

Newsletter

Fall 2013

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.

Watercolor NOW! 2014

The Quincy Art Center/Stevenson & Sinnock Galleries, Quincy Illinois has graciously offered to host Watercolor NOW! 2014. Watercolor NOW! is a biennial exhibition sponsored by WHS, and open to all WHS members. Members may submit one water media painting for the exhibition. It is a non-juried exhibition intended to highlight the talents of members in our organization in a highly visible and accessible venue. There is no entry fee. Please look for more information regarding shipping and other details in the upcoming prospectus.

Calendar for Watercolor NOW 2014!

January 15	Prospectus mailed to WHS Members
April 1	Postmark deadline for completed prospectus & digital image
June 1	Notifications mailed
August 3-6th	Paintings should arrive at Quincy Art Center Reception 7-9 p.m.
August 15	Paintings on display at Quincy
Sept. 21	Art Center



WHS Website Information

Watercolor USA 2013 is posted on the WHS website. Go to:

www.watercolorusahonorsociety.org then click on news. In the far right column under **Event Galleries**, under **2013** click on **Watercolor USA 2013** to see the exhibition. For those of you new to WHS you can post images of your work on the WHS website. Current members are invited to update their images if they choose to. Instructions for submitting images can be found in the middle column of the contact page. To see the **full list of WHS members** on the contact page you will need a password. This information is password protected for our own protection, accessible to WHS members and to the museum. The password is: **whs2012%** Please store this password information elsewhere for future reference.

Watercolor USA 2014

Please see prospectus information in the Member Directory Insert



Above, Kent and Sharon Addison stand in front of Kent's painting *El Greco and Kent*. Left, annual WHS banquet held at the Ocean Zen restaurant in Springfield, MO.

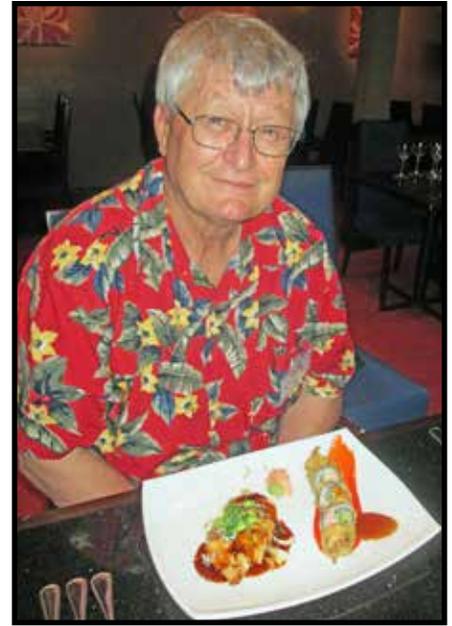
*All WHS photographs courtesy of Missie Dickens

President's Message

Robert "Bob" Mejer

Dear WHS Members,

It is already the beginning of a new academic 2013-14 year. Where did the summer go? I do hope that you had an eventful summer. Sometimes in life there are things that you have no interest in doing and find out later, after having done it, that the experience proved enriching. A friend of mine talked me into going to visit a place that I had no desire to visit—Las Vegas. I did enjoy my visit, having discovered a wonderful copy of "David" by Michelangelo standing in the Bellagio Hotel naked as a bird. I experienced a gorgeous ceiling glass piece (s) by Chihuly, as well, in their lobby—looking much like a lily pond. There were several galleries devoted to his work. The hotel was chocked full of original art and, if you liked chocolate; you could view the Guinness World Record Largest (27 feet) Chocolate Fountain. One gallery I visited showcased Richard MacDonald sculptures that had the allure, athleticism, beauty and power of the *Cirque Du Soleil* performers that served as subject matter for his work. For those of you my age, a must see and to experience, was the beautifully done, 360 degree, multi-media performance, choreographed *Cirque Du Soleil*-The Beatles LOVE at the Mirage. Enough said.



Bob Mejer at Ocean Zen

Wayne Conyers, former WHS Treasurer and current Board Member, was awarded his first sabbatical after 30 years of University teaching at McPherson College, KS. At my invitation, he came for two weeks of studio work and had the unique experience of living with the University Friars. What a delight and experience for me to work alongside of Wayne. I enjoyed observing his working methods and our long conversations about art, teaching, painting and what the future holds for WHS. All should share in such a stimulating experience.

Our Annual Business Board meeting was very productive. Of major concern was sharing our observations with Museum Director Nick Nelson, about the unique relationship that WHS has with the Springfield Art Museum, its support of the Watercolor USA Exhibition and how its role affects our membership. WHS Board Members kindly responded to my invitation to share images of their work and to make a short presentation at the Annual Dinner for those in attendance. I managed to create a PowerPoint of all the presenters' images in order to expedite the evening. They all did a terrific job and showcased diverse creative talents, which informed those present, including the Springfield Art Museum Director and Staff.

With Board approval, the next Watercolor NOW IV! 2014 Invitational Exhibition will be held at the Quincy Art Center in Quincy, Illinois. This marks the 90th year of operation for the Center. The prospectus is in the works. Approved dates for the exhibition are: Friday, August 15 through Sunday, September 21, 2014. Their website is www.quincyartcenter.org. Click on the "About Us" link and then on "Gallery Spaces." You might recognize our own 2006 "Lifetime Achievement Member" Harold Gregor with his work being showcased in the Stevenson Gallery.

WHS is only as good as its active and contributing volunteers. Recently, we have found two new members to take on the important vacant Executive Board positions: *Karla Breeding Trammell* will be serving as **Secretary** and has already done a thorough job in that capacity. I am extremely pleased that *Chalen Phillips* has taken on the duties as **WHS Treasurer**. *Jerry Ellis* made sure that the transition went smoothly. Our account will now be located in Springfield, Missouri. *Sandra Schaffer* has graciously offered to continue as our **Newsletter Editor-in-Chief** and continues to do a great job! She amazes me and is indispensable to WHS and especially for me as President. We need volunteers like

Jerry, Carole, Laurin, Sandra, Wayne, Missie, Caryl and others to enrich and sustain WHS. Soon we will have a search for new Board Members. Please feel free to suggest names of those willing to volunteer, attend meetings and do the necessary work that comes with the Board position. The Board is always open to suggestions for the direction of WHS and other opportunities that we should pursue.

I am always saddened to hear of the passing of WHS members. Two are "Lifetime Achievement Award Recipients" our first recipient in 1997-Ed Reep and then in 2000 Glenn Bradshaw. Their vision will be missed.

I attended a gallery talk by American Artist (painter, printmaker, and sculptor) Michael Mazur (1935-2009) while summer teaching at Skidmore College, Saratoga Springs, NY during his monotype exhibition based on Dante's Inferno. I have always reflected on his comment:

"Every medium has a surface and surface is the message of the medium. Surface carries the work of art and not the subject."

Peace and all Good.

Bob

Member News

Caryl Morgan had a solo exhibition titled *Along Route 66* at the Busch Building in Springfield, MO from June through September of 2013.

Susan Webb Tregay, WHS,NWS,TWSA has a solo exhibition at the Turchen Center for the Arts in Boone, NC, September-November 2013.

Robert Lee Mejer had his mixed media painting *Chromapoem #14* accepted for inclusion in the upcoming 2013/14 ISEA/NWS Three Venue international Exchange in Wales Exhibition. Artists exhibiting their work receive a Medal and hard covered color catalogue that documents the exhibitors. He received the First Place Award in Watercolors in the Illinois State Fair Professional Art Exhibition for his painting Variant: Shape, Shadows and Spaces. He also received an Honorable Mention Award in the Illinois Watercolor Society 2013 National Exhibition.

Mary Lou Ferbert has a solo exhibition titled *Sidewalks* at the Bonfoey Gallery from October 11 through November 19, 2013.

Susan Puelz had her painting *Collimation 2009* selected for the permanent collection of the Sheldon Museum of Art in Lincoln, Nebraska. The piece will be featured in an invitational exhibition titled, Fifty Years, Fifty Artists from July-October 2013. She also had a solo show at the Lauritzen Gardens, Omaha Nebraska. She participated in Contemporary Women Masters of MONA and the ArtReach Exhibition at the Museum of Nebraska Art.

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 Addition to Permanent Collections.

Send your selections to:

Sandra Schaffer, WHS Newsletter Editor, 12700 E 64th Ct., Kansas City, MO 64133, e-mail: lschaffer@kc.rr.com (first symbols is a lower case L) by February 15, 2014.

Chalen Phillips

WHS Welcomes New Treasurer

WHS would like to extend its gratitude to Jerry Ellis for his service as WHS Treasurer during the past year. He did a wonderful job, taking time away from painting to help our organization. Jerry will continue on as a Board member.

At the same time we would like to welcome WHS member Chalen Phillips to the WHS Board as our new Treasurer. In the past Chalen has held the positions of both Registrar and, most recently, Curator of Collections for the Springfield Art Museum. In 2009 he was one of the three jurors of acceptance and awards for Watercolor USA. The panel of jurors also included Sarah Buhr, Springfield Art Museum Curator of Exhibitions and Jerry Berger, Past Director of the Springfield Art Museum. The following article is an introduction to Chalen. Though not an artist himself, he has distinguished himself greatly in the world of art, and as artists we greatly appreciate the work he has done and continues to do. We are very pleased that he has agreed to come onto the WHS Board as Treasurer.



Chalen Phillips

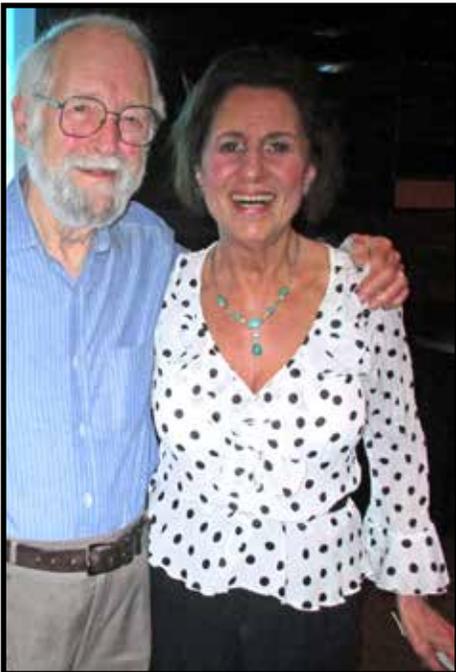
While growing up in DuQuoin, Illinois, Chalen was hearing impaired. He attended the School for the Deaf and the visual sense became primary for him and he relied heavily upon it. As a result, art became a means of communication in his life. Then, in third grade, he was mainstreamed and went to Jefferson School in Marion, Illinois. There, his wonderful fourth grade teacher, Mrs. Smith, encouraged him to keep and develop his love for art. Later, when he started junior college, he met Debra Tayes, the Curator of the John A. Logan College Museum in Carterville, IL. Chalen began working for her at the Museum when he was nineteen; she taught him how to install exhibitions and methods of caring for collections. She became his good friend and mentor and still is after eighteen years. After he received a Bachelor of Arts in Art History and a Graduate Certificate in Art History at Southern Illinois University Carbondale, Chalen worked on art, artist research and the installation of artwork until he was hired as Registrar at the Springfield Art Museum in Springfield, Missouri. This started his career working for Jerry A. Berger, Director of the Springfield Art Museum. After a year, he was promoted to Curator of Collections. Meeting and having Jerry as his mentor benefited him since Jerry shared his expertise and experience with Chalen. As Curator, Chalen conducted research on the artwork in the Museum's collection, planned exhibitions and worked with the Director to select artwork for the collection. Since he enjoyed the challenge of creating new exhibitions, he would install at least one new one every couple of months. This resulted in over thirty different exhibitions per year which kept the museum interesting for viewers. For an exhibition which he curated for the Parkland Art Gallery, he stated in his curatorial essay for the State of the Art 2011: National Biennial Watercolor Exhibition at Parkland College in Champaign, IL: "I am not an artist; I simply admire the way art tells a story or reflects a certain period in time. This is my passion. I strive to understand how history was shaped by the raging whirlwind of events made evident in the artistry of the times. With that in mind, I chose artists who depicted a period of time from the past such as the document of a disastrous flood, the death of a bee, or a simple moment of peace." This reflects his belief that everything from politics to religion to socioeconomic background shapes an artist's style, methods and preference of subjects. As a curator, he rejects the notion of "cutting edge" because he believes that it restricts one's knowledge of art. He strives to educate the public without being elitist and by introducing different styles and methods from Expressionist to abstraction to realism.

In 2012, Chalen resigned from the Springfield Art Museum to become the curator of a private art collection. He

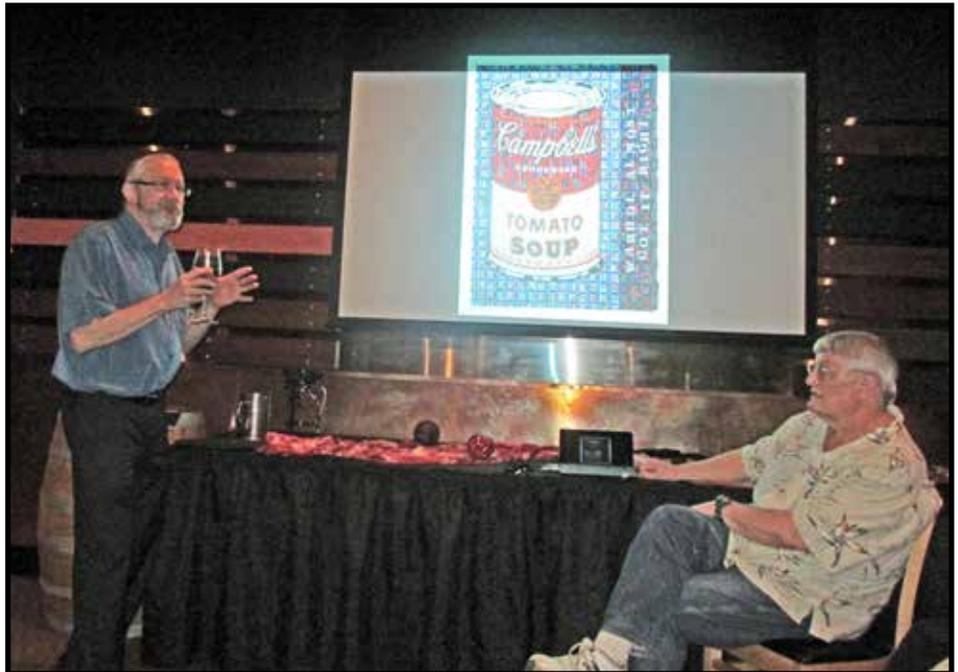
feels he has been blessed and fortunate to have met so many extraordinary professors, gallery directors, donors and artists. Also, he feels it was most beneficial to work with Debra Tayes and Jerry A. Berger and he appreciates their direction and mentoring. The skills that he acquired enabled him to volunteer his service to museums such as The Brinton Museum, in Big Horn, Wyoming. Its Director, Ken Schuster, has begun construction of a new facility with funds donated by private donors.

Chalen feels The Watercolor USA Honor Society is important because it is a great way for the public to learn about art and the artists and to admire the beauty and the significance of the works they create. He feels honored to be a member of the Watercolor Honor Society and looks forward to its continued success in supporting watercolor painting and the development of outstanding artists.

Images from Springfield - 2013



Bill and Margo Armstrong



Wayne Conyers talks about his work to the group using Bob's Powerpoint for presentation.

Watercolor USA 2013

Springfield Art Museum

Springfield, Missouri

June 8-September 1, 2013

This year's *Watercolor USA* exhibition derives as always from a wide geographical area. The show's 57 works, by 46 artists representing 21 states, were selected from 242 entries from 37 states. At the same time, however, that it continues a long tradition of excellence, this year's show introduces several significant changes. Nick Nelson, the Museum's Director, issued an invitation for more experimental works, which, according to the prospectus, push "the boundaries of traditional aqueous media . . ." The museum has also increased the value of several awards. And, last, the juror, Barbara O'Brien, was afforded greater freedom, resulting in a smaller, but, in the words of Nelson, "a more focused exhibition."

Stating her criteria for selecting works, Juror O'Brien, Executive Director of the Kemper Museum of Contemporary Art, said that she judges less "whether a painting is good or bad, pleasing or challenging, ambitious or modest. . . ." The question she asks is rather, "Did the artist succeed at what they [sic] set out to accomplish?" Pleased to be able to make awards on site, O'Brien acknowledged a "visual conversation" with the art, "looking first from a distance and then moving close for an intimate dialogue. Some works whisper," she continues, "others seem to shout; some offer an opportunity for a reflection on one's place in the world, others question the expectations of the medium itself." This smaller, "more focused" show certainly engages the sensibility with its wide-ranging reflections and technical expertise.

Perhaps the most dramatic piece in the show, Andrew Kish III's *Paradox: The Quest of Odin* (2012)¹ thrusts into the frontal plane a lone figure seen from behind. Lighted against a dark, abstracted ground, recalling Caravaggio's tenebrism, Kish's figure, clutching an American flag, bends over, straining against the plastic handcuffs that bind his wrists, the effort dilating the veins in his forearms. Echoing "Odin" from the work's title, the hanged man from the Tarot cards tattooed on his left arm seems meaningful. Believed by many to derive from the Norse god Odin, the hanged man of the Tarot is suspended from a bar, as here, leg bent to form an inverted 4. Just as Odin offered himself in sacrifice to acquire knowledge, so the hanged man dangles between pedestrian reality and the realm of the spirit, experiencing an altered perception of the world. A scorpion, tattooed on the other arm, suggests the hypnotic effects of the arachnid's stealthy, lethal sting. The viewer can only ponder Kish's cryptic image. Is the man being persecuted for his beliefs—freedom and equality -- symbolized in the crumpled flag?

Less dramatic perhaps but no less meaningful, James John Maria shows a softer light suffusing the dilapidated room of a former hospital: floor littered with crumbling plaster and planks of wood, the drawers of a chest askew, a chair tilted in the rubble. In stark contrast to this scene of entropy, the title *Ex Cathedra II: St. Louis, MO* (2012)² declares the overarching steadfastness of the divine. A term well known in the Catholic Church, "ex cathedra" refers specifically to the bishop's seat --in stark contrast to the discarded chair here--and symbolically to the church's ability to declare dogma. Earthly reality decays, the artist seems to indicate, but God's plan is impregnable.

Expressing a more earthbound spirituality, Ellna Goodrum's *Maidens of the Earth* (2012)³ shows two sylvan figures -- the artist and her daughter--sylph-like, as though drifting among woodlands. A miniature horse in the lower right represents the animal world, and the soil at the bottom of the composition is seen in layers, echoing the earth's various levels, an idea also reflected in the work's "layering" as a collage. Goodrum, a committed ecologist, perceives the earth as suffused with spirit.

¹ Southwest Missouri Museum Associates and Watercolor U.S.A. Honor Society Joint Purchase for the Museum Collection

² Winsor & Newton Award

³ Potomac Valley Watercolorists \$350 Cash Award

The exhibit also features stunningly rendered scenes of nature, such as Val Wright's *Cattails* (2013).⁴ The plant's straplike leaves both fan out vertically and bend, forming an ogival arch, this complex design reflected in the gray-green water below. With neither a horizon line nor sky, the image attains an oneiric dimension, not of the waking world. Also arresting is Karla Breeding Trammell's *Aspen IV* (2013),⁵ a view of aspen trees in the snow. Graduated patches of deep gray bark against the white trunks and wispy denuded branches create agreeable patterns of light and dark. Perhaps the "kinship" of Trammell's trees stems from the fact that an aspen grove shares a single root system. In *Camouflaged Turtle* (2012), Eileen Mueller Neill offers an engaging glimpse of a turtle covered in jewel-like, emerald green duckweed, enjoying the sun beside a lake. Derived from the imagination rather than from the visible world, Charlotte Sasser's *Enigma in the Park* (2012)⁶ is a sprightly configuration of stylized blossoms and greenery—a bright, cheerful fantasy.

Equally noteworthy are the displays of remarkable realism, as, for example, Denny Bond's *Preserving* (2013)⁷. Effecting *trompe l'oeil* actuality, Bond depicts a container of pickle spice beside a canning jar with crystal sharp lettering, casting a masterful reflection against the abstracted background. The fork in front on the edge of the counter is no less immediate. Nodding to the Photorealism of the 70s, together with the scintillating light of Janet Fish, Donald K. Lake's *Alumapalooza Icons* (2012)⁸ replicates an Airstream, its sleek surface reflecting sky, ambient greenery, and other vehicles in the dazzling light.

Continuing therefore the admirable legacy of highly honed craft and imaginative conceptions established in 1962, the Watercolor 2013 exhibition looks forward, "stretching boundaries," as Nelson advocated. But at the same time, many of the works take up again techniques of the past, such as the theatrical light of the Baroque painter Caravaggio and the Photorealism of the 70s, using these in fresh new ways.

Dorothy Joiner

Lovick P. Corn Professor of Art History

LaGrange College

LaGrange GA 30240

⁴ Steve and Enid Selph Patron Purchase

⁵ Steve and Enid Selph Patron Purchase

⁶ Dudley and Kay Martin Patron Purchase

⁷ Southwest Missouri Museum Associates Purchase for the Museum Collection

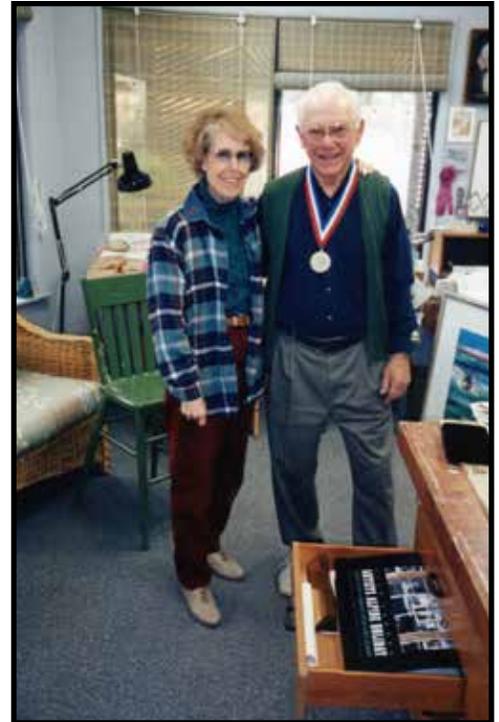
⁸ Kenneth M. Shuck Memorial \$3,000 Cash Award

In Memoriam

Ed Reep

Renowned watercolorist Ed Reep passed away in February of 2013 at the age of 94. Ed was a major 20th century American artist who brought water media painting into the ranks of significant academic and professional discussion. Ed taught for more than 40 years in art schools and universities, exhibited widely, received numerous awards and distinctions. His works are in major museums and private collections. In 1997 Ed was the recipient of our highest award, the WHS Lifetime Achievement award.

Ed was born in New York, the child of immigrant parents from Lithuania and Russia. He went to college at Art Center School of Design “taking the streetcar to and from school, often carrying large, heavy stones used in making lithographs, sleeping on benches, doing whatever it took to work, earn money, and get his education. He woke up every morning bursting with enthusiasm for whatever the day would bring.” Such intense drive, enthusiasm and zest for living served him well throughout his life. He enlisted in the Army during WWII, and from there went to OCS, where he was commissioned a 2nd Lieutenant. Providentially an order was commissioned naming him an Official War Artist Correspondent and Official War Photographer. He was the officer in charge of official war artists in the Mediterranean Theatre. Ed fought in numerous battles and campaigns, receiving the Bronze Star Medal for Bravery and European African Middle Eastern Theater Service Medal with four bronze battle stars. He concluded his military career with the rank of captain and supervised the design and publication of the Official Fifth Army History. In 1956-57 he was awarded the Guggenheim Fellowship for Creative Painting to record his impressions of the war during the first year of his return. He taught at the prestigious Chouinard Art Institute in Los Angeles, taught night classes in his home studio, built his family home himself and never stopped working. Ed was a man of numerous talents who was said to be able to “build anything and fix anything, except motors.” He worked for Goldwyn-Mayer Film Studios, 20th Century Fox, Selznick International Films, and others, designed swimming pools for celebrities and did many watercolors and covers for Ford Times magazines and other publications. He was the official courtroom artist for the infamous Confidential trial in Los Angeles. In 1956 LIFE magazine sent him around the world to record his impressions of international airports in watercolor for their special June, 1956 Air Age issue. In the early 1970’s the army temporarily commissioned him a Brigadier General and sent him to Berlin to document the 10th anniversary of the Berlin Wall. Ed has been cited in publications too numerous to mention and authored two books, *The Content of Watercolor* and *A Combat Artists in World War II*. He is featured in the PBS documentary *They Drew Fire* and in the book of the same name.



Ed Wearing Lifetime Achievement Award



Arrow song II, Ed Reep

In Memoriam

Lorna Berlin

Long time WHS member Lorna Berlin passed away at the age of 73 in late September of 2012. Lorna was an internationally recognized watercolor artist who was known as both an accomplished artist and art instructor throughout her 43 years of residence in Western New York. She taught and demonstrated art techniques across the United States and Canada, including an annual residence at the Chautauqua Institute since 1989. Specifically Lorna served on the staff of Daemon College and taught at St. Lawrence College, Niagara Community College and the Amherst and Williamsville School systems. She received many honors during her career, including named scholarships by the American Association of University Women, and she received the 1981 achievement award from the Town of Amherst. Lorna was elected to membership in the American Watercolor Society, Watercolor USA Honor Society, Transparent Watercolor Society of America and numerous other regional and national watercolor societies. Her work was also included in numerous publications including Rockport Press Publications and *Watercolor Magazine* among others. She was a member of Sigma Xi, Gamma Delta and Sigma Delta Epsilon.



Watercolor U.S.A

6

Honor Society

Carl N. Schmalz Jr.

Noted artist, art historian and professor of art, Carl N. Schmalz Jr., passed away at the age of 86 in February of 2013. Carl was a charter member of Watercolor USA Honor Society and served as Juror for the Watercolor USA Exhibition in 1979. He earned AB, AM and PhD degrees in fine arts from Harvard University and was later awarded an honorary degree by Amherst College. Having studied watercolor painting with Eliot O'Hara in 1943-44, he began his long teaching career which encompassed being an assistant professor at Bowdoin College from 1952 to 1962, where he taught both the history and practice of art, while serving simultaneously as curator and ultimately as associate director of the Walker Art Museum now known as the Bowdoin College Museum of Art. He moved to Amherst in 1962 and was made full professor seven years later. It was in 1969 that he inaugurated the popular Watercolor Workshops in Kennebunkport, Maine which he ran for twenty years. After retiring from Amherst he continued to teach watercolor painting at Rock Gardens Inn in Sebasco Estates, Maine through the early 1990's.

Professor Schmalz was the author of a number of books on watercolor painting and of articles in professional journals. He won numerous awards for his work in national exhibitions; in addition he frequently served as a juror and lectured on the subject of watercolor painting throughout the United States. Outside the realm of art, throughout his life Professor Schmalz held a wide range of public-service positions in the communities in which he lived.

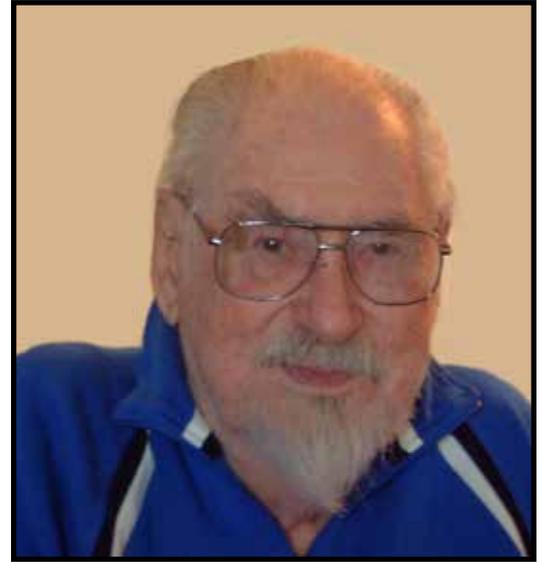


In Memoriam

Glenn Bradshaw

A recognized “giant in the field of watercolor” Glenn Bradshaw passed away at the age of 91 in late March of 2013. As quoted by his son, Todd, “I guess maybe it’s silly to be surprised when someone who is 91 years old with serious health problems passes away, but we were shocked. His attitude was the best we had seen in years. He was still mentally sharp as a tack, and after a successful show at the Cinema Gallery in Urbana, he was gathering materials to start another batch of collages and negotiating for other shows in the fall.” Having lost his wife to cancer in 2011, Glenn lived with his mutt Dooley in a modest home on wooded rural acreage in Wisconsin. His son and siblings also lived in Wisconsin and visited often, as well as kept him stocked with food and supplies since he was basically housebound. He lost his vision in one eye 10 years ago. His children thought he would quit making art. He didn’t. He kept on making art as well as teaching two week workshops in South Carolina twice a year. He was misdiagnosed with rheumatoid arthritis during this time period, the medications he was taking causing severe fatigue and hand tremors. He did stop creating art for a while, but after a time his children insisted that his medications be straightened out, and in the past few years he was able to create art in a wheelchair at a table working on small collages. These collages were displayed in his recent gallery show at the Cinema Gallery in Urbana. Carolyn Baxley, owner of the Cinema Gallery, said people who saw those collages earlier this year at her gallery were “amazed. “They commented that the works seemed very young looking”, “But they were the output in just one year of a 90 year old.” Mr. Bradshaw and his modernist collages, created from pieces of earlier casein works on rice paper, were also the subject of a recent cover story written by Skip Lawrence in **Palette** magazine. From the article is an explanation by Glen Bradshaw on why he continued to produce art. From the cover article **Bradshaw at 90** opening **“Bradshaw explains:**

This is an invitation to compare thoughts with an artist who is still creating in spite of his age - a man who believes that art is a lifetime activity; that art judgments can still be made when hands fail; that if you cannot stand, you sit; that when your reach is reduced, you work small; that when sight is compromised, you see what you can, that you can find a medium with which to work, and that the resulting creations should be shared.”



Glenn Bradshaw taught at the University of Illinois from 1952 through 1986, attaining the designation of professor emeritus of art. He led master classes as well, notably the Springmaid Beach Watercolor Workshops in Myrtle Beach, South Carolina. In addition to being a master watercolorist, Mr. Bradshaw supported former students and other artists, among them WHS member and retired Parkland College Instructor, Don Lake, also a master watercolorist. Even though Don Lake knew Mr. Bradshaw “only casually he found him to be a talented, intelligent and generous man.” Todd Bradshaw stated his father was “a rare combination of a very kind, gentle, generous person with tremendous skills and talent, a passion for his work, and I think the ability to instill that passion in his students (and his

children).”

Over his long career Mr. Bradshaw showed his work frequently in national and international venues. He won numerous prizes, among them the Whitaker Prize in 1996 and '01 from the National Academy of Design in New York. His works also belong to the permanent collections of various museums, institutions and corporations, among them the National Watercolor Society Collection. Glenn Bradshaw was the recipient of the Watercolor USA Lifetime Achievement Award in 2000.

The Cinema Gallery will continue to carry Mr. Bradshaw’s work. Please go to www.cinemagallery.cc for more information, or contact Carolyn Baxley at baxley@baxleymedia.com

Janis Theodore

WHS artist Janis Theodore passed away in March of 2012 at the age of 64. She earned a Bachelor’s degree in Fine Arts from the University of New Hampshire and later a Master’s degree in Fine Arts from Indiana University, where she graduated Summa Cum Laude. As a professional artist Janis specialized in painting, charcoal sketches, portraits and gouache. She taught at several colleges and universities including Smith College, UMASS Boston, and Montserrat College. She exhibited her work at the Uptown Gallery in NYC, Francesca Anderson Fine Art in Lexington, MA, Art 3 in Manchester, NH and the Copley Society of Boston, MA. She was a lifelong member of the Copley Society and the Pastel Society of America. In addition to being an accomplished artist Janis was an avid gardener, and took great pride in keeping a jade tree alive for over 30 years. Many of her friends enjoyed their own jade tree from donations by the mother tree. Janis will be greatly missed in the artists community.

***Length and content of In Memoriam articles are based on the amount of information available to the editor.**

Paintings from Watercolor U.S.A. 2013



Neil's Spring by Mary Ann Pope



Deep Freeze by Denny Bond



Watercolor USA Honor Society
Sandra Schaffer
12700 E 64th Ct.
Kansas City, MO 64133

Return Service Requested



*Judi Betts and Museum Director
Nick Nelson stand before Judi's
painting Southern Agenda*

**Welcome New
Watercolor USA
Honor Society Members!**

David Douglass DeArmond

Dorothy Schulz Englehart

Kathleen Bergstrom

Kathleen Conover