



WEST VIRGINIA WATERCOLOR SOCIETY



President's Letter

Just call me an art nerd. I am all about the art. In addition to teaching high school art, I am making art and constantly posting things about it on Facebook. I also love its history. In the watercolor community of our state and nation, conversations about the history of art are rare.



Historically, watercolors were considered a preliminary step to a final oil painting. But throughout

art's past, namely at the turn of the 20th century, some artists were making notable pieces in watercolor.

One name worth mentioning, of course, is Winslow Homer. Most watercolorists today are familiar with him. But the portrait artist John Singer Sargent is another favorite of mine.

I believe Sargent used watercolor purely for the pleasure of painting and his watercolors alone have filled many art museum galleries.

With this as an entry point, I want reveal another part of my art "nerd" life – and that is a love of books about art and artists. Not the many wonderful books about watercolors and painting techniques, but the back story of artists, art and some of the interesting twists and turns they have generated.

My favorite genres are art biographies, art forgeries and the missing art of World War II. I'd like to suggest a couple of reading recommendations to my art friends, because, knowing artists as I do, I know they love reading, too.

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"Strapless," by Deborah Davis, is partly a biography of

John Singer Sargent, but it covers a particular incident in his life when he made a decision to paint a famous Parisian socialite with a dropped shoulder strap.

This account delves into Paris in the 19th century, its art salons and high society. Both the artist and his subject's reputations were ruined because of this painting. Sargent eventually recovered his lucrative painting career, but his sitter Madame Gautreau does not. Slowly she deteriorates and eventually shrinks from the public.

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As artists we have all experienced the queries about pricing art. The millions of dollars that famous works are worth astound non-artists, and out of these valuations the crimes of forgery and theft have risen.

Robert K. Wittman, the creator of the FBI art crimes unit, authored "Priceless," my other reading recommendation. He lays out a case for the necessity of the unit, as well as recounting the obstacles he faced in making this team of agents important within the bureau. The rest of the book narrates case after case of his pursuit of missing art. This book was hard to leave alone for too long. I empathized with his problems within the bureaucracy and was cheering when he successfully found and returned missing art.

While reading such books have deepened my knowledge of artists, I am also anxious to share a good read with others. I think that our group might also be interested in such titles.

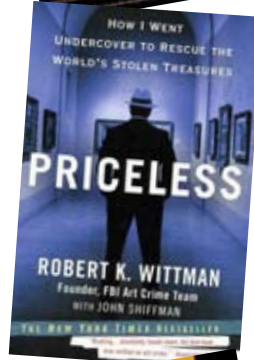
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It does not also hurt to mention that art has recently made it into the movies with "The Monuments Men," based on the book by Robert M. Edsel. If you do not see it in the theatres, hopefully you can catch it on video or cable. This entertaining movie will

show how art was a major part of Adolf Hitler's pillage of Europe. The complex operation of obtaining, hiding, and destroying art is an unknown World War II story.

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Art and artists may not always be valued in our current society. The artist within us is perplexed about that. But many a book has documented a rich history of it and profiles their creators' artistic process. I hope you take little time and check out these titles.



Linda Elmer, president

WVWS Member News

Region I - Lou Riffe Gates

Sharon Johnson of Rainelle has two paintings in the current exhibit "Our Material World - A look at everyday objects" in the David L. Dickirson Gallery at Tamarack.

Marietta Lyall of Lewisburg is the February featured artist at The Greenbrier County Convention and Visitors Bureau's "Art in the Valley" exhibition. Seventeen pieces of her work were on display.

"Art in the Valley" was designed to provide an outlet for artists within the region of Greenbrier, Monroe, Pocahontas and Summers counties. The Greenbrier County Convention and Visitors Bureau is at 200 W. Washington St., Lewisburg.

Region II - Patricia Roberts

Mary Russell of Charleston has three paintings accepted into the "Art of the River" show in Arcadia, Fla.

Two of the pieces were watercolor paintings, "The Dancing Pelican" and "Anhinga, Drying Its Wings."

Region III - Joy Cooper

Kristen Colebank of Wardensville is preparing for her first solo exhibition, which will open July 4 at Clementine Cafe in Harrisonburg, Va.

Region IV - Katy Crim

Linda Elmer of Fairmont attended a WVAEA workshop at the Parkersburg Art Center that has provided her with new ideas for her paintings. She also reports that she will be participating in a group show with **Judy Mattson Reed** and **Jeannine Romano** in Clarksburg sometime later this year.



"White Feathers" by Laurie Goldstein-Warren won honorable mention in Watercolor Artist magazine's Watermedia Showcase, published in the April 2014 edition.

Region V - Janet Hart

Laura Andreini of Wheeling is exhibiting at Oglebay Institute's Stifel Fine Arts Center as part of "Watercolour Artistry," featuring her work as well as that of two other regional watercolorists. The exhibit opened on Feb. 27 and will run through April 25.

Region-at-Large - Robert W. Smith

Lillie Dawson of Sarasota, Fla., had a one-woman art show at the Habitat for Humanity's corporate headquarters in Charleston, W.Va., from October to December 2013.

Marilyn Hughey Phillis of St. Clairsville, Ohio, is leading a retreat in Wheeling, from March 2 thru 6, at the Sandscreech Retreat Center in Wheeling. "Celebrating the Creative Spirit," an art and creativity retreat is described as a "true retreat from the cares of home as one finds an open atmosphere for learning, and inspirational experiences..."

Kay Wilson of Anderson, Ind., attended a three-day Sterling Edwards workshop presented by the Indiana Watercolor Society in Indianapolis last June.

WVWS Member News

 **Laurie Goldstein-Warren** of Buckhannon has had several paintings published in Watercolor Artist magazine this year.

In the February 2014 edition, Laurie wrote the magazine's Creativity Workshop feature, "Less is More" (see at right), which included several images of her paintings created with a limited palette.

In the April 2014 edition, Laurie's painting "White Feathers," (see *previous page*) was recognized as an honorable mention winner in the magazine's annual Watermedia Showcase competition.



WVWS 2014 Exhibition Calendars

Aqueous 2014 Deadline March 7

Wheeling Artisan Center in Wheeling from May 8-29

Entry Deadline with images on CD to Linda Elmer – postmarked by March 7

Notification of jury – by April 1

Shipping dates – To arrive by April 29

Hand delivery of paintings –

Tuesday, April 29, from 1 to 5 p.m.

Opening Reception – May 8 from 7-9 p.m.



Signature Members' Exhibition

Berkeley Art Works in Martinsburg from Sept. 5-28

Paintings accepted – Monday - Thursday, Sept. 1-4; Show hung Thursday, Sept. 4

Opening Reception – Saturday, Sept. 6 from 5-7 p.m.

Painting Pick-up – Sunday, Sept. 28 after 12 noon

Shipping – Berkeley Art Works, 116 N. Queen St., Martinsburg, WV 25401; deliveries on Thursday thru Sunday only

All-Members Exhibition

Parkersburg Art Center in Parkersburg from Oct. 3-Nov. 3

Hand delivery of paintings – Saturday, Sept. 27

Opening Reception – Friday, Oct. 10 from 5:30-7:30 p.m.

Painting Pick-up – Tuesday, Nov. 7

Commission – 30 percent

Shipping – Parkersburg Art Center, 725 Market Street, Parkersburg WV 26101, 304-485-3859, attn: Abby Hayhurst

2014 WVWS Workshop

Plein Air and Portraits With Z.L. Feng

This year's WVWS workshop will feature the internationally recognized, award-winning artist/teacher Mr. **Z. L. Feng** from Radford (Va.) University, and is set for **July 24-27, 2014, at The Timberline Four Season Resort** near Davis.

Please check out Mr. Feng's work and biography at www.zlfeng.com or at www.facebook.com/zlfengart.

The Timberline Four Seasons Resort, which can be reached by phone at 1-800-SNOWING, or online at www.timberlinerestort.com, is two miles from the Canaan Valley Ski Resort and can be reached by Route 32 from Elkins.

Z. L. Feng grew up in Shanghai, China, and started painting at an early age. He completed a MFA degree from Radford University and has earned signature status in The American Watercolor Society, The National Watercolor Society and the Pastel Society of America.

His work has been featured in several artist magazines, including the August 2011 issue of Watercolor Artist magazine, in five art books published internationally, and aired on a PBS affiliate station. His biography is listed in the Biographical Encyclopedia of American Painters, Sculptures and Engravers of the U.S. and Who's Who in American Art and The American Art Directory.

Mr. Feng says, "Usually I go around – to the river, the forest, the lake – to find interesting compositions." The WVWS workshop will cover both landscapes and portraits.



You can stay wherever you would like in the area, but The Timberline Resort has rooms available to us at a discounted rate. They will offer breakfast for \$9 and lunch and dinner will be available as well. The room also has a refrigerator and microwave.

The event room for use in case of rain is in the lodge where the rooms are located. Snacks will be available there also.

The workshop will start Friday morning and Sunday can be a half day if you need to leave early.

The cost of the workshop, payable to WVWS, is \$200 for members and \$225 for nonmembers. Send your payment to Judy Reed, 132 Liberty Street, Salem, WV 26426. She can be reached at jmreed16@yahoo.com or 304-782-3158. Workshop fee is nonrefundable after June 20 unless you can find a replacement. Return the registration form with your check to Judy (first come, first served)

Reservations for rooms can be made to Timberline Resort at 304-866-4801 and ask for Sherry. Rooms are \$75.00 plus 12% tax. They require a deposit of the first night stay upon making your reservation.

Check the WVWS website for a materials list and updates!

WVWS 2014 Workshop with Z.L. Feng at Timberline • July 24-27, 2014

Name _____ Phone _____

Address _____ State _____ Zip _____

Payment Enclosed \$200 WVWS member \$225 nonmember Email _____

Return Form and Workshop Fee Payment (make checks out to WVWS) to: **Judy Reed, 132 Liberty Street, Salem, WV 26426**
Accommodations are available at Timberline Four Seasons Resort. Call them at 304-866-4801, ask for Sherry, and tell her you are with WVWS to make your own arrangements. Rooms are \$75.00 plus 12% tax with a required deposit of the first night stay upon making your reservation.

News & Notes

WVWS leadership will change

The end of 2014 will mark a change of leadership for WVWS. Elections must occur at our final members' meeting of the year.

Linda Elmer is now accepting names of people interested in elected positions of the executive committee.

If you are interested, or maybe you have an idea of someone else who would be interested in serving, please contact me at arlespai@aol.com or 304-366-9793.

As an incentive, all elected positions have FREE membership. Yes, that's right! You do not have to pay dues!


All elected positions serve a term of two years.

Welcome new members

We are happy to welcome **Georgia Barvinchack** of Great Cacapon and **Janet Sheehan** of Wheeling to WVWS!

Berkeley Arts Council workshop

Berkeley Arts Council will host watercolor instructor Lynn Ferris, AWS, NWS, for a three-day workshop, Sept.



Want an online gallery?

Don't forget, your membership in WVWS includes an opportunity to either link your existing website to the Members' Gallery on www.wvwatercolorso-society.org, or, if you don't have a website, to have us build you a small gallery (no more than nine images).

Interested? Contact WVWS webmaster Kristen Colebank at kcolebank@waitesrunstudios.com.

15-17, in Martinsburg. Cost will be \$300, which coincides with a planned WVWS Signature Show at the Berkeley Art Works Gallery.

Visit www.berkeleyartswv.org to learn more about BAC's activities.



Artists' TOOLBOX

Have a great idea you want to share?

As artists, we all are on the lookout for great tips and ideas, and I'm sure we've all collected some ideas that make creating art easier, more efficient, and more fun.

We'd like to provide a regular forum for WVWS members to share their tools and tips with others. We're looking for ideas like Brenda Beatty's great method for organizing data about her pigments (featured in the November 2013 newsletter).

Send us your ideas to share with others, and we'll feature them in the Artists' Toolbox starting this summer!

Painting with Parkinson's: Rema White uses perseverance and patience to keep painting despite her 'shaky hands'

EDITOR'S NOTE: Last year at the WVWS workshop, WVWS Signature member Rema White told me that she had been diagnosed with Parkinson's Disease. She had struggled for some time with her "shaky hands," as she called it, and had found painting was becoming more difficult.

Upon being diagnosed, Rema realized that she could turn her struggles into a positive. She had recently completed a painting that she was very proud of, in spite of her "shaky hands," and she wanted to publicly share her approach so that other artists, who might be facing similar struggles, could learn and build on her experiences.

We shared Rema's story on the WVWS website, and her account shows up on Google searches for "Parkinson's," "watercolor," and "painting."

In case you might have missed it, we decided to include Rema's account in the newsletter as well.

By Rema White

My hands have been shaky ever since I can remember. In the last few years the tremor has become much worse. Hand sewing, using the computer, brushing my teeth; and, of course, painting as usual, became nearly impossible.

Being determined to paint, I looked for a way around the problem, and came up with a solution. Perhaps someone will have use for what I learned. (I've since been diagnosed with Parkinson's Disease and am on medication.)

Material:

- Tough paper – I used Arches 300lb cold pressed
- Soft bristle brushes – round and flat, wide and narrow
- Masking fluid
- Non-staining watercolor paints
- Rags and paper towels

Planning

I chose a subject that divided into areas that could be painted separately using wet-on-wet technique, then changed and simplified the design so that large or intri-

“ Be kind to yourself, and forgive the shakes for taking artistic license with your work. Using qualities of the tremor can be an addition to your painting style, so hold your head up and keep on making interesting things for us to look at.”

cate areas could be done in separate patches.

I asked myself what I liked and what were the basics that identified the Canada goose -- black neck and head, white spots to show it's not a swan, and the water had to have waves and reflections to look wet and show movement.

Center of interest was located where lights and darks met and lines of the picture converged, at the base of the neck. The design was adjusted and simplified to make that happen and all extra details were removed. White and light areas were planned as their own spaces.

Drawing

It helped to turn the paper to draw in the direction of the tremor, to use an artist's bridge, to lean the forearm on the table edge, or to use both hands while planting both elbows on the table. A sweeping movement worked well, often enough to make up for taking the risk. I used a lighter touch to begin and darkened the most needed lines later.

Painting white:

I put masking fluid on white and light areas. When my shaking dropped the masking in the wrong place, I waited till it was totally dry, took it off, and tried again. When it was OK, I allowed it to dry completely.

Painting color:

With the paper flat on the table, I wet one area of the



“I’m Outta Here!” (18.5”wx13”h), Watercolor by WVWS Signature Member Rema White, who found a way to continue painting despite her “shaky hands,” a symptom of Parkinson’s Disease.

picture. When the water went in the wrong place, I dried it and tried again. I prepared strong paint colors on the palette while the paper absorbed the water, wet the paper again and picked up puddles, but left a shine. Using a soft bristle brush, I painted in just that one area, dropped in colors, using the direction of the tremor to help stay inside the space.

If there were very large areas that needed painted, I found and made divisions and small joinings. I would fade out the color past the hole with a damp brush as I went by on one side, then when coming back on the other side, I would blend it back through with a dry brush. On my picture, you can see this blending in the areas where green or brown water meets between the blue waves.

I tried to make sure wet paint was dark enough to have the right color value when it dried. As long as the paint was inside the wet area, the color didn’t spread outside. When that part was painted, I’d let it dry and go to a completely separate area. (If there were jiggles inside the wet area they smoothed themselves out while drying. Bits of paint outside the edges were either ignored or lifted

after the paint dried. Tremors and a wet brush work great for lifting.) It often did not matter if paint overlapped another area.

Finishing up

When all parts had been painted once, I checked to see if any area next to the masked areas needed darkened. When that was totally dry, the masking was all removed. Then color was added to any white areas and adjustments of color were put in as needed. The signature was a real challenge, and required both hands and both elbows and a book to steady the heels of my hands.

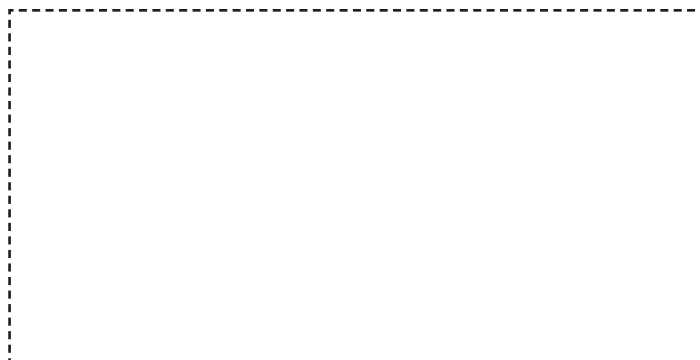
A final word

Be kind to yourself, and forgive the shakes for taking artistic license with your work. Using qualities of the tremor can be an addition to your painting style, so hold your head up and keep on making interesting things for us to look at. I look forward to seeing your results!

If you have questions, please contact me at remawhite@mountain.net.



West Virginia Watercolor Society
P.O. Box 66
Wardensville, WV 26851



West Virginia Watercolor Society

WVWS Officers

- **Linda Elmer**, president
- **Jeannine Romano**, vice president
- **Bruce Brenneman**, treasurer
- **Katherine Crim**, recording secretary
- **Amy C. Post**, corresponding secretary

WVWS Directors (Trustees)

- **Lou Gates**, Region I
- **Patricia Roberts**, Region II
- **Joy Cooper**, Region III
- **Katherine Crim**, Region IV
- **Janet Hart**, Region V
- **Robert W. Smith**, Region-at-Large

WVWS Committees

- **Jeanne Brenneman**, membership
- **Doncia Franklin**, archives and video library
- **Judy Mattson Reed**, workshops
- **Linda Elmer**, videographer
- **Linda J.C. Turner**, publicity

The West Virginia Watercolor Society actively seeks new associate members. Applicants must be a West Virginia resident at the time of application. Dues are \$30 per year (January to December). Membership applications can be downloaded from the WVWS website, www.wvwatercolorsociety.org, or contact Membership Chair Jeanne Brenneman at bjbrenneman@gmail.com.

Please send newsletter items to:
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wvwatercolor@gmail.com

Visit the WVWS website
www.wvwatercolorsociety.org