



Watercolor USA Honor Society

newsletter

Fall 2005



Trail of Tears by Robert L. Barnum, Winner of the Robert E. Goodier Memorial Cash Award for Traditional Transparent Watercolor

PRESIDENT'S MESSAGE **Missie Dickens**



Missie Dickens, Jerry Berger and Wayne Conyers

The reunion of kindred artists was wonderful in Springfield. It was so good to see everyone again and meet more fellow artists and all the art loving folks supporting WHS. What a fruitful year my hardworking Board has led. I am so blessed to be a part of such a creative goal-oriented team!

Many thanks to Jerry Berger and his ever-flexible staff to meet all our needs all year as one issue after another presented itself. Congratulations to the new potential members of WHS gleaned from this year's glorious Watercolor USA Exhibition. I will hope that you and Dr. Peter Briggs, your juror, will accept our invitation to join our band of merry makers dedicated to the education and promotion of watercolor painting and being partners with the Springfield Art Museum to grow its permanent watercolor collection. WHS looks forward to welcoming you.

The WHS Millennium Book Project looks awesome in its display at the Watercolor USA exhibition opening. The WHS Board was able to look at it more closely in all its magnificence at the brainstorming Board meeting. Thanks would never be enough to Bruce Bobick for his idea of such a splendid creation from WHS to present to the Springfield Art Museum.

After thoroughly enjoying Watercolor USA 2005, we traveled to historic downtown Springfield to

Park Central Gallery to meet its gracious and generous director, Sondra Hagerman and see the dazzling Watercolor NOW! members' exhibition. Will be exciting to participate in the 20th Anniversary Watercolor NOW! exhibition next year. Preparations are already underway. Hope you will plan to be there. We have the best time together which leads to incredible inspiration for our watercolor creations.

In closing, on behalf of the WHS Board, I would like to extend our deepest sympathies to the families and friends of our special members who passed away this year. We will honor their memories and respect the countless contributions they made to our Society and to the art world. We will miss them greatly.

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Watercolor USA 2005 Review

By Dr. Dorothy Joiner

Watercolor claims an illustrious history. The medium was employed by Egyptians as early as the 2nd century B.C. and the Chinese painted with aqueous pigment on silk before the invention of paper. Watercolor emerged in the West during the Middle Ages in manuscript illuminations, and in the 15th century it served to enhance woodprints. In 17th century England, only watercolor and the painting of miniatures were deemed fastidious enough for gentlemen, since these guard the cleanliness of the hands. English landscape artists in the 18th century “rediscovered” watercolor, initiating the progressive growth in popularity that it now enjoys.

Offering compelling evidence of the medium’s contemporary vitality, the *Watercolor USA 2005* exhibition displays 90 paintings by 91 artists (one diptych is the work of two). Extending far beyond landscape, the focus of the medium in the 18th century, watercolor has now “invaded” almost all styles and genres --still lifes, self-portraits, figurative compositions, abstractions, and architectural motifs, among others. And having usurped territory where oils formerly held sway, once again watercolor proves itself an excellent vehicle for luminescence and for conveying spontaneity.

Meticulously depicted, the luscious fruits of Kent Addison’s *The Strawberries* offer an intriguing, updated still life. Projected forward almost into the viewer’s space, the berries glisten with little disks of light, yellow seeds discretely patterning the surface, green leaves just hinting that they will soon be dry and curl. A barely perceptible blemish on one of the plump crimson berries bespeaks the still life’s familiar caveat: *vanitas*, the evanescence of earthly goods and beauty. Offering momentary delight to the palette, the strawberry, moreover, has long been associated with pleasures of the flesh, as in Hieronymous Bosch’s celebrated *Garden of Earthly Delights*.



Playing House by Stanley Louis Rosenthal

Adopting for the most part the naive style of a child for his *Self-Portrait*, Wayne Beckner presents a kind of bulletin board, painting *trompe-l’oeil* “tape” that fixes to the surface the drawings of a child and cut-outs of colored paper. Smiling at the viewer in the upper left is an oversized egg-shaped face with small, protruding ears, pink lips, and straight pencil marks for hair. Counterpointing this untutored sketch is the image of the mature artist in the lower right. Rendered in a more sophisticated style, he peers out at the viewer from behind a mask painted to look as though it were clipped from purple construction paper. The grinning child has become the man, now covet and introspective.

Strangely trance-like, the young couple in Stanley Rosenthal’s *Playing House* sit across from each other, holding pencils as if drawing/writing but apparently oblivious of what they do. Rendered with a striking realism, the pair wear identical striped pants and T-shirts. Between them is a dollhouse, with miniature furniture in front, on the table between them. In sharp contrast to the naturalism of the style are the child-like drawings, seemingly cut out and pasted onto the surface. Is the artist dramatizing the emotional immaturity of his figures, able neither to understand nor to fulfill their roles in the relationship? Are they “playing” at life?

A provocative inversion of the Renaissance metaphor that equates the picture plane with a window opening into space, Millie Giles paints a double-paned window emphasizing not what is seen through the opening but rather the blurred images reflected on the surface; thereby conflating interior and exterior while simultaneously exploiting watercolor's potential for light-filled transparent washes.

Also treating the motif of the window, Terry Genesen-Becker paints an open frame with a wonderfully feminine chicken, *La Gallina Blanca*, her claws ending in tapered nails extending coquettishly over the frame/ledge. Presenting her profile to the viewer, *La Gallina* embodies *sprezzatura*, that quintessentially Italian disdain of the ordinary. The artist thus plays on two centuries-old motifs: the first, the traditional parallel between a woman and a chicken, gravitating from the complimentary term, "chick," to the denigrating appellation, "old hen"; and second, the motif of the female at the window, a topos extending from the Biblical Rahab, the harlot, to the goddess, Astarte, at the temple window, to Goya's *majas*.

Several works equivocate between space and plane, realism and abstraction. One of these, John Selleck's *Gallery A*, has only a narrow strip of white distinguishing wall from floor, both colored green suffused with orange, but with greater accents of orange on the floor. Punctuating this spare, flattened space are two hanging pictures and a gallery bench, the three geometrical shapes adjusted to create an implied upside-down triangle.

Alluding perhaps to Mondrian's dynamic abstraction, *Broadway Boogie Woogie*, Rolland Golden effects a different kind of vacillation between naturalistic boards of a deteriorating barn and the patterns of light peeping through holes in the wall seen through the open door. The building's solemn geometry gives way to the almost twinkling shapes of luminosity in the

distance. Floorboards at the door recede into depth, suggesting a limited space, in contrast to the scene's dominant flatness.

A third work, Mary Hanson's *You Were Only Waiting*, denies space altogether, dividing the composition into unequal bands of brilliant color--a triangle of intense blue in the lower left, a trapezoidal area of yellow touched with red in the center, an elongated triangle of red and an expanse of green at the top. Onto this brilliant color field Hanson paints somewhat randomly six birds in deep mahogany touched with indigo. Viewed from above, the birds become shapes rather than creatures, and the composition is an exploration of the interaction of hue and form.

Recalling the Social Realists of the 30's who inveighed against contemporary civilization, Glenn Leung shows a street person asleep with his head on the pack of his belongings. Angled precariously just above him like an urban sword of Damocles is Bernard "Tony" Rosenthal's *The Alamo*, the sculptural cube at Cooper Union in New York City. Skillfully constructed of angles--that of the outstretched man's leg; the jutting curb on which he lies; and those of the huge sculpture above him--Leung's painting, ironically titled *Siesta*, contrasts the city's cosmopolitan face as an avant-garde art center with its underbelly marked by penury and want.

Demonstrating highly honed skills and an agreeable diversification of theme and style, this year's *Watercolor USA* testifies, as in past years, to the prominent role that aqueous media have assumed in today's art world. Notwithstanding Aleksandr Solzhenitsyn's declaiming that the excessive desire for change had wrecked the 20th century, this urge for difference gives us the abundant multiformity of contemporary watercolor painting.

Dr. Dorothy Joiner, Ph.D. in Art History and French from Emory University in Atlanta, GA, holds the Lovick P. Corn professorship of Art History, and professorship in French as well, at LaGrange College, LaGrange, GA

AWARD WINNERS

Catherine A. Mahoney



Catherine Mahoney has an exciting project in the works. Along with an artist friend she is organizing the second of hopefully many annual En Plein Air Paint-outs in her pastoral home of Hermann, Missouri (see Member Workshops). Since Hermann has spectacular vistas filled with vineyards, German brick architecture and the Missouri River and valley, there should be a plethora of wonderful painting opportunities. She is hoping this event will appeal to artists nationwide.

Catherine was born in Missouri, receiving a BS in Art Education *summa cum laude* with an Honors Degree. She enters 6-8 national shows a year splitting her time between professional and a multitude of volunteer activities. She has won many awards including the First Place Award in the Missouri State Fair Top 50 Professional Show. Her award winning painting in Watercolor USA was titled *Arizona Attractions*.

Catherine often uses doors and windows as recurring images in her work. To her they are symbolic of life's choices or personal opportunities; what intrigues her is that some people choose to walk through and others do not. She sees herself as "choosing to walk through these openings, selecting, choosing and advancing through life."

Suzanne Ross



Suzanne Ross leads the life of a nomad, and happily so. With the lifestyle she and her husband Bill have chosen "the entire country has become her studio". About seven years ago they moved into a 35-foot Winnebago motorhome and have since traveled over 100,000 miles seeing the country "top to bottom, coast to coast". Suzanne's formal education includes a BA in Art History and a Masters in Art Ed; in addition she has taken over 200 watermedia workshops. Today her focus is primarily on being a plein air watercolorist and instructor. Recurring themes in Suzanne's work are coastlines with islands on the horizon, majestic trees, birds, wildflowers, active people, musicians and artists. While painting outdoors she often attracts tourists who like what they see. This frequently results in both a sale and a new acquaintance. In addition, the route followed by Suzanne and her husband has allowed her to stop and hold art classes, get health checkups and visit family. Another annual stop is Cedar Key where she exhibits with friends and fellow artists.

Suzanne's current goal as an artist is to format the experience of crossing America in her work. Her award winning painting is titled *Harmony*.

Donald Jones



Donald Jones first became interested in art from drawing characters in comics read to him by his father. He went on to win an all grade school art competition where the prize was a certificate and a one dollar bill. He claims he immediately “went to town” and purchased his first fountain pen and a bottle of ink. Later in life, after receiving a BA in fine arts and studying briefly under Sergei Bongart, he went on to become an illustrator, remaining one for 28 years. Now in retirement Donald has focused his energy into painting, primarily using acrylic paint. He also spends considerable time studying the many facets of acrylic use from his collection of art books.

Donald finds that by using acrylic, depending on whether he paints on canvas or illustration board, he is able to enter work into national competitive shows in either the watercolor or oil category. He usually works in a series and uses subject matter that he has access to around his home and neighborhood. He also finds himself attracted to subjects based on lighting and design possibilities.

Donald is an elected member of the Audubon Society, has won numerous awards and will have two paintings in upcoming shows in New York City. His wife of 37 years is also an artist, painting in oils. His award winning painting was titled *Night Light #21*.

Carolyn Grosse` Gawarecki



Carolyn Grosse` Gawarecki is an award winning artist, watercolor instructor and author as well as the founder and first president of the Potomac Watercolor Society. She has a BA in Art Education and has completed Graduate studies in Art. Carolyn began entering competitive exhibitions in her early teens and began working with watercolor in her twenties. She currently teaches advanced and intermediate watercolor classes for the Art League School of Alexandria, VA and for the City of Falls Church, VA. She has been taking artists on European workshops yearly for 14 years, has juried state and regional shows and does demonstrations for art groups. She was privileged to have a large show at the French Embassy in 1997 and is hoping to have a similar upcoming show at the Italian Embassy. In addition to having paintings in many private and corporate collections, Carolyn has written articles for Artists magazine and Watercolor Magic and has paintings in *Best of Watercolor*, *Places* and *The Artistic Touch 111*.

Carolyn claims that shadow patterns in the landscape and still-life are the inspiration for many of her works. She feels that shadows can lend mystery and dimension to a painting.

AWARD WINNERS

Manette Fairmont



Manette Fairmont owns, curates and teaches at a fine art gallery in the Wine Country in Sonoma, California. She holds a Fine Arts Degree from Principia College in Watercolor and Oil. During her college years she became very interested in watercolor, having professors who were national award winning watercolor painters. Now Manette herself has gone on to become a nationally known, award winning artist, having won the Alice Leonard Award at the National Watercolor Society, a Third Place award at Watercolor West, and two juror awards in Watercolor USA among others.

Recurring themes and images for Manette involve painting conceptual landscapes that have lots of competition movement, abstractions and textures. She says she is "inspired by landscape shapes distinctive to the Sonoma Valley: natural objects such as weathered old oaks, unique rock formations or man made vineyard patterns." An exhibit that she is particularly proud of runs from August 1-30, 2005 at the Sutter Creek "Finer Eye" Gallery. Manette's most recent award winning painting was titled *Morning Fog*.

Margaret Huddy



Margaret Huddy is a graduate of Moore College of Art. A signature member of AWS and NWS, Margaret is a full time artist who has narrowed her entries of shows to primarily these, Watercolor USA and selected others. She has won many prestigious awards including a 1st place in the Southern Watercolor Society and the CFS medal at the American Watercolor Society. Only recently retired from teaching at the Corcoran College of Art and Design in Washington, D.C., Margaret still finds time to teach workshops.

Margaret resides in Virginia and has been working on a series of paintings of an antebellum Sycamore tree for 20 years. When she first moved near the tree she claims it was "love at first sight". She is currently working on her 36th painting in this series. As "a break from the twigs" she switches to painting cathedrals and monuments in Washington D.C. and around the world. On her days off from the studio she paints landscapes en plein air. She finds it particularly enjoyable to paint gardens in a very free, impressionistic way. Upcoming projects are the completion of a design for Christmas cards for the 2005 and 2006 White House Historical Society, and painting all the state flowers as a commission. Margaret's award winning painting was titled *Sycamore Moonrise at Sunset*.

The Golden Age of British Watercolor in the 18th and 19th Centuries

by Dr. Patricia Crown

One of the most striking accomplishments of British art was the development of watercolor painting beginning in the second half of the 18th century. Britain produced works of truly remarkable quantity, quality and variety throughout the 18th and 19th centuries. Some of the best painting in Europe was done in this medium during this period. English watercolors had an international reputation: French painters like Delacroix, for instance, were admiring imitators of British watercolor subjects and techniques. The unique sparkle, brilliance, and vivacity of surface that could be achieved by transparent wash or combinations using transparent techniques opened up possibilities of a very different sort than that which had been explored in oil painting.

The watercolor medium had practical roots; it was portable and quick drying. Pen-and-wash drawings of specific places, buildings, landscape features and fortifications were commissioned by the military; studies of topography, flora, fauna, and exotic peoples were useful records of voyages of exploration and served commercial and scientific interests. As the practice of traveling for pleasure - tourism--developed in the 18th century, tourists made or bought watercolor drawings of places that they had been or wanted to go. The small scale, often quickly executed images, functioned then as postcards or photographs do for travelers today.

Watercolor painting became virtually synonymous with landscape painting in the late 18th and early 19th centuries. It became evident that watercolor was suited to capture the mutability of English weather, its fleeting and shifting atmospheric effects, subtle transitions of light and half-light, and the opalescence of water, clouds and mists. Because of its fundamental liquidity, watercolor was regarded as an unruly medium requiring special skills and concentration. For some the recurring adventure of watercolor painting became part of its allure, others sought to subdue and control it.

In 1804 the formation of The Society of Painters in Water-Colours (later known as the Old Water Colour Society) brought into existence the first professional artists' group since the creation of the Royal Academy in 1768. The Society was the first to define itself by medium. Watercolor artists separated themselves from the Royal Academy because the Academy regarded watercolor to be of secondary status in comparison with oil painting. In 1831 The Institute of Painters in Water Colours (The New Water Colour Society) was established because the Old Water Colour Society was regarded as too exclusive: for instance "amateurs" (a term very tricky to define then as now) were not allowed membership for fear the professional status of the group might be compromised.

Amateur sketching societies had been formed in the late 18th century and continued into the 19th century. J.M.W. Turner, Thomas Girtin and Thomas Varley are some distinguished painters who at one time or another were part of such societies. The popularity of drawing in watercolor was enhanced by its being regarded as a polite social accomplishment for women of the aristocracy and the upper middle classes. Queen Victoria, for instance, took drawing lessons from Edward Lear (the author of "The Own and the Pussy Cat" was also an accomplished landscape painter in watercolor) and she appointed an official "Painter in Watercolour" to teach her children. In 1863 she decreed that the New Water Colour Society be known as the Royal Institute of Painters in Watercolours, and in 1863 that the Old Water Colour Society be officially known as the Royal Society of Painters in Water Colours.

There were several regional schools and societies; the Norwich Society of Artists, established in 1803, being the most prominent and John Sell Cotman's works being the best known. In contrast to the blurred outlines and misty effects characteristic of most landscape painting he created a system of tonal contrasts, transparent flat washes tending toward abstract simplification with precise outlines accented

with pencil or thin bands of white unpainted paper.

Later 19th century watercolor painting continued and elaborated the achievements of the landscape painters. In addition more and different subject matter proliferated. Detailed and exact studies of plants, birds, and rocks showed that watercolorists could paint with almost photographic precision. Pictures of village gardens or city streets populated with lively figures were much admired. Painters such as William Henry Hunt made use of stippling, white highlights and opaque body-color, producing works that displayed the depth and finish of traditional oil painting. Watercolors came to be associated with a kind of art that was aesthetically and financially accessible to middle class collectors.

Literary illustration had long been one of the specialties of British art. William Blake's watercolor illustrations to his own poems were highly original. We now take for granted artistic imaginative freedom; however it was a revolutionary notion at the beginning of the 19th century. Using watercolor Blake, like other poet-painters after him, gave free rein to his imagination, distorting anatomy, space and color in creative ways. He was inspired by the pre-renaissance art of gothic manuscript illustrations which had been executed in transparent and opaque watercolor. This medieval source also influenced poet-painters such as Dante Gabriel Rossette and William Morris to illustrate their own works, many of which had medieval subjects.

By the late 19th century watercolor was integrated into general artistic production, rather than being relegated to a special and separate practice. In some cases it became associated with the avant garde of European art: for instance in the 1880's James McNeill Whistler exhibited a group of almost abstract landscape watercolors which owed something to Whistler's knowledge of Japanese art and of the work of the French Impressionists. Whistler is a figure who marks the close relationship between British and American watercolor art, and its development in the 20th century.

Patricia Crown received her PhD from UCLA. She has been a Professor of 18th and 19th Century Art History and Women's Studies at the University of Missouri-Columbia and has taught seminars in British Art, J.M.W. Turner, Landscape Painting and Pre-Raphaelite Painting and Design. She is a painter in watercolors.

SUBMITTING IMAGES TO WHS
W E B S I T E -
www.watercolorUSAhonorsociety.org
- NEW MEMBER INFORMATION

New members and current members wishing to submit images to the WHS Member's Gallery on our exciting new website should follow these steps:

Step #1. Choose two 35 mm slides of your best work, each labeled with your name, title of painting, size, medium or description of the piece. Include a brief biography or artist statement and your personal e-mail and/or website link. WHS will be able to reciprocally link our WHS website with our members' personal websites. Also send a self addressed envelope for return of slides to:

WHS Gallery
c/o Patrick Ripley
Allegro Associates
1402 E. Guadalupe Road #158
Tempe, AZ 85283

Option Step #2. If you prefer, e-mail your information and images to **patrick@allegroassociates.net**. Send your two images as 800x600 pixels JPEG.

Option Step #3. If the image is irregularly shaped, ensure the size of the file. The largest dimension needs to be less than 800 pixels (for example 800x500, 800x450, etc)

Step #4. Enclose a check made out to **The Watercolor USA Honor Society** in the amount of \$15.00 and send to:

Wayne Conyers
WHS Treasurer
1603 Jody Lane
McPherson, KS 67460

Hope to see your work and biography or artists statement on the website!

CELARE/REVELARE

Cheng-Kee Chee

In each issue we endeavor to get a better understanding of the values, motivation and challenges faced by some of the most successful artists in the country through the use of the Celare/Revelare question and answer format. This issue's participant is Cheng-Kee Chee, AWS, DF,NWS, nationally known as an outstanding artist, juror, workshop instructor and author. He is an artist who uses timeless wisdom to push the boundaries of watercolor as a medium. Never complacent with his wide array of accomplishments, he is always striving for the perfect watercolor painting.

Q: When you paint what drives your passion?

A: What inspires me to paint is my strong inner world's subjective response to the outer world's objective reality. I paint only subjects of which I have thorough knowledge and for which I have strong feelings. My feelings could be an aesthetic response to design elements, a spiritual awakening to an extraordinary phenomenon, hostile sentiment to social injustice, melancholic sensibility of human tragedies, nostalgic remembrance of places, or tenderness of relationships. The synthesis of the outer and inner worlds becomes the inspirational basis and content for my painting. It is my feeling and attitudes that give content meanings. When I feel that I paint by my mind and not by my eye, that would be the time my work becomes biographical.

Q: How do you share your knowledge/ experiences with others? Do you find that this takes away significantly from your own time to create?

A: I do about 10 workshops each year. I feel the purpose of a workshop is for artistic enrichment, creative rejuvenation, and spiritual renewal. In conducting a workshop I consider myself the coordinator of a learning program in which artists share their creative ideas and processes, and provide stimulation and support to each other. Through group



dynamic and fellowship, it ultimately contributes to individual growth. As a coordinator, I take the initiative to share with participants my view on art, my principles for creativity, and my concepts and processes in watermedia painting. I do not impose my personal viewpoints on participants, instead I stress that my way is only one of the numerous possibilities in art. I encourage them to reach deep into their own hearts to find their own journey to the visual realization of their inner being and unique vision. Workshops do take away my own painting time, but they also benefit me. I often return home loaded with friendship, inspiration, and renewed creative energy.

Q: What is your daily/weekly routine for painting?

A: When I have no workshops or other commitments, I following a very disciplined weekday routine that involves rising between 5:30 and 6:00 AM, exercising, then either practicing Chinese calligraphy or reading the morning paper. After breakfast I start painting about 9:00 AM, break for lunch then continue working throughout the afternoon. In the evening I relax by reading or enjoying a rerun of a favorite Western movie on television. I often listen to music such as Beethoven and Mozart or Eastern favorites such as traditional Chinese instruments and Peking opera. I select the music to go with the subject I paint. When I totally forget about the sound of music I know I have submerged deeply in my painting. Discipline and routine keep me focused.

Q: What do you feel you gain or learn from your own watercolors?

A: I learn that the medium is forever challenging yet at the same time offers unlimited possibilities for research and exploration.

Q: What artists both past and present have had a profound impact on your own creating? What influences you most about the artists' work?

A: On the Chinese side I admire the great Sung period (960-1279) landscape masters such as Li Cheng and Fan Kuan for their panoramic and monumental scale; Xia Gui and Ma Yuan for their extreme simplicity and the interweaving of positive and negative spaces; the untouched paper expresses the most profound feelings. I also revere many other innovative, expressive and spontaneous Zen and literati painters. Among the more recent masters, Chang Dai Chien, Li Feng Mien, and Chen Chi have inspired me to search for ways to synthesize East and West ideas and processes in painting.

On the Western side, the English masters J.M. William Turner and John Sell Cotman, the American masters Winslow Homer and John Singer Sargent, and the more recent masters such as Edward Betts and Rex Brandt who have reaffirmed my conviction to watermedia painting and provided direction.

The artist who has had the most immediate influence on my work however, was Edgar Whitney. Ed's statement "substances obeying their own laws make beautiful things" helped me connect Taoist philosophy to my painting process. This has inspired me to search for the most natural way to express the various subjects for which I have deep feelings.

Q: If you could pick one artist to spend a year with in a learning situation, who would that artist be?

A: This artist would be Chang Dai Chien (1899-1983). He was a modern Chinese master trained in the classical Chinese painting tradition. But in his mature years he developed a thoroughly modern and innovative splash ink and color style characterized by fluid flow of ink, rich color, bold design, and expressive brushwork. The end result is a masterful synthesis of East and West. I would like to learn more about his inner world that transformed him from a traditionalist to a modernist whose work has tremendous visual impacts and influences.

Q: Describe your idea of complete happiness?

A: My idea of complete happiness is to have food on my table, clothing to keep me warm, a roof over my head, unlimited art supplies in my studio, a clear mind, a healthy body, and total freedom to pursue a perfect watercolor. Confucius said "If I heard Tao (truth) in the morning, I would be willing to die in the evening." As a watercolorist my truth is a perfect watercolor. I do not know what a perfect watercolor is, but I would know it when I found one. Even though I would not live to enjoy it, my life would be fulfilled.

Q: Name three of your very best qualities.

A: I have an empty head and "hollow heart" (Chinese expression) so I can accept new ideas and respect diversity. I am never satisfied with my work so I can continue to pursue my "perfect watercolor". I do not compete with others, but only with myself so I can transform limit into limitless.

Q: What are your own "words to live by"?

A: Life and NOT let die. Do what you love to do. Do the very best you can and stay humble.

Q: Who are your real life heroes?

A: Mahatma Gandhi and Mother Teresa.

Cheng-Khee Chee is an Associate Professor Emeritus at the University of Minnesota

MEMBER NEWS COLUMN

Due to limited space and a large WHS membership the **Member News column is unable to include information on acceptances into national shows.** Please include only the following information for Member News:

Awards in Exhibitions

Publications

Solo or Two Artist Exhibitions

Small Group Invitational Exhibitions

Serving on Juries

Additions to Permanent Collections

Workshop Information

Send your selections to: Sandra Schaffer, WHS Newsletter Editor, 12700 E. 64th Ct., Kansas City, MO 64133 or e-mail: lschaffer@kc.rr.com (first symbol is a lower case L) by **February 15, 2006.**

MEMBER NEWS

Rhea Edge had a show entitled **Fly Zone** at the Wakeley Gallery at Illinois Wesleyan University from April 26-May 25, 2005.

Marlin Rotach won the Kansas Watercolor Society Great 8 Exhibition Cash Award and the Koch Industries Patron purchase in the KWS Great 8 Exhibition. He also won a patron purchase award in The Grand National Rodeo's Exhibition of Western Art. Marlin's work was featured in the International Artist book: *100 Ways to Paint Still Life and Florals Vol. 2*. He did the cover illustration for *Tahiti Pacifique* magazine in July of 2005.

Christine Buth-Furness was the featured artist on Watercolor-online the week of June 6-10. She also exhibited work in a one person show entitled **River running at my side** at the Ploch Art Gallery in Sharon Lynne Wilson Center for the Arts from June 6-July 29, 2005.

Mike Mazer won the following awards in national and international shows: The Entry Merit award at the 11th Annual Maritime Exhibition, Coos Art Museum, Coos Bay, OR; Daler-Rowney USA Merchandise Award in the Pennsylvania Watercolor Society National Show; Frank C. Wright Memorial Award at the American Artists Professional League 76th Grand National; Special Recognition Award at the 7th Annual Realism International Juried On-line Art Exhibition; 2nd Place in Watercolor at the Midland Arts Association; Award of Excellence at the North Valley Art League 21st National; Honorable Mention at the 2005 Heartland Artist Exhibition. He will be having a 4-person exhibition at the Art Association of Harrisburg in Harrisburg, PA, August 2005. He will have an article published in *Splash 9: Tips and Techniques* by North Light Books, F&W Publications in October of 2006.

Mary Wilbanks had a one person show at Envision Gallery, Taos N.M. through July, 2005. She will have two of her paintings on display at the Fine Art Museum in Albuquerque N.M. July 15 through September. Mary was a juror of the Watercolor Society of N.M. signature membership show in May. She was the sole juror of Waterloo Watercolor Group signature membership show where she taught a 3 day workshop, in Austin, TX. She will teach 3 workshops a year for Watercolor Art Society Houston; the Experimental Acrylic Collage workshop will be held September 16, 17, and 18.

Sheila Cappelletti won the Lucille Davis Grimm Memorial Cash Award in Watercolor USA 2005; she also won an Honorable Mention from the National Greeley Art Association, Greeley, Co.

Donald Jones had one of his series paintings, *Night Light #35* selected for the Winsor & Newton Award at the 52nd Annual Exhibition of the National Society of Painters in Casein & Acrylic, Inc.

Yee Wah Jung and her husband Kwan Jung, have been invited to participate in an Invitational Group Art Exhibition from October 8 - November 4th at Palomar College in San Marcos, CA. She also won the Best Depiction of Theme award at the St. Mark's 42nd Annual Religious Art Festival Exhibition.

Jeanne Dobie won a Best of Show at the Society of Watercolor Artists Show and the Art League of Alexander Award at the Mid-Atlantic Regional Exhibition sponsored by the Baltimore Watercolor Society, MD.

Sandra Schaffer won a Merit Award at the Watercolor Art Society Houston International Show, The George Latta Memorial Award at the Missouri Watercolor Society National Show, a Merit Award at the Red River Watercolor Society National Show and a Juror's Choice Award at the Art at the Center National Show. She will have a one person show entitled **A World of Color** at the Corridor Art Space Gallery from September through November, 2005. She also had a biography accepted for publication in the upcoming 2005 edition of *Marquis Who's Who of American Women*.

Toni Elkins has been accepted into the following juried exhibitions: Kentucky Watercolor National, Adirondacks Exhibit of American Watercolors and Mississippi Watercolor National.

Rob Erdle had a solo exhibition entitled **American and European Landscape Watercolors** at the Niigata Prefecture Civic Center Galleries at the 5th Niigata International Watercolor Exhibition and conference at Niigata, Japan from June 9-June 12, 2005

MEMBERS UPCOMING EXHIBITIONS AND WORKSHOPS

Rob Erdle has the following upcoming Solo Exhibitions:

2005

Luminous Watercolors - The Works of Rob Erdle

Large and small-scale works

Spanning 18 years of recent brush work pieces from a 36 year career as a watercolorist

New Orleans Museum of Art, City Park, New Orleans, Louisiana

(first included in Watercolor USA in 1973, 32 years)

Opening: Thursday, Oct 6, 6:30-8:30 PM

Exhibition continues through Dec. 31, 2005

Museum Hours: Tues., Wed., Fri., Sat., Sun., 10-5PM, Thursday: 12:30-8:30 PM, free admission 5-8:30 PM

2006

Eastern Influences on a Western Artist - The Watercolors and Photography of Rob Erdle

A survey of 14 years of travel, painting, photographing and teaching in China

Greater Denton Arts Council East Gallery

Exhibition Opening and Reception & the Visual Arts Society of Texas Gala

Dinner, entertainment, opening lecture by Rob Erdle

Friday, January 20, 2006, exhibition continues through March 3, 2006

207 South Bell Avenue - #940-382-2787

Denton Texas

The Thomas Moran Project-New Watercolors by Rob Erdle

4 years of following Thomas Moran's paths from his journal, sketches and watercolor site from the Grand Canyon to Yellowstone: Feb 23-April 3, 2006; Texas A&M University, College Station, Texas; Spring 2006

Artists along the Missouri plein air paintout to be held in Hermann, MO the week of September 2-5, 2005. **Artists Along the Missouri** is free to all artists. It is designed as a working venue for artists to gather and meet other artists from around the Midwest/Nation that paint from life on location en plein air. The event is organized to create camaraderie among artists, network, learn from each other and explore the Midwest

through art. For a complete calendar please e-mail Catherine Mahoney at camahoney@ktis.net or for questions contact her at 573-486-2444. Please look for complete information for the 2006 **Artists Along the Missouri** plein air paintout in the WHS 2006 Spring Newsletter

Japan Workshop and Cultural Tour - Oct. 27-Nov. 9, 2005; **Instructors:** Lizzi Schippert, Swen Widen and Hiroko Shikashio; **Itinerary:** Tokyo, Kyoto, Nara, Izu Peninsula, Mt. Fuji, Hakone Sculpture Park. **Cost of Tour and Workshop:** Approximately \$3000 (includes airfare, hotels and two meals a day and workshop). WHS member Hiroko Shikashio is offering a unique opportunity for both a cultural and Workshop tour of Japan. The tour is designed for artists and non-artists alike with the itinerary chosen to provide opportunities, as well, for outdoor enthusiasts and photographers. The immersion in Japanese culture begins with a 3 day stay in Tokyo with an all-day bus tour that includes the National Gallery of Art, followed by a visit to the beautiful Izu Peninsula. The next portion of the trip will focus on Kyoto incorporating both the experience of the national holiday "Culture Day" and the beginning of the Workshop portion of the tour where artists are guided by professionals in sketching classic Temples, Shrines and Gardens. To get a more detailed guide to the trip please contact: Hiroko Shikashio at 401-827-0645; e-mail:

Hiroko1@aol.com; www.hirokoart.com; OPEN YOUR EYES - Director: Lizzi Schippert, 732-929-9732; openyoureyes@mymailstation.com.

WELCOME NEW MEMBERS!!

Marie Cummings
George C. Harkins Jr.
Caryl Morgan
Patricia C. Pilie
Stanley Louis Rosenthal
Wendelyn Vermillion
Cookie Wells
Jeanette Wolff

IN REMEMBRANCE



Many in the St. Louis community had their lives enriched through the artwork of Milton Geis and will mourn the passing of this gifted, fine artist. Mr. Geis nurtured his artistic talent by remaining in Italy to study art after serving in Army Intelligence in World War II. After returning to the US he continued his art education, finally earning a Master of Fine Arts from Syracuse University. In the 1950's Mr. Geis began a distinguished career in television scenic design and art direction. It was during this time that he met his wife of 50 years, Donna Holtz. During his tenure as Director of Design for KMOX-TV from 1960 until his retirement in 1985 the St. Louis Chapter of the American Academy of Television Arts and Sciences recognized his outstanding work with 8 nominations and 4 Emmy Awards.

While working in television and after retiring Mr. Geis continued painting, his focus ranging from the pristine beauty of unique neighborhood scenes to the cityscapes of New York to abstract paintings. He acquired an extensive collection of trains and created elaborate landscapes and villages surrounding his tracks, to the delight of his children and grandchildren. As well as being a longtime WHS member, Mr. Geis had many prestigious designations in numerous societies and received over 50 national and regional awards from his paintings. His work is held in collections at the St. Louis Art Museum, the Chicago Art Institute and in other renowned institutions.



WHS as well as the art world has lost a fine artist. As quoted from the New York Times, Carolyn Brady was renowned for "watercolor paintings with hyper-realistic visual impact rarely encountered in the medium of watercolor". The Times described her work as "sharply focused with luminous colors and dimensions". The sizing of her work was unusual, with paintings often as large as 60 by 90 inches.

Carolyn Brady received both a Bachelor's Degree and Master of Fine Arts from The University of Oklahoma. She arrived at her signature style in the mid-70's by painting flowers in vases and other scenes from photographs she took in and around her home. From there she went on to a solo exhibition in St. Louis followed by many New York solo shows at the Nancy Hoffman Gallery, her representative in SoHo up to her death. Ms. Brady's works are in the collections of the Metropolitan Museum of Art, the National Museum of Women in the Arts and in the Art Institute of Chicago, among other institutions. She is survived by her husband, the sculptor Bill Epton, and her son.

MEMBER'S MEMORIAL FUND

Any interested generous person who wishes to contribute to the WHS Member's Memorial Fund please send your contribution made out to Watercolor USA Honor Society Fund to Wayne Conyers, WHS Treasurer, 1603 Jody Lane, McPherson, Kansas 67460. The memorial fund is built through investment and contributes toward purchasing an artwork for the permanent collection of the museum in memory of our deceased members in every Watercolor USA annual exhibition.

WHS Newsletter - Fall 2005

Mary Ann Pope
1705 Greenwyche Rd. SE
Huntsville, AL 35801

RETURN SERVICE REQUESTED

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Please send news to Member News Column or other information for the Spring 2006 WHS Newsletter by **February 15, 2006** to Sandra Schaffer, WHS Newsletter Editor, 12700 E. 64th Ct., Kansas City, Mo 64133 or e-mail: lschaffer@kc.rr.com.