

# Newsletter

## Watercolor Honor Society

*Fall 2015/President's Message-Bob Mejer*

Dear WHS Members,

There is the old expression that "time flies." As I grow older I begin to believe this to be so. The summer of 2015 went fast for me and exited Quincy with a big bang. Quincy was hard hit with a 74 mile windstorm that uprooted many trees in the city and did damage to homes. I lost two beautiful trees from my front yard and, fortunately, they did not fall on my house. I was spending every summer day in my studio trying to make the next accomplished painting, and was pleased with the momentum that I had going until the storm. My work abruptly stopped because the storm knocked out most of the city's electricity for about three days. I then developed a greater appreciation and wonder at the work accomplished by the Renaissance artists without having the comforts of air conditioning and lights. It took me another week to get back into the swing of things.

Our WHS 2015 Distinguished Lifetime Achievement Award recipients (Kent Addison, MO and Miles Batt, Sr., FL) gave inspiring PowerPoint presentations on their work (Annual dinner June 6 at the Metropolitan Grill, Springfield) along with insights regarding their thoughts on life, art and painting. I sincerely thank them for making the trip, and for sharing their time, away from the studio, with those able to attend the event. The juror of Watercolor USA 2015, Patricia Lea Watts, along with Museum personnel, was able to attend this event. All in attendance had a good time.

I spoke with Sarah Buhr/Curator of Art, regarding Watercolor USA 2015 and Patron Purchases. Below is her comment:

The Museum was incredibly pleased with the results of Watercolor USA 2015. Although we received about the same number of entries to the exhibition, the number of artists entering who were new to the exhibit grew significantly. Additionally, the quality of the work entered overall was much higher - both in terms of new artists entering but also, significantly, by artists who have participated in the exhibit over multiple years. For many years the exhibit has been known for receiving a high number of works in the photo-realist genre. This year we saw a wider range of styles and techniques, including a number of really stellar abstract works. Overall, I feel the quality of the exhibition was better than ever. I was very pleased to see that some of the best work was by WHS members.

We still saw a number of works sell from the exhibit (10), and the response we received this year from the artists is that it was a positive experience to handle the sales directly. One, they felt the connection between artist and patron was much stronger and two, they were able to receive higher payment since they did not have to take the commission into account. I also know that one artist actually received two sales from the exhibit; her work in Watercolor USA sold and then another patron called hoping to purchase it but, since it was sold, they instead commissioned a new piece.

We look forward to continuing to develop and market the exhibit to more artists and hope to continue to see growth and development of our WHS and regularly participating artists.

She informed me that the judge for Watercolor USA 2016 will be the curator for the Chicago Museum of Contemporary Art.



Our three Board Members (Sandra Schaffer, Wayne Conyers and Jerry Berger) gave of their time and expertise to make 8-WHS Awards of Excellence & 2-WHS Memorial Awards to deserving artists in the 2015 Watercolor USA exhibition. They did an outstanding job!

Be sure to read the informative review of the Watercolor USA 2015 Exhibition by Dorothy Joiner, Lovick P. Corn Professor of Art History, LaGrange College in our WHS Fall Newsletter.

The current WHS website was originally created in 2005. At the WHS summer 2015 board meeting it was decided that we needed to revamp the site in order to make it compatible with all mobile devices. Other goals included changing the look, content, organization and ease of use with the intent to better showcase our members work, provide more connections for artists with site visitors, and streamline the site so that information could be more easily located. Under the fine leadership of Sandra Schaffer, updates from Carole Hennessy/Membership, and with the input from other Board members, we have made current and created a new WHS Online Member Directory. The Home page has been simplified, now opens with a New Member Spotlight Gallery and points the way towards visitors checking out other WHS members work in the Gallery. The main goals of the new website are to share our story, showcase the quality and diversity of our members' work, and extend the reach of the website beyond our membership to encourage visitors and future patrons.

Future Gallery submissions by members will remain free and are encouraged, and information is on the website for doing so. Our webmaster, Patrick Ripley, will add images in a timely fashion, not on a one by one basis since the deadline for submission has passed.

By now, any WHS member has had the opportunity to submit their work for inclusion in the **Watercolor Now! 2015** exhibition at the Springfield Art Museum. In the past we used a lottery system if we had more submissions than the allocated gallery space. This year, instead of using the lottery system, the exhibition was selected by the Museum Staff-Sarah Buhr/Curator of Art and Cindy Quayle/Exhibitions Manager. Letters have been sent to those accepted into this exhibition. **On November 20 there will be an Artist's Reception at the Museum from 5:30-7:00p.m. The exhibition will be held in the Weisel & Kelly Galleries from November 21, 2015 thru March 6, 2016.**

Kudos to Christine Buth-Furness for putting the Fall 2015 WHS Newsletter together. It is an abundance of effort to collect images, articles and other information and place them in an informative, meaningful and useful way. Check on what our members have accomplished. So do read and enjoy it. Your WHS Dues renewal form reminder is also included for your convenience.

**HELP WANTED**—WHS needs **YOU!** We need dedicated volunteers, with fresh ideas, who are willing to serve on the WHS Board and can attend our annual meeting in June at the Springfield Art Museum during the opening of the Watercolor USA Exhibition. **The Board will be seeking a new President and Newsletter Editor along with new Board members to fill positions vacated by Board members whose terms have expired. A WHS 2016-2018 Ballot of nominees will then be placed in our spring 2016 Newsletter.**

Peace and all Good.  
Bob

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# Watercolor U.S.A. 2015 Review

## WATERCOLOR HONOR SOCIETY

Watercolor USA 2015  
Springfield Art Museum  
Springfield, Missouri  
June 6-August 23, 2015

The Watercolor USA 2015 exhibition once again demonstrates the vitality and continuing growth of interest and of expertise in the medium. From among the 471 works submitted by 270 artists from 41 states, juror Patricia Lea Watts, Curator and Founder of ecoartspace, chose 86 pieces from 73 artists, representing 25 states. As Museum Director Nick Nelson noted, over a third of the entries were from artists new to the show, three of whom received top awards. Nelson also pointed out that the exhibition illustrates how contemporary painters in aqueous media are “pushing boundaries.”

Recently having returned to her native Springfield after over 30 years in California, Watts affirmed in her catalogue comments the pleasure she derives from working in a region where she “has roots.” She further acknowledged the challenges of the medium. “Watercolor is not for the faint of heart,” she wrote “. . . since there isn’t much wiggle room for indecision.” Despite these difficulties, Watts has observed a renewed enthusiasm for aqueous media that may stem from the fact that new, “more durable and colorful paints” are now available. Watts also articulated her curatorial objectives. “I seek out artists,” she said, “who are interested to push a traditional medium in a new direction.” She looks for “both expertise in technique [and] . . . a unique approach to subject matter.” Finally, she finds “diamonds” among those painters who “do what they love without concern for market considerations.”

Among the show’s many figurative works is Clifford Davis’ *Will Think for Food* (2015), 1 painted in a loose, impressionistic style after a Roman bust of Socrates in Rome’s Capitoline Museum. Davis has captured the Greek philosopher’s legendary wry smile, mirthful expression, and homely face, even exaggerating his ugliness with a bulbous, red nose—that of a “drunkard,” in the artist’s term. Adding to the figure’s meaning, Davis borrows from the traditional iconography of the poet Homer, reputed author of *The Illiad*, lending Socrates blind eyes, the physical malady symbolic of spiritual insight. With playful wit, moreover, Davis has used gold leaf to ascribe a gold tooth to the figure—barely perceptible in reproductions. Another glint of humor, the title comes from a philosophy student’s quip written in chalk on his mortarboard at graduation. His depiction of Socrates, Davis says, is “portrait, religious icon, and mugshot.”

For *Woman in Yellow Tights* (2014),<sup>2</sup> Kathleen Giles begins with a candid photograph taken at London’s famous Borough market, near the London Bridge tube station. Exploiting the natural illumination the site affords, the artist envelopes her young figures in light, color, and shadow. The couple in the center share a drink from a can like those on the shelf behind them, their silhouettes accented by the bright light. The two girls approaching from the left and the figure cut off by the frame on the right, however, stand largely in shade. Giles delights as well in a subtle but vigorous interplay of color: the yellow tights of the central figure play against the purple hues of her top, whereas green and orange highlights enliven the chest of the darkened figure in front; and red shadows on the pavement echo the crimson sneakers.

Linda Guenste takes her title, don’t mention the WAR—*Garden Party 3* from a British comedy, in which the household was cautioned not to mention the war in front of German guests. But –you guessed it--the war was the first topic of conversation. This injunction to ignore anything disagreeable became a oft-repeated maxim in her family. Against the flowery ground of vintage wallpaper, the artist shows an adolescent hunkered down in an armchair, hand behind her head as though daydreaming. She “floats,” as though suspended in her own world, distancing unpleasant realities, musing perhaps about a “garden party.”

## WATERCOLOR HONOR SOCIETY

The exhibition also contains several intriguing self-portraits. In *He Who Channels the Past (Street Series)* 4 Richard Hanson places himself in a setting redolent of the 70s: bright, “acid” colors, patterned wallpaper and flooring, all rendered with incisive realism. Surrounded by a curious assortment of superannuated objects—pressurized containers for beer, a tangle of wire, dirty mops, he ponders the ravages of time. Marilyn Hill, on the other hand, imagines herself in cosmic terms in *Self-Portrait as a Planet*.<sup>5</sup> A kind of planet/beast, with what she terms a “dragon face,” Hill’s configuration seems to lunge forward in space with great energy, its swirling mass made up of the stuff of man: buildings, horns spewing smoke, rubbish.

Interesting as well are the fresh interpretations of the centuries-old vanitas theme. Taking her title from the name given to early collections of exotic objects, which evolved into modern museums, Leigh Murphy has assembled an arresting assortment of “things” in *Cabinet of Curiosities*,<sup>6</sup> all of which underscore the transience of material reality. Jewel beetles, cling to wood in a glass dome, their beauty belying the fact that, as an imported species, they are devastating the forests of the Southeast. A fossilized cave bear skull reminds us that the animal is long extinct. An *écorché*, the flayed figure suggesting human frailty, stands next to the skeleton of a two-headed child and a shrunken head inside a second dome, both emblems of vulnerability. And, finally, two peacocks—one an albino—symbolize pride, the primordial sin, which introduced mortality into the world. Evoking the theme very differently, but with the same meticulous realism, James Maria depicts a corner of an abandoned coal breaker factory, its steel fittings in shambles. Yet new life emerges even in this seemingly devastated space: a leafy plant springs from the detritus, and moss covers the floor. The title, *Thy Will Be Done*,<sup>7</sup> suggests a transcendent order governing the earthly rhythms of decay and regeneration.

Even as they “push boundaries,” to echo Nelson’s term, in an admirable thrust in new directions, the artists of the exhibition sagaciously recognize the past, as well, in “reinventing” time-honored conventions, such as reliance on the human figure and themes underscoring the ephemeral character of reality.

Dorothy Joiner  
Lovick P. Corn Professor of Art History  
LaGrange, Georgia

## FALL 2015 WHS MEMBER NEWS

### Christine Buth-Furness

Had a retrospective exhibition at The Hudson in Milwaukee, WI, July 23, 2015 through October 8, 2015 entitled “Places/Spaces: Drawn, Painted, Installed.” Independent Curator Annemarie Sawkins selected watercolor paintings, pastels and intaglios from the past three decades for inclusion.

### Jeanne Dobie

Jeanne Dobie was the Juror of Selection and Awards for the Garden State Watercolor Society, New Jersey, 46th Annual Exhibition, at the R and R Greenway Land Trust, Johnson Education Center, Princeton, NJ. The exhibition is open from August 12- September 25/2015. Dobie’s “Making Color Sing” DVD 7 Lesson Workshop has been added to the Creative Catalyst Productions line-up of art DVD offerings.

### Mary Lou Ferbert

One of her paintings was added to the permanent collection of the Cleveland Museum of Art in Cleveland, OH She had a solo exhibition in September at the Brookhaven at Lexington, Lexington, MA

## **Rolland Golden**

In May, Louisiana Public Broadcasting honored him as a “Louisiana Legend” as a visual artist. This took place in Baton Rouge with a reception at the Governor’s Mansion followed by a gala at the Old Louisiana State Capitol. United Press of Mississippi published his book of memoirs, “Rolland Golden, Life, Love and Art in the French Quarter.” He received the Visual Arts Award from the President of St. Tammany Parish. In August he had a solo exhibition of his work entitled, “An Alternative Vision,” at the Odgen Museum of Southern Art.

## **Bob Mejer**

Author Sue St. John, Indiana Artist and Signature Artist member of the Kentucky Watercolor Society selected my watercolors “Variant: Zig-Zag” and “Take PC#26” along with an artist’s statement regarding my working process in their creations for inclusion in the 2015 book entitled Journeys to Abstraction 2 published by Amazon.

Monotype assemblage prints “Newborn” and “Mappings III” were selected for inclusion in the National 2015 Printmaking: A Juried Exhibition to be held at the Lee County Alliance for the Arts, Fort Myers, Florida.

Watercolor “Take 18 Revisited “ received an Honorable Mention in the Illinois Watercolor Society-31st National Exhibition at The Next Picture Show Gallery in Dixon Illinois.

Served on the Jury of Selection Panel for the 53rd Annual Illinois Peoria Fine Arts Fair; and Awards Juror for the Culver-Stockton College, MO Visual Arts Day; and Juror of Awards for the St. Louis Watercolor Society 18th Big Splash Exhibition.

Watercolor “Cloud Break” received an Honorable Mention in watercolors and his monotype assemblage “Triad” received First Place in graphics at the 2015 Illinois State Fair Professional Art Exhibition.

Has a solo show at Millikin University in Decatur, IL October 19-November 30, 2015. Will be an Artist-in-Residence and create a suite of monotypes that will be “editioned “ through their Carriage House Press. Also, I will be presenting a Water-based Monotype Workshop for Millikin print students.

## **Susan Puelz**

Had a solo show at Kiechel Fine Art, Lincoln, NE, April 18-May 31, 2015. Featured in the inaugural exhibition at Clarinda Carnegie Art Museum, Clarinda, Iowa, November, 2014. Received the 2015 Alumni Achievement Award in Art at the Hixon-Lied College of Fine Art and Performing Arts, University of Nebraska

## **Sandra Schaffer**

Will have a solo exhibition of her work at the Friendship Hall Gallery, McPherson College, McPherson, KS from October 25 – November 21, 2015. She also served as Juror of Selection and Awards for the Illinois Watercolor Society 2015 National Exhibition held at the Last Picture Show Gallery in Dixon, Illinois from May 1 – 13, 2015.

## **Susan Webb Tregay**

Her painting was chosen for the cover of the Hendersonville, North Carolina Magazine for the 2015-16 year. She was also recently honored with a lifetime honorary membership in the Niagara Frontier Watercolor Society in Buffalo, NY.



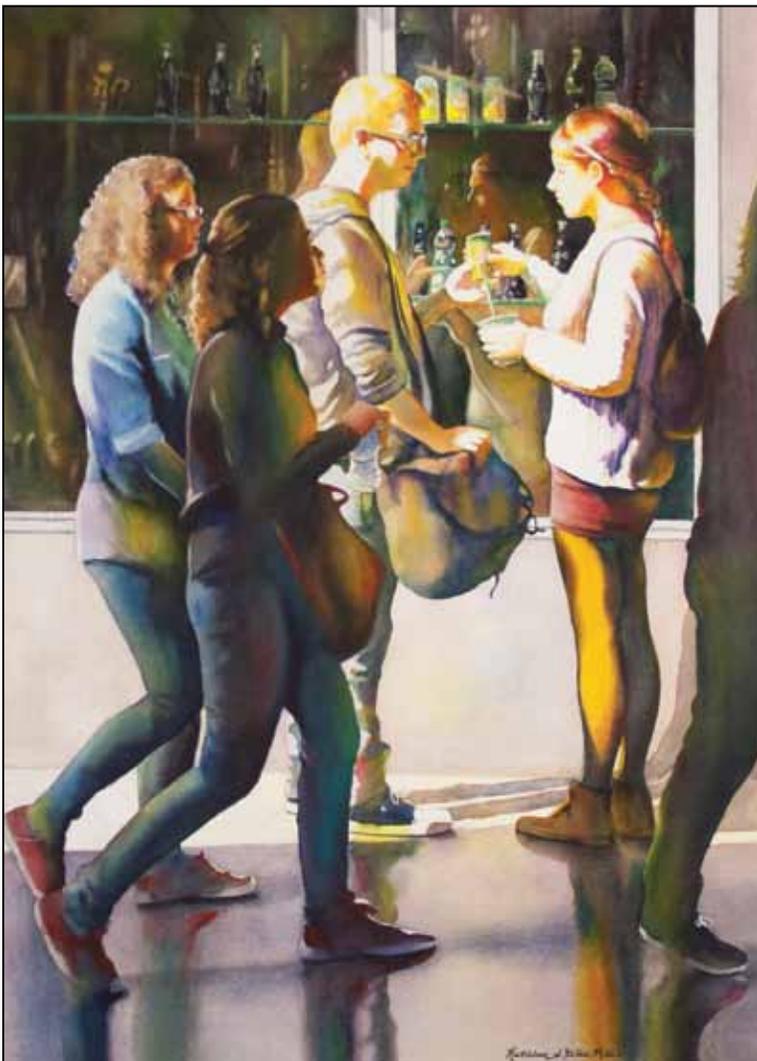
*Sandra Schaffer \_ Basket Weaving 10*



Jacqueline Gnott *Still Life with White Lillies*



Lance Hunter *Catch and Release Fish Tales IV.*



Kathleen Giles *Woman in the Yellow Tights*



Dongfeng Li *Marilyn's batik*



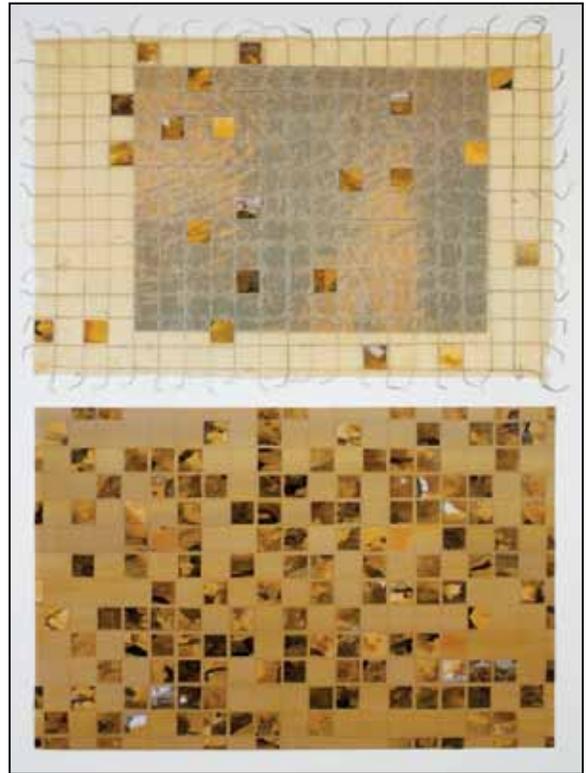
Denny Bond *Electrolux 1949*



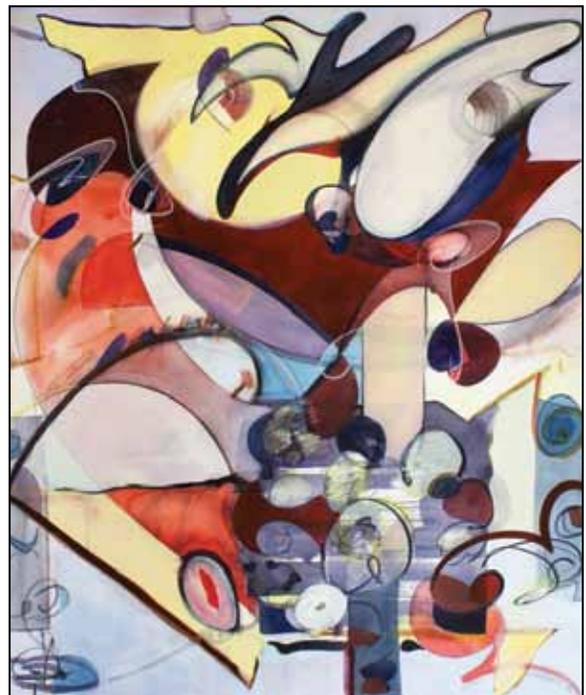
Alan Woodyard *Untitled*



Richard Hanson *He Who Channels the Past*



Ellen Murray *Arno River Mosaic*



Peter Scaturro *Presence 24*

# *In Memoriam*

# Lane Raiser

## In memory of Lane Raiser

Watercolorist and recently retired University Professor, Lane Raiser of Shawnee State University in Ohio passed away November 16, 2014. Lane served as a dedicated Arts Instructor for over 25 years. His creativity inspired those around him and earned him acknowledgment and acclaim for his own artistic achievements.

Raiser collected hundreds of images of potential subjects where he found the inspiration for his paintings that won numerous awards every year. "A lot of what happens in watercolor is like a gift which you could not achieve," Raiser said. "The medium redeems life's less than interesting human agenda which, makes it a lot more exciting." He painted a series that is based on the ice formed in his creek in the winter. He walked the creek and took photos that he used later in a watercolor series. "Abstraction is a distillation of reality," he said. "It's not unreal. It is trying to intensify reality."

WHS presented the Lane Raiser Memorial Award to Ellen Murray in Watercolor USA 2015.



*Lane Raiser*

**DEADLINE FOR MEMBERSHIP RENEWAL IS JANUARY 31, 2016**

**PLEASE SEE RENEWAL FORM INSERT OR DOWNLOAD PDF**

[http://www.watercolorusahonorsociety.org/wp-content/uploads/2015/09/membership\\_dues\\_form.pdf](http://www.watercolorusahonorsociety.org/wp-content/uploads/2015/09/membership_dues_form.pdf)

**DEADLINE FOR SPRING 2016 NEWSLETTER IS FEBRUARY 28, 2016**

Please send member news exactly as you would like printed in an email to: [chrisbuthfurn@gmail.com](mailto:chrisbuthfurn@gmail.com)

Suggestions for articles, book reviews or other commentary are also welcome.

**AFTER MID JANUARY, LOOK FOR INFORMATION REGARDING WATERCOLOR USA 2016 AT**

[www.sgfmmuseum.org](http://www.sgfmmuseum.org)

It is with great pleasure that I interviewed Sandra. Not only is she a fine painter, but she has contributed so very much to WHS over the years wearing the hat(s) at various stages of President, Newsletter Editor, Watercolor USA Juror and WHS Historian. Enjoy her thoughtful responses.

Chris Buth-Furness, Newsletter Editor

**Q. What most influenced you, early in your life, to become an artist?**

I don't remember any particular influences early in life. However, I do believe I was born with a need and desire to create art. Beginning in childhood I found that working with bright colors, forms and shapes made me really happy, even if it only involved choosing which colors to use when coloring with crayons, or using a pencil to draw pictures of animals. Actually crayons, pencils and paper composed my entire repertoire of tools in those early years, since resources for art supplies were scarce both at home and at school.

**Q. How would you best describe your technique and process in creating a painting? I see a focus on color, pattern, texture and light in your work.**

My technique involves first creating a detailed drawing, specifically working on getting the perspective correct. For me, the freedom is always there to loosen up when painting, but the structural components need to be there first. I look for subject matter that allows me to focus on color, pattern, texture and light as you noted in the question. I start out methodically making color choices, but eventually get in the zone of a free flow of color choices and combinations even though the final painting may look as it was planned from the inception. If I can create an illusion of multidimensionality, make good color choices throughout, and work on subject matter that appeals to me, then I'm usually happy with the final result.

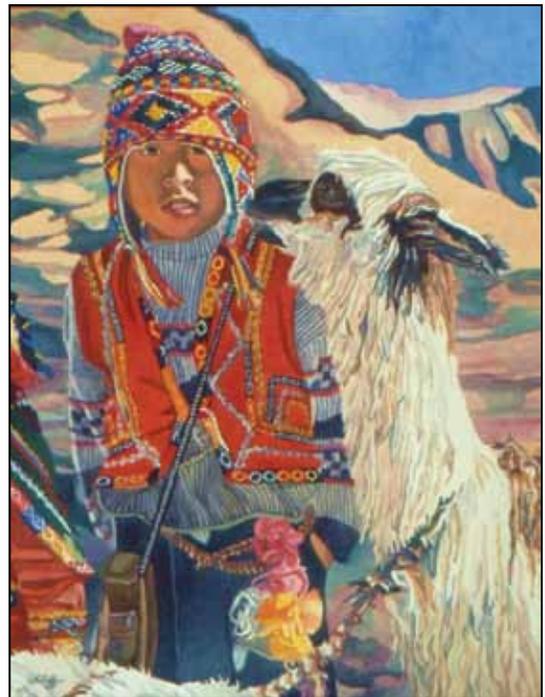
**Q. Describe how you choose your subject matter and are there any motifs that are recurrent in your work?**

My subject matter is most often built around cultural themes, whether those themes come from within the US or from trips I've taken to Indonesia, Nepal, Ecuador, Guatemala and Peru. Using South American and Asian themes, I like painting and working with the intricacies of fabrics, baskets, grains, rooftops - subjects that lend themselves to color intensity, depth and detail, but also provide a challenge.

I frequently paint human figures from other cultures as well due to my interest in how people live in other parts of the world. My series of classic car based paintings is meant to reflect the classic car culture in the United States, and thus titled this series Cultural Reflections. I do love the painting process of creating an illusion of chrome and reflective surfaces on these cars.

**Q. What specifically do you like about watercolor as a medium? Do you paint in any other media such as oil, pastel, acrylic and if you do could you describe how this changes (if it does) your approach to your work?**

I very much like the luminosity, fluidity and color intensity made possible through glazing techniques in watercolor painting. I also like "working on the edge." Those of us who paint with watercolor know that no matter how many hours you've put into a painting, if you make a major mistake in the process it's very difficult to correct. I have worked in oils in the past, as well as creating and designing stained glass windows. My modus operandi stayed the same in many ways with these other two mediums, with a focus on strong color and detail work i.e. choosing to incorporate a lego creation into an oil portrait of my son at the age of 5. *"Continued on page 10"*



*Sandra Schaffer Peruvian Sol Mates*

**Q. How much do you develop personal content in any of your paintings and does it matter?**

I believe all my content is personal, since I always choose the ideas and subjects to paint from, and yes, I do believe it matters a great deal that content is personal.

**Q. Name two artists whose work you admire and tell why.**

That's a really tough question, since there are numerous artists that I admire, especially among contemporary artists working in the medium of watercolor. Even though you asked for two, I'm going to choose at least four as this question begs to go further. I'm going to choose Soon Y. Warren, Kent Addison, Lance Hunter and Ellen Murray. I very much admire these artists for their huge talent, artistic boldness and inventiveness, willingness to take risks, as well as their ability to get their work out there.

**Q. Who or what has most influenced your work?**

There is no one or no thing that I could point to that influenced my work. I'm sure there have been influences, but they must be subliminal.

**Q. What do you feel is your greatest accomplishment either in life, or as a painter, or as an artist?**

As a painter, I like to think that I've created a body of work that I can be proud of. I also like to believe that, through being on the board of WHS and other artists' organizations, I've had the opportunity to be a bigger part of the artists' community.

**Q. Please talk about your experience and preparation for your solo show at McPherson College. How have you approached this?**

First of all, I'm grateful to Wayne Conyers for his invitation to me to have a show at McPherson College. Since I've never shown work in McPherson, this show will be composed of a sampling of all my work. I've chosen it by attempting to create a flow of contrasting, yet compatible paintings with diverse subject matter. I look for colors, textures and subject matter that to me come together as a cohesive whole, while at the same time not seeming too uniform. Actually choosing a show is always difficult, and this time around is no different.



Sandra Schaffer *Triple Exposure*

**Q. What most influenced you, early in your life, to become an artist?**

During my time as an only child, I spent countless hours thumbing through encyclopedias and one of my mom's copies of Janson's History of Art from college. I remember being so impressed by how the masters articulated light, space and form in all different media and disciplines.

**Q. Do you often tell stories through your work, combining the real with the imagined, while leaving the meaning open to the viewer? Ideally, in what way do you hope to communicate with the viewer?**

I attempt to communicate on a few different levels to my viewers. While I have an undeniable interest in communicating formal beauty, I also aim to open doors to questions about the metaphysical world. The inherent difficulty with addressing spiritual themes in a society as spiritually diverse as ours, is that the really explicit visual language of historical Christian art can be alienating or easily dismissible as belonging to the realm of history or belonging to another individual or group. For this reason, I employ the language of urban or industrial decay to talk about providence, vocation, purpose and trusting in the divine.

**Q. How would you best describe your technique and process in creating a painting? Are there certain motifs that are recurrent in your work?**

My process begins with trespassing, ha-ha. I explore abandonments with my camera in hand in search of thematically provocative and visually stunning subjects among the ruins. I then use Photoshop to make adjustments and compose the image before committing a very precise drawing to paper. I'd say that drawing occupies probably 40% of the time invested in a finished work while painting occupies the other 60% of the time. In addition to the recurring subject matter, I also employ a few techniques and a specific palette to unify my work.

**Q. What specifically do you like about watercolor as a medium?**

I think that I like the spontaneity of the medium. For as tightly as I paint, I love how certain pigments, with enough water, granulate and fall out as they dry.

**Q. Do you create many paintings in a series? If you do, what intellectual challenge does painting in a series present for you?**

I've been working on the same general subject for about 5 years and, as far as I can tell, there's no end in sight. I've restricted myself to no more than 4 images from a particular abandonment, but as long as I can find new subjects, I think I'll always have a love for the abandonment. Because these subjects raise so many questions (about industry and economy, about history, or the spiritual world), there's usually plenty of fodder for content. The bigger issue is simply sourcing photo references.

**Q. How much do you develop personal content in any of your paintings and does it matter?**

Most of my paintings are really personal and often times cathartic, although one would be hard pressed to extract any information about the relationships or discernment surrounding professional endeavors that informed these pieces.

**Q. Who or what has most influenced your work?**

I think that my mentor, Matthew Daub, deserves a sizable shout-out here. While his work and style has been influential in some regards to the aesthetics of my work, his advice on how to be an artist has been his most valuable gift to me. Matt's personal success as a watercolorist in the big art world has also been inspirational to me—a challenge to pursue success in the watercolor societies and in commercial galleries as well.

**Q. Who are your real life heroes?**

My father, who at 46 decided to sell his successful computer business and pursue the priesthood. He's now a second year seminarian at St. Charles Borromeo Roman Catholic Seminary in Philadelphia.



James Maria *Thy Will Be Done*

**Q. What do you feel is your greatest accomplishment either in life, or as an artist?**

I'm super blessed to say that I can support myself entirely with my art (in some form or another). Any visual artist knows how difficult that can be to attain and to maintain.



Watercolor USA Honor Society  
Christine Buth-Furness, Newsletter Editor  
19830 Trilby Ct. Brookfield, WI 53045

**WATERCOLOR NOW 2015  
SPRINGFIELD ART MUSEUM  
Springfield, MO  
<http://www.sgmuseum.org/>**

Nov 20: Artists' reception of Watercolor Now! 5:30 to 7:00 p.m.

Nov 21: Exhibition opens to the public at the Springfield Art Museum

Mar 6, 2016: Watercolor Now! 2015 closes.  
Exhibition was juried and curated by staff of the Springfield Art Museum

**Watercolor USA 2016**

Deadline for entries: March 7, 2016

Notifications sent: April 4, 2016

Last date for accepted entries: April 27, 2016

The juror will be Lynne Warren, Curator at the Museum of Contemporary Art in Chicago, IL