

December 2014

West Virginia Watercolor Society



President's Letter

Signing off!

I am wrapping up on a second term as president of the West Virginia Watercolor Society, which will conclude on December 30.



Any time I have served in a leadership position, I came out on the other end wiser and richer in experience.

In planning the exhibits for WVWS, I acquired insight as to all the things that can go right and wrong. The problem-solving gave me confidence and breadth, not just in leadership but as an artist.

That being said, I hope other members will look upon WVWS leadership as an opportunity to learn rather than be terrified of the job.

I must thank the current executive committee for their devotion to the society and congratulate and welcome the newly elected officers to their roles.

I, for one, am grateful that the following members are willing to serve and promote watercolors in a leadership capacity. They are: Jeannine Romano - president; Martha Reynolds - vice president; Kristen Colebank - corresponding secretary; Janet Hart - recording secretary. I will take on a new role as treasurer.

Our organization has a good reputation statewide. Our commitment to being organized in working with venues is important to our status as an artist's group that wants to promote its members in a positive, professional light. As tedious as it may seem, our guidelines for framing is always complimented and highly appreciated by the staffers who hang the exhibits and the jurors who review them.

Our image online is important as it is the face of the organization statewide and nationally. I gush at meetings when talking about the good work of Kristen Colebank as

2015 Dues Reminder

We are now in our annual membership renewal drive. Dues notices have been mailed out.

Those renewing annually should send their \$30 payable to WVWS to Bruce Brenneman, Rt 2, Box 173A, Lewisburg, WV 24901 before Dec. 31.

Annual renewals are \$40 if paid after Jan 1, 2014.

Be sure include any changes in address, phone numbers or e-mail. Accurate information is necessary for WVWS to contact you regarding shows, events and more. WVWS prefers to utilize email as much as possible to save on printing and postal expenses.

Questions? Contact Jeanne and Bruce Brenneman at bjbrenneman@gmail.com, or call 304-645-3050.

Bruce will end his term as treasurer on Dec. 31, so please send in dues as soon as possible to ensure a smooth transition.

our webpage designer and newsletter editor. I think nothing else can explain the interest of out-of-state artists who want to submit to our juried exhibit.

For our future, I hope for continued growth and awareness of watercolor painting in our state; new successes for our members as emerging artists; larger participation in our exhibits and more members to take on the challenge of leadership.

New ideas will help us to grow, evolve and expand. If you are interested in having a leadership role, let one of the officers know about it. Serving on a committee or as a committee chairperson is a great way to get involved.

Finally, being a member of this organization has been a great help in my evolution as an artist. This is what my WVWS membership means to me. The opportunities to network with other artists, attend workshops, meet and work with gallery directors – all have helped me in my artistic journey.

Painting provides the greatest exhilaration. But leadership has trained me in the ways of the business in art.

Signing off. Keep painting,

Linda Elmer, outgoing president

WVWS Member News

Region I – Lou Riffe Gates

Rita Montrosse of Princeton had a watercolor, "Earth's Bounty," accepted into the Kansas Watercolor Society National Exhibition at the Wichita Center for the Arts. The juror was Thomas W. Schaller, AWS, NWS.

Region II – Patricia Roberts

Brenda Beatty of Charleston won honorable mention award at the Tri State Show at the Huntington Museum of Art for her watercolor painting "Stephen."

Also, The National Miniature Exhibition at the Renaissance Gallery in Huntington awarded Brenda the Renaissance Award for her watercolor miniature titled "Minnie Bowers."

Pat Roberts of St. Albans was juried into and showed in these locations: West Virginia 2013 Juried Exhibition, Merit Award winner, which was shown at the Culture Center in Charleston this summer; Allied Artists 2014 Juried Exhibition in which she had two paintings at the Huntington Museum of Art in Huntington; and The Best of West Virginia exhibition in the Dickirson Gallery at Tamarack in Beckley where she had one painting.

Region IV – Katy Crim

Katy Crim of Clarksburg had a solo show of her work in the Maxwell Gallery at the Randolph County Community Arts Center in Elkins from Oct. 1 - Nov. 19.

Judy Mattson Reed of Salem reports that she has some of her Savannah paintings in the gallery Portraits by Tisha, in Savannah, Ga., located in the City Market. She has also exhibited in several of the Tamarack exhibits this year.

Carolyn Light, who teaches art at Lincoln High School in Harrison County, won the 2014 Sargent Art Brighter World Teachers' Online Art Contest.

Light submitted five paintings in the online contest for art teachers, and a watercolor of her sons launching a boat at Oral Lake won the top award.

Light and her husband received an all-expense-paid trip to New York City this summer, including visits to the Metropolitan Museum of Art and Museum of Modern Art.



F. Dennis Clarke (Region III) of Martinsburg reports that "Rock Quarry" – a 22 x 30 painting on 300 lb Arches watercolor paper over which he had applied gesso and then applied acrylic paint – juried into the Keystone National 2014: Juried Exhibition of Works on Paper, which was open from Sept. 12 to Oct. 14 in Mechanicsburg, Pa.

The Keystone National is a competitive exhibition open to artists from across the United States. All works entered in the Keystone National are required to be created on paper. From there artists were free to utilize their medium of choice, including transparent watercolors, acrylic, graphite, colored pencil, pastel and ink. Juror was Laurin McCracken.



This is the watercolor (see more at left) that netted Carolyn Light national recognition in the Sargent Art Brighter World Teachers' Online Art Contest. Congratulations Carolyn!

WVWS Member News

Region V – Janet Hart

 **Christine Rhodes** of Parkersburg had two works accepted into the inaugural biennial juried exhibition, "The River," at the Parkersburg Art Center. She received an Honorable Mention for her painting "Vespers." The exhibit was open July 6 to Aug. 9.

Region-at-Large – Robert W. Smith

 **Dr. Joseph Sweeney** of Rocky River, Ohio, says that he continues to teach watercolor at the Emerald Village retirement home in North Olmsted, Ohio, where he has been focusing on bleeding and blending techniques.

He writes, "I took Birgit O'Connor's workshop in Boone, N.C. She was one the best teachers I have ever taken...[also] I am taking one of Fred Graff's last two workshops in So. France."



Doris Bright (Region-at-Large) of Winchester, Va., previously of Buckhannon, had a solo show of watercolors at the Village at Orchard Ridge during October. Doris also reports that one of her paintings has been selected for the 2015 National Lutheran Communities and Services calendar.

News & Notes

2015-2016 WVWS officers and committee chairpersons

Officers have been selected for the upcoming two-year terms for WVWS, as voted at the 2014 annual meeting in Parkersburg: President – **Jeannine Romano**; Vice President – **Martha Reynolds**; Treasurer – **Linda Elmer**; Recording Secretary – **Janet Hart**; Corresponding Secretary – **Kristen Colebank**.

Committee chairpersons are: Exhibitions – OPEN; Membership – **Diane Mitchell**; Workshops – **Judy Mattson Reed**; Newsletter – **Mary Grassell**; Publicity – **Linda J.C. Turner**; Video and Archival Librarian – **Doncia Franklin**; Webmaster – **Kristen Colebank**; Videographer – **Linda Elmer**; Jury – OPEN

Assistance on any of the committees is always welcome. If you can assist WVWS, please do!

New Juried, Signature members

Rita Montrosse, head of the Jury Committee for WVWS, has announced that **Christine Rhodes** of Parkersburg has earned Signature Status in the West Virginia Watercolor Society.

Also, **Laura Andreini** of Wheeling, **Ronda Beth**

Albright of Martinsburg, and **Cyla Allison** of Hillsboro have earned Juried Status. Congratulations to you all!

Welcome new members!

We are happy to welcome **Katie Gatian** of Jane Lew, **Awyn Danielle McQueen-Milam** of St. Albans, and WVWS scholarship winner **Heather Hurley** of Bluefield to WVWS. Welcome!

Organizations host workshops

 The Morgantown Art Association is hosting **Frank Webb** for a watercolor workshop, Thursday to Sunday, March 26 - 29, 9:30 a.m. to 4 p.m., at the MAA Gallery at 5000 Green Bag Road, Morgantown. Cost is \$250 for MAA members and \$275 for non members. Download the flyer from the WVWS Opportunities page.

In memory

WVWS Juried member Anna Hogbin of Martinsburg passed away on Sept. 2, 2014, at age 68.

Anna was a very active member of the arts community in the Eastern Panhandle and surrounding area. WVWS extends its condolences to her family and friends.

All-Member Exhibition 2014

Best of Show

Kathryn Crim
“A Spot in the Sun”

Kathryn Crim of Clarksburg (see image at right) won best of show at the 2014 WVWS All-Member Exhibition at the Parkersburg Art Center, which was judged by Ted Lawson.

The exhibit was on display from Oct. 3 to Nov. 3.

See more award winners on the next page!



A sizeable crowd enjoyed the opening reception and awards ceremony at the Parkersburg Art Center on Oct. 10.

Judge's Statement:

Tis an honor and a privilege to have been invited by Linda Elmer, West Virginia Watercolor Society president, as juror of awards for the 2014 WVWS member exhibition. The artwork was well executed and it was wonderfully displayed in the Parkersburg Art Center in Parkersburg West Virginia. I regret not being able to have made more award assignments.

I had a difficult time selecting the paintings to assign awards to. I made several passes and arrived at a long list of worthy paintings. But then the hard choices began. I revisited each painting on the list and considered four basic elements to make the final award determination. The four elements I used are composition, design, use of medium and feeling. I made a “short list” of six painting to make the final award determination. I revisited the paintings again and ranked them as best of show, award of excellence two awards of merit an honorable mention and a memorial award.

Judging this exhibit was a rewarding experience. Seeing all of the paintings in this exhibit has inspired me to do more with the watercolor medium.

- Ted Lawson

Ted Lawson is a signature member of the Ohio Watercolor Society and the president of the Canton, Ohio, Artists League. Lawson has been juried into numerous regional, state and international exhibitions. His work can be found in private collections across the country.

All-Member Exhibition 2014



ABOVE LEFT: Martha Reynolds' painting "Ta Da!", which won an award of excellence

ABOVE RIGHT: April Waltz's painting "Daeodon Hollandi," which won an award of merit.

LEFT: Janet Sheehan's painting, "Escape from the Ring of Fire," which won an award of merit.

RIGHT: Jeannine Romano's painting, "The Chair Maker," which won honorable mention.



Judy Mattson Reed's painting, "Cranberry Scenic Highway," which won the David Springston Memorial Award.



Another image of the gallery space at Parkersburg Art Center during the WVWS opening reception.

Photos courtesy of Linda Elmer and George Harper.

See more show images online at the WVWS website www.wvwatercolorsociety.org

WVWS Workshop 2014

Z.L. Feng: Lessons in patience

"Total wet" paper, a mastery of life drawing, sensitivity to values, inner energy or "chi" – these are among the many defining characteristics that 2014 workshop attendees will likely associate with instructor Z.L. Feng following the three-day event at Timberline Four Seasons Resort this past July.

Feng took time in introducing himself and explaining his educational background in China, where he focused on Chinese brush painting.

This early training is the basis of his work today. He is very cognizant of designing paintings with a wide range of tonal values, creating amazing depth within each composition. Also Feng's brushwork is very distinctive as he still uses traditional wolf and soft Chinese brushes, as well as Western-style watercolor brushes, and each brush stroke is applied with purpose, animated and energized by the Eastern concept of "chi."

On the first day, Feng did a demonstration in portraiture, using a live model. In little more than an hour, he rendered an accurate drawing of the subject, and executed a life-like watercolor that captured the character of the model.

Early washes in the face were executed in broad, wet washes. Finer features were developed with smaller brushes, as Feng carefully coaxed edges to move in the directions that he desired, often moving back to larger brushes to soften and blend edges together.

When Feng stepped back and gave the model his final break, it seemed that the painting was nearly finished, except for the man's baseball cap and background. However, Feng explained that the piece wasn't even half finished yet. To him, there was so much more nuance to develop in the subject's face, and the work to this point was merely a road map (*see the portrait images on the next page*).



Z.L. Feng's demonstration landscape for the workshop is representative of his distinctive style.



On the second day, Feng introduced the group to "total wet" painting, the first step in his signature landscapes. First soaking and spraying a sheet of 300-pound rough watercolor paper, front and back, with water and then stapling the paper to a board, he applied loose, wet washes on the paper, slowly adding more and more as the paper slowly began to dry. This technique lends itself to the illusion of depth in his landscapes, as the backgrounds recede into the watery mist of a distant shoreline, while the gnarled trunk and branches of his foreground trees stand in stark relief.

One interesting technique he uses is scratching the surface of the paper with the rough edges of a brush handle. When done at the right moment (the paper can't be too wet or too dry), the scratches become fine branches (see inset photo at left) that help push the tree's structure to the front of the scene.

Watching Feng, it becomes evident that patience is key, with much care given to the first broad washes that eventually define his atmospheric landscapes.

Finally, Feng showed us his signature technique – splatter. Many of his landscapes are finished with touches of colorful splatter that help add visual interest and solidify the compositions. But even splatter, in a seemingly random application, is executed with care and patience. Some splatters are wetter, and recede; others are rendered more sharply and opaquely and move forward.

Finally, in addition to the painting demonstrations,



WVWS Workshop 2014



Feng taught the group that patience is also necessary when evaluating a painting – even for a master painter. Sometimes time and space are needed to reflect on where a painting should go. Feng laughingly refers to this as “putting a painting in jail.” After serving a term of weeks, or perhaps even years, he’ll reassess an unfinished piece and understand what it needs for completion.

WVWS thanks Professor Z.L. Feng for conducting our workshop this year. We’d also like to share comments from several of the attendees.

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Judy Reed I was so thrilled to have an artist of Z.L. Feng’s status come to the West Virginia Watercolor Society to present a workshop for us. He was so polite and helpful in negotiating the terms of the workshop too.

He had a great sense of humor and talked about his life in China and coming to America when he only knew one word, “thank you.” He seemed to enjoy teaching and was very willing to share his knowledge. We enjoyed his humor in discussing the painting process as in “if it doesn’t work after two hours, put painting in jail.” We were very



Z.L. Feng



Feng executed this portrait from life in a short time. The model, Bob, can be seen in the photo at left with the painting on the table in front of him. Feng applies washes over still-damp previous layers, and then blends and softens some of the edges together, a technique that leads to connected value masses, yet each brush stroke still retains a bit of individual character.

fortunate to have the opportunity to study under a master artist, especially when he doesn’t do many workshops. Thank you, Mr. Feng!

Rema White Was amazed at how much of China’s history Mr. Feng has lived through and survived intact. Also found the skin texture of the portrait fascinating. It looks a lot like the pixels that show on some of the nature photography on the TV nature programs. The way he used wet-in-wet background, scraping out, and dark colors will be very useful to me. Thanks to Mr. Feng and everyone who made the workshop possible.

Martha Reynolds I really liked Mr. Feng’s idea of putting a painting in jail instead of destroying it. I’m so glad he took the time to teach the workshop.

Jeannine Romano I enjoyed the atmosphere created by Mr. Feng, who inspired each of us to develop our “CHI”. Whether you call it CHI, FLOW, or inspiration, this is what helps us as artists to express ourselves through our artwork.

Karen Ballard I really enjoyed Mr. Feng, I really wasn’t worried about what colour he was using, just the way he held his brush and his strokes. And how 

WVWS Workshop 2014



Z.L. Feng works on the early stages of his landscape as Ken Waddell and Becky Williams look on. Notice how far back Feng is holding his brush, another carryover from his early training in China.

he put layers on. To me this is more important. I like the fact he gave us options to more or less do what we want with our pictures. Some people say they had some trouble understanding him. I found it best to listen to him slowly, and most of the time I would know what he was saying. TO ME HE WAS GREAT, AND I WOULD DO IT ALL AGAIN.

Rita Montrosse I thought Z.L. Feng's workshop was a great learning experience. Watching and learning from a master watercolor artist is always a delight. Observing the way he layers in developing a portrait was helpful to me. And the landscape, of course, was an added treat. Plus he and his wife were a joy to meet and to talk with. And a big thanks to Judy Reed for continuing to pursue him and arranging such a nice workshop.

Brenda Beatty I very much enjoyed our workshop. Feng was wonderful. I enjoyed his demos. He was warm and friendly. I wish that he had specified the paint and brushes that he preferred. Our accommodations were great. It was fun to see everyone, and to enjoy seeing everyone's paintings. It would have been nice if the presenter had asked us to bring photo references. My portrait reference was the size of a quarter! In spite of it all, I greatly enjoyed the workshop.

Laurie Goldstein-Warren It was a great group of participants, very supportive of each other. Z.L. is a great artist who was eager to share his knowledge and processes with us. His technique is so brilliant. I cannot wait to implement what I learned into my work.

Jeannie McGuire to teach for WVWS in 2015!

Judy Reed, WVWS workshop coordinator, is pleased to announce that the 2015 WVWS workshop will be led by award-winning watercolorist Jeannie McGuire of Pittsburgh, Pa.

The four-day workshop will be held July 16-17-18-19, 2015, at Timberline Four Seasons Resort in Canaan Valley, near the town of Davis.

Cost and other specifics are still

being worked out at this time but the workshop reservation form will be released this spring. Space is limited and we expect this workshop to fill very quickly!

Contact Judy at jmreed16@yahoo.com or 304-782-3158 if you have questions.

Jeannie McGuire won the American Watercolor Society Gold Medal of Honor in 2011 for her painting "Kenneth" and has been recognized

in scores of other shows around the country and internationally. She has also been featured in national and international art magazines and publications.

Learn more about Jeannie's arresting figurative paintings at her website:

www.jeanniemcguire.com

Click on the "workshop" page on her website to read about her methods and materials.

WVWS Signature Exhibition 2014



Some of the paintings on display during the **Signature Exhibition in Martinsburg** in September.



WVWS was hosted by the Berkeley Artworks gallery in Martinsburg for a Signature Membership exhibition, Sept. 4-28.

Signature members who participated in the exhibition were: Dennis Clarke, Doris Bright, George Harper, Jeannine Romano, Judy Mattson Reed, Katherine Crim, Kristen Colebank, Linda Elmer, Linda J.C. Turner, Monica Wilkins, Rema White, Rita Montrosse, and Sharon Johnson.

LEFT: A visitor looks closely at one of George Harper's pieces during the opening reception.



WVWS members and visitors peruse the exhibition during the opening reception.

Photos courtesy of George Harper.

See more show images online at the WVWS website: www.wvwatercolorsociety.org

Brushing Up – with Christine Rhodes

Painting to abstraction – the evolution of an artist

I first took note of Christine Rhodes' work at the 2012 WVWS juried exhibition, and was immediately drawn to her strong compositions. The following year, I again admired her entry and wondered, as I always do with non-representational pieces, "how does she do it?"

Since I have always worked with representational subjects, I've always felt lost when trying to understand non-representational pieces, and I suspect that many of our members feel the same. In my case, I'm naturally drawn to the compositions, but I don't know how I could ever do anything like them. Essentially, I don't know where to start.

So when Christine, who is from Parkersburg, won Best of Show in this summer's WVWS juried exhibition with her painting "Vespers," I thought it was a perfect opportunity to highlight her beautiful work, and finally ask her: "How do you do that?"

QUESTION: What are your preferred painting tools?

ANSWER: I usually paint with Golden fluid acrylics and acrylic inks on 300-pound cold press watercolor paper. I use a 2-inch Sky Flow brush and a 1-inch wash for the majority of my brushwork. For texturing, I have a large pile of stuff that could easily be mistaken for trash – bubble wrap and packaging materials, fabric, plastic, paper, etc. I'll throw anything on a painting to see what kind of interesting effect will happen.

Were you always interested in painting abstractly, or did your style evolve from realism?

I learned to paint in oils, using very traditional methods and painting what I saw. I was intrigued by abstract art, but I really didn't understand it and had no clue how to approach it. In 2011 I attended a workshop taught by Pat Dews. I have said many times that while my classmates were learning painting techniques, I was having a religious experience. I knew from the first morning of the class that I had found my place at last.



"Vespers," by Christine Rhodes, won best of show in the 2014 WVWS juried exhibition. Christine said she started the piece with only the idea of creating something evocative of a landscape with a high horizon line.

How would you describe your style?

I would describe my paintings as (mostly non-representational) abstracts.

Where do you find inspiration?

Inspiration might come from anything I see or hear. Words or phrases often catch my interest and give me an idea for a painting. I sometimes begin a



"Vein of Gold" was one of Christine's first abstract pieces. She used India inks to make a poured start and to develop the cracks and other dark shapes. Gold leaf was added last. Christine also explained the title: " 'Vein of Gold' is the title of a book on creativity by Julia Cameron. I used that title because I felt I had discovered my own creative vein of gold in abstract painting."

painting with no specific direction in mind and some aspect of the work will bring to mind an idea. "Fault Line" was begun as a very minimal piece at a time when there was a lot of news coverage of an earthquake in Japan. The main shapes were just a few brushstrokes, but they made me think of mountains. I made a black sky shape to give weight to the top. The broken red line was added last and the title seemed obvious.

Another time, someone had given me a set of large letter and number stencils to play with. I began tracing the letters O, N & E and the number 1 onto my paper, overlapping them and turning them in all directions. I settled on a neutral color scheme to paint the shapes and the result was "One." The possibility for a series is infinite, but to date, I've only taken it as far as "Two."

How do the basic principles of design inform your work?

The principles of design and composition are the same for abstract work as they are for any other style. The job of the artist is to gain your attention, lead you through the piece and keep you engaged as long as possible. The abstract artist uses unnamed shapes, colors, and the division of space to do this the same way a realist might arrange trees in a landscape or fruit in a still life.

Are your pieces meticulously planned out, or are they more dependent on gesture and intuition?

I do not usually have a plan beyond an idea and a mental picture. When I started "Vespers" I only knew that I wanted to paint a peaceful landscape with a high horizon. For another piece, "Balancing Act," I began with an idea for a painting with a red corner. I don't have one set way of working; my process varies with each new piece.

Using "Vespers" as a specific example, could you describe your painting process?

Beginning only with the idea for a landscape with a high horizon, I knew the large foreground area would need texture for interest, so I laid down a wash and covered it with a crinkled drop cloth and let it dry. I then painted multiple washes over the texture, tilting the board so the paint ran downward, letting each application dry. The straight lines were made using the edge of a mat scrap to stamp paint onto the paper. The background was added as a very basic wash of sky color and a suggestion of trees. The dark square shape made me think of a temple or other place of worship so I developed it further in that direction. Finally, I adjusted some areas to make them warmer, some cooler, by glazing until I was satisfied with the balance.

At the time I started this piece, I had really been struggling to paint meaningful work. I did a lot of praying as I painted and so I named it "Vespers" in reference to evening prayers.

If a painting is not going in the direction you



intended, do you prefer to start fresh or do you often soldier on to see what results?

If a painting is not going in the direction I intended, I'll follow where it leads me. I know that I can always make changes, but if a painting isn't making me happy or I get stuck, I'm not afraid to gesso over it and start something new. Many of my paintings have a visible "history" just beneath the surface, which I think adds depth in most cases.

What would be a good first step for anyone interested in trying non-representational painting?

For someone interested in trying non-representational painting for the first time I would suggest that they take a class or workshop from an instructor whose work they admire. But don't imitate someone else's style – find your own. Seek to develop your creativity. It's important to have something to say in your painting and to

"Fault Line" was begun as a very minimal piece at a time when Christine was hearing and reading news coverage of an earthquake in Japan.

say it in your own original voice. My favorite art quote is, "I set out to learn to paint and I became Picasso." I believe that when we learn to express ourselves well through our art, we really do become more fully ourselves.



Meet the new WVWS newsletter editor!

With the start of next year, **Mary Grassell** of Hurricane will take over WVWS newsletter duties.

To introduce Mary, as she is a new member of WVWS, here is a short biographical sketch:

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Mary is a professor of design at Marshall University. In addition to teaching, she is also a printmaker and painter. Primarily her prints are multicolored woodcuts, and she paints in watercolor, acrylics and oils.

Currently her works are in several shows around the state, and always on display at Main Street Studio in Hurricane, where she maintains a studio with others and a gallery. She also is a member of Allied Artists of West Virginia.

News items may be sent to Mary via email or "snail mail." Deadline for submission for the Spring 2015 newsletter is Feb. 28, 2015.

Mary holds a BFA from Carnegie-Mellon University and an MFA from Syracuse University, both in Design. She has lived in Hurricane for 25 years, but has also lived and worked in Pennsylvania, Michigan and Ohio.

Her works have been exhibited at Carnegie Hall in Lewisburg, the Southern Ohio Museum in Portsmouth, Ohio, the Dickirson Gallery at Tamarack, The Birke Art Gallery at Marshall University, the

Pittsburgh Arts Festival, the West Virginia Arts and Crafts Exhibition, the West Virginia Juried Art Exhibition, and more.

Years of graphic design practice qualify her to carry on the excellent newsletter tradition of the WVWS. Mary has worked for design agencies in Ohio, Pennsylvania and West Virginia.

On a personal note, she lives with her husband in Hurricane, but their four children live all over the country.

Send WVWS news to Mary at:

Email: grassell@marshall.edu

Or by mail:
Mary Grassell
7 Meadowbrook Circle,
Hurricane, WV 25526



Individual Member News for the West Virginia Watercolor Society Newsletter

Name _____ Region # _____
Address _____ Date _____

Zip _____
Phone _____ E-mail _____

Please list any news items for the upcoming WVWS Newsletter. Return directly to the News Editor via snail mail. If you have news, fill this form out now! We love hearing about your accomplishments! Please type or print clearly and provide dates.

Current or Recent Exhibitions: _____

Recent Workshops: _____

Recent Trips: _____

Other _____

If you require more space, please use additional sheets. Thank you!

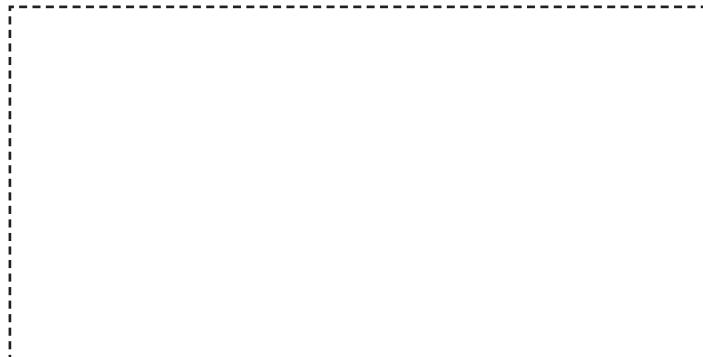
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**Mary Grassell, WVWS Newsletter Editor,
7 Meadowbrook Circle, Hurricane, WV 25526**

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



West Virginia Watercolor Society

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

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- **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:

Mary Grassell
7 Meadowbrook Circle,
Hurricane, WV 25526
grassell@marshall.edu

Visit the WVWS website
www.wvwatercolorsociety.org