



# Newsletter

QUARTERLY  
2011

## Special Points of Interest:

- Thanks to our 2010 Demonstrators
- "On Finding Form" by Robert Genn
- "The Most Valuable Lesson Learned" by Joan McKasson
- New Board of Directors Elected

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## Winter



### The President's Message

*By JoAnn Formia*

The 2010 Exhibition closed December 19th to accolades from all who attended. Our annual exhibitions are comprised of many individual parts working together. The coordination between each of the parts ensures our success year after year. I would like to make it known to all, just what is involved in presenting an annual exhibition of this caliber.

The first important element is the venue for the show. For that we thank the City of Brea, the Cultural Arts Commission, the City of Brea Art Gallery and the Director of the Brea Art Gallery, Christina Hasenberg, and her staff. Next are the painters who accept the challenge of transparent watercolor and submit their work. Every year the work is a step above the last and the competition gets tougher. I feel this is what makes us grow as painters as it challenges each of us to work harder and dig deeper to do the best we can. The Juror, Frank Francese, did an outstanding job selecting the 2010 Exhibition. A new member of the cast is Orange County Fine Arts Storage; Having Brian Ross and David Aeppli as professional art handlers eases pressures that arise when transporting fine art. That brings us to the catalogue production team. David Jones consistently assures accuracy when it comes to color reproduction and Lanny Doyle from Print Source produces very fine print quality.

Finally, we have one of the best Board of Directors any organization could ask for. This exhibition could not be presented without the tireless work of the Exhibition Director, Francesca Brayton. The Demonstration Series Chair was handled by several board members this year and they all did a very good job stepping in when called upon. The Catalogue co-chairs, Willetlyn McFarland and Ann Runco, coordinated the proofing and the progress of production. Sharon Rachal organized the Annual Meeting and arranged the program presented by Tony Sheets. The Quarterly Newsletter is handled very professionally and thoroughly by Peggy Minger-McCants keeping us all informed. I know I have not mentioned each of our many board members specifically, but they are all equally appreciated for the job they do to make the exhibit possible every year. They all take their positions seriously and it shows.

Before the 2010 Exhibition ended, the board already had plans for 2011 on it's radar. The juror has been selected, the Demonstration Series has been scheduled, the presenters are arranged and the program for the Annual Meeting is set. This brings us full circle as we also have committed to our venue for 2011, The City of Brea Art Gallery. We just keep marching on and moving forward.

*JoAnn*

## Thank You 2010 Watercolor Demonstrators



The 2011  
Winter Issue  
American Artist  
Watercolor  
Magazine  
has published  
a very nice  
article featuring  
Watercolor West's  
42nd Annual  
Juried Exhibition.



### Calendar



*Chris Sullivan demonstrated her watercolor techniques to a packed audience.*

The 2010 Seminar and Demonstration Series was held in the City of Brea Council Chambers which is just steps away from the Gallery where the paintings were exhibited. We are happy to announce that this will also be the venue for the 43rd Annual Juried Exhibition in 2011. The guest artists and speakers for 2010 in-

cluded Frank Francese, Tony Sheets, Geri Medway, Chris Sullivan and Pong Apinyavat. We would like to express our appreciation for their good work.

We will reveal the demonstration artists for 2011 in the spring issue of Watercolor West Newsletter. Stay tuned!

## Dates to Remember

### 43rd Annual Juried Exhibition at the City of Brea Art Gallery

Mid-February	Prospectus mailed and available online
June 30, 2011	Deadline for Entry
July 25, 2011	Notification of Accepted Paintings
September 25, 2011	Juror Seminar and Demonstration
October 15, 2011	Annual Meeting and Opening Reception
Sept. 25th — Dec. 18th	Demonstration Series

## On Finding Form *by Robert Genn*

Up there on the scaffold we have Michelangelo shouting, "Form, form, form!" And there's Gustave Flaubert writing in French, "Art is nothing without form." These commands might have you think form is everything. It is, just about. Here are a few ideas perhaps worth considering.

In portrait work, John Singer Sargent tried to find the facial form in the first few minutes and if he didn't, he scraped it off and started over. Sometimes, for him, finding a likeness took a dozen scrapings. This effort contrasts with the more common practice of getting a face just about right, then massaging it into a better one. Trouble is, it usually goes the other way and gets worse.

Steeped in eternal mystery, this phenomenon has dogged painters throughout history, and there are probably tens of thousands being dogged by it right this very minute. Chilling thought.

Painters are well advised to render focal areas (such as faces) with high attention to

form. Like Sargent, take it slowly and carefully at first. Even in the early stages of abstract work, painterly laziness is out of the question. Funnily, those Sargent faces are more the product of a scientific processing of shapes than an exercise of born genius. "Catching" something like a likeness is gaining understanding of distances between things rather than the line around.

Why all this talk about form in portraiture? Because every work we perform has a face or a focus. It's generally called the "center of interest." This focus can be a tree, a Precambrian boulder, a horse, a barn or a goldfinch. Artists are well advised to determine this focal point and put some effort into its rendition.

Then, happily, even goofily, they can take a cue from Sargent and put all manner of formlessness, suggestion and illusion into the surround. Big surprise and benefit here: Form floating in formlessness takes on more form.

*Robert Genn*

*is a*

*Canadian artist*

*and author of*

*"The Painter's*

*Keys."*

*He publishes*

*twice-weekly*

*letters on art*

*that are delivered*

*by e-mail.*

*For a free*

*subscription go*

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*[painterskeys.com.](http://www.painterskeys.com)*

### For Your Information: *Peoples Choice Award Winners*

The 42nd Annual Watercolor West Juried Exhibition gave the public a chance to weigh in on what they thought was the best painting in the show. A tally was done after the show closed and the winners are:

First- "Advice by Robin St. Louis  
Second- "Kohala Honu" by Marilyn Wear  
Second Tie- "Dark Water" by Charles Rouse  
Third- "Shining Hour" by Dick Cole

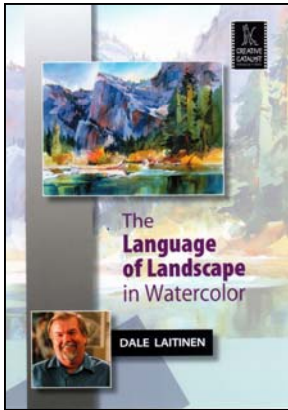
Thanks to all who voted!  
**CONGRATULATIONS TO THE WINNERS!**



*First Place is "Advice" by Robin St. Louis*



**F. Y. I.**



## Film Review

*Dale Laitinen is a signature member of NWS and Watercolor West, a popular workshop instructor and has juried many national watercolor exhibitions including Watercolor West.*

*This DVD*

*is available from Creative Catalyst Productions by calling 1-877-464-2228 or email at [www.ccpvideos.com](http://www.ccpvideos.com).*

## The Language of Landscape in Watercolor

### *A Film Review by Jim Salchak*

Creative Catalyst Productions has just released an art instruction film featuring artist Dale Laitinen painting a landscape in watercolor. Those of us that have had the fortunate experience of attending his workshops know that he is an outstanding artist and teacher and this really comes across in this film.

In this film Dale is painting the great cliffs of the Yosemite Valley as seen from Cathedral Beach on the Merced River. Dale is working in his studio from a photo and sketch he made on location. Dale explains as he draws a new sketch with ink that he is minimizing the foreground and emphasizing the granite cliffs to increase the sense of the monumental. While drawing he talks about his design decisions and the relationship of the abstract shapes that he is forming with his ink lines.

This drawing is his road map for the painting. He then draws his design with pencil on to a full sheet of 300 pound rough watercolor paper. He draws just enough to define the major shapes leaving room for creative decisions as the painting progresses. He reviews the colors on his palette and his choice of brushes, which are large flats and two small rounds.

He starts by thoroughly wetting the entire sheet and placing a warm under painting over portions of the sky, the cliffs and tree masses.

A few stokes of blue and green completes the sky and he puts color on the cliffs, trees and river establishing the initial light values. Dale's painting process is to put one color down and then charge in other colors thus mixing the color on the page.

When the paper is dry, Dale proceeds to establish the big mid value shapes charging in warm colors into cool washes, working on tree and foliage masses and the river reflections, always considering hard and soft edges. He continues adding smaller dark shapes linking areas for eye flow and detail to create the character and direction of the shapes.

At this point Dale stops to see if the painting is working, looking at edges, the clarity of the focal area and anything that is bothering him. He explains what he sees as problems and proceeds to refine the painting by adding and lifting color until he declares it finished.

Throughout the painting process Dale gives a running commentary on the colors he is using and describes what he is doing to make the painting work as he envisioned. This is an excellent film that painters of all levels interested in landscapes in watercolor can learn from.

## Sneak Peek!!! Juror for 2011 Annual Show

Jerry Stitt will be the Juror of Selection and Awards for the 2011 Watercolor West Annual Juried Exhibition to be held at the City of Brea Art Gallery in Brea, California.

The Exhibit will open on October 15th through December 18th 2011. More details to follow in future issues.



*"Fog Over Sausalito" by Jerry Stitt*

## The Most Valuable Lesson I Learned Was...

*From the Studio of Joan McKasson*

When I was asked to write a short article that completed this sentence, "The most valuable lesson I learned was", it made me stop and think about all the lessons I learned from the inspirational teachers with whom I had the opportunity to study. To name a few, I was fortunate to take workshops from Rex Brandt, Robert E. Wood, Millard Sheets, Ed Whitney, Tom Hill and others as I was learning the magic of watercolor. Then the answer to the question came to me---Never stop learning, stay true to yourself and trust your intuition. It is also important to remember why we wanted to learn to paint.

I started painting because of a strong desire to express in visual format the beauty in nature that I was seeing in the world around me. At the time I had four young children with the youngest being four years old. My life was very busy and learning to paint in different media was very challenging. I found that watercolor suited my life just right. It was fluid; it flowed in water on a sheet of watercolor paper and created runs, drips and wonderful gradations. Having been raised in a musical family, I had played the violin and taken ballet lessons. Watercolor had the fluidity, movement and expression I was looking for.

I believe that it's very important to remember to enjoy the process, keep the joy in painting alive and not be overly concerned if the painting you are working on is going to be your best work yet. It's amazing that when we remember to have a good time and trust our intuition, the lessons we have learned in the past come into play and creativity is set in motion. Often, the result is the wonderful surprise of a successful painting.

Joan McKasson is a nationally recognized watercolor painter, juror and an enthusiastic, inspirational instructor of creative watercolor and Watermedia workshops. Her paintings



*"Garden Poppy Cascade"*

find their base in the reaction to free-flowing pigments and the abstract patterns created in this approach. She teaches workshops throughout the U.S. and internationally.

An award winning artist, Joan has exhibited with the American Watercolor Society, Rocky Mountain National, San Diego Watercolor Society International, Western Federation of Watercolor Societies and Watercolor West. She was the juror of selection and awards for Watercolor West XL Annual Juried Exhibition. Her painting, "Garden Poppy Cascade" received the Janet Hillford Memorial Award in the 2010 Watercolor West Annual International Exhibition. McKasson holds signature membership in Rocky Mountain National Watermedia Society, San Diego Watercolor Society, Watercolor West, Western Federation of Watercolor Societies and is an elected member of the San Diego Artists Guild.



*Joan McKasson*

Joan's paintings are included in *Finding Your Visual Voice*, *The Best of Watercolor 2*, *Best of Flower Painting 2*, *The Artistic Touch 1, 2, 3 and 4*, *Basic Flower Painting*, *The New Spirit of Watercolor* and *the Artist's Magazine*.

McKasson's article, "*Think in Black and White, Paint in Color*", in the *American Artist Magazine*, September 2005, describes her painting process. Visit her website, [joanmckasson.com](http://joanmckasson.com)



## Criteria for Member News

Please note that the following items may be included in this column:

- Awards in Exhibitions
- Publications
- Solo or two artist exhibitions
- Small group invitational exhibitions
- Serving on juries
- Additions to permanent collections

The following items will NOT be included:

- Admissions of an entry to a juried exhibition
- Workshop listings
- Member News items achieved more than six months before submission

**Sending the information:**

The preferred method is via e-mail for both pictures and text. Use "Member News" in the subject line.

Contact us at web site: [Watercolorwest.org](http://Watercolorwest.org)

Spring issue deadline is April 2, 2011

**Thank You!**

## Member News Congratulations!

In September, 2010, **Sally Caswell** served as a juror of the Annual Members Exhibition at the Taunton Art Association, Taunton, MA. For the months of October and November Sally was the invited Guest Artist exhibiting at the Spring Bull Gallery, 55 Bellevue Avenue, Newport, RI. This year she has been selected again for inclusion in "Who's Who in American Art."

**Kay Sandler** received the Ginny Coombs Award for Excellence for her "Twilight Poppies #2" in the Philadelphia Watercolor Society's 110th Anniversary International Exhibition of Works on Paper. Kay attained Signature Membership in the PWCS with this piece. Kay received an Honorable Mention for "Gladiola Blues" at the Pastel Society of North Florida's 11th Biennial National Exhibition.

**Fealing Lin** received the Shirk Studios Cash Award for her painting "Before the Ceremony" in the San Diego Watercolor Society International Exhibition. Her paintings were also featured in both *Artistic Touch #4* and *Splash 11*.



"Twilight Poppies #2" by Kay Sandler

**Dan Burt**, WW, won the Exhibition Award at the 29th Annual Adirondacks National Exhibition of American Watercolors in Old Forge, NY.

## New Members Welcome!

### Juried Member

E. Jane Stoddard, E. Amhurst, NY



### Sustaining Associates

Bernie Anderson, New Richland, MN  
 Kathleen Durdin, Tampa, FL  
 Patricia Jorgensen, Newport Beach, CA  
 Margo Soper, Villa Park, CA  
 William Tibbitts, Los Osos, CA  
 Debra Walters, La Verne, CA

## New Board of Directors Elected

### Two Year Term Begins January 1st

As we begin the new two year term we would like to welcome the new board members. **Kathleen Ballard, Angela Chang and Kathy Dunham** who have joined as Members-at-Large. They will assist on various committees as needed.

For a complete list of the 2011 and 2012 Board of Directors see the back page of this newsletter. Also go to our website [www.watercolorwest.org](http://www.watercolorwest.org) for more information and links to some of the board members websites.

## Member News *Continued*

**Robin Berry's** new book, *How to Paint Watercolor Flowers*, Reader's Digest, 2010 was released September 30, 2010. Her second book, *Watercolor Secrets: 300 tips, techniques and trade secrets*, is due out in the fall of 2011.

**Francesca Brayton** received an Award of Merit for "Paradise Sealife" in the Aquarius National Watercolor Exhibition in Pueblo, Colorado by juror Stephen Quiller. She also received her Signature Membership in Watercolor West.

**Jeanne Hyland** won Second Place in the New Mexico Watercolor Society Fall Show, 2010 for her painting "Classic Car Girl #2".

**Jane R. Hofstetter** won an award in the Missouri National Watercolor Exhibit. Her work is featured in a new Northlight book called *Journeys into Abstraction* by Sue St. John.

**H. Mary Higuchi** received the Linda Doll Seminar Group Cash Award in the 30th Annual International Exhibition, San Diego Watercolor Society show. Her painting is on the cover of the recently released book of Donald Teruo Hata and Nadine Ishitani, *Japanese Americans and World War II: Mass Removal, Imprisonment, and Redress*, Fourth Edition (Harlan Davidson, Inc., 2010).

**Sharon Rachal** will be the featured artist for the Edward-Dean Museum located at 9401 Oak Glen Rd, Cherry Valley, CA in April.

**Betty Jameson's** painting, "Picadillo's Reflections" won an Honor Award at the San Antonio Watercolor Group's Annual Members' Juried competition. Her painting "Damascus Rose" won Second Place in Watercolor at the River Art Gallery Juried competition in San Antonio, TX.

**Willelyn McFarland** has had two paintings accepted into *Artistic Touch #4*.

**Sandra Bray** had two paintings selected for the book *Artistic Touch 4*, "Orange Spice and "Written in the Stars", published by Creative Art Press.

Signature Members **Kathleen Alexander and Mark Mehaffey** along with **Keiko Tanabe, Carol Carter, Thomas W. Schaller, and Nicholas Simmons** will represent the United States in the IX International Watercolor Biennial in Mexico. The exhibition will be held at the National Museum of Watercolor in Mexico City, December 5, 2010 through February 13, 2011. Artists representing countries in five continents are participating in the Biennial. Begun in 1994, the purpose of the Biennial is to establish or enhance friendly relationships among watercolor artists and promote watercolor painting around the world.



"Gratitude" by K. Alexander



## Watercolor West Membership

**Sustaining Associate** requires only an appreciation of purely transparent watercolor and the payment of \$30 annual dues.

**Juried Member** requires at least one painting accepted and exhibited in WW Annual Juried Exhibit and the payment of \$30 annual dues

**Signature Member** requires three paintings accepted and exhibited in WW Annual Juried Exhibits and the payment of \$35 dues.

**Dues** are payable February 1 and delinquent April 1. Watercolor West will send out a dues notification on approximately January 1.

**All member categories** receive the newsletters and catalog of the Annual Juried Exhibit. Only Signature Members may use the name or initials of the society in the signing of their paintings.

Contact us at web site: [watercolorwest.org](http://watercolorwest.org)

**Watercolor West Dues** are payable on February 1st and delinquent on April 1st. Please return your dues notification with your check when you receive it in early January.

Thanks Very Much!



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## **Newsletter Winter Issue 2011**

### **Watercolor West Board of Directors 2011 and 2012**

JoAnn Formia, President	Peggy Minger-McCants, VP, Newsletter Editor
Sandy Davies, Treasurer	Judy Todd, Secretary
Francesca Brayton, Exhibition Chair	Jim Salchak, Membership Chair
Peggy Moore, Publicity Chair	Robin Erickson & Rikki Reinholz, Awards Chair
Willellyn McFarland, Exhibition Catalog Chair	Historian and Slide Librarian
Ann Runco, Assistant Exhibition Catalog Co-Chair	Sharon Rachal, Annual Meeting Program Chair
Joseph Stoddard, Exhibition Screening Co-Chair	Teri Adams, Seminar Coordinator
Rikki Reinholz, Exhibition Screening Co-Chair	Kathleen Ballard, Member at Large
Angela Chang, Member at Large	Kathy Dunham, Member at Large

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**Newsletter Editor:** Peggy Minger-McCants, 18231 Fieldbury Lane, Huntington Beach, CA 92648

**[www.watercolorwest.org](http://www.watercolorwest.org)**