

Highlights



Baltimore Watercolor Society: A Mid-Atlantic Organization of Watermedia Artists

January 2020



President's Palette

If you are like me, the New Year is both a time of reflecting back on the past year and looking with anticipation toward the possibilities of the new. It's also usually a time of both mentally and physically "reorganizing" in preparation. Recently I was trying to find the top of my desk under the piles of "BWS" file folders there, when I realized all that your Board had accomplished in the past year and all that our BWS (us together) had done to fulfill our Mission Statement "to encourage, educate, and promote professional excellence in the creation and development of original works of art, executed in water-based media." I shared this "2019 Year in Review" with the Board and we wanted to share it with you so that you also can celebrate our organization's impact not just on the artists of today but on those who are just starting their training and careers.

BWS 2019 in Review

BWS hosted:

4 Major (4 days each) Workshops: 2 with Pam Wenger, the Mid-Atlantic with David Lobenberg, and one with Janet Rogers, all filled in hours or minutes.

3 Evening Demonstrations: with each of the Workshop Instructors – Wenger, Lobenberg and Rogers.

6 One-Day Workshops: Peer Critiques, Plein Air by Diane Gibson, Daniel Smith Watercolors, Painting Animals by Stacy Levy, and 2 in Watercolor and Ink with Brenda Kidera.

4 Signature Artist Exhibits: Mid-Atlantic Exhibition, Hoffberger Gallery, Irvine Nature Center (Plein Air only), and Kentlands Mansion. Plus, planning for an Associate exhibit for 2020.

2 Signature Artist Jurying Sessions: 43 applicants juried, resulting in 20 new Signature Artist members.

3 Group Events: Bus Trip to NY to AWS Exhibit and MoMA; BWS May Dinner with da Vinci Program; BWS December Board Dinner. Plus, hospitality provided for all events, receptions, workshops and demos.

BWS Paid Out:

Exhibit Awards totaling \$4900: Mid-Atlantic (BWS sponsored) \$2300; Reciprocal with other Art Organizations \$800; 3 Signature Artist Exhibits (\$600 each) \$1800.

Scholarships and "Excellence in Watermedia" Awards totaling \$5200: 2 MICA Scholarships (\$2500 each) \$5000, plus 2 Baltimore County High School Students Awards (\$100 each) \$200. Next year we hope to include an Award for Baltimore City students.

(Continued)

Upcoming Events

**Associate Member Exhibit
TBA 2020**

April Rimpo Workshop
Howard County Center for the Arts
Ellicott City, MD
March 25 & 26, 2020

Bus trip to AWS Show & the Met
New York, NY
April 10, 2020 (save the date)

Additionally:

Key documents for our By-Laws and Policies were revised, and our “Rules for Non Mid-Atlantic Exhibits” document was revised to allow new substrates and presentations.

2 surveys eliciting member interests were issued.

Wild Apricot updates including a new payment system were instituted and our website was transitioned totally to Wild Apricot.

A new video system (portable camera, projector, 2 booms and lights) replaced the monster mirror – hooray!

Plus the dozens of other ongoing projects.

It’s because of you that we are able to do all the activities listed above – your dues, registration fees, and your donations go to pay for the best instructors and the exhibit venues and prizes, the scholarships, and so on. They even go to underwrite some of the Annual Member Dinner cost so that it is kept affordable. As we have said before, this is “Your BWS.” It is non-profit and run by volunteers. You are the heart of this organization – you come out and pitch in wherever you see a need. Daniel Smith’s Scott Stevenson, who presented the workshop on their watercolors, was so overwhelmed by the help and welcome he received from our 50 attendees that he wants to come back in a year or so to do it again. He recognized how special this organization is, and so do we. That’s why we Board Members do what we do – for love of the medium and the camaraderie with all our fellow BWS artists.



Sherry

April Rimpo Workshop

The previously announced workshop with April Rimpo, “Watercolor on Aquabord,” has been revised. **It will now be a two day workshop on March 25 and 26, 2020**, held at the Howard County Center for the Arts.

Aquaboard is a surface that has some properties like working on watercolor paper, but has other qualities that lean toward working on more slick surfaces. Learn how to work with watercolor washes to produce small vibrant paintings. Reference materials will be supplied. BWS will supply two Aquabord panels and a frame.

Registration opens January 4th at 10am for BWS Members.

Welcome New Associate Members

Janet Eisenberg of Rockville, MD

Kathleen J Wales of Baltimore, MD

Member News

Anni Matsick was awarded Second Place by juror Frank Eber for her painting in Pittsburgh Watercolor Society’s Aqueous Open 2019. She received First Place in 2019 Artists in Our Midst from juror Stuart Thompson at Southern Alleghenies Museum of Art/Altoona. Another painting was accepted in the 11th Annual Figurative Drawing and Painting Exhibition at Lore Degenstein Gallery, Susquehanna University.

Annie Strack’s painting “The Gossipers” was juried into the Mid Southern Watercolor Society 50th International Show.

April Rimpo’s paintings, “Connecting” and “Showin’ Off II” were selected by juror Robin Holliday for inclusion in the 2019 Art Howard County Exhibition held at the Howard County Arts Council in Ellicott City, Maryland.

Sally Davies’ woven watercolor painting “Hidden Beach” (*below*) was awarded First Prize at the Glenview Mansion Juried Show (Rockville Art League), and “Where’s the Art?” was given Honorable Mention. The exhibit is currently on display and runs through January 24, 2020.



“Hidden Beach” by Sally Davies

Member Discount Codes

Airfloat: airfloatsys.com

20% discount with code BWCS at checkout

American Frame: americanframe.com

5% discount with code Alliance2018 OR

free shipping on orders over \$99 with code Alliance99 (may not be combined)

Kentlands Mansion Exhibition Results

Kentlands Mansion
311 Kent Square Rd.
Gaithersburg, MD 20878

The exhibition continues through January 14, 2020. Please visit bws.wildapricot.org for pick-up locations and times.

Thank you to our guest juror Glen Kessler who shared the following remarks:

As a general rule, I always start my connoisseurship of artwork—as well as my judging process—by looking at technical mastery. I am someone who appreciates the role of craftsmanship in the creation of works of art, much like good acting or pitch-perfect singing. Sure-handed marks, deliberate color, and an appreciation of how the picture holds together tell me as a viewer that I should allow myself to submit to being taken on this artist's journey. Once I have bought in, then it's the story that takes over. How interesting an image is it, has the artist presented it in a new way, and how does that idea dovetail with its technical construction?

I am pleased to say that there were so many pieces in this exhibition that thrilled me on all these points. There were dozens of pieces in this exhibition that exhibited tremendous technical skill and many pieces that conveyed unique ideas for choice of subject and composition. However those pieces selected for award recognition demonstrated a superior level of both as well as an understanding of how each of these elements could enhance the other.

It was very difficult paring my selections down to just six prize winners. In the end, the six pieces selected for additional recognition beyond inclusion in this gorgeous show demonstrated the highest understanding of how concept and technique can work together to deepen an appreciation of the work of art as a whole.

First place: Stacy Lund Levy, “Bliss” (below)

Impressive in its variety of textures and paint handling from smoothly gradated flesh to sharp ripples near the figure to looser expanses as we move further from the figure. The birds-eye point of view and abstract composition keep the eye dancing throughout the entire composition. And the gorgeously unexpected color finds (purple and teal in the skin, yellow and purple in the water) help to harmonize the piece as it moves through its many different areas.



Second place: Lois Ward Wolford, “Breakfast Alone” (below)

Fabulous color and economical mark making immediately draw one's eye to this piece. Then the wonderful dichotomies present in this piece take over. Dress clothes against slicked back hair; a focus on our subject picking at his nondescript meal while an organized still life painting hangs on the wall; the chair in the foreground that we have to look past to get to our lead actor only reminding us of how alone he is in this moment. A beautiful and thought provoking piece.



Third place: Deborah Ponder, “Skyrider”

A simple subject composed and rendered magnificently. I'm a big fan of Winslow Homer's watercolors where he applies what I call his “by any means necessary” method, including scraping and scoring the paper to return white. Seeing this artist combine careful drawing, areas of looseness and tightness, thick and thin paint, an ability to artfully deal with the repetition of that picket fence, and using knifing and sanding of the surface makes this picture a joy to spend time with.

Honorable mention: Robert Ferguson, “Low Tide”

This piece is remarkably economical and makes great use of its rough paper surface to create a restful, dream-like sensation. But the artist is surehanded with their drawing and poetic with their color.

Honorable mention: Tracey Gage, “Tipping the Scales: Road to Fortune-Canal Street”

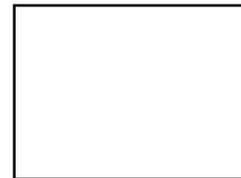
An active piece with wonderful detail and a gritty color palette, this painting creates an evocative mood of the din of cities. I feel a sense of almost frenetic movement through the cars, lights, and people. And the awkward juxtapositions that come from varied signs and images really get to the core of the urban experience.

Honorable mention: Stephen J Crooks, “Trail Blazer”

This piece is perhaps the tightest and the darkest in the show. I am immediately struck by its somber tone. Its depiction of an aging cowboy walking with his horse verges on elegiac, perhaps remembering a time gone by. The man's wrinkled clothes and swelling waistline as well as the horse's gray pallor strike these notes in a subtle but felt way.



Baltimore Watercolor Society
 April Rimpo
 14032 Howard Road
 Dayton, MD 21036-1020



Dated Material

**Baltimore Watercolor Society, a 501c3 Nonprofit Organization
 Board of Governors and Committee Chairs**

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Annie Strack	Social Media	610-925-2815

Visit the BWS website at www.baltimorewatercolorssociety.org
 For member event registration and directory, go to bws.wildapricot.org

Member News

BWS members may submit a 60-word announcement gratis to be listed under the heading "Member News." Images will be included as space allows. Submissions are due by the 15th of the month preceding publication date, and may be edited for length or clarity. Please e-mail (preferred) your submissions to the Editor at joanna@joannabarnum.com or mail to Joanna Barnum, 21 Haven Ave., Abingdon, MD 21009

Advertising Rates

Display ads are published for the benefit of the BWS member or business who is placing the ad at the rates below, content & fee due by the 15th of the month preceding publication date.
 Quarter Page (3 1/2w x 4 3/4h) \$50
 Business Card (3 1/2w x 2 1/4h) \$25
 Contact the Newsletter Editor at joanna@joannabarnum.com for details.

**In Memoriam
 Evelyn Riesett**