

July 2011

West Virginia Watercolor Society

WVWS
WEST VIRGINIA WATERCOLOR SOCIETY

President's Letter

With the juried show behind me, I want to devote space to some acknowledgements of the show.

First, the Chuck Mathena Center needs our thanks for their support of the visual arts. Spring Turner, their director, and all of the volunteers were gracious and supportive of our show.



Secondly, I want to give Rita Montrosse and her husband Charlie my thanks for all the arrangements and support of carrying out the little details of putting on an exhibit. We cannot operate as an organization without the extensive volunteerism that comes from our members and their families. Also helping with the hanging were Betty Hern and

helper Bob, James Smith, Barbara Hale, Gayle Jennings, and Sandy McIntire. Make sure to look at the show online (<http://www.wvwatercolorociety.org/Exhibitions/AqueousOpen2011/AqueousOpenInfo.html>) and refer it on to other artists and friends interested in watercolors.

During the meeting on July 21, much discussion was devoted to the scholarship that we want to offer to a worthy student. Many ideas about the format and of the scholarship were generated. A survey of high school and college professors will be formatted and given at the fall WV Art Education Association's conference. The suggestions generated will be listed and teachers can simply circle what they think will be best. A recommendation will be given at the November meeting.

If you have not seen the Tamarack Best of West Virginia Exhibit then do so by Aug. 13. We have several members who were juried into the exhibit. Congratulations to Debbie Kalt Sisson, Jerry Birdsong, Carolyn Cavendish,

WVWS Signature Members Exhibit

Aug. 12 to Sept. 18

Ice House Gallery, Berkeley Springs

Reception 7:30 to 9:30 p.m. on Friday, Aug. 12

Judged by Lynn Ferris, NWS

Signature members are juried members who have been granted the privilege of using the West Virginia Watercolor Society Initials (WVWS) in conjunction with their signatures by the Membership Jury after completing requirements as set forth in the WVWS By-laws.

WVWS

Members Exhibit

Nov. 11 to Dec. 30

Parkersburg Art Center, Parkersburg

Reception 5:30 to 7:30 p.m. on Saturday, Nov. 11

Hand-delivered items can be dropped off on Saturday, Nov. 5 at the Art Center.

Drop-off will coincide with a WVWS meeting.

Sharon Harms, Pat Roberts, Emily Roles, Jerre Watkins, Betty Neely, Rita Montrosse, April Waltz, Lou Riffe Gates, Mary Anne Hodson, and myself.

Another exhibit I would recommend is the Mary Whyte exhibit at the Greenville County Museum in Greenville, S.C. Whyte features people in jobs that are disappearing in the southern region of our country such as the textile worker. Her topic is poignant and the use of watercolor media will astound you. While at the museum, you can also see some amazing Andrew Wyeth paintings which are a part of the museum's permanent collection.

Our All Member exhibit is coming up in November at the Parkersburg Arts Center, Parkersburg. We will have a meeting on hand-delivery day, Saturday, Nov. 5 as well as a presentation at the conclusion of the meeting on digital files and how to put them on a CD. After the presentation, members can stay and practice with their own images. Members need to bring images with them on a jump drive, CD or attached to an email.

Thinking ahead. Aqueous 2012 will be in June at ArtsMonongahela in Morgantown. You can visit their website at: www.artsmon.org.

Keep painting !

Linda Elmer, president

WVWS Member News

Region I - Lou Riffe Gates

☪ The paintings of Lewisburg-based artist **Phyllis B. Crickenberger** were featured in several exhibits last fall, including a three-month long exhibit at Greenbrier Physicans, as well as shows at Greenbrier Valley Theatre (October) and Greenbrier Public Library (October).

She also participated in a Janet Rogers workshop in Leesburg, Fla. The workshop mostly focused on portrait techniques, but Rogers did complete one floral demo. Phyllis is happy to report that she is now the proud owner of that floral. Rogers offered the painting as a prize in a drawing, and Phyllis won!

Included in Phyllis' other Florida adventures was a visit to the Mt. Dora Art Festival which features more than 250 artists working in painting, ceramics, jewelry and more. She also spent time at the Hawthorne Art Group teaching wet-into-wet and YUPO techniques, and she attended a meeting of the Leesburg Art Association which featured an oil demo by Steven Bauch of Orlando.

Region II - Patricia Roberts

☪ New member **Barbara Delligatti** of Ona has been teaching at several venues, including The Beckley Art Group, the Upstairs Gallery, Hobby Lobby and in her home. She also had two pieces included in the "Natural Wonders of West Virginia" show at the Dickirson Gallery at Tamarack in Beckley (April through June), exhibited at the Shinnston Arts and Crafts Festival, and also at the annual Garden Festival and Vandalia Gathering, both in Charleston.

Region III - Joy Cooper

☪ **Suzanne Davis Ross**, WHS, of Davis (and Rocky Mount, Va.) exhibited works from November through April at the Republic Plastics Plant in Knoxville, Tenn., and at Carter's in Rocky Mount, Va., as part of an ongoing show. She also attended the Ted Nuttall watercolor portrait workshop in Kilmarnock, Va., in May.

In addition to painting, Suzanne has enjoyed several

exhibitions of late, including the Picasso exhibit at the Virginia Museum of Fine Art in Richmond, and "James Tissot: The Life of Christ" at the Chrysler Museum in Norfolk, Va. She also enjoyed a collection of Tiffany lamps, also on display at the Chrysler Museum.

On a personal note, Suzanne spent time this winter with her son in North Carolina, and was amazed while there to see an old friend, Dorothy Demboski, featured in a regional business magazine. She contacted Demboski (formerly of the Art Company of Davis) and learned about her many projects at the Clayton (N.C.) Art Center. Suzanne, who lost her husband Bill last year, noted that Demboski, also a widow, has encouraged her to remain active in the arts.



"Interwoven" by Judy Reed of Salem (Region IV) won second prize in the two-dimensional category at the "Everything Small" show in Marietta, Ohio, this spring. Judy had two pieces accepted into the juried exhibition, held at the Riverside Artists Gallery, and both were 2"x2". We've made a point of showing Judy's winning piece here in its actual size.

☪ A solo show in the Maxwell Gallery at the Randolph County County Arts Center during March and April featured the works of **Grey Darden**. "This is the first solo show I've had," said the artist from Valley Head. "West Virginia Landscapes" included many works based on Randolph County scenes, and all were recently completed works.

☪ **Laurie Goldstein-Warren** of Buckhannon has received word that she'll be included in Splash 13 - an annually published compilation of watercolor paintings produced by North Light Books. Splash 13 will be released in 2012.

She has also been interviewed by the online Blues magazine American Blues News (www.ameriblues.com) in the wake of her solo show in Helena, Ark., featuring paintings of blues musicians.

Several of Laurie's paintings have also been accepted into juried shows this year, including the Southern Watercolor Society, Baltimore Watercolor Society, Texas Watercolor Society, and Rockies West National.

☪ **Kay Gillispie** of Arborvale has partnered with Cass Scenic Railroad State Park to offer a weekend watercolor workshop at the park's newly renovated community center, Sept. 9-11. All the necessary forms for the workshop can be downloaded from the Cass Scenic Railroad State Park website. Go to the events page at <http://www.cassrailroad.com/dinner.html> and

scroll down to the Sept. 9-11 dates.

Region IV – Katy Crim

 **Linda J.C. Turner** of Jane Lew hosted a watercolor workshop, “People and Places,” in coordination with Tygart Lake State Park, near Grafton, in June. Linda has been teaching an annual workshop at the park for the last several years.

Region V – Janet Hart

 **Debbie Sisson** of Ripley has had several pieces included in exhibits around the state in the last several months. She’s had a total of three pieces included in the Division of Culture and History’s “Inspired” series at the Culture Center in Charleston. Two acrylics were included in the West Virginia Landscapes portion of the series last year, and a watercolor is displayed in the Historic Buildings and Structures show that will hang until July 24. Two more exhibits are planned as part of the series – West Virginia Wildlife and Portraits of Historic West Virginia Figures.

In addition to the shows at the Culture Center, Debbie had two pieces exhibited in the “Architectonic” show in the Dickirson Gallery at Tamarack in Beckley. Also, she

had a watercolor and an acrylic on display with the West Virginia Arts and Crafts Guild traveling juried exhibition, which included stops in Wheeling, Parkersburg and Beckley.

 **April Waltz** of Wheeling was featured in an exhibit at the Stifel Fine Arts Center in Wheeling this spring. “Young Guns,” a multi-media show, included the work of April and two other emerging artists.

April’s painting “Hess House” also won a third-place prize, with a cash award, from the West Virginia Division of Culture and History in the “Inspired: Historic Buildings and Structures” exhibit in Charleston.

Region-at-Large – Robert W. Smith

 **Linda Schweitzer** of Richmond, Calif., emailed us to say that she had an oil painting accepted in the “6 Inch Squared” show at the Randy Higbee Gallery in Costa Mesa, Calif. The juried show ran from April through May and was open to artists working in all media from across the nation.

WVWS members can keep up with Linda’s painting adventures in California through her blog, “Fresh Off the Easel,” at <http://lindaschweitzer.blogspot.com>.

Painters’ Perspective

Editor’s Note: I randomly choose a handful of WVWS members and ask them a painting-related question to share.

Question: Do you have a favorite brush?

Sandra Bush

I love my #12 Sceptre Gold II and #1 Sceptre Gold (rigger). The #6 Fritch Scrubber is also a staple in my paint box. I like the synthetic sable for most work and [believe] that the round brush is most versatile . . . I like a good point.

Jane Horst

I have a couple of favorites that I find myself using all the time. They have a really smooth feel and they will hold a lot of paint so I don’t have to keep going back to pick up more paint.

All three are silver “Black Velvet” brushes in three different sizes. I use the #8 round for smaller paintings and detail areas. When working on larger paintings I bump up to #12 round because it will hold a lot of color. They are very soft, good quality brushes and the color flows onto the paper very smoothly. They don’t have real sharp points, so I usually use them for fill.

I do have a fan brush that I like – it’s a Royal Aquelon 2850. I didn’t have much use for fan brushes and went to a workshop where the instructor mixed up Sap Green and Sepia, loaded up the fan brush and then proceeded to mash it down on the paper in a criss-cross pattern, and made a very realistic looking evergreen. I liked finding a technique for this brush that I wouldn’t have thought of myself.

Sandy McIntire

My oldest favorite brush is a 3/4 white sable flat that I inherited from my mother (Robert Simmons 755). There is something about the feel of that brush that gives me confidence. I really like Robert Simmons brushes – my latest purchases from them are the E57 angle shaders, 3/4” and 1”. For big brushes that hold a lot of paint and water, I like my Skipper brush from Cheap Joe’s. It was recommended by a friend and it has held up through a lot of use and never fails to give me great washes.

Aqueous 2011

Aqueous 2011 Accepted Artists

Brenda Beatty, St. Albans - "Vase in Green"
Bruce Bowersock, Ona - "Ghost Bird"
Jeanne Brenneman, Lewisburg - "Heading Out"
F. Dennis Clarke, Martinsburg - "Wharf Town"
Kristen Colebank, Wardensville - "One Moment"
Kristen Colebank, Wardensville - "Yellow Wings"
Katherine M. Crim, Clarksburg -
"The Sentries" (diptych)
Barbara Daniel, Beckley - "On the Edge"
Barbara Delligatti, Ona - "Into the Light"
Linda Elmer, Fairmont - "Walking the Stream"
Nina Everson, Parkersburg - "Red Sunset on Spruce Lake"
Lou Riffe Gates, Daniels - "Stanford Mining in the '50s"
Deanna Gillum, Buckhannon - "Two Pink Ladies"
Barbara Hale, Princeton - "Hey Bird!"
Sharon Harms, Charleston - "Watermelons"
Sharon Harms, Charleston - "Aloha"
Mary Anne Hodson, Beckley - "West Virginia Winter"
Mary Anne Hodson, Beckley - "Party Time"
Gayle Jennings, Camp Creek - "Kaleidoscope"

Donell R. McCoy, Parsons - "Beach Babies"
Sandy McIntire, Mount Hope - "Piano"
Diane Mitchell, Clintonville - "Sunflower Study"
Rita Montrosse, Princeton - "Mystic Intersection"
Betty Neely, Fairmont - "Secluded"
Judy Mattson Reed, Salem - "Rt. 50 with Snow"
Judy Mattson Reed, Salem - "Rt. 50 with Joe Pye Plants"
Linda Walker Roberts, Beverly - "Bubble Trouble"
Linda Walker Roberts, Beverly - "Tulip Sunset"
Stephen Scott, Hurricane - "Samantha"
Debbie Sisson, Ripley - "Chrome and Paint Reflections"
Connie Stover, Hurricane - "Anna"
Linda J.C. Turner, Jane Lew - "Winter Shower"
April Waltz, Wheeling - "Pepper Pop"
Laurie Goldstein-Warren, Buckhannon -
"Her Sunday Bonnet"
Laurie Goldstein-Warren, Buckhannon - "Taps"
Rema White, Jane Lew - "John"
Rema White, Jane Lew - "Katie by the Window"
Helen Williams, Charleston - "Flying Free"

Aqueous 2011 is online!

If you weren't able to see the show in Princeton, a digital slideshow including all the paintings is posted to the WVWS website, www.wvwatercolorsociety.org.
Click the link on the home page to see more about Aqueous 2011.

Juror's Statement

I wish to thank the West Virginia Watercolor Society for inviting me to juror this exhibition.

To select the show I spent considerable time viewing the submitted images over several days. The awards were chosen from the paintings after they were hung at the Chuck Mathena Center. Regardless of artistic style, subject matter, size, or choice of medium, good art should speak to the viewer. I thoroughly enjoyed spending time with the artwork and listening to the artists.

Some questions that I ask myself when I am viewing artwork are: Does it show a different approach? Does it show a fresh and exciting use of content? Does it convey a feeling? Does it have an interesting composition? Does

the artwork reflect a technical mastery of the medium? Can I see the marks of the artist?

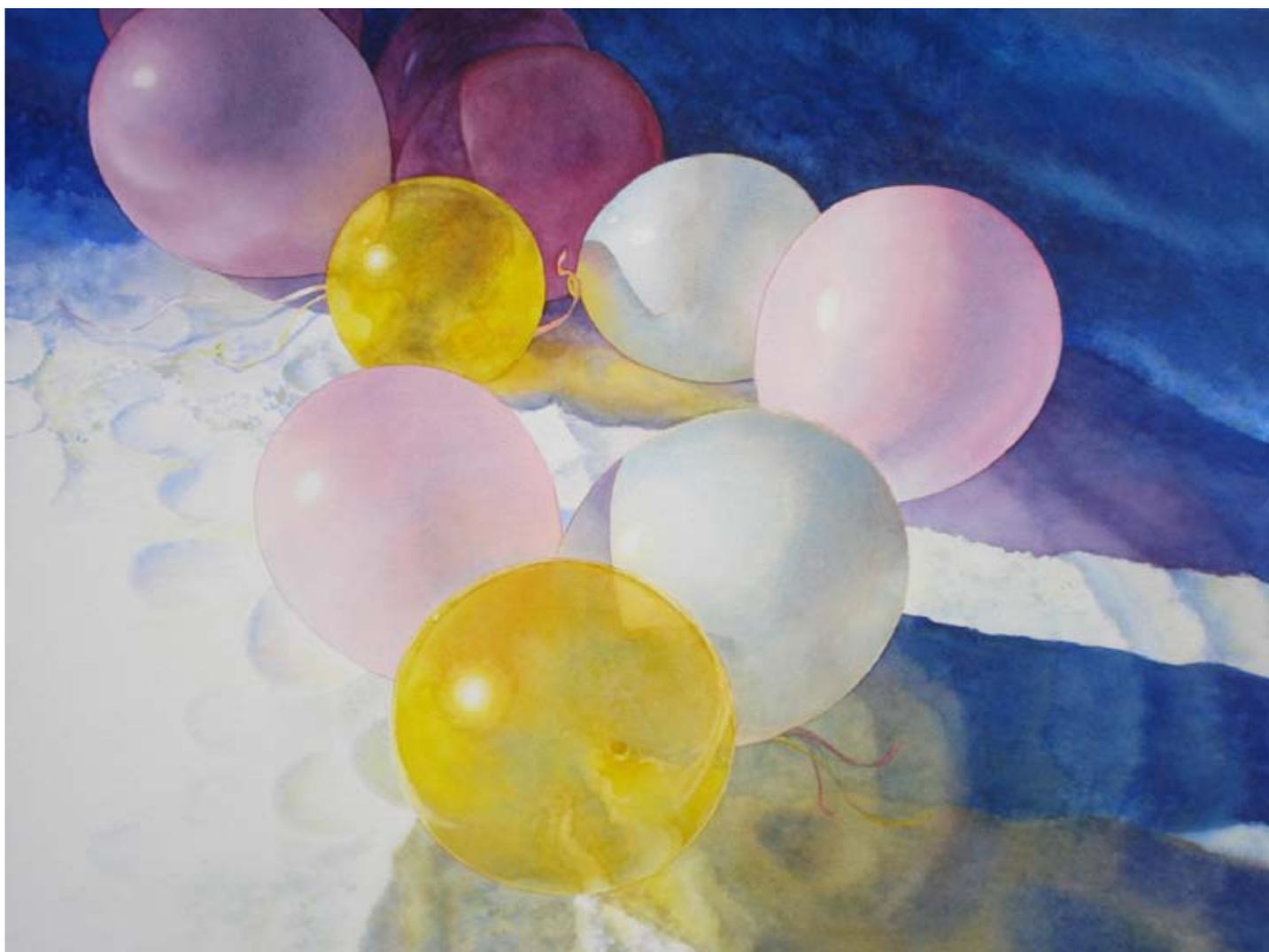
The experience of viewing artwork gives us a glimpse of the artist, offers us a view of their world and enriches our lives. This show, if juried by another artist, would undoubtedly yield different accepted paintings and prize-winners. Don't we always wonder why a jurist picked certain works of art? Each juror brings to his/her task a personal bias which surely influences his/her decisions.

I invite you to view this show, listen to the artist, experience your reaction, and choose your favorites.

- Nancy M. Stark

June 21 - July 21, 2011
Chuck Mathena Center, Princeton

Juror: Nancy Stark, NWS



Best of Show

Linda J.C. Turner – “Winter Shower”

Juror Comments

The Best in Show award goes to “Winter Shower” by Linda J.C. Turner. This artist has a technical mastery of the watercolor medium and she has creatively combined the two unlikely subjects of balloons and snow in her painting. I particularly like the strong value contrast, the contrast of soft and hard edges and the layering of colors in the shadow areas.

Awards of Excellence



◀ **Laurie Goldstein-Warren – 1st Award of Excellence**

“Taps” by Laurie G. Warren is a very successful painting. The artist has captured the figure in strong sunlight and the resulting shapes and patterns are interesting, eye catching and playful. I like the way she has blended the subject and background along the back and shoulder of the figure.



▲ **Debbie Sisson
2nd Award of Excellence**

In her painting, “Chrome and Painted Reflections,” Debbie Sisson has successfully used line and strong value contrasts to move the viewer through the artwork. The lines are repeated but varied in shape, width, color and direction. The tightly cropped view of the subject makes an interesting composition.

◀ **Mary Anne Hodson
3rd Award of Excellence**

“West Virginia Winter” by Mary Anne Hodson captures the feel of a snowy day in the woods. I particularly like the use of red to move the eye through the painting, the interesting shapes within areas, the repetition of the tree shapes with variety in color and size and the painterly marks.

Awards of Merit

Diane Mitchell – 1st Award of Merit ▶

“Sunflower Study” by Diane Mitchell is a delightful painting with watery brushstrokes. There is movement of color within shapes and a nice contrast of soft and hard edges. She also has a nice contrast of dark and light values in this painting.



▼ **Kristen Colebank– 2nd Award of Merit**

In Kristen Colebank’s painting, “Yellow Wings,” shape, design and pattern are important elements. The placement of these shapes along the diagonal make an interesting and exciting composition.



Sharon Harms– 3rd Award of Merit ▶

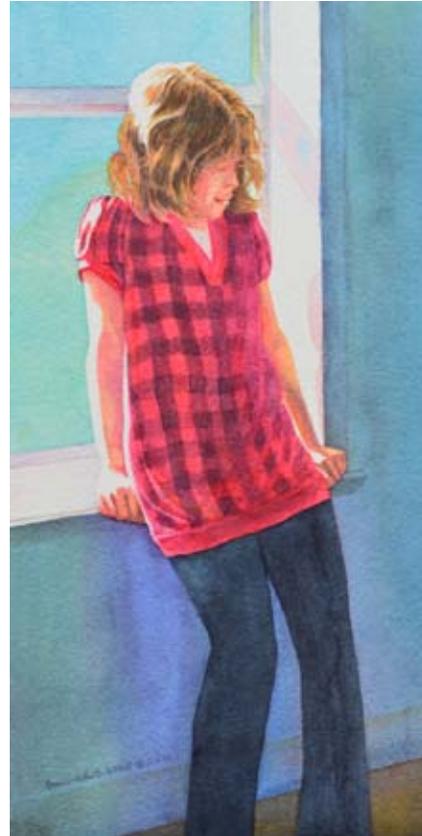
“Aloha” by Sharon Harms is a nicely done painting. She has captured light and shadow well. For me the most exciting part of this painting is the fabulous handling of positive and negative shapes within the foliage in the lower left.



Honorable Mention

▼ Rita Montrosse – Honorable Mention

“Mystic Intersection” by Rita Montrosse has an interesting layering of colors and shapes throughout the painting. The use of color (red) to direct the viewer and the concentration of smaller shapes and gold help define the center of interest.



◀ Rema White Honorable Mention

“Katie by the Window” by Rema White successfully captures a moment in time. You can feel the warmth of the sunlight on the arm and hair of the figure. The use of the window frame to lead the viewer into the painting is well done.



▲ F. Dennis Clark – Honorable Mention

“Wharf Town” by F. Dennis Clark very successfully uses line and repetition of shape to move the viewer through the artwork. I can almost see the artist’s brush dance across the paper. The addition of carefully placed darks adds interest.

Betty Neely – Honorable Mention ▶

“Secluded” by Betty Neely has interesting texture and is nicely done with a limited palette.



News & Notes

Jury packet requests by Aug. 1

Associate members of the West Virginia Watercolor Society may request a packet for applying for Juried Status through Aug. 1. Juried members may request an application for signature status through Aug. 1.

Applications must be submitted by Sept. 1.

Contact Linda J.C. Turner, jury status chairperson, if you would like a packet. Linda's e-mail is artbyturner@gmail.com or call her at 304-884-7956.

New signature, juried members

The following WVWS members have completed their applications and received a change in membership status as of this year:

Congratulations to:

Nancy Kautz – juried

April Waltz – juried

Debbie Sisson - signature

'Inspired'

The West Virginia Division of Culture and History has been coordinating a series of exhibits at the Culture Center in Charleston. "Inspired" which began last year, includes four different exhibits: West Virginia Landscapes, Historic Buildings and Structures, West Virginia Wildlife, and Portraits of Historic West Virginia Figures.

The most recent exhibit, "Historic Buildings and Structures," which closed July 24, included works by WVWS members **Pat Anderson, Kathy Boland, Sharon Harms, Pat Roberts, Debbie Sisson,** and **April Waltz.**

Paint Oglebay

Paint Oglebay Plein Air is planned for Sept. 30 through Oct. 2 at Oglebay Park near Wheeling. In addition to the open painting hours around the resort, public receptions and closing exhibition and sale, artists also can choose to attend one of three plein air workshops planned for Friday, Sept. 30.

A full schedule and details are available on the Oglebay website: www.oionline.com/paint, or call 304-242-6855.

'Best of West Virginia'

Tamarack has hosted its fourth "Best of West Virginia Juried Exhibition" this summer at the David C. Dickirson Gallery at Tamarack in Beckley.

Several WVWS members have pieces that were juried into the show, which will run through Aug. 13.

WVWS artists include: **Jerry Birdsong, Carolyn Cavendish, Judith Douglass, Linda Elmer, Sharon Harms, Mary Anne Hodson, Rita Montrosse, Betty Neely, Lou Riffe Gates, Pat Roberts, Emily Roles, Debbie Sisson, April Waltz** and **Jerre Watkins.**

RCCAC workshop

The Randolph County Community Arts Center is hosting artist Betty Carr in a workshop for intermediate to advanced oil and watercolor painters on Sept. 10 – 13 at the center in Elkins. The workshop is limited to 20 students. The cost of the workshop is \$400, with a 10 percent discount for current RCCAC members. Registration and fee is due by Aug. 1. Call RCCAC at 304-637-2355 to reserve a space.

Greenbrier Artists workshop

Greenbrier Artists will sponsor a watercolor workshop with Peg Sheridan on Oct 11 and 12 at Carnegie Hall in Lewisburg. Peg's work may be seen on her website at www.pegsheridan.com. Cost is \$120. Contact Jeanne Brenneman at bjbrenneman@gmail.com.

Bring backgrounds to the forefront

Editor's Note – "Brushing Up" is a regular feature of the WVWS newsletter. Look for an interview with another WVWS artist in the next issue.

Laurie Goldstein-Warren has been working to gain national recognition for her painting prowess, and her efforts are beginning to pay dividends.

She's had a solo show at the Delta Cultural Center in Helena, Ark., will have a painting included in North Light Books' Splash 13, and has exhibited many award-winning paintings in juried exhibitions across the country. Laurie lives next to Audra State Park, near Buckhannon.



Backgrounds for many watercolorists are frustrating.

You feel as though you have a great center of interest, a dynamic composition – and then the background lets you down. It becomes too murky, or overworked, it competes with your subject instead of complementing it, and ultimately you feel as though all your hard work is undermined by a part of the painting that's not important.

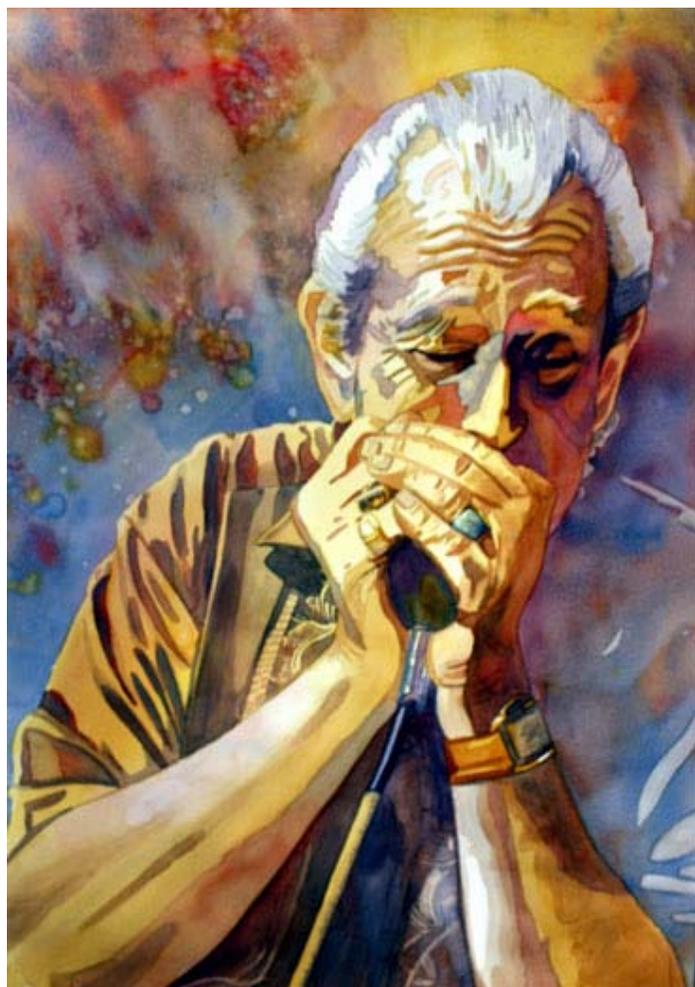
Ah . . . but that might be the key to the connundrum. Give backgrounds their due, and you might learn what a powerful role they play in pulling a successful painting together.

Laurie Goldstein-Warren has been experimenting with backgrounds for several years, whether the subject of her painting was a portrait, a floral, or an abstract.

Her techniques, developed through consistent experimentation and painting, have reach new heights in her recent Musicians Series – a series of portraits featuring blues musicians performing. The backgrounds Laurie has developed in these paintings envelop her subjects in an ethereal light – musical energies made visible. They are critical to the success of these compositions.

Questions: At what point in your development as a painter did you begin integrating wet-into-wet background techniques with your watercolor paintings?

Answer: I think integrating wet-into-wet backgrounds can be a scary process for a beginning watercolorist. As my confidence with the media grew, I became much more



"Charlie's Harmonica" demonstrates the importance of the background in Laurie's compositions. The shadowed side of the subject seems to melt into the background, connecting the subject to his environment. Plus, the textures and colors seem to embody the musical energies bursting from the performer.

comfortable with the "letting go" that wet-into-wet demands. I probably began using these backgrounds about five or six years ago.

Do you tackle the backgrounds early in the painting's development or save it for the end? Do you have a vision of what the background will look like or is it a more intuitive process of discovery?

Every painting is different, but I never do my background first or last. It is always in the middle of the painting at a point when I have established my lightest and darkest values of my subject. Then I can gauge the depth of background I want to achieve.



Do you mask out or protect parts of the subject/foreground when building the background?

I do mask out my subject in places where detail would inhibit my brushstrokes while applying my background wash. I do not mask off my entire subject. It's usually not necessary.

It's easy to create a harsh, cut-out effect with your foreground elements when using a loose, juicy background. What techniques allow you to integrate the foreground and background so smoothly?

In my recent portraits, I try to integrate my background right into my subject in some area... maybe the shoulder or collar of a shirt or even the subject's hair or part of their face.

With wet-into-wet applications, the result often ends up drying much lighter and weaker. How do you gauge your progress to make sure you have enough pigment on the paper to imbue your washes with such rich colors?

I use lots of pigment with less water. I take the pigment straight from my palette and apply to the paper – I never mix any colors on my palette – this happens on the paper.

I also do not wet my paper first. I paint wet onto dry and move fast.

I may drop a little water sparingly into the colors and then I tilt my board in different directions to let the colors move together. This also gives me some interesting textures in my background as the tooth of the paper catches the pigment as it washes by.

Do you complete the backgrounds in one application of paint, or do you use multiple layers to build the effects?

After I am satisfied with my drawing, I mask off only small areas where I want to retain whites, and then I do a wet-into-wet under-painting over the entire surface of my paper always using the same three colors. This wash covers the background, subject and all.

When that dries, I begin work on my subject. After establishing my lightest and darkest values in my subject, I paint my richer background wash. Many times the subject is only about

25 percent painted [when I develop the background].

How do you create those beautiful blossoms of light within your backgrounds? Salt? Splatters of clear water?

I always create some textural interest in my backgrounds with some blossoms. I use water for this. I just don't like the glitter that happens with salt. I like just paint and water on my paper. It's a preference.

Looking over your paintings from the last five years, you have used a variety of different pigment mixes to achieve your effects. Some backgrounds are very mid-valued and neutral in tone, with lots of granulation creating textures, others are extraordinarily bright and vivid, and others yet are rich and dark-valued. Do you have any favorite pigments that help you achieve your intended effects?

I have used lots of different colors over the years, but I now do all of my paintings with only the same three to five colors, including a warm yellow, rose (cool) red, and cobalt or Antwerp blue.

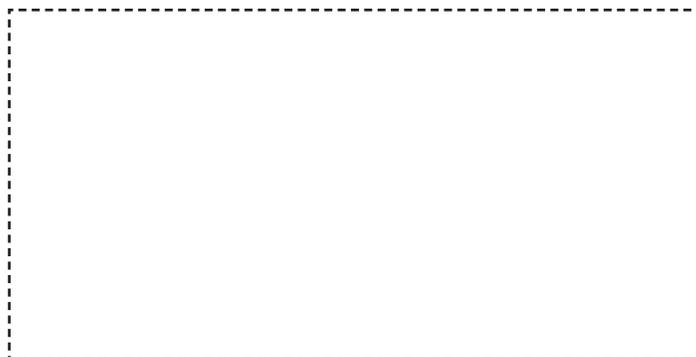
My palette is very limited which lends to great color unity between my subjects and backgrounds. No matter what the subject, portrait or cityscape or still life, I use the same colors in varying intensities.



The beautiful blossoms in the background of “King of the Blues” repeats the flowered patterns in the jacket of Blues legend B.B. King. Also, notice the shift from cooler colors at left to the warmer colors around the performer’s head. Those same fiery colors can be seen in selective areas of the jacket’s pattern, and help pull the eye through the painting.



West Virginia Watercolor Society
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West Virginia Watercolor Society

WVWS Officers

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

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- **Joy Cooper**, Region III
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- **Janet Hart**, Region V
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- **Jeanne Brenneman**, membership
- **Doncia Franklin**, archives and video library
- **Linda Elmer** and **Betty Beatty**, workshops
- **Joseph Sweeney**, 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.wvwatercolorociety.org, or contact Membership Chair Jeanne Brenneman at bjbrenneman@gmail.com.

Please send newsletter items to:
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www.wvwatercolorociety.org