



Our Lady of Paris by Iain Stewart
NWS 50 Stars Exhibition



**100 YEARS STRONG
DENISE WILLING-BOOHER**

In 1920 a few artists, like us, who were passionate about watermedia, created the California Water Color Society. As the reach and scope grew, the name changed to the National Watercolor Society. Artists members like Millard Sheets, Rex Brandt, Phil Dike and George James painted and exhibited together. The only difference between those artists and you and me is our age —of course— and they are a just a little more famous. 100 years later we are still celebrating our passion for watermedia together with our

2020 Centennial celebration exhibitions.

The February winds blew in our Visions Adjoin Exchange Exhibition which celebrates the National Watercolor Society's 100th and the Canadian Society of Painters in Watercolour's 95th anniversaries. This powerful exhibition celebrates the American and Canadian cultural influences.

The spring opened with our masterful National Watercolor Society Members' exhibition celebrating you, our talented watermedia member artists. The show is unique and remarkable.

Hot summer nights will bring out our National Watercolor Society 50 Stars

Video message from Denise Willing-Booher, NWS President



Exhibition, opening online July 9th. It celebrates the United States watermedia societies and our member artists. This exhibition is exceptional and diverse in medium, voice and style. Watch for details on the virtual opening.

When the world paints itself in color this October, our 100th National Watercolor Society International Open Exhibition begins. Entries came in from all over the world numbering more than a thousand. Watch for an announcement with details about our Virtual Opening! This exhibition is the best of the best and is stunning!

In November, the National Watercolor Society: First 100 Years Exhibition at Hilbert Museum of California Art will open. It will feature paintings of current NWS members alongside works by early California master artists from the Hilbert Collection. Entry is now open to NWS members through July 31 on CAFÉ, so please enter. This is your chance to hang with the masters of the decade.

As members of the National Watercolor Society, we are all united—as artists—with a passion. We stand together, **100 Years Strong.**

All our exhibitions are online at nwsexhibition.com as well as in video form on our website at nationalwatercolorociety.org

A handwritten signature in black ink that reads "Denise Willing-Booher".

Denise Willing-Booher
President, NWS

2020 Calendar

- July 9** 50 Stars Exhibition – Stars of the US Watercolor Societies, opens online
- 18 NWS 50 Stars Virtual Opening
- October 1** 100th International Open Exhibition Opens Online
- 17 Virtual LIVE Opening
Annual Board Meeting
Jurors & Judge Presentations
- 14 NWS The First 100 Years at The Hilbert Museum, Opening Reception
- December 20** 100th International Open Exhibition Closes

NWS 50 Stars Exhibition 2020



NWS 50 Stars Judge of Awards Bruce Bobick NWS

Our NWS 50 Stars Exhibition is wonderfully diverse in medium, voice and style. We are very proud to showcase watermedia societies throughout the USA and our joint artist members and their artwork. The artists were juried into this exhibition by their home state society.

For 100 years NWS has encouraged innovation in watermedia through education, outreach and exhibition. We are excited to promote the advancement of watermedia and inspiring watermedia artists for the next decade.

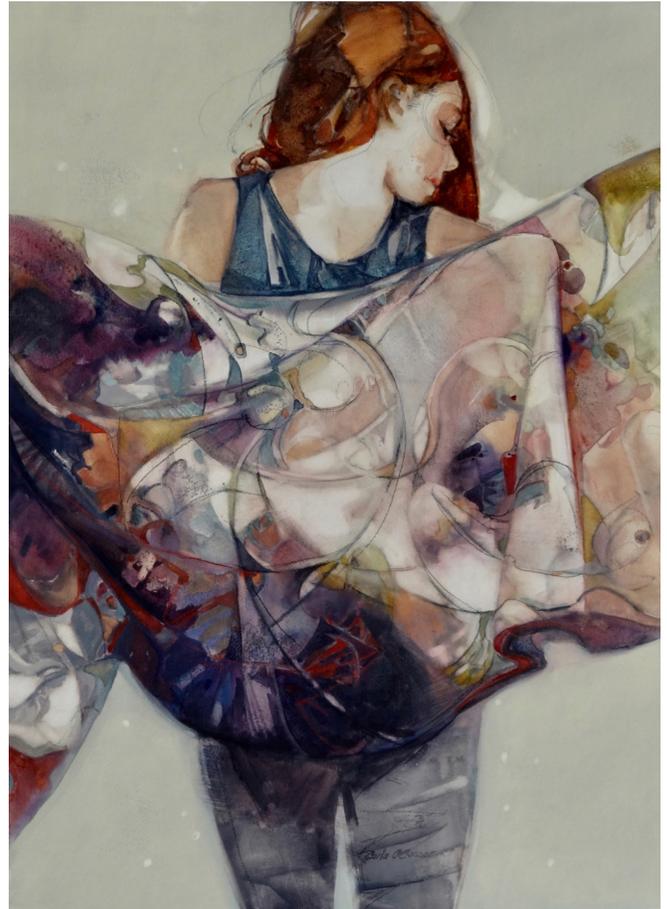
Special thanks to the US Watercolor Societies' presidents and board members who partnered with NWS to make this remarkable exhibition happen. Many thanks to Bruce Bobick, NWS, our Juror of Awards. It was a pleasure working with you. Congratulations to the Award winners and artists for making the cut and inspiring all of us! [View the exhibition here!](#) ❖



Pat Berger President 1973 Award \$1000
Myrna Wacknov, California Watercolor Association



Ruth Rossman, President 1975 Award \$500
Christine Alfrey Wisconsin Watercolor Society



Phil Dyke President 1938 Award \$500
Carla O'Connor, Northwest Watercolor Society

CALL
FOR
ENTRY!

NATIONAL WATERCOLOR SOCIETY: THE FIRST 100 YEARS

by Ken Goldman

This November, as a final culmination of our 100-year anniversary celebrations, the National Watercolor Society is collaborating with the Hilbert Museum of California Art to create a top-tier exhibition featuring paintings from current NWS members in conjunction with masterworks by early California artists from the Hilbert Collection.

NWS members' paintings will be selected by past NWS presidents Gerald Brommer and Ken Goldman and will feature up to 95 artworks displayed in close proximity to famous 20th century "California Scene Painters." It was this "Scene Painter" group which originally formed the California Watercolor Society in 1920 with a goal of arranging high quality exhibitions of watercolors to help further the appreciation and understanding of work done in this medium.

From the late 1960's through the 1970's, the California Watercolor Society grew larger and because it was becoming nationally known, in 1967 the name was changed to the California National Watercolor Society. In 1975, as membership increased nationally and



George Gibson (1904-2001)
Foggy Morning, c.1960
Watercolor 20 x 28
The Hilbert Collection

internationally, the board of directors voted to shorten the society's name to National Watercolor Society (NWS).

The early California watercolors in this exhibition collectively document the many innovative approaches that members of the California style watercolor movement developed from the late 1920's to the 1990's. Their art began receiving recognition in the early 1930's and was the

first nationally acknowledged art movement born in the state of California. All of the key practitioners of this style of watercolor painting were members of the California Watercolor Society.

Entrants should not feel compelled to restrict themselves to works resembling Scene painters, but instead show just how much creative evolution has taken place since the early pioneering days that began in 1920.

The idea of this exhibition is to highlight NWS's 100 years of continued excellence by featuring a wide range of museum quality paintings by current National Watercolor Society members. ❖

[**Enter Now!**](#)



Robert E. Wood (1926-1999)
Mexico Tropics, 1948
Watercolor 13 x 20
The Hilbert Collection

ScholARTship — Exciting New NWS Enrichment Award

BY STEPHANIE GOLDMAN

The NWS Centennial Celebration is founding a new enrichment award for our exhibiting members. Three accepted entrants (receiving no other award) will be eligible for a ScholARTship with an esteemed professional if they have checked the box in their acceptance packet. These new **ScholARTships** are generously donated by Master Artists who are giving their time and professional experience to NWS members. All of the **ScholARTships** are conducted online via a digital platform i.e. Facetime, Skype, Zoom, email, etc.

I would like to personally thank our very first Master Artists who enthusiastically volunteered to initiate the new **ScholARTship** awards.

Linda Daly Baker, NWS, AWS-df — As a full-time professional artist, Linda has painted, competed, and taught for the last 30 years.

She has signature status in most of the venues, won awards, been published, is an author and creator of an art mentoring venture.

Kathleen Conover, NWS, AWS-df, TWSA-ma, ISEA-nf — Exhibits her work, juries exhibitions, gives demonstrations, and teaches in-depth workshops. She has been juried into more than 100 exhibitions, receiving national and international recognition for the vision, innovative techniques, and fearless expression that give rise to her unique designs.

Janine Gallizia, International Artist, Juror and Art Director of Art of Watercolour Magazine — Watercolor is NOT just about painting, all professional artists know that the ART of the Business behind a great career is essential. Knowing which painting will sell or pick up a prize in which show is the foundation, but it goes further; learn how to create and control your own market!

As NWS Director of Education, I am thrilled to have initiated the new **ScholARTship** enrichment program and will be starting a list of Master Artists who would like to donate a Critique, Portfolio Review or Mentorship to future NWS ScholARTship awards. Please email if you would like to be considered as a **ScholARTship** donor. ❖

For more information please email:
Stephanie Goldman, NWS, SDWS
Director Education Special Projects

stephanie@goldmanfineart.com



ScholARTship

The National Watercolor Society has been a primary force in the phenomenal growth of watercolor painting in America. It was formed as a professional organization for the purposes of promoting interest, support and appreciation of watermedia painting and related forms of art through the arranging of exhibitions.

NWS has grown from a small, Los Angeles based organization to a society of global proportions.

The idea came about in the twenties and the California Watercolor Society was formed. The California group has heavily contributed to the progressive development of watermedia painting and has infused this ancient medium with expansive vitality. It was first formed in 1920 and held it's first exhibition in 1921 with just 14 participants eleven members and 3 guest artists. P. Dana Bartlett, Henri De Kruif, Hansen Puthuff, Donna Shuster, Eduard Vysekal and Karl Yens.

The "Eucalyptus School" was a largely SoCal phenomenon that nurtures and /or prompted a spin off group of painters who found it

essential to organize in order to show their work. Out of the group containing De Kruif, Bartlett, Garnsey and Hansen came the first CWS president Dana Bartlett.

With an exciting vision and a new appreciation for an old art form, the California Water Color Society was founded in 1920. As the country grew, painters found inspiration in the expansive western lands and were, in their way, **pioneers of a new spirit**. The name of the society has changed twice since that time: first in 1967, to California National Watercolor Society; then in 1975, when the members voted to become simply the National Watercolor Society.

While maintaining the same high standards of excellence begun 100 years ago, the National Watercolor Society encourages innovation in watermedia through education, outreach and exhibition and are excited to promote it's advancement, inspiring artists for decades to come. ❖

To learn more, check out [The California Water Color Society: Genesis of an American Style](#) by Janet Blake Dominik



Dana Bartlett – First CWS President



First Annual California Watercolor Society

Finding Yourself as an Artist

BY DENISE WILLING-BOOHER

Finding yourself as an artist is a journey, especially today due to a lot of pressure coming from social media with the constant parade of posts by artists as to their accomplishments. Personally, I can paint something exactly as it is, but the question for me is: Am I fulfilled by doing that? When I paint innately with abandon, I love painting and I marvel at each painting I do even if it is just a small section that I like. When I am more structured in my approach, I find it work. There is a price to pay for painting with abandon; it is being vulnerable and also having faith in your skill and voice. Of course, skill comes with practice and practice brings innate skill.

Our esteemed NWS 2020 Jurors of our yearlong 100th Anniversary celebratory exhibitions answered three questions. My hope is that they inspire you to grow and reach as an artist. Have fun on your artistic journey of a lifetime.

Denise Willing-Booher, NWS President

What one thing helped you become a successful and fulfilled artist?

“The single thing that helped me to become successful and fulfilled was that I have never felt successful and totally fulfilled. I always feel I can and should do better, much better. I keep inspiration; sketches, photos, studies or quotes to motivate me for the next more successful work. When I finish a painting that satisfies my vision and is better than my last, I feel good. I probably will never feel fulfilled because I have so much more to do. Unfinished ideas are like promises not kept. They give me the incentive, the push, the drive, and keep me motivated to continue on that path to fulfillment and success.”

Mary Ann Beckwith, NWS Visions Adjoin Exchange Exhibition Juror NWS

“Having a true connection, purpose, and intention for the subjects that I paint. I’m always in search for what makes us human and fragile. These two combinations along with technique, mastery and design will propel you to greater clarity and fulfillment as an artist.”

Dean Mitchell, NWS
100th NWS International Open
Exhibition Juror

“The secret to being both successful and fulfilled as an artist is knowing what is essential to you. Instead of focusing on what you are good at, focus on what makes you different. Herein lies your greatest strength and—ultimately—the potential for your most original work and greatest happiness.”

Mary Whyte, 100th NWS International Open Exhibition Judge of Awards

Is there one thing that an artist can do to become a better artist in your opinion?

“First, work every day and you can’t help but get better. Second, look at as many other artists’ works and approach them with an open mind, looking to see what was done with technique, composition and, most importantly, idea-wise. What is the artist saying/expressing in their work? Third, have the courage to follow your own interests. If you love dogs, make paintings of dogs, but make your dog paintings different from any other dog painting you have ever seen. When you do this, painting is fun. Last, listen with an open mind to what people have to say about your work. Really think about it, even if it hurts. If you agree, follow it. But if, after serious thought about the comments, you don’t agree, then forget it. You don’t have to counter with an argument, nor do you have to justify what you are painting. It’s your work. Forge ahead.”

Bruce Bobick, NWS
NWS 50 Stars Juror of Awards

“To me what makes an artist stand apart is the idea. We need to find our own idea and stay with it, until all traces of anyone else’s influence disappear from our work, then we’ll find our own voice. Until that day, we are always the clone.”

Katherine Chang Liu, NWS
(NWS Past President)
100th NWS International Open
Exhibition Juror

“Two things: Work really, really, hard and always be true to yourself.”

Ken Goldman, NWS (NWS Past President)
NWS: The First 100 Years at the Hilbert
Museum of California Art Juror

“Question what is presented as “this is how you do this,” instead go about finding your own methods, media, material structures and general approach to art making. There are plenty of techniques that I’ve picked up and benefited from, but I’ve found that my own studio practice thrives when I pick the things that work through trial and error and invent or tweak the ones that need to be more tailored to me.”

Carlson Hatton
NWS Members Exhibition Juror

“Wherever you are on your artist’s journey, continue to observe and learn about design in everything. With strong understanding of design, you can give freedom to your personal expression and have confidence that your familiarity with design, without conscious thinking, will intuitively make your expression stronger.”

Robbie Laird, NWS, (NWS Past President)
Visions Adjoin Juror – NWS

“Becoming a better artist is not about learning more techniques, buying more art supplies or selling more artwork. Becoming a better artist is about peeling back the layers of yourself and not being afraid to show yourself honestly and authentically through your work. Honesty resonates with the viewer. Honesty with all of its warts and bumps is beautiful. Owning the courage

to share your exposure is a difficult thing to achieve.”

Jean Pederson, NWS, CSPWC
Visions Adjoin Juror - Canada

“I believe the best way to become a better artist is, simply, paint more. As obvious as this seems, it’s the most effective way to achieve a breakthrough. In “Outliers,” Malcolm Gladwell contends that 10,000 hours of “deliberate practice” result in the acquisition of expertise. In addition to logging hours in the studio, time spent in critical observation and analysis will also yield improved results. Look honestly and critically at each finished piece and find its strengths. Build on the aspects of your work that excite you the most. The more you paint, the more you will want to paint, and, inevitably, your paintings will benefit from your acquired skills. Best of luck and have fun!”

John Salminen, NWS
100th NWS International Open
Exhibition Juror

What makes a painting speak to you?

“Art is born out of the encounter. Each work of art expresses itself in its own unique way. I approach each painting as a living soul, and I find it important to stop and listen to its symphony. While immersed in the process I allow the artwork to guide me through various dimensions while I listen to it playing its melody. Rest your materials from time to time, stand back, meditate, and allow the painting to speak.”

Rayne Tunley CSPWC
Visions Adjoin Juror – Canada

Be safe in these uncertain times and find solace in painting.

My sincere thanks to the 2020 Jurors and Judge of Awards. Special thanks to the NWS Board of Directors for the dedication and teamwork making this centennial year spectacular. ❖



NEW NWS ASSOCIATE MEMBERS

March 1 — July 1, 2020

Chaitanya Alli	TX	Elwin Joseph	Virgin	JL Schwartz	FL
Jan Becker	NJ	Islands		Carol Shahbaz	MI
Anna Bellenger	PA	Teresa Jorda Vito	Spain	John Shevenell	NH
David Blackwell	LA	Dori Josimovich	MI	Xinzhi Shi	China
Mark Bonnette	MI	Milton Knapp	IN	Han Shu	China
Anita Breett	MI	Molly Knorr	CA	Lynne Sims	CA
Roberta Burruss	MT	Jing Lan	China	Barbara Smith	ID
Kay Byfield	TX	Rachel Lattimore	IN	Lera Smith	CA
Weiwei Cai	China	Sandi Lear	Australia	Mark Smith	CA
Xinglu Cao	China	Liya Liang	China	Beckie Renee Souza	FL
Ziyi Chen	China	Bowen Liu	China	Jo Ann Stepien	HI
Elaine Chiu	Hong Kong	Jiafang Liu	China	Liz Strange Savage	VA
Laura Corle	OH	Steve Ludeman	OR	Tim Swartz	PA
Yixin Cui	China	Donny Luke	NC	Kristine Thielen	IA
Joseph Cuticelli	CT	Lin Luo	China	Tamberley Thomas	TX
Todd Daniels	MT	Jian Lv	China	Elaine Trei	CA
Zhiya DONG	China	Valerie Mann	MI	Gang Wang	China
Thomas Dorsz	MD	Lisa Martineau	AZ	Hong Wang	China
Dan Finnell	KS	Robert Masla	MA	Hui Wang	CA
Paul Foster	CO	Catherine McClung	MI	Jing Wang	China
E. Franklin	MN	Lisa Mcknett	CA	Lung-Kai Wang	TW
Marga Friberg	NM	Ann McRae	CT	Cynthia Webb	LA
Junshan Fu	China	Anne Miller Strandoo	WA	Sue Welsby	FI
Barbara Fudurich	CA	Diane Mitchell	SC	nicki Wight	WA
Stefan Gadnell	Sweden	Deborah Montgomerie	WA	Susan Wilhelm	OK
Xing Gao	Gansu	Greg Newman	NC	Ann Williams	CO
Jose Garrido	FL	June Ni	NC	Xian Wu	China
Susan Gleason	AZ	Cindy Norrick Turner	IN	Xia Xiao	China
Nancy Graham	NM	JiangLong Pan	China	Yao Xiao	China
Faping Guo	China	Sunny Patton	CA	Hui Xie	China
Tracy Hebert	LA	Rosienid Pere	Puerto Rico	Yunting Yan	China
Angela Herbert-Hodges	MD	Patricia Perkins	AZ	Jingyu Yang	China
Charlotte Highers	TN	Peggy Petrali	CA	Yuegang Zhi	China
Yun Hong	China	Lawrence Raffanti	IL	Tong Zhou	China
Judith Howard	AL	Sudha Rajderkar	CA	Shiqin Zhu	China
Mimi Huang	MO	Anthony Roebuck	France	Yongtai Zhu	China
Richard Humphrey	CA	Susan Routledge	CA	Xin Zhuo	China
Margaret Hunt	SC	Julie Rydberg	MN		
Tiantian Ji	China	Carlos Scandiffio	FL		

NWS Board Member Profile: Nancy Swan, (aka N.C. Swan)

What motivated you to join the board of NWS?

NWS put out an email request to the membership looking for someone to do their Newsletter. I had been a computer graphic artist for years and I had the needed skills, so I raised my hand. I have always been a volunteer in the non-profit community, but now it would be a win-win for me to volunteer in an area of my passion. I could give back, meet more watercolor artists and learn from the best. Making friends was a big part of why I was motivated. Now, as Membership Director, my artist friends have multiplied 100-fold. Thank you NWS.



What inspires you as an artist?

The daughter of an artist, my inspiration started when I was 2 standing in front of an easel with poster paint and brush in hand. It was just plain exciting to create with color and contrast, dripping paint on paper. I knew right then I wanted to do this for my whole life.

Fast forward, I loved growing up on the coast, and as I saw my beach town growing and changing, I wanted to capture those old familiar places, like the Salt Works I passed every morning on my way to high school, with its piles of salt sparkling in the morning sun, and seven bays of sea water reflecting light. It met its fate one year in a torrential rain storm washing away 7 years of drying time, never to return. I poured my emotions into each cherished, disappearing scene. Our life and times are quickly being re-invented, along with the way we live it. It's not just about nostalgia though, change just makes for more to discover and embrace. It's painting who we are, and creating a snapshot of how we live that inspires me.

If you couldn't be an artist, what would you have done instead?

I was an avid reader, couldn't get enough books. A natural mimic, I studied foreign languages and literature. My mom advised me to learn something

in college I didn't already know. She said I would always be an artist. After learning Spanish and French plus some German, I thought I might work in the State Department, be a translator. I was adventurous, working for the CIA sounded exciting ... for about 5 seconds, until my Dad explained what that meant. What? No thanks.

I applied to Graduate school as well as an international airline so I could use my language skills and travel. I could have been a Spanish teacher in California, but the day I graduated I said, "YES! now I can go be an artist!" That was what I always wanted and no one was going to tell me I couldn't.



Low Tide Laguna

What piece by another artist is your favorite, or most memorable?

The list is long as I grew up surrounded by art, the family "loo" was called the "Louvre." My mom filled the walls with framed postcards from the museum, artist names and titles included. We would get an art history lesson every time we used the "Louvre." In the end, it actually was a book I found by accident that had the biggest impact on me, Nita Engle's *How to Make a Watercolor Paint Itself*. I thought it was about making paint because I read the title quickly as "How to make watercolor-paint itself." What I found inside instead, were amazing watercolors that just ran into realistic paintings. I

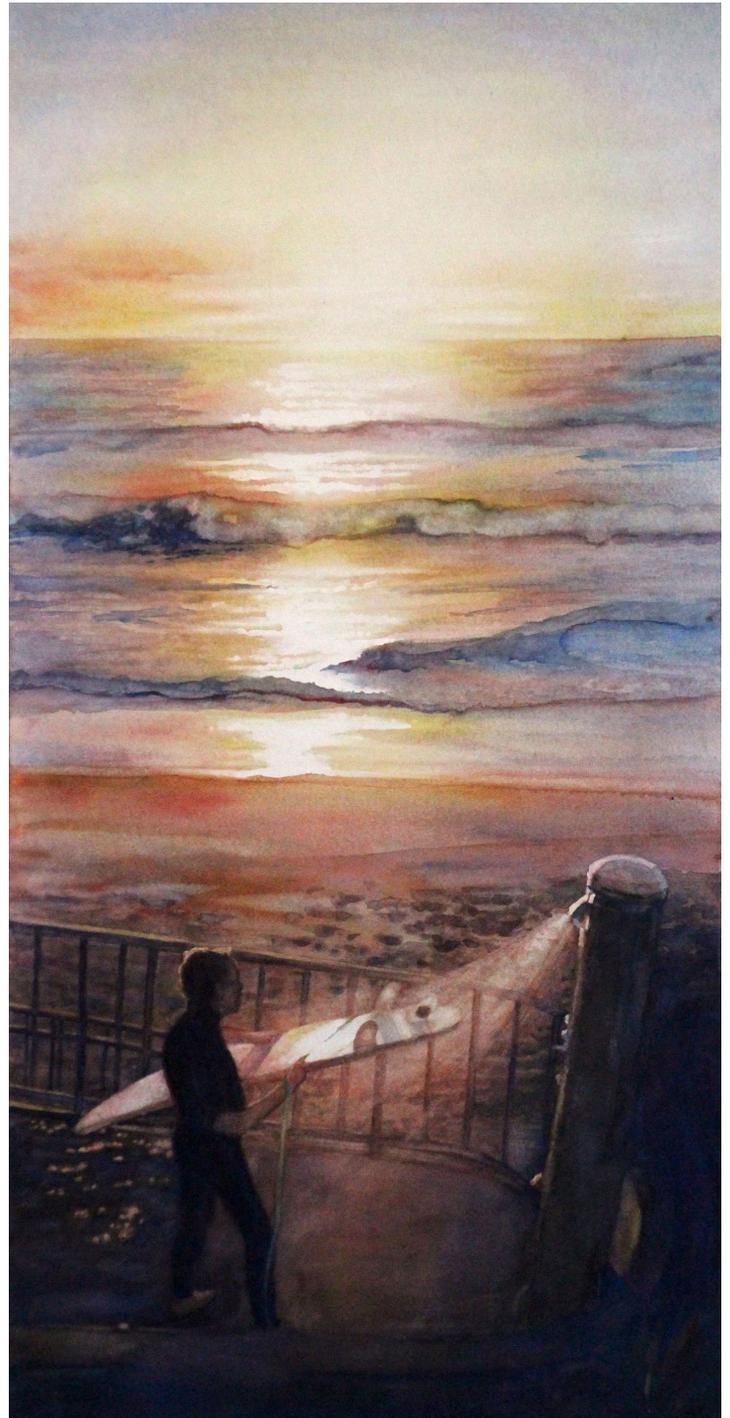
was inspired, wonder-struck, and wanted to see with my own eyes how she did that. Determined to find her, it was six years before I found more than paintings for sale. On that memorable day, a workshop popped up, a rare fundraising effort for a children's art charity in Michigan. She stayed hidden because she was a recluse, living in the woods of the Upper Peninsula on Lake Superior. I got myself to the U.P. pronto for that workshop, then five more times as the opportunities came. I was privileged to be invited for one of her last workshops, when she made her last video.

What is your happiest art moment?

The answer is any Ah-ha moment. I'm happiest, whenever I get an epiphany of any sort that gives me that longed-for quantum leap. I remembered seeing words written on a modern art gallery wall in Carmel "It's not what you are looking at, it's what you see." It was a gallery of non-representational paintings. I thought it was giving me permission to interpret the art any way that was personally meaningful to me. Maybe that's what the quote meant there, but years later, in a Nita Engle workshop I drew a whole new meaning from those words. She was going to take us to paint "her" waterfall. To my surprise, the "waterfall" turned out to be a broken water main flowing around a pump station, tumbling over some rocks then disappearing under the bridge of a busy highway. The painting that emerged out of those elements was an enchanting waterfall in the wilderness. It wasn't what she was looking at, it was what she saw! The Ah-ha moment changed the way I would see things forever. Another happy moment was getting accepted into the Festival of Arts and Pageant of the Masters in Laguna Beach, a happy checkmark on my bucket list.

What advice can you give someone wanting a career in the arts?

Just go for it! Learn by doing. My advice is don't focus too closely on what other artists do, and don't let yourself get intimidated. Just do what you love to do, the way you want to do it. My artist mom had taught me not to be afraid, "There will always be someone better than you, that's not a reason not to do it yourself." And if I thought I was too old to start trying something new, she would say "And how old will you be in X years if you don't do it?" ❖



Surfer Sundown 1



N. C. Swan serves as the Membership Director and manages all membership functions, dues, renewal, recruitment and maintains membership records for the society.

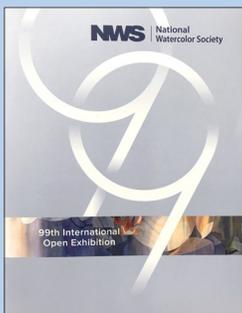
Accolades

Catherine Hillis, is one of 30 artists juried into En Plein AirTEXAS in San Angelo, Texas. Her painting **Seaside Geometry** was awarded **7th Place** and the **Peach Award** in the Georgia Watercolor Society's Annual National Exhibition. Her work is featured in the June 2020 *PleinAir Magazine* portfolio "Inspired by Trains and Automobiles" and in the April issue of *Fine Art Connoisseur* magazine, "A Bouquet For Spring." Her article, [Marsh Madness – Painting the South](#), was featured in *American Watercolor Weekly*.

Gina Judy, Associate Member, received the **First-place Award** in the Alaska Watercolor Society National Show, and achieved Signature membership. She was included in the invitational exhibit at the Stifel Fine Art Center, Wheeling, WV, entitled *Presence* held in early March 2020.

Kim Minichiello, AWA, FWS, GWS, LWS, PWS, was awarded **The Southwest Art Magazine Award of Excellence** in "Making Their Mark: American Women Artists," exhibition at the Booth Western Art Museum for her painting *A Different Perspective*.

Annie Strack, Associate Member, won a **Merit Award** in the Mid Southern Watercolorists 50th Annual International Juried Exhibit for her painting *The Gossipers*.



The 99th Annual Catalog is available for purchase. Contact us to buy this or past editions:

www.nationalwatercoloristsociety.org/store

NEWSLETTER GUIDELINES

We are proud that our members receive so many accolades; however, we are limited in what can be included.

WE PRINT the following for Signature and Associate members:

- Awards (only from national or international exhibits open to all artists. No "members only" shows.) Indicate the award[s] you received.
- Recent publications that include your work
- Special honors (i.e., signature membership to national art groups; serving as juror; having work added to permanent collections, etc.)
- Inclusion in invitational, solo or two-artist exhibitions

WE DO NOT PRINT:

- Your workshops or websites
- Your inclusion into exhibits (unless you get an award and it is in an exhibit open nationally to all artists)
- Items more than 6 months old

Submitted material will be edited if it does not conform to the above criteria OR in order to fit space available.

REQUIREMENTS:

- Indicate your member status (signature or associate)
- ACCOLADES: Submit your information **PROPERLY FORMATTED** and in the 3rd person. Use the Accolades section in this newsletter as a guide. Be specific about titles and dates.
- ARTICLES will be reviewed for content and relevancy. NWS reserves the right to accept or reject articles and to edit the contents to fit.
- IN MEMORIAM: NWS will publish one submitted photo, space permitting.
- CALL FOR ENTRIES: Submitted and applicable to NWS will be posted on our website.
- WE REQUIRE A PERSONAL SUMMARY OF YOUR ACHIEVEMENTS. A MONTHLY NEWSLETTER WILL NOT BE GLEANED FOR CONTENT.

DEADLINES:

Spring: March 1; Summer: July 1; Winter: November 1.

ONLINE PREFERRED | NWSnewsletter@gmail.com
(Indicate "NWS Newsletter" in subject line, or it may be missed.)

MAIL-IN | NWS Newsletter Editor, 915 S. Pacific Avenue, San Pedro, CA 90731-3201

In Memoriam



Joan F. Krathaus, NWS, 1935 - 2020

Joan Krathaus, a longtime member in the artist community in the Capital District, passed away peacefully on March 26, 2020, at the Teresian House in Albany. She had been under their care for the last few months with congestive heart failure. She was 85 years.

Joan was born on February 18, 1935, to Joseph C. and Marion F. Betz in Buffalo. She lived in Buffalo until 1967 when she moved with her husband James R. Krathaus to Delmar, where as a young mother became involved with not only raising her two children, but a variety of passions that fueled and filled her soul.

Above all, it was her art that brought her the most happiness. In her late-40s, she went back to college and enrolled in The College of Saint Rose to pursue a degree in painting. Creating hundreds of works over the decades, with her early paintings of realistic landscapes and scenes from region, but shifting into her signature abstract mixed media collages with layers of explosive color and abstract forms. The delight for her in these abstract collaged works was the pursuit of the unknown, akin to unlocking a mysterious story that unfolded over time with experimentation. Instinctively, she would layer and weave mundane print clippings and various other bits into the work and then veil them in swaths of rich, saturated color.

She continued to paint everyday until quite recently when her health was in decline. She said she was “ready to go” when she couldn’t create anymore. She will be remembered for her wacky sense of humor, her strong feminist ideals, her extroversion and fierce determination, and her passionate love of all things beautiful.

Joan was a Signature Member of National Watercolor Society, Albany Artist Group, Bethlehem Art Association, Colonie Art League, Oakroom Artist Group, and her favorite “Friday Painters” group. She was in numerous group shows in the region and won countless awards for her works.

(Excerpt from the obituary published in Albany Times Union from Apr. 2 to Apr. 5, 2020.)