



Lenox Wallace
President

TWSA Calendar

2010

- June 7-11 Jean Grastorf Workshop
- June 12 Celebrate Watercolor Event
- June 14-18 Frank Francese Workshop
- Calendar - 2011
- June 6 - 10: Workshop, Eric Wiegardt, instructor
- June 2011: Celebrate Watercolor Dinner and Annual Meeting

TWSA 34th National Watercolor Exhibition
May 1 to July 25, 2010
Kenosha Public Museum

5500 1st Ave,
Kenosha, WI 53140
(262) 653-4140

Admission is Free

Sunday-Monday Noon to 5pm
Tuesday-Saturday 9am to 5pm
Closed Holidays

LETTER FROM THE PRESIDENT

Time to consider the events of Watercolor Week coming in June! Plan to be there!

We have a full and exciting schedule of events, which will take place at the Kenosha Public Museum (KPM), located right on the Lakefront! Each of our esteemed jurors will hold workshops in the well-lit, high-ceiling classroom in the museum. The **Jean Grastorf Workshop will take place June 7-11**, and **Frank Francese will hold his workshop June 14-18**. The KPM Gallery space upstairs will house our amazing Exhibition. Once again, Rachel Klees Anderson (Curator of Exhibits) has kept a second room available for us, insuring space for our 80 piece Exhibit. Many of the paintings selected this year are quite large.

On Saturday, June 12, our **Celebrate Watercolor** Event is scheduled. Beginning at 10 a.m. with a virtual **Gallery Walk** presented by **Jean Grastorf**, a **Painting Demonstration** by **Frank Francese** at 3:15 p.m. **Reception on the Balcony at 4:45 p.m.** and **Dinner at 6 p.m.**

Our dinner had rave reviews last year as Lee-John Caterers provided a delicious dinner with precision entree presentations by waiters. The menu will be different, but assuredly as excellent. We have tried to make the cost a bit more attractive to promote greater attendance.

At **7:30 the Annual Membership Meeting** is scheduled, along with Signature, Master, and Award Presentations, our Signature Paintings - Silent Auction will conclude & winners will be announced, and the announcement of the **Frank Francese Painting Raffle** winner (Raffle ticket on-line at our web site: www.watercolors.org) will be made.

Celebrate Watercolor is always an exciting event, so be sure to return your reservation - included in this newsletter and/or on-line: Dinner Invitation pdf.

This whole day is a wonderful event. The best part is spending time with other passionate watercolorists... be sure and join us if you can. The food, the Kenosha Public Museum, the lakeshore view, the Exhibit, the artists; what an outstanding combination!

ADDITIONAL NOTES

♦There is an election ballot on page 7 for you to vote for 4 Directors of the TWSA Board. Send your choices to Bonnie Becker, Secretary-her address is on the ballot or *Board of Directors* page on our web site (www.watercolors.org).

♦As you know, the 2010 Exhibition required a fee of all those entering. While the by-laws allow for charging a fee for entry into the Exhibition from time to time, the Board determined that Life Member entry fees this year did not have enough of an impact to be considered a viable option in the future. As a result, we will *not*, charge Life Members a fee for submitting to the annual Exhibition from now on. This vote applies to Life Members only.

♦We have been extremely pleased with the 2 juror system that was developed this year. We will be examining the full impact on procedures and results in July. Sheryl Fletcher Coon (Exhibit Chair) worked diligently to create procedures for sorting the digital entries, getting them to our jurors, and sending the paperwork to Chairs who needed them. Simultaneously, Sheryl determined processes for our jurors, which facilitated their creation of a high quality show. Our jurors judgements overlapped to determine the Best of the Best....and they got to select some of their individual favorites as well

2010 TWSA EXHIBITION NEWS

Sheryl Fletcher Coon, Exhibition Chair

The entries have been chosen and this show will be FABULOUS! 80 paintings chosen out of 746 entries submitted from 450 artists. Hours of work from our esteemed Jurors, **Jean Grastorf** and **Frank Francese**. They were generous and informative with their help and I could not have asked for more gracious jurors. This was our first exhibition with two jurors and the process went smoothly. The results are stunning. Come see for yourself at the Kenosha Public Museum from May 1- July 25, 2010. More info to come!

American Frame

TWSA has built a new relationship with American Frame, a catalog and online framing business. They will donate 5% of any purchases made by TWSA members! All you have to do is tell them you are a member, and give our number, **A465**. That's it! All proceeds will go toward our Awards Fund. A handy tip would be to write the number on your catalog. You can get a catalog online at www.americanframe.com, or by calling their toll free number: 1-888-628-3833.

MASTERS ON CALL

Ever wonder how to get richer darks? Or cooler greens? Or smoother washes? Or where to get a certain product? Or ANYTHING ELSE related to transparent watercolor?!!

Have we got a deal for you! Members are invited to email TWSA with their watercolor related questions, and we'll

forward them on to one of our volunteer Master Artists. You can expect to hear from John Salminen, Roberta Carter Clark, John Maslen, Ratindra Das, Tom Francesconi, Jill Witty, Fredrick Graff, Mark Mehaffey, Kent Addison, Kathleen Conover, and others.

There's no trick or charge. This is just one more benefit of being a member of TWSA!

Just email info@watercolors.org and

put **Masters On Call** in the subject line. If you don't have email, just write **Gayle Mondie, VP TWSA, 26164 W. Vista Ct., Ingleside, IL 60041**. Next thing you know, you'll have your answer.

Bonus! Really good questions that are relevant to our membership will be published in the newsletter and on the web. *We're waiting to hear from you!*

...AND HERE IS OUR FIRST 'MASTERS ON CALL' QUESTION AND ANSWER

Michelle Weiner wrote:

Dear Masters On Call,

My question is: What are the guidelines for photographing images to submit on the CD?

What type of digital camera must one use to get the appropriate photograph? Thanks for your time, Michelle Weiner

- Use a good digital camera....at least **5 megapixels**.
- Shoot the image as a **TIFF** or **RAW** file.
- 1. Download your image from your digital camera to a file on your computer. You must use an image that has at least one side larger than **1920 pixels**. A **4MB** or larger image is ideal.
- 2. Save your original image in **RAW** or **TIFF** format.
- 3. Open your editing program (I am using Photoshop Elements)
- 4. Go to **FILE** and open your image
- 5. Go to **Image, IMAGE SIZE**: Make sure you are looking at your image size in **PIXELS**
- Make sure that **Constrain Proportions** is checked.
- Set Resolution to **300 ppi**
(Select **Image > Resize > Image Size** in Photoshop Elements)
- 6. Take the longest side and size it down to **1920**
(The shorter side will shrink down in proportion)
- 7. Make sure your **Background Color** is **BLACK**
(Click on the double boxes in the lower left or use **Color Picker**)
- 8. Go to **Image, CANVAS SIZE** and size the shortest side to **1920 pixels**.
- Make sure you are anchored in the center. If your background color is set correctly, the canvas background will automatically be black.

(Select **Image > Resize > Canvas Size** in Photoshop Elements)

9. Use **SAVE AS** to Save your image as a **BASELINE JPG**

(do not use progressive JPG format)

10. Name your file.

You can decide how large the file can be.

• For uploading to a website, it needs to be around 1.8 MB.

• For a CD, it can be as large as you want it.

I send mine in this way and I've never had to send another image for printing...catalog, etc.

For less experienced users:

Usually there is an adjustment on the camera for photo size.

Use the largest photo size available on the camera; if not, use the standard size.

• Take the image in the best light available. Usually direct sun is too bright.

Complete shade can turn the image cool or bluer toned. Slight shade, just out of direct sun, usually gives you enough bounced light to take an acceptable photo.

• I like to use daylight bulbs in my work area, so I can take photos indoors.

• The entire image should be visible in the view screen.

• If you are hand holding the camera, take several shots and don't breathe! The clearest photos are created using a tripod.

• From your downloaded photos to your computer, choose the best.

• Look at the options in whatever viewing software you use, for sizes adjustments.

• If size is not described, leave it as is.

Check to see that it is a readable graphics file: jpg, tiff, raw

• Burn to CD and hope for the best.

Jill Witty

Check our website
watercolors.org to find
available merchandise,
especially the
2009 exhibit CD and catalog.



BEST WESTERN HARBORSIDE

Be sure to make your reservations early and use TWSA as the reservation code to get the special rates

262-658-3281
or email: guestser@wi.rr.com

JEAN GRASTORF ANSWERS SOME QUESTIONS

“What elements do you look for in judging?”

I don't think that I judge a painting by taking apart its elements. Rather, I let it “speak to me”. The ones that I respond to are those that seem to touch me on a personal level.

“What experience helps you as a juror?”

Not one single experience, but rather years of teaching, painting and observing. Also, as a fellow artist who enjoys testing my growth by submitting work to organizations, I am most empathetic with those who choose to enter watercolor competitions. This process gives us an opportunity to set goals, both long and short term. As we progress toward acceptance in an exhibition, an award or signature membership, we strive to improve our skill. We also become more sensitive to paintings in current exhibitions and how they achieve success. Along the way we learn how to deal with those dreaded “declined” notices. It is part of the process and happens to all of us.

“Do you have any preconceived notions...?”

Since I have great respect for all painting styles, I probably will find a show balanced with a variety of subjects and techniques. Obviously, if there are many more submissions of representational pieces, the show will reflect that.

“Elements of Design...?”

A strong value pattern certainly does attract my attention. That said, I still take great care not to overlook the quiet, understated pieces. We all love to see a good craftsmanship and unusual color but I think that the artist's personal involvement and commitment should be evident.

“How do you feel about your personal style?”

My personal style does not effect my selections.

“Recommendations...?”

First read the prospectus VERY carefully. Does your painting meet all the criteria in regard to age, size and media? Is the resource material original? If all is good, then make sure that your slide or digital entry is of professional quality. When choosing an entry it is tempting to pick the one that is the most recent. I think it is better to give it time to “season” and then you can better judge its place in your available work.

“What gets you excited to paint?”

Everything and anything. A walk, a trip to a museum, light on the water, back-lit flowers. I truly enjoy the process of observing people, places and things in my world.

“Joys, disappointments...?”

There is great joy in the honor of jurying a show. There is also the feeling of responsibility to the organization and to the artists who enter the show. There must always be limits on the number of acceptances and my biggest regret is in not being able to talk to those who are not included. Many worthy entries must be omitted. That is always difficult. The choosing of awards is a delight!

“About the TWSA...?”

I think that you are doing a great job of offering a venue for transparent watercolor. While the medium is one with a long history, it lends itself to all styles – representational, abstract, and everything in-between. While I paint in several mediums on alternate surfaces, the transparent wash on white watercolor paper speaks to my heart. Its ability to portray light is immeasurable. Keep educating that the organization is not about restricting artists, but continuing a very special way to communicate.

Jean Grastorf

AND SO DOES FRANK FRANCESE

I do not use a set formula in the jury selection for any exhibition that I am asked to judge, as every exhibition is different in the entries that are submitted. Also the exhibition location will dictate what images/paintings are submitted, such as if you are located on the coast there will be plenty water scenes etc.

Once the entries are received and viewed for the first time; then one can start building an exciting exhibition. In order to have a balanced showing each entry must be evaluated looked at with out any prejudice, making sure no one style will dominate the exhibition. There are certain aspects or guidelines of painting that are very important and must be kept in mind while selecting the juried exhibition. They are:

1] *Design* 2] *Values- strong lights and darks* 3] *Color or paint quality* 4] *The “wow factor”, does it catch the viewer's attention?*

My personal style of painting should have no bearing on the paintings that I have selected. In fact, I prefer to judge paintings that are not in the same style that I paint with.

My recommendations for anyone who is entering any juried exhibition are:

- 1] Follow the guidelines in size, paint used, paper and framing.
- 2] Paint quality: transparent or opaque
- 3] Submit your entry before the due date
- 4] Most important; if you are juried into the showing, please send the painting to be included in the exhibition. When you sign

the entry form it obligates you to fulfill your commitment to the delivery date.

Photographing your entry:

- 1] Have only the painted image showing, leave out the matting, family pet, nosy neighbors.
- 2] With digital technology one can change the image. Do not do this, as you will only be cheating yourself.
- 3] Develop a thick skin, as you will not be accepted into every exhibition you enter, there will be rejections.

I treat painting as a job; it will neither get me into heaven, or keep me out of hell. But it is a wonderful way to make ends meet. Every person excels at something, I happen to excel at painting, as I have devoted my whole life to it. I am honored and humbled to have achieved the things I have in this endeavor.

I cannot think of a better way to spend my time than painting. It is the actual process of applying the paint to the page, where the true joy of painting is. Just enjoy the process, do not worry about the final outcome as you probably will not like the final results.

There are joys and disappointments in every aspect of our lives. I try not to let either effect my judgment or the way I approach my craft.

In closing I would like to say I am honored to be chosen as one of the judges for the TWSA National Exhibition for 2010, and I will do my very best in this endeavor.

Thank You, Frank Francese

SAGA OF THE TWSA WEBSITE RESCUE

Have you taken a look at our website lately? Our president, Lenox Wallace, had a vision of what the Board page could look like, she shared that with Marie Matthews, and with everyone's input and some editing we now have wonderful links to a separate page of each individual's bio, and linked to that (for those who included them) are links to these artists' individual websites. What a wonderful way to stay connected to those who volunteer much of their time to further our shared vision and mission!

The other good news is that our Watercolors.org domain has been freed from a domain manager that was, in essence, holding the name hostage. Our board worked tirelessly and with much focus on meeting the demands, and then making sure that the name which is coveted - I mean, really, it's WATERCOLORS.org - was placed safely at a new managed location!!

A little story on that, as it reminded me of how daunting a painting can sometimes be at the start - the large white sheet, the palette of colors, how shall I begin? We were dealing with a similar situation, only it was a Domain manager, a mysterious entity that held our future. We could envision the outcome we desired, but we needed to skillfully go after it, and we needed to do so creatively. And so it goes in painting, we need to sometimes let go of what we thought we knew so we

can find something even better. And as we walk back into the web domain issue we are faced with obstacles, other things start to appear, like drips of dark in the midst of lights, do we throw it all away, or try to make it work? It was getting ugly, as we say in painting, it was going through a very ugly stage. It didn't seem that it was going to work. Similarly, when painting, we can find ourselves standing over a painting with a few brushes braided through our fingers, and even one in our mouth, as we ponder...what next? Well, believe it or not that same thought occurred to me with a phone on each ear, it was time to get creative so as to bring this masterpiece together - to reclaim our domain! But this was not a one person project, we had a chain of phones, Lenox, Gayle, Barbara, Suzanne, Marie each linked to one another, we had a common vision, a goal, and we were getting really creative sharing information, and directions, not letting go of the end result, not letting it fade away. And a funny thing happened, the ugly stage started to disappear, like a fine work of art, it became clear this was going to work. The very good news is that all of those who worked on this masterpiece now get to share with you that our Watercolors.org domain still belongs to our organization and in the process we are saving our organization hundreds of dollars in domain management fees over the next few years. Enjoy the site knowing every artistic expression has a wonderful story.

Gayle Mondie, Vice President

TWSA 2010 RAFFLE!

This is an invitation to participate in an amazing opportunity to own a full sheet (22x30) transparent watercolor painting of a Magnificent Colorado Landscape, generously donated by Frank Francese, TWSA Master Status (www.ffrancese.com).

Tickets are \$50 each or 3 for \$100. The winning name will be drawn at our Celebrate Watercolor Dinner on June 12, 2010, at the Kenosha Public Museum in Kenosha, Wisconsin.

All proceeds go to our Awards Fund. This continues to support the fine artists who exhibit with us each year. The painting will hang outside the 2010 Exhibit opening May 1st. A full color image of Mr. Francese's painting will be posted on our website (www.watercolors.org).

To purchase your tickets, send payment to: TWSA Raffle, c/o Jill Witty, Chairperson, 444 North Hill Street, Woodstock, IL 60098.

A receipt with your assigned numbers will be mailed back to you. For further information you may email Jill at: jilwitty@owc.net.

Jill Witty, Raffle Chairperson

NEW TWSA MEMBERS

Congratulations to our 222 new TWSA Members for 2010! Be sure to update your contact information any time you make a change. About 20% of our members change their e-mail address yearly.

Frank Nash, Membership Chair

2010 ENTRIES BY SUBJECT MATTER

"Just for fun", here's a reflection of subject matter from this year's exhibition entries. Transparent watercolor continues to inspire in every facet of the human experience. These are general categories, and some paintings could have been in several categories, so we made our best guess based on the title of the piece and our general experience.":

- Still Lifes - 78 •Interiors - 17
- Floral/botanic - 83
- Single subject still lifes - 60
- Landscapes (includes building exteriors) - 135
- Cityscapes (includes towns and villages)- 66
- Seascapes (includes boats and ships)- 45
- Portraits - 95 •Figurative - 66
- Abstracts - 43 •Animals - 42
- Non-representational - 16

Suzanne Hetzel, Workshop Chair

CORRECTION

Jean Grastorf has notified us of an error in her workshop bio. She did not write the second book listed. "In Harmony With Nature" is a watercolor book written by Maxine Masterfield.

Thanks, Jean, for letting us know.

Vote your Directors Ballot on Page 7

AWARDS DONATIONS

The awards committee thanks all the donors and contributors to last years 33rd Annual Exhibition. They are as follows:

Contributors of \$500 or more

Richeson & Company, Kimberly, WI; The Watercolor Artists. Cincinnati, Oh; Artist's Magazine; Ken & Sue Hetzel, Yorkville, IL; M. Graham & Co. West Linn, OR.

Contributors from \$250 to \$499

Art Finity, Sarasota, FL; Nia Pirnat, Normal, IL; Arlington Heights Art Guild, Arlington Heights, IL

Contributors from \$100 to \$249

Lakes Region Watercolor Guild, Mundelein, IL; Winsor & Newton, Piscataway, NJ; Cheap Joe's Art Stuff, Boone, NC; HK Holbein, Inc., Williston, VT; Creative Catalyst, Albany, OR; Logan Graphic Products, Wauconda, IL; Daniel Smith, Seattle, WA; Crescent Cardboard Co., LLC, Wheeling, IL; Ratindra Das, Wheaton, IL

Contributors up to \$99

Jerry's Artarama, Raleigh, NC; Alto's Ellensburg, WA; Larry & Christina Albertson, River Falls, WI.

We are now working on our letters requesting donations and contributions for the 34th Annual Exhibition

Chrtistine and Richard Reichow



An Interview with Rose Sinatra, 2009 Skyledge Winner

Q Why did you choose transparent watercolor as your primary medium?

A. I started out as a self-taught oil painter with very little instruction. However, when I was in my early twenties, I saw a friend's husband paint a quick, small watercolor of a dead tree trunk. I just loved the fluidness and transparency as well as ease of watercolor. He made it look so effortless. It wasn't until decades later that I picked up watercolors and started taking classes. I then realized what I missed in my observation of how simple he made it look—it was his solid knowledge of the medium. Watercolor is my primary medium simply because of its transparent essence and weightlessness – it's like no other medium.

Q. Over the years watercolor has journeyed from consideration only as a sketching medium to recognition as a major medium. To whom and what would you attribute this change in status?

A. I think it goes back to Winslow Homer and Percy Gray and the other artists of their time. I believe they touched people through their command of the medium and by the way they handled their subject matter in only a way that watercolorists can. While many California artists were painting landscapes in oil, Percy Gray painted landscapes in watercolor, especially trees. His paintings in watercolor have a weightlessness about them. I don't believe his style could have been duplicated in oils.

Q. How is your painting an expression of your life philosophy and how does this affect your imagery, color, textures? What aspects of your life history and education have had the most impact on your work?

A. This is a very interesting question. How can you summarize an answer in only a few sentences? I believe all of us are influenced by what we see every day. I also believe we are always looking for something to make us feel good about the world and ourselves subconsciously. I personally love quiet surroundings – a world free of big crowds, over-populated areas, busy freeways and endless noise. I'm sure I seek quiet places and open space because I grew up in a large family and in a city. I think visiting my family's farm on weekends while growing up had one of the greatest impacts on my early life – it allowed us to leave city life for the quietude of nature. Those are the fondest memories of. I had jobs that consumed most of my day until retirement since I supported myself financially. All classes, workshops and art were done on weekends or while on vacation. I sought out teachers for art instruction and guidance because I didn't have formal training. I think finding good instructors had the most impact on my work. Of equal impact is being an art book junkie, studying countless art instruction books from different artists — most of which I still refer to today.

Q. Which artists do you most admire and how have they affected your work?

A. These are the artists I turn to the most for instruction: Fealing Lin for transparency in watercolor, Joseph Zbukvic and David Curtis for mood and light, Jeanie Dobie for color, Ray Hendershot for texture, Percy Gray for trees & landscapes, Richard Schmid for overall instruction and understanding. It may seem strange that I give the most credit to Richard Schmid, an oil painter, for giving me the most insight when it comes to creating art. Though his book is written primarily about his career in oil painting, the foundation is the same of any medium – strong drawing, values, edges and color. In my opinion, Schmid is not only a master of creating wonderful art but equally commands the written word. I find his in-depth explanation of instructional skills amazing. His ability to communicate and share his thoughts about painting is priceless. It's like having a personal trainer always beside you.

Q Comment on the evolution of your painting techniques and processes. What are the most important aspects of design, color theory, technique that readers could benefit from?

A. It was not until I felt I had some control of the medium before I focused on design and color. The best analogy I can draw is by equating design and color to your home. Design is the foundation and the structure your painting sits on and color is how you use your artistic license to decorate it. There are lots of artists who feel intimidated by design and shy from learning even the basics. In fact, it is quite easy to learn from a few good books and some keen observation of other artists' work. I find *A Painter's Guide to Design and Composition* by Margot Schulzke straight forward and easy to understand. However, color is a little sneaky. We all have heard about primary colors and how we can create just about anything even with this limited palette. Well, this is true, once you understand how each tube of paint works. Like design, many artists are anxious to start the painting process and forget about the planning stage of color selection. My suggestion is to start with a few colors from the same manufacturer. Learn all there is to know about those colors and then gradually introduce others to your palette. You can see why I call color a little sneaky – it appears to be the simplest part of learning watercolor, but in fact, it takes a lot of experimenting and many miles of brushstrokes opposed to learning about design. I found the manufacturer's web site has a wealth of information about their paints.

Q. What inspires you to paint? How has your passion for watercolor grown over the years and what new pathways have opened before you?

A. I think most creative people would have trouble answering this question. I'm not sure. It's just something inside of me that drives me to paint. When I'm away from painting, I feel uneasy, off track, like something is missing in my life. When I sit down and actually paint, I go somewhere. Some call it "the zone" – I guess that's true – it's like zoning out for awhile. This place is very meditative for me – it quiets my soul, and it makes me feel whole again. As for new pathways, a very special door opened for me because of my love for watercolor. A few artists asked me to teach a class, and now I teach twice a week. I heard teachers in the past state that they learn so much from their students. I sort of doubted this for a long time. Well, I must say I was wrong since I can undoubtedly say that I have become a better artist because of my students and what they share with me. We are all so different and, therefore, we see things differently. We do a critique in the beginning of every class and it amazes me how the same subject matter is interpreted and created differently in every painting.

Q. Comment on present painting style, palette and technique, their evolution and where you feel they are leading you.

A. At present, I'm experimenting with different paints and some dry brush while trying to keep my work simple with as few shapes as possible.

Q. Do you have comments on submitting for shows, what makes an award winning painting? If you have been a juror, what do you look for in judging a show?

A. I think it is an excellent way to improve your art. Each submission forces you to try to paint the best you can. In doing so, you must stay true to the elements and principles that will help in creating an award-winning painting. I'm not sure I would make a good juror because if a painting doesn't connect with me, I would look for one that does. There are many paintings that are technically correct, but the artist doesn't come through in them; this makes me feel like there is something missing. Therefore, I believe artists always need to be present in their work – developing a style. This takes time, and with time each artist shares his or her story. I hope my story has inspired and connected with you.

Thank you for the opportunity., Rose Sinatra

AWARDS AND PUBLICATIONS

Dan Burt AWS, NWS, TWSA, won the Gold Medal of Honor for Watermedia at the 67th annual Audubon Artists Exhibition at the Salmagundi Club in New York City in September 2009, and the Canson Paper Award at the 41st Annual Watercolor West Exhibition in Riverside, CA. As well, he won the Accent on Watercolor Award at the 29th Annual San Diego Watercolor Society International Exhibition in October 2009. He also served on the Jury of Awards for the annual Kerr Arts & Cultural Center Membership Exhibition in Kerrville, TX in June 2009.

Catherine Nash, TWSA has two paintings accepted into the Anderson Arts Center Winter Exhibit which runs from November 1, 2009 through January 3, 2010 in Kenosha Wisconsin.

Grace Haverty had a painting accepted into the National Watercolor Society exhibit held in Brea, California. She also received an award at the 34th Annual Western Federation of Watercolor Societies for a painting.

Jeanne Dobie, AWS, NWS won the Edgar A. Whitney Award in the Transparent Watercolor Society of America 2009 Exhibition, Kenosha Museum, WI, for the second time; and in September, she won the Watercolor Award in the Phillips Mill 2009 Juried Exhibition, New Hope, PA. She was the Juror of Selection for the 2009 Adirondack National Exhibition of American Watercolors, Old Forge, NY. Jeanne was also Juror for the 2009 Keystone National Exhibition of Paintings on Paper, Art Center School and Galleries, Mechanicsburg, PA; and Juror of Awards for the New Jersey Watercolor Society 2009 Exhibition, at the Monmouth Museum, NJ. She had paintings exhibited in the Pennsylvania Watercolor Society 2009 Juried Exhibition; the Mid-Atlantic Regional 2009 Exhibition, Baltimore Watercolor Society, MD; the Philadelphia Water Color Society 2009 Exhibition, PA; and the Watercolor West 2009 Exhibition, CA

Kathleen Alexander, NWS, was awarded signature membership in Watercolor West in September. Also, she will be a featured artist in the April issue of Watercolor Artist magazine,

on the newstands in February. Lifetime member **Dan Simoneau's** watercolor has been accepted into Watercolor Wisconsin at the Wustum Art Museum in Racine, WI. Also, Dan has two paintings accepted into the Anderson Arts Center Winter Juried Exhibition in Kenosha, WI. He had a painting awarded first place in the competition.

Mel Stabin AWS, NWS, TWSA, was honored with the Swede Johnson Memorial Award at the 36th Annual Rocky Mountain National Watermedia Exhibition and the Cheap Joe's Art Stuff Award at the 41st Annual Exhibition of Watercolor West.

William Rogers CSPWC TWSA SCA has been awarded the A.J. Casson Medal for one of his paintings in the Canadian Society of Painters in Water Colour Open Water Exhibition 2009. It was awarded to the best painting in this exhibition.

Dora Hagge, KA has achieved the rank of Fellow Membership in The American Artist Professional League in New York City. Her painting was in the 2009 American Artist Professional League 81st Grand National Exhibition at the Salmagundi Club Galleries on Fifth Avenue in New York

Deb Ward's painting was chosen by juror, Judy Morris, to hang in the Georgia Watercolor Society 2010 National Exhibition (April 10 – May 29) at the Bowen Center for the Arts, Dawsonville, GA.

Chris Beck, TWSA, received an Honorable Mention in Watercolor Artist's Watermedia Showcase competition for her painting. The winners are featured in the February 2010 issue of the magazine as well as online at ArtistsNetwork.com.

Frank Webb AWS, NWS, TWSA, has again been invited to send a painting to the 2nd Invitational Exhibition of Contemporary International Watermedia masters to be held at the Jiangsu Provence Art Museum Gallery in Nanjing, China. In September he was the sole judge of the inaugural "American Signature Watercolor Exhibition" in Fallbrook California. In January he served on the jury of selection of the American Watercolor Society's 143rd Exhibition and he is once again booked to be master of ceremonies at their annual dinner.

His fall season was highlighted by conducting a workshop on a river boat tour from Nice to Paris plus an award at the Pittsburgh Aqueous.

Lew Wallace, NWS, is one of ten artists featured in the article "Ones to Watch" in the December 2009 issue of Watercolor Artist magazine. His paintings are featured in the upcoming Best of America Watermedia Volume II book by Kennedy Publishing. He won the Georgia A. Newton Memorial Award in the October 2009 Watercolor Society of North Carolina annual exhibition. He also won the Blick Art Materials Award in the October 2009 NEWS (Northeast Watercolor Society) 33rd Annual International Exhibition.

Joye Moon, NWS, recently received the 2009 University of Wisconsin-Oshkosh Distinguished Alumni of the Year Award. She also received an Honorable Mention at the Rhode Island Watercolor Society's 16th National Watermedia Competition. She also earned her Rhode Island Watercolor Society Signature Membership. Joye was juried into other national shows: The Mississippi Grand National at Jackson, MS, and the 36th Rocky Mountain National at Golden, CO.

Sheila Parsons recently won Best in Show in Painting at the Stuttgart Arts Festival in Stuttgart, AR. She also had a solo exhibition of 43 paintings at the Arts and Science Center of Pine Bluff, AR through November 14th..

MEMBER WORKSHOPS
TRIPS AND TOURS

Frank Webb, AWS, NWS, TWSA will conduct a workshop in Dinan France. Those interested may find details on his web site at www.artshow.com/webb 17 domestic workshops will also be found on the web site.

Joye Moon, NWS will present her 16th International group trip to Portugal, April 16, 2010. In addition, Joye will be conducting workshops in Illinois, Georgia, Florida and Arizona through March. www.joyemoon.com

TALK TO US

Tell us what you think, know or do. If our members would like to hear what you have to say, we'll publish it.

newsletter@watercolors.org

TWSA TWSA 34th Annual National Exhibit
Kenosha Public Museum
May 1 - July 25



5500 1st Ave.
 Kenosha, WI 53140
 262-653-4140

DINNER RESERVATION FORM

Deadline May 15, 2010

Make Your Dinner Choices



Your Name _____ Chicken/Primavera/Beef

Address _____ City _____ State _____ Zip _____

Please print names as they will appear on Name tag(s) and circle choice of entree.

Guest Name _____

Chicken/Primavera/Beef

Guest Name _____

Chicken/Primavera/Beef

Guest Name _____

Chicken/Primavera/Beef

Number of Reservations at \$50 (Primavera) _____

Number of Reservations at \$55 (Chicken) _____

Number of Reservations at \$60 (Beef) _____

Total Amount Enclosed _____

Deadline
 May 15, 2010

To reserve your place at the Celebrate Watercolor dinner please mark your choices and make your check payable to Transparent Watercolor Society of America

Mail to Laura Lovell, 1220 Heritage Dr., Morris, Illinois 60450

815-942-5165

Inquiries at: lharpercarbonne@yahoo.com

BALLOT

YOUR VOTE IS YOUR VOICE

This year members may vote for (4) Directors.

VOTE FOR NO MORE THAN FOUR (4) PERSONS.

Sheryl Fletcher Coon _____ current Exhibit Chair

Richard Helland _____ current Master Auction Chair

Suzanne Hetzel _____ current Workshop Chair

Carolyn Zender _____ for Treasurer

Write in
 Your Choice
 of Candidate

last 2 lines are available for write-in candidates

Send to: **Bonnie Becker, TWSA Secretary**
16836 Laramie Ave.
Oak Forest, IL 50452



Officers & Directors

Lenox Wallace, TWSA, *President*

• president@watercolors.org

Gayle Mondie, *Vice President*

Bonnie Becker, *Secretary*

Barbara Stubing, *Treasurer*

Sheryl Coon, *Exhibition Chair*

• exhibitionchair@watercolors.org

Frank Nash, *Membership Chair*

• fwnash@att.net

Dick and Christine Reichow,

Awards Co-Chairs

Lynn White, *Entry Receiving and Celebrate Watercolor Dinner*

Becky Kraft, *Historian*

Sally Konley, *Hospitality*

Suzanne Hetzel, *President Emeritus and Workshop Chair*

Loralee Clark, Laura Lovell,

Judy Petersen

Workshop Assistants

Jeanne Fredriksen, *Catalog Editor*

Nia Pirnat, *Life Membership Chair*

Joye Moon, *Final Screening*

Catherine Nash, TWSA

Signature Screening Chair

Mary Merz, *Newsletter Editor*

• 20578 Lennane • Redford MI 48240

• newsletter@watercolors.org

Marie Murrell • *e newsletter*

Carole Burval, TWSA, *Nominating*

Richard Helland, TWSA,

Blind Auction Chair

Jean Thielen, *Wisconsin Society Liaison*

Donna Jill Witty, TWSA *Master Status,*

Raffle Chair

Kristin Dam, *Prospectus Requests*

• 13249 N. Dechambeau Way

• Boise, Idaho 83714

• okdam@earthlink.net

Peg Shea, *Special Promotions*

• 14 Thomas St. • Normal, IL 61761.

• 309-862-3793

Michael P. Mosher, TWSA *Attorney*

Information: info@watercolors.org

TWSA

249 US Rte 6 #209

Morris, IL 60450

You're Invited **TWSA**

TRANSPARENT WATERCOLOR SOCIETY OF AMERICA

Invites you to **Celebrate Watercolor 2010**

The 34th Annual Presentations, Dinner and Awards
Saturday, June 12, 2010

**Kenosha Public Museum 5500 First Avenue,
Kenosha, Wisconsin, 53140**

10:00 a.m. GALLERY WALK and PRESENTATION

By Juror Jean Grastorf
3:15 p.m. PAINTING DEMONSTRATION

By Juror Frank Francese

4:45 p.m. RECEPTION ON THE BALCONY

with Cash Beer, Wine and Soda Bar

6 p.m. DINNER

**7:30 p.m. TWSA STATE OF THE SOCIETY
and SIGNATURE PRESENTATIONS**

INSTALLATIONS OF NEW OFFICERS

ANNOUNCEMENT OF FRANCESE RAFFLE WINNERS

Celebrate Watercolor Dinner Menu

♦ **HEARTH BAKED BREAD & Rolls - Whipped Butter**

♦ **CAESAR SALAD MAISON**

ENTREE OF YOUR CHOICE:

♦ **Oven Roasted Chicken Breast with 5-Spice Cream Sauce,
and Garlic Mashed Potatoes and Sautéed Fresh Asparagus**
\$55.00

♦ **Pasta Primavera with Sauce Duet: layers of Penne Pasta with
Seasoned Vegetables garnished with parmesan Cheese Curls**
\$50.00

♦ **Roasted Sirloin of Beef, sliced in rich Au Poivre Sauce,
served with Garlic Mashed Potatoes and**

Sautéed Fresh Asparagus Spears

\$60.00

♦ **DESSERT - Citrus Martini, with Phyllo Cookie Accent ♦
COFFEE and TEA**

Kenosha Public Museum Information can be found
online at www.kenoshapublicmuseum.org

Nearby Accommodations: Kenosha Best Western, Harborside Inn,
262-658-3281 or email: guestser@wi.rr.com

TWSA
249 US Rte. 6 #209
Morris, IL 60450

FILL OUT YOUR RESERVATION FORM - PAGE 7