

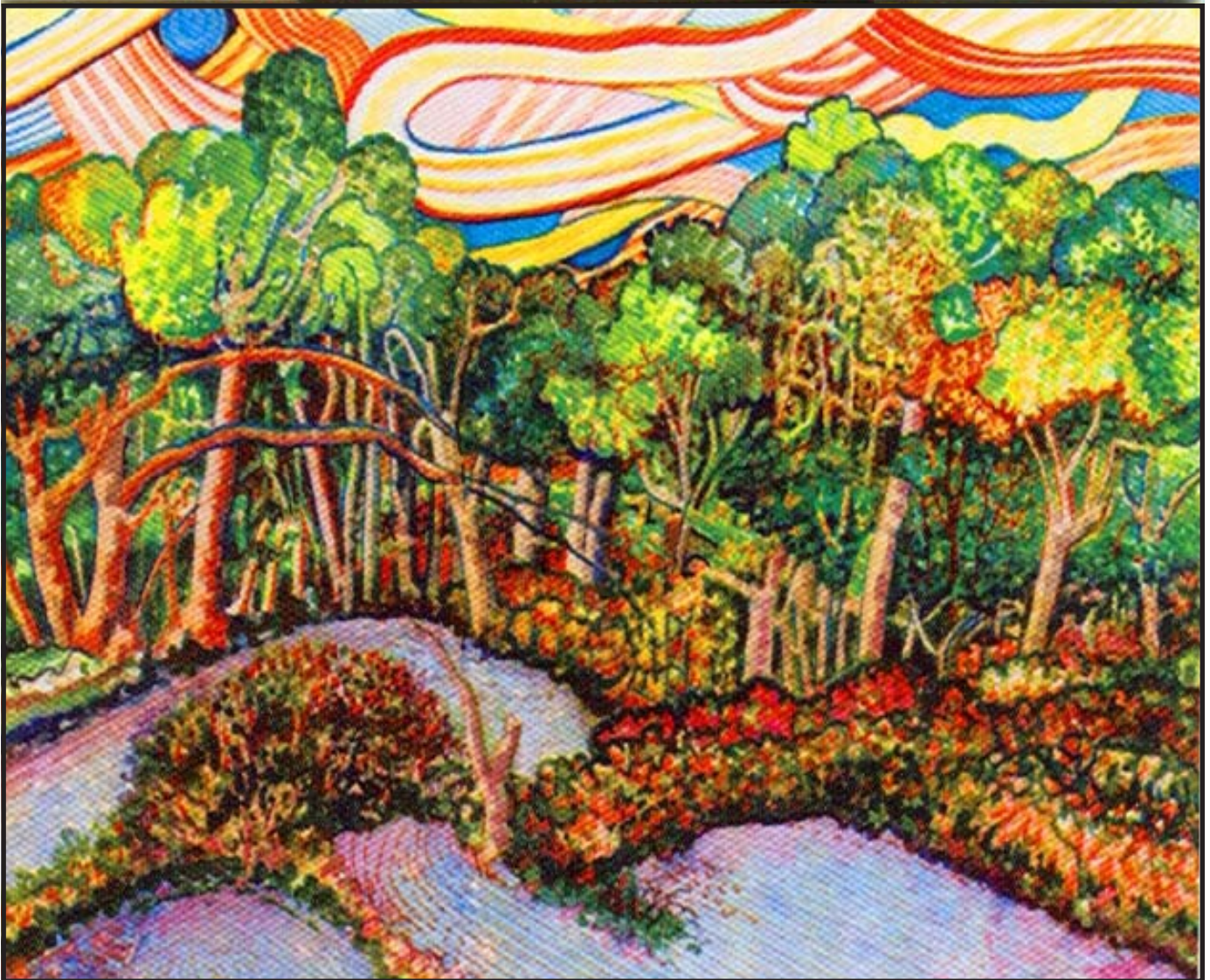


Watercolor USA Honor Society

# newsletter

Fall 2006

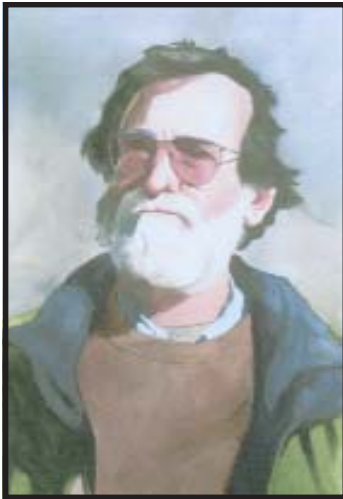
## WATERCOLOR USA 2006



*Unusual Morning at the Lake* by Harold Gregor, Lifetime Achievement Award Recipient and winner of the Nancy L. Pate Cash Award

## PRESIDENT'S MESSAGE

Howard Kaye



After the excitement of our 20th anniversary celebration in June, we are looking forward to catching our breath and planning future projects. Our next Watercolor NOW! show will be in June of 2008, in the newly-expanded Springfield Art Museum. The Watercolor NOW! exhibitions I have seen have been high quality shows, which invite comparison to the concurrent Watercolor USA shows. If you have a chance to get to Springfield in 2008, you'll enjoy seeing your fellow members' work alongside your own painting. You'll also enjoy meeting some notable artists.

We are exploring the possibility of an exchange show in Japan, and of a painting and teaching session in Italy. We welcome suggestions for other ways for our members to showcase their formidable talents. While the first purpose of WHS is to support Watercolor USA, we want to be an organization that offers exciting opportunities for our members.

Missie Dickens and the Board members, most of whom are continuing in their posts, have done a wonderful job of directing the activities of WHS. As a new president, I'm grateful to reap the benefit of their hard work.

## OUTGOING PRESIDENT'S MESSAGE

Missie Dickens

It has been my privilege to serve as your WHS President. Together we got a lot done in these last two years. The Articles of Incorporation are now safely stored at the Springfield Art Museum with thanks to super-sleuth Wayne Conyers and Jerry Berger, Museum Director. WHS has a fantastic new website thanks to Cyndie Peterson, WHS Web Liaison, and our Webmaster, Patrick Ripley, of Allegro Associates. The WHS By-laws are updated thanks to Aletha Jones, Chris Cozic and Judy Gard. A hard copy of the new updated By-laws will be available for members to receive from a link from our WHS website to the Springfield Art Museum. We had great informative newsletters full of information and articles thanks to the skills of Sandra Schaffer, WHS Newsletter Editor. We have new WHS certificates thanks to Mary Ann Pope, our WHS Membership Chair. We have two years of eye-popping WHS Members' shows in Springfield thanks to the generosity of Sondra Hagerman of Park Central Gallery and Southwest Missouri Art and Design Gallery. Harold Gregor and our founding father, Bill Armstrong, were honored as Lifetime Achievement Award Recipients. The new WHS Board will be working on some exciting programs. There will be a potential art exchange between WHS artists and Japanese artists to be held in Springfield's sister-city in Japan. We have the possibility for painting, touring, and teaching in Italy. Our next watercolor festival will be in 2008 at the new wing of the Springfield Art Museum. Watercolor NOW! will open on May 31 and will run through June 20, 2008. Our WHS reception will be held on June 6, 2008, concurrently with the Watercolor USA opening reception. Keep your dues current. Your dues are what generate your newsletters. I wish Howard Kaye, your new President, and his entire Board all my best as he takes over leading the organization. Hope to see you in Springfield. Most of all I wish you happy painting!

Missie

## **ITEMS OF NOTE**

■ New members can request a copy of the WHS Bylaws by contacting the Museum

**Email:** [watercolorusa@ci.springfield.mo.us](mailto:watercolorusa@ci.springfield.mo.us)

**Write** and included SASE:

Springfield Art Museum  
1111 E. Brookside Drive  
Springfield, Missouri 65807

**Call:** 417/837-5700

**Fax:** 417/837-5704

**Visit:** Tuesday, Wednesday, Friday, Saturday:

9:00 am - 5:00 pm

Thursday: 9:00 am - 8:00 pm and Sunday: 1:00 pm - 5:00 pm

**Closed:** Monday, City of Springfield and National Holidays

**Contact website:** [www.ci.springfieldmo.gov.org/egov/art/](http://www.ci.springfieldmo.gov.org/egov/art/)

■ The next Watercolor NOW! exhibition will be May 31-July 20, 2008 at the new wing of the Springfield Art Museum. The Watercolor USA Exhibition will be held June 7 - August 3, 2008.

Receptions for both Watercolor NOW! and Watercolor USA will be held together on June 6, 2008. Talks are underway with the WHS webmaster, Patrick Ripley of Allegro Associates, for the Springfield Art Museum to photograph the Watercolor NOW! paintings with their high resolution camera (same camera that is used to photograph the images for the Watercolor USA catalog) in order to post them on the WHS website.

■ Keep your dues current. Your dues are what generate your newsletters.

■ Please send your resumes and images/slides for a file that Jerry Berger will keep at the Springfield Art Museum and use when he needs to publicize WHS

### **Send to:**

Jerry Berger, Director  
Springfield Art Museum  
1111 E. Brookside Drive  
Springfield, Missouri 65807

## **VOLUNTEER LIAISON NEEDED!**

We'd like to ask for a volunteer to be a Museum Liaison for WHS at the Watercolor USA opening. Your responsibility would be to seek out first-time award winners, welcome them on behalf of WHS, invite them to join our organization, and to attend that evening's dinner as well as the next day's meeting. Your job would be to introduce potential new members to other members present and generally make them feel part of the group. Please contact Howard Kaye at [hkaye1942@yahoo.com](mailto:hkaye1942@yahoo.com) if you would like to volunteer.

## **LIFETIME ACHIEVEMENT AWARDS**

Congratulations again to Harold Gregor and Bill Armstrong, WHS Lifetime Achievement Award Recipients at this year's Watercolor Honor Society 20th Anniversary festival.

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## **INSIDE THIS ISSUE**

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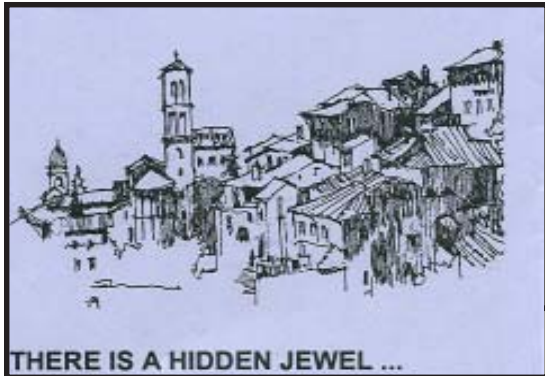
**Celare/Revelare - Kent Addison**

**Member News Column**

**Members Upcoming Workshops and Exhibitions**

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## ITALIAN ART SCHOOL AVAILABLE FOR EN PLEIN AIR PAINTING 2008



La Romita School of Art located in the Umbrian Hills between Rome and Florence is available for art groups, teachers and their students to contract for two week/monthly programs. La Romita is a carefully restored 16th century Capuchin monastery above the ancient Roman city of Terni. From La Romita daily excursions are made to paint the castles and medieval towns that crown the surrounding hilltops. The spectacular towns of Spoleto, Orvieto, Perugia, Assisi, Todi, Bagnoreggio, and Gubbio are within easy driving distance from the school. Light and flowers decorate their narrow streets and picturesque stone houses. Monasteries nestle in the valleys; the bells in their campanili ring forth the sainted hours. Beautiful Lake Piediluco and Cascata delle Marmore, the tallest waterfall in Europe, are only a few miles away. The Umbrian landscape and the golden Italian light charmed the artist Perugino, and became a trademark in the works of the famous pupil Raphael. Longer excursions to Rome and Florence are possible for continued work and study in art and history.

La Romita provides room, board and transportation. You will be housed in rustic elegance, in double and single rooms with complete modern bathrooms at each end of the hall. The La Romita bus retrieves the artists each morning after breakfast. Poppies bloom in early summer. Fields of sunflowers are turning to the

sun by mid-June. When you return from your daily excursions, you may paint in the chapel that doubles as the studio. Recent restoration work in the chapel uncovered two frescoes from the mid 16th century! Besides breakfast, La Romita provides dinner and most lunches. Extraordinary chefs, experts in Umbrian specialties, prepare delicious home cooked meals. Spend evenings relaxing with your fellow painters on the loggia overlooking the surrounding olive groves.

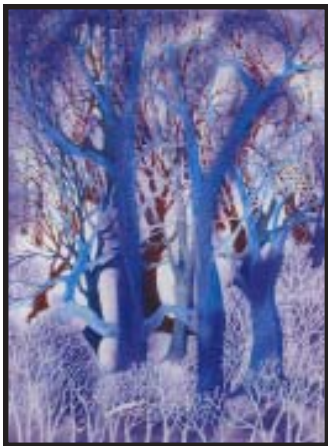
La Romita is available for Independent Groups summer 2008 (2007 is full). A contract with La Romita must be signed. \$20,000 is the current fee for 14 days. \$5,000 is due six months in advance to reserve the school. \$15,000 is due three months before the arrival day. 20 people including teachers/and artists/students are a maximum number who can be accommodated.

The founding director of La Romita is Enza Quarnali. Enza is a painter and craftswoman with an MFA from the University of New Mexico and a Fulbright Scholar to the United States. La Romita has been the Quarnali family home since the late 1800's. Enza's husband Ben, an architect and professor of city planning and architecture, is instrumental in keeping La Romita running smoothly as he oversees the many renovation projects on the church and monastery. The on site director is Edmund Zimmerman, a writer with a background in the performing arts in Rome and San Francisco, fluent in Italian and well versed in Italian cultural history.

La Romita is an ideal place for painting and cultural arts programs and pilgrimages. I have just returned from teaching at La Romita. It is the closest I will come to painting in paradise. The students were so enthusiastic. They completed one to two paintings per morning on location and when at La Romita, I couldn't get them out of the studio. The Umbrian hilltowns are truly magical.

If questions you can call Missie Dickens at 336/574-2351 or email [theartistmd@aol.com](mailto:theartistmd@aol.com). Contact La Romita for questions at [washington@laromita.org](http://washington@laromita.org).

## Watercolor USA 2006 Review By Dr. Dorothy Joiner



*A Winter's Tale* by Nina Cravens-Fry,  
Winner of the 2006 St. Culbert's Mill Award

Adding another banner year to a tradition now almost four and a half decades old, the *Watercolor USA 2006 Exhibition* at the Springfield Art Museum features once again works ecumenical in style and in meaning: landscapes, figures both realistic and fantastical, abstract pieces, still lifes, religious themes, genre scenes, and trompe-l'oeil vignettes. From among the 856 works entered, Juror Daniel Piersol, Deputy Director for Programs at the Mississippi Museum of Art, has chosen 111 pieces by 104 artists, representing 31 states. Characterized by robust color and decisive, self-confident imagery, the exhibition provides perceptual as well as intellectual pleasures.

The exhibition's landscapes for the most part echo Paul Gauguin's dictum "to dream" before the motif, displaying heightened color and an often magical presence. Nina Cravens-Fry's *A Winter's Tale* (2005), for instance, projects denuded trees like palimpsest, white and blue over burgundy, the design assuming a reticular complexity. With complementary starkness, the artist's *Traveling the Red Road* (2005) angles a ribbon-like highway into a deep red and sienna landscape, with cross-shaped utility poles diminishing sharply into the distance. An aqua sky touched with indigo offsets the dramatic earth. Using a modified pointillist technique Carole H. Hennessy in *Strata #15: Gold Glow* (2005) sets schematic little green trees atop a

rectangle layered with soft hues, surrounding this centerpiece with feathery orange and purple "foliage." Ken Holder's *Country Road #2 (Long Lane)* (2006) shows a highway receding into the distance in the center of the composition, encircling this realistically conceived scene with billowing squiggles - blue at the top to imitate sky - riotous colors below - green, pink, and gold. Oblique bands of precipitation cut through the indigo and green patterns in Richard Leet's *Night Rain in the City* (2005), a hauntingly abstract evocation of nocturnal urban life.

Equally imaginative are the figurative works of the exhibition, their provocative qualities "giving rise," in Suzanne Langer's words, "to thought." The title, *Puzzled Image* (2005), a witty allusion to the enigma of personal identity, Nancy Hancock Cummins' portrait (self-portrait?) is literally formed from the irregular pieces of a jigsaw puzzle. Expressive, detached hands hold puzzle parts as though constructing the image. The intense pink around the subliminally anguished face and its diagonal placement both underscore the dynamism of a psyche "under construction," so to speak. A picture within a picture, Davida Schulman's *Self-Portrait with Apple* (2005) presents an obese nude squinting defiantly at the viewer. She balances on her knee but does not look at a mirror, a traditional emblem of female vanity. Two red apples, redolent of the Biblical Eve's sin, rest on the table in front of the woman, the pair aligned with her pudendum. And a blue and white Jewish prayer shawl is draped on either side. Schulman seems to stare down not only the patriarchal tradition's branding of woman as sinful but also the contemporary cultural injunction to be pencil thin. In a powerful evocation of evil, Jerry D. Berneche's *Child's Play* (2005), a little girl sits stiffly on a porch at night, a pink party hat on her head. Unseen by the unsuspecting child, seven draped forms lurk behind her, their faces transmogrified into spectral masks.

Other figures are humorously distorted, as, for instance, Ann Krasner's *Tango El Marne* (2005) Looping and mannered-tiny heads, exaggerated hands, elongated feet-the dancing pair sway to the music's rhythm, smaller couples and a fiddler

reiterating their movement. Adopting an untrained, “outsider” style, Robert Eugene Smith’s *A Wild Afternoon* (2006) pictures figures and animals cavorting at a circus. A wobbly gray elephant holds up a sign announcing “The Greatest Show on Earth,” upon which an extravagantly pink and yellow feline reclines. On the right, a clown waves, with a blond unicyclist nearby in front of a tent. In the lower left, the artist letters the date, his name, and the word “copyright,” in the manner of Howard Finster, the Grand-Dad of Outsiders.

Other works charm by evoking the ordinary. Jerry Ellis’ *In the Yard* (2006) directs the eye between two old freight trains, the colors of the rusting railcars heightened in the intense light, their shadows inky against the bright ground. In *Outback* (2006), George Dombek turns three well-used cooking utensils upside down on posts: a disused coffee pot—the spout in profile, almost like a nose; a smaller pitcher; and an old-fashioned saucepan, its handle angled obliquely toward the plane. Casting believable shadows against their supports, the out-of-date cookware conjures up a now virtually forgotten life. Through the battered window of E. Gordon West’s *Windowscape #1* (2005) the viewer gazes at an unpretentious cottage set against dense greenery, beneath a tranquil sky suffused with fluffy clouds. The artist reproduces faithfully the rustication of the stone wall around the weatherworn window and the angular shadows of the single remaining shutter, their slanting rhythm rendered staccato by the missing louvers.

Several works offer contemporary variations on the nineteenth-century trompe-l’oeil tradition. Cutting off the left sides and half of the upper part of an electrical outlet in *Outlet* (2005), Diane Templeton conveys with exactitude its rectangular and curved openings as well as the skillfully rendered shadows it casts—even the screw attaching the apparatus to the wall. After concentrated scrutiny for several seconds, the meticulous little pieces of enamel assume another reality, becoming stylized, Escheresque masks. Rivaling the hyper-realism of Peto and Harnett, Albert Wong, in *Beyond Illusory Space #22* (2005), renders a sheet inscribed in alternating vertical rows of Chinese characters: one, white; the next; in soft tones of lavender, gold, and aqua, repeating with finicky accuracy a slit

near the top of the paper. *Beyond Illusory Space #23* (2005) replicates a sheet of fine white paper watermarked with characters in a slightly darker hue. The artist also recreates fastidiously the paper’s horizontal and vertical creases in addition to the vivid red rectangle visible through the careful cut in the upper half.

Two pieces provide intriguing reworkings of religious themes. Bruce Bobick’s *Litany V: Joan of Arc* (2002-2005) gives visual form to the incantatory prayer of the title. Perforating the paper obliquely, a pointed wooden dowel recalls Saint Joan’s martyrdom at the stake, and a length of lace from Normandy reflects the province where she died. Bloodstained diabetes test strips scattered over the composition further attest to her suffering while crimson flames in the lower right symbolize her death by fire. As though growing out of the pyre, however, irises bring to mind the fleur-de-lis, emblem of royal France, the nation she was sent by God to revitalize and for which she sacrificed her life.

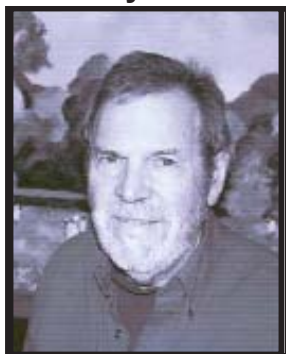
Liz Yarosz-Ash also honors a French saint in *Teresa of Lisieux* (2005), melding an unwonted allusion to the Carmelite’s death with symbols both personal and esoteric. The artist multiplies the enlarged tubercle bacillus, the rod-shaped bacterium that causes tuberculosis, a reference to the disease from which the young nun died. In three aqua squares near the middle, she inserts divergent emblems: an octahedron, whose dual pyramids, one atop the other, embody the mystical saying, “as above so below”; an irate Tinkerbell together with a bewildered Peter Pan; and a schematic human ear inscribed with the acupuncture points associated with anger. Teresa transcended, the artist implies, the bitterness engendered in most by disease, attained a mystical redemption.

The 2006 exhibition demonstrates once again the remarkable diversity of contemporary watercolor artists. Having expanded the ken of their medium during the past several decades, these painters display not only rich and varied themes but also exceptional technique, delighting both the eye and the mind.

**Dr. Dorothy Joiner, Ph.D. in Art History and French from Emory University is the Lovick P. Corn Professor of Art History at LaGrange College**

## AWARD WINNERS

**Jerry Ellis**



Jerry Ellis refers to himself as a regionalist painter. He draws his inspiration from the streetscapes and landscapes of the small town of Carthage in the Missouri Ozarks, where he works to capture in loose, realistic renderings the beautiful rolling countryside. His other passion and fascination is with steam locomotives which allows him to work with abstract shapes while still keeping a realistic viewpoint. Jerry's background is in music, having been a music major at the University of Missouri as well as having attended the prestigious Navy School of Music in Washington D.C. His early years were spent as a Navy musician with an additional 15 years as a musician.

Jerry first came to watercolor as a medium after enrolling in a watercolor course taught by a painter he greatly admired. Instruction, combined with his natural gift as an artist brought him much success. He has been in hundreds of competitions over the years and has won numerous awards including high awards in AWS and NWS and has the honor of having been chosen to be the Juror of Awards for the 2007 Missouri Watercolor National.

Jerry lives with his wife and a multitude of dogs, cats and other "furry friends," with his studio overlooking the beautiful Ozark Valley. He feels honored to have one of his "steam" paintings included in the collection of the Springfield Art Museum.

**Larry Stephenson**



Over the years Larry Stephenson has achieved success both as a commercial artist and highly respected painter. Graduating with an art degree from the University of Oklahoma his first success was to win the top award at the Watercolor Oklahoma Show. From there he quickly went on to exhibiting in AWS, later achieving signature membership through participation in their exhibitions as well as participating in many other national shows around the country. After 1990 Larry took a 15 year sabbatical from entering exhibitions of any kind. During those years he worked as a freelance illustrator, carving out a career in creating designs for the greeting card and giftware industries in New York City.

In 1999 Larry made a break from illustration to dedicate his efforts to creating a new line of works that both interested and excited him. Many were based on his strong interest in his extensive collection of antiques and lithographed tin toys. Combining his background in illustration with his passion for antique toys and memorabilia has led to the creation of his current award winning paintings. He is not a watercolor purist, believing instead that "there are no rules when it comes to making art." He believes in painting what he knows, using his sense of humor in mixing pop culture, whimsy and watercolor - often

## AWARD WINNERS

incorporating combinations of watercolor, gouache and egg tempera in his paintings. Larry claims he is really having fun with his work, enjoying getting up every morning to begin new and exciting projects.

Larry has won awards for the past two years in the Watercolor USA exhibition. This year's award winning painting was titled *Magritte Goes West*.

### Marie Cummings



Marie Cummings lives in a peaceful area of the Catskill Mountains where she is working on designing a center of creativity in her home. She anticipates inviting fellow artists to enjoy the splendor of the wonderful place in which she lives.

Marie currently teaches workshops at various locations, most frequently in Experimental Watermedia. Her paintings are also experimental in nature drawing from internal inspiration rather than from tangible subject matter. She loves color, finding it exciting and full of emotional charges. Her work is layered, often with as many as 20 layers of paint. It is also in harmony with her philosophy, as she sees life as multi-faceted, richly textured and complex. Her painting *Infusion* was the winner of the Southwest Missouri Museum Associates Purchase Award.

### Jeanette Wolff



Jeanette Wolff has been a competitive artist for many years, using the multiple mediums of watercolor, oil, acrylic and collage. She became actively involved with watercolor in 1980 and since that time has won many prestigious awards at the national level. She is currently 1st Vice President of the National Watercolor Society. Jeanette not only teaches workshops in collage and mixed media, but constantly attends other artists' workshops, sharing what she has learned with her students. She also does a great deal of traveling. Her most recent destinations have been Vietnam and Japan. She is currently working on a show titled "Show and Tell - My Trip to Vietnam".

Jeanette is a plein aire painter. She greatly enjoys movement - things that move, people, animals, the wind. There is frequently humor or mystery involved in her work. She is often impulsive, painting what speaks to and excites her.

Jeanette is retired from nursing and volunteers for both her church and for hospice. She remains actively involved in the many areas that interest her. Her award winning painting was titled *Chatter*.

## CELARE/REVELARE

Kent Addison



Q: What do you consider the intent of your art?

A: Discovery

Q: What themes and images inspire you to paint?

A: Themes and images don't inspire me to paint. It's all about creating the visual images.

Q: When and how does your work become autobiographical?

A: I believe that "everything" a person does with their life reflects who they really are and that is as autobiographical as you can get.

Q: How do you share your knowledge/experiences with others?

A: I was a Professor of Fine Arts at Maryville University in St. Louis for 33 years. Those were great years of sharing with students and fellow members of the art faculty. When I retired, my studio remained open to any former students or teaching colleagues.

Q: Who or what has most influenced your work?

A: It is the "what" that has influenced my work. This "what" has been with me as long as I can remember and still is. It is as natural and effortless as breathing and without which I would not be me. I know that this "what" has been the dominant component in my life, the "what" which powers my purpose. This "what" is from the "WHO" that guides my life.

Q: What is your least favorite "overused" expression?

A: I really detest any form of what I call "art speak"; it is so pretentious.

Q: Describe your idea of complete happiness.

A: To be able to live the words found in Psalm 118:24 - This is the day the Lord has made. We will rejoice and be glad in it.

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

A: I have two that I strive to achieve. The first is found on the back of my father's name plate he kept on his office desk. It contains but two words, CAN DO. It is now located on my drawing table. Second comes Matthew 10:38 - If you refuse to take up your cross and follow me you are not worthy of being mine.

*Kent Addison is a retired Emeritus Professor of Art at the University of Maryville, St. Louis. Kent is a frequent juror of national shows and has won numerous awards for his work at the national level*

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## WELCOME NEW MEMBERS!

Larry Stephenson

Jerry Ellis

Eileen M. Neill

Joan A. Rothermel

Sam Bailie

Loran R. Creech

E. Gordon West

David Schulman

Cynthia Kukla

Nina Cravens-Fry

Kathy Bay

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## MEMBER NEWS

**Pat San Soucie** won a Memorial Award at the Texas Watercolor Society National Show and an Award of Excellence at the Missouri Watercolor Society National Show

**Jeanne Dobie** was Chairperson for the Jury of Selection for the 2006 NWS Juried Exhibition. She won an award in the Society of Watercolor Artists Exhibition; her painting was selected for the Canadian book "Image: Analyse, Evaluation, Correction" by Pierre Peyskens; she was the artist/author of "Sundrenched Paintings" for Watercolor Basics, a special issue, July 2006 from Watercolor Magic magazine.

**Toni M. Elkins** won the Cheap Joe's Award in the Southern Watercolor Society National Show, the Camlin Award in the Texas Watercolor Society National and the President's Award in the Trenholm Artists Guild.

**Harold Gregor** had a retrospective exhibition in July, 2006 at the Mitchell Museum at the Cedarhurst Center for the Arts, Mt Vernon, IL; he also had an exhibition of recent works at the Tory Folliard Gallery in Milwaukee, WI in the month of June, 2006

**Al Zerris**, in collaboration with his wife, Jean, has co-authored a new novel, *The Lost Van Gogh*. A thriller about a Holocaust art theft, it probes the fierce behind-the-scenes scheming of the international art market. As Nelson De Mille wrote, "This one will leave you breathless." Please visit [www.thelostvangogh.com](http://www.thelostvangogh.com) to learn more.

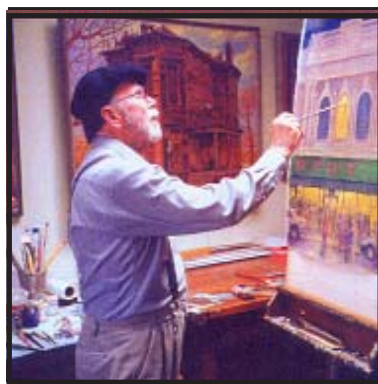
### **Catherine Mahoney-**

Thursday, September 28 through October 2, the "Along the Missouri" en plein air paintout event, held in Hermann, Missouri. You may paint anytime during the last week of September. Contact Hermann Chamber of Commerce to reserve rooms at 573-486-2744 or [hermannchamber@centurytel.net](mailto:hermannchamber@centurytel.net) You can email Catherine at [camahoney.ktis.net](mailto:camahoney.ktis.net) to be put on the information forwarding list.

**Barbara Wylan** exhibited Landscapes of Martha's Vineyard in a Two-Person Show at

the Field Gallery in West Tisbury, MA from July 16-29, 2006.

**Sandra Schaffer** had a work purchased for the Permanent Collection of H&R Block, will be Juror of Awards for St. Louis Watercolor Society's *The Big Splash*, had a one person show this Spring at the Park Central Gallery and had a biography accepted for publication in the 2007 edition of *Who's Who in America*.



Acclaimed artist Harry A. Davis died on February 9, 2006 at the age of 91. Mr. Davis taught drawing and painting for 37 years at the Herron School of Art and was proclaimed Professor Emeritus. Some life changing events in his younger years set him on a course that greatly defined his later artistic career. In 1938 he won the Prix de Rome for his work *Harvest Dinner*. This award provided him with a 3 year stipend to live in Italy, where he sketched World War II battle scenes for historical records. The amount of destruction that occurred in Italy made him keenly aware of the threat to aging buildings in the United States as new construction encroached upon the old. When he returned he began his "life's mission" - to document through painting the urban landscapes and buildings of Indiana. The over 500 paintings he completed served to preserve the landscape of Indiana in both romance and nostalgia.

### **Member's Memorial Fund**

Any interested generous person who wishes to contribute to the WHS Member's Memorial Fund please send your contributions to Watercolor USA Honor Society Fund to Wayne Conyers, WHS Treasurer, 1503 Jody Lane, McPherson, KS 67460. The memorial fund is built through investment and contributes toward purchasing an artwork for the permanent collection of the museum in memory of any deceased member in every Watercolor USA annual exhibition.

## Photos from the 2006 Watercolor Now! Festival



Margo and Bill Armstrong and Missie Dickens



Davida Schulman & Cynthia Kukla  
with Cynthia's painting *My Ostraka:  
History I, LXXXI*



Harold Gregor with his award winning  
painting *Unusual Morning at the Lake*

### A Letter of Appreciation

Dear WHS Members,

I wish to express to all of the WHS members my gratitude for having been awarded the WHS Lifetime Achievement Award. Last year when Missie Dickens telephoned to inform me that Bill Armstrong and I were to be the 2006 recipients, I was overjoyed. Absolutely ecstatic!

I feel that the award is a significant honor and aligns me with some very high status artists. I hope I prove worthy of the respect and honor the award intends to bestow.

I certainly enjoyed seeing many long time friends as well as meeting new ones at the Watercolor USA opening, the Metropolitan Grill banquet and the Central Park West Gallery reception. It was a memorable weekend.

I hope to see all of you again at the next conference and opening. In the meantime keep your colors clean and your brush pointed.

Fondest regards,  
Harold Gregor

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### Attention All WHS Members

Please remember to vote on WHS ballots of officers when they are presented in your newsletter. Your vote is important!

### Submitting Images to WHS Website

For new members, or newly interested members, instructions for submitting images to our fabulous website,

[www.watercolorusahonorsociety.org](http://www.watercolorusahonorsociety.org), can be obtained by going onto the website, clicking on **News**, clicking under **Website Gallery Reminder**, then going to **Submitting to the WHS Website Gallery**

**\*All current and past newsletters from Fall 2004 to Present can be found on the WHS website.**

### Welcome New Newsletter Co-Editors

**Jerry Ellis and Larry Stephenson**

In the future please send Member News Items : Awards in Exhibitions, Publications, Solo or Two Artist Exhibitions, Small Group Invitational Exhibitions, Serving on Juries, Additions to Permanent Collections and Workshop Information to WHS's new Newsletter Editors. Their contact information is:

**Larry Stephenson**  
[lstephenson3@cox.net](mailto:lstephenson3@cox.net)  
324 Lakecrest Drive  
Andover, KS 67002  
**Jerry Ellis**  
[jerry@jerryellis.org](mailto:jerry@jerryellis.org)  
12022 Old 66 Blvd.  
Carthage, MO 64836

# WHS Newsletter - Fall 2006

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

RETURN SERVICE REQUESTED

## **2006 WHS BOARD OF DIRECTORS**

### Officers

President, Howard Kaye 402/423-0643  
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