# Newsletter

Fall 2010

# 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.**

Hiroko Shikashio and Kenji Nishikawa display the plaque given to the JWF from WHS in April at the Japan Watercolor Federation / Watercolor Honor Society banquet.

## WHS CALENDAR

- January 9-28:Watercolor NOW! -Rhode Island Watercolor Society
- Janurary 24: Prospectus available for Watercolor U.S.A. 2011 - entry forms mailed to artists.
- March 29 : Last day for receipt of slides or CD and related entry materials for Watercolor U.S.A. 2011.
- April 14: Jury notification cards mailed for Watercolor U.S.A. 2011.
- May 11 : Last day for receipt of accepted entries for Watercolor U.S.A. 2011.
- June 10: Reception for Watercolor U. S. A. 2011.
- June 11: Watercolor U.S.A. 2011 opens to public.
- June 11 : WHS meeting for Board and members starting at 9:00 a.m. at Springfield Art Museum.
- August 7: Watercolor U.S.A. 2011 exhibition closes at 5:00 P.M.

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# PRESIDENT'SME SSAGE | Sandra Schaffer

This has been a banner year for WHS with the culmination of the two part exchange between WHS and JWF and our delegation traveling to Tokyo. This successful exchange has opened the door to the possibility of future exchanges both with Japan, and with other countries. The exchange with Japan required a considerable amount of work and planning. If future exchanges are to take place hopefully WHS members interested in furthering this international exchange of ideas and paintings will step forward to volunteer their time. A call for volunteers will be made at the time that any future exchange is being planned.

WHS is looking forward to the next Watercolor Now! to be held at the Slater Memorial Gallery in Rhode Island in January of 2011. Members should have received a prospectus by now, so please send digital entries to Caryl Morgan by the deadline. If you are selected to send work also please follow the prospectus carefully. Rhode Island Watercolor Society was very specific about information and prepaid return shipping forms to be included with the shipped work.
On another note, the WHS board voted to begin posting the annual Watercolor USA Exhibition on the WHS website www.watercolorusahonorsociety.org . The show can be viewed by clicking on thumbnails at the bottom of the view window for Watercolor U.S.A under the heading Event Galleries. More information on accessing the work can be found later in this newsletter. Since only the award winning paintings are pictured in the Watercolor USA catalog, this will give members and others visiting the site the opportunity to view the entire exhibition online, as well as to see where our members come from. In the future Watercolor USA Exhibitions will be archived on the site, just as our newsletters are now. Also on the site is a digital presentation of the WHS portion of the WHS/JWF Exchange Show.

Next summer will be both the 50th anniversary of Watercolor USA and the 25th anniversary of WHS. Please look for information in this newsletter for events and ideas currently in the works to commemorate these milestones.

Mr. Atsuhiko Sakai poses with his painting in the 2010 Japan Watercolor Federation Exhibition at the Tokyo Center for the Arts.

Mr. Sakai served as chairman of the JWF exchange program with WHS and was the leader of the delegation when the JWF traveled to Springfield in the summer of 2009.



# WHS JAPAN SHOW

## By Kenji Nishikawa

Back row from left: Yoko Nishikawa, Laura Gardner, Tom Betts, Judi Betts, Caryl Morgan, Missie Dickens, Wayne Conyers, Barbara Leites, Cheryl Berrong, Mary Ann Pope, Peggy Zalucha, Mr. Sakai (JWF.) Front row from left: Mary Lou Ferbert, Kenji Nishikawa, Hiroko Shikashio, Mary Ann Conyers, Hiroko Tadakuma (JWF), Laurie Chockley.

The WHS Japan Show held with the JWF Exhibition ( Japan Watercolor Federation ) in Tokyo was a great success. It was a time of cherry blossoms in Japan and 16 of us from Watercolor USA greatly enjoyed the best time of their seasons.

The welcome from JWF was one of a kind. Our delegates from WHS appreciated the great hospitality shown by JWF and no words can express our gratitude. The WHS display was in the center of the entire JWF Exhibition at the National Art Center in Tokyo. The total number of works was 700 including 31 paintings from WHS. All the exchange events were successfully coordinated with JWF. This gave us a chance to understand their watercolor culture, which emerged on a different soil with a different history.

Mr. Sakai informed me that the entire JWF/WHS exhibition was concluded on April 12th and the result was a great success. The exhibition set a record-breaking attendance and he added that it was definitely due to the WHS factor. He has repeated that JWF has enjoyed this special opportunity to have a society level of exhibition exchange with WHS.

Our first day started in the morning on April 3rd. at the National Art Center in Tokyo. The huge museum held several exhibitions at the same time as the JWF 69th Exhibition with WHS. Showing concurrently at the National Art Center with the WHS/Japan show included the Renoir Exhibition, a Shigenkai Japan Exhibition and many others.

Our WHS group noticed something totally different in the atmosphere when we first walked into the JWF exhibition. The main difference we noticed with the JWF display was that nearly 700 of their paintings were so much larger in size compared to ours, typically four feet by six feet. Not only was the size different, but also the water media itself was significantly different. Most of the works were painted with acrylic, gouache or all kinds of diffused paints. Some of the work looked more dark and monotone. I heard some whispering from the Japanese visitors, which was very interesting. When they walked into room #6 (where 31 watercolors from WHS were displayed) the comments included, "What a vivid color", or "Now, it makes it easy to enjoy the watercolor for my comfort" or "We have been in this style (transparent) before" and etc.... Obviously, viewers took to the artwork differently. Regardless of the nationality of the artist, it was interesting to view the JWF works with the WHS, side by side.

# WHS JAPAN SHOW
## continued

WHS plaque is presented to the JWF president.

WHS delegates are introduced by JWF exchange committee member.

Upon entering room #6, the gallery of the WHS show, JWF displayed an introduction of the Watercolor USA Honor Society written by Sandra Schaffer. A photo of Sandra Schaffer appeared with the introduction, which was presented in both English and Japanese. Thirty-one pieces of artwork were beautifully framed and hung at eye level. It presented a most impressive layout. Additionally, a beautiful plaque, which was presented to JWF from WHS as a commemoration gift was displayed at the end of the exhibition.

The opening reception and the JWF/WHS party were held at the Ceremony Hall in the Nogisaka Hotel and in attendance were 300 artists and dignitaries. The US delegation was introduced to JWF and a participation certificate was handed to each WHS artist. Caryl Morgan gave a congratulatory speech. The reception presented us an opportunity to meet so many Japanese artists in one night. We ended the day with some fun at a Karaoke bar.

The second day was very busy. One group took a Tokyo Bus Tour and another group visited a Japanese Doll shop in Kasukabe. We also had a watercolor Q&A by both WHS and JWF artists. Syun Shibata from JWF and Peggy Zalucha from WHS started the meeting with giving the history of each society. This exchange of questions and answers gave us a chance to recognize that a difference in origin and culture leads to different results in painting

Fun and fellowship shared between JWF and WHS at a Japanese Bistro.

The Japan Watercolor Exhibitions was amazing.

The WHS exhibition was displayed “western style” and located in a place of honor within the JWF show.

watercolor in each country today. That night we spent some time at a Japanese Bistro where the two societies were able to share a true fellowship.

The following days we were in the countryside by the ocean. We stayed in a traditional Japanese Inn where we were provided with a hot spring and a traditional Japanese Gourmet dinner. We had a special invitation from one of the JWF artist, Mr. Akira Ohota, whose studio and gallery were nearby Mount Fuji. Unfortunately, we could not see Mt. Fuji due to the weather. However, we enjoyed his paintings, which captured the heart of the mountain.

The WHS works exhibited in the Japan Show were returned to me in the USA in good condition. Each WHS participant received his or her work in May 2010. These events were extraordinary, and many precious memories will remain in everyone’s mind for a long time.

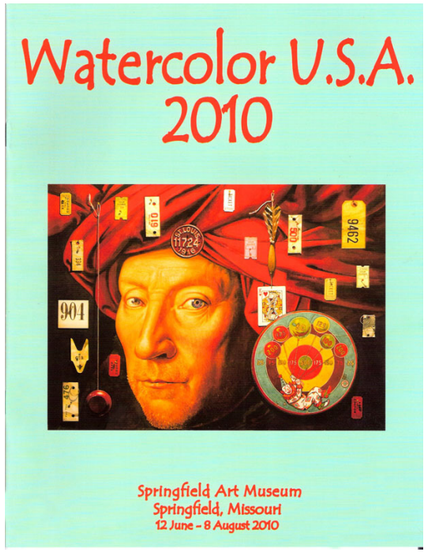
I want to express my gratitude to all the artists entered in this exhibition. Unfortunately we had to limit this exhibition exchange to only 30 paintings for both shows in the USA and Japan. If there is another exhibition exchange scheduled in the future, I hope you will be selected for the show and make a trip to Japan.

Below, Japanese doll shop in Kasukabe. Right, the JWF and WHS discussion leaders with the participants shown below.

# DOROTHY JOINER REVIEW

The Springfield Art Museum in Springfield, Missouri, hosted, as in the past, the 49th annual juried art exhibition, *Watercolor U.S.A. 2010*. The juror, Richard Martin Ash III, Professor Emeritus of Art and Director of the Wichita Falls Museum of Art in Wichita Falls, Texas, chose 116 works by 113 artists from among 722 entries by 401 artists. He also awarded 23 cash prizes and 14 merchandise awards. Including traditional watercolor together with gouache and acrylic paint, the show embodies what Ash calls "the magic and mystery of watercolor painting."

Bonnie Armstrong's *Venetian Puppet* [1] offers an intriguing example of that "magic and mystery." Arms pulled back awkwardly, wooden legs splayed, Armstrong's masked puppet hangs in a shop window, the image of a tourist reflected below. Dressed in an elaborate yellow and chartreuse costume reminiscent of the 18th century, the articulated doll conjures up Venice's fascinating history of cabals and machinations now largely parodied as tourist attractions. Yet projecting a plaintive, hollow expression, the puppet suggests more profound levels of meaning. Maneuvered by an unseen puppeteer, puppets commonly symbolize individuals who are easily manipulated, without character or purpose. But they also suggest more profound meanings. In his allegory of the cave, Plato compares humans to puppets in a shadow theatre, insubstantial, wraith-like beings as compared to the immutable ideas of the upper world. In Europe and in Asia, puppets are often cast as type characters that represent archetypal behavior and emotions, playing cosmic, cultural, and familial roles. Puppets, according to Jean Chevalier, "are able to express what dare not be said openly; they are the heroes and heroines of secret longing and hidden thought, the quiet confession made to others of oneself and of oneself to one's self." [2] Thus Armstrong's ungainly




Watercolor U.S.A 2010 exhibiton catalog cover.
Cover Art: Kent Addison, *On Target with Jan Van Eyck #2172.*

yet elegantly dressed doll intimates several levels of thought.

Not altogether sad, but certainly not joyous, neither pretty not really plain, the poignant face of the young woman who carries a baby on her back in Z. L. Feng's *Mother and Child (Tibet)* [3] brings to mind many questions: a political refugee? homeless? But the woman, who looks out but not at the viewer, refuses to reveal her secrets.

Other works offer a different kind of "magic." Suggestive of Picasso, Braque, and Gorky, Charlotte Sasser's *Complicated Paradise* [4] might be seen as a kind of deconstructed landscape: hints of stylized plants and trees, layered in transparent planes over forms that are imaginary, somewhat like a palimpsest. In *Tormenting Tempest*,[5] Miles G, Batt, Jr. gives a colorful surreal spin to his memory of a storm on Monhegan Island. A delightful caricature of a bird in mid-flight looks in wonder at the moon, which Batt has conflated with the "eye" of the storm—sort of a real eye. Popeye flexes his muscle, and a bizarre Olive

1 Watercolor on paper, 2010, 21x14 inches; Martin/F. Weber Award.

2 Jean Chevalier and Alain Gheerbrant, *Penguin Dictionary of Symbols* (London: Penguin Books, 1996), 774.

3 Watercolor on paper, 2009, 20x24 inches; Southwest Missouri Museum Associates Purchase for the Museums Collections.

4 Watercolor on paper, 2010, 36x29 inches; Patron Purchase: Samuel O. King, M. Graham & Co. Award.

5 Watercolor on paper, 2009, 20x28 inches; Cash Award
.



Oil stands in a boat on the choppy black and white sea. A red lobster claw near the bottom proclaims the state of Maine.

In *Omissive*, [6] Lance Hunter gives visual expression to those "mysterious" aspects of existence, which, he says, are "often omitted, not spoken about." A masked woman dressed in fishnet hose and a black leather top ending just below the waist is stretched out suggestively on a crimson-covered table, a black pillow under her head. With the left hand, she holds a large die. But a handcuff ending in a clock weighs down the other arm, extended helplessly. Among those things "omitted" from polite conversation, the artist implies, is obviously sex—here the kinky kind—as well as the erosive character of time (the clock), the hazards of chance (the die), and that public "mask" everybody seems to be wearing these days.

A number of paintings manipulate masterworks from the tradition, lending an aura of "mystery" to paintings that have grown perhaps too familiar. In *On Target with Jan Van Eyck #2172*,[7] Kent Addison replicates *Man in a Red Turban (1433)*, capturing, as did the Netherlandish artist, the immediacy of the subject's presence, the stubble of beard, as well as the reflections of light in the pupils of the eyes. But by bringing the face closer to the plane than did van Eyck and by cropping the top of the head covering, Addisson accentuates the illusiveness of the subject's personality. And with linear precision he superimposes on the portrait a gamut of "things" collage-fashion - a playing card, various tickets, a dartboard with a happy clown, among others—effecting a clash of cultures and lending an aura of wonder to the iconic image.

6 Watercolor on paper, 2009, 16x20 inches; Southwest Missouri Museum Associates Purchase for the Museum Collections, Robert E. Smith Memorial Cash Award.

7 Transparent watercolor on paper, 2009, 22x30 inches; Springfield Art Museum Purchase Award, Robert E. Goodier Memorial Cash Award for Traditional Transparent Watercolor given by his children, Winslow and Elizabeth
.

*In* Real Men, [8] Margie Kuhn offers a humorous exploration of the perplexities of male identity as symbolized in modern dress, particularly the necktie, usually the lone note of color and creativity in a rather austere attire. A quartet of ties, each in a loose Windsor knot, hang from nails on a spare white ground, all casting precise shadows. To the right, affixed with stick pins—again depicted with trompe l'oeil exactitude-- are copies of three iconic paintings: René Magritte's *Son of Man* (1964), dressed in a business suit, bowler hat, and crimson tie; Grant Wood's farmer in *American Gothic* (1930), his overalls covered with a jacket; and Amedeo Modigliani's portrait of *Jean Cocteau* (1917), who wears a bow tie.

Inspired by music rather than by a painting, Bruce Bobick titles his watercolor *"Listening to Moussorgsky's Pictures at an Exhibition: Le Vieux Château."* [9] Just as the Russian composer conceived his piano concerto as a transposition into sound of a dead friend's drawings, prints, and watercolors, Bobick translates the music back into visual imagery. An elephant's foot in the upper left suggests the weighty, languorous pace of the opening musical phrase. In the center, a snake charmer and his undulant cobras translate the next musical passage, the longest of the concerto. Near the top center, a hand glider with a length of fabric floating behind stands for a leitmotif interlaced into the main theme. Next, a kind of telegraph represents what the artist calls a "musical undercurrent." Looping lines somewhat like kufic script, similar to those on the graph of a heartbeat, convey the concluding rhythms, and two pools of color, one gold, the other blue, represent two notes, designating the conclusion. Finally, incised into the paper, is the outline of a château—unfortunately not visible in a reproduction.

Evidence of the admirable quality of contemporary painting in aqueous media, the 49th annual exhibition of Watercolor U.S.A. offers pleasures both perceptual and conceptual. There is much to delight the eye and a great deal to challenge the mind.

Dorothy Joiner
Lovick P. Corn Professor of Art history
LaGrange College
LaGrange GA 30240

8 Gouache on paper, 2009, 23x30 inches; Midwest Frame Supply Award.

9 Watercolor on paper, 2009, 22x30 inches.

## AWARD WINNER
## Richard Bolingbroke

Richard Bolingbroke was born in Southsea, England, and currently makes his home in San Francisco, CA. where he has resided since 1986. He has a Bachelor of Science in Geography, but has always been interested in and created works of art, and has completed college coursework in art related areas. Earlier in his life he traveled to India, and "lived for five years on a life-defining spiritual journey studying and meditating with his teacher Osho." For Richard philosophy and art are intrinsically intertwined. His current work involves using still-life as his main genre of expression. He states, "My recent still-life paintings are visual keys that unfold mysteries. Using ritualistic processes that allow me to connect with my inner reality, I explore some of the paradoxical and magical aspects of life. Using objects that have personal meaning for me, such as stones collected from beaches around the world, bowls and plates and glasses I use to eat my lunch, thorns and flowers that attract me, and in the latest work, skulls, I create a composition that is potent and charged. The principle discovery I have made for myself with this work is the understanding of what I call real beauty." He feels that each object has a "story" that is known to him, that these stories are connected together and manifest themselves as paintings. Through his paintings he seeks to explore conceptual and philosophical questions about time, creativity and the nature of reality, death and regeneration, the magic of ritual and the beauty inherent in the dualities of life. He strongly feels that color is a primary force in paintings. Richard also works as a printmaker, and is currently creating a series of abstract monotypes that explore pure color; he has recently self-published a book about his recent Rituals and Meditations series. Richard is a full time painter and artist. He only enters shows with national recognition and has won numerous awards for his work. His award winning painting in Watercolor USA was titled *In Search of Freedom.*

## AWARD WINNER Charlotte Sasser

Charlotte Sasser was born in Illinois. She graduated with a BFA in Painting and Drawing from the Art Institute of Chicago, and holds a Certificate from the Chicago Academy of Fine Arts. Charlotte became interested in watercolor almost immediately upon attending art school. She was fortunate to have the opportunity to study under Ruth Van Sickle Ford, Director of the Chicago Academy of Fine Arts, a renowned watercolor artist and teacher, a member of AWS and the first woman to become a member of the Palette and Chisel Club.
Charlotte describes her work as "a two-fold approach to finding a balance between pure abstraction and illusionism." She states that "Creating an environment using the inner structures of organic elements is a component of my images. I attempt to draw the viewer into two worlds, one a whimsical botanical setting that we recognize and the other obscure and sometimes dark. As in a woodland garden, I look for twigs, roots and stamens: circles and rings as stone and sod clumps: mosses, spiders and tiny potted plants." Although she has worked with collage and gouache, she prefers to work in the medium of watercolor, enjoying its spontaneity and the luminous effects that can be achieved. Charlotte has won awards the past two years in Watercolor USA. Last year she won a museum cash award for her painting *Flesh of the Peach*; this year her painting *Complicated Paradise* won the M. Graham & Co. Award. She also recently won 1st Prize in the Polish Arts Club 2010 Exhibition in Chicago. Her upcoming project is a gallery show at the Jim Thompson Center, Illinois State Museum, Chicago, Illinois.



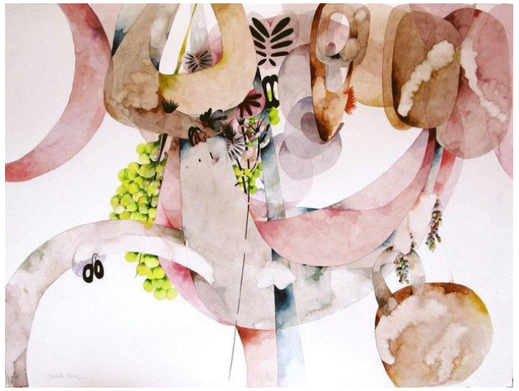
## AWARD WINNER
## Mary Britten Lynch

Mary Britten Lynch serves as Membership Chair for Watercolor Honor Society. Over the years she has proved herself to be an outstanding artist, as well as having contributed greatly to the artist community. She is the founder of Tennessee Watercolor Society, and currently holds signature memberships in AWS, NWS, RMNW, SW, GWS and TnWS. Mary B, as she prefers to be called, holds a BA in Fine Arts from the University of Tennessee at Chattanooga, and did Graduate Study at UT in Knoxville and Long Island University, South Hampton, N.Y.
Mary B says that "When I first began to paint and exhibit my works I wanted to please everyone. I soon learned that the difference between the amateur and the professional is that the latter paints for him/herself." She has been strongly influenced in her work by the "order" of Charles Sheeler's and Demuth's works. She feels that influence has been a factor in her penchant for the industrial series which has given her significant awards through the years. In this series she very much enjoys the geometric shapes and precision that goes into creating the work. In describing her creative process Mary B states that she wants the work "to go beyond the obvious. I strive to resist words, concept or category." She also intermittently finds herself turning to another love, landscapes, but states "when they cease to excite/stimulate, they lose their appeal. I enjoy painting a good landscape, but not as "home decorating" pieces. If it doesn't make me smile, it doesn't leave my studio." Following rules is something she tries not to do. She appears to thrive as an artist on breaking new ground. The painting *What I Saw* was painted after a recent stroke that Mary B suffered. She has fully recuperated from the stroke, but explains the process by which the painting came to be. She describes the experience as follows: " After a walk and a workout at our fitness center, I began to feel strange… nauseous and faint. I went into the den and sat down, thinking "what a bright, sunny day" as I looked out triple windows. I became aware of flowers and stems in one of the windows and thinking "there are no flowers growing there"… they were strong reds and blues. The subsequent MRI showed multiple infarctions in the occipital areas of the brain. bi-lateral… some recent, some older. I was actually witnessing the "exploding" blood vessels and dripping stems, so I painted my memory of them. I am fine now and blessed…no after effects…except for a painting!"

Above:
Mary Britten Lynch,
"What I Saw."

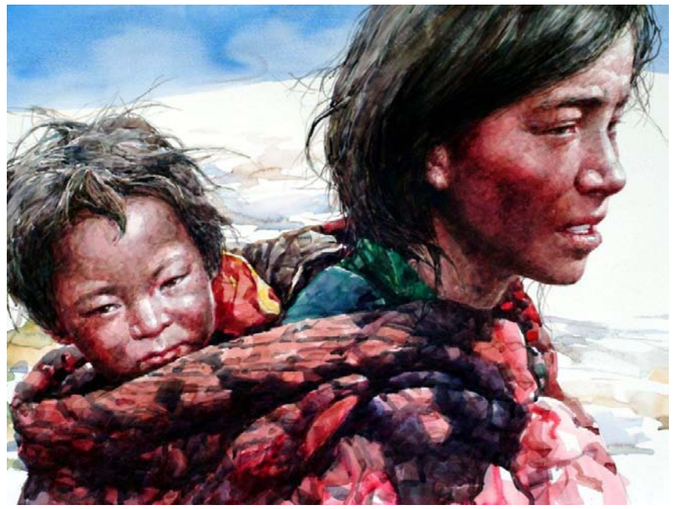
Left:
Richard Bolingbroke,
*"Inner Vision."*

Right:
Charlotte Sasser
*"Whirling Ocean Life."*



# CELARE / REVELARE
## PROFESSOR Z. L. FENG

Originally from Shanghai, Z. L. Feng received his BFA degree from Shanghai Teacher's University. After coming to the U. S. in 1986, he completed his MFA degree at Radford University where he is currently a Professor of Art. Professor Feng is highly respected in the United States for his inspiring landscapes and captivating portraits of the people of Tibet, the Native Americans of New Mexico, Southern farmers and others. He states of his portraits, "Capturing the personality and character is very important, and painting eyes is the most difficult aspect of portraiture. I concentrate on serious portraits expressing my subject's character, their life struggle and their vision. I am still learning and experimenting. My goal is to develop empathy between the viewer and my subject." Professor Feng is a signature member of the American Watercolor Society, the National Watercolor Society and the Pastel Society of America, where he is a master panelist. Since coming to the U. S. his work has received more than 300 awards with many "Best in Show" awards and Gold Medal honors in major watercolor competitions throughout the nation.



Q. You are a highly accomplished portrait artist. You are obviously able to express great depth in your subjects through portraiture. How do you work to achieve that? What is the essence that you strive to capture?

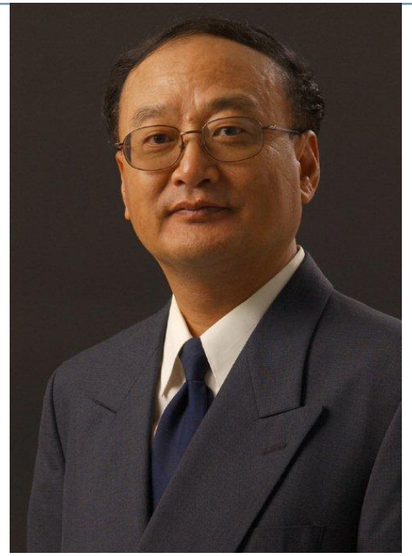
A. I love painting watercolor portraits, but I think I am still developing and learning to improve my portrait painting. I don't think that I am a highly accomplished portrait artist because I am still not satisfied with a few of my portrait paintings. Some of my portraits are getting a really nice effect of showing strong character and expressing depth. I try to capture the color of skin tone, contrast, and the expression of lighting and color.

Q. Your landscape paintings are extremely beautiful, almost ethereal. How does your approach to painting a landscape differ from your approach to painting a portrait? What is the inspiration for your landscape?

A. I try to paint my watercolor landscapes differently than my contemporaries. We all know so many artists that now do very beautiful landscape paintings, and I wish to paint my landscapes with their own vocabulary, technique, and style which takes me a long time to approach. Also the most important thing is that my living area is a beautiful place where I receive inspiration every time I stroll by the river side or drive on a Mountain Road. I paint my landscapes more freely and spontaneously, letting my imagination run wild. My style is mainly influenced due to eastern brush techniques and training methods which produce a different result from my portrait painting.

Q. How would you define your painting style(s)? How do you, as an artist, achieve the state of mind necessary to move from one style to another, or do you feel you integrate styles to produce the effects you desire?

A. I feel my landscapes have their own style because of my calligraphy training. Wolf hair and sheep hair brushes help me create a unique painting style and make distinguished characters. The brushes also help me to create intricate scenery. The most important part to my painting style is that I learned to pay close attention to the focal point of the painting. I enjoy painting with my own imagination and memories and then



allowing both to come together in my landscape watercolor painting. I will practice to integrate both concepts of painting into my portrait painting.

Q. You are originally from Shanghai and now live in Virginia. How has the move from China to a smaller community in the United States affected you artistically?

A. The move from the biggest city in the world, Shanghai, to a rural area in Virginia was the biggest life change for me. I have grown to love the area I live in now with its tranquil uninterrupted beauty. The surrounding landscape gives me endless inspiration to paint even more landscapes. I feel my landscapes now have grown and have gotten much better than 25 years ago when I was in Shanghai.

Q. As a college professor, what is the most important lesson you can teach your students about painting in watercolor?

A. I teach my watercolor students to have no fear in making mistakes and that practice makes perfect. Mistakes are only motivation for students to continue their work. They must enjoy having fun with the experimentation of watercolor techniques.

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

A. In the world of watercolor, I admire Andrew Wyeth. When residing in China, I had purchased his books and admired his technique of capturing the personality of the subject by using fine detail. Immigrating to the United States, I spent several occasions visiting his shows in the D.C. and Philadelphia area. He has had a great impact on the formation of my work. The contemporary living watercolor artist that I admire the most is Cheng-Khee Chee. He has his own unique blend of western and eastern styles. He uses his eastern education and cultural background to make his work a very strong statement.



# CELARE / REVELARE
## Continued

Q. What are your other interests besides art?

A. Besides art I am interested in traveling around the world to examine antiques and Asian relics.

Q. What do you consider to be your greatest accomplishments? What artistic ideal compels your work?

A. As an artist my greatest accomplishment is fulfilled when my paintings' end result satisfies me. Of course when my paintings win awards that is also a huge accomplishment as well.

Q.. Who or what has influenced your work?

A. When I was young, I was influenced by my cousin, who painted posters for the movie theater. I would watch him paint and learn from his profession. As I grew older and entered art school my most influential factor was early 19th Century Russian Art and it still influences my work to this day.

Q. As a Professor of Art, what qualities do you feel students of art must possess in order to become successful in the art world? You are free to give your own definition of the word "successful".

A. I teach my MFA graduate student watercolor class that challenges must be faced to have success in the future art world. First, students of art should have their own concept or idea. The subject should be unique and can be abstract or representational art. Second, students of art should establish and develop their own artistic style. Students should not mimic others' artistic styles. This, however, may take a long period of time to discover. Third, students of art should always seek improvement of one's watercolor technique. Composition and lighting effect should be the targets of improvement. Concept and technique must work together to create success.

Hiroko Shikashio photograph was selected for the cover or "Celebrating Diversity."

## Member News & Other Information

Please include only the following information for Member News: Awards in Exhibitions, Publications, Solo or Two Artist Exhibitions, Small Group Invitational Exhibitions, Serving on Juries, and 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) by February 15, 2011.

## WHS Board Members for 2010-2011

### WHS Officers

President: Sandra Schaffer

Vice-President: Caryl Morgan

Secretary: Cynthia Kukla

Treasurer: Wayne Conyers

Membership: Mary Britten Lynch

Historian: Missie Dickens

Newsletter Coeditors:

Editor-in-Chief: Sandra Schaffer

Graphic Design: Caryl Morgan

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Jerry Berger - Director, Springfield Art Museum

Bill Armstrong - Board Member Emeritus

Howard Kaye - Past President Ex-Officio

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Ellen Murray

Sarah Riley

Cyndie Peterson - Website Liaison

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Kenji Nishikawa

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## Welcome New Members

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Nancy Fortunato
Bonnie L. Armstrong
Valerie Larsen
Bruce Colburn
Carol H. Fairlie
George James
Lance Hunter
Fred Jones
H. Dean Willis
Chizuru M. Kaplan





## WHS Small Works Show at the MSU Brick City Gallery to be part of a Summer Watercolor Extravaganza –2011

The Springfield Regional Arts Council (SRAC), as well as Missouri State University (MSU) have invited the Watercolor USA Honor Society to exhibit a small works show in the university's new Art and Design Department Brick City Gallery as part of a "Summer Watercolor Extravaganza" being planned by the SRAC in 2011. This "Summer Watercolor Extravaganza" is in part a commemoration of the upcoming 50th anniversary of Watercolor USA. The WHS exhibition at the Brick City Gallery, the National Watercolor Society traveling show at the Creamery Arts Center and Watercolor USA will be held simultaneously. The extravaganza will be marketed and promoted by the SRAC. The Brick City Gallery can accommodate 40 paintings with a framed size of 16x 20 or smaller. Submission information for the show will be posted on the News page of the WHS website in January of 2011, as well as included in the WHS Spring 2011 newsletter. If more than 40 artists are interested in displaying work, the lottery method will be used to select artists for the exhibition. This should be a wonderful opportunity, so hopefully WHS artists will be interested in participating!

## Watercolor USA 2010 and WHS Japan Exchange Show Now on WHS Website!!

This year's Watercolor USA Exhibition as well as our WHS Japan Exchange Show are now on display on the Watercolor USA Honor Society website, www.watercolorusahonorsociety.org. The board voted to begin posting Watercolor USA Exhibitions on a yearly basis, as well as to archive them on the site. That way WHS members and others visiting the site will have the opportunity to view the entire show, as well as to take note of award winners. Visitors to the site can now see where our membership comes from, as well as have an opportunity to see the quality of work in this great exhibition. Go to the News page of the website. In the far right column look for the Event Galleries beneath the Newsletters category. Click on either Watercolor U. S. A. 2010 or WHS Japan Exchange Show to bring up the galleries.

• Hiroko Shikashio was part of a group exhibition entitled Celebrating Diversity. The exhibition was held at the Attleboro Arts Museum from Feb23 – March 14, 2010.

• Pat Cook was featured in the article "What you See is What You Get" in the June issue of Watercolor Artist Magazine. She also won fourth place in the Georgia Watercolor Society National Exhibition, and received an Award of Distinction in the Watercolor Missouri National 2010. She is a juror for the VMRC 2010 national all media exhibition.

• Christine Buth-Furness was elected to be the next Chair of the Southeast Chapter of Wisconsin Visual Artists (WVA). WVA is a statewide professional organization of artists in all media in the state of Wisconsin. She also had a painting exhibited in the 2010 Taos National Exhibition of American Watercolor XIV Invitational in Taos, New Mexico held August 14th through September 9, 2010.

• Mary Britten Lynch will have a solo exhibition opening September 11, 2010 titled ETCETERA

• Mary L. Davis has a solo exhibition entitled UNEXPECTED at the Archway Gallery, Houston TX opening on august 7, 2010

• Carolyn Grosse' Gawarecki will be receiving Douglass College's (part of Rutgers University) highest honor for its most distinguished graduates. She has been chosen for "her outstanding achievements in the arts" and will be inducted into the Douglass Society in a ceremony at the College on Wednesday, October 6 in New Brunswick, N. J. before the entire first year Douglass student body as part of their first year course on Knowledge and Power. For Carolyn this is the apex of her painting career which began in 1953.

• Caryl Morgan received the third place award in the 35th National Watermedia Oklahoma exhibition currently at the Norick Art Center, Oklahoma City University through October 8, 2010.

# Watercolor Honor Society Directory

**The following is a list of active members whose dues are paid for 2010. Active and inactive members will receive this fall 2010 newsletter publication. Any member who has not paid membership dues up to date and 2011 dues by January 31, 2010 may be removed from the membership list and will no longer be eligible to 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 Sandra Schaffer.**

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***Designates L ifetime Achievement***

Traditional Japanese dolls painted by members of the WHS/JWF tour group.

Above: WHS members walk toward the studio Mr. Akira Ohota designed and built.

Below left: Mr. Ohota graciously signed catalogs of his recent show for each WHS member visiting his studio.

Below right: Mr. Ohata demonstrates his painting process and answered many questions from WHS members.

# MEMBERSHIP FORM

## MEMBERSHIP DUES

**It is time to pay your membership dues for 2011. Members who pay dues after January 31st may not receive both spring and fall newsletters or be eligible to exhibit in WHS sponsored exhibitions.**

**Annual Dues: $40** **Checks payable to: WHS**

**WHS Membership Dues Form:**

**Date:**

**Name:**

**Address:**

**City/State/Zip:**

**Phone:**

**e-mail:**

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

Watercolor USA Honor Society
Caryl Morgan
116 1/2 North Main
Newkirk, OK 74647

**Return Service Requested**

Above left: Cherry blossoms at a Kyoto shrine and temple.

Below left: Karaoke & dancing at the Inn at Hagoromo.

Right: JWF/ Watercolor USA exhibition banner.
Ceremonial dress at the Imperial Palace, Kyoto.

Right: Black sand beaches and wind swept pines at Hagoromo.