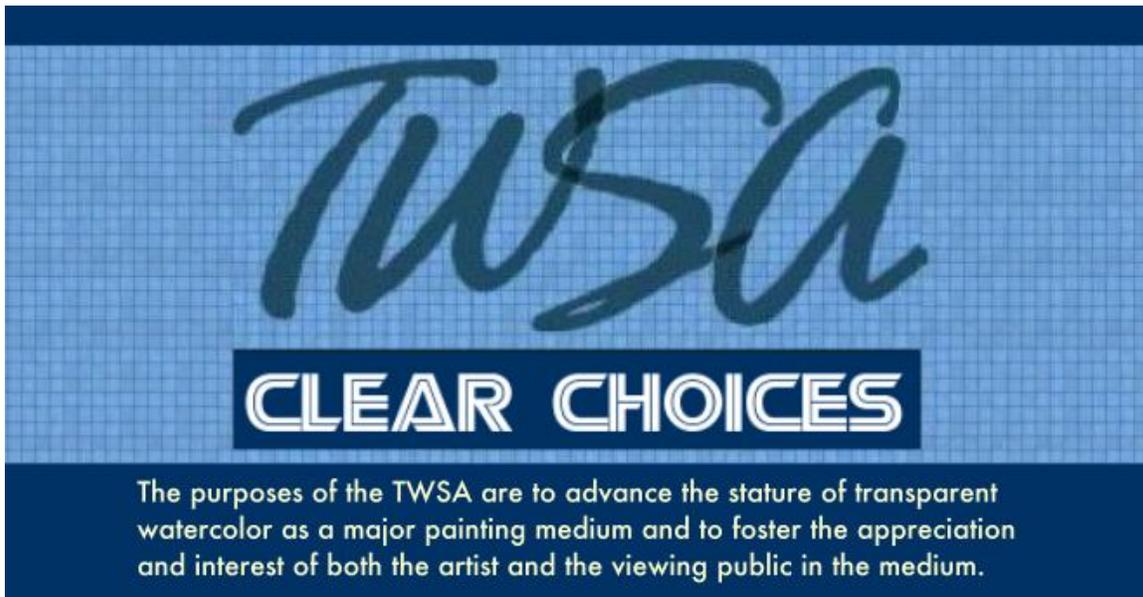


We are now MOBILE friendly!



TWSA is recognized as the preeminent transparent watercolor society. The society offers services and education and endeavors to further recognize, expand awards and exposure to an ever-growing membership of professionals, amateurs, students and patrons.

Fall Newsletter 2017

2018

Calendar

January 31 Deadline for entries

2018 Dues Deadline

March Notifications (1st week)

May 5 42nd TWSA Exhibit Opens

June 4-8 Workshops

John Salminen: Realism through
Design

Soon Warren: Creating Cut Crystal
& Pouring
Backgrounds

June 9 Celebrate Watercolor Dinner

June 11-15 Workshops

John Salminen: Abstract through
Design

Soon Warren: Creating Silver and

Pond Water

August 5 42nd TWSA Exhibit Closes

President's Message

It is with great pleasure that I compose my first column as your new President in this Fall Newsletter. Looking over these past few months, there is much to report!



Recently, TWSA received a generous legacy in the amount of \$2,000 from the Estate of Carrel Myers Pray. We on the Board were greatly overcome with gratitude for this thoughtfulness and support of TWSA from one of our artists.

Seeking to fulfill a critical need, in the spring we purchased a quality projector/sound-system/microphone, which we debuted at the demonstrations during our Celebrate

Watercolor weekend this June. Continuing throughout the evening of the dinner, our fabulous technician, Russell Coon, ran his coordinated slide shows that paired paintings and artists together as awards and signatures were presented. A 20-year retrospective of accepted paintings showcased Ratindra Das as he received Distinguished Master Status and all flowed flawlessly. Not a single computer glitch interrupted the video presentations and sound quality at the demos was perfect!

There were close to 100 artists, family, friends and TWSA members and supporters attending the dinner this year. It was a fun and rewarding evening for all... honoring 24 award winners with over \$24,000 in cash awards, 11 new Signature Members, 1 new Signature Master and 1 new Distinguished Master. During the evening, our retiring Treasurer, Bob Haskins, was acknowledged for his years of dedication with the gift of a painting that had been designed and created by several of his fellow board members. Outgoing President, Pat Rodell, will be stepping into Bob's shoes as the new Treasurer.

Our 2017 Exhibition was outstanding! The high quality of entries made the selection process challenging for our jurors, Jean Pederson and Bruce Handford. They put together an exceptional show that I hope many of you were able to see. In addition, their workshops were hugely successful and enjoyed by all who attended. The Kenosha Public Museum once again hosted both the Exhibit and Workshops offering a unique and beautiful setting, spacious presentation and excellent classroom space for all. The Museum reports our Exhibit attracted attendance of over 55,000 people this summer. How fortunate we are to have this excellent partnership!

As we gather steam to propel us into the new season, I will mention that the prospectus for next year's exhibition will be available in mid-October on our website. So, mark your calendars and, as a suggestion, you may also use this occasion as a reminder to renew your Membership dues for 2018. The deadline for both is January 31. And, to address the many questions that do arise, I want to mention that

our Discussion regarding Guidelines for Transparency is always available on the website homepage. The link can be found in the upper left corner of the page. Also notice that in June of 2018 our workshop instructors will be John Salminen and Soon Y. Warren. Begin making your plans now and
Happy Painting!

Donna Jill Witty, TWSA Master
President
Transparent Watercolor Society of America

www.watercolors.org

The Time Has Come!!!

The Transparent Watercolor Society of America will be accepting Calls for Entry from the first of October through January 31st, 2018. The 2018 Annual Exhibition will be juried by John Salminen and Soon Warren. The Exhibition will be held at the Kenosha Public Museum on beautiful Lake Michigan May 5th through August 5th, 2018.

There is plenty of time to either choose one of your existing works or create a new masterpiece to enter. All artists are encouraged to enter up to two pieces. All entries are accepted through the Café website.

www.callforentry.org

You may go to the TWSA website www.watercolors.org to read and/or print the prospectus. Please contact the Exhibition Chair-Sheryl Fletcher Coon with any questions.

Twsaexhibition@aol.com

Good Luck to you all!

Sheryl



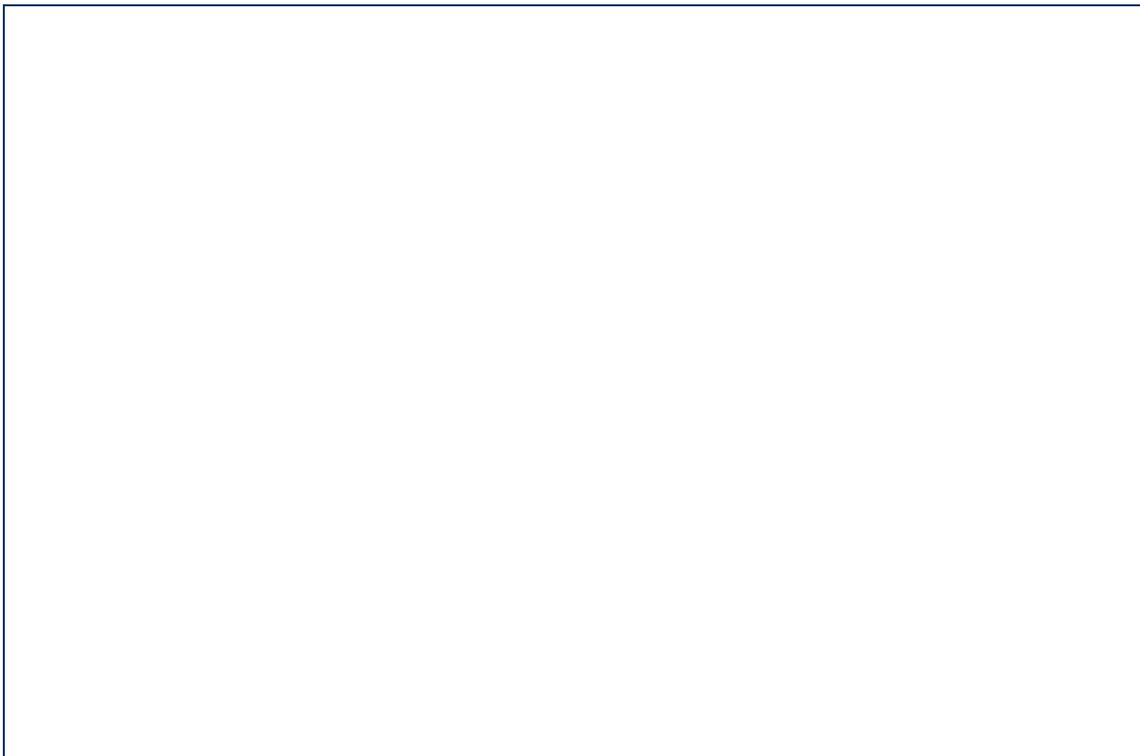
5 Skyledge Award Winners Attended

TWSA dinner attendees have been on the increase the last few years. This year, we were thrilled to have 5 Skyledge Award Winners at the event! We pulled the recent catalogs for which each of them received the Skyledge Award, and took this great photo!!!

Left to right: *Dean Mitchell, John Salminen, Robin Berry,* this year's winner: *June Webster,* and *Stephen Zhang.*

What a great group!! It was so thrilling to have them join us for the weekend!

Lenox Wallace, Historian





Morning in Paris
by June Webster

Interview with TWSA 41st Skylodge Winner: June Webster

by Pat Prodel

Pat: Tell us about your background.

June: I have a degree in painting from the University of Connecticut, and I work in both watercolor and oil. For ten years I worked in the printing industry doing color matching and correcting. Just as all printed material uses only the three primary colors of ink plus black, I will often create my color palette from combinations of the primaries.

Pat: How has your artwork changed over time?

June: I left the printing industry to be home with my three children, and when the time came to go back to work, I pursued a career in teaching. I taught in private studios, private and public schools, and eventually landed a wonderful job teaching painting to children, and now just adults, at the New Britain Museum of American Art, New Britain, Connecticut. When I was hired, I was given the directive that all of my lessons had to revolve around the artwork in the collection or pieces that

were part of special shows. For over twenty years it has remained very exciting to always be changing what I teach and the way I teach it.

So at home while working in more traditional styles, I may simultaneously be experimenting with something I've taught to my students. One of my favorite art movements is Cubism. I've had some success with pieces I've created in what I call a Cubist Realist style, which is multi-faceted and very different from my painting, "Morning in Paris."

Pat: What technique(s) did you use to create Morning In Paris?

June: The technique I used to create "Morning in Paris" was one I developed for my students to teach them pouring and spraying applications of watercolor. To avoid the large amount of masking fluid that a class would go through and the rough texture the liquid masking can often leave on the paper's surface, I instead began by covering the whole paper with plastic masking film. Instead of working in a classic light to dark value progression, I removed the film from darkest value shapes first, (In "Morning in Paris" that would have been the posts.) and the appropriate value of paint was applied to them. Then the film over the next lighter value shapes was removed, (the cyclist's cast shadow and the shadows from trees) and paint was applied to them as well as all of the other exposed shapes. This continued until the last paint application was a large wash of the lightest value over the whole painting except for the lit lines in the street that were to remain white and the colors in the cyclist that would later be applied by hand. Since I was working only with the primary colors, each value required separate applications of red, yellow, and blue.

There were many studies done before I settled on the final version. Some had more colorful pavements and different degrees of contrast, but the rider stood out best when the colors mixed to create a more neutral background.

Pat: What inspired you about the subject matter of Morning In Paris?

June: When I snapped the photo from the bird's-eye perspective of our hotel balcony, I was inspired by the long shadows cast by the early morning sun, the abstract patterns of the painted lines on the street and the strong feeling of solitude before the rest of the city awoke. The original composition encompassed much more of the street and a few more early risers. It was when I dropped a small mat on the corner of my painting where the single cyclist was that an image with a much stronger design and greater sense of quiet was revealed. When I enlarged that detail to become its own entity, I condensed some of the space to create some overlapping connection of shapes, but very little else had to be changed.

Pat: How do you know when a work is completed?

June: I know a painting is done or successful when it communicates back to me the original inspiration, the reason I wanted to paint it.

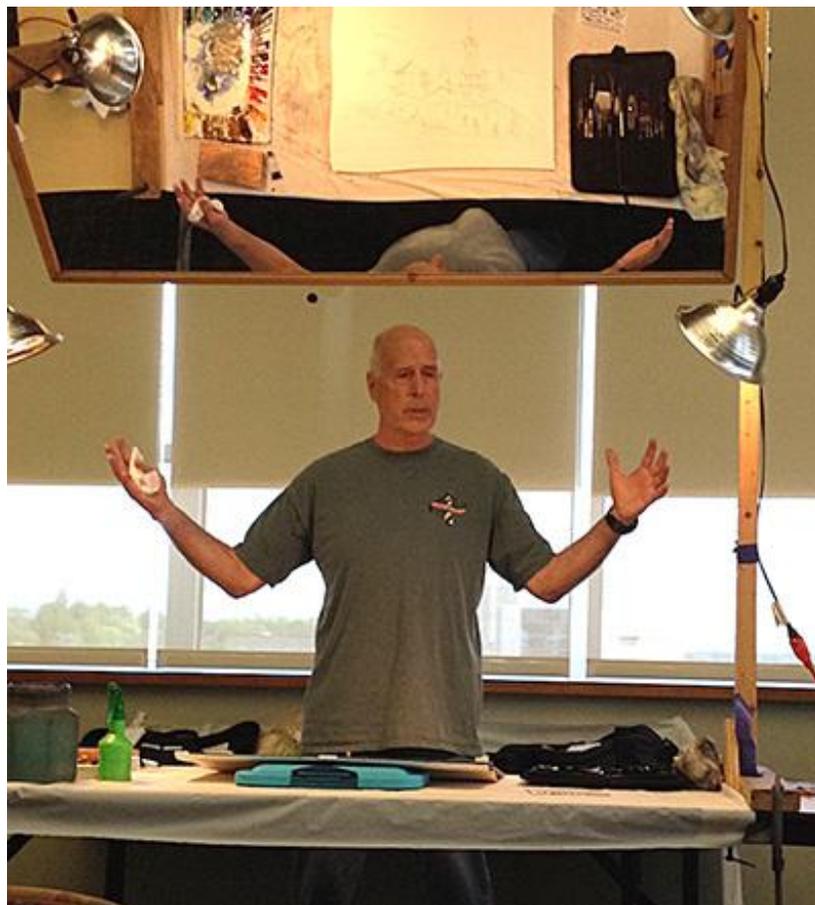
Pat: Is there a brush, tool or color that you must have in your studio?

June: I come from a long line of improvisers, so I don't get too hung up on materials. But I do think that having good paper is important.

Pat: Share with us a piece of advice for up and coming artists.

June: My advice to up-and-coming artists would be to try to paint every day, and don't be afraid to start a painting over again. I will often do a painting more than once. When I start, I usually think that it is probably going to be a study where I can work out all of the bugs. This allows me to stay loose and free to experiment, and it keeps the painting from becoming too precious. If the first attempt is a success, that's great, and I'm very happy.

2017 Workshops Bruce Handford Workshop & Demo



Bruce's workshop was wonderful! He produces magic with that rigger brush...and those shadows!



Jean Pederson's Workshop and Demo



Jean is such an incredible teacher. Such fun learning new techniques and having such wonderful models!



New video equipment used at the demo!



TWSA 41st Celebrate Watercolor Dinner



Bob Haskins receiving a gift painted by members of the board.
Thanks for all of your service, Bob! We wish you the best!



Jean Pederson presenting Dean Mitchell with
the Winslow Homer Award.



Ratindra Das receiving his Distinguished Master Status



At the Dinner.



Receiving TWSA Signature Status



Audrey Montgomery receiving the TWSA Director's Award.

TWSA

Coming in 2018

Transparent Watercolor Society of America Exhibition

May 5th-August 5th, 2018

Celebrate Watercolor Awards Dinner and Demos

June 9, 2018

Two - 5 day workshops with John Salminen, TWSA DM

Two - 5 day workshops with Soon Y Warren, TWSA

Workshops held June 4th-8th and June 11th -15th, 2018

Kenosha Public Museum • 5500 1st Avenue, Kenosha, WI 53140



Chinese Lanterns by
Soon Y Warren, TWSA



Breeze by
John T. Salminen, TWSA DM

for more information go to www.watercolors.org

TWSA Member News Summer 2017

Pat Dispenziere's transparent watercolor *The Play of Light VII* was juried into the California Watercolor Association 47th National Exhibition by juror Donna Zagotta and chosen by juror of awards Linda Doll for the Golden Artist Colors Award.

Frank Spino's *Citrus Squared* was selected for inclusion in *Splash 19: Illusion of Light. Sliced Citrus with Celemondin II* received the Golden Art Colors Award at the Southern

Watercolor Society's 40th exhibition.

Mel Stabin was selected to be a juror for the American Watercolor Society's 15th Annual International Exhibition, which will take place in April 2018 at the historic Salmagundi Club in New York City. Mel's painting *View from the Rialto, Venice* received the James A. Hopper, Beverly and William Creelman Memorial Award at the 6th Annual Green Mountain Watercolor Exhibition in Waitsfield, Vermont.

Annie Strack recently taught watercolor workshops for the Art Educators of New Jersey at Rowan College, the Baltimore Watercolor Society in Maryland, French Escapade Tours in Costa Brava, Spain, and Salem County Art League in New Jersey. She served as a judge for the Unionville Community Fair Art Exhibit in Pennsylvania, and for the Salem County Art League in New Jersey. She had paintings juried into the Bombay Sapphire National Juried Show, the 8th Annual National Signature Members show at the Fallbrook Art Center in California, and she received an Honorable Mention Award in the Niagara Frontier Watercolor Society's 13th International Exhibit. Her painting *Jon L. Seagull* won first place in the Jerry's Artarama Summer Watercolor Contest. She recently achieved Signature Membership in the Central New York Watercolor Society.

We would love to hear from you. Please send your news of awards and achievements and upcoming solo shows to jean.tobin@uwc.edu and please label your email "TWSA member news."

Sorry, but we can't include information about local classes, nor will we be including images of watercolors.

TRANSPARENCY:

AN ON-GOING DISCUSSION...words and ideas contributed by John Salminen, Catherine Wilson Smith, Tom Francesconi, Gerald Brommer, Nia Pirnat, Lenox Wallace and Donna Jill Witty.

"...white paper showing through a transparent wash is the closest

approximation to light in all the media, and light is the loveliest thing that exists."

This is how Edgar Whitney describes and extols the virtues of transparency. Cheng Khee Chee expands on Whitney's definition by describing the effects of transparent washes.

"The flow of washes possess a strong evocative power. The interpenetration of colors creates mysterious precipitations and nuances."

Respected artist and teacher, Frank Webb, describes luminosity as "...the painting's ability to give off light. It generally derives from the light within and beneath - such as the white of watercolor paper under paint."

The Transparent Watercolor Society of America is dedicated to advancing the stature of and fostering appreciation of transparent watercolor. And while this may sound simple, it is becoming increasingly complex. In the past, our prospectus has listed what we won't allow in the show in our attempt to encourage purely transparent watercolors. As new products appear, however, this list becomes longer and more unmanageable.

The definition of 'transparent' from the Webster Dictionary states: "Having the property of transmitting rays of light through its substance". By simplifying our concept of what a transparent painting should be, we can place our trust in the final screening committee to guarantee continued high standards.

WHAT MAKES A PAINTING TRANSPARENT?

All watercolor pigments applied in a transparent manner allow light to penetrate the layers of glazes and reflect back through the pigments from the paper below. The whites are brilliant paper left unpainted. This light, reflecting off the white of the paper, makes the medium work.

White paint is by its very nature opaque, not transparent; it covers up what is underneath. It also permanently changes the surface of the area it has covered and its use can be both noticeable and unattractive. No white paint is accepted. Artists are required to preserve the white of the paper's surface wherever a white statement is intended.

While white paint interferes with the natural transparency of the medium, the use of transparent watercolor paint includes pigments classified as 'opaque', such as the cadmiums and others which are acceptable as long as they are applied largely in a transparent manner. The focus on the way paint is applied to the paper, 'in a transparent manner', is to allow the white paper to create luminosity rather than, 'in an opaque manner', which obscures the reflected light. This shifts the emphasis from a discussion of pigment to the way in which pigment is applied. In practical terms, if the texture of the paper can be seen through a dark area of the painting, or there is an undulation of value or color(s) within it, then it is not 'opaque'. However, if the area shines, then the light is reflecting off of the pigment and not from the paper underneath.

WHAT IS NOT ALLOWED?

TWSA Prospectus Guidelines for all submissions state:

"Transparent watercolor applied in a transparent manner on a single sheet of 100% rag or cotton paper which is free of pigment and/or embedded materials"

The list of Unacceptable materials and techniques include (but are not limited to):

- White Paint
- Gesso or any other priming
- Acrylic
- Gouache
- Ink
- Pastel
- Metallic / Iridescent paint
- Collage or surface constructions
- Embossing / Varnishing
- Yupo / Other types of paper not listed as acceptable
- Use of digital images or enhancements (this means that you may not print an image onto your paper and then apply paint over it. Sounds ludicrous, I know, but it has been attempted.)
- Use of any pencil to be for planning marks only

TWSA recognizes a distinction between the terms 'transparent watercolor' and the broader designation 'water-based media' which refers to any media that is resolvable in water. Modern technology has made possible many new products which fall into the 'water-based media' category. There are innumerable watercolor societies that provide opportunities to exhibit water-based mediums in all their diversity; yet, there exist only a few societies whose unique purpose is to preserve and present transparent watercolor as a major media. We are one of those societies.

If you have a question we have not covered, please contact us!

Lenox Wallace and Donna Jill Witty

TWSA email: info@watercolors.org

