THE 147TH INTERNATIONAL AMERICAN WATERCOLOR EXHIBITION AND ANNUAL OPENING
By Jim Camann, AWS

After the closing of the 146th Annual Exhibition the Salmagundi Club entered into contracts to refurbish and update the upstairs exhibition hall. The plan was to open the skylight, install new wood flooring, new wall treatments, a state of the art hanging system and all new lighting, plus to upgrade all HVAC. Great expectations for a beautiful exhibition space.

Months passed, progress was very slow…delays and more delays…more worry…contractors came and went, increased worry…President Jim McFarlane and our staff worried big time. Not much progress was being made…heat and internet were out for days during the most bitter winter days. Would our exhibition take place in a finished hall or would it not…???

January 2014 - The Jury of Selection: Chair, Jim McFarlane, Nancy Barch, Cheng-Khee Chee, Jean Grastorf, Janine Gallizia (invited International Juror) and Anthony Ventura met and juried the entries. 1,203 paintings. The selections were made but where would we have our show??

February 2014 - The Jury of Awards, Chair, Frank Webb, Jeanne Dobie and Eric Wiegardt juried the selections and picked our award winners.

March 2014 – The space is still not coming together, more delays and very worried Jim McFarlane prays. A letter arrives from the Salmagundi Club that the gallery would not be completed in time for their show, which was to precede the AWS show, so hopefully the AWS show will be the first show in this space. More worry!!

Saturday March 29, 2014 - The Hanging Committee members, Jim McFarlane, Janet Walsh, and Jim Camann arrived in New York City met at the hotel and wondered what to do if the space was not ready??? Extreme worry!!!

Sunday March 30 - 9:30 AM - After a stressful cab ride we arrive at Salmagundi; with fingers crossed we walk in. The paintings (all 138) are scattered around the parlor, along with boxes and more boxes of lighting, wires, canisters and lenses. We take a look downstairs and all is the same as last year, pool tables and construction clutter. The door to the main hall upstairs is closed; the contractors are using a laser for something. We knock and are allowed in. The floor is covered with cardboard, there is some plywood and a plastic sheeting still on the walls. Scaffolding, like a huge metal sculpture fills the center of the room under the unfinished skylight with its exposed new lighting grid. With a few areas still not completed, the walls are now covered with a beautiful charcoal rug, but the new hanging system is not yet installed; people are milling around giving instructions to the contractors on the scaffolding. The lighting contractors are measuring, looking, yelling instructions; looks and sounds like mass confusion. For a few moments we stand there with our mouths open, but decide to get to the task of moving the paintings which are all stacked in the front parlor. We use a hand off system, handing one painting at a time to one person then to another to move a share of the paintings down the creaky old stairs to the downstairs exhibition space. Janet Walsh, John Patt and Jim Camann select and move the paintings around the walls to get them arranged and ready to hang.
Trying not to interfere with all the contractors upstairs, the paintings are moved into the exhibition space and carefully arranged around the walls. President Jim McFarlane, along with volunteers Jane Conboy and Rebecca Millhouse, sort and arrange the paintings. The new hanging system wires are finally installed and the hanging begins; a more time-consuming process than the old "nail in the wall" system. While it took some time to get used to it, the new system is the same one used at the Boston Museum of Art and almost disappears. We hang and the lighting experts add lights, each at a precise angle of 27 degrees and each light 18 inches apart. They are also adjusting the fluorescent lights in the new skylights which allows the lights to be either warm or cool and at a certain Kelvin setting. By around 5 PM downstairs is finished, and upstairs is coming along. We quit after a long and tiring day.

**Monday March 31**

- We arrive back at the club to finish hanging upstairs and clean and adjust all the paintings. This takes time, but we know that we will have a great exhibition. The contractors are still working, but we hope they finish for the opening??

**Tuesday April 1st**

- SHOW TIME, OPENING NIGHT, we have done all we could. We arrive around 5:30 PM and WOW. The upstairs hall is magnificent. The lighting highlights each and every painting. The paintings seem to float on the walls, the floor is beautiful... all is ready!

President Jim McFarlane walks up to the bar and orders a wine... the bartender said "not until six o'clock, sir." and refused to give him one, as it is only 5:58. Jim said, "Pour me a red!"............and the Opening began.

Approximately 200 persons attended the opening reception and all loved the show. Artists were having their pictures taken with their families and friends, with congratulations all around, a little wine and cheese to add fun and excitement and the AWS had the honor of inaugurating the brand new, stunning Salmagundi Gallery. All had a wonderful time.
Happily the horrors of this past winter will fade to be replaced by spring flowers and summer’s relaxing embrace. For those working in the AWS office and our volunteers across the country, the lull doesn’t last long. We will begin by analyzing the events of the past year, tying loose ends together, and then, shortly we will be involved in getting everything in place to begin again in the fall.

It was gratifying to see that so many of our Signature Members were able to be present for the annual meeting that is held prior to our awards banquet. The banquet is always a wonderful occasion to meet and greet and honor those members and non-members who received awards. Many of our new members also attended and on behalf of all members I congratulate them on achieving the very special honor of earning AWS Signature Membership. As usual our banquet had been totally sold out for weeks. And I think all will agree the food was wonderful and the newly renovated gallery was striking with tables set with blue and white linens and red flower centerpieces. It was the perfect location for this elegant event. Thanks to Frank Webb, who does a wonderful job both as Master of Ceremonies and “officially” welcoming the New Signature Members each year. My gratitude is immeasurable to the NY office staff. Nancy Bercow and Ann Chennault and our very able Executive Director, John Patt. Under John’s direction, they build and maintain the structure that is the underpinning of the Annual Exhibition.

Regrettably, we mark with sadness the passing of Irene Finkelstein who also worked in the office for the past few years.

Our Demonstration evening is open to the public and is held one evening during the run of the exhibition. This year’s presenter was Linda Baker who generously shared her painting techniques before a packed house of very interested people.

Thanks to Susan Avis Murphy who has assumed the job of Submissions Chair for the first time this year. Shortly, we will be involved in getting everything in place to begin again in the fall.

Thanks to the members of our Jury of Selection: Nancy Barch, Cheng-Khee Chee, Jean Grastorf, and International Juror, Janine Gallizia. Thanks also to our Jury of Awards: Jeanne Dobie, Frank Webb, Eric Wiegardt. A special thank you and a very sincere apology to Anthony Ventura. Anthony’s name was omitted from the list of Selection Jurors in the Catalog and in spite of numerous proofs, the catalog had already gone to print before it was noticed.

The days of three hundred paintings being in the AWS Exhibition are over and since moving to the Salmagundi Club our space is limited. However, you will note that this is another very large show comprised of 138 paintings. Many wonderful entries do not make the show, but for the past few years it has been our goal to include more paintings, and we are happy to say we have achieved that goal. We had to double-hang almost every piece, but in the end, the galleries looked beautiful. We worked hard that day and in the beginning considering the space, we have to work with wonder what we will do with so many paintings. Our wonderful hanging committee: Janet Walsh, Jim Camann, John Patt, Jane Conboy and new volunteer, Rebecca Millhouse.

I wish you a happy summer and hope you have the opportunity to relive our beautiful exhibition of the “Best of the Best” many times via our beautiful catalog. Have a great summer,

JIM
A WATERCOLOR EVENING with LINDA BAKER

By Jim McFarlane

Linda Baker was already at work preparing for the demo she would do later in the evening when I arrived at the Salmagundi Club. After welcoming her and thanking her for agreeing to do the demo (our demonstrators are not paid and generously donate their time and share their expertise) I left her to her work. In a couple of hours it would be my pleasure to introduce her to the audience.

Each year, the AWS presents a “Watercolor Evening” which features one of our very accomplished Signature Members. These demonstrations are open to the public, and judging by the attendance are of great interest to fellow artists and the public as well. They are a popular adjunct to our annual exhibition and just one more way the AWS promotes watermedia.

Linda teaches workshops throughout the country and presenting to a group is not new to her. Her voice is clear and her explanations are concise. That night we also used the Salmagundi Club’s TV projection system, which made it even easier for every person in the large audience not only to hear what she said, but also to see each step very close up.

Linda begins her painting with a carefully planned drawing, which she then transfers onto her watercolor paper. The drawing is set aside for future reference since it may disappear in the color application and she may need to refer to it at a later point in the development of the painting. This is the first of many steps to the finished painting and when completed Linda begins the masking process. After masking she begins to layer the first of what might be many layers of color applications. Drying and masking in between each, this process requires great patience.

Linda will sometimes pour her color but for this demonstration she showed how she uses large brushes to apply the pigment in a very loose and free manner. However, it is obvious by the finished product that there is a well thought out plan of warm and cool colors working together behind her seemingly random application. Due to the time needed for each of the drying and masking processes required, Linda had prepared several pieces at different stages to show us, which made the process very easy to follow.

The audience was very attentive and responded to Linda’s friendly and open style of presentation with many questions. At the end of the demonstration Linda generously had provided us with a small original painting to raffle as a door prize. She pulled the winning ticket and presented the painting to the lucky and very happy recipient. While the audience left their seats to surround Linda with heaps of praise and more questions, I approached the winner of the painting to get her name. I said, “Congratulations, are you also an artist?” I don’t know what the woman thought I had said, but with a straight face, she replied, “Oh no, I’m from Long Island.”
SEEING OURSELVES IN PRINT

The publication, Gallery & Studio, in its June, July, August 2014 issue, published a positive article about the 147th AWS show. Many of the artists were cited for their meaningful work and work that caught the reviewer’s eye such as Ed Shuttleworth’s Political Differences #4 for its truth, charm, and painterly skill. Other accepted artists’ work mentioned were those of Joseph Zbukvic, Monika Pale, Jack Johnson, Charles Rouse, Maria Greenfield, Gregory S. Bruno, Chung Chien, Susan Webb Tregay, Bob Noreika, Tseon Meow Churah, Janine Gallizia, and Bill Baffa. The article quoted our former AWS President, the late Mario Cooper, in describing the show as showcasing “the long and continuing tradition of the art of watercolor painting.”

Two of our AWS Signature Members, Joan and Carlton Plummer, were cited in a full-color eleven page article in the June 2014 edition of Maine Home + Design magazine. The article opens with a view of the Boothbay Harbor talented couple as they relax in their lawn chairs facing a peaceful view of the harbor. Following are photos and descriptions of the years of work that they have put into building and developing the beautiful gardens that surround their property. Those who know Carlton, know he is never still, always painting, gardening, and teaching. Joan, in her quiet way, is a busy woman, wife, artist, and mother. She has spent many years helping to develop the gardens and incorporating their bounty in her paintings. Carlton added to his artistic accomplishments by planning and building, stone by stone, the rock walls defining the many levels of the gardens. They are parents of four sons, all with special talents. Their youngest son became a landscape designer and sculptor. His sculptures are featured on the garden tours frequently held in the Boothbay area.

Susanna Spann, signature member from Florida, had three paintings and sketches published in Watercolor Artist Magazine, October 2013. Her painting, “Scarlet Ladies” was included in Splash Retrospective 20 years of Contemporary Watercolor Excellence, and her book, Painting Crystal and Flowers in Watercolor, published by Watson-Guptill may be found on Amazon.com.

Dolphin Fellow, Betsy Dillard Stroud, authored a major article about master painter, Joseph Raffael, published in the 30th Anniversary Issue of The Artist’s Magazine, May 2014. Moving Toward the Light describes Raffael's feelings as he proceeds through an ever revealing process of intuitively finding the luminosity of shape and color of what becomes the subject the viewer sees. It seems to be a creation and organization of projected energy forms. Raffael shared with Stroud that the “image” is actually the shell of the painting. “For Raffael, the revealing process during painting are "everything to me." Learning to focus one’s attention and make use of the jewel-like accidents of watercolor are gifts for the artist.

MEMBERS IN THE NEWS

AWS President, Jim McFarlane, served as one of five International Jurors in The First World Watercolour Competition. There were 1,970 entries representing 82 different nationalities. The competition was conducted by The Art of Watercolour Magazine.

Jan Ledbetter, AWS, received notification that her painting of the Maya Women of Chichicastenango that was juried into the Shenzhen Watercolour International Biennial Exhibition 2013-14 has also been selected for their Traveling Exhibition. It will be displayed at the Ningbo Art Museum in March and then proceed to seven other venues throughout China.

Jeanne Dobie, AWS won the Keystone State Medal and Award at the Pennsylvania Watercolor Society's 34th International Exhibition, PA.

SOLO AND SMALL GROUP SHOWS

SUSANNA SPANN retired after 45 years of national exhibiting at Outdoor Art Festivals had a 40 year retrospective, “Spanning the globe” held in February at the Bradenton, FL, Art Center. The show included florals, still lifes, paintings of her travels, and multimedia series of Southwest Indians. Her work continues to be seen in national competitions and her workshops.

WATERCOLOR ARTISTS ARE THE BEST!

The response to our annual appeal last fall was heartwarming. It’s nice to know so many Signature and Associate Members are willing to support the AWS. As you know, these are difficult times for arts organizations and the donations we receive go a long way in helping us achieve our mission of promoting the art of watercolor. We personally thank each of you who have helped but would like to publicly thank those who have been particularly generous this year. So, special thanks go to...

Beverly Perdue Herb Morris
Dan Burt Wilda Northrop
John Salminen Janet Walsh
Ed Shuttleworth George James

…for their generosity.
Dean Mitchell paints from the heart. His work reflects the people and places he knows and cares about. Even now, he often returns for inspiration to the people that enriched his early years growing up in the Florida panhandle. He understands the forces that shaped their lives, because he was there. He faced the same challenges, struggled with the same demons. His brush captures their pain and their joy. Their emotions are universal, and art viewers see themselves in their faces. Like his portraits, his landscapes and architectural paintings are emotionally charged. He says that landscapes, buildings, and objects have their own element of spirituality. “There is always something lingering and timeless in a scene that grabs my attention and makes me want to paint.”

As a young child, Dean knew he was meant to be an artist. It was a lofty goal for a kid who had never been to a museum or even had access to fine art books. But he was not without support. His grandmother, a woman with little formal education, understood the value of dreams and she understood hard work. She impressed on her grandson that dreams do come true, but they come true through dedication and effort.

In his hometown of Quincy, Tom Harris, a junior high school teacher, recognized Dean’s talent and brought him into a group of several other young African American students. Harris, with the assistance of a local woman, Irene Luttrell, encouraged the young men and promoted them locally and in neighboring communities. Through these two supporters Dean came to the attention of JoAnn Dickerson in nearby Panama City and Dickerson introduced him to Zoltan and Vicky Bush who were artists and the owners of a gallery. Encouraged by the enthusiasm of this small group, Dean applied for grants and scholarships and was able to attend Columbus College of Art and Design in Ohio. He covered other college expenses by selling his paintings through the Bush’s gallery.

Tom Harris says Dean had an innate ability to see abstractions and composition. And it is that ability that dominates Mitchell’s work. While painting with intricate realism, he manipulates color and space to draw the eye to the heart and voice of the painting. In college he expanded his knowledge of other artists and found the abstract works of Robert Motherwell and Franz Kline inspirational. Though he preferred painting people and places, he studied the way the abstractionists used positive and negative space to create powerful compositions and emotional impact. He also studied Edward Hopper’s use of light and shadow to compose strong compelling images.

Mitchell is a master of watercolor, however he began his career working in oils. He says oils seemed like a more serious medium and he was a serious young art student eager to make his mark on the art world. However, in college he had an opportunity to browse through a talented fellow student’s watercolor portfolio. Suddenly the medium took on a completely new dimension and he knew he had to master it. He gathered books on watercolor and read and practiced, and his respect for the fluid medium grew. One of his earliest watercolors, Grandma’s Clothesline, utilized muted colors and the play of positive and negative space to give it strength. Nevertheless, he says, “Its greatest strength lies in the memories it evokes of sun-dried sheets flapping over the hard-packed earth of my grandmother’s backyard.” Watercolor

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captured the mood perfectly and the painting was so well received that Dean produced his first print from Grandma’s Clothesline. The artist does not limit himself to one media. He chooses the tools of expression as carefully as he chooses his subject matter and is a master of oil, tempera, watercolor, and etching.

After graduating from college in 1980, Dean went to work for Hallmark. But illustration was not his goal and Hallmark discouraged its employees from seeking recognition for their work outside of the company. Dean ignored the Hallmark ban and began to enter shows. It got him fired, but put him on track for a career as a fine artist. He says getting fired was probably the best thing that could have happened to him. Leaving a regular paycheck is scary, but being forced into it made him focus on his career and learn that he could make a living as a fine artist.

Over the course of his career Dean has earned more than 400 awards. One that stands out as a milestone in his career was an invitation to participate in the Hubbard Art Award for Excellence in 1990. Not only was he the youngest artist invited to enter, he was the only African American and he was competing with 39 well-known artists including Henriette Wyeth, Jamie Wyeth, Michael Hurd, Howard Terpning, and Janet Fish. Dean was one of the six finalists for a $250,000 purchase award. Other than the winning painting by Terpning, Dean’s Rowena was the only painting purchased by the Hubbard family.

Dean currently lives in Tampa, Florida with his wife Connie and their four-year-old twins Ava and Noah. In the early years building his career was all consuming, but now he takes time to enjoy his family. He says watching his children grow and guiding them through life is the most rewarding thing he has done. Success in his career has allowed him to provide his family with opportunities to broaden their lives through education and cultural enrichment while surrounding them with the love he received from his grandmother. Dean’s advice to his children and to young artists is “be true to yourself. Don’t compromise your dream.”
NEW SIGNATURE MEMBERS

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

RICHARD BÉLANGER, East Bolton, Quebec, Canada.
Born on the Gaspé Peninsula and ever since childhood has had an intense interest in drawing to the dismay of his teachers who were trying to prepare him for his future. He registered in the Famous Artist course and later entered the Academie des arts du Canada where he discovered his true passion: watercolor. He enriched his studies under well known American painters, notably, Don Stone, AWS and Kevin Raines. Richard received a bursary from the Elizabeth Greenshields Foundation in 1991 and went on to win the AWS Gold Medal, followed by many top awards including the 2013 Canadian Watercolor Society Gold Medal. He is a figurative realist painter, inspired by light and working to evoke a story of past or future happenings.

DENNY BOND, East Petersburg, PA. Kutztown University, Fine Art in communications.
Works as an illustrator and fine artist. Denny combines elements in creating representational paintings and illustrations that emphasize timeless quality, real or imaginary. He has signature memberships in the National Watercolor Society and other national societies. His work has been published in well known monthly art publications and books such as Watercolor Artist magazine and The Complete Book of Watercolour, Watercolor Secrets, and How to Paint Watercolor Flowers.

ANNI CROUTER, Flint, MI, Mott Community College.
Anni grew up in rural Flint, MI, where her father was a veterinarian under whom she became acquainted with many wild and domesticated animals which she enthusiastically drew and painted before she could write. Encouraged by her mother and both grandmothers, who recognized her artistic ability and interest in animal art, and gave their heartfelt support while she went to Mott Community College where she majored in business and minored in art. Her big breakthrough came in being introduced to and trained in the world of watercolors, which she credits to her long time mentor, Jim Ames, AWS. Under his guidance, her knowledge in art theory and artistic abilities has progressed to the point where she can produce work that is seen on a national and international basis through publication in trade journals, displays in galleries, business and private collections. She is married to Dr. Nathan Boggs, DVM of Flint, MI, and has her studio on the second floor of his business.

GAIL DELGER, McKinney, Texas.
Inspired by the Southwestern Watercolor Society show some years ago, she knew she wanted to learn watercolor. Painting for 22 years and progressing from watercolor to experimenting in collage and acrylics, she eventually became President of the Southwestern Watercolor Society. She likes painting the light and cast shadows on objects when painting in watercolor. Her whimsical and sometimes surreal subjects that make viewers smile work better for her when painted in acrylics. She likes to come up with ideas from her head rather than using photos; when using acrylics she likes to scrape paint around on blank paper and look for her subjects to appear. Photos are still helpful for her as references when needed. “I was surprised and honored the first time I was accepted into AWS. I believed in myself even more after that. AWS has always been a top goal of mine, first to get accepted and then to get signature.”

FRANK EBER, Paso Robles, CA.
Frank grew up in Europe and was mentored by Italian master painter Renato Casaro. Early in his career, Frank worked as a professional illustrator for video cover sleeves and as a portrait artist. His love of travel and plein aire painting helped to shape his career. He lived for three years in the south of France and has painted on location in Italy, the Netherlands, Austria, Switzerland, the Czech Republic, and Germany. He lives with his wife in Paso Robles, CA, and teaches and an ongoing class in Westchester, CA, as well as a plein aire class in the south bay. His work has been shown widely in National and International exhibitions which have been generous in their awards. He is an AWS High Winds Medal winner this year.
ROSE EDIN, Venice, FL, North Park University, Colorado State University. After 11 years of teaching and participating in competitive exhibitions, she began teaching workshops around the United States. These successful workshops led to international workshops in over fifty countries. She and her husband organized and conducted international workshops, "Art Adventures," all over the world. A past AWS High Winds Medal and Award Winner was followed by other honors: inclusion of her painting, Beauty and the Beast, in the Shanghai, China International, First Place in the WATERCOLOR Magazine animal/wildlife competition and in books and journals published in the USA and France. Rose Edin and Dee Jepsen have written a book entitled Color Harmonies, Paint Watercolors Filled with Light, which is now in its second printing.

L.S. ELDREDGE, Rogers, AR
Eldridge studied at the University of Central Arkansas where she majored in commercial art with continuing interest in mechanical drawing along with an increasing love for watercolor. After working for years as a freelance designer and technical writer for a textile publication, she decided to concentrate on watercolor exclusively and this dedication of using watercolor as her expressive medium resulted in numerous state and national awards including the AWS Walser S. Greathouse Medal and Hardie Gramatky Memorial Award. Her work was accepted for Splash 15: Creative Solutions. She says she is particularly struck by dynamic spatial relationships. "My work focuses on the representational, the construct telling the story while subjective elements challenge the viewer with directional clues and symbols that evoke a feeling of both intrinsic charisma and energetic solidity."

SY ELLENS, Kalamazoo, MI, Kendall College of Art and Design, Grand Rapids and Western Michigan University. Signs of creativity showed early in life as he drew the barn animals of his childhood. He knew he wanted to be helpful in the world of creativity and started slowly as a house painter and decorator, eventually moving into the field of commercial art and finally into teaching art. He accepted the opportunity of teaching at a Nigerian teacher's college followed by travels to other countries in the Middle East, Europe, Scotland, on to China in 1997 for seven weeks of teaching. His work has been collected in private and corporate collections in the USA, Canada, Africa, Netherlands, and Poland. This former AWS High Winds Medal winner, national show awardee studies the colors, shapes and movements of the places and the countries he's been privileged to visit and incorporates his own interpretation in making an artistic statement.

LYNN FERRIS, Berkeley Springs, WV
She attended Moore College of Art in Philadelphia. Before beginning her career as a watercolorist and class instructor and teaching workshops, she worked as both a commercial and architectural illustrator. At the Florida Watercolor Society Annual Conventions, she was asked to be a presenter three times. Among her many awards are Best of Show in both Florida Watercolor Society and the Tallahassee Watercolor Society Tri-State Juried Exhibition. Her work has been included in Splash 12 and Splash 13 books as well as in art journals and is in the Permanent Collection of the Museum of Arts and Sciences in Daytona Beach, FL.

TOM FRANCESCONI, Homewood, IL. Eastern Illinois University and under Irving Shapiro at the American Academy of Art in Chicago. He served as President of the Midwest Watercolor Society and helped to change its name to the Transparent Watercolor Society of America. His work has won awards in major watercolor exhibitions while being shown in over 35 national competitive exhibitions. Widely published, he is also represented by the White Street Gallery in Frankfort, IL. Frank states: "My paintings are a visual statement of my love for life. However, it is not only the world around me with which I am put in touch, but also the world inside of
me. As an artist, I have chosen to express myself through the language of paint. Stirred emotions are the essential beginnings of that language. It is my hope that my paintings will echo that emotional response and that the viewer will share in my spirited statements."

MARLA GREENFIELD, Wayland, MA and the Berkshires. Graduated from Tufts University with a degree in Economics and received an MBA from Boston University. After fifteen years in the investment business, she retired to pursue her love of art. Before becoming a signature member of AWS she served as past president and signature member of the New England Watercolor Society. Training under several well known New England watercolor artists, she went on to conduct classes at the Concord Art Association, conducting classes throughout New England. Her work is seen at the Wit Gallery in Lenox and the Florentine Gallery in Weston, MA. She states that at "she is drawn to watercolors because of the medium's transparency and luminosity. I paint things that I find beautiful, situations I find peaceful and calming. I wish to bring those feelings to the viewer."

RICHARD WILLIAM HAYNES, Fairfield, NJ, Rutgers University. Studied with John Vincent Moore, Keith Sonnier, and Al Hansen. Before 1983 he was known as a painter of large canvases using abstracts, florals, surrealism and the Art of Fantastique as subject matter. All of that changed when he attended a 1983 Miniature Art Society of New Jersey Exhibition when he exchanged his oils for opaque watercolor using a realism style to paint landscapes, still-lifes, seascapes, and florals in miniature. This adventure brought him national and international awards and many private and corporate collectors. He collected orchids as new subject matter which in turn led him to landscaping his Fairfield home with blooming subject matter in mind. He says, "Art is my religion. It's also a form of meditation where I focus only one idea where I can immerse myself in thought and reaction to line, form, color, and texture. The same creative energy used for realism must have its roots in solid abstraction." His award winning paintings have been added to both private and corporate collections.

LANCE HUNTER Tahlequah, OK MFA from Stephen F. Austin State University in Texas. He is an Associate Professor of Art at Northeastern State University in Oklahoma. His work has been widely exhibited in Galleries in Europe and the United States. He is recognized for his work in Oil and in Watercolor. In addition to his studio work, he has completed more than twenty large scale murals in five states culminating in his mural work being featured in the book, Mural Art 2: Murals on Huge Public Surfaces Around the World, a book written in English by a Greek author, published in Germany and distributed internationally. He has gained recognition through signature membership in AWS, NWS, Watercolor USA and its Honor Society with his painting, Omissive, purchased for the Permanent Collection of the Springfield Art Museum. His work has been accepted in many State and International Competitions ranging from the Adirondacks National, National Watermedia Oklahoma, to Northwest Watercolor Society. He has received more than twenty-seven awards for his paintings and drawings. He and his artist wife have two children.

SANDY KINNAMON, Enon, OH Attended Clark State College, Springfield, OH, where she earned an AS in Architectural Drafting, later receiving a BA in Art from Wright State University, Dayton, OH. College and University Training completely paid for by teaching children's pencil sketching and children's watercolor classes. She states that having a ATM-B in Toastmasters International has been a gigantic step in her own teaching. She is a member of several state watercolor societies and is a qualified teacher of Decorative Painters. Her work has appeared in several self-published and well known educationally published journals and books such as Watercolor Artist and The Best of Watercolor Painting. Signature membership in AWS is an exciting step for her.
DONGFENG LI, Morehead, KY
BFA Tianjin College of Fine Arts, Tianjin, China. Master of Art Education. University of South Alabama, Mobile, AL. MFA, Southern Illinois University, Edwardsville, IL. He has had many years of teaching drawing and painting in the United States from Craft Alliance in St. Louis, Missouri Botanical Garden, St. Louis Art Museum to St. Louis Community College, Webster University, and presently at Morehead State University in Morehead, KY. Winner of this year's Mario Cooper and Dale Meyers Medal for his coal miner's scene, Out of Darkness, Into the Light, he says, "I think the artwork pieces reveal themselves in layers of information that take time to reveal themselves. I use washes and brush strokes on the surface, and my experiences, perception and philosophy underneath to create works that decontextualize the familiar until it is transformed and re-recognized as a new entity."

NANETTE NOONE, Media, PA. She studied at the Art Institute of Philadelphia and was employed in the commercial art field. As a native of Delaware County, PA, she maintains a studio in Media, PA, and is on the faculty at the Community Art Center in Wallingford, PA. Nanette has received many awards for her watercolors and her pastels. She exhibits her work in the tri-state area around Philadelphia and in New York City. Her scenes from that area have been featured on holiday cards benefitting the Philadelphia Committee to End Homelessness.

ANN PEMBER, Keeseville, NY. BFA, Massachusetts College of Art, Boston. She worked as a free-lance commercial artist for twelve years before relocating in 1993 to the Adirondacks region of New York on the shore of Lake Champlain where she has a waterfront home surrounded by her well-tended flower gardens. Her subjects include flowers, landscapes, still-lifes and portraits, mostly inspired by nature and her home environment on the Lake. She has been painting in watercolors since 1960. Her paintings have been included in more than 200 national juried exhibitions. You can see her award winning work in public, private, and corporate collections as well as in over 35 books and publications including the SPLASH series published by North Light Books. Ann states that she is "more interested in capturing the underlying energy of what's before me than in painting an accurate picture of it. Painting is my medium, my refuge. It exists in a timeless state — those fleeting moments that I cannot possibly hold onto but in which I feel whole as though life actually makes sense."

THOMAS W. SCHALLER, Marina del Rey, CA. Winner of this year's Dong Kingman Award, Architect Thomas W. Schaller had spent 20 years in NYC as an architect and architectural artist. After his move to the West coast, he now devotes himself full-time to watercolor and is considered one of the foremost architectural artists in the world. He is a two-time winner of Architecture's Hugh Ferriss Memorial Prize and is the author of two prize winning architectural painting books as well as in demand for his workshop series, The Architecture of Light. His work has been shown in exhibitions worldwide ranging from numerous galleries in the USA, France, Belgium, Colombia, Spain, and China. He loves what he does and as a Grand Jury Prize winner in the 2010 National Paint the Parks Competition, he helped to found the North American Watercolor Artists.

NATALIE SMYTHE, Glendale, CA. This native California artist, involved with art since early childhood, became immersed in the more physical and creative world of dance before returning to her first love of watercolors and drawings. Unencumbered by the limitations she might have felt had she experienced formal training in art, she went on to produce award winning work that reflects through portraiture and figurative studies, the infinite variety that humanity has to offer. Since 2000, her work has been shown in 41 states in museums and galleries. She has earned signature status in 30 distinguished societies including AWS.
NANCY M. STARK  Roanoke, VA.
Nancy Stark was always in an “art club” from the time she was in elementary school. However, against her mother's advice she decided on a teaching career in special education. In 1983 she took a watercolor class from Kay Flory at Blue Ridge Community College and has not put her brush down since. Nancy says, "I paint because it is fun and exciting to get started and then follow where the painting may lead me. I am drawn to shapes, strong value contrast, texture and line. I have an idea for a beginning and then enjoy the painting journey. When choosing a painting subject, I look for sharp shadow patterns created by strong sunlight. Next I zoom in for a close-up view of a portion of the subject. This often results in a painting that leaves out as much or more, of the subject than is actually painted. The viewer is invited to fill in the missing shapes." Check your AWS catalog for her High Winds Medal award winner.

ZHOU TIANYA  Shenzhen, Guangdong Province, China
A well established artist in China, Tianya is known as a watercolorist, art educator and editor in China. He studied art at the Hubei Institute of Fine Art, taught watercolor and served as Chair of the Art Department at Jingchu Academy of Technology in Hubel. He is a member of the China Artists Association, served as curator for the Shenzhen International Watercolor Biennial. He currently lives and paints in Shenzhen, China, with his wife and daughter. He works as curator and professional artist of Luohu Cultural Center. Tianya has participated in more than 150 solo and group exhibitions including the Ministry of Culture of the P.R. China and China Artists Association, Royal Watercolor Association, AWS, NWS, and other major watercolor associations. His award winning paintings are widely admired and collected. As a Professor of Art he advises his students "to find their own joy in painting and style, which then becomes a reflection of the artist."

HTUN TIN  Arcadia, CA
Mostly self-taught, he eventually studied under the well known Myanmar artists, Paw Oo Thett and Paw Thame between 1974 and 1987. During that time, he actively participated in several Myanmar exhibitions resulting in one of his paintings for display at the Myanmar National Art Museum. When he came in 1989 to the United States to study and pursue a demanding professional career, he started painting watercolors. His subject matter was primarily local architecture, cityscapes, landscapes, and portraits. He found time for local workshops and eventually, with training, effort, and persistence, earned recognition in competitive national watercolor organizations including AWS, NWS, WW, and SGFAA.

SHARON TOWLE  Manhattan Beach, CA
Sharon Towle makes a dramatic use of color and light in her work. She says, "I firmly believe opposites attract, in life as well as in art. I look for disparity in texture and tone and make them work together. I blend negative with positive shapes, mix simplicity with detail, contrast bright happy colors with darker tones of the earth, sea and sky, and translate these techniques to items I find about me, that have caught my eye. I want people who look at my work to come away with new perspectives, to see commonplace things in a brand new light, see them again for the very first time."

TOSHIKO UKON  Kawasaki, Kanagawa, Japan
Majored in graphic art at Design School in Japan. When she moved to Oregon in the 1980's, she encountered the world of watercolor and was deeply moved by its purity of colors and strong expression of lights and shadows. She wanted to catch a moment of changing light, express passion of a living being, and make people feel the breeze. In 1995, she moved back to Japan. Today her passion is to depict individual sceneries in Japan, Oregon and many foreign countries. Several books of her award winning watercolor techniques were published in Japan, where she teaches plein air, still life and people in watercolor.
MYNA WACKNOV  Foster City, CA.
Myna attended Washington University in St. Louis, the Kansas City Art Institute, San Mateo Jr. College and is a graduate of San Francisco State University with a degree in painting and drawing. In addition to AWS, she is a signature member of NWS, SDWS and others. Her many awards include the CFS Medal from AWS and she was a semi-finalist in the Outwin Bouchever Portrait Competition for the Smithsonian National Portrait Gallery. Her work has been featured in Watercolor Magic, Artist Magazine, Palette Magazine and in the books: Splash, Strokes of Genius, and Incite. She resides in California and teaches workshops in the United States, Europe and Israel.

FRANCES WELLS  Murray, KY.
She hold a degree in Fine Arts from Murray State University and art certification in K-12 grades. She was an art instructor for 29 years at Union County High School in Morganfield, KY. Frances was honored with the designation as Kentucky Star Teacher. During this time she maintained a studio and worked at her art. Over 75 competitive exhibitions, including AWS, have exhibited her work which often won awards. Major book publishers such as Macmillan, Prentice-Hall, St. Martins Press have purchased reproduction rights to her paintings for use on eight college textbook covers. Her work is included in collections such as Colonel Sanders Technical Center in Louisville, KY. She is represented at Art on Broad Gallery in Augusta, GA. As she steps into her studio she begins "to breathe deeper and slower, with a profound feeling of belonging. I have moved in the last two decades from making things look real to seeking out the abstract."

STEWART WHITE  Baltimore, MD.
Pratt Institute of Art, NYC, then three years of U.S Military service, followed by studies at UC, Berkeley where he received a BFA. His father worked in the global construction field so Stewart has lived in several different countries and has been exposed to many kinds of environments and landscapes. He works as an architectural illustrator and designer using watercolor as his expressive medium. He is a member of the American Impressionists Society and Grand Prize winner of the 2009 Easton Plein Aire Festival. He is past President of the American Society of Architectural Illustrators. He teaches in Paris on a biennial basis.
It's a long way from her Half-moon Bay studio in British Columbia to Fabriano, Italy, where Sandy Kay's Meeting of the Board III was part of the Fabriano Watercolour Spring Invitational. The painting was done in the Grisaille method, where the under painting was a graphite drawing layered with watercolor...fitting since Grisaille paintings can be found on the frescoed ceilings of the Sistine Chapel. Her painting Of This Time...Of That Place was also awarded Honorable Mention in The Artist's Magazine "Over 60" spring competition.

California Associate Chris Beck was the guest columnist for the Brushing Up feature in the January/February 2014 issue of The Artist's Magazine. In addition to giving tips and instructions for masking fluid, the article included stepped out examples of three paintings created using masking fluid. Chris also is an invited exhibitor in the Eau en Couleurs International Watercolour Biennial to be held Aug. 15 to Sept. 7, in Estaimbourg, Belgium.

Charlotte North Carolina Associate Jann Pollard recently had five paintings purchased by Duke University for their collection. She was told they were being purchased for a medical building, but it wasn't until they were hung was she told they were going into the brand new Duke Cancer Center! The school didn't know she had had a very aggressive leukemia with a stem cell transplant done at Duke just a few years ago.

Florida's citrus painter Frank Spino is still juicing up the watercolor world as the featured artist for the month of March at the 5th Avenue Gallery in Melbourne, FL. In addition Frank's watercolor Fresh Heirlooms won the Strawbridge Art League Merit Award and the People's Choice Award at the Brevard Watercolor Society's Annual Exhibit while Orange Crush received the Cheap Joe's Art Supply Award at the 37th Annual Southern Watercolor Society Exhibition. Splash 16: Exploring Texture will include his Color Wheels and Squeeze Me First.

Another Florida winner is Carol Z. Brody who was awarded first place in the Palm Beach Watercolor Society's Members' Juried Exhibition in West Palm Beach, FL. Her painting was entitled Papers and Images IV. Carol has also been awarded the Samuel Leitman Memorial Award at the Salmagundi Club Members' Exhibition in New York City, for her painting, Party Papers XIII and Party Papers and Red Circles was chosen for the Shenzhen International Watercolor Exhibition's Traveling Show, which will be displayed in eight major museums in China during the course of the year.

A third Florida artist in the news is Carol Staub who was granted the "Excellence" award at the Shenzhen International Watercolor Biennial in Shenzhen China and her piece Celestial No.3 was chosen for the travel exhibition in December. Her other honors include: Best In Show at the ISEA 22nd Annual Juried Art Exhibition in Marco Island, FL; Second Place at the Coral Springs Juried Open and publication in North Lights 2014 book Incite 2-Color Passions. Carol also served as Juror for the Palm City Art Association Annual Exhibition and completed a featured artist exhibition of 30 paintings at Gallery 14 in Vero Beach in February.

Our final Florida Associate with a long list of honors is Judy Nunno. Her awards include three first place listings: Plantation Art Guild Members Show for Fowl Play; Plantation Art Guild Open for Rubbernecks and Palm Beach Watercolor Society Open Show for Labor of Love. She is a finalist in the 7th Annual Art Kudos International Show, where her painting A Case of Mistaken Identity is featured in the year-long online exhibition.

Virginia Associate Susan M. Stuller had an eight page article in the December issue of Watercolor Artist Magazine. She also had paintings included in Splash Retrospective: The Best of 20 years of Splash and Artistic Touch 6. Susan will also be the juror for the 2014 Central Virginia Watercolor Guild Annual Exhibition.

International Artist Magazine has awarded Oregon Associate Kris Preslan their Grand Prize in this spring's issue. She was given a two page spread in the magazine and a four page feature article in the American Art Collector Magazine.

(continued on next page)
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.

Jack R. Brouwer, AWS
Grand Rapids, MI

Mary Carlton, AWS
Suquamish, WA

Homer O. Hacker, AWS
Kettering, OH

Mildred Sands Kratz Johnson, AWS, LM
Tampa, FL

Vernon Nye, AWS, L.M.
Fresno, CA

Ron Schloyer, AWS
Hanover, PA

Betty M. Stroppel, AWS
Columbus, OH

William Ternes, AWS
Sherborn, MA

Special remarks in memoriam

JACK BROUWER, AWS, 88, of Grand Rapids, MI, was known for his prize winning watercolors and a long and varied background serving in the Seabees at Pearl Harbor, then after WW II he worked for 41 years for the Jaqua Advertising Agency and served as artist and Chairman of the Board. In addition to his art, his wife of 61 years and their family, he gave much time to various non-profit boards in the arts, community and religious affiliations. He was proud of his signature membership in the American Watercolor Society and his affiliation with seven other Michigan artists who formed the "West Michigan Eight" group.

MARY ELLEN CARLTON, AWS, 81, of Suquamish, WA., died August 7, 2013. As an AWS Gold Medal winner in 2001 and the NWS Purchase Award in 2003, she was well known for her design excellence through the use of shape and color. After growing up in southern California, her formal training came from the University of Colorado and Chouinard Art Institute. Following graduation, she built a career in fashion illustration and advertising before moving to Suquamish, WA in 1983. Her work had much influence on other contemporary artists of her time as did her great interest in political and environmental causes. She is survived by a brother, Paul Carlton and his wife, Connie of San Clemente, CA as well as many nieces and nephews.

Livingston, Montana's Paul Tunkas exhibited his latest watercolors at the Holter Museum of Art in Helena during the month of April. A former hunting and fishing outfitter his subject matter focuses on Montana wildlife and landscape.

New Jersey associate Susanna Anastasia received the Winsor & Newton Award for her painting Red Oak with Butterfly at the 34th Regional Open Juried Show held at the Ridgewood Art Institute in January. She was the recipient of an Honorable Mention at the Bouras Building Gallery, Morristown, NJ, sponsored by the Millburn-Short Hills Art Association for her painting entitled Father’s Day in March. Susanna will also be the subject of a three month show at the Morristown Medical Center through June.

Pennsylvania's Michael Bignell won an honorable mention this spring with another of his New York City paintings City Sights at the Philadelphia Watercolor Society competition.
HOMER O. HACKER, AWS, 96, AWS Historian, died December 20, 2013. Homer was a major art figure in Ohio and especially in his home area of Dayton where he was given, the night before his funeral services, a final one man show at the Dayton Art Institute. The DAI was the site of his first art training. Homer and his wife Lydia had four sons who all pursued the fields of architecture or architectural design and who participated in the DAI arrangements. The Cloisters area of the DAI was a magnificent choice for this honor and over 400 art and Hacker fans paid respects to their friend. A symphonic group played at the Cloister entrance where an artist's work table was set up with sketchbook, paints, brushes, paper, all ready for another masterpiece to be created. Among the paintings on display were several award winners from major exhibitions such as AWS, Ohio Watercolor Society and others. The next morning, memorial services were held at Sugar Creek Presbyterian Church officiated by Rev. Dr. Julia Wharff Pierrmont.

MILDRED SANDS KRATZ JOHNSON, AWS, L.M., died September 19, 2013 in Tampa, FL. Born in 1923, in Pottstown, PA, Mildred was a self-taught artist who “was one of our country's foremost exponents of watercolor techniques in the tradition of American Realism.” She won over 100 awards and five gold medals as well as the prestigious Senatorial Citation for “Outstanding Achievement in the world of Art.” She is survived by her husband of 32 years, Richard K. Johnson, twin daughters and their families, four step children, many step grandchildren and great grandchildren and nieces and nephews. Her work was collected world-wide and she could easily be found in Who's Who and other biographical international volumes. She co-founded the Pottstown Area Artist's Guild and while living in Ohio, she became a charter member and Trustee of the Ohio Watercolor Society. She made more than 20 trips abroad including being a resident artist on the QE II. Her work is in private collections world-wide as well as in the permanent collection of the West Wing of the White House, and displayed in NYC Galleries, Palm Beach, Ursinus College, and the National Museum of Art in Washington, D.C.

VERNON NYE, AWS, L.M. a Life member since 1968, Vernon died at age 97, July 24, 2013. He was predeceased by his wife, Nora. A native of Batavia, NY, he married Nora Leffel in 1938. In 1955, they and their family moved to near St. Helena, CA, where Vernon served as chairman of the Visual Arts Department at Pacific Union College, Angwin, CA, for 21 years.

RON SCHLOYER, AWS In addition to his AWS status, Ron was a signature member of the Philadelphia and Pennsylvania Watercolor Societies. He organized bus trips from central Pennsylvania to the AWS Exhibition each spring and we missed him this year. A longtime resident of Hanover, PA, Ron passed away October 13, 2013.

BETTY STROPPEL, AWS of Columbus, Ohio, passed away on November 14, 2012 at the age of 85. She was born on February 26, 1927 in Westfield, NJ.

WILLIAM TERNES, AWS In advising the office of his passing, Bill’s wife told us, “He was a Signature member of your organization and was very proud of this achievement. He always enjoyed being part of your exhibitions and also attending your shows and annual dinner.” A resident of Sherborn, MA, he passed away February 16, 2014.
“We know of your forthcoming 90th birthday and would like to organize an exhibition of your drawings, watercolors and paintings in our foundation. Would you come to Moscow later this year, air fare and lodgings all taken care of by us?”

Serge: “Yes I would!”

This conversation between Inna Rozanova and me took place in July of 2013 in my studio in New York. Who was Inna Rozanova and what foundation was she speaking of? Inna is head of archives and the art collections department in the cultural foundation called “Russian Abroad.” Established in 1995, four years after the collapse of the Soviet Union, it was funded with money from the late Russian writer and Nobel Prize Laureate, Alexander Solzhenitsyn, author of “The Gulag Archipelago,” a book about concentration camps in Stalin’s Russia. The goal of this institution is to collect and preserve cultural heritage of Russian emigrants in the USA and other countries, mainly belonging to two waves of exodus from Russia, one after the Russian revolution and the second after WW II, called “displaced persons.” It must be said that during the Communist regime, emigrants of both waves were persons non-gratis, even called traitors and enemies. After the Soviet Union ceased to exist, things changed and we were recognized as native sons and daughters living outside of Russia. A concept of united cultural space was created and everything we emigrants have created became very valuable, as it should be from a historical point of view. Since I am one of the very few representatives of the second wave of Russian emigrants still alive, an artist and not only a member but an honorary president of the prestigious American Watercolor Society, I became known to this foundation even before I was offered this birthday gift. Since 1993 I have visited Moscow and Saint Petersburg many times and have donated drawings and watercolors to several Russian Museums, including the “Russian Abroad” foundation. My title of honorary president of AWS made some Russians believe that I am a “big shot” in American art and my protestations were dismissed as excessive modesty, so I had to humbly accept this notion.

I flew to Moscow on November 20, 2013. This metropolis of some 9 to 10 million people consists of a historical center Kremlin, Red Square, St. Basilisk Cathedral and a colorful mixture of old buildings, small churches, housing project built under Communist regime and very modern architecture of post Communist era. On the outskirts, large monasteries-fortresses are to be found which once protected the city from the Tatar invasions. But this time I did not revisit these historical sites, my stay in Moscow was limited. My nephew and a representative from the foundation met me at the airport and drove me to my destination.

The Russian Abroad foundation owns a five-story building, consisting of a large gallery space and, auditorium, conference rooms, library, bookstore and guest rooms.

The opening of my exhibit was on Monday evening, sixty-two works were shown under the title “New York Notebook.” After usual congratulations, well wishing and my reciprocal thanks, a reception took place and as too often happens, was not without a humorous incident. A man came up to me and said that he wanted to sing in my honor. Before I could say anything he belted out a love song about a man in love with a girl who rejected him. This was totally out of context. What his voice lacked in quality was fully compensated by dramatic expression. Thin applause followed. “Who is the guy, who invited him?” Nobody knew, he was simply one of the Moscow bohemians, who find out about gallery openings and avail themselves to free drinks and food. Same things happen in New York, too.

On Tuesday, December 3, 2013, I was interviewed by the national TV channel “Kultura.” Many questions were asked and my answers were as follows: born in Russia; educated in Europe and the United States; fluent in three languages; I have a triple cultural identity, basically Russian, but also European and American and they do not fight each other. The United States is a country of immigrants, where large ethnic groups, who are Americans, nevertheless retain traditions of their old countries. I was also asked how I managed to preserve my Russian language after spending most of my adult life abroad. Again, the answer was simple: New York always had a large Russian-speaking group of people, among them many intellectuals, writers, musicians, scientists and I benefit from living among them.

I left Moscow on December 4th, tired but happy and grateful for the reception I had been given by my Russian friends. And I carried with me a large poster of my exhibition on which my sketchbook with pen, ink
IMPORTANT: PLEASE READ AND FOLLOW INSTRUCTIONS! MEET DEADLINES!

MATERIAL FOR THE NEXT ISSUE MUST REACH THE EDITOR BY October 1, 2014

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-Crone, tarboxcrone@comcast.net or to 2825 lone 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 October 1, 2013 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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