Newsletter

Fall 2011

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.

President's Message

Sandra Schaffer

WHS had much to be appreciative for this summer. We are grateful for the sponsorship of Missouri State University and the Springfield Regional Arts Council for the WHS Small Works Exhibition at the Brick City Gallery, and the invitation of The Springfield Art Museum to sponsor a WHS 25th Anniversary Exhibition and the second JWF Exchange Exhibition. We are also thankful that 8 members of the JWF delegation were able to visit Springfield despite the recent devastation in Japan. Residents of Springfield and the surrounding areas were given an opportunity to view many more works by WHS artists, as well as work by other outstanding watercolorists from around the region and nation in Watercolor USA 2011.

In the summer of 2012, WHS will be honoring Judi Betts and Katherine Chang Liu as Distinguished WHS Lifetime Achievement Awards winners. Please look for articles on these two outstanding artists in the next edition of the WHS newsletter. Also next summer The Springfield Art Museum will be hosting Watercolor Now! Again, more information will be available in the spring newsletter.

On a sadder note, Jerry Berger, Director of the Springfield Art Museum, will be retiring in October. He has been an extraordinary Director during his time at the museum, and an avid supporter of watercolor painters. Fortunately, as an Honorary Lifetime Member of WHS, we will still be able to stay in contact with him through newsletters. There are a number of adjectives I would use to describe Jerry Berger. He is conscientious, extremely intelligent, thoughtful, kind, witty, world wise, and has been an incredible asset to the Springfield Art Museum. I think I speak for all members of WHS in thanking him for all his support throughout the years, both as a friend and as a Director.

Photo of Jerry Berger courtesy of Bob Linder/Editorial Photography.

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JWF SELECTED WORKS

WHS was privileged to welcome eight members of the JWF delegation to Springfield this summer in the second part of the WHS/JWF Exchange. The delegation consisted of JWF members Ms Hiroko Tadakuma, Mr. Atsuhiko Sakai, Mr. Kaoru Ito, Mr. Hitoshi Amano, Ms Haruyo Toyama, Ms Etsuko Kanno, Ms Hisako Takahashi, and Ms Katsumi Yoshida. The Springfield Art Museum also sponsored the second JWF Exchange Exhibition, consisting of 30 paintings from members of this extremely talented organization of artists from Japan. WHS Board member and Exchange Coordinator Kenji Nishikawa is again to be thanked for the extreme amount of time and effort he put into both receiving and matting the paintings for exhibition, and well as organizing an eventful stay for the group. WHS is also grateful to WHS member Jerry Ellis for the hospitality he and his wife Jo extended in inviting the group to lunch at their home in Carthage, as well as arranging for a visit for the group to Leggett and Platt Manufacturing to view their historical American art collection.

With the cultural exchange of art and philosophies being a primary focus of WHS exchanges with the JWF, included below are three of the visiting JWF artist's interpretations they shared with us of their paintings in this year's exhibition:

Atsuhiko Sakai - *Between 7/21 and 7/30*

My creation of artwork starts long before my drawing or painting. I concentrate and wait until my mind is filled with vivid images. I build these images of shapes and colors in my mind. At the time when all the images are almost clear in my mind, I start ESQUISSE (Sketch Draft) and follow this by TABLEAU (Final Work).

I do not assign any particular message to my works since all images comes from my spirit within and from my aesthetics. The piece I provided the JWF US Show this time was to represent my memories and to express the green breeze I experienced in Springfield on my first trip to the USA.

Hitoshi Amano - ***Heading North***

I am interested in watching and analyzing areas under construction. Those that I find particularly interesting to me are found on crowded streets under construction or reconstruction. I often convert these scenes into an abstract composition. It fascinates me to see such texture on the surface of a concrete street ,and the composition created by a messy area with many straight lines. It is interesting to see the transformation of a muddled up construction area into an organized order later in the day. These sites are always useful for the creation of art because they contain many principles of design.

The particular piece shown in Springfield this time is captured from the sights and scenes on a freeway when I was stuck during a heavy snow. It was an extraordinarily beautiful scene with long lines of many cars within the white snow. It gave the same feeling you would get from sitting in the front of a field of beautiful flowers.

WHS Welcomes Second JWF Delegation Visit to Springfield

Hiroko Tadakuma - ***Between Heaven and Earth***

We were all born in this world by sudden coincidence or by a certain intention. My piece of work is the extension of the mystery to meet this moment.

The paper, water and the pigments that were used in this painting were formed coincidentally as it is. This is why I feel comfortable with this piece and like this very much.

Again, thank you to all involved in the success of the JWF/WHS Exchanges.

JWF SECOND VISIT

Springfield Art Museum Director Jerry Berger presents gifts to the JWF delegation on behalf of the Museum at the WHS annual dinner.

Atsuhiko Sakai, Hiroko Tadakuma, Haruyo Tohyama, Sandra Shaffer, Kaoru Ito, Toshiko Takahashi, Hitoshi Amano, Etsuko Kanno, Katsumi Yoshida, pose for a group photo at the opening of the JWF Exchange Exhibition at the Springfield Art Museum.

JWF SECOND VISIT

Above: The Japan Watercolor Delegation visited an authentic Amish farm near Springfield, Missouri .

Left from top to bottom:

- Atsuhiko Sakai addresses JWF members and guests at the annual dinner.
- Hiroko Tadakuma also speaks to the group at the annual dinner.
- Kenji Nishikawa served as interpreter for the JWF delegation.
- Toshiko Takahashi bows in gratitude for the certificate given to each member of the delegation by WHS for participating in the JWF exchange program and exhibition.

Below: Jerry Ellis discusses his work in his studio at Carthage Missouri. Jerry and his wife, Jo, graciously hosted the delegation for a tour of their home, his studio and treated them to an American cookout.

Howard Kaye, Kaoru Ito, Katsumi Yoshida, Sandra Shaffer, Jerry Ellis, Haruyo Tohyama, Toshiko Takahashi, Hiroko Tadakuma, Atsuhiko Sakai, Etsuko Kanno, Hitoshi Amano pose in front of the Ellis home in Carthage Missouri.

Right from top to bottom:

- Haruyo Tohyama smiles warmly as she receives a certificate and gift bag from WHS.
- Atsuhiko Sakai relaxes at a local Springfield coffee shop.
- Haruyo Tohyama, Toshiko Takahashi, and Hiroko Tadakuma enjoy a visit at the coffee shop.

Below, front row from left to right: Etsuko Kanno, Hiroko Tadakuma, Jerry Berger, Sandra Shaffer, Wayne Conyers, Judi Betts, Jo Ellis. Back row from left to right: Katsumi Yoshida, Haruyo Tohyama, Toshiko Takahashi, Atsuhiko Sakai, Hitoshi Amano, Kenji Nishikawa, Kaoru Ito, Howard Kaye, Mary Ann Conyers, Tom Betts, One lady front of Tom?, Bob Mejer, Harold Gregor.

Bill Armstrong Honored as Founder of WHS

This summer Bill Armstrong was honored as both the founder, and a 25 year supporter of WHS. WHS Historian Missie Dickens has written an article on Bill detailing some of the history of our organization, and Bill's part in making WHS thrive. We are very appreciative of Bill's continued support over the years . Please read Missie's article to see "how it all began. "

Thanks Goes To Bill Armstrong For 25 Years Of WHS

By Missie Dickens

In 1985 I received a call from Bill Armstrong asking me what I thought of his idea to create a new watercolor society from the award-winning artists from the Watercolor USA competitions. I was enthusiastically supportive of Bill's vision for a new society that would promote watercolor painting and told him I would be delighted to join. After the Board of Springfield Missouri Museum of Art authorized Bill to pursue his passionate vision, we kept in close contact as Watercolor USA Honor Society was built. When I look back as a member of WHS and review 25 years of WHS history, I am humbled and amazed with the intelligence, foresight, and commitment Bill possessed to create and organize WHS. As he drafted the Articles of Incorporation and wrote the first set of Bylaws, I am struck that from its very beginning Bill set a clear dual purpose for WHS ***"to cultivate and promote interest in watercolor painting through Watercolor USA"*** and ***"to focus national attention on the Springfield Missouri Museum as a repository for watercolor painting"***. Italicized sections are from the original Articles of Incorporation that Bill Armstrong wrote and signed in 1985 to give birth to WHS.

The following are examples of what the creative members of WHS have been inspired to enact over the last 25 years that not only brought Bill Armstrong's purposes for WHS to fruition but also expanded his vision, as was his intention!

In its Articles of Incorporation Bill included that WHS was ***"to recognize and honor the individual artists who have either won awards in Watercolor USA or have served as jurors for the exhibition".*** WHS members would act as ambassadors-at-large to promote the kinetic medium of watercolor painting. Further building on Bill's vision, Stephen Doherty, Editor-in-Chief and Publisher, American Artist magazine was voted **Honorary Life Member of WHS** in 1986 at the very first WHS meeting in Spring Green, Wisconsin where he was attending as a symposium leader. Award winning artists and jurors that joined WHS lauded Jerry Berger in 2010 as only the second person in WHS history revered as Honorary Life Member of WHS to pay homage to his dedication to Watercolor USA, his incalculable advocacy for Watercolor USA Honor Society, as well as his keen discernment with each and every WHS Board throughout all his years since 1988 as Director of Springfield Missouri Museum of Art. 1997 the WHS Board voted to enact **WHS Lifetime Achievement Awards** to actualize a mission of WHS to recognize high achievement of outstanding and continuous contribution to the field of watercolor with painting, writing, teaching, service, or research. WHS has honored 15 Lifetime Achievement Award artists that in 2006 fittingly included Bill Armstrong. In 1990 to promote watercolor painting and with a percentage of all sales to benefit WHS, Rivers Run Contemporaries Press created a portfolio of **limited edition reproductions** of paintings by WHS artists including Bill Armstrong. In 2003 the WHS Board voted for money to be given at annual Watercolor USA exhibitions for **WHS Memorial Awards** chosen by the juror to pay tribute to deceased WHS members. Recipients of WHS Memorial Awards are invited to join WHS, and artists' memories and their watercolor journeys live on.

Bill Armstrong envisioned and stated in the Articles of Incorporation for WHS ***"to provide educational experiences for members of the Society and the general public through exhibitions, demonstrations, lectures, workshops, and symposiums."*** Among many special exhibitions and events organized throughout these last 25 years for WHS members, WHS has held member exhibitions biennially titled **"Watercolor NOW!"** to honor the same name of first WHS exhibition/symposium held in 1986. With no jury of selection, which is unprecedented, WHS artists make their own choices for their Watercolor NOW! member exhibits. To further WHS's pledge to advance watermedia painting, traveling exhibitions from Watercolor NOW! have been sent on tour. Pioneering video and beautiful print catalogs and posters have been made from various WHS exhibitions plus our first WHS website was created in 2000 to spread the word about Watercolor USA competitions and our WHS organization. Since its inception, WHS has held its meetings and exhibitions across the USA from Wisconsin, California, Texas, Utah, Tennessee, Michigan, Alabama, Rhode Island, and Missouri. Japanese Watercolor Federation /JWF – Watercolor USA Honor Society/WHS International Exchange Exhibitions have been held both in Tokyo, Japan, and Springfield Missouri Museum of Art. Inspired by Bill's spirit of adventure, WHS continues to generate exhilarating experiences in the USA and abroad.

In the Articles of Incorporation Bill wrote that WHS' purpose would be ***"to strengthen and enlarge the Museum's collection of watercolor painting through the solicitation of gifts to the collection and by direct purchase of works of art".*** With Bill's guidance when he was first president of WHS in 1987, his Board voted for WHS to contribute money for a **Watercolor USA Honor Society Purchase Award** to be given every year for the Springfield Missouri Museum of Art's permanent collection chosen from each Watercolor USA exhibition. Bill and his beloved wife, Margo, also established the **Bill and Margo Simson Armstrong Award for Excellence** for the purchase of a painting from the "Watercolor NOW!" WHS biennial exhibitions to be offered to SMMA for their permanent collection. In 2004 WHS helped SMMA further enlarge its permanent collection when **Watercolor USA Honor Society Millennium Book Project, 2000** was received and accepted. WHS member Bruce Bobick, conceived, developed, organized, and bound together with a custom-designed binder needle, 39 magnificent paintings by WHS artists. A special glass display case was built to exhibit the WHS book at SMMA, and the pages of full-size paintings are turned on a regular basis. By focusing national attention on Springfield Missouri Museum of Art as a major repository for conserving, preserving, and collecting watercolor art, WHS strives to benefit artists and the general public with an unparalleled tradition of recognition of excellence in watermedia painting. Bill had foreseen that as it kept expanding, the Springfield Missouri Museum of Art's permanent collection would provide the ultimate perspective on watercolor painting in the latter half of the twentieth century and beyond.

A full circle moment for all members of Watercolor USA Honor Society was experienced in 2009 when Bill with Margo by his side attended the christening of the Bill H. Armstrong Gallery in the new wing of the Springfield Missouri Museum of Art. Watercolor USA Honor Society had made a sizeable monetary contribution to the SMMA's building fund to finish and name a state-of-the-art gallery for Bill, our WHS founder. Forging onward with service and leadership, WHS members will champion and advance the next generation of cutting-edge watercolor painting, focusing national and international attention on Springfield Missouri Museum of Art, and continuing the work of WHS, the organization Bill Armstrong has called his "magnificent obsession."

DOROTHY M. JOINER REVIEW
WATERCOLOR USA 2011

Watercolor USA 2011
Springfield Art Museum
Springfield, Missouri

This year's exhibition of the Watercolor U.S.A. Society is remarkable on several counts. First, it marks the 50th anniversary of the show. Second, the Society's president, Sandra Schaffer, is the juror. And, third, the works on display continue the legacy of variety and excellence for which the annual exhibit has become known. Herself an accomplished painter, Schaffer has selected 125 works by 107 artists, from among 639 entries submitted by 349 painters, representing 42 states and the District of Columbia. There were twenty-two cash awards-- 11 of these memorial awards-- and five merchandise awards.

As criteria in selecting paintings for the exhibit, Schaffer cites complementary aims of cohesion and diversity. "I looked for creativity," she states, "expertise in the use of medium, novelty in execution, regardless of style; and, most importantly, the painting's emotional impact on the viewer." My "personal definition" of a great work, she says, is "one that makes an emotional, spiritual, and intellectual connection with the viewer."

The exhibition testifies to Schaffer's success in accomplishing these goals. All expertly crafted, the works display not only variety but also offer that indescribable frisson born of viewing really good art.

Among those "connecting" with the viewer —to borrow Schaffer's term --are the figurative works, such as Sean Barrett's *Stories of '31* (2010). Painted from a vintage family snapshot taken during the Great Depression, the painting shows three men seated together eating a simple lunch. Body language betrays personality. Barrett's grandfather in the center looks out directly at the viewer, his steady gaze indicating a stoic strength. More tentative, the men on either side tilt their heads slightly as though of the camera—and of life during those dreary days. Translating the black and white photo into watercolor, Barrett adds subtle tints of orange and green, lending an almost Cubist quality to the work, especially in the face of the figure on the right. Puzzling but certainly compelling is Denny Bond's young woman of *Isolated* (2011). The pretty blond holds up a white polka-dotted cloth (her dress, a sheet?) as though hiding her nudity. Her hair is slightly disheveled, her eyes sad. A dark shadow stains the wall on the right, indicative of silent angst.

More upbeat is Janet Mach Dutton's charming *Ode to Joy* (2010). The youthful musician dominating the foreground smiles broadly, evidence of the great pleasure she takes in playing the violin, which is tucked expertly under her chin. A second little violinist on the right also enjoys making music. These talented children are from Texas, performing in Hawaii. Notes from Beethoven's famous work from which the title is taken are painted along the lower border. Also engaging is Z.L. Feng's *Mother and Children* (2011). Against an abstracted ground, a young Tibetan woman in her native costume looks with radiant benevolence toward the viewer, a baby girl on her back and an older boy at her side. Less Asian than expected, the woman's features reveal not only amiability but also perhaps the ancient ethnic connections between the Tibetans and the American Indians.

An intriguing glimpse into an art gallery, Kenji Nishikawa's *The Gallery in Paris* (2010) offers a momentary glance into a tiny gallery in the French capitol. A portly man with white beard and pipe concentrates on an abstracted figurative painting. Is he the owner? An artist? Recording not only the interaction of man and art but also the ambiance, Nishikawa renders with great skill the colored reflections on the gallery windows and the blurred images through the glass.

Delightfully wacky, the young woman of Susan Webb Tregay's *Risk Being Sorry* (2010) rides her bike through a puddle, shooting up curling jets of water. Originally titled *Before the Age of Anxiety*, the work uses visual humor to protest the overly protective education of children these days. Tregay remembers her own youth when she and her sisters deliberately ran their bikes over a pot hole covered with water, thrilling to the unknown: will we hit it or not? She chooses a wacky, off-beat style to convey the exuberance of a child's daring.

Childhood memories also inspire George James' *The Music Lesson* (2011). The teacher, Mr. Hubickey sits with his back to the viewer in the lower center, baton in hand, facing the student, who is white with fear lest he play a false note. To the right in a flash of red, the maestro rewards the hapless student 's mistake with a strike of his baton. Other moments in the story surround the center. In the upper left, snow falls as James arrives for his lesson. And to the teacher's right is his tea pot. Written commentary dispersed throughout the composition parallel the visual narrative.

Eschewing the figure at the same time that he focuses on very human concerns, James John Maria alludes to the time-honored *vanitas* tradition in *The Illumination of St. Ashley* (2011). Suffused with beautifully rendered natural light, the inside of an abandoned coal breaker plant in northeastern Pennsylvania evidences the decline of a once vibrant industry. Corroded pipes and rusted equipment contrast, however, with lush greenery seen through a window in the back wall. Man's creation erodes but nature's rhythms abide. The title, moreover, suggests a transcendental meaning. Whereas "Ashley" is the name of the plant, the word "illumination" refers both to the natural light as well as things of the spirit, and "saint" bespeaks an otherworldliness.

A testament to the vitality of contemporary American watercolor painting, the 2011 exhibition displays expertly crafted works which —again to borrow Schaffer's observation-- connect with the viewer emotionally, intellectually and spiritually.

Dorothy Joiner

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Mary L. Davis had a one person exhibition at the H Gallery in Houston, Texas that opened on June 22, 2011.

Catherine Mahoney had 3 paintings featured in an invitational benefit show to support the *St. Louis Confluence Riverkeeper Organization* at the Kodner Gallery in St. Louis. The show opened July 8, 2011.

Denny Bond recently received the American Frame Company Award from the Baltimore Watercolor Society's Regional Watercolor Exhibition. He also was awarded the Kenneth Schuck Memorial Award in the 2011 Watercolor USA Exhibition. Sponsored by BWS, his painting, *Measured*, received 1st place in the Heather Glen Home Show in Clarksville, MD. He was also awarded honorable mention at the Art of the State Exhibition at the State Museum in Harrisburg, PA. One of Denny's paintings has been included in a traveling show entitled *Blossom II, Art of the Flower*, sponsored through the Susan Black Foundation. A feature article displaying Denny's paintings will be in the October issue of *Watercolor Artist* magazine. Denny's work will also be featured in an upcoming book entitled *200 Watercolor Tips*. In addition, Denny received the Award of Merit 1 at the Berks Art Alliance 34th Annual Open Juried Exhibition and 2nd place in the Large Works Exhibit at York Art Association. A finalist in the figurative category in the ARC Salon International Exhibition (artrenewal.org), Denny is also currently in a traveling exhibition at the R. W. Norton Art Gallery in Shreveport, LA.

Mary Quiros had the following Small Group Invitation Exhibitions: an invitational show in Laredo, Texas at Texas A&M University from February 3-March 27, 2011. The show was called "Deep in the Heart." Mary also showed five of her watercolors at the Fine Arts Gallery along with four other women.

Bruce Bobick was awarded the First Prize Purchase Award with Silver Star in the 90th Annual National Watercolor Society Exhibition for his painting, *Listening to Moussorgsky's Pictures at an Exhibition: Baba Yaga.* He had a solo exhibition entitled, *Paintings and Quilts by Bruce Bobick* at the Albany Museum of Art in Albany, Georgia from June 11 through August 19, 2010. He also had a two

person exhibition with his daughter Bryna Bobick, who is an assistant professor of art at the University of Memphis, entitled *Bruce Bobick: New Work, New Materials; Bryna Bobick: New Materials, New Layers*. The exhibition was at the Carrollton Cultural Arts Center in Carrollton, GA and ran from January 7, 2011 to February 28, 2011. Two of his watercolor paintings have been included in the ART in Embassy program, a series of invitational exhibitions the Department of State organizes at various embassies worldwide. *Sapelo Island Vine Forms* is currently at the US Embassy to the African Union in Addis Ababa, Ethiopia, and *Spahn and Sain and Pray for Rain* is at the US Embassy in Singapore.

Alex McKibbon recently had accessioned two large watercolors by The Miami University Art Museum. Both are from his Oxford Series that in these works feature: *Early Fall and Winter at Coffey's Barn*. Additionally six works were included in a group exhibition at the Sandra Small Gallery, Covington, KY… billing "read the exquisite Shiele-like drawings" by a former Miami University Art Professor.

Jean Dobie won the Presentation Award in the 2011Northwest Watercolor Society Annual Exhibition; she also won the Bendann Award at the Mid-Atlantic Regional Exhibition of the Baltimore Watercolor Society. In 2011 she was juror for the Greater Lambertville Area Juried Exhibition for NJ and PA; Juror of Selection for the Alabama Watercolor Society Exhibition, and juror for the Greater Area Juried Exhibition, PA. Jeanne Dobie's prize-winning paintings were featured in the beautiful French Magazine, *L'Art de l'Aquarelle*, American edition summer issue.

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, 2012.

Celare / Revelare

A long time member of WHS, Bonese Collins Turner is an accomplished artist, respected art professor, and former president of the National Watercolor Society. Her work has been exhibited in the White House, and hangs in the permanent collections of the Smithsonian Institute and Robert V Fulton Museum of Art among others. Bonese has exhibited work, won major awards in and juried major national exhibitions. She is a strong proponent of supporting the arts community, and has been an avid contributor through her service to art organizations over the years.

I. In what way is painting an exploratory process for you?

Painting has been a way to experiment, to see if I can convey my reactions, thoughts and memories to others visa visual means. It has sometimes been a memorial to a person, a region or an ideal, and at other times it's merely been the result of personal research or study. A long-time friend recently told me after seeing my last one-man exhibit, "I paint things I see; you paint ideas." After musing over her comment, I realized she was right. At least that's what I try to communicate. There will usually be recognizable objects, things in the painting that we know, but they may be out of their normal environment, or they are greatly magnified.

2. What do you hope to convey to the viewer through your paintings?

In all of my work, I simply try to express my feeling or a reaction to something seen or felt or experienced. Always I'm interested in subtleties, transparencies, intricacies and the contrasts between macro and the micro. Life, the universe… there is so much of interest and fascination to observe and study!

3. How would you define your painting style (s)?

I've sometimes been labeled a surrealist; sometimes an "abstract" painter or "non-objective" artist. I'm not fond of "pigeon-holing" artists (though it's easy for critics and students) and consider my work to be a personal view. Perhaps it's up to the viewer to determine.

4. You have been active throughout your life

in your support of organizations that promote watercolor painters, including having served as President of National Watercolor Society (NWS). You also served on the WHS Board of Directors for several years. What did you gain personally from these experiences, and what did you hope to achieve? What were some of your goals while serving as President of NWS? Please tell why you think it's important for artists to support the arts community?

Good question and brings up a pet peeve: I accepted jobs within the groups I joined because I felt an obligation to support and work for them. Those who join, but never contribute or take on responsibility for the operation and continuation of the group are not on my "favorites" list. In trying to help NWS and WHS I gained several life-long friends and ENJOYED working with and knowing them. In the 1989-90 time period NWS experienced some difficult times , and with a superlative board (many of whom became later NWS presidents) we were able to start NWS on the road to computerization, recover the NWS permanent collection from storage with a local museum, secured internationally renowned jurors, and increased interest and membership in the group. Those were things that were needed and accomplished. The Watercolor Honor Society has always had a much respected membership, a WONDERFUL museum in which to exhibit and a whole supporting group for art in general and watercolor specifically. How unusual and splendid! As always these wonderful things need workers. Let's hope they appear. I've served on the boards of every organization to which I belong and have always gained something from each experience. Every field of endeavor must have contributors. If we as artists expect help or support from a community, we in turn must return something of worth.

5. As an art professor, what did you feel was the most important thing you conveyed to your students?

As an art professor probably some of the important ideas conveyed through my classes have been:

a. have courage, don't panic – you can always save paper for a collage

b. you can repair a mistake

c. shadows have color

d. truly see: don't just look

e. be your true self-paint from your own experience.

And for my beginners: "probably more trouble arises from being too timid, rather than by being too bold."

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

There are many artists who work I admire. Lee Bontecou is one of my favorites. Her work always has a quality of mystery, is well crafted or exquisitely drawn, would never become boring and is obviously the result of much thought and problem-solving. From earlier times: Matthias Grunewald because of his compassion, passion and power and Hieronymus Bosch for his technical skill, creativity and imagination.

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

My greatest accomplishment has been that of being the parent of a wonderful, talented, kind, honorable and good person, our son. As a teacher, instructor, and professor I've been accessible, encouraging and helpful in sending students to good resources, material and inspiration. Best of all, they often come back; they become and remain friends. Telling

BONESE COLLINS TURNER

your truth in your work has been an artistic ideal.

8. Who or what has most influenced your work?

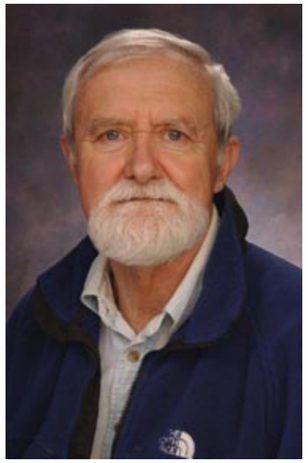
My parents were both influential; they worked hard, were creative and somehow instilled in me that as a girl I could still enter any field I wanted. Remember I was born in earlier times. My father was a beloved professor and I observed how he treated his college students. Nothing was ever said, but I knew that I was expected to do well academically. My first college art professor, Mary Kirkwood at the University of Idaho, was a wonderful figurative painter trained in Scandinavia and was a discerning, demanding, but kind inspiration. Milford Zornes, with whom I had the pleasure of teaching at Arrowmont in Tennessee, was an inspiration for dignity, caring and perseverance. E. J. Velardi, with whom I studied while get a 2nd master's degree, was helpful in encouraging me to pursue an even more personal route. Of course, so many artist friends and colleagues have all added zest, ideas, encouragement and warmth through the years.

9. You have been a painter for a number of years. How has your work evolved?

My work has evolved with my life, moves to differing locales, demands of time, and the delights and trial of time passage. My earliest work was more academic, traditional, though in my own compositions often had social or compassionate commentary. Gradually the work evolved to the more non-objective, and then the more personal. For many years my work was concerned with the western US and often American Indian legends, history and personal objects from my own and grandparent's collections. Intermittently a series related to my family's travels and our experiences during my childhood and WWII continued. Beginning in the late 70's through the 80's, I detoured into a satiric, comic portrayal of sushi overtaking the west and gradually the US. This was caused by my love for Japanese cuisine. At the beginning to satisfy my longing for sashimi or sushi, we had to travel to 1 of 3 places in LA. Gradually (to my delight) sushi shops started appearing even in the San Fernando Valley. The series started with totally realistic views of my takeout meal from the nearest sushi restaurant. I could eat one as soon as I painted it; one learns to work rapidly! Then the sushi, greatly enlarged, started overrunning LA landmarks. That paralleled what was happening economically. The proposed takeover of Harley-Davidson by a Japanese firm was the impetus. It was a fun series which garnered some good reviews and good publicity. I had to stop when the Japanese economy also took a downturn…unfair. In the last several years my work has been primarily a tribute to my father, a scientist, who was a fine tenor and loved art, but who had little time for those things for the WWII years. My first memories of things that attracted me were in his laboratories. Looking into the aquariums, looking into the microscope to see incredible things was fascinating. Perhaps like him I'm still searching for new things, new trails to travel.

10. And a postscript or preface must be added: none of these post first collegiate studies, research times and studio times would have been possible without the support of a tolerant loving son and husband. Thanks always to them.

Frederick G. Jones
Award Winner



Frederick Jones resume' indicates that he has always been, and continues to be intellectually and artistically inquisitive; he is also someone who has successfully lectured and taught others. He has volunteered to join the Board of WHS for the 2012-2014 term, showing a willingness to share his knowledge and participate in keeping WHS viable in the future.

Fred was born in Llanymynech, Wales. He earned a National Diploma in Design from Cardiff College of Art in Wales, plus an Art Teachers diploma from the University of Wales. He later went on to earn a MEd. from the University of Pittsburgh, followed by a MFA at the University of Wisconsin, specializing in the print technique of serigraphy. Following a sabbatical leave where he attended workshops in Paris and London, he returned to the University of Wisconsin as an Honorary Fellow to Study computer Mediated Art.

Fred joined the Western Illinois University art faculty, where, after teaching for a time was appointed Gallery Director. Since then Fred developed the Silkscreen and Computer Generated Art Programs. He is the recipient of many awards including five Faculty Excellence Awards , four Summer Stipend Research Awards, Western Illinois Faculty Lecturer of the Year, and Distinguished Lecturer. In 2000 he was awarded the Phi Kappa Phi Outstanding Art Award and was the WIU representative in the national competition. He retired in 2000.

Since Retirement, Fred has most recently completed two limited archival books on the Welsh landscape. These projects include works by major artists and poets from both sides of the Atlantic and can be viewed at http:/www.wiu.edu/foliopress. In particular he has recently collaborated with English language Welsh poet Tony Curtis and Welsh language poet Grahame Davies in creating the book The *Alchemy of Water, published* in Wales by Gomer Press, May 2011.

Fred says he has always been interested in watercolor painting, feeling "a watercolor masterwork has a luminous freshness that does not occur in other media and is a composite of drawing, control of value and color." In his own work, nature and all of its moods, especially mid-west storms have been his inspiration. The layering of paint over a textured background is an important part of his painting process. He also does a great deal of preparation with gesso, palette knives and combs. Prior to his winter road series, he worked on a series of outdoor works in the rain, with acrylic paints. The idea came from painting a Welsh mountain landscape in stormy weather and then a view of a Llanrhaeadr waterfall when the mist interacted with the paper and paint to create transparent subtleties and amorphous forms.

Fred's work has, and continues to win major awards throughout the nation. His award winning painting in Watercolor USA was titled, *Winter Road 15.*

Diane Schmidt
Award Winner

In the years 2009-2011 Diane Schmidt accomplished something extraordinary. She was awarded signature memberships in WHS, NWS and AWS. She also holds signature memberships in 12 other watercolor societies. She feels that competing in shows is a valuable tool, providing deadlines and a chance to see her work alongside that of accomplished painters.

Diane says she did no art early on in her life, but was visually influenced by the archaeological digs her parents took her on; cracked desert floor and pottery shards are often alluded to in her work . She sent herself to art school at the age of 33, devising her own curriculum at Johnson County Community College, where she studied fine art and art history. She was recruited by Hallmark Cards where she worked as an illustrator and design coordinator for a short time. Following this she moved to Florida, and attended the Ringling School of Art and Design where she studied fine art, sculpture and art history. She later learned to create hand made paper and won awards in that medium at state exhibits. Diane states that she paints people and abstracts, and likes to combine the two. All of her work is narrative; even her abstracts have a story. In technique, Diane says she never stretches her paper, but loves to layer and employ a lot of texture. Strong design and intriguing ideas are her goals. She feels her greatest source of inspiration has been her parents, as they had a strong appreciation for beauty and nature, just as she does. Her award winning painting in Watercolor USA was titled *A Break with Reality.*

Lance Hunter
Award Winner

Lance Hunter won both a Springfield Art Museum purchase and cash award in Watercolor USA for his thought provoking painting *Omissive*. Dorothy Joiner, Professor of Art at LaGrange College and author of last year's review of Watercolor USA had this to say about the painting, "Lance Hunter gives visual expression to those 'mysterious' aspects of existence, which he says, are 'often omitted, not spoken about.' Among those things often '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 change (the die), and that public 'mask' everybody seems to be wearing these days." (please view image of *Omissive* in this issue)

Lance attained an MA, MFA at Stephen F. Austin State University, Texas and is currently an Associate Professor at Northeastern State University in Oklahoma where he teaches painting, watercolor and figure drawing. He has also completed more than twenty large scale murals in four states. Five of his murals were published in *Mural Art 2: Murals on Huge Public Surfaces Around the World*, an international book showcasing contemporary murals in Europe, South America and the United States. His work is displayed widely, both nationally and internationally and he recently received signature status in National Watercolor Society.

Lance works in oils and watercolors in the studio and with acrylics on his large murals. He believes that watercolor captures the essence of water more eloquently than any other medium. Although not by conscious design, he feels that an overview of his work reveals that he has been drawn to the same subjects for decades. His interest in drawing people started at a very early age. Women and water have been the common motifs, often with both incorporated into the same image. Another recurring theme has been the passage of time.

Much of his inspiration comes from his wife and children. His wife, Sylvia Nitti, is a well known and accomplished artist and art instructor in her own right. He also takes inspiration from John Singer Sargent's watercolors and is frequently touched by the simple beauty of light and form.

Return Service Requested

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

New this issue:

WHS Newsletter is now printed in color!
Fall newsletters will include a WHS Member Directory.

Look for the following information in the pullout Member Directory:

- Member Directory
- WHS Board and Officers
- Website Information
- WHS procedures updates
- How to get a Watercolor USA Prospectus
- Membership Dues Form on back page
- WHS calendar of events

Welcome New WHS Members 2011!

Soon Y. Warren
Debi Watson
Laurin McCracken
Sharon Rajnus
Philip Smallwood
Susan Webb Tregay
Margaret Meade Turnbull
Don Van Horn
Janet Mach Dutton
Kristine Fretheim
Catherine Hearding
Norma Herring
Lynn Kroll
James John Maria
Sean Barrett

Best Wishes to Jerry Berger as he retires as Director of the Springfield Art Museum. Photo courtesy of Bob Linder/Editorial Photography.