEASURE FOR GENERATIONS

### WORKSHOPS

#### ONLINE

MONTHLY PAINT-ALONG  
WEEKLY COMPOSITION CLASS  
WATERCOLOR WORKSHOPS

#### PLEIN AIR DESTINATIONS 2025

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JUNE - SAN JUAN ISLAND, WA  
OCTOBER - MADEIRA, PORTUGAL

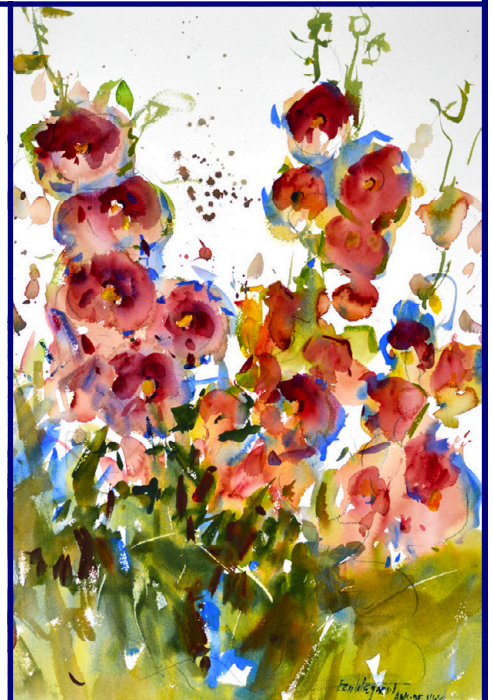
#### PAINTERLY WORKSHOP 2025

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360.665.5976

[gallery@ericwiegardt.com](mailto:gallery@ericwiegardt.com)



# Fundraising for Artists' Success and Growth ... continued

through their estate to support watercolor art for future generations. [Planned Giving to the WSO 100 Club - Watercolor Society of Oregon](#)

The WSO 100 Club took fundraising live and in real time! By working with Dan Perich, the WSO Webmaster, we made it easier for WSO members to make donations and participate in online raffles or silent auctions. [Donate to WSO 100 - Watercolor Society of Oregon](#)

I'll stop here because, while there are other accomplishments, these are the things that seem to me to matter the most for the health, management and ongoing success of the 100 Club. Establishing a strong non-profit organization positioned for future success has always been my leadership focus and passion. As I retire from being Board President, this is probably the most important thing I could ever hope for as my legacy to the 100 Club. I am humbled by the generosity, intelligence and passion of the 100 Club directors, chairs and volunteers that I have been privileged to work with these past years. You know who you are — and you are all amazing people! My sincere and heartfelt Thank You to you all!

With gratitude,  
Kathleen Riopelle, WSO 100 Club President

***"I found I could say things with color and shapes that I couldn't say any other way - things I had no words for."*** - Georgia O'Keefe 🍷

## **Winnie Givot**

Sisters, Oregon

### ***Upcoming Classes & Workshops***

#### **Friday Classes**

Watercolor, Drawing, Connection.  
9:30-4:00

Fall: October 11-November 15, 2024.  
Focus-Pouring Watercolor

Winter 1: January 10-February 7, 2025

#### **Christmas Card Classes**

Thursday Nov. 21 or  
Friday Nov. 22, 2024  
9:30-4:00

#### **Open Studios**

paint with friends on Fridays  
November 29, 2024 - January 3, 2025

#### **3-Day Summer Workshops**

June, July and August, 2025

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# Reimagining Watercolor in Grants Pass

Thanks to a WSO 100 Club Educational Endowment, nine WSO members from around the state enjoyed an inspiring two days with Portland's Liz Walker, July 16–17, 2024, in Grants Pass.

In her workshop, *Watercolor Reimagined*, Liz demonstrated a variety of ways to combine watercolor with various acrylic media, charcoal, graphite, stencils, and asemic writing to repurpose old paintings, turning them into fresh new works with scads of lovely color and layer upon layer of texture. Her excellent pre-workshop instructions ensured that we all had interesting, dry substrates on which to paint the first day, plus she showed us how to create other new and unusual beginnings for the second day. Liz was extremely generous with both her knowledge and her vast trove of stencils and supplies, and that generosity spread through the group with all the artists cheerfully sharing materials and encouragement. We had a lot of fun, and even though the whole thing felt very relaxed, after just two days each participant left with up to a half dozen new paintings, plus more bases to play with at home.

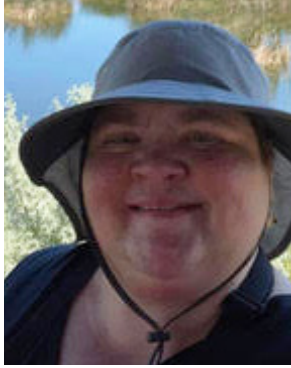
Liz's visit was arranged by the Grants Pass/Medford WSO critique group, which applied for and received one of WSO 100 Club's four annual educational grants to put on the event. The workshop also provided next year's conference crew with a chance to test drive the Bear Hotel, where the WSO Spring 2025 Workshop will be held. It passed with flying colors, and we think everyone who signs up to paint with Jean Pedersen next April is going to be pleased with the venue — and the bears who reside next door (look up "Evergreen Bear Hotel" if you're curious).

Liz Walker's website can be found at <https://www.lizwalkerart.com>, and information on the 100 Club and how to donate is on the WSO website.

*Lisa Hendrix and Judy Cox,*  
Spring 2025 Workshop Co-chairs 📧







# Thoughts on International Society of Experimental Artists 2024 Symposium and Innovations Exhibit

A few years ago, Liz Walker posted that the International Society of Experimental Artists (ISEA) (<https://iseaartexhibit.org>) was coming to Newport, OR, for their annual convention and exhibition. I wasn't quick enough to get into the convention then, but Liz piqued my interest, and I joined ISEA. The ISEA is dedicated to the premise that a work is experimental if it is experimental for YOU (the artist). With that as the groundwork, information about the selected entries is a fascinating blend of technique and meaning. When the ISEA announced that they would have a short workshop by Kimberly Kelly Santini as part of the 2024 convention, I took the plunge and bought my tickets.

Fortunately, my painting *Gifts* was juried into the exhibit to hang side-by-side with other local artists such as Judy Nigh, Ed Labadie, and Liz Walker, as well as national heroes such as Roberta Dyer, Kimberly Gill, Carol Schinkel, and Ingrid Albrecht. The show was displayed around the convention center in Grand Haven, Michigan, with care, and looked especially wonderful in the updated facilities. I was surprised at how many pieces would have looked at home in a WSO show, though reading the descriptions, it is clear the artists had gone a "step beyond" conventional watermedia. One of my favorites was *Time Machine #2* by Robert Creighton. It was labeled "lithogram on mylar" and really pushed the boundary between 2-D and 3-D art. See the image and 2024 INNOVATIONS exhibition at <https://iseaart.smugmug.com/Annual-Exhibitions/Annual-International-Open-Juried-Exhibitions/2024-INNOVATIONS>.

My process for painting *Gifts* was experimental for me. I had some papers I had overpainted, and I decided to do a collage with them. I decided to assemble a background for the collage with scraps of failed paintings. This led to many backgrounds assembled, glued, gessoed, and painted because I kept liking the experiment. I was about to apply the gesso layer when I accidentally saw the assembled background from the back side (meaning the various failed paintings). It had a fun quality to it, so I decided to gesso the back (with color) instead of the blank fronts. Upon removing the cling-wrap texture, I was really enamored. When I looked more closely, I saw that I hadn't completely covered the entire "area" of the paper. There were several little holes. I got out my faux-gold foil and filled them in, like kintsugi (repairing a broken ceramic with gold). This piece feels like a reflection of me — unexpected, off track, and with holes, but also with beauty and grace. This painting invited me to slow down, look at things, and find balance.

The Santini workshop was wonderful (you can read about that on my website [www.tarachoate.com](http://www.tarachoate.com)). I met some great, friendly people who were anxious to talk about how to make their art practice more professional and evocative. I learned a little about lino print techniques from observing the workshop next door. I was intrigued to learn about a joint exhibition between an ISEA contingent (generally American) and a few Chinese artists. The show will travel between the two countries and is tentatively titled *Art Bridges*.

It was an excellent convention that gave me a lot to bring home to think about. It was a fabulous exhibition show that challenged me to work harder. Work experimental for YOU!



*Gifts* by Tara Choate



# WSO Important Dates

## November 2024 – November 2025

<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 6-9, 2025</b>.</p>
<p><b>June 2025</b></p> <p><b>June 1</b> — The 2025 Fall Watercolor Exhibition opens for entries.</p> <p><b>June 16</b> — Stan Miller Workshop registration opens for Subscriber Members.</p>	<p><b>July 2025</b></p> <p>July 15 — Due date for articles for August <i>Watermark</i>.</p> <p>Paint! Finish your painting(s) and submit images by <b>August 1, 2025!</b></p>	<p><b>August 2025</b></p> <p><b>August 1, 8:00 pm</b> — The 2025 Fall Watercolor Exhibition closes for entries.</p> <p><i>Watermark</i> published; look for detailed information about the 2025 Fall Convention in this issue.</p> <p><b>August 16, 8:00 am</b> — Online registration for convention opens.</p>
<p><b>September 2025</b></p> <p><b>September 6, 8:00 pm</b> — Online registration for convention closes.</p>	<p><b>October 2025</b></p> <p><b>October 1-December 31</b> — 2026 WSO Membership dues collected.</p> <p><b>October 3-5</b> — The 2025 Fall Convention, Stan Miller, Juror, The Dalles.</p> <p><b>October 6-9</b> — Stan Miller Workshop, The Dalles.</p> <p><b>October 15</b> — Due date for articles for November <i>Watermark</i>.</p>	<p><b>November 2025</b></p> <p><b>November 1</b> — <i>Watermark</i> published; look for the 2026 Spring Experimental Exhibition Prospectus in this issue, or online.</p> <p>Stan Kurth Workshop registration opens for Active and Lifetime Members.</p> <p>The workshop is <b>April 6-9, 2026</b>.</p>



## Looking Ahead

WSO has seen an encouraging increase in registration numbers at both the spring and fall 2024 conventions. It seems our members are finding their way back to in-person events and are feeling a renewed interest in the WSO conventions.

As Convention Director, I am dedicated to creating events that are fun, meaningful, and affordable. Some of the cost saving measures include keeping our breakout sessions at an amazingly low rate of \$15 each, finding sponsors for the Artists' Reception, lowering the price and extravagance of the award dinners, and booking in towns that have affordable lodging. I am happy to announce that WSO has these

positive aspects for both the spring and fall conventions in 2025. Best of all, both conventions promise to be great fun! We had such a good time announcing the exhibit awards live in Yachats, we're doing it again.

WSO has had great success with our conventions when we hold them in towns that have a thriving artist community, art center, or art organization. In April, the Yachats Arts Guild assisted us with public relations, volunteers at the events, and its members widely attended the convention. Integration with the local art community will happen with the Grants Pass Spring 2025 and The Dalles Fall 2025 conventions. This integration with the local community has improved the quality of our conventions and we encourage it in more places throughout the state.

**Do you know of an art organization that has exhibition space in your community?** Initial ideas can develop into big ones and that's how we build a great convention. Hosting a convention is a labor of love and an opportunity to put your town and your creative talents on full view. Better yet, I can help you search for event spaces and contracting. It's never too early to start planning a WSO convention. I'm actively looking for locations and co-chairs for both the spring and fall conventions of 2026. Email me if you are interested or have ideas.

### Spring 2025

Juror:

Convention:

Workshop:

Co-Chairs:

### Grants Pass

**Jean Pederson**

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

April 4-6

April 7-11

**Katherine Abdun-Nur**

**Tracy Frederickson**

### Fall 2025

Juror:

Convention:

Workshop

Co-Chairs

### The Dalles

**Stan Miller**

<https://stanmiller.net>

October 3-5

October 6-9 (4 days)

**Patty Stelz**

**Kelly Morrison**

### Spring 2026

Juror:

Convention:

Workshop

Chair(s)

### Location: Your Community

**Stan Kurth**

<https://stankurth.com>

April 10-12

April 13-17

**NEEDED**

### Fall 2026

Juror:

Convention:

Workshop:

Chair(s)

### Location: Your Community

**Ron Stocke**

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

October 2-4

October 5-8 (4 days)

**NEEDED**

### Spring 2027

Juror:

Convention:

Workshop:

Chair(s):

### Location: Your Community

**Kathleen Conover**

<https://kathleenconover.com>

April 2-4

April 5-8

**NEEDED**

Mary Jo Vranizan, Convention Director 📧



# Kudos and Call for Entries



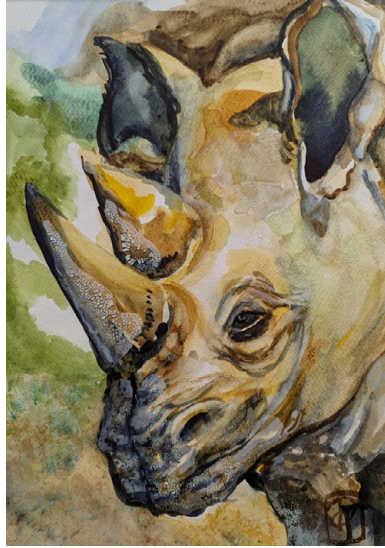
## Local/Regional Shows:

At the Portland Village Gallery of Arts (<https://villagegalleryarts.org>) fall award show, the winners were: Liz Walker with Best of Show; Debbie Teeter with 2nd place; and Laura Hopper with 3rd place. The juror was Annie Salness.

Rose West's painting *Maple Leafing* was accepted by Gresham Artist League Association (<https://www.galaarts.org/>) and juried into their "Food for Thought" exhibit held at the Gresham Council Chambers, Gresham, OR. The exhibit is from Oct 4–Nov 1, 2024.



*Maple Leafing* by Rose West



*Rhino* by Debbie Teeter



*Dinner Guests* by Liz Walker

Leslie Cheney-Parr, Rose West, and Sarah Bouwsma were juried into the Lake Oswego exhibition "A Distant Center" by the Arts Council of the LO Artspace Gallery (<https://artscouncillo.org/artspace>). The show was juried by Sue Taylor, Ph.D. The exhibition was on view Sep 6–Oct 25, 2024. The catalog of the exhibit can be [downloaded](#).



*Wonky Bits* by Rose West



*Modern Society* by Tara Choate

Tara Choate's painting *Modern Society* was juried into the "Celestial Creatures" Exhibit at the Giustina Gallery, on display at the LaSells Stewart Center on the OSU Campus in Corvallis, OR, Nov 1–Jan 8, 2025.

## National/International Shows:

Liz Walker, Ed Labadie, Judy Nigh, and Tara Choate had paintings accepted in the International Society of Experimental Art 2024 Annual International Exhibition, entitled *INNOVATIONS*. Tara Choate's painting *Gifts* received the International Society of Experimental Artists' Legacy Award. The exhibition was in Grand Haven, MI, Sep 7–Oct 31, 2024. Learn more at <https://www.iseaartexhibit.org> about ISEA, its mission, exhibitions, and symposium.



*AI Siege* by Ed Labadie



*Family Recital 2* by Liz Walker

(continued on page 16)



# Kudos and Call for Entries ... continued

Also see Tara Choate's article in this issue of *Watermark* describing her experience at the ISEA Symposium this year.

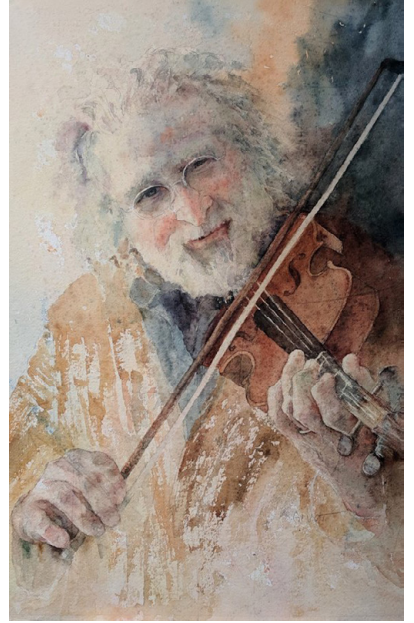
The Rocky Mountain Watermedia exhibit is currently on display at the Center for the Arts, Evergreen, CO. If you click on the link and scroll down, you'll be able to see all the paintings in the show. A section of Liz Walker's painting *Market Day* is featured on the cover of the catalog <https://evergreenarts.org/event/annual-exhibition-rocky-mountain-national-watermedia/>.



*Working Mare and Her Colt* by Mary Rollins



*Treasure Box* by Mary Jo Hull

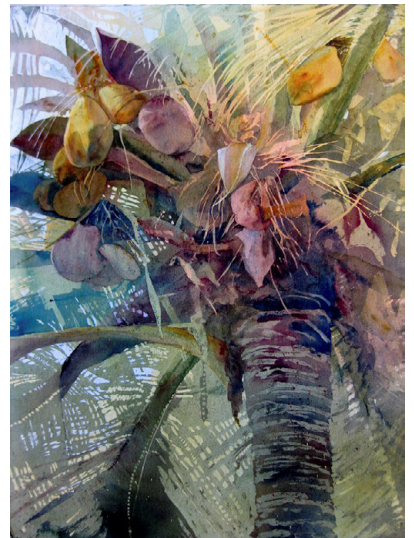


*Fred's Fiddle* by Winnie Givot

Winnie Givot, Mary Jo Hull, Tess Myers, and Mary Rollins had paintings accepted in the 5th Annual Women in Watercolor International Competition. Winnie received Honorable Mentions for each of her 3 paintings that were accepted in the exhibition. Mary Jo Hull received an Honorable Mention for *Treasure Box*. Mary Rollins' painting *Working Mare and Her Colt* received an Honorable Mention. Tess Myers received an Honorable Mention for her painting *Awaiting*. Mary Rollins' painting



*Persimmons & Figs II* by Winnie Givot



*1603 Kailua Coconut* by Winnie Givot

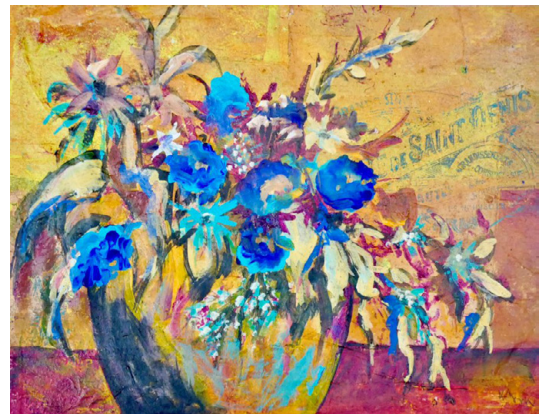


*Egret Arrival* by Ed Labadie

*Exuberance* was chosen as one of the Abstract Finalists. See [womeninwatercolor.com](http://womeninwatercolor.com) for more information. Women in Watercolor (WIW) was created to help encourage, support, and promote the outstanding women that are working in this medium on an international level.

Ed Labadie's painting *Egret Arrival* was accepted in the California Watercolor Association's 55th International Exhibition. The show will be held Feb 15-Mar 23, 2025, at the Piedmont Center for the Arts in Piedmont, California.

Katherine Abdun-Nur, Winnie Givot, Kristie Mooney, Mila Raphael, Liz Walker, and Harold Walkup were juried



*Fleurs* by Kristie Mooney

(continued on page 17)



# Kudos and Call for Entries ... continued

into the Northwest Watercolor Society's 84th Annual International Open Exhibition. Juror Vladislav Yelisseyev viewed over 600 watermedia paintings and selected 75 selected works for the online exhibition. The online exhibit runs Oct 25–Dec 29, 2024. View it at: [www.nwws.org](http://www.nwws.org)



*Summer Emergence* by Katherine Abdun-Nur



*A Break in the Clouds* by Pam Haunschild

Pam Haunschild's painting *A Break in the Clouds* has been juried into the Tucson's Arizona-Sonora Desert Museum exhibit on wildlife species that were endangered but have now recovered. The brown pelican is one of these species.

## **Publications:**

Sandra Pearce received an Honorable Mention in the Plein Air Watercolor category of the August *Plein Air Magazine* art competition. The 11x15 painting was done at Jackson Bottom in Hillsboro, OR, on a stormy day while battling the humidity and a leaking-like-a-sieve awning. The Juror was David Ethridge of Gallery 1261 and 965 paintings were entered from 22 countries.

Did I leave something out? Please share news about your art show success, awards, and publications. "Calls for Entries" are welcome too. Sarah's contact information can be found in the *Membership Roster and Handbook*.



*Beyond the Cottonwood* by Sandra Pearce

Sarah Bouwsma 



# Convention Central

## 2024 Fall Convention

### Here's the Wrap from the Fall 2024 Convention



We experienced many colorful connections in the Capital! One hundred and fifty members arrived with the beautiful fall weather at the Salem Convention Center. The weekend was kicked off on Friday, October 4, with the Meet and Greet with Juror Iain Stewart. Thanks to our AV Teams that night, we enjoyed viewing all the entries of the Fall 2024 Watercolor Exhibition. Down the street, the Elsinore Gallery hosted our reception on Saturday. Everyone enjoyed the exhibition of 80 paintings, seeing the Juror's Awards, and voting for their "People's Choice."

At the Salem Convention Center members enjoyed the Social Hour before the Awards Banquet, with a Northwest cuisine buffet and dessert.

Our Juror, Iain Stewart, shared his process, which included his vision and perspective behind his selection of the award-winning paintings. Winnie Givot announced each winning artist, the award donors, and presented the artists with their certificates. The WSO 100 Club announced the winners of the silent auction. Sandra Wood announced the Merit Awards. The evening wrapped up shortly after announcing the People's Choice award.

On Sunday morning we attended the semi-annual business meeting conducted by our President Mary Holt. In between business-as-usual, past president Rebecca Sentgeorge announced door prizes drawn from a list of 2024 WSO Volunteers. The 2025 Spring Convention and Experimental Exhibition in Grants Pass, *Rolling Along the Rogue*, was announced by Co-chairs Katherine Abdun-Nur and Tracy Frederickson. Robin Becic, WFWS Delegate, encouraged WSO artists to enter their work for the upcoming 50th Anniversary Exhibit in Lubbock, TX. Mary Holt held a vote to accept the incoming 2025 WSO Board, then passed the gavel to incoming 2025 President Becky Meier, who adjourned the meeting. Iain Stewart began the Lecture/Demo sharing stories from his life and background, while painting a street scene from Salem's downtown. His workshop is aptly titled "*Be Free to Express Yourself.*"

Robin Becic, Fall 2024 Convention Chair 🎨





# Breakout Session Reviews

## It's a Blizzard Book Using Crown Binding — Barbara Rainey

Barbara led us in creating our own books using one of our own "unwanted" cut-up watercolors as the pages. Barbara showed unique tools used in bookbinding — a Japanese Screw Punch, Havel's scissors, metal bookbinders' tools, etc. She brought beautiful handmade books to view. We were led into making our own handmade book with much simpler tools — paper and a tongue depressor. We started with a bit of simple origami, using paper she had provided that had "twinkles of color." Her statement "The success of your book depends on the folding" elicited an "oh, oh" from a few participants; but right after this she said "mine is even wonky right now" and "some of the best things I've ever done are because I made a mistake in the beginning." Our origami became an accordion fold into which we slipped our watercolor pieces. Our watercolors were given a new life. Our comments of "yay," "oh my gosh," and "these are absolutely incredible," showed how much we loved learning this process.

Rose West



## Holbein Ambassador Water Media — Leah Faure

In this information-filled Breakout Session, Leah Faure, a brand ambassador for Holbein, Legion, and General art supplies, introduced us to a variety of watermedia papers, paints and mediums.

She began by telling us the unique qualities of Holbein paints, and other helpful information, including the letter and number system used to identify different pigments in paint and the squares or boxes used to determine transparency or opacity of paint. She explained the characteristics of different mediums, specifically sizing, gum Arabic, masking fluid, ox gall, watercolor blending medium and iridescent medium, and invited participants to work along with her as she demonstrated their use.

On five different types of sample watermedia papers (black watercolor paper, hot press, cold press, Stonehenge Aqua,



(continued on page 20)



# 2024 Fall Convention

## Breakout Session Reviews ... continued

and Yupo) members experimented with sample tubes of Holbein watercolor, gouache and acrylic gouache paint and small amounts of all the mediums she was using.

In addition to sample Legion papers, everyone took home an instructional handout, Holbein color charts for watercolor, gouache and acrylic gouache, at least one tube of Holbein paint each, and a sample package of General drawing supplies.

It was a lively workshop, and one participant said: "It was fun to play with other people's supplies."

*Karen Kreamer*



### Overseas Travel Prep Workshop — Ruth Armitage

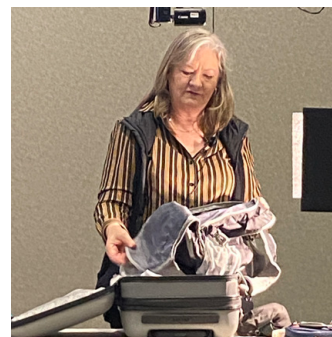
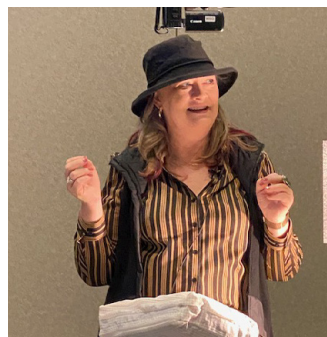
Ruth has led several international workshops for painters of all types and skill levels. She combines her love of teaching and travel with her expertise in painting to provide memorable learning trips. Her next trip: *Confident Color* will be in San Miguel de Allende, Mexico; Feb 5-15, 2025 (visit <https://rutharmitage.com>).

In the session, Ruth revealed her artist travel tips and modalities and recommended basic items for a successful trip. She demonstrated her packing strategy by bringing her actual travel bags and showed all packed items. Her favorite *Portland Gear Backpack* was filled with select travel brushes, pencils, pens, paints, paper, tripod, palette, etc. Items were small to keep volume and weight low.

Ruth also shared contents of her carryon suitcase which includes her essential wardrobe for a month of travel. Layering versatile pieces and accessorizing outfits help vary her look. She stressed that it is beneficial and smart to travel efficient and light.

Ruth encourages everyone to paint while traveling or to take a designated painting trip. A *plein air* practice is not only enjoyable but allows painters to become closer observers of their destinations and record personal experiences in a lasting and meaningful way.

*Jean Dupré*



### Create Engaging and Useful Portrait Studies — Tess Myers

Experienced and new artists all learned from Tess Myers' breakout session. She demonstrated how planning ahead of time and making judgements with the use of studies help the artist avoid pitfalls while working on their full-scale piece.

In a very organized and informative way, Tess demonstrated and explained five distinct types of studies that help the artist become familiar with their subject, work fearlessly and plan ahead to create a successful refined piece of art. Studies are small, quick, loose and valuable!

In this session, we all had the opportunity to try out one of the following studies:

- Thumbnail — Small, quick sketches that explore compositional elements.
- Notan — Sketches that examine the composition using only black and white shapes.
- Four-Value Study — Sketches created with a gray scale, using charcoal and an eraser.



(continued on page 21)



# 2024 Fall Convention

## Breakout Session Reviews ... continued

- Color Study — Sketches that try out different palettes and how colors react to one another.
- Texture Study— Sketches that examine different techniques for adding texture.

Tess stated, "Simplify, simplify, simplify!" and encouraged us to plan how to deviate from our reference material to create something personal and meaningful.

*Christine Helton*



### Urban Sketcher Paint Out — Leslie Cheney-Parr

There is nothing like exploring a city as rich in historical and natural beauty as Salem, particularly with such a dynamic, energetic and inspiring artist as Leslie Cheney-Parr leading the way. Leslie made capturing architecture and city scenes light, fun and simple with a few quick lines and dots to guide perspective, scale & feeling.

Leslie took us to favorite places of significance, from the mid-19th century architecture and storefronts to the Riverfront Park and its Carousel, gardens and river views. Leslie is engaging, interesting and playful and brings her own special passion and magic to the experience.

*Key takeaways:*

Share this experience with others, mostly for the joy of it and to be safe.

Follow your fascination and allow your simple sketches and words to capture the feeling in your heart.

Most of us are pulled in by human interest, things we can relate and connect to, which keeps our journals fresh and alive.

What makes your journals most appealing is the honesty in your sketches that reflects life through your unique lens.

*Jennifer Starr*

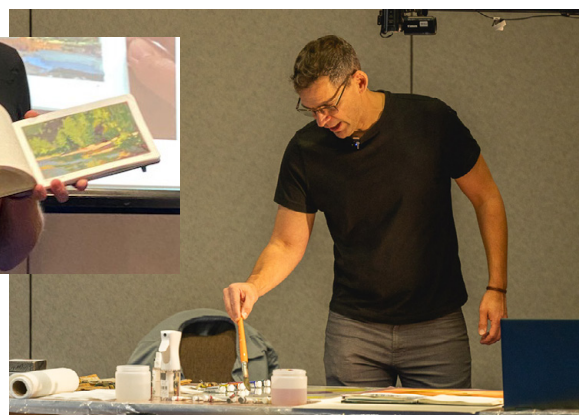
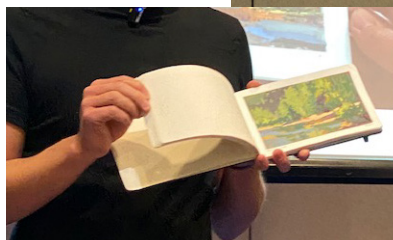


### Introducing Opacity in Painting — Scott Gellatly

In this breakout session, Scott introduced us to an inspiring approach to gouache painting.

As a foundation for his original paintings, Scott uses plein air sketches done in minutes. Scott carries a sketchbook and takes just a short amount of time to create quick value and color sketches. He believes that quality comes out of quantity, and uses his sketches to create larger works of studio art.

He told us that the difference between watercolor and gouache is the way that the paint reacts to the light. Watercolor is transparent; light will travel through it and bounce back once it hits the paper. Gouache is opaque; the light stops at the surface and bounces off the paint. This difference causes variations in the way we see the



(continued on page 22)



# 2024 Fall Convention

## Breakout Session Reviews ... continued

artwork and adds interest to the painting.

Scott maintains that paintings should convey joy and fun. He uses calligraphy to begin his compositions, and feels design thrives with variety in the size of line, shape and form. When we paint, we are not making a landscape, we are making a painting!

*Michelle Myers*



### Experiments in Painting and Printing — Margaret Terrall

It was a pleasure to take the breakout session, "Experiments in Painting and Printing" with Margaret Terrall, and experience the passion Margaret has for her subject. Mainly covering topics surrounding gel plate printing, the class was filled with examples, tips, and ideas. After a brief lecture covering basic practices and examples, Margaret gave a short demo, then let the class loose, providing a variety of fresh botanical materials as well as a plethora of other texture-inducing tools. While gel plates do not work well with watercolor, they can be used with alcohol inks or acrylic paint, both of which are allowed in the spring exhibition. Margaret pointed out this can be an excellent family activity, with grandchildren and even spouses willing to participate. Because texture is such a key part of the process, everything from hikes to shopping trips can be incorporated in the process. While the printing can be fast and furious, using the work in a finished piece requires all the design skill at the artist's disposal.

*Tara Choate*



### Juror Critiques — Iain Stewart

In two sessions, Iain Stewart critiqued 40 paintings submitted by WSO members. We're sharing memorable statements Iain made during these lively and informative critiques.

"Critiques should be honest, should enforce ideas and be helpful to the artist."

Iain's artist father gave brutally honest critiques of his son's work. Iain's approach is more humane. He stated that all work should be given equal consideration.

"These are your babies and I understand that. A 'crit' should lift you up, point out successes and what you can do to improve the piece."

More quotes:

"Don't let reality dictate your painting."

"Do not mother-bear your paintings. If you fail, do it spectacularly!"

"There is always blue in skin tone shadows."

"You can never cast a shadow on glass."

"Saturation...it can kill a painting or knock it out of the park."

"Darks make the light happen."

"If you have the opportunity to use line leading to the vanishing point, take it!"



(continued on page 23)



# 2024 Fall Convention

## Breakout Session Reviews ... continued

"Shadows will always tell you what the terrain is doing."

Iain had many more thoughtful insights that he shared with us during these two critiques. One more important piece of advice he gave was: "Take what I say with a grain of salt."

Thank you, Iain Stewart!

*Helen Brown and Mary Burgess*

### Integrated Lettering and Watercolor Illustrations — Nicole Poole

Nicole Poole is a master of calligraphy and lettering. In this breakout session she began by showing us many great examples of calligraphy and illustrating. Then she taught us how to use a Tombow Fudenosuke brush pen which is smaller and harder than the standard Tombow brush pen.

The magic for both lettering and drawing is in varying the pressure on the pen. She taught us that an excellent letter form is created by making down-strokes heavy and up-strokes light. It took me a while to get the knack of doing this, but when I got it, I was excited by the wonderful letters I created. She also showed us other letter forms we could make by varying the pressure of the pen.

We then learned to draw with the same technique. The resulting difference in line thickness made our drawings more interesting.

Finally, we added paint to our drawings. The combination of letters and painted drawings were delightful.

Nicole is an excellent teacher. I found her class to be very useful and enjoyable.

*Winnie Givot*

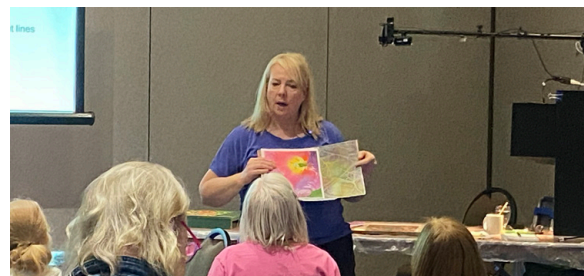


### The Art of Woven Paintings — Angela Wrahtz

Angela began this breakout session by showing examples of her woven paintings and discussing what we need to consider before we attempt to make one, including deciding which paintings to weave together.

She said that weaving on a loom or with pieces of paper uses the "warp" (for the length or vertical) and the "weft" (for the width or horizontal). Once we identified which of our paintings was the warp and which was the weft, we began the process. Angela instructed us to mark parallel vertical lines (about an inch apart) on the back of the warp painting, leaving an inch at the bottom all the way across. Using a cutting board and a sharp X-Acto knife, we carefully cut along the vertical lines to the inch mark. On the weft painting, we used a paper cutter to cut strips of paper not necessarily equal in width, but similar, then numbered the strips. Some made these strips equal in width. With the painted sides up, we wove the horizontal strips through the vertical strips, making sure they were tight as we went along.

Angela told us that she had set up a private Facebook group



(continued on page 24)



# 2024 Fall Convention

## Breakout Session Reviews ... continued

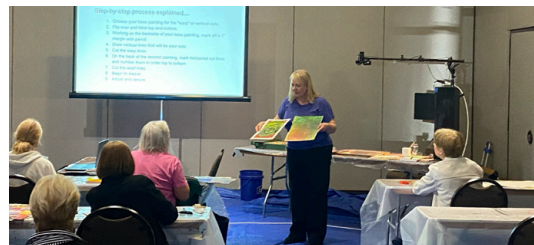
where we could share our work with her and the other participants and encouraged us to check out her website: [angelasarthouse.com](http://angelasarthouse.com).

I enjoyed Angela's presentation; it was exciting, well presented and intriguing!!

*Marjorie Kinch*

### Design Dynamic Paintings — Ed Labadie

Ed Labadie is a fine art artist, illustrator and graphic designer who shared his perspective on design with us, defining it as a logical selection of placement to form and create visual interest. He stated that it is widely applied in all aspects of life.



He instructed us to brush watercolor or acrylic colors on a piece of wet watercolor paper, saving some white areas. We then cut or tore this paper into different sizes and shapes. He said that tearing the paper gives white deckled edges. After this, we arranged the pieces on a piece of black paper using design principles, contrast of color, size and shape, to guide the eyes to a focal point. We arranged the pieces into the best composition and glued them to the black paper.



Ed is an inspirational instructor who stimulated our creative process. Thank you for a dynamic class!

*Jennie Chen*

### Rediscovering Your Creativity — Elizabeth Zimmerman

Elizabeth Zimmerman never met an art supply she didn't like! In this two-hour breakout session Elizabeth introduced us to the many different art supplies that she uses to generate ideas and create her finished paintings.

Elizabeth showed us her various sketchbooks and how she uses each kind. She displayed the palettes she uses for studio work, travel, plein air, and for trials of various colors. We saw her collection of brushes, pencils with different qualities, and watercolor and gouache paint. She has specialty paints such as iridescent and color changing paints she uses as accents or to give special effects, and inks for adding line.

Elizabeth emphasized that the daily practice of sketching or just playing in our sketchbooks without the need for a finished product is the best way to rediscover creativity. Using our materials and hers, we were encouraged to play with items we've never used in a way that could break us out of our usual habits and pave the way for new ideas to appear. No pressure for a finished product, just play!

*Ginny Stevens*





# 2024 Fall Convention

## Convention Photos

### Meet and Greet



WSO 100 Club at Meet and Greet



Hospitality Table at Meet and Greet



(continued on page 26)



# 2024 Fall Convention Convention Photos ... continued Artists Reception



Mary Holt and her painting in the Fall Exhibition



Tess Myers (right) and her mother next to Tess' painting.



(continued on page 27)



# 2024 Fall Convention

## Convention Photos ... continued

### Artists Reception



Margaret Godfrey



Chris Stubbs and Becky Meier



Excited Artist Reception Guests



Linda Boutacoff and Charolette Peterson



Yun Xiamon, Allen Vaught, and Ted Vaught

(continued on page 28)



# 2024 Fall Convention

## Convention Photos ... continued

### Awards Banquet



Mary Holt,  
WSO President



Winnie Givot and Iain Stewart ready to give out awards



Winnie Givot,  
Awards Director



Karen Kreamer accepting an Award of Distinction



Patrick Williams accepting an Award of Distinction



Winnie Givot accepting an Award of Distinction



Tess Myers accepting an Award of Distinction



AWARDS CEREMONY WITH JUROR COMMENTARY

(continued on page 29)



# 2024 Fall Convention

## Convention Photos ... continued

### Awards Banquet



Leslie Cheney-Parr accepting Third Place Award



Robin Becic accepting Second Place Award



Jeannine Miller accepting Best of Show Award



Robin Becic accepting People's Choice with a hug from Winnie Givot



WSO 100 Club Raffle Winners called out

## Sunday Business Meeting



Becky Meier, incoming  
WSO President



Katherine Abdun-Nur and Tracy Fredrickson,  
2025 Spring Convention Co-chairs



# 2024 Fall Convention

## Fall 2024 Signature Membership and Merit Awards

### Signature Membership

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



### Fall 2024 Signature Membership Recipients:

S. Timothy Gault  
Mary Fran Anderson  
Marcia Morrow  
Alisha B. Whitman  
Jeannine Miller

Left to Right: Marcia Morrow, Tim Gault, Sandra Wood, and Jeannine Miller

### 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. Getting a painting 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: <https://watercolorsofcolorado.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!

### Fall 2024 Merit Award Recipients:

Ted Vaught — Celestial, The ultimate Merit Award  
Charlotte Peterson — Comet  
Helen Brown — Diamond  
Roxanne Williams — Gold  
Margaret Stermer-Cox — Gold  
Linda Nye — Gold  
Karen Kreamer — Silver  
John Mohney — Silver  
Jeannine Miller — Bronze, Silver, Gold, Platinum  
Alisha B. Whitman — Bronze, Silver  
Mary Fran Anderson — Bronze, Silver  
S. Timothy Gault — Bronze  
Marcia Morrow — Bronze



Ted Vaught accepting the Celestial Award

Sandra Wood, Merit Awards Chair 📌



# 2024 Fall Convention

## Sunday Juror Lecture/Demo — Iain Stewart

Iain Stewart, storyteller, artist, and juror of the 2024 Fall Exhibition entertained and enlightened attendees at his Lecture/Demo on October 6, 2024.

Iain encourages artists to take risks! He recommends using a sketchbook daily — it is your personal record to explore freely. A 15-minute sketch allows you to understand and enjoy a place. You can paint in the sketchbook with a deep sense of calm; that painted sketch can transport you back to that day and place and may inspire a painting!

While walking one evening, Iain took photos of the First National Bank building and decided to draw and paint it for our Demo. To prepare, he made a quick thumbnail sketch to determine focus, light and dark, worked out the color palette, and did a detailed preliminary drawing. Referring to these and the photo on his iPad, he began painting the reflected foreground light in the street and then, turning the paper upside down and adding a small slant, put a graded wash of dark in the sky right over the building, saying "Nocturnes allow you to eliminate a large amount of detail." To describe the building, he added dark washes, leaving a few windows. When the paper was dry, he used gouache and Jaune Brilliant #2 to make opaque light in the windows. Near the end of the demo he started adding lines that defined both the building and the portico with the edge of a flat palette knife. He defined the light part of trees with green gold, and the reflected glow with Jaune Brilliant and Cadmium Orange. By adding a few spatters of water for light in the foreground, he completed his painting.

### *Take away thoughts:*

Enjoy yourself!

Keep breathing even when you get to details.

Grab a BIG brush if you are getting finicky.

Middle stages look dull and ugly.

Don't be afraid to "ruin" a painting.

Stand up to use your shoulder joint when drawing and painting.

Take risks — "ruined" paintings lead to new learning and better things.

Don't work on a deadline — stop when you are tired.

I enjoyed listening to Iain's Scottish humor with an American accent as he demonstrated his method of painting a cityscape!

Linda Burgel 🍷





# 2024 Fall Convention

## Thank You for Making Colorful Connections

Many thanks go out to everyone who contributed to make this a convention filled with *Colorful Connections in the Capital* a rousing success in Salem, Oregon.

Every effort, large or small, was appreciated. Here are some of the many people who helped pull this all together:

- Exhibit Take-In — Mary Jo Vranizan and Mary Holt
- Breakout Session Coordinator — Jean Lea
- Registration — Barb Sulek and Nancy Fraser at Salem Convention Center
- Juror Critique Coordinator — Jennifer Ramerman
- Juror Hospitality — Becky Meier
- Our Juror — Iain Stewart

Breakout Session Instructors and those who wrote reviews for the *Watermark*:

- Holbein Ambassador — Leah Faure
- Blizzard Bookmaking — Barbara Rainey
- Overseas Travel Prep — Ruth Armitage
- Engaging Portraits — Tess Myers
- Urban Sketcher and Paint Out — Leslie Cheney-Parr
- Gouache Painting — Scott Gellatly
- Experiments in Painting & Printing — Margaret Terrall
- Integrated Lettering and Watercolor — Nicole Poole
- The Art of Woven Paintings — Angela Wrahtz
- Design Dynamic Paintings — Ed Labadie
- Rediscovering Your Creativity — Elizabeth Zimmerman

Behind the Scenes and on location:

- Online Painting Submissions — Kathleen Buck and Chris Helton
- Website and Communications — Dan Perich, Elizabeth Zimmerman, *Watermark* Editing Team
- Hospitality Team — Kara Pilcher, Suzy Carroll and Joy Nunn
- AV Team — Del Moore, Elizabeth Zimmerman and Matt Johnson
- Awards Director — Winnie Givot
- Merit Awards — Sandra Wood
- Vendor Fair — Jean Dupré
- The Merri Artist
- American Easel
- WSO Merchandise Sales — Susan Milne and Rose West
- Travel and Accommodations for Juror — Becky Meier
- Workshop Coordinator — Jean Lea
- WSO 100 Club — Kathleen Riopelle, Barbara Hutchings, Betty Butler and Suzy Carroll
- Exhibit brochure — Paul Bourgault
- Library for DVD Sales — Rayanne Edwards

*Robin Becic, Fall 2024 Convention Chair* 



## 2024 Fall Convention

## A Big Thank You to the Vendors

WSO is fortunate to have two fantastic Vendors at our Fall Convention — The Merri Artist and American Easel. These Oregon-owned businesses brought a great selection of products to the 2024 Fall Convention.

The Merri Artist brought a treasure trove of items, and many WSO artists remarked how fun it was to peruse the wonderful assortment. WSO members receive a 10% discount at The Merri Artist with code "WSO." You may visit them in McMinnville or go to their website.

American Easel had small FREE cradles for artists and a chance to experiment with AE's different paint surfaces. A new shape, the circle, was available to challenge your design skills.

Your patronage of these vendors matters because you are supporting local area art supply businesses! And finally, thank you, Jean Dupré for assisting with setting up & supporting these favorites of WSO.

The Merri Artist, Inc.  
421 NE 3rd St  
McMinnville, OR 97128  
503-472-1684  
Toll Free: 866-472-1684  
<https://merriartist.com>

American Easel LLC.  
340 Thelma Ln NE  
Salem, OR 97301  
877-765-9549  
<https://americaneasel.com>

Robin Becic, 2024 Fall Convention Co-chair 🎨





# Juror Workshop Review

Iain Stewart's unique blend of patience, encouragement, Scottish humor, and expertise, plus his ability to talk and joke while teaching kept us all interested and engaged in this great workshop!

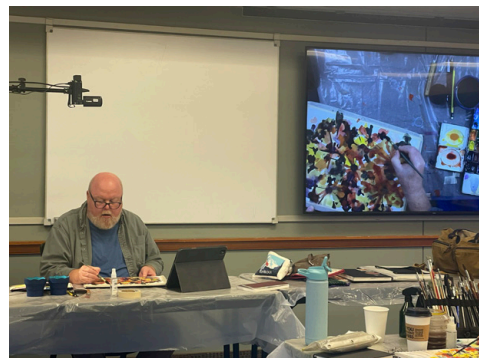
On the first day, Iain asked us to introduce ourselves and share what we wanted from the workshop. Some of our desires and his responses were:

- How to make a painting "glow" — decide where the light areas are going to be and protect the light.
- How to simplify buildings and our subjects — never paint objects; paint shapes.
- How to let go of realism — we all use abstract concepts; let watercolor flow; use bad photos for reference (less detail).
- What makes a good painting — learn how to express your ideas; let the painting tell you what to do; technique is less important; what is the story? "Painting is like music — how do you put together the 'notes' to express yourself?"
- How to put yourself into your painting — "Open your mind to be receptive to your creative flow. Find your 'voice,' your language, and echo it; listen to yourself and play."

Iain sketches and paints in a Stillman and Birn sketchbook daily, but said we can use other sketchbooks, as long as the paper takes watercolor paint well. He makes quick sketches of scenes, working out what he wants to emphasize and where he wants his lights and darks. He often makes several sketches of the same scene and encourages us to make three sketches of scenes to help us decide what we want to paint.

Over the course of five days, he introduced us to a step-by-step approach to painting using his reference photos, starting with the fundamentals: selecting what to emphasize, working out the composition in our sketchbooks, and applying a simple drawing to our taped-down watercolor paper (to prevent buckling). We mixed puddles of the colors we wanted and started painting by practicing a variegated graded wash, a technique Iain uses in all his paintings, making sure we saved the light areas and did not disturb the 30-degree slant (for an even drying time). He shared his knowledge about mixing colors and encouraged us to experiment with our own color mixes. We were reminded to mix neutrals from the colors we are using, and that neutrals make our colors and light areas glow.

Over the week, we sketched from the photo he assigned, made our drawings on watercolor paper, and applied paint to our paper in stages: first, a light graded wash, then a mid-tone wash, and then dark areas (particularly shadows). He told us to add the darkest darks and details at the end, along with small bits of color, and a final splatter of water as the paint was drying for a bit of light. He gave us increasingly challenging goals every day.



(continued on page 35)



# Juror Workshop Review ... continued

Some participants shared their reactions:

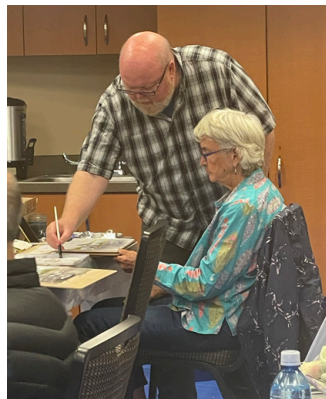
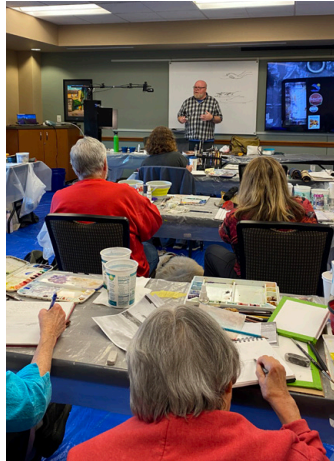
"I loved the workshop! It helped me to feel more confident in painting landscapes and cityscapes. I now better understand the process, paint more loosely, and confidently edit my reference photos. Plus, Iain made all the hard work fun." *Joyce Henstrand*

"This workshop answered so many questions for me about the process for building up a watercolor painting step by step. Moreover, Iain's technique for creating an interesting composition, starting with a few carefully rendered shapes and enriching the painting with additional, more loosely defined shapes, makes the art of watercolor painting appear easy and accessible. I can't wait to start practicing." *Ann M. Moore*

"Iain Stewart is a thoughtful painter and generous with his instruction. I so enjoyed his process and look forward to exploring some of those concepts in my work." *Katherine Abdun-Nur*

We were indeed "free to express" ourselves! Many thanks to Jean Lea for organizing and facilitating this workshop!

*Karen Kreamer, Watermark Co-editor*





## Convention Connections

In this issue of the *Watermark*, we introduce a new article, *Convention Connections*. We all have unique experiences at conventions, and some involve very special connections with our WSO friends, separate from the planned events.

For some, it's a reunion twice a year, over many years. For others, convention weekend gives us a chance to relax and kick back, free from everyday responsibilities. For many, it's a time to play with friends.

This time, we're featuring long-term members who shared stories with us. But any member can share. If you experience (or have experienced) a special connection or time with friends at a convention, we invite you to share your story and photo(s) with us and we'll share them in the next issue of the *Watermark*. Please contact Shannon Cazinha to submit. You'll find her contact information in the *Membership Roster and Handbook*.

### Oh no, we forgot our cards!

Our trio of WSO members, Betty Barss, Linda Boutacoff, and Charlotte Peterson, have traveled together to our wonderful conventions/ shows without missing a



beat! We bring playing cards to entertain ourselves on Friday evening instead of making rounds at the local bars, but this time no one remembered to bring the cards. The Grand Hotel has a small gift shop, but no cards; however, they had Crayola crayons and a coloring book! It was a fun activity. *Charlotte Peterson*



### John says he's not going to enter another show...again

John Bradley, WSO's well-known centenarian, 103, continuing to paint throughout his retirement, is the epitome of a successful artist (practice, practice, practice!). He has been accepted into countless shows and continues to garner awards — two this year! His painting, *Ghost Rock*, was accepted into the Fall Show and won an Award of Distinction and was sold!

On the back of his painting was a handwritten note:

*"Hi, This is my last time for the WSO Show. I'll be 74 (I think he meant 104) soon — Just too old to make it fun.*

*I want to thank all the WSO people for helping me, and teaching me with watercolors. The workshops were great and all the WSO helpers were (too).*

*I always enjoyed WSO very, very much. John"*

In a phone call, his son Scott said that his dad says it's the last show every year but then enters something again and again. Being 104, it may truly be his last time. *Mary Jo Vranizan*

*Hi - This is my last time for the WSO Show - I'll be 74 soon - Last to do to make it fun.*  
*I want to thank all the WSO people for helping me, and teaching me with water colors - The workshops were great and all the WSO helpers were - I always enjoyed WSO very, very much - John*

### Sons join Ted Vaught for awards presentation

Ted has been a member of WSO since 1980. For six years, he designed the layouts for the Award brochures. On October 5, he was awarded the Celestial Merit Award, WSO's highest merit award. His two sons, Erik and Edward, joined him for the Opening Reception and the Awards Dinner. His older son Erik, a Physical Security specialist with the VA, came from Clackamas and his younger son Edward, an Operation and Relationship Manager in finance technology, came from Adelia, Australia where he has



Ted Vaught and his family at the Artists' Reception  
(continued on page 37)



## 2025 Spring Convention

been living for the past year. Ted says that both boys have an appreciation for art because they have degrees in Illustration and Film Making.  
*Compiled with information submitted by Ted Vaught*

*Karen Kreamer, Watermark Co-editor* 📧



Ted Vaught with sons Eric and Edward

## Rolling Along the Rogue 2025 Spring Convention, April 4–6

Welcome to Grants Pass, Oregon, where the Rogue River runs through it, our location for the Watercolor Society of Oregon's 2025 Spring Convention and Experimental Exhibition. Come on down to southern Oregon and be inspired!

Grants Pass is a smaller community and our venues are within a few miles of one another. The exhibition will kick off Friday evening with the Artists' Reception from 5:00–8:00 pm at the Grants Pass Museum of Art. This will coincide with the museum's monthly First Friday event which is open to the public and free of charge. Come and enjoy some light refreshments and view the exhibition in this beautiful museum centrally located in the historic downtown district.

Josephine County Fairgrounds will be the venue for Saturday and Sunday's convention activities. Saturday's breakout sessions include two juror critiques as well as a variety of presentations from WSO star instructors and some local talent. A no-host social hour will precede the Awards Ceremony and Banquet at the fairgrounds in the Floral Building. The juror will present the awards at the banquet. Our meal will be buffet style catered by a wonderful local chef and will be scrumptious!

The Sunday Business Meeting and Jean Pederson's Juror Demo will occur at the usual times. Jean is an award-winning Canadian artist with numerous national and international awards and accolades. Check out her exciting use of mixed water media on her website, [www.jeanpederson.com](http://www.jeanpederson.com) or her Instagram account, [@jeanpederson](https://www.instagram.com/jeanpederson). Jean's workshop, April 7–11, 2025, will be held in a cool space, the Bear Hotel, where many bear sculptures are created and kept in good condition during the winter for their reappearance around town each May.



Caveman Bridge



Grants Pass Museum of Art



Josephine County Fairgrounds

*Katherine Abdun-Nur and Tracy Frederickson, 2025 Spring Convention Co-chairs* 📧



## 2025 Spring Convention

## Things to Do in Grants Pass

Rimmed by the evergreen-covered Siskiyou Mountains and boasting a year-round temperate climate, Grants Pass is a town of 40,000 located along the Rogue River and is a haven for fishermen, rafters, and jet boaters.

Any visit to Grants Pass must include exploring the thriving downtown Historic District with its diverse variety of shops, galleries, and restaurants. Also consider these activities:

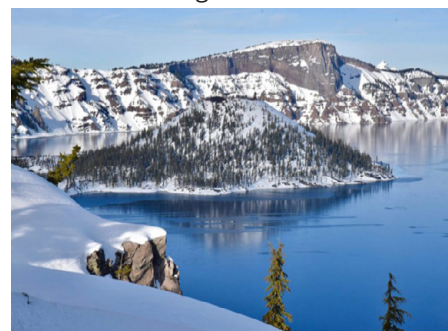
- Visit Reinhardt Park on the river for easily accessible walking trails, bird watching opportunities, horseshoes, pickleball courts, and fishing ponds
- Watch glasswork demonstrations at The Glass Forge
- Find local produce and handmade goods at the Saturday Grower's Market or sample delicious cheeses at the Rogue Creamery Dairy and Farm Stand
- See and learn about wildlife at Wildlife Images Rehabilitation Center
- Hike the Cathedral Hills Trail System, Table Rocks, or Rainy Falls
- Raft or fish the Rogue River, local outfitters and guides abound
- Farther afield visit Crater Lake for snowshoeing or cross-country skiing, take in a play at the Oregon Shakespeare Festival in Ashland, or travel the Applegate Valley Wine Trail

For more information about these and many other available activities, check out this website:

<https://visitgrantspass.com>.



Rogue River



Crater Lake

Katherine Abdun-Nur and Tracy Frederickson, 2025 Spring Convention Co-chairs 📧

## Spring 2025 Convention Breakout Sessions

So far, our Breakout Session instructors include the following:

Margaret Godfrey  
René Eisenbart  
Jeannine Miller  
Lynda Hoffman-Snodgrass  
Marianne Nielsen  
Deanna St. Martin  
Alisha Whitman  
Judy Cox  
Central Art Supply — Art Materials, Demos

Our complete list of instructors and topics will be available in the February 2025 *Watermark*.

Katherine Abdun-Nur, Spring 2025 Convention Co-chair 📧



# 2025 Spring Convention

## Spring 2025 Juror Workshop — Layering With Depth, Featuring Jean Pederson

The instructor for this workshop will be Canadian artist Jean Pederson, AWS, TWSA, SFCA, CSPWC, ASA. Jean has been painting for more than 20 years and continues actively teaching workshops that engage, inspire and instruct. Be prepared to expand your creative options with mixed media in a fun and engaging environment! Jean will give a daily demonstration of her process and guide you through composition, design and exploring content within the layering process. She will teach the layering of a variety of media, allowing you to consider a greater range of possibilities in your approach to art. She varies line, texture, and quality of edge within her compositions, and enjoys helping artists to see in new ways.

### About the Instructor

Jean is the author of *Expressive Portraits: Creative Methods for Painting People*, and *Mixed Media Painting Workshop: Explore Mediums, Techniques and the Personal Artistic Journey*. She has served as a contributing editor for *The Artist's Magazine*, appeared in several of the *Splash Best-of-Watercolor* series, *Watercolor Artist*, *Magazin' Art*, and has many instructional DVDs.

Jean has been honored with numerous national and international awards over the years, and has work in the Royal Collection at Windsor Castle, England. She was the first recipient of the Federation of Canadian Artists Early Achievement Award, recognizing her many honors and awards for consistently exceptional painting, and for her international writing to promote art education. Jean was awarded the Queen's Diamond Jubilee Medal for contribution to the arts. Recently Jean was awarded Best in Show in the ISEA 2022 International Exhibition.

Her work has been exhibited both nationally and internationally in museums and galleries, including Jiangsu China, London, England, Stockholm, Sweden, New York, United Nations, San Francisco, Mexico and across Canada.

### Cost of Workshop and Location

The fee for our five-day workshop is \$550. The venue for our workshop is Evergreen's Bear Hotel, which showcases community art projects. It is a working art and storage space for the 187 life-sized Art Bears that make their appearance each summer on the sidewalks of downtown Grants Pass. Many of the bears have been auctioned off to raise money for local nonprofit organizations. The "Hotel" is located at 2101 NE Spalding Avenue, Grants Pass, OR 97526. Consider bringing your own food for lunch, or drive a short distance to local eateries. Your food and beverages can be stored in the kitchen in our workshop room. We'll have coffee, tea, water and light snacks each day.



*Blink* by Jean Pederson



Jean Pederson Landscape Painting



# 2025 Spring Convention

## Online Registration for the Spring 2025 Convention Workshop

### Jean Pederson, Juror—April 7–11, 2025

Electronic registration will be used for our 2025 Spring Workshop. The fee is \$550 for Active, Lifetime and Subscriber Members. 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 Jean Pederson. Registration is available for Active and Lifetime members on November 1, 2024, and for Subscriber members and the public on December 16, 2024. A reminder email will go out to all members again prior to December 16.**

**REGISTER HERE 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 March 24, 2025.*

Barb Sulek, Jennifer Eufusia, Online Registration 

## 2025 Spring Convention Schedule of Events and Juror Workshop

April 4 (Friday)

3:30 pm–4:30 pm

New Member Orientation

4:00 pm–8:00 pm

WSO 100 Club Fundraising Activities Table

5:00 pm–8:00 pm

Hospitality Team welcomes Members and Guests

5:00 pm–8:00 pm

Exhibition and Artists' Reception

April 5 (Saturday)

8:00 am–4:00 pm

Hospitality Table Open

8:00 am–6:00 pm

WSO 100 Club Fundraising Activities Table

9:00 am–4:00 pm

Breakout Sessions

5:00 pm–6:00 pm

Social Hour

6:00 pm–8:00 pm

Dinner and Awards

April 6 (Sunday)

9:00 am–10:45 am

Business Meeting

11:00 am–1:00 pm

Juror Demonstration

April 7–11 (Monday–Friday)

9:00 am–4:00 pm

Juror Workshop with Jean Pederson

Katherine Abdun-Nur, 2025 Spring Convention Co-Chair 



# 2025 Spring Convention Spring 2025 Experimental Exhibition Prospectus

Exhibition runs April 5–May 23, 2025

Grants Pass Museum of Art, 229 SW G St., Grants Pass, OR 97526

Online Entries Open: December 1, 2024

Online Entries Close: February 1, 2025 at 8:00 pm

## ENTRY INSTRUCTIONS, RULES AND ARTWORK REQUIREMENTS:

### 1. MEMBERSHIP

Only Active and Lifetime Members with 2025 dues paid and residing in the State of Oregon may submit to WSO juried exhibitions. To renew your membership, go to:

<https://watercolorsofOregon.com/membership/>

### 2. ENTRIES

- A. Any painting which has been previously accepted and hung in a WSO exhibition is not admissible.
- B. A Maximum of two (2) images may be submitted.
- C. Images must be in jpg. format with the greatest dimension sized at 1200 pixels.
- D. Images must be named as follows (example): SmithMary-GoneWithTheWind.jpg.
- E. Work shall be completed within two (2) years of the submission deadline.
- F. Work may be critiqued by a teacher and/or critique group and must have been executed without step by step instruction.
- G. All work must be original in its concept, composition and design, and must be the creation of the artist. Original means "Created directly and personally by a particular artist; not a copy or imitation".
- H. If you use your own photograph as reference, you may copy it. If using another person's photograph, you may not copy its primary elements (concept, composition, or design). You may use it as a jumping-off point to create something uniquely your own or as a reference for adding details to your painting.
- I. Artwork may not be altered once the image is submitted, except for the addition of the artist's signature.
- J. All submitted artwork must be for sale. All prices are final and cannot be changed. Keep in mind that sales commissions at some galleries may be as high as 50%.
- K. All insurance is the responsibility of the artist. By entering the exhibition, you grant WSO the right to use your image for publicity purposes and to display the image on its website.
- L. All paintings accepted by the juror must be made 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 (2) years.

### 3. SUBSTRATES

Acceptable substrates are any archival, two or three-dimensional board, cradle board panel, paper or canvas, natural or synthetic, as explained further below.

#### Three-Dimensional Canvas

- Any archival gallery wrapped, three-dimensional board, cradle board, panel or canvas can be used.
- All exposed edges must be finished with paint, with no staples or other hardware visible.
- A waterproof coating or protective sealant is required.
- Depth must be 2 ½ inches or less.
- Minimum area, including the frame, is 256 square inches.
- Maximum area, including the frame, is 1,200 square inches.

#### Three-Dimensional Cradle Board Panel

- Paintings painted on paper and adhered to a cradle board panel are admissible.
- Paint applied directly to the surface of the cradle board panel is also acceptable.
- All edges must be finished with paint or varnish, with no adhesive, loose paper,

(continued on page 42)



# 2025 Spring Convention Spring 2025 Experimental Exhibition Prospectus ... continued

staples or other hardware visible.

- A waterproof coating or protective sealant is required.
- Depth must be 2 ½ inches or less.
- Minimum area is 256 square inches.
- Maximum area is 1,200 square inches.

## Two-Dimensional Substrates

- Acceptable two-dimensional substrates include, but are not limited to: Aquaboard, Clayboard, Illustration Board, Yupo paper, Tyvek paper, watercolor paper, rice paper, silk paper, rag paper, and any treated or untreated archival board or paper.
- A waterproof coating or protective sealant is optional.
- Minimum area, including the frame, is 256 square inches.
- Maximum area, including the frame, is 1,200 square inches.

## 4. MEDIA

- Paintings executed in traditional watercolor on paper are acceptable.
- All water media are acceptable and are defined as media that can be diluted with water when applied.
- Media other than water media are acceptable but are limited to no more than 20% of the painting.
- Collage may be used with no percentage restriction, following these guidelines:
  - a. All collage materials must be the original design of the artist, executed on an acceptable substrate and using acceptable media in the percentages described above.
  - b. Found items such as printed text clippings, computer generated art or documents are not allowed.
  - c. Water-based monotypes (one pull from a plate) are acceptable.

## 5. VARNISH AND FRAMING

### Three-Dimensional Substrates. (Canvas and Cradle Board Panel).

- All three-dimensional works must be varnished with a waterproof coating or protective sealant.
- Framing is optional. However, if you choose to frame, framing must meet WSO specifications, pursuant to Policy X.E. Framing specifications are outlined in the acceptance documents.
- If you choose to frame, Plexiglas is not required.

### Two-Dimensional Substrates

- Any treated or untreated archival board or paper including BUT NOT LIMITED TO: Aquaboard, Clayboard, Illustration Board, Yupo paper, Tyvek paper, watercolor paper, rice paper, silk paper, or rag paper are acceptable.
- Mat(s) are optional. If used, they must have clean, sharp cut edges and corners, single-or double white or off-white (no colored liners, liner 1/2 inch or less). Mats must have no markings of any kind. Cut mats must show the same image that was submitted on the entry form.
- Varnish is optional.
- A frame is required.
  - a. All frames must be matte black metal or wood, free from scratches, dings or ornamentation of any kind.
  - b. Minimum area of framed painting (height x width) is 256 square inches, for example 16x16.
  - c. Maximum area of framed painting (height x width) is 1200 square inches, for example 30x40.
  - d. Maximum profile/face width/ front view of frame 2 ½ inches.
  - e. Maximum depth/ side view/ front to back/projection from wall of frame is 2 ½ inches.
  - f. Clips to hold the painting securely in place must be used, if needed.
  - g. Wire. A secure wire for hanging is required.
    - Plexiglas is optional ONLY if work is varnished.


(continued on page 43)



# 2025 Spring Convention Spring 2025 Experimental Exhibition Prospectus ... continued


## 6. HOW TO ENTER

- A. Images must be in jpg form and sized at 1200 pixels on the longest side. You are no longer required to set your image at 300 dpi.
- B. Name your image as follows (example): SmithMary-GoneWithThe Wind.jpg. (Please note: Do not use special characters in the file name when submitting the image.)
- C. Submit entries on the WSO website at: <https://watercolorsofregion.com/wsoentry/>.

**FOR ADDITIONAL IMPORTANT INFORMATION ABOUT YOUR ONLINE ENTRY VISIT THE WSO WEBSITE AT:**  
<https://watercolorsofregion.com/shows-exhibitions/online-entry>. 

## Spring 2025 Experimental Exhibition Calendar

December 1 (Sunday)	Online painting submissions open
February 1 (Saturday)	Online submissions close
April 1 (Tuesday)	Shipped paintings must arrive by this date Ship to Katherine Abdun-Nur, address listed in the <i>Membership Roster and Handbook</i>
April 3 (Thursday)	10:00 am–2:00 pm, Hand deliver paintings to: Grants Pass Museum of Art 229 SW G St, Grants Pass, Oregon 97526
April 3–4 (Thursday-Friday)	Hanging of paintings
April 4 (Friday)	TBA, Judging of Exhibition by Jean Pederson
April 4	5:00–8:00 pm, Artist Reception and Open House at Grants Pass Museum of Art
April 4–6	Spring 2025 Convention Weekend
April 5 (Saturday)	Live presentation of awards during Awards Banquet
April 5–May 23	Exhibition hangs at Grants Pass Museum of Art
May 24 (Saturday)	Painting Pickup: Grants Pass Museum of Art

*Katherine Abdun-Nur, Spring 2025 Convention Co-chair* 



# 2025 Spring Convention

## Where to Stay in Grants Pass

There are many lodging options, including reserved rooms at the Lodge at the Riverside, a pastoral setting on the Rogue River, abundant hotels in town, camping options, and Airbnb locations.

### Hotels and Motels:

#### **Riverside Inn**

986 SW 6th St  
Grants Pass, OR 97526  
541-476-6873  
[www.riverside-inn.com](http://www.riverside-inn.com)

#### **Redwood Hyperion Suites**

815 NE 6th St  
Grants Pass, OR 97526  
888-535-8824  
[www.redwoodmotel.com](http://www.redwoodmotel.com)

#### **Hampton Inn and Suites**

110 NE Morgan Ln  
Grants Pass, OR 97526  
541-474-5690  
[www.hilton.com](http://www.hilton.com)

#### **Best Western Grants Pass Inn**

111 NE Agness Ave  
Grants Pass, OR 97526  
541-476-1117  
[www.bestwestern.com](http://www.bestwestern.com)

#### **Holiday Inn Express**

105 NE Agness Ave  
Grants Pass, OR 97526  
541-471-6144  
[www.ihg.com](http://www.ihg.com)

### Vacation Rentals:

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

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

From rooms to small cottages to full-size homes, with riverfront and in town locations, you'll be able to find something to fit your needs. Prices start at around \$50/night.

### Campgrounds:

#### **Jack's Landing RV Resort**

247 NE Morgan St  
Grants Pass, OR 97526  
541-472-1144  
[www.jackslandingrvresort.com](http://www.jackslandingrvresort.com)

#### **Valley of the Rogue State Park**

2853 N River Rd  
Gold Hill, OR 97525  
800-551-6949  
[www.stateparks.oregon.gov](http://www.stateparks.oregon.gov)

#### **Riverpark RV Resort**

2956 Rogue River Hwy  
Grants Pass, OR 97527  
541-295-1269  
[www.riverparkrvresort.com](http://www.riverparkrvresort.com)

See the [Visit Grants Pass site](#) or your favorite online travel resource for additional options.

*Katherine Abdun-Nur and Tracy Frederickson, 2025 Spring Convention Co-chairs* 📧