

Newsletter

Watercolor Honor Society

Dear WHS Members,

Spring 2016

Happy belated New Year!



This will be my final message as WHS President. I will remain on the Board as Ex-Officio for the term 2016-2018. In June of 2016 the board changes over to new leadership. I am pleased to say that a majority of the current board members have agreed to continue on servicing our membership and excited about our new volunteers and the contributions that they can make to WHS. A special thank you to Sandra Schaffer in helping me put together an excellent slate of Officers & Board members. Please take the time to vote by filling out the ballot and mail the WHS 2016-2018 ballot to me.

My experience as President has been wonderful, only made possible by the cooperative, thoughtful and engaging board members. I am deeply honored to have been President and gotten to work with the board in the best interests of WHS.

Winter has passed. Spring is around the corner, the first season of the year. Spring reminds me of new beginnings and as artists, a chance to bring new paintings into being. We have a fresh start, to be born again, with renewed energy and a chance to develop a fountainhead of ideas, and to continue to explore uncharted territories. As artists we are influenced by a lifetime of experience which gives a unique voice through our paintings while seeking new and creative directions.

This year marks the 55th exhibition of Watercolor USA. I hope that the WHS Membership took advantage of the opportunity to enter the competition at a lower entry fee. This year's judge is Lynne Warren, Curator at the Chicago Museum of Contemporary Art. She is scheduled to be at the Museum for awards designations the weekend of April 29-30. The primary purpose of the Springfield Art Museum-Exhibition is to recognize and encourage water media painting, which pushes the boundaries of the medium. It is exciting to find a Museum interested in encouraging and highlighting artists who use watercolor in intriguing ways, both in terms of the content & process.

This will be the second year that WHS will award 10-\$300 each WHS Awards of Excellence and WHS Memorial Awards for a total of \$3,000 in the Watercolor USA Exhibition. The Board nominated and approved two board members to serve as jurors for the WHS awards. They are Bob Mejer (WHS President/Distinguished Professor of Art/Gray Gallery Curator-Quincy University) and Carole Hennessy Membership). Judging for them will take place on May 1 at the Museum. Last year's board member jurors set up a system that is objective as possible, fair, and doable. This will be an agenda June item as to how to involve the membership in the future jury process.

At this point in time we have five Memorial Awards to be given in the name of our deceased members: Miles Batt, Sr. (last year's Lifetime Achievement Award recipient), Walter Chapman, Anne Robertson Massie, George James and Morris Meyer.

The invitational exhibition-Watercolor NOW! which is hosted every four years by the Springfield Art Museum, showcases work by current members of the WHS. The exhibition took place from November 22, 2015-March 6, 2016.

Sarah Buhr reports: that "The opening for "Watercolor NOW" was well attended we had about 200 guests and I heard a number of positive comments to the exhibit." The museum designed and published a color catalogue for WHS members with an intriguing watercolor for the cover, featuring our former board member Jerry Ellis. It was also used for their postcard announcing the reception on November 20th.

President's Message

Bob Mejer

Watercolor U.S.A

2

Honor Society

Again, in keeping with our mission statement we donated a Watercolor USA Honor Society Cash Award of \$500 to the 95th NWS International Exhibition, which was recently held in Fall 2015. Awards juror Peter Frank, Art Critic Huffington Post, bestowed the award upon Susan Hinton for her realistic painting of onions entitled Sunning. Susan sent us a thoughtful letter of thanks.

Sandra Schaffer/Past President had taken on a tremendous task of getting our WHS website updated and user friendly with added input from the WHS board. It is worth the venture to go to www.watercolourusahonorso-society.org. Check the work out under Members Gallery and see the International Opportunities available to our membership. The design is clean and site functional.

WHS Vice President-Laurin McCracken has agreed to make a presentation on his international watercolor experiences with the Shenzhen Watercolour Biennial China Exhibition and the Fabriano Italy Exhibition on June 4, Saturday at our annual Board/Members/Museum evening dinner. The President of the Missouri Watercolor Society (Daven Anderson) has agreed to also make a presentation on MOWS that evening as well. I will have a handout on selected dinner places with address and time for those who wish to attend. Please email me (mejersbob@quincy.edu) should you decide to partake of those dinner evenings.

I am deeply indebted to the WHS Board members who have responded to my emails, offered ideas, addressed important issues and voted on items pertaining to the health and well-being of WHS. I am most grateful for the Officers who continue to do their jobs well and keep us operating.

Be sure to place on your calendar the following important dates and know that you are welcome to join us at the Board meeting and dinner Friday and/or Saturday night.

June 3, Friday-Watercolor USA reception, 5:30-7:00pm. WHS Board/Members dinner to follow.

June 4, Saturday-WHS Board Meeting, 9:00am-4:00pm. WHS Board/Members/Museum dinner to follow.

On a final note to the membership---Please take the time to email to me your thoughts regarding the future of WHS, ideas for improvement, suggestions for the board to act on, likes/dislikes, etc. The Board takes comments from the membership with great seriousness and try's to act on them when possible.

Peace and all good.
Bob

From Bob Mejer:

My last Inspirational Art Quotes from Famous Artists to ponder:

Color is a power which directly influences the soul. **(Wassily Kandinsky)**

Art washes away from the soul the dust of everyday life. **(Pablo Picasso)**

Every child is an artist. The problem is how to remain an artist once he grows up. **(Pablo Picasso)**

The object of art is not to reproduce reality, but to create a reality of the same intensity. **(Alberto Giacometti)**

Art is not what you see, but what you make others see. **(Edgar Degas)**

My paintings are not about what is seen. They are about what is known forever in the mind. **(Agnes Martin)**

A work of art which did not begin in emotion is not art. **(Paul Cezanne)**

Painting is the grandchild of nature. It is related to God. **(Rembrandt)**

The only thing that matters in art is the part that cannot be explained. **(Braque)**

Allow me one art joke: How many artists does it take to change a light bulb? Ten. One to change it, and nine to reassure him about how good it looks.

Table of Contents

President's Message pp 1-2

Watercolor in Northern CA and Manette Fairmont pp 3-4

Peter Scaturro

Celare/Revelare pp 5-6

Michael Nicholson

Celare/Revelare pp 7-8

Member News p 9

Memorials pp 10-11

Watercolor in Northern California 2016

A look at the work of WHS members Manette Fairmont and Peter Scatturo and conversations with Sebastopol Center for the Arts (SCA) Visual Arts Director Catherine Devriese and juror Christopher (Toph) Schink

by Christine Buth-Furness, Newsletter Editor

During the winter I have the opportunity to live and work in northern California painting and exploring the art scene. Five WHS members -- John Salimen, Catherine P. O'Neill, Kathleen Conover, Manette Fairmont and I exhibited at the Sebastopol Center for the Arts (SCA) in Sebastopol, CA in the American Watercolor Society (AWS) traveling exhibit or the juried California Water Media exhibit. The SCA is a multi-dimensional arts center supporting the visual, film and performing arts.

Catherine Devriese, SCA Visual Arts Director sat with me in the warm winter sunshine and talked about watercolor painting and her vision to pair the juried AWS national traveling show with the juried California Water media show, displaying a diversity of approaches to the medium. She emphasized that SCA always exhibits the highest quality work and strives to keep the art at that level to inspire and educate. An important part of the center's vision is to support and include youth and to that purpose the center held a free workshop for children.

She strongly feels that Watercolor continues to be an important, vital medium of choice for contemporary artists. It is not diminishing in popularity even though artists can express themselves in so very many different ways. She emphasized that there is a great deal of interest in the medium both regionally and nationally as over 3,000 people visited the exhibitions. In educating the visitors about the possibilities of the medium, she created an educational space displaying the tools of the watercolor painter brushes, paints, paper, etc. A panel of watercolor professionals were invited to discuss their work, their approach to the medium and their passion for it. The panel included WHS member, Manette Fairmont, and California watercolor painters Christopher Schink, Sally Baker, Jean Warren, Guy Magallannes and Sally Cataldo. What I learned from this panel is that watercolor is:

Dealing with unpredictability/ telling a personal story/ learning to take chances/ coming to a resolution with painting/ coming to an understanding of what is being said beyond technique/ taking responsibility and control of what is seen on paper and encouraging individuality and originality in a painting.

If any WHS members are interested in the exhibition and educational opportunities that SCA offers please see them listed at <http://sebart.org/index.php/calls-entry/>

Christopher (Toph) Schink, juror of the California Water Media Show shared his thoughts on color.

I had the honor (and responsibility) of judging the regional show that accompanied the AWS traveling show at the Sebastopol (SCA) Art Center, and when I viewed both shows hanging together, I noted a distinct difference in the paintings. Although the technical skill demonstrated by the AWS artists was far superior to that of the regional artists, the regional artists' work seemed to have more "juice", more vitality, and, what was most obvious, a far greater range of expressive color. Most of the AWS painters worked with a palette that was limited pretty much to siennas, ochres, umbers, grays, and blacks. With the exception of a delightful figure painting by 90 year-old (partially blind) Serge Hollerbach, there wasn't a bright yellow red or blue on the wall.

I don't think this was so much a reflection of my judgment, or of the AWS judges' judgment, as it is an indication of the direction watercolor has taken in some quarters. Watercolor is not an easy medium to master, and most of us are impressed by a skillful performance, but skill shouldn't take precedence over originality, sincerity, imagination, and passion. And those qualities often require more than a flawless brush stroke and a lot of burnt umber. A little yellow-green, permanent rose, and cadmium scarlet might be called for.



Don't Fence Me In_M. Fairmont

Artist Statement of Manette Fairmont, Sonoma, CA

The focus of my watercolor painting is to examine, derivative of the early cubist tradition, the unique relationship of organic patterns juxtaposed to flatten geometric shapes. To integrate different fields of color in order to interpret space. For many years I have been creatively intrigued by the painting of Gris, Brague, and the collaborative movement of cubism begun by Picasso. I am also moved by the color intensity used by Matisse and Hockney. Throughout my career as an artist, since earning a Fine Arts degree from Principia in studio art, I have been dedicated to painting with watercolor in a strong and uninhibited style. After a creative stint, studying printmaking at the Brighton School of Art in England, I learned to appreciate dynamic expression and an interpretive dialog, drawn from nature.

My selective subject matter is inspired by landscape shapes distinctive to Northern California: natural objects such as weathered old oaks, adobe structures, or manmade vineyard patterns. My work has an ethnic and folk art sensibility. I paint quite often outdoors to stimulate an emotional response. I am intrigued by the complexity of saturated values and luminous lights that exist in this area. My work establishes a sense of movement by emphasizing various speeds of circular forms. An awareness of abstract design through conceptual ideas permeates this collection of vibrant landscapes. I love the interlocking relationship that often exists between pattern and shape.

My paintings reflect the introspective discoveries of creative ideas as experienced through improvisation and spontaneous design to create unity. One of the ways I demonstrate this is by placing transparent color over opaque color; another is to place muddy colors next to clear washes of transparent paint. I learned this approach from studying the work of the late, masterful watercolor painter, Millard Sheets. I'd like to credit other creative masters who have inspired me by their commitment to dynamic use of watercolor: Phile Dike, for his rich values and vibrant texture; Keith Crown, for his spontaneity and eclectic originality. I greatly respect many of the artists from the early California Contemporary Watercolor Movement, 1929-1954, "Chouinard School of Art." These visionary artists propelled watercolor painting into the realm of respectable painting.

I value this quote from an old master painter, Eugene Delacroix: "All work in which imagination plays no part is impossible for me." Watercolor has a sensitivity and dynamism no other medium can duplicate. It has humbled and challenged the best of artists. It is my desire to express a vision, sifted through the prism of my imagination, a new awareness of tactility to the viewer. A new way of experiencing the world. A new way of thinking. A new way of seeing. A new way of appreciating watercolor. Nature is not stagnate but on the move toward refinement and creativity. This is true of the artist. We must evolve and clarify our vision. The creation of art is dedicated work. The effort of a painting comes through its process. Years of observing. Years of pondering. Painting upon painting. No one work contains the whole idea!

Creativity is one of the important qualities to be considered when speaking of art as well as of nature. The experience of artistic endeavor can help to refine and clarify the artists sense of identity and purpose. Coming up with a new idea is only one aspect of the creative process. A quote from John Wilde expresses this sentiment: "Art isn't a circus, continually demanding new acts... art states that things don't change, but that genuine creativity is as much a matter of reverence and refinement as of invention and innovation."



Sonoma Valley Mission_M. Fairmont



Mission 2_M. Fairmont

Peter honored me with a tour of his studio and showed me the reciprocal relationship between his paintings and his sculptures. Enjoy the interview.

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

A. Becoming an artist promised a unique path to life and work. That idea is still influencing me.

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

A. The story I tell in my work is about my personally mythology. It is a quest towards wholeness, of deepening awareness of my self as a man and an artist. It is a journey within of discovering fresh experiences of my existence. Each viewer brings their associations when they look at my work and so my story and their stories often merge. With many the communication of my work is about its power of 'presence' and can't be described fully with words. Often it is understood best in silence.

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

A. I have a formal training in fine arts with an MFA from Tyler School of Art so technique was painstakingly learned. It is still being learned, as the work requires it. Juxtaposing the geometric/hard edge with the organic/gestural is a reoccurring motif as well as a high contrast –intuitive use of color with black, white and grays. This is the way I attempt to express the duality of opposites (ex; black(night) and white (day). Ultimately the transcendent state of non-duality ...a state of Oneness where opposites unite is the ideal to be communicated.

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

A. It's never ceasing versatility. It has, we know, the great potential for delicately layered washes. I am told also that I use it where it has the weight and intensity of oils. I like pushing the medium past its accepted use.

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

A. Yes I do series that vary in number of paintings. A series is often chosen when a distinctive shift in my interior growth manifests. For example the Presence Series came about due to an increasing personal experience of spiritual presence that is transpersonal...mystical. This is not only an intellectual challenge but an emotional and spiritual one as well. To make visual what is invisible within yet deeply felt challenges all artists I think.

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

A. I think often that each of my paintings are autobiographical. The 'inner necessity' to paint (Kandinsky) is about the passion of fully and deeply feeling alive. So the content can't be labeled and put into a comfortable box. Content of each painting I hope is an up to the moment visual record of my interior growth. It is always in flux.



An Unknowing 10_P. Scaturro



Unknowing 14_P Scaturro

Peter Scaturro Interview Continued

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

A. I have admired and studied Kandinsky for a long time because he primarily fathered Abstraction, wrote 'Concerning the Spiritual in Art' and was an exceptional artist. Lately I love looking closely at Edouard Vuillard's paintings because of the way he juxtaposes patterns in interiors that undulate spatially. Spatial diversity is of constant fascination to me in each painting I make.

Q. Who or what has most influenced your work?

A. The creative process captivates me, and so I am influenced by it to understand it more deeply each time I paint. It calls me over and over again.

Q. What are your own "words to live by"?

A. To keep experiencing and trusting the unfathomable process of creation is my passion.

Q. How does your 3D work influence your 2D work and vice versa?

A. I am a sculptor and create abstract forms combining components made of ceramic, hard woods, ledgestone and metal. Shapes from my 2d work are sometimes carried over and influence the forms my sculptures take. The reverse happens as well. It is a reciprocal relationship.

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

A. What continues to be a vital accomplishment to me is the process of surrendering my self over and over again to what is greater than I ...the act of creation. Also I recently had a nice sense of accomplishment when this commentary was written about my paintings;



Unknowing #9_P Scaturro

“Peter Selz Ph.D.– Professor (Emeritus) at UC-Berkeley has written:

“Scaturro’s recent watercolors, the UNKNOWING Series (2014-15) and the PRESENCE Series (2012-15) are very large watercolors. Art Critic Dewitt Cheng has posted on Facebook; “...Scaturro’s... watercolors have the intensity and weight of oils; great color harmony and rhythm too....”

These Expressionist abstractions were produced with spontaneous painterly energy and make us think of the Abstract Expressionist canvases created by Kandinsky a hundred years ago, and pursued in the “all over” compositions by the American post-War painters, who, as the critic Harold Rosenberg pronounced, used their canvases (or paper) as an “arena in which to act”. Similarly, but with a 21st Century outlook, Scaturro produces pictures which suggest luminous organic forms, done with pulsating colors”.

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

A. It became evident early in my life that I have an inherent sense of scale, proportion and perspective. During childhood play I created dioramas outside in the Southeastern Oklahoma soil that reflected the flora and surrounding mountain ridges of my environment. Later on as I grew a bit older, I bolstered my imagination and assimilated the importance of line development by enjoying comic artists such as Bob Kane. During the 1950's I was exposed to the cartoons in New Yorker Magazine depicting patrons standing aghast before an abstract painting expressing their aesthetic sentiments. I knew then I wanted to be the causative agent to bring about such emotional responses in painting.

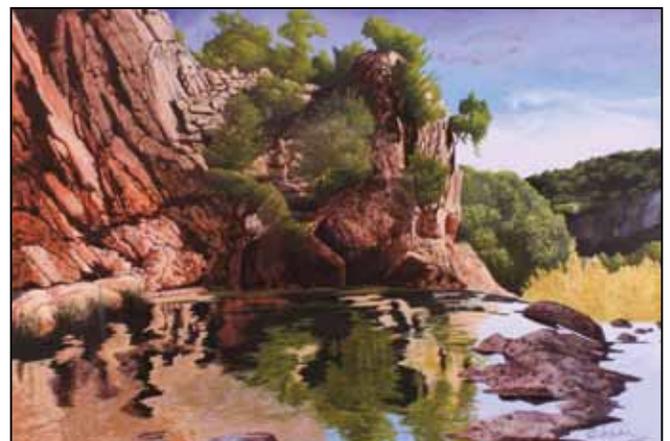
Q. What specifically do you like about watercolor as a medium? Do you paint in any other media such as oil, pastel, acrylic and if you do, could you describe how this changes (if it does) your approach to your work?

A. By employing an endless array of tools, watercolor promises virtually limitless innovation, spontaneity, and free form originality. Exciting color approaches, fluidity and uncontrolled experiments provide for me diversions from the standard criterion of representational and traditional painting techniques that comprise most of my work. Currently I utilize watercolor as the primary medium when rendering a possible idea resolution. Oil and acrylic on canvas, acrylic on paper, gesso/graphite on canvas and on paper are the other mediums I use on a regular basis. My work ranges from small watercolor sketches to large corporate murals. Presently I'm working on large acrylic and graphite paintings on canvas. My work execution is very similar in that the various mediums that I use can be manipulated much like traditional watercolor. The canvas' tooth and flexibility, along with different absorption rates are the most evident considerations to contend with.

Q. How much do you develop personal content in any of your paintings combining the real with the imagined, while leaving the meaning open to the viewer? Or is your aesthetic focused upon mimetic form and capturing and interpreting nature as accurately as possible? Ideally, what do you hope to communicate with the viewer?

A. Outside has been in my life always. My preoccupations and provocations, my involvements and my proprietary interests have all had their origins and substance in the world outside. I have a natural admiration for monumental space. I have with attentive involvement learned to work and see the scarce seams in nature that are synonymous with my inner world. I manipulate naturalistic data for emotional effect without destroying the scene's immediate sense of visual objectivity. I'm not interested in fidelity to the original image of nature so much as I am with more of an anecdotal rather than a technocratic exposition. My painting may be both a design and a representation of a real or imaginary object. Whether my work is a literal representation or symbolism of some sort, I think the work depends as much on the viewer as it does on me as the painter. The viewer is seldom identical with the artist. I consider my paintings contemporary vessels of personal design where I place objects of uniqueness and intrinsic identities of my own choosing. I believe the inside of the work then, is to find out. It should be read, not merely stared at. I obviously paint a picture in my own way, and viewers look at the painting in their own way, which is not at all obvious. I believe though, I am able to communicate to the viewers through my paintings, a presentation of austere classicism and that I subscribe to a theory that art is work of infinite solitude and of a natural growth that leads to other insights.

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



Michael Nicholson_Arbuckle

Michael Nicholson Interview Continued

A. My approach to painting is very direct and to the point. I work every day in the studio; I know where everything is and don't obsess over minutiae. I have usually in mind what I want to work on and how I intend to go about the procedural processes. I'm conservative; I don't like to waste materials. I use acid free hot press paper for the grounds with the aqueous materials; unsized paper for watercolor. I gesso, then sand, the paper I intend to use for most everything else. The gessoed surface gives me the approximate feel when switching to

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

A. I work on compositions until they are no longer physically and intellectually difficult endeavors for me, then I move on to the next compositional challenges. I suppose one might conceive my methods as being somewhat sequential in a broad sense.

Q. Please talk about your experience and preparation for your solo show at the East Gallery of the Oklahoma Arts Council. How have you approached this?

A. I have a special appreciation for my home state of Oklahoma and have for many years painted the lands and skies of the State. The Oklahoma Arts Council provides Oklahoma artists an opportunity to submit their work to the Council Committee for review for a possible exhibition in one of several galleries in The State Capitol Building in Oklahoma City. I submitted work and was offered the opportunity to exhibit in the East Gallery. The Curator of Education and Capitol Galleries presented a straightforward procedure of dates and deadlines, gallery measurements and exhibit agreements. The East Gallery is a large space and I was given plenty of lead-time for final work completion, framing, transportation arrangements, etc. It took over 12 months of concentrated work to prepare for this show. I submitted 35 works for the Council's consideration. 35 paintings were accepted for the exhibition.

Q. Who or what has most influenced your work?

A. The natural beauty of both my home states of Oklahoma and Kansas, where I lived for decades, have influenced my work tremendously. My wife, Bobbi and her amalgamation of joint business skills, time management proficiency, and adroitness with the office computer system have permitted me to expand my selfreliance and has allowed for the continuation of my aesthetic dedication. Her influence would be indeed difficult to quantify over the last four decades.

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

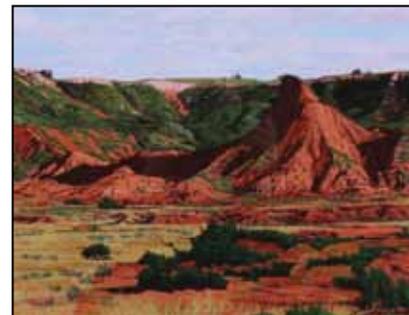
A. Of course, the list would be lengthy and difficult to cull the list to only two. So I won't, but in the interest of brevity, I'll simply mention a few names without the descriptive verbosity.
Ed 'Big Daddy' Roth's imaginative expressions came along at a fun time in my career.
J.M.W. Turner's work presentation and structure was helpful in my early days of student work with transparent watercolor possibilities.
Fairfield Porter who put down what was there, not for approval, but with respect.
Jane Freilicher characterized the physical reality of a particular place with trans-ference of her feelings and observations.
Larry Rivers' loose draftsmanship coupled with cool poignancy.

Q. What are your own "words to live by"?

A. The freedom of being an artist for me is somewhat analogous to being on the road with no hands and winging it. Based on the aforementioned scenario, I'd have to say the words that come to mind are; there are no ashes more cold than those of an ambition unfulfilled.



Michael Nicholson_Marion's Brunch



Michael Nicholson_Orienta Dawn

Miles Batt, Sr.

A retrospective of 65 of his major works will be on display at the Deland Museum of Art, Deland, Florida from July to October 2016. The retrospective will be curated by Mr. George Bolge, Director, Deland Museum of Art.

Christine Buth-Furness

Featured artist in the February issue of Wisconsin Visual Artists Magazine. PDF available at www.wisconsinvisualartists.com

Laurin McCracken

'Stereopticon' and 'Churchill Cigars' were included in the Beijing Biennale 2015, which ran from September 24 to October 15. 'Stereopticon' was purchased by the National Museum of Art of China for their permanent collection.

He was also involved with The Shenzhen International Watercolor Biennale (SIWB) 2015, which is being exhibited in The Shenzhen Art Museum in Shenzhen, China. Laurin sponsored The U.S.A. Award for an Artist under 30 Years of Age. In addition to being a sponsor for the biennale, Laurin is also an exhibiting artist. His watercolor 'Still Life with Tea' was one of 233 artworks selected among 3,779 for acceptance into the show, which opened on December 7th and closed on January 10, 2016. After the close of the Biennale, the 233 artworks will travel for a year long six city national traveling exhibition. The itinerary for the traveling exhibition will be released after the close of the biennale. The SIWB at the Louhu Art Museum (also in Shenzhen, China), is the National Watercolor Society (NWS) International Small Image Exchange Exhibit 2015-2016, a joint exhibition of the NWS and SIWB, which includes 100 paintings by NWS members and an equal number by Chinese watercolorists. Laurin's watercolor 'Bottles on Wooden Box' will be representing NWS. This show was up until January 10, 2016. The show will also travel to the NWS Gallery in San Pedro, California, where it will hang from July 30 through August 28, 2016.

Laurin recently participated in the group show "Harvest" at Greenberg Gallery in Santa Fe that ran from October 16 to 29, 2015. His painting 'Mixing Bowls' was featured in a review of the show in American Art Collector's October 2015 publication.

Robert (Bob) Lee Mejer

Inaugural juror, David Jones, Founder, Master Printer and Executive Director of Anchor Graphics, now merged into The Center for Book, Paper & Print at Columbia College in Chicago and current President of Southern Graphics Council International selected my monotype "Mappings III" for inclusion into the 1st Four Rivers National Print Biennial exhibition to be held at 304 Gallery, home of Carbondale Community Arts. Exhibition dates are from February 1-27, 2016 with a closing awards reception February 27. Juror, Rogena Degge/Professor Emerita @University of Oregon (Eugene) is a painter, printmaker and co-owner of Studio Tre Amiche selected both his watercolor "Take PC#36" and monotype "Winged Totem" (recent works completed while on sabbatical), for inclusion into the National Juried Exhibition-Arizona Aqueous XXX. The exhibition will be held at the Tubac Center of the Arts from January 29-March 13, 2016 with the Opening Reception January 29 from 5-7pm.

His watercolor "Cloud Break" was exhibited in the National IWS Annual Members' Show @ The Mayslake Peabody Estate in Oak Brook, Illinois from January 13-March 1, 2016. Awards reception to be March 1, 6-8pm. Awarded an Honorable Mention.

Was accepted for a two-week research Residency (Nov. 15-Nov. 30, 2015) at the Constellation Studios in Lincoln, Nebraska.

Had a residency (October 2015) at The Carriage House Fine Art Press, Millikin University, Decatur, IL.

Caryl Morgan

Had a solo exhibition in Wichita, KS January 29, 2016 through February 26, 2016 and another solo exhibit at JRB Art at the Elms in Oklahoma City, March 4, 2016 through March 27, 2016. Additionally, she won the Koch Industries Purchase Award at the Kansas Watercolor National Watercolor Exhibition 2016.

Memorials

Miles Batt, Sr.

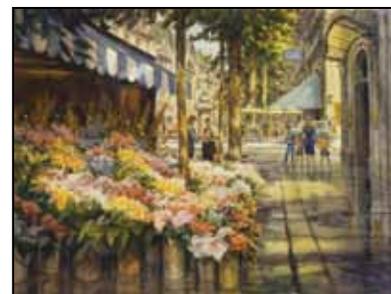
Miles' passion for paint began in the 1960's. Watercolor, his first love carried him to major honors, including his most recent, Lifetime Achievement Award sponsored by the Watercolor USA Honor Society and the Springfield Art Museum. Please see an indepth interview in the Spring 2015 issue of the WHS Newsletter. He was a signature member of AWS, FWS, SWS and WHS. A true innovator of the aqueous medium, Miles pushed the limits in his watercolors and his teaching techniques. A retrospective of 65 of his major works will be on display at the Deland Museum of Art, Deland, Florida from July to October 2016. The retrospective will be curated by Mr. George Bolge, Director, Deland Museum of Art.



Miles Batt
#YosemiteMeadowTree, Autumn

Walter Chapman

Working in oil, watercolor and other media, he was proficient in portraiture, landscapes and illustration. As well as teaching, Walter also served as art juror, demonstrator and lecturer. Walter was awarded as Bronze Star for combat art during World War 11. His renderings were later published in *Battle of Germany* by Theodore Draper, Viking Press. Throughout his career, he has won numerous First Place Awards at shows affiliated with Watercolor USA, Salmagundi Club, Mainstreams International, Grumbacher and Toledo Federation of Art. He is listed in *Who's Who in America Art*, *Who's Who in the Midwest*, *Who's Who in the World* and *Prize Winning Art*. He was honored with a 50 year retrospective show at the Toledo Museum of Art and the Zanesville Art Center in 1988. He was a member of Allied Artists of America, Watercolor USA Honor Society, Ohio Watercolor Society, Ohio Realists, Northwest Ohio Watercolor Society and Toledo Artists Club.



Prarie_flower_market_W. Chapman

George James

He had numerous one man shows, group exhibitions, regional and international exhibitions. He was given the title Professor "Emeritus" of Art at California State University Fullerton, which supported his exploration of using synthetic paper and traditional watercolor media, an innovative, creative experience. He was one of the twenty-six U.S.A. artists (80 artists worldwide) invited to participate in the Jiangsu Watercolor Society International Watercolor Exhibition held in the city of Nanjing, China, in 2007.

His paintings and articles were published in the following periodicals and books: "The Artist's Magazine," "Watercolor Magic," "Southwest Art," "International Artist," and most recently in "The Artist," a magazine published in the UK. Some of his awards are the following:

Numerous awards included: AWS Bronze Medal 1998, AWS Gold Medal 1999, AWS Ida Wells Stroud Award 2000, NWS Silver Medal 2003, 2007 Waterworks, 2003 NWWS First Prize, Pennsylvania Watercolor Society Gold Medal 2003 and the Louisiana Watercolor Society, First Prize 2003

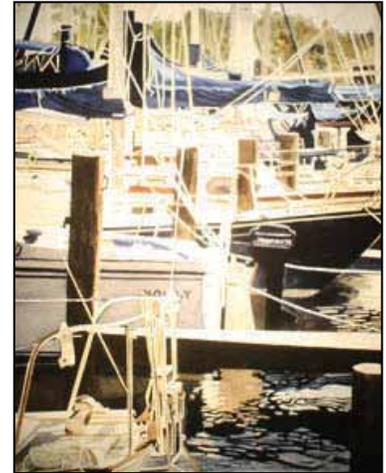
Memorials Continued

Anne Adams Robertson Massie

She described herself as an intuitive painter. She strived to make each painting evoke feeling, to give an emotional response to its mood. She had great success as a watercolor painter and won the American Watercolor Society Gold Medal of Honor in 1993. She was a Dolphin Fellow. Her other honors included the Audubon Artists Gold Medal of Honor in 2006 and inclusion in the First Invitational Exhibition of Contemporary International Watermedia Masters, which toured in China and Taiwan.

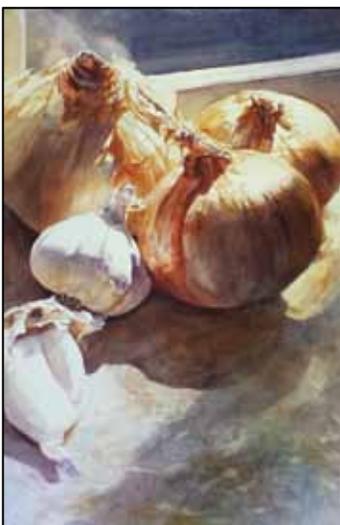
Morris Meyer

Morris was a realist painter who earned his living as a mechanical engineer. His natural talent in painting realistic subject matter garnered him national acclaim and numerous awards. He was a signature member of WHS, NWS, Northwest Watercolor Society, Watercolor Society of Alabama, and Audubon Artists. He had numerous solo exhibitions, and his work is on permanent display in galleries from San Francisco to Stone Harbor New Jersey. His work appeared in numerous publications in his lifetime and is part of many private and corporate collections.



meyer_morris

Susan Hinton received our WHS award in the 2015 NWS exhibition.



Susan Hinton

“Anytime the sun comes out, I’m on the lookout for subjects to paint. There is nothing like brilliant illumination to showcase the myriad of colors and values within and around an object, many of which are hidden or non-existent on an overcast day. Trying to capture all that in watercolor is truly an adventure for me!”



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

DETAILS OF WATERCOLOR USA 2016

March 7 - Entry deadline.

April 4 - Juror results notifications available.

April 27 - Deadline for artwork to arrive at the museum.

June 3 - Exhibition reception, 5:30 -7:00 P.M.

June 4 - Watercolor U.S.A. 2016 opens.

August 28 - Exhibition closes, 5:00 P.M.