



WEST VIRGINIA WATERCOLOR SOCIETY

President's Letter

Hello members!

Are you ready to see some green in these mountains? I cannot wait to get out and roam the countryside looking for parts of West Virginia I have yet to explore. I hope

you have survived the winter in one piece.

WVWS officers, members, and guests met in Flatwoods on March 16. Thank you for the great turnout! And we had a lot to discuss at the meeting!

We first have positions to fill. I want to thank Linda J.C. Turner for serving as Jury status chairperson for the last two years. But this

position must rotate every two years, so we now need a signature member to serve as the new chairperson, preferably a member who lives outside of the north-central region of the state. If you are a signature member and would like to chair this committee, please contact me by email or phone. Change of membership status cannot occur until we have a new chair for the committee.

We are also looking for new people to train for the membership chair and treasurer's position. Free membership is given to anyone serving an elected position like treasurer. If we find someone now, they can be trained by our current officeholders.

I want to send a really big "thank you" to Jeannine Romano for initiating and coordinating our invitation to sell our work with the Clarksburg League of Service. Check the article on Page 7 of this newsletter and the WVWS website for more information about this opportu-



Aqueous 2013

July 12 to July 30

Monongalia Arts Center, Morgantown

- Entries postmarked by May 10
- Acceptance notifications sent out by May 30
- Hand-delivered works to arrive at gallery on Monday, July 8 from 11 a.m. to 7 p.m.
- Shipped works must also arrive by July 8
- Awards reception will be July 12 from 7 to 9 p.m.
- Painting pickup is Tuesday July 30 from 11 a.m. to 7 p.m.

*Juror is Jennifer Yerdon LeJeune,
professor at Fairmont State University*

**Download the prospectus at
www.wvwatercolorsociety.org**

nity to assist in a worthwhile cause with a bonus benefit to sell our artwork.

Also, I want to recognize Jeannine and Judy Reed's efforts in finding WVWS another exhibit venue at the Caperton Center in Clarksburg.

Do not forget about the upcoming deadline – May 10 – for the Aqueous 2013 juried show. I have already received an entry!

New members are coming into our organization at all times. We want to involve them in the planning of activities. If you are new to our organization and would like to become more active in organizing shows or helping with the different aspects of WVWS, please contact me and tell me where you think you would like to serve or help out. We are always looking to showcase our members' extensive talents.

I hope you all did a lot of painting on these snowy days. I plan to see more of you soon at our next event in Morgantown. I am also looking forward to the workshop in Canaan (see the brochure on the website).

Keep painting!

Linda Elmer, president


2013 Dues Reminder: West Virginia Watercolor Society dues notifications were sent out in October. The forms and \$30 yearly payment were due by Jan. 1. Those who pay after the due date are charged an extra \$10 late fee (\$40 total). If you do not renew your membership by Feb. 15, you will lose your membership status (i.e. juried, signature) and must re-apply. Questions? Contact Jeanne and Bruce Brenneman at bjbrenneman@gmail.com, or call 304-645-3050.


WVWS Member News

Region I - Lou Riffe Gates


 **Diane Mitchell** of Clintonville is among a group of painters who exhibited at the Greenbrier Resort in White Sulphur Springs over the Easter weekend.

Region II - Patricia Roberts

 **Sharon Harms** of Charleston has two paintings included in the "Color Wheel" exhibit at the Dickirson Gallery at Tamarack in Beckley. The show opened March 24 and will conclude on May 31.

 **Brenda Beatty** of St. Albans will be attending a Sue Archer workshop at Kanuga in Hendersonville, N.C., in April.

Region III - Joy Cooper


 **Laurie Goldstein-Warren** of Buckhannon tells us that her recent acceptance in the 2013 Southern Watercolor Society juried exhibition means that she's earned signature status in the regional society, which represents artists in 18 states, plus the District of Columbia. She has also earned Purple Sage Brush signature status in the Texas Watercolor Society and signature status in the Kansas Watercolor Society.

She also says she's teaching two workshops in West Virginia this year - one in Lewisburg from May 6-8 for the Greenbrier Artists (full with a waiting list) and another workshop April 26-28 in Charleston for the Allied Artists.

She also reports that she won the Karen Mason Memorial Award in the California Watercolor Association's 43rd Annual National.


Additionally, her painting "Ribbon Dancer" received a merit award from the Watercolor Art Society-Houston International Exhibition. The painting "Native American Series No. 8 - Boy with Head Dress," was accepted into the Transparent Watercolor Society of America Exhibition, and "Native American Series No. 3 - Jingle Dancer"

was accepted into the Louisiana Watercolor Society International Exhibition.


 **Julia Jones** of Wardensville said she is looking for someone to paint with in the Hardy County area. She also is looking forward to the Morgantown Art Association-sponsored watercolor workshop, April 4-7, with Bill Vrscak. "It will be great to see...friends there," she said. Julia had previously lived in the Morgantown area prior to her move to Wardensville.

Region IV - Katy Crim

 **Jeannine Romano** of Lost Creek is adding another show at Tamarack to her list for the year. She is included in the new "Color Wheel" exhibit in the Dickirson Gallery.

 The "Color Wheel" show at the Dickirson Gallery at Tamarack will include some works by **Judy Mattson Reed** of Salem.

Region V - Janet Hart

 **Janet Hart** of Wheeling shares an amazing experience with her friends in WVWS:

"I was a volunteer decorator at the White House for five days in November 2012. I applied online in June, and was notified via email from the White House in late September that I was selected to be one of 80 volunteers from all over the country.

In my paragraph submission

I stated that I am an artist, I am a member of the West Virginia Watercolor Society, I am a member of the Junior League of Wheeling, and a member of Oglebay Institute. I also said that I would like to represent the State of West Virginia.

Decorating started the day after Thanksgiving and the volunteers were bused to a warehouse in Maryland for the first two days. We made ornaments, counted ornaments, and unpacked ornaments during the warehouse work. The White House staff brought us our lunch each day. I was assigned to the Grand Foyer team,



Janet Hart working in the Grand Foyer at the White House during the holidays.


and the Grand Foyer had “first lady” trees this year. I was asked to make fabric bows in honor of Betty Ford, since I know how to make bows.

The next three days we worked at the White House in the room we were each assigned. A local designer was our team leader. I was assigned the Grand Foyer with about seven or eight other volunteers. We had four large fresh pine trees to decorate in the Grand Foyer. These were the “first lady trees” and ornaments on them represented each first lady from Jackie Kennedy to Michelle Obama. We ate lunch in the “Old Dining Room” every day. All of the greens in the White House were fresh.

On the evening of Nov. 28, I was invited (with a guest, my husband) to a Volunteer Reception in the White House and Michelle Obama hosted it. The food was gourmet and delicious. It was served buffet style on White House china. What impressed me the most was that I could walk anywhere I wanted in the White House – no ropes and no escort. Michelle Obama gave a speech thanking the volunteers, and took about 30 minutes to shake hands with the guests. There was a party every night in the White House during the holiday season, and 90,000 visitors walked through the White House.

It was a lifetime experience!

Region-at-Large – Robert W. Smith

 **Dr. Joseph Sweeney** of Rocky River, Ohio, wanted to share news about his teaching activities: “...I have been teaching watercolor classes to retired persons. Now that I have been retired for 18 years I enjoy


teaching as a volunteer at several retirement homes. I sometimes think that it is not so much as to learning as to keep them happy. We do have an exhibition planned in May.

“I have had 44 national watercolor instructors, but no formal art school training. (I was one of the three people who formed the WVWS).

“So far I have been at five retirement homes, but only stayed at two. Either the class declined from about eight to two, and it is not worth it to go out of my way. Sometimes they talk too much or fall asleep. That is because it is the time they should be taking their nap. But I enjoy it.

“I have enjoyed watching our organization grow from the original 35 to our current 162.

“Keep painting!”

 We received a note from former WVWS member Linda Schweitzer (Linda has moved to Richmond, Calif.) that we wanted to share:

“Okay, I know I let my WVWS membership go. But as I was writing this blog post [about the late Susan Shatter], I started thinking of all the artists that might be interested in it.”

<http://lindaschweitzer.blogspot.com/2013/03/remembering-susan-shatter.html>

Susan Shatter was elected president of the National Academy of Design, championed and fought for recognition of watercolor as a fine art medium, and was once featured in an exhibit at the Huntington Museum of Art in 1998. It was through that exhibit that Linda had the opportunity to meet her.

Know your pigments!

WVWS member Brenda Beatty led a program at the WVWS fall/winter 2012 meeting where she talked about the “Wilcox Guide to Watercolor Paints” and how important it is for watercolorists to understand the qualities of their favorite pigments.

She covered issues such as lightfastness ratings (which measure the amount of fading a pigment undergoes when exposed to light over time), and paint labeling. She encouraged everyone to learn the precise pigment names of their favorite paints because that name can help each of us learn the characteristics of the pigment.

She explained that companies tend to use historical names for paints, or make up trendy names for marketing purposes. Only with the correct pigment identification (i.e. PB 29 for Winsor & Newton’s French Ultramarine Blue) can artists learn the specific characteristics of the pigment, thanks to guides such as the Wilcox Guide. Thanks, Brenda, for sharing your insights!



Brenda Beatty discusses paint labeling during a presentation at the fall/winter 2012 WVWS meeting in Elkins.



Putting color in its place

Have you ever felt overwhelmed when looking through an art catalog and seeing all the available colors for watercolors and watermedia?

The Daniel Smith catalog is a good case in point, offering 238 watercolors. Winsor & Newton makes 96 colors in their Artists' watercolor series. Cheap Joe's American Journey watercolor line features 111 colors. Holbein makes 108 colors available in its professional Artists' line.

Sometimes I'm sure that we all feel as though our paintings are literally and figuratively drowning with so many color options at our brush tips.

But with painting, as it often is with life, sometimes less can be more. And the best tool available to artists seeking to de-clutter their paintboxes, their paintings, and their minds, is the color wheel.

Learn how to mix a few colors to create many colors, and much of the battle of watercolor mastery is won.

Many WVWS members attended Laurie Goldstein-Warren's watercolor workshops last year in which she stressed the benefits of using a limited palette. So I thought it would be helpful to follow up in this newsletter with a wider discussion of color mixing.

WVWS signature member **Judy Mattson Reed** knows a great deal about using a limited palette to best advantage. She regularly explores landscapes with experimental color mixes. A blue tree? A violet road? An orange field?

But, when looking at Judy's paintings, the viewer never becomes aware of these incongruities. What the viewer does enjoy, however, is a powerful interpretation of a familiar scene, and the vibrant colors simply harmonize and provide spatial depth in the landscape. Because of Judy's use of color, a tree is always much more than the sum of its parts.



QUESTION: Modern chemistry has provided us with a seemingly limitless supply of pigment options – hundreds of colors are now available to us. So why is it still important for us to learn



about the color wheel and limited color palettes?

ANSWER: Oh, yes, it is still very important that we learn about the color wheel system because there are so many colors that mix and blend so easily that you need to have control of them. Because of those many colors it can be rather overwhelming, but by limiting your colors to some basic few, you can manage your color better and it is so helpful to understand the way colors mix and why. Limiting your colors to established color harmonies will give your paintings harmony and unity and the more you understand color the more personal your color choices can be.

What are the components of a basic color wheel?

The standard color wheel (see the illustration on the previous page) used by most artists is called the Prang Color Wheel developed by Louis Prang in the last century. He placed the colors as they are related to each other in a circle. But, it was Isaac Newton (1642-1726), through a series of experimentation with light passing through a prism creating an arc of color and observing the rainbow of colors linked the arc into a circle by adding the color red-violet.

The Prang Color Wheel is divided into three parts: primary, secondary, and tertiary colors.

The **primary colors** – red, yellow and blue – must be purchased as they make the rest of the colors.

The **secondary colors** are orange, green and violet, and they are made by mixing two primary colors – red and yellow will make orange, yellow and blue will make green, and blue and red will make violet.

Finally, **tertiary colors** (sometimes called intermediate colors) are made by adding a primary and a secondary color together. So, red and orange make red-orange, orange and yellow make yellow-orange, and yellow and green make yellow-green. Green and blue will make blue-green, blue and violet make blue-violet, and violet and red make red-violet. There are six tertiary colors in all.

Of course there are many variations of each color depending on your mixing ratios. Another aspect of studying the color wheel is the **value** of colors, meaning their lights and darks and the **intensity** or **chroma** of color, meaning the brightness or dullness of color.

When I was in graduate school at WVU, we studied the Munsell Color Wheel, developed by Albert Munsell. It just has 10 colors – five primaries (red, yellow, green, blue and purple) and five secondaries (yellow-green, blue-green, blue-purple, red-purple and red-orange). There are no “fruits” or “flowers” on the Munsell system so you re-

fer to the color “violet” as “purple” and the color “orange” as “red-yellow.”

Some artists use the Munsell system, but it is used mostly in industry as it includes all the values and intensities of each color. It is represented as a three dimensional model with all those color variants.

What are complementary colors and what is the role they play for you as a watercolor painter?

Complementary colors are two colors directly opposite each other on the color wheel like red and green, violet and yellow and orange and blue. They are exciting to use as they complement each other with their contrasts.

They also neutralize each other and when mixed together they make beautiful grays or neutrals. Painting with complementary colors is only using two pigments, but what a variety of shades and tints and bright colors you get with just the two colors plus all the potential neutrals. I was so amazed when I learned as a freshman in college that red and green could make gray! Of course, not any red and green, but alizarin crimson and viridian will do the trick.

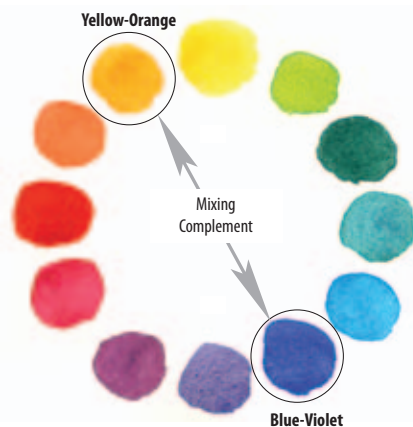
What are your favorite complements?

My favorite complementary colors are quinacridone burnt orange and ultramarine blue (see the illustration at left). I love the soft grays they make and by adding more ultramarine blue the gray is cool and by adding the quinacridone burnt orange the grays are warm. In addition to the grays there are so many potential values and the only pigments you used are two!

Many of your paintings seem based on a split-complement palette. Explain how you came to work in this way and why that particular palette appeals to you and strengthens your work.

The example painting here (see the next page) is one I call “The Guardian.” It is a painting of a tree along the highway into Salem where I live. I was always impressed with how that limb spread across the hill toward the highway in a protective way.

As I plan my paintings, I choose the composition first that I want to use and then the color scheme. As I love to use the complements, I chose this time to use the double-split complementary color scheme (see the diagram on the next page), which is the two colors on either side of the two complementary colors, but not the actual complementary pair. So, in this case, I used yellow-orange, yellow-green and red-violet and blue-violet, with just some touches of the yellow and violet comple-





“The Guardian,” uses *arbitrary colors* based on a double-split complementary palette (see the diagram at upper left). This palette features four colors – yellow-orange, yellow-green, red-violet and blue-violet, that are on either side of the yellow-violet complementary pair.

mentary pair.

Using the opposite colors just seem to radiate and to sparkle, which gives a more exciting and expressive quality to the painting. When I paint, I like to use what I call “arbitrary colors,” which are subjective colors of my personal preference instead of local color. In other words, a tree may have green foliage, but that doesn’t mean that I have to use green. Stressing color harmonies keeps the painting in unity and harmony, and it can still be very expressive.

What are some other examples of simple palettes that we might experiment with?

Try using the different color harmonies like **Mono-chromatic**, which is based on only one color but uses its lights and darks. The **Analogous** color harmony uses three to four colors which are adjacent to one other on the color wheel, such as blue, blue-green, and green. **Triadic** colors are all equal distant apart from each other on the color wheel, such as the red, yellow and blue or red-orange, yellow-green and blue-violet. A **split complementary** color scheme is one color on one side of the color wheel and the two colors adjacent to its opposite color but not the opposite color – red with blue-green and yellow-green for instance. This particular color harmony has an accent color – red – which is fun to use.

In addition to the color harmonies, experiment with the three primaries so you can make all the colors. Try the many different pigment options for reds, yellows and blues. It is very useful to have a color wheel on hand that you can reference when planning your painting color choices. If you stay true to color schemes, then your paintings will have a sense of harmony and unity that makes your paintings pleasing to the eye. Have fun with colors and don’t be afraid of them.

What is a good exercise for us to try to learn more

about building a personalized palette?

I like to have several pieces of watercolor paper cut to equal size, like 5” x 7”. On each paper, do a different color scheme of the same composition. Compare the results to see what feels best to you. Another exercise is to do the same composition six times with the same colors but, this time rearrange the placement of the colors. So if you are using blue as one of the colors, use the blue as the sky in one painting and as the house in another as a tree in another and as a fence in the other, and so on.

One caution I have is not to try to use lots of different colors as it makes your painting lack unity and be confusing. Keep your colors clean by changing your water often and keeping the palette clean. Also, avoid opaque colors such as the cadmiums in your color schemes as they tend to muddy the colors. Use all transparent colors for the best results.

Are there specific books or resources that you would recommend for learning more about color mixing and color palettes for watercolorists?

My favorite books on color are “The Wilcox Guide for Color” by Michael Wilcox, “Watercolor Artist’s Guide to Exceptional Color” by Jan Hart, “Transparent Watercolor Wheel” by Jim Kosvanec and “Color Choices” by Steven Quiller. I also like “The Watercolorist’s Essential Notebook” by Gordon MacKenzie.

Most books on watercolor include sections on color and you will see similarities and some differences in their interpretations.

Charity art auction to feature WVWS

By Jeannine Romano

For the past 79 years, the Clarksburg League for Service has been touching the lives of underprivileged people in the community.

What began as a crusade to give milk to needy children has evolved into many activities, including the establishment of “Amy’s Attic,” a clearinghouse of clothing, diapers, coats, and household supplies that clients can access free of charge. Families are referred to the Attic by agencies such as the Salvation Army, the Mission, and the Department of Health and Human Services, and are given “points” to spend on needed items. The all-volunteer staff strives to make each shopper’s experience one of friendship and dignity, down to the trademark brown shopping bags.

The funding for the Attic comes from activities staged throughout the year, with the “Grande Finale” major fundraiser held in the summer. Previous year donations from corporate sponsors, as well as fundraising activities, have totaled as much as \$30,000, with 100 percent of all donations going toward the purchase of goods for Amy’s Attic.

For 2013, the Grand Finale event will be the “Evening in Florence” art auction, on Aug. 3 at the Pete Dye Golf Club in Bridgeport, which will feature paintings by West

Virginia Watercolor Society members. The League will receive a 30 percent commission from sales, a share usually given to a hosting gallery for a show, with the difference being that all the artwork is expected to be sold! There is no entry fee for Watercolor Society members to participate in the auction, and the artists will receive 60 percent of the sale amount, with WVWS receiving 10 percent. This event has become a “win-win” for everyone involved!

At the March 16 WVWS meeting in Flatwoods, League event coordinator Jeannine Amos told WVWS members about the mission of the League, and reinforced the notion that they are thrilled to be partnering with WVWS for this very worthwhile cause.

Any WVWS member interested in participating in the art auction should contact Jeannine Romano at Jeannine@JRomanoART.com or call her 304-672-0222. A prospectus for the event can be downloaded from the WVWS website (see the News page) or can be mailed. Deadline for entry and final painting delivery is July 20.

Jeanne Brenneman has agreed to coordinate delivery of paintings from the Lewisburg-Beckley area, and a date will be set to get the paintings to Clarksburg in one group. WVWS members in the Lewisburg/Beckley who plan to participate should contact Jeanne Brenneman as soon as possible to make arrangements.

Painters’ Perspective

Question: Is there one color that you just can’t seem to paint without?

Julia Jones

The color that I have a hard time keeping in my paint box is **cadmium yellow**. Cad yellow is full of joy and cheerfulness, it has a quiet energy and confidence without overpowering the other colors.



Christine Rhodes

As for my thoughts on the color I couldn’t paint without: I use a lot of fluid acrylics in my paintings and one of my favorites is **phthalo turquoise**. It is the basis for all my blues, greens, purples, grays and blacks. On its own, it is startlingly bright, but mixed with other colors, it can be quite subtle. It’s also economical to use because a little bit goes a long, long way. A fellow painter once remarked that a couple drops could turn your swimming pool blue!

Dorothy Sutton

I enjoy using **quinacridone gold**. It is also great for

radiant sunsets and golden grasses in the fall. I also like **burnt sienna** and **ultra-marine blue** mixed together because of the separation effect. I love it on rocks, tree trunks and even animal fur.

Robert Mareneck

Quinacridone gold ---!!! Hurrah, hurrah---I must join the parade in honor of this color, which I think I’ve used in almost every painting I’ve made since that color came upon the scene.

Ronda Albright

One of my favorite colors to paint with would be Daniel Smith’s **quinacridone rose**. It works well with florals. It makes a beautiful pink as in wet-in-wet or is great used with more pigment. It also mixes well to make violets and oranges. It is great for figures as well. I love its transparency and vibrancy.

News & Notes

New Juried & Signature Members

The Jury Committee of WVWS wishes to congratulate the following artists who submitted work to jury in 2012.

Achieving Signature Status: (Use your WVWS letters proudly!)

- **Rose Dobbins**
- **Diane Mitchell**

Achieving Juried Status:

- **Andrea J. Burke**
- **John Coffey**
- **Christine Rhodes**

We offer a hearty round of applause to these artists for their achievement. We offer support and best wishes to those who did not attain their goal this time. We urge them to keep working and submit again next year.

*With our best regards,
The WVWS Jury Committee*

New WVWS members

We are happy to welcome **Julia Jones** of Wardensville and **Dorothy Sutton** of Arborvale to WVWS.

Summer WVWS meeting

Since the painting drop-off and pick-up for Aqueous 2013 in Morgantown is not on a weekend, we'll plan on meeting on a different day this summer.

When we select a date and location, we'll send out a meeting notice. Watch for it!

HELP WANTED!

We thank Linda J.C. Turner for serving as the chairperson of the jury status committee for the previous two years, and now ask that someone else step up to serve in that role for the next two years.

Any WVWS signature member that is interested should contact Linda Elmer as soon as possible. WVWS will not be able to evaluate any future member applications for juried or signature status until this position is filled.

WVWS All-Member show

The 2013 All-Member Exhibition will be held at the Cynthia Bickey Gallery in Beckley, home of the Beckley Art Group.

So far, the schedule looks like this:

Exhibition dates: Sept. 13 - Oct. 15.

Delivery dates: Sept. 6-7, 11 a.m. to 5 p.m.

Pick-up dates: Oct. 11-12, 11 a.m. to 5 p.m.

Work also may be shipped to the gallery. We will have more details about that and other parts of the schedule when the prospectus is finished this summer.

Interested in online payments?

Vice President Jeannine Romano led a discussion at the fall/winter 2012 meeting in Elkins regarding potential interest in using the online service Paypal to process dues payments for WVWS.

Put simply, members could click a link on the WVWS website that would allow them to pay dues, either with the member's Paypal account, or by using a credit card. A fee would be charged to WVWS for each transaction made using the Paypal processing system.

It was determined that the membership needed to indicate whether they wanted an online payment option for dues. If there is widespread interest, then the discussion will move forward.

So far, we haven't heard anything from the membership. So we are going to send out a survey via email to see if there is any interest in this service. Look for the email to come from Corresponding Secretary Amy Post in the next week.

If you do not have email, but still want to share your thoughts about the proposal, contact Treasurer Bruce Brenneman.

Did you get your WVWS directory?

As discussed at the fall/winter 2012 meeting, the 2013 WVWS member directory was distributed to the majority of the members via email attachment this year.

The directory was formatted as a PDF file that can be opened with the free Adobe Acrobat Reader software. Newsletter editor Kristen Colebank distributed the email with the directory attached on Feb. 23 to members who regularly receive the newsletter in digital format.

Members who regularly receive the newsletter via U.S. Postal Service were mailed paper copies of the directory in February.

If you did not receive a directory, contact membership chair Jeanne Brenneman at bjbrenneman@gmail.com or call 304-645-3050.



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Clarksburg: Future site for exhibit

Jeannine Romano and Judy Mattson Reed have found a potential location for a future WVWS exhibition. The Caperton Center in downtown Clarksburg serves as a regional campus for students enrolled at Fairmont State University and Pierpont Community and Technical College.

Jeannine and Judy recently met with Dr. Nancy McClure, the director of the center, to discuss future exhibits featuring the society. Jeannine and Judy report that the Caperton Center staff are excited about the prospect of showing the works of WVWS members and are putting together the necessary hanging supplies.

Judy also has offered to chair the first exhibit there, and we look forward to sharing more when arrangements are made!

Editor's challenge

I like to learn from our membership, and I expect that other members also enjoy reading about the techniques and preferences of fellow painters.

So here's my challenge question for the next newsletter: **How do you add texture to your paintings?**

Share your methods with us for the next Painters' Perspective. Email them to wvwatercolor@gmail.com, or mail them to the newsletter return address on the back page. Thanks!

2013 WVWS Workshop



West Virginia Watercolor Society Workshop 2013

with *Alexis Lavine*

July 26-28 at Canaan Valley Resort State Park

Make plans to attend the 2013 WVWS Workshop, which is scheduled for July 26-28 at Canaan Valley Resort and Conference Center. This year's workshop will be led by Alexis Lavine, and will focus on creative ways to utilize photo references.

"In my workshop I will show how I interpret, edit, crop, exaggerate, combine, and manipulate my photos to create paintings that are not just copies, but expressive, imaginative and original works of art. Photos can be a tremendous asset to us and a very helpful tool. We must learn to understand their limitations as well as the wonderful things they can offer us and then apply that to our paintings."

Alexis studied at the University of Maryland and Johns Hopkins University. She currently lives and works in North Carolina and the Virgin Islands.

Visit her website at <http://www.alexislavineartist.com> to learn more and see some of her work.

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Cost: \$220.00. Non-member \$245.00. This fee covers tuition only. Workshop fee is payable to WVWS and should be sent to: Judy Reed, 132 Liberty Street, Salem, WV 26426.

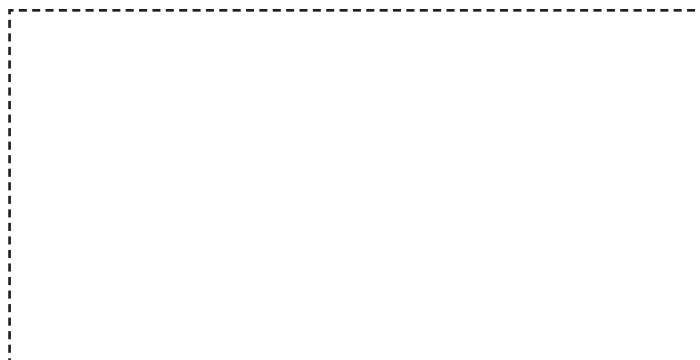
Lodging at Canaan is payable to Canaan. Canaan has offered WVWS discounted nightly lodging rates from \$79 to \$99 per night, depending on and divided among the number of people in the room. Mention that you are attending the WVWS workshop when you call to make your reservations.

Download the workshop reservation form from the WVWS website at www.wvwatercolorsociety.org, for more details.

If you need a copy of the workshop registration form mailed to you, contact Judy Reed at 132 Liberty Street, Salem, WV 26426, or call her at 304-782-3158.



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:
Kristen Colebank, WVWS newsletter editor
P.O. Box 66, Wardensville, WV 26851
wvwatercolor@gmail.com

Visit the WVWS website
www.wvwatercolorsociety.org