Newsletter

Fall 2008

Watercolor Honor Society

Watercolor USA Honor Society is dedicated to focusing national attention on watercolor painting through exhibitions, educational opportunities and the recognition of artists working in watermedia.

Membership Dues

It is time to pay your membership dues for 2009. Members who pay dues after January 31st may not receive both spring and fall newsletters or be eligible to exhibit in WHS sponsored exhibitions.

W H S Membership Dues Form:

Date:

Name:

Address:

City/State/Zip:

Phone:

E-mail:

Annual Dues: $40 Checks payable to: W H S

Mail to: Wayne Conyers, Treasurer
1603 Jody Lane
McPherson, KS 67460

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WHS Calendar

- Janurary 23: Prospectus available for Watercolor USA 2009
- March 31: Last day for receipt of slides or CD and related entry materials for Watercolor U.S.A. 2008.
- April 16: Jury notification cards mailed for Watercolor USA 2009
- April 30: Last Postmark date for entries for the WHS Japan Exchange Exhibition
- May 9: Last day for receipt of accepted entries for Watercolor U.S.A. 2009.
- June 5: Reception for Watercolor U. S. A. & Japanese Watercolor Federation Exhibitions
- June 6: Watercolor U.S.A. 2009 & Japan Watercolor Federation Opens
- June 6: WHS meeting for Board and members starting at 9:00 a.m. at Springfield Art Museum, 1111 E. Brookside Drive. WHS annual dinner at 7:00 p.m.

Note: All members are welcome to attend the board meeting and annual dinner. If you are planning on atending the dinner please notify the president or vice-president so adequate space is reserved for the event.

Below, "Mountain Vista, Costa Rica," by Donald L. Lake. Article on page 13.

WHS EXCHANGE SHOW WITH JAPAN

Thanks to the work of WHS board members Kenji Nishikawa and Hiroko Shikashio, WHS members and the Springfield Art Museum are in for a truly unique experience beginning in June of 2009! At this time a delegation of Japanese artists will be both visiting and displaying work at the Springfield Art Museum, coinciding with the Watercolor USA Show. The following year selected WHS artists will send work to Japan to complete our exchange of ideas, art and philosophies. Please plan to attend next year's Watercolor USA and Japan Exchange Shows to meet and talk with these visiting artists, as well as to explore cultural differences in the creation of watercolor paintings. The details of this two part exchange are as follows:

• The first part of the exchange will take place in June 2009.
The exhibition will coincide with Watercolor USA, will consist of 30 watercolor paintings from Japan, and will be held in the new gallery of the Springfield Art Museum. A delegation of Japanese artists, masters of watercolor in their home country, will be visiting Springfield on June 5 and 6, 2009. Many of today's Japanese watercolor paintings are both bold and contemporary, yet rooted in 1000 years of Japanese tradition. You are invited to talk with the delegation, as in general their ideas and philosophies of modern watercolor painting are quite different from those of artists in the United States.

• The second part of the exchange will take place in April of 2010 with WHS members exhibiting 30 paintings at The National Art Center in Tokyo.
Since this invitation is considered to be a prestigious honor, hopefully many WHS artists will choose to submit work for inclusion. The work chosen for submission by the artist should be completed at the time of submission. In the event that more than 30 works are submitted, paintings by WHS artists selected for display will be chosen by lottery at the June 2009 WHS Board meeting. Shortly after this meeting notifications will be mailed. In order to have a chance to participate in this exhibition, a slide or CD of your chosen work should be submitted by April 30, 2009. The date and location for shipment of unframed paintings will be provided at a later date. Further information will be provided in the WHS Spring Newsletter.

The following are specifications are for work being submitted to the WHS Japan Show:

• Art Specifications
Paintings must be on a standard size (half sheet) of paper 15"X22" or 22"X15"; the image must fit inside this size. Any other size of paper will not qualify for exhibition. The work will be framed, matted and covered in plexiglas in Japan at no cost to the artist. The painting must be executed using water-soluble paint on paper and have been completed within the past 3 years. Due to customs regulations work cannot be for sale, it is for exhibition only.

• Slide Entry
One color 35 mm slide with the "Top" labeled. Include artist name, title and image size on the slide. The slide will not be returned.

• CD Entry:
One digital image on a CD can be submitted with your entry along with a photo of the painting (no larger than 5"X7"). The CD should be clearly labeled with the artist's name. On the back of the photo include your name, address, phone number, title and file name of the image on the disc. The digital image resolution must be at least 300 dpi and the file must be in jpg format. The CD should be accessible by a PC. CD's will not be returned.

JAPAN TOUR TO COINCIDE WITH WHS JAPAN SHOW

WHS member Hiroko Shikashio is planning to lead a group tour to Japan in 2010 during the opening of the WHS Show in Tokyo, Japan in 2010. She has conducted specifically cultural tours of Japan in 2003, 2005, 2007 and 2008. After a trip this fall with Judi Betts, also a WHS member, a detailed 2010 trip plan will be made. She needs to know a preliminary count of people who would be interested in going on this trip. If you have any interest in this trip please e-mail her at hiroko1@aol.com. A preview of this tour can be viewed at her website at hirokoart.com.

CHECKLIST for Art Submission

Please check each item below:

____I understand that the size of the paper is to be no larger than 15"X22" or 22"X15"
____I understand that the image should be in good taste, positively reflecting work shown in Watercolor USA
____I have confirmed the entry specification for slide or CD as described in this newsletter
____I have included a self-addressed envelope for notification
____I understand that WHS and JWF (Japan Watercolor Federation) will exercise professional care in the handling of all entries, but does not assume liability for loss or damage due to overseas customs and any transportation involved.

Artist's Signature_____

Entries must be postmarked by April 30, 2009.

MAIL ENTRY TO: Kenji Nishikawa
8005 Jefferson Cir.
Colleyville, TX 76034

ENTRY FORM

Name_____

Address_____

City_____

State_____ Zip_____

Telephone:(_____)_____

E-mail:_____

Submitted Slide or CD_____

Title of Entry_____

Image Size: H_____W_____

NOTIFICATION CARD

Artist Name_____

Title of Painting_____

Selected Not Selected

ENTRIES MUST BE POSTMARKED BY APRIL 30, 2009

Watercolor Honor Society Directory

The following is a list of active members whose dues were paid for 2008. Active and inactive members will receive this spring 2009 newsletter publication. Any member who has not paid membership dues by June 1, 2009 will be removed from the membership list and will no longer receive newsletters or have the opportunity to exhibit art in any WHS sponsored events until dues are paid. If you feel your name has been erroneously left off of the list please contact the membership chairperson.

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*Designates Lifetime Achievement Award Winners

WHS Board Members for 2008-2010

WHS Officers

President: Sandra Schaffer
Vice-President: Caryl Morgan
Secretary: Sarah Riley
Treasurer: Wayne Conyers
Membership: Pat San Soucie
Corresponding Secretary: Mary Britten Lynch
Historian: Missie Dickens
Newsletter Coeditors:
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Jerry Berger - Director, Springfield Art Museum
Bill Armstrong - Board Member Emeritus
Howard Kaye
Bob Mejer
Ellen Murray
Susan Amstater Schwartz

PRESIDENT'S MESSAGE

Sandra Schaffer

The adjective I most frequently heard as describing this year's Watercolor USA Exhibition was "breathtaking!" This exhibition has always attracted and continues to attract the most talented artists working in the medium of watercolor today. I think we can all be proud as WHS members to support the wonderful venue provided to watercolor painters by the Springfield Art Museum, both through the annual Watercolor USA Exhibition and through its purchases for the museum's permanent collection. As a reminder, our mission statement is: "The Watercolor USA Honor Society will endeavor to cultivate and promote an interest in watercolor painting through Watercolor USA… WHS members will encourage and support every artist's efforts to gain prominence and gain a significant voice through the prestigious venue of Watercolor USA." At this year's WHS Board meeting it was decided that WHS would donate funds toward the construction of the new Bill Armstrong Gallery at the Springfield Art Museum. Our name will be engraved on a plaque to be placed at the entry to this new gallery. This signifies both our commitment to the future of the museum and our gratitude to the support it has give to us over the years. Bill Armstrong feels that with the new addition going in at the museum, there can be even more focus on new American watercolors. The Springfield Art Museum is currently unique and a major contender as a repository for American watercolors. This addition can only add to its stature as such a repository.

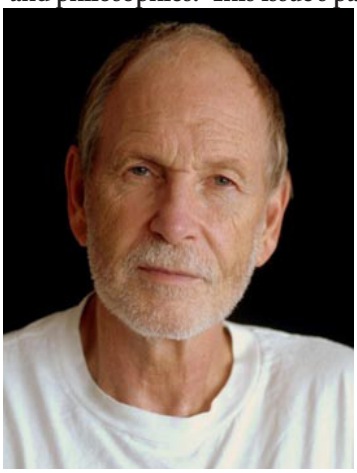
Please read the article and entry information on the upcoming WHS Japan Exchange Show and plan to participate if possible. This is a wonderful opportunity for the exchange of ideas and philosophies. Much thanks to WHS Board members Hiroko Shikashio and Kenji Nishikawa for all the work they've done in setting up the two part exchange.

I would also like to express gratitude for past and continuing support of WHS by Howard Kaye, as outgoing President for working at the helm to get things done; Wayne Conyers, our Treasurer, for his meticulous and accurate accounting of dues; Missie Dickens, our Historian, for composing a very time consuming, but accurate and complete History of WHS; Caryl Morgan, our current Vice-President, for donating her time and talent as a graphic artist to compose the catalogs for Watercolor NOW!, the Fallbrook Exhibition and the WHS Newsletters; Jerry Berger, who as Director of the Springfield Art Museum, has given our organization outstanding support; and in general all board members for their dedication and commitment to our organization. I would also like to thank you as a membership for sending entries to Watercolor NOW!, the Fallbrook Exhibition and this year's Watercolor USA Show.

Please keep your dues current, as well as your e-mail and other contact information! WHS is worth it!

CELARE/REVELARE
AL ZERRIES

The WHS Newsletter is reinstituting a tradition of asking noted members of our organization to participate in this lighthearted, yet somewhat serious question and answer session in order to give insight into other artists' thoughts and philosophies. This issue's participant is Al Zerries,



who is both a gifted artist and writer. Al worked for twenty-plus years as an art director, TV producer and creative director at a number of Manhattan ad agencies. He also taught advertising at The School of Visual Arts. He has been painting since the mid-nineties, and since he began showing work in 2001 has been accepted into over 225 national exhibitions. Along with numerous other awards, he has been honored with 15 Best in Show awards. In collaboration with his wife Jean, under the name A.J. Zerries, Al has written the novel The Lost Van Gogh.

Q. What are your best qualities?
A. Honesty

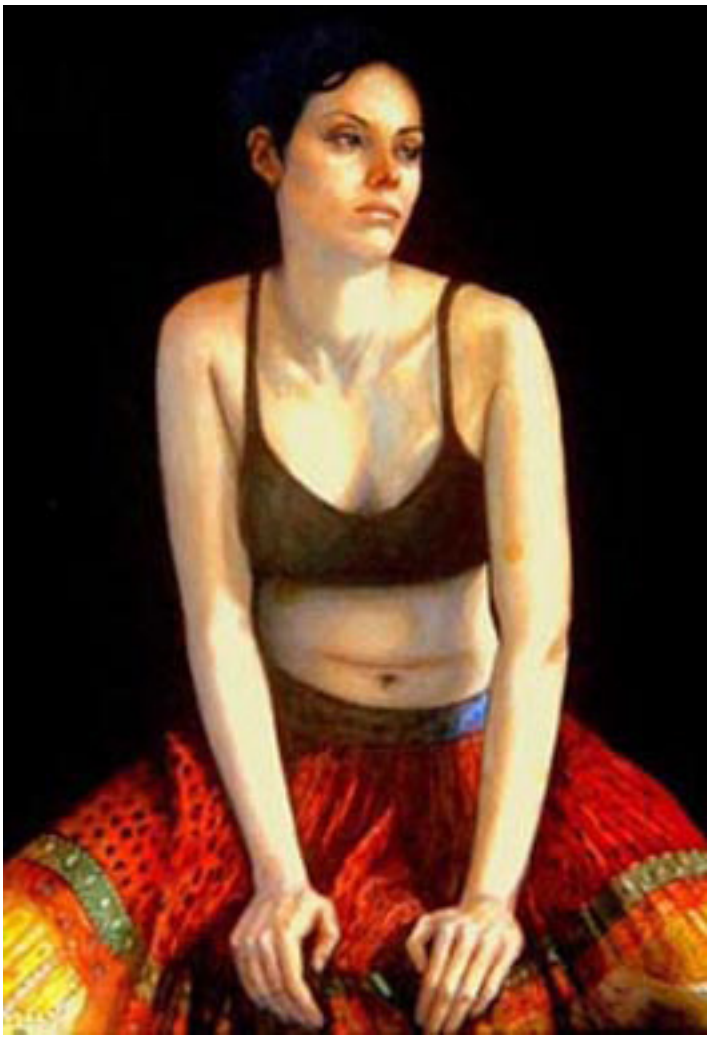
Q. Name two artists you admire and why.
A. There are three artists I admire, and here's why. I admire Van Gogh because he didn't have a formal art education, and managed to paint some of the most dramatic paintings ever done, with color that is unparalleled, at least to my eye. The second is John Singer Sargent, because his portraits seem so effortlessly done, and yet resonate with the subject's personality. The third is Egon Schiele, because of his use of line and his intertwining human forms.

Q. How do you choose a subject or theme for your work?
A. I spend a long time walking about, taking hundreds of photographs. A subject has to appeal to me on various fronts, and that person has to say something to me that allows me to paint him or her in a specific way.

Q. What are your other interests besides art?
A. I work with my wife, Jean, on our novels. The Lost Van Gogh was published two years ago, and a new book is nearly completed. She does the actual writing, but we plot the books out together. Developing the characters is like another form of painting. I also love to cook, and make my own chocolates, pizza ,sushi and a mean chocolate babka.

Q. What qualities do you admire most in your best friends?
A. Honesty

Q. What do you consider the most overrated virtue?
A. Humility



Q. What artistic ideal compels your work?
A. To constantly evolve. If you continue to paint, your painting shouldn't stagnate, get caught in a rut, or make you feel like you're knocking stuff off on a production line.

Q. Who or what has most influenced your work?
A. No contest. Burton Silverman. He is unquestionably, in my mind, the finest portrait artist living today. He is responsible for whatever success I have had. In addition, he is an incredible instructor, and a very warm human being. Everyone interested in painting should have had a chance to study with him.

Q. Do you feel your work mirrors happenings in your life? Does your work sometimes serve as a form of therapy?
A. No. I don't feel my work mirrors happenings in my life. As far as therapy goes, I don't know about other painters, all I know is that painting is extremely hard work, and I don't understand people who say they have fun painting – it's extremely difficult. To the extent that I don't think about troubling things, yes, I paint in such a deep state of concentration, my work takes my mind off them.

Q. Who are your real life heroes?
A. The men and women serving overseas, fighting to keep our country strong and free

DONALD K. LAKE

Donald K. Lake is a Professor Emeritus of Art at Parkland College in Champaign, Illinois. He received both a BFA and MFA in painting from Wichita State University. Although he now considers watercolor to be his primary medium, he worked into it gradually, at first only adding watercolor passages to a series of drawings. His first major works in watercolor were completed in 1975; his first entry into Watercolor USA in 1976 garnered him an award. Since that time he has had work accepted into the Watercolor USA Exhibition 15 times, and received 10 awards. He has also had a number of museum and patron purchases. Over 35 years Donald has worked with a variety of subject matters in a mostly realist way. The main strands of his work for the last twenty years have been industrial and factory images, the prairie landscape, paintings from home and abroad and on-location works.

Donald states that he is interested in the way things look, in conveying a true sense of place, if not particularly in the facts. His central focus is drawing the translation of what he sees into the various ways of transparent watercolor painting. He feels the process of drawing is the central element in art making - that point of exchange between the three dimensional subject before the artist and the marks on the paper that emerge and develop. He works through layering over neutral underpaintings done in various ways. The work then grows gradually out of the process of building, thinking and rethinking what's growing on the page. He feels paintings should be a process of discovery, but one utilizing a real understanding and mastery of the materials.

Artists who have been an inspiration to growth have been Abstract Expressionist painters during his high school years, then later Professor James Avant at Wichita State University and Harold Gregor, both as a friend and a mentor. Donald states he has been particularly inspired by Harold Gregor, feeling that because Harold has shared his experience, knowledge and encouragement with so many artists that he has demonstrated by teaching and personal example what it means to be an artist.

At this point in time Donald says entering juried shows is not his priority. He is more interested in showing a body of work in a gallery setting. He does, however, continue to submit to the two shows he considers to be important yardsticks for watercolor artists - Watercolor USA and Watercolor Illinois. His feeling is that neither entering juried exhibitions nor showing in gallery shows should ever become the reason for creating work, only a way to show it once it has been created.

Donald's has an upcoming solo show at the Cinema Gallery in Urbana, Illinois in March/April of 2009. That show will include four series of travel paintings and some on-location works from the same travel sites.

*Donald L. Lake's, "Mountain Vista, Costa Rica," appears on the front page of this newsletter.

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's News:

Awards in Exhibitions
Publications
Solo or Two Artist Exhibitions
Small Group Invitational Exhibitions
Serving on Juries
Additions to Permanent Collections

Send your selections to: Sandra Schaffer, WHS Newsletter Co-editor, 12700 E. 64th Ct., Kansas City, MO 64133, e-mail: lschaffer@kc.rr.com (first symbol is a lower case L), or to Caryl Morgan, WHS Newsletter Co-editor, 116 ½ North Main, Newkirk, OK 74647, earthroadgraphics@sbcglobal.net by February 15, 2009.

DOROTHY M. JOINER REVIEW
WATERCOLOR USA 2008

Watercolor USA 2008
Springfield Art Museum
Springfield, Missouri
June 7-August 3, 2008

In the daily contest with the caprices of water, a painter in aqueous media might be compared to Coleridge's pithy description of reason, which, he wrote, served only to "curb and rudder" that great "river" of the unconscious mind. Yet it is this very challenge—anticipating, then exploiting the vagaries of water—that hones to a refined degree a watercolorist's skills. The 2008 Watercolor USA exhibition reinforces the reputation for technical proficiency of contemporary American watercolor painters. But in addition to its appealing visual essays in light and color, the show offers visual wit and much food for thought.

Now in its 47th year at the Springfield Art Museum in Springfield, Missouri, the 2008 exhibition was juried by Debra Loomis Tayes, Associate Curator of Art at the Southern Illinois Art Gallery of the Illinois State Museum. Of the 674 works submitted by 369 artists from 42 states, Tayes selected 121 pieces by 109 painters, representing 33 states. She also made 7 merchandise and 25 cash awards, 8 of which were memorials.

Particularly appealing are those works displaying a virtuoso simulation of light, especially in its interplay with water. Seen from above, the woman in On the Surface (2007, watercolor on paper) swims on her back, gliding effortlessly through inky water. Her form makes undulant waves as light scintillates on the surface. Greenery at the lower edge recalls the forces of nature, underscoring the symbolic identification of the female with water, crystallized in myths such as Aphrodite's birth from the sea. Also taking pleasure in the depiction of light and water, Ken Landon Buck shows a swimmer face down in a pool just as he reaches for the goal. Flashes of illumination enliven the composition. The title Reaching His Goal (2008, gouache on paper) conjures up virtues of skill, determination, and, above all, perseverance. In Nile (2007, watercolor on paper) Valerie Larsen silhouettes a father and son fishing in a skiff against a neutral morning sky. The man stands in the prow pulling in a line, while the boy sits up attentively working the formidable oars. Washes of indigo and crimson echo the blue of the boat and the boy's red shirt, with lighter streaks of pink on the left indicating the early sun. The dominant tonalities of red, white, and blue point to American values, but the title simultaneously reaches farther back in history.

Focusing on brilliant sunlight, Sandra Schaffer pictures a reflection of a 50s Chevrolet on the side of an older, less flamboyant model. Bel Air Reflections (2008, watercolor on paper) ponders, therefore, the inevitable succession of styles. What seems almost ludicrously dated today—the Bel Air—was once the cutting edge.

In view of watercolor's long association with "picturesque" journeys through the countryside, the exhibit's fine landscapes are not unexpected. These, however, present fresh interpretations of a traditional genre. Mark E. Workman's Abandoned Orchard (2008, acrylic on paper) shows a sloping field tinged with dun-hued grass . Two curving tracks lead the eye into the distance toward a stunning pink and lavender sunset. Scraggly, leafless trees underscore the mood of transience. In the demise of fruitfulness, the artist seems to say, one finds a nostalgic beauty. Other landscapes echo this theme. Dr. Adèle Bloch's Deep Freeze (2007, watercolor on paper) depicts an icy terrain, the surface blanketed in white, the growth only dark, sketchy lines against the stark ground.

Lane Raiser elicits archetypal symbolism, bisecting the foreground of a snowscape with a barren tree. The title Axis Mundi (2007, transparent watercolor on paper) brings to mind the timeless emblem of that axis around which the world is thought to rotate, joining the hierarchical levels of reality: heaven, earth, and underworld.

Of a more joyous temper, Ann Pope's light-filled summer scene of a pond reflecting ambient trees and foliage is titled Woods Mirror III (2008, watercolor on paper). Pope's celebratory symphony of hues—pinks, lavender, greens, and yellow—creates a jubilant paean to nature's loveliness.

Among the show's many noteworthy figurative works is Dongfeng Li's Cat's Credo (2008, watercolor on paper), a penetrating psychological portrait. Blond hair in pigtails, lips tense, eyes obscured by glasses, her heavy frame immobile, the teenager fingers a slender metal wire that she has supposedly bent out of shape. The opposing colors she wears mirror inner stress: a forest-green apron over a crimson sweater.

In Terry Geneson Becker's El Castillo (2007, transparent watercolor on paper), a slightly disheveled Franz Kafka, attached to strings like those controlling a marionette, stares at the viewer. As if climbing out of the "window" of the picture, the writer holds one hand on the lower edge and a foot against the vertical frame. In the distance is Prague's Royal Palace, which he fictionalized as The Castle. Becker thus represents the writer at the time in his brief life as he escapes from the confines of family and culture toward a freer, more rewarding life only to confront a premature death.

Numerous works delve into the surreal, the realm lying just beneath appearances. Joining a puckish spirit to the icons of American pop culture à la Lichtenstein, Larry Stephenson re-creates the exuberance and seditious impulses of childhood. In the foreground, a broadly smiling traffic cop in blue waves his hand with friendly cheer. To the right, Dick Tracy wrinkles his brow in angst, face and hands bespeckled with rosy Ben Day dots. Above his head the title is announced in a thought bubble, Who Called the Cops? (2008, watercolor on paper). On the left, boys scamper down the hill, escaping the mayhem, while in the foreground a Buck Rogers policeman jets across the Slow/School Zone sign. Paper airplanes fill the sky—those employed by fractious youth to harass the teacher.

Conjoining meticulously naturalistic imagery with disconcerting disjunctures, Brian Paulsen's Ravenna Rumour (2007, watercolor on paper) reveals echoes of Magritte. Paulsen places on an easel the painting of a blindfolded model, the floor of the picture imitating that of the "actual" space. Both the woman and the painting cast realistic shadows. A city street in Ravenna—a suburb of Seattle—replaces, however, the wall above the room's dado. What is real here?

More in the spirit of Miró, Miles Batt Jr. creates a phantasmagoria of seemingly disparate elements against textured grounds of red and green. The title Shell Shocked (2007, watercolor on paper) derives from the work's several shells: a walnut with a staring eye, a tortoise, a peanut. And Batt throws in just about anything else as well: a tooth with a happy face, a little pin-up of Betty Boop (a 40s comic book character), a windmill, a pioneering airplane, and much, much more. For Senses Sound (2008, watercolor on paper), Jennifer Lewis Takahashi situates a plethora of objects suggesting various noises over faintly inscribed, concentric circles representing the reverberations of sounds: an audiotape, an M-80 firecracker, a fireworks package, a gun, a woven musical instrument, the music for an Hungarian march.

Undercutting visual rhetoric in American

Sublime (2007, gouache on paper), Margie Kuhn takes a jaundiced but good-natured swipe at the romanticized notion of the sublime. With trompe-l'oeil finesse, she "pins" three stamps above a reproduction of Frederick Church's famous 19th-century painting of Niagara Falls, which is "taped" to the surface. Below, she again "pins" (even the pin casts a convincing shadow) a postcard depicting a flat Nebraska countryside. The stamps spoof "sublime" icons of American culture: Superman, Superwoman, and Batman. The copy of Church's Falls deflates the overblown vaunting of nature's marvels, the 19th-century Sublime of the Transcendentalists. And the Kansas landscape mocks—but gently—those who glamorize the state's geography.

A testimony not only to the technical proficiency of today's painters in aqueous media, but also to their wide-ranging interests and depth of thought, the 2008 Watercolor USA exhibition gives viewers much to see and to think about.

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MEMBER NEWS

Pat San Soucie was the judge and juror for the Hilton Head Art League in May, 2008. Her work appears in Splash 10, Passionate Brushstrokes. She was also invited to participate in Splash for Fifteen Artists, with each artist selected given a chapter featuring paintings, demonstrations of work methods and a visit to the artist's studio. The publication will appear on bookshelves in early 2009.

Toni Stevens received a $250 cash award in this year's Watercolor USA Show for her painting Escaping Hokusai.

Watercolor USA Exhibition Prospectus Information

- Email: watercolorusa@ci.springfield.mo.us
- Write and include SASE:
  Watercolor USA Exhibition
  Springfield Art Museum
  1111 E Brookside Drive
  Springfield, MO 65807
- Call: 417-837-5700
- Fax: 417-837-5704
- Visit: Tuesday, Wednesday, Friday and Saturday:
  9:00 am – 5:00 pm
  Thursday: 9:00 am – 8:00 pm
  Sunday: 1:00 pm-5:00 pm
- Closed: Monday, City of Springfield and National Holidays

- For Online Prospectus: www.ci.springfield.mo.us/egov/art/

ANNE ADAMS ROBERTSON MASSIE

Anne Massie sees herself foremost as an intuitive painter, thus making it difficult for her to describe her methods. Her philosophy, however, is clear. It is that the process of painting involves "learning to see". She strives to make each painting evoke feeling, to give an emotional response to its mood. To Anne, careful drawing is essential, as it gives her the opportunity to emphasize what is most important in the work. When she begins a painting she thinks about spots of color, not subject matter (Charles Hawthorne's credo). As she puts one spot after another, objects begin to magically appear. Anne enjoys painting "things in front of things in front of things". As an example, she links her figures together by painting warm against cool - softening the edges where the objects come together. Her paper of choice is Fabriano Artistico; her brushes, Winsor Newton Kolinsky round; her favorite painting medium, Winsor Newton watercolors, all transparent and non-staining. She uses a limited palette of warm and cool reds, yellows and blues.

Anne is a native, and current resident of Lynchburg, Virginia. She graduated from Saint Mary's College in Raleigh, NC and Lynchburg's Randolph-Macon Women's College with a major in English. She is currently active in many community activities and on numerous boards in Virginia. Recently, as an Advisory Board member of the Randolph College Art Museum, she has been involved in legal proceedings to prevent college trustees from selling the "cornerstone of its permanent collection, George Bellows' Men of the Docks, purchased in 1920, along with three other notable paintings, by citizens of Lynchburg, alumnae, faculty and students." The paintings were spirited away to Christie's for an auction, but the opponents were successful in getting an injunction to stop the sale.

Anne has had great success as a watercolor artist. She won the American Watercolor Society Gold Medal of Honor in 1993, and is a Dolphin Fellow. Other honors include the Audubon Artists Gold Medal of Honor for Watercolor in 2006, inclusion in the National Biennial Watercolor Invitational curated by Glenn Bradshaw, and inclusion in the First Invitational Exhibition of Contemporary International Watermedia Masters, touring in China and Taiwan.

According to Anne, "Beginning a painting is sort of like beginning to ski down a steep slope. You take a deep breath, relax, and rely on instincts, as well as what you've been taught and practiced, to try to achieve that unmolested stroke."

Return Service Requested

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Newkirk, OK 74647

EXCHANGE SHOW WITH JAPAN

Information Inside This Issue

Atsuhiko Sakai JWF

Hiroko Tdakuma JWF

The Japan Watercolor Federation was founded in 1940, and now has over 300 members. It functions as an honor society, since membership is by invitation. The selection of members has the goal of promoting the evolution of fresh, contemporary watercolor painting in Japan. The organizational structure consists of 28 regional and prefectural branches. The JWF is one of two major watercolor societies presently in Japan.

PLAN TO PARTICIPATE IN THIS UNIQUE WHS EVENT