MESSAGE FROM AWS PRESIDENT ANTONIO MASI

Dear Friends,

I am, at once, proud and humbled to be the new President of The American Watercolor Society.

And I've asked myself: Why was I chosen?

One reason surely is that I believe totally in the power of watercolor. And its rich history and traditions that make it one of our most resilient and precious artistic mediums. Yet, watercolor, in our spectacularly diverse and diverting new century, is not always fully appreciated—or even understood.

Consider that the 11 original members founded the Society almost 150 years ago to combat the notion that watercolor was more than a "sketching medium." In significant ways, the battle for respect and understanding still exists.

Thus, grasping every opportunity to promote and elucidate upon the medium will help foster new attitudes about it while also keeping members (and hopefully future members) abreast of innovative materials and technologies.

Our annual traveling show is a great tool for spreading the good word about watercolor.

In the coming years, I hope that the Society will mount more national and international exhibitions, which will nurture our relationships with additional artists and watercolor organizations. Such a strategy also will create vital new connections that help give the Society stability while encourage the flow of new and especially younger members.

In sum, the Society needs to grow its reach and polish its messages.

To succeed, it also will absolutely need to embrace a changing era—on a local, national and global stage.

Such lofty goals cannot be achieved without the help and dedication of our members.

The American Watercolor Color Society needs you. To participate. You might serve as a spokesperson for the Society in your area of expertise. Write articles. Provide demos. Contact organizations to mount informative programs encouraging international exchanges... These are just several suggestions on how we might move ahead. There is so much we can do—together and individually.

Of course, our goals cannot be achieved without a strong financial foundation. To this end, we energetically must solicit the support of individuals and corporations. We also must seek grants.

To further assure a secure future, we have upgraded our By-Laws with the leadership assistance of Jim McFarlane and John Patt. I, too, participated in the upgrade, and our lawyer has reviewed the changes. You will soon be able to see a copy of the upgrades; a vote on By-Law upgrades is planned for our next General Meeting.

For now, I eagerly look forward to working with you to build a stronger, even more relevant Society for today’s and tomorrow’s generation of watercolor artists.

Respectfully,

Antonio Masi
This year’s Exhibit opened the Monday after Easter so hanging the Exhibition had to be started and finished on Saturday. Janet Walsh, Jim McFarlane and I arrived in New York the night before and after a good sleep took a cab to the Salmagundi Club. We arrived around 9:00 and met and chatted with all the crew, discussing the various jobs that would need to be done. The upper gallery crew consisted of: Jim McFarlane; AWS President, Antonio Masi, AWS VP/Board Member, Joel Popadics, Board Member, Joel’s son Luke, Frank Herron and Carole McDermott, VP/Board Member. The hanging crew for the lower gallery was: John Patt, Executive Director, Janet Walsh, AWS President Emeritus, and Jim Camann AWS. Nancy Bercow, AWS Honorary VP, was the official checker of facts.

We began downstairs, where the paintings had been delivered. We first had to arrange all the paintings so Jim McFarlane could make his choices. Jim tried to get a rough 60/40 mix of AWS members’ vs. non-members’ paintings. As Jim selected the paintings they were carried to the lower stairs, where a second person would carry them to the upper stairs where the 3rd person would carry them up to the main floor, where a 4th person would carry them into the main gallery. Each and every painting was moved this way. We all became very tired very soon!

The paintings were then laid out against the walls so Jim could make selections of which painting went where, and which would either hang low or high. This required many different adjustments to get a good looking wall. We did the same downstairs.

We stopped briefly for a quick in-house lunch of pizza, then back at it. The upper gallery was finished in 5 hours, with two crews hanging; downstairs in 6 hours with one crew. Then came the cleaning, dusting and positioning the name plates next to each painting. A total of 148 paintings were hung, 75 upstairs and 73 downstairs. Jim McFarlane said after all was finished, “I was so glad that all the hanging crew showed up and were right on time.” He also thanked the crews for their hard work and dedication, especially because it was a holiday weekend.

On Easter Sunday, we all enjoyed each in our own way. Jim M, Janet Walsh and I joined the impromptu Easter Parade down 5th Avenue with a fun crowd after a nice afternoon in Central Park.

Monday, April 6, 2015, Show Time, 6 PM. We had the Radio City Music Hall Rockettes come and kick off the show. (Not really, but would have been neat...maybe next year!) THE EXHIBITION LOOKED SPECTACULAR.

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A WATERCOLOR EVENING
with ANTONIO MASI
By Kathleen Cornelius, AWS Associate Member

On April 22nd, 2015, Karen Butler, AWS Chairman of Demonstrations, introduced a group of seventy artists to Antonio Masi, the new AWS president, from Garden City, New York. Known for his spectacular paintings of New York City bridges, Masi’s paintings are featured in “New York’s Golden Age of Bridges: Paintings by Antonio Masi.” Published by Fordham University Press in 2011, the book includes essays by Joan Marans Dim. Masi created his paintings to celebrate the magnificence of the bridges that laid the foundation for the modern system of city transit that connect the island of Manhattan with the four other boroughs to New York State. Linda Baker, AWS’ 2014 demonstrator, drew the winning name to receive the generously donated autographed book by Antonio Masi.

Citing Abstract Expressionist Franz Klein as an inspiration, Masi explained the Japanese term notan. Notan refers to harmony resulting from a pattern of dark and light spaces in a piece. He then proceeded to develop the painting’s value structure using broad, fluid brushstrokes of an 8 inch wide hake brush, allowing the paint to drip down the surface of the 300lb. rough watercolor paper. His paints were squeezed into two enamel butcher trays, warm colors separated from the cool colors. An interesting departure from transparent watercolor paint was the addition of Winsor and Newton professional white gouache. Used by J.M.W. Turner, gouache, or ’body color’ is a type of watercolor paint that is characterized by opacity. Masi’s painting achieved great contrast, not only of light and dark tones, but of opaque and transparent passages. Texture was developed through the application of many layers of paint, a technique Masi perceived in paintings by Rembrandt. Building the image through repeated paint layers, Masi then deconstructed the image, sponging out a passage with a large piece of packing foam. He thundered, “If the painting reads well without it, eliminate it!”

“To paint edges that appear alive and fluid, paint against the form,” advised Masi. He practices a modern approach to watercolor to get the freedom he desires when painting. States Masi, “Let watercolor be what watercolor is. Watercolor is a medium that is alive, with a mind of its own. Don’t fight the medium, control the medium! Be free in the beginning, and tighten up towards the end of the painting. Do this by starting with very wet paint, large brushes, and using large arm movements.” Indeed, he appeared to be constructing an actual bridge as he forcefully flung a mixture of watercolor and white gouache across the surface of the 300lb watercolor paper.

Mentor Paul Ch’ing-Bor encouraged Masi to choose a bigger stage on which to display his formidable bridge scenes. Aware of the impact of large sized paintings on his viewers, Masi first creates a dozen small paintings of his subject. He chooses to photograph one of these with the I-pad app, Value Viewer. Developed by Mark Putnam, Value Viewer provides a versatile reference to his subject that can be enlarged, viewed in color, value or notan. Never a slave to the photographic reference, Masi paints his personal response to his subject.

Antonio Masi is that rare combination of talented artist and gifted teacher. He shared much information in the two hours that he painted. As he finished, people crowded around him, alive with creativity, eager to learn even more in their remaining minutes with a master painter.

Kathleen Cornelius, Shamrock_Hill_Studio@msn.com
Whoops! At 5:30, mere minutes before the Opening Reception, a double check of the paintings found that two of them had warped. Jim and Antonio to the rescue, doing the best they could to fix them. They thought the plexiglas in each painting was a bit too tight and caused the warping.

Visitors and Artists started to arrive around 6PM and were greeted by AWS staffers Nancy Bercow and Ann Chennault. As visitors and artists assembled, those artists with work in the exhibition were given an identifying purple ribbon so guests would know they had work accepted into the show. The visitors began to walk the walls, stopping and admiring each piece as they moved thru the galleries. The atmosphere was exciting as the assembled crowd milled around, drinking wine and munching on snacks. Bits and pieces of conversations could be overheard....And of course, the question of the evening was “Do you have a painting in the show?”

I made it a point to speak with guests I did not know, and found several interesting folks. One was a college art professor, Susan Parkinson, from Utah State University in Orem, Utah. She had brought 12 of her students to New York and they were having a great time in the city. She said they loved our exhibition better than what they saw in MOMA.

Another visitor was an artist from Delaware, who by chance had an Adirondack summer home not far from mine and also had her paintings in one of the same galleries as I have. There were questions regarding AWS rules and regulations. Steve Holland, from Massachusetts, questioned if gouache was acceptable. He had a nice painting in the show. Another surprise was the return of Herb Morris, the ex office manager, who I had not seen in years. I also met James Maria, a young artist from Reading, Pa, dressed to the nines.

It was just a delightful evening with everyone getting together to look at great art. I have no official count of the number of guests or artists who attended, but would guess that there were at least 150 or so. Not bad for the Monday after Easter.
THANKS FOR YOUR CONTINUING GENEROSITY

Once again AWS members rallied around the Society with their generosity in our Annual Fall Appeal. Donations are up 75% in the last four years...and that's why we love you! As a small non-profit these donations are critical to us.

A very special thanks to those who were particularly generous this year.

Herb Morris
Patricia Harrington
John Salminen
Glenn Leung
Ed Shuttleworth

Dan Burt
Janet Walsh
Wilda Northrop
Elizabeth Qualls
Jo Taylor
Glenn Bradshaw, Carole’s mentor for many years, described her paintings in this way: “I suppose if they must be categorized it would be safe to say that they have some heritage from Abstract Expressionism. But having said that, I feel that they have a greater kinship to moments in symphonic music: to Wagner, to Grieg, to Handel, rich, dark and mysterious.”

After a painting session, Carole’s shoes are also reminiscent of Abstract Expressionism. Covered with drips, spots and dribbles, they are the result of Carole’s painting process as she produces her large, stunning abstract pieces. I had the privilege of watching Carole work during a one-week Open Studio at the Springmaid Beach Water-Media Workshops in Myrtle Beach, South Carolina. Each morning she laid her 27 x 41 sheet of d’Arches paper, flat, on a tall table. She seemed to go far away, deeply into herself, as she looked at the blank surface of the paper, gathering strength and inspiration. Some mornings the muse arrived right on schedule but at other times, this time of reflection was longer and the tension built as she waited. I watched, mesmerized, as she began to apply the paint using house-painting brushes and scraping tools in a burst of concentrated energy. She used the tubes of paint as tools, squeezing paint directly from them to create lines on the surface of her evolving painting. Sometimes her pace would slow and even stop. After varying amounts of time spent in rapt concentration, Carole would begin to work again with new intensity, always modifying and adjusting. I could sense that she had returned to the studio, mentally and emotionally. A little tweak here and there, maybe a small correction or two and the painting was complete. I was always impressed by the resulting work - even more so having watched her create it.

Carole’s work is, in some ways, reminiscent of the Action Painters - Pollock, Kline and DeKooning - but there is more to her paintings than a love of paint in and of itself. Ed Whitney once said, “Water and pigment, left to their own devices, will do beautiful things.” An important aspect of Carole’s painting process is knowing when to let the paint speak. Allowing the paint to speak for itself, however, is only part of Carole’s aesthetic. She designs, composes, organizes and shapes her work but she seems to do this without conscious thought. Her design instincts have been so internalized that she appears to draw from them on a subconscious level. Once the process starts and Carole goes into “the zone” of intense inner turmoil, what emerges on the large sheets of paper is deeply personal.

Carole attributes an Abstract Expressionist painting she saw at a Carnegie Mellon University Exhibition with shaping much of the direction her paintings have taken. She responded strongly to a simple, bold red mark on the surface of one of the abstract canvases. She remembers thinking ‘How courageous!’ Her respect for that simple mark is still obvious in her current work, many years later. Carole and I share a love of the Abstract Expressionist Franz Kline who once said, “Well, look, if I paint what you know, then that will simply bore you... the repetition from me to you. If I paint what I know, it will be boring to myself. Therefore, I paint what I don’t know.” His philosophy is evident in Carole’s style.

Glenn Bradshaw says, “Her marks sweep across the page in broad bands of dark earth colors with energy that is reminiscent of wind, water, earth forms or the grace of leaping animals but they are none of these. They are gestures that evoke feeling. At the same time that they are powerful, they also have a grace and delicacy. Tense lines are foiled against broad strokes and sharp edges along the scraped shapes contrast with the shapes themselves. There is a delicate balance between the massive and the linear elements.. They are never static.”

Carole’s influences and many years of hard work have led her into a very
Over the past 20 years, Carole’s work has been included in exhibitions of such prestigious groups as the American Watercolor Society, the National Watercolor Society, the National Society of Painters in Casein and Acrylic, the Rocky Mountain National Watermedia, the Philadelphia Water Color Society, Allied Artists of America, the Pennsylvania Watercolor Society, Aqueous USA, Adirondacks Exhibition, the Mid-Atlantic Regional Watercolor Society, the Hilton Head Art League, Watercolor USA, the San Diego Watercolor Society, the New England Watercolor Society and the National Academy of Design, among others. She has won major awards in all but one of these exhibitions. Carole has served as juror and/or judge of at least ten major exhibitions, including AWS in both 2013 and 2009, the International Society of Experimental Artists in 2009 and NWS in 2005.


There have been feature articles about Carole and her work in the American Artist Magazine, Watercolor Magic and Watercolor Magazine and her work is in many permanent collections.

Carole is represented by the Button Petter Gallery in Douglas, Michigan; the Lancaster Galleries in Lancaster, PA; and the Artfully Elegant Gallery in Bethlehem, PA.
Anne Abgott, with a chuckle of honesty, was procrastinating when ArtSpeak called. “I was putting off framing a painting for an exhibition after learning I had another day to meet the deadline.” She continued, “There is a danger in having your studio in the house; the laundry calls to you.” Anne offered these suggestions on developing better work habits. “Learn to leave artwork and supplies out where they can be seen and used. Carve out the time to paint in your daily schedule. Make adjustments to your life style.” To emphasize her point, Anne confessed, “I don’t cook, I’d rather use that time for painting!”

When teaching, Anne explained that many of her students suffer from “Paralysis with Analysis”. She defined the phrase as, “too many formulas, rules, and mottos that freeze creativity and hamper the act of painting. Over analysis is a wonderful excuse for not painting.”

Stephen Quiller shared a story about Andrew Wyeth and his fear when beginning a painting. “When confronted with a white canvas, Wyeth would purposely and randomly stroke paint on the canvas, ruining the surface and breaking the spell of uncertainty.”

Stephen explained his work schedule keeps him energized and the artwork ongoing. “I’m usually working on more than one painting or idea at a time and always have a piece unfinished, ready for when I walk into the studio in the morning. The afternoons are given over to the business end of art.”

“Too many artists have a singular routine and work within the lines.” Variety is important to Stephen, “I don’t like doing the same thing over and over. Printmaking, collage, and the use of different watermedia, helps to keep me fresh and interested.”

Do you sense a common thread through all of these interviews? Procrastination has its roots in uncertainty and a fear of failure but there is a cure. And it’s simply a willingness to paint with some form of regimentation. And we add the words of Anne Abgott, “Artists need to have a fire in their stomach.”

For more information on procrastination and its adverse effects on artists, ArtSpeak recommends the following paperback: The War of Art by Steve Pressfield. It is available through Amazon Books at a nominal price.

Next issue explores Artistic Rituals. Tell us about how you prepare (mentally or physically) to paint. What habits, ceremonies, or routines--whether quirky or highly personal--help you work through to a finished painting? Stephen Quiller was kind enough to share the following, “Each morning when I go to the studio, I meditate for a half hour before working. It helps me to center myself and focus on the painting process.” Email your responses to: robart2@juno.com.

IN MEMORIAM
We are saddened by the loss of these Signature Members, whose great talents added to the long history of the American Watercolor Society.

Greg Bruno
Elizabeth “Betty” Christensen
Charles A. Colombo
Anne Adams Robertson Massie
Edward Shepherd
Don Stone
William David Thomson

Special remarks in memoriam

Greg Bruno, AWS, a member since 2005, died on ??, as reported by his daughter to the AWS Office on March 30, 2015. His last listed address was: 10 Thomas Trail, Morristown, NJ 07960.

Elizabeth "Betty" Christensen passed away March 30, 2015, twelve days before her 100th birthday. She was born in Collingdale, PA on April 11, 1915, and has been a resident of Newtown since 1953. Betty was predeceased by her husband, Willard L. Christensen, who was warden of the Borough of Newtown at the time of his death in 1980. She is survived by her two nieces, Elaine Storlazzi and her husband Dr. J. Jordan Storlazzi, Jr. of Wilmington, DE; and Jeanne Reed OF Clayton, DE. She is also survived by her grandniece Kimberly Eroh and her grandson Brett Landis and their families. Betty is also survived by her "Chinese Son" Tony Chuang; and her "Asian daughter" Lek Crouch; as well as their respective families. Betty's extended family also includes Jeffrey Doyle and his family of Ridgefield. Mrs. Christensen attended the Philadelphia Museum School of Industrial Art, which later became the University of the Arts. She was employed as a Commercial Artist at the A. Paul Lefton Advertising Agency, and also at McKee & Albright in Philadelphia. When she and her husband moved to Connecticut she continued to freelance several accounts from the agency. Her attention quickly turned to fine art when she saw an exhibition of watercolors by students of Herb Olsen in Westport. Studying with him for two years, she was introduced to several national art organizations where she began showing her work in New York City. Betty was a signature member of American Watercolor Society in New York; an honorary member of Allied Artists, New York; a signature member of Hudson Valley Art Association; New England Watercolor Society; Connecticut Watercolor Society; New Haven Paint & Clay Club; and Kent Art Association. Locally, she was very active in the Society of Creative Arts of Newtown (SCAN) and exhibited widely up and down the East Coast. Mrs. Christensen was an original member of Walnut Hill Church, which became her church family. Psalm 92:14 was one of her favorite verses, which she tried to live by. For 15 years she was a volunteer at Danbury Hospital where she often...
Anne Adams Robertson Massie, 83, died on Sunday, February 8, 2015, at her residence in Lynchburg, VA. Born in Lynchburg on May 30, 1931, she was the beloved daughter of Annie Scott Harris Robertson and Douglas Alexander Robertson. She is survived by her husband of fifty-five years, Dr. William McKinnon Massie; son, William McKinnon Massie Jr. and wife, Alice Burwell McGuire Massie; granddaughter, Ella Burwell Massie; daughter, Annie Harris Massie Winstead and husband, Alexander McIver Winstead; grandsons, Ian Young Winstead and William Alexander Winstead. Annie was passionate about the things that she loved - art, historic preservation, gardening, the city of Lynchburg, her family and friends. With energy, intelligence, persistence, and infinite care she sought to make all the things that she loved better. A graduate of Saint Mary's College in Raleigh, NC, she graduated from Randolph-Macon Woman's College as an English major with a minor in Latin and Greek. She taught English at E. C. Glass High School from 1955 to 1960. Anne's paintings are widely admired and she achieved national recognition for her work, including the designation of Dolphin Fellow of the American Watercolor Society. In 1993 in New York City she received the American Watercolor Society's highest award, the Gold Medal of Honor. In 1992 and again in 1997 she received the Virginia Watercolor Society Best in Show Award. In 1995 Randolph-Macon Woman's College awarded Annie their Alumnae Achievement Award. In 1998 L'Association des Amis de la Grande Vigne granted a residency in Dinan, Brittany, France. Her work was chosen to be Lynchburg's first official gift to sister city Rueil Malmaison, France. Annie studied with Pierre Daura, John Pike, Rex Brandt, Charles Reid, Everett Raymond Kinstler, Alex Powers among others. Annie was a trustee of Virginia Episcopal School 1985-1989, served on the Advisory Board of Randolph-Macon Woman's College's Maier Museum of Art, the Board of Amazement Square, the Rightmire Children's Museum, the Lynchburg Fine Arts Center and the Academy of Music Theatre. Active in historic preservation, she served as president of the Lynchburg Historical Foundation, Friends of Rivermont Historic District, and Hillside Garden Club, and as chairman of Point of Honor Museum Collections, and Lynchburg chairman of the National Society of Colonial Dames of America in the Commonwealth of Virginia. She was a member of the Antiquarian Club. She was a Fellow and trustee of the Virginia Center of the Creative Arts 1995-2005. A memorial service was held on February 11, 2015 at St. John's Episcopal Church in Lynchburg. Memorials were made to the restoration of the theatre at the Academy of Fine Arts or to Virginia Episcopal Church in Bethel, CT.

Edward Shepherd, AWS, a member since 2004, died on October 28, 2014, at the age of 85, at Lehigh Valley Hospice. He was married for 53 years to and is survived by Frances (Griesser) Shepherd. He was educated at the Pennsylvania Academy of the Fine Arts, and studied with Henry Hensche at the Cape School of Art, Provincetown, MA. He headed his own architectural rendering firm in Philadelphia - a business he gave up in 1963, aware that he was becoming a businessman, not an artist. He taught watercolor classes at the Baum School of Art, Allentown, PA, and at Chester Springs Studio, Chester Springs, PA. He was a signature member of the American Watercolor Society and the Philadelphia Water Color Society. To express online condolences please contact the following website: www.hildenbrandfuneralhome.com

Don Stone, AWS, DF, born 1929, “formerly of Rockport, MA ... died peacefully on Thursday, March 12, 2015, after a brief illness ... surrounded by his family, and maintained his humor and wit to the very end.” Lots of art societies, lots of family, mention of Monhegan Island, and he also played banjo, mandolin and fiddle!

William David Thomson, AWS, born March 16, 1931, passed away on October 9, 2014 in his home in Winsted, Connecticut. Bill was born in Bristol, Connecticut and after graduating from Bristol High School, he studied with Ernst Lohrmann at the Meriden Trade School. Bill then entered the Paier Art School in New Haven, but moved on to begin his art career in earnest. Bill was drafted during the Korean War and spent two years in Iceland where he said all he remembered was the cold, but the experience of new horizons focused his art for awhile on seascapes and icebergs. Bill exhibited in regional and national shows starting in 1957, garnishing many top prize awards and purchase awards and also exhibited in many one man shows from 1962 to 2000. His work was added to museum collections in the US and Europe and it is still carried by the Bowersock Galleries in Provincetown, Massachusetts, Mount Dora, Florida and the Van Ward Gallery in Ogunquit, Maine. Bill married Joan Rita Fournier in 1966, and the couple were devoted to each other until her death in 2002. He is survived by his mother, Caroline Thiesing, and sister Carole and her husband Paul Guilmette.
NEW SIGNATURE MEMBERS

We welcome and present profiles of our new signature members.
Congratulations for this significant artistic accomplishment

Ali A. Aryan, Burnaby, BC, Canada, Diploma from Fine Art University, Tehran, IRAN.
"Art definitely has its own language and history. To me as an artist, a critical prerequisite of a good painting is a good idea. Concepts have enormous impact on the outcome of my work and are responsible for whether or not painting resonate with those who view it. To me art isn’t just a simple drawing, it is the greatest connection between human beings and it links people together, so I have to paint to speak and connect with people without words, to express myself restriction...never relenting. As I create a painting, in my passion and motivation to convey an emotion, a place or any image that may have stirred its memory and certain feelings and thoughts present themselves and help me formulate new horizons and pathways to move on.” Ali was awarded Grand prize award in 2012 and First Place in 2014 at the federation of Canadian Artists, award in the 2013 National Watercolor Society, “USA” and American Watercolor Society in 2012 and 2015 and Society of Canadian Artists in 2015. His work has been published in Kayhan, Adebestan, Javan Magazine in Iran, the Artists Art Magazine, International Artists Magazine and Art Avenue Canada.

M.E. “Mike” Bailey, Santa Cruz, CA, San Jose State University, BS, Industrial Administration.
"As a boy, my grandfather was very much admired by me for his occupation as an artist. I also have held a love for painting since first being introduced to watercolor in grammar school. Family demands of me and education prevented me from following my love of art in my youth ... until reaching the age of 46.” Mike looked to, not only recognized painters such as Jane Burnham, AWS, Christopher Schink, Mark Mehaffey, AWS/DF, and a few painters who could articulate the underlying truths of composition and design to learn from. Mike’s motivation from the beginning has been to achieve mastery in painting. “Every aspect of the medium, the processes, the techniques, design, composition have been deeply fascinating and posed more challenges and aroused passions than I could ever recount.” Mike received the International Artist Magazine Award at the 2005 NWS National Exhibition, and various other awards at subsequent NWS National shows. He has exhibited in San Diego Watercolor Society International Exhibition and TWSA Exhibition and was honored to be included in the International Watercolor Competition in Shanghai China, 2012. Mike is a signature member and past President of the National Watercolor Society.

Walt Davis, Campbell, TX, Master of Wildlife Science, Texas A&M University. Family includes his wife, Isabel, and two sons, John and Lee.
Walt’s early art training occurred in biology labs where he did drawings of everything from earthworms to cats. He was director of exhibits at the Dallas Museum of Natural History where he created wildlife dioramas and served as apprentice to muralists Olin Travis and Granville Bruce. Mike enjoys painting plein air as well as in the studio and welcomes the challenge of working at different scales from miniatures to full sheet paintings. “The challenge,” he says, “for me is to choreograph a delicate balance between art and nature coaxing the fundamental truth of one to illuminate the fundamental truth of the other.” In 2014, Mike received the Merchandise Award of Western Federation of Watercolor Societies and the Fee Fee Award at Southwestern Watercolor Society. In 2013, he won the Margery Soroka Memorial Award in the American Watercolor Society. His pencil drawings illustrated, Exploring the Edge of Texas, which was an account of a 4,000 mile circumnavigation of Texas.

Andy Evansen, Vermillion, MN, University of MN. Wife Laura and children Makenzie, Taylor and Wes.
“I’d say my motivation as an artist is to capture the beauty of the everyday scenes that surround us and are often overlooked. As those moments are often so fleeting, my goal is to continue to work on my skills so as to be able to better capture them quickly, simply, and confidently.” Alvaro Castagnet, Joseph Zbukvic, Trevor Chamberlain, Robert Wade and John Singer Sargent’s watercolors have all had a great influence on me and continue to inspire and motivate me. In 2012, Andy received the Bronze Medal of Honor, AWS; the Painters Award at the NWWS Waterworks Exhibition; and the Red River Regional Award from the Red River Watercolor Society National Show. Andy is a signature member of the Plein Air Painters of America (P.A.P.A.), Red River Watercolor Society, Minnesota Watercolor Society. Andy’s work has been published in the International Artist, April/May 2014; Watercolor Artist, October 2013; Plein Air Magazine, Feb/March 2012; American Artists Plein Air, Spring 2010; Watercolor Artist, Feb 2010; Watercolor Magazine, summer 2008, International Artist, Feb/March 2007; Watercolor Magazine, summer 2006; Pratique des Arts (French Magazine), July 2014.
Karen Frey, Oakland, CA, California College of Arts, BA
“My goal is to be the best that I can be, never complacent and always challenged.”
Karen is a member of the National Watercolor Society, Watercolor West, California Watercolor Association, Rocky Mountain National Watermedia Society and Watercolor USA Honor Society.

Carol Frye, Lakeland, FL. Edinboro State University, married 45 years, 2 children and 5 grandchildren.
Mentors or Influences for Carol include Louise Cadillac, John Salminen and Elizabeth Clement. “My motivation is the world, both seen and unseen, in and around me…My goals are to continue to experiment, to explore the possibilities, to share them with others and to enjoy the journey in front of me.” In 2013, Carol was awarded, Cheap Joe’s Award, in NWS; AWS High Winds Medal, 2010; Best in Show International Society of Experimental Artists, 2010 and 2011; Third Place American Signature exhibition, 2014; plus numerous other awards, large and small from several major national watermedia competitions over the last 5 years. She holds signature memberships in National Watercolor Society, International Society of Experimental Artists (Nautilus Fellowship), International Society of Acrylic Painters, Southern Watercolor Society, Florida Watercolor Society, and Georgia Watercolor Society. Her work has been published in "Splash 13" by Rachel Wolfe; The Artists Touch 4 and The Artists Touch 5 by Chris Unwin; A Walk into Abstracts 2 by Sue St. John; e-book, Best of American WaterMedia; Best of American WaterMedia II; The Artists Magazine, December 2011, Winners-Abstract/Experimental,” Watercolor Magic Magazine, December 2007, “Ones to Watch” and February 2007, "26 Best Watermedia Paintings of 2006; American Artist Magazine, September 2006, “The Society Pages;” and Watercolor Magazine, Winter 2001, “Evolution to Abstraction.”

Vi Gassman, El Cajon, California, Mary Washington College of W. Virginia, BA. Masters studies, San Diego State University (did not attain degree). Vi and her husband, J. Richard have 4 children and 11 grandchildren.
The most meaningful Workshops were with Carla O’Connor and Donna Zagotta. Vi says, “As most artists state: ‘I must paint – I have to paint.’ The human body holds the utmost fascination for me. I strive to semi-abstracts the figure and my goal is to intrigue and captivate my viewer.” She is a signature member of ISAP (International Society of Acrylic Painters) and SDWS (San Diego Watercolor Society) and an article about her work was published in the Watercolor Artist Magazine in October, 2011.

Qian Gao, Concord, CA, The 4th Military Medical College, Ph.D. Wife, Tau Rong and son, Wenzhe Gao.
“I am a self educated watercolor artist. My painting technique and style have been major influenced by John Singer Sargent, John Yardley, Trevor Chamberlain and Andrew Wyeth. Watercolor is an ideal medium for me to freely express my response to the subjects including landscape, people and building structures. I would like to paint the realistic objects as impressive and loose but ignore the details. My finished work should be simplified and fresh which can benefit from the unique characters of watercolor medium.”
Qian was awarded the Jan Gary & William D. Gorman Award, AWS 147th International Exhibition in 2014 and he is a member of the National Watercolor Society, Transparent Watercolor Society of America and California Watercolor Association.

Ken Goldman, San Diego, CA
San Diego Museum of Natural History, Mural Painter and Exhibit Designer
Goal: To continually improve artistically; to capture sublime moments of inspiration that come from outer light effects and inner feelings.
Mems: NWS, SDWS, ISAP
Carol McSweeney, Scottsdale, BA, Boston University, University of MT, MSU; BS in Elementary and Special Ed, M.Ed. in Counseling and School Psychology. Studies with Ted Nuttall, Charles Reid, Joseph Zbukvic, Mary Whyte and others. After practice as a counselor and psychologist, integrating art into therapy became a necessary and beautiful way to help clients heal. Over time, I was drawn into my own artistic expression and now am a full time artist as a way of life. My goals are to continue to grow in self expression of my emotional connection to subjects that I paint and to complete a series that is now underway. Awards” 2014, MTWS, National Show, MTWS; 2013 and 2014, Cash Awards for International Show; 2013-2014 Finalist in the Artist’s Magazine; 2013 Bronze Award, SDWS, 2013. Bill Haring husband, daughter Brittany Niemeyer and her husband Brad and grandchildren Eva and Carson. Pubs: 2014 and 2013, Jurors Choice featured artist in Southwest Art Magazine.

Bob Noreika, Graduated from the Paier School of Art and has been a professional artist for thirty-five years. A prominent national award winning artist and illustrator, his paintings hang in both corporate and private collections throughout the United States, Europe, and Japan. In November 2009, the New Britain Museum of American Art acquired for their permanent collection a piece from his Turteessque series, “Catfish with Turtle.” Bob’s work is also featured in 100 Artists of New England by Schiffer Publishing. He is represented in numerous galleries and teaches and lectures throughout New England. He has illustrated several children’s books and magazine editorials. Bob is an elected member of the National Society of Painters in Casein and Acrylic, the Salmagundi Club, the Lyme Art Association, the Connecticut Watercolor Society, the Connecticut Plein Air Painters Society, the Connecticut Academy of Fine Arts and he is a signature member of the New England Watercolor Society. His latest achievement is acceptance into the 2014 American Watercolor Society where he not only won a prize but his piece was also chosen to join the travelling exhibition that toured the country. Bob’s passion for art is matched by a natural talent to paint a wide variety of subjects, highlighted by expressive coastal scenes, intimate woodland piori- als and seasonal treks through the countryside. He has been inspired by the many pleasurable memories of his boyhood which were spent joyfully fishing, and catching turtles and frogs. Bob works in his studio in Rocky Hill, CT and wherever the beauty of nature catches his eye. His paintings may be viewed at Art 3 Gallery, Manchester, NH; Images Art Gallery, Courtyard Gallery, Mystic, CT; Mystic Maritime Gallery, Mystic, CT; Galerie-du-Soleil, Naples FL; Fresh Ayer Gallery, Lyme, CT and on his website, www.robertnoreikaart.com.

Monika Pate, College Station, TX, MS, University of Warsaw, Poland Watercolor classes and workshops with Jan Kunz, Paul Jackson, Jean Grastorf, Cheng-Khee Chee, Mary Ann Beckwith, Paul McCormack. “I’ve been always fascinated by the visual effects of light on various objects. Even ordinary objects that we sometimes ignore can look very interesting when influenced by a strong light source. Personally I’m interested in a realistic and detailed approach where I can explore various textures, colors and my favorite - light.” Awards: National Society of Artists, 1st place; SWA, Judge’s Award; Ampersand Award, TWS; Award of Excellence, WFWS; 1st lace, WAS-H; 2ndplace, LSAG. Memb: NWS, TWSA, TWS (Purple Sage), LWS, MOWS, IWS, WAS-H (Elite). Husband , 3 children and dog. Publications include Splash 6, Splash 16 Watercolor Artists Magazine, “Ones to Watch, Dec. 2011; 100 Ways to Paint Still Life and Flowers, International Artist Publishing; 100 Ways to Paint Flowers and Gardens, International Artist Publishing; International Artist Magazine, Oct/Nov. 2003.

Charles Rouse, Vista, CA. AA, Art Major, 3 years Art Major BA completed, Credential Teaching Program, Palomar College, San Diego State. Licensed CA. contractor 40years, self employed commercial sign and graphics company, specializing in corporate branding, architectural, mechanical and package design, as well as illustration and wall art. 24 years Ca. credentialed college art instructor, working at watercolor for 45 years. National competition last 7 yrs. My motivation has never faltered, be more, learn more, create more every new day. I never doubted my potential, I only hope I have time to prove it, and it’s looking positive! Awards: 2014, Best of Show Awards at SDWS, WFWS. Memb: SDWS, WFSW, NWS, NWWS, CWA, TWS, PWS, WW 2 sons, 6 grandchildren.
Sue St. John, Avon, Indiana, Indiana University, BS
I am, for the most part, self taught and have studied with some notable AWS artists such as Mary Ann Beckwith, Pat Dews, Jerry Smith, Henry Bell and Lana Grow. My goal is to create something that will make you, the viewer, want to linger and feel the same joy that I feel when making it. I want to capture the essence of each subject, place or moment. Awards: 2012, Painting titled “Treble” won the Paul B. Remmey Memorial Award in the American Watercolor Society Exhibition. She shares her life with her mother, Bee Wade, husband Donny and sons Brent and Brad. Sue’s book, “Journeys to Abstraction,” was released in 2012 and that same year, a book of her paintings, “Passage of Light” was released.

Ron Stocke, Everett, WA. Jim Perry Technical Art Institute, Technical Arts Degree in Graphic Arts & Illustration.
His mentors include Chuck Nazz, Zoltan Szabo, Alvaro Castagnet, Ursula Stocke. Ron’s goal as a painter is “motivated by light, line, value, color and shape. As an artist I’m motivated by the people, experiences and travels I have been fortunate enough to be exposed to. My goals are to try and capture those people, places and experiences with fewer brushstrokes and more emotion. Ron was awarded 2014 Edgar Whitney Memorial Award, AWS; 2014, Faso Purchase Award, NWWS; 2nd Place Award CSPWC Western Streams Show, 2013; Northwest Vision Award, NWWS, 2013. He is a member of Northwest Watercolor Society (NWWS), Puget Sound group of NW Painters (PSG), and Canadian Society of Painters in Watercolor (CSPWC).

John Wilkison, Nashville, TN, Vanderbilt University, MA
“I try to paint every day; that is the only way to learn. I do my best to produce polished, spontaneous works; and I hope to leave a body of work unique to me.” In 2014, John was awarded Best of Show in the Tennessee Watercolor Society exhibition. He is a member of NWS, SW (Southern WS), TnWS (Tennessee WS), and has been published in the Nashville Arts Magazine.

Steve Zazenski, New Hope, PA, New York Institute of Technology, BFA
Studied with Ferdinand Petrie, Betty Lou Schlem, Martin Ahern. Did watercolor renderings for the kitchen industry (before computers). Full time artist since 1978. “Motivation is easy – I long to paint and can’t think of anything I’d rather do. My goal is to express to the best of my ability, how I feel about a particular subject. Those feelings have always been there, but it’s only now with a 40 year history of painting full time, that I think I’m getting close to expressing those feelings in paint.” Steve has received several awards in the New Jersey Watercolor Society and the Phillips Mill Annual Exhibition in New Hope, PA. He is a member of New Jersey Watercolor Society, Garden State W/C Society, Washington Square Outdoor Show, Salmagundi Club (used to be a Scholarship Member). Steve has been married 44 years, and has two beautiful daughters, the older one is a sculptor.

VISIT US ON FACEBOOK
Keep up to date with AWS on a regular basis, between newsletters, and visit us on Facebook and join the thousands who visit every month. facebook.com/americanwatercolor
NEWS OF AWS SUSTAINING ASSOCIATES

Sustaining Associate Members (SAMS) should send your news according to guidelines on the back page to LaVonne Tarbox-Crone: 2825 Ione Ave., Eugene, OR 97401 or tarboxcrone@comcast.net.

LWS Associate Debbie Cannatella’s watercolor Emerging has been selected for “Splash 16: Exploring Texture.” Her painting titled Purple Haze won Best In Show at the 2014 Dimensions Exhibition in Corpus Christi TX.

Florida associate Marion Hylton won Best in Show at the Gainesville (FL) Fine Arts Association’s Winter Member’s Show with Dawn’s Early Light. Her painting Death Angel was granted the Signature Member’s Award #2 at the February Watercolor Society of Alabama’s national exhibition.

Baltimore Watercolor Society member and AWS associate Shirley Apple Jenkins, had her watercolor painting Jacob selected for the Cheap Joe’s Art Stuff 2015 Catalog.

A New Generation by Associate Christine Verga Maday of Valley Stream, NY was awarded third place in the Blick Art Supplies Art Contest in early May. The competition was also sponsored by Pebo Art Company. In addition, her painting Tropical Sweets won third place in the Village Art Club May show at the Rockville Center Gallery, RVC, NY.

Florida associate Judy Nunno’s article Not Your Grandma’s Florals is featured in the April 2015 issue of “Watercolor Artist Magazine.” It includes a step-by-step painting demo of A Prickly Situation. A year of kudos includes first place awards at Coral Springs Art Guild, Weston Art Guild, Plantation Art Guild, and Palm Beach Watercolor Society shows and second place at the Gold Coast Watercolor Society Member Show. She also served as juror for the Miami Watercolor Society

42nd Annual Spring Exhibition in March.

Kris Preslan had a painting titled The MG on view at the Royal Institute of Painters in Watercolour in London at the Mall Galleries, which ran through April, 2015. She also has a painting included in “Splash 17: Inspiring Subjects” by North Light books showcasing the best in contemporary watercolor paintings.

Associate Holly Meeker Romm was the featured artist in a solo exhibit Climate Alarm Through Art for the National Institute of Health in Bethesda, MD in January. The show then traveled to the NYU Langone Medical Center in New York City in early April. Her daughter is a Minneapolis foundation director of climate generation and her husband is the physician author of books on global climate change and public health.

Prolific Florida winner Frank Spino’s Orange Crush is part of exhibit at the International Watercolour Society, Italy’s Invitational Exhibition in Fabriano, Italy. His Zhujiajiao, China - Water City was awarded second place in the Brevard Watercolor Society SPLASH exhibition and his Radishes was awarded the People’s Choice Award.

Florida Associate Carol Staub had 30 images on display this spring as part of a dual invitational Dramatic Visions/Tropical Explosions at Gallery 14 in Vero Beach, FL. She also participated in a ten artist invitation entitled An Abstract View sponsored by the Arts Council of Martin County, Stewart, FL. Other awards include first place in the Boca Raton Museum’s Artist’s Guild February Show in Delray Beach, FL; the Merit Award in the International Society of Experimental Artists First Annual Members Only Virtual Art Exhibit and the Beatrice Jackson Memorial Award in the National Association of Women Artists online exhibition Daring to Defy the Medium: What is Collage? Topping off the list she is invited by “Watercolor Artist Magazine” to write an article which will be part of the August issue and she will be included in the forthcoming book Incite 3 - The Art of Storytelling published by F & W Publishing, out in September.

New York Associate Susan Weintraub is having a good year starting out with winning one of the AWS High Winds medals in this year’s competition. Other kudos are due for her Best of Show award at the North East Watercolor Society’s Annual Members Exhibition in Middletown, NY in February and another award from the Philadelphia Watercolor Society Online Members show up for viewing in April.
LOOKING BACK FIFTY YEARS

As we conclude our 148th Annual Exhibition we thought it would be fun to take a look back... and we decided 50 years might be about right.

The 98th Annual Exhibition was held April 8-25, 1965, at the National Academy Galleries in New York City. Mario Cooper was AWS President that year and the Vice Presidents were Louis J. Kaep, Hans Axel Walleen and Walter D. Richards.

The exhibition was much larger 50 years ago with almost 400 paintings displayed. Contemporary AWS exhibitions feature roughly one-third that number, so it’s much more difficult to be accepted into an AWS show now. This is due to the difference between the sizes of the National Academy Galleries and our current Salmagundi Club location.

Today the AWS Gold Medal Award includes the medal along with $4,000. In 1965 the Gold came with $600. The winner that year was Youth with Oxen by William A. Smith.

Today’s AWS Traveling Exhibition consists of 40 paintings that cross the country for 12 months following the New York show. In 1965 there were two Traveling Exhibitions, each consisting of 50 works. One of the Traveling Exhibitions traveled “framed” while the other consisted of paintings solely “matted.”

The catalogs in years past were printed in digest size and only in black and white. Today’s catalogs are in full, bright color and include images of all works in the exhibition.
IMPORTANT: PLEASE READ AND FOLLOW INSTRUCTIONS! MEET DEADLINES!

MATERIAL FOR THE NEXT ISSUE MUST REACH THE EDITOR BY October 1, 2015

SIGNATURE MEMBERS SEND MATERIAL DIRECTLY TO THE EDITOR, Susannah Hart Thomer, AWS Newsletter Editor, aws_editor@yahoo.com or to 29 E. Church Road, Plymouth Meeting, PA 19462.

SUSTAINING ASSOCIATES may send their material to Lavonne Tarbox-Crane, tarboxcrone@comcast.net or to 2825 Ione Ave., Eugene, OR 97401.

Please indicate your membership status: Signature or Sustaining Associate

All events must be dated by month and year. Events prior to December 1, 2014 will not be recorded. Editing may not include all information but is important for publishing information.

News which may be printed includes: AWARDS, PUBLICATIONS, SOLO OR SMALL GROUP SHOWS, SOME INVITATIONALS, SERVING ON JURIES, ADDITIONS TO PERMANENT COLLECTIONS, WORKS IN PRINT, SOME UNUSUAL ART ADVENTURES.

WORKSHOPS ARE NOT INCLUDED. ADMISSION OF ENTRIES TO JURIED EXHIBITIONS NOT INCLUDED. INCLUSION IN ART BIOGRAPHICAL PUBLICATIONS NOT USUALLY INCLUDED.

We have a talented group of Signature and Associate Members and we are proud of all of you. Election to membership in other art groups is not published in our Newsletter, but may be put on file in the AWS office. Congratulations to all our artists and to all who have received special recognition.

Articles of interest by members are considered for use and are welcome, even though a limited number may be used.

Please e-mail our AWS office at info@americanwatercolorsociety.org with questions about AWS.

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