WHS Newsletter

Spring 2021

Watercolor U.S.A. Honor Society

Machine Head (detail), by Pat Moseuk

WHS President's Letter *by WHS President, Carole Hennessy*

Carole Hennessy,
WHS President

Dear WHS Members,

Last year, President Laurin McCracken's letter for the Spring Newsletter recognized the beginning of the strange times we were experiencing due to Covid-19. Here we are now, a year later, still dealing with the restrictions, distancing and cancellations. Sadly, we have lost a few members to this virus. But the light seems to be appearing at the end of the tunnel and our country, our world, can begin to reopen. As the new vaccines become more available, we will soon be able to gather again to enjoy the exhibitions, demos, workshops and the company of other artists.

Despite Covid-19, the WHS has been busy during the months since our Autumn Newsletter and your board remains committed to serving and improving this organization.

Thanks to all our members that entered their work into the Watercolor NOW! Exhibition at the Margaret Harwell Museum in Poplar Bluff, MO. Your paintings were inspiring and amazing!

Although most of us were unable to attend the opening, the show was well attended and greatly appreciated by the region the museum serves. A very special thank you goes to Robert L. Mejer and Wayne Conyers for the hours of work they put into making this show happen. I hope you have all been able to view the online presentation of the show that Bob put together, the link is on **our website**.

Our next Watercolor NOW! will be at the Birger Sandzen Memorial Art Gallery in Lindborg, KS from August 21 - October 23, 2022. This will be a new venue for our show and we look forward to working with the museum to reach a new audience.

A proposal has been made to hold an online members show in the years between our Watercolor NOW! shows. This sounds like a fine way to showcase our members and promote the WHS. Our current WCNOW! Committee is already preparing for the next show in 2022. So we are looking for some members that would be interested in organizing an online show. This would be an

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excellent opportunity for members to contribute to the WHS without committing to a longer term board position. If you are interested in helping with this project, please contact me at president@watercolorusahonorsociety.org

As of this writing, the list of artists accepted into Watercolor USA 2021 has recently been released. I am pleased to note that 40 of our WHS members are on the list of 95 accepted.

Congratulations to all!! Unfortunately, due to continuing restrictions, there will not be the usual Open Reception events. But the museum is open and hopefully, many will be able to view the exhibit. We all celebrate your success from our homes for now.

The WHS Board is excited to announce the recipients of the 2021 Lifetime Achievement Awards. After long discussion and deliberation of many fine watercolor artists, Cheng-Khee Chee and Marilynne Bradley were selected to receive this prestigious recognition. Our congratulations and respect go to both! These awards are presented every 3 years to artists based on their achievement in watermedia painting and contributions in teaching, writing, service or research. Due to the cancellation of the 2021 opening reception, the actual presentation of these awards will be delayed until the opening events of the 2022 WCUSA exhibition. In the meantime, watch for interviews and information on both artists to be featured in upcoming newsletters and on our website.

I would like to thank all our members for their continued support. As we wrap up the payment of 2021 dues, we continue to look for new ways to promote the WHS. And we look forward to welcoming new members from the acceptances and awards for WCUSA 2021. Serving as your president has certainly brought some unexpected challenges in this past year, but I continue to be honored to lead the WHS, to work with our fine board members, and to see the wonderful work created by our members. As always, please feel free to contact me with any question or suggestion.

Stay well, keep creating!
Thank you,

- ***Carole Hennessy***

President, Watercolor USA Honor Society

From the "Tip Jar" *by Laurin McCracken and Gary Cadwallader*

Laurin McCracken suggested on Facebook that **cheapjoes.com** has the type of tape he now uses for masking. It is called ***Art Alternatives Masking Tape***. I also found them at Michaels.

Fredrix Canvas has watercolor canvas boards.

Daniel Smith Watercolors now has a black paint named after Laurin McCracken: ***McCracken Black.***

A note from the Editor *Gary Cadwallader, Newsletter Editor*

Things you might not know about WHS.

In 1962 Kenneth L. Shuck, Springfield Missouri Museum of Art's second Director, had the foresight and courage to establish Watercolor USA as a yearly competitive event to showcase American artists working in watercolor.

In 1976 Bill Landwehr was selected to be Springfield Missouri Museum of Art's new Director and he decided to invite a number of established artists to participate in the annual show thereby insuring quality Watercolor USA exhibitions.

The dream of Watercolor USA Honor Society as an independently governed, not for profit organization was brought into existence with the formation of its Articles of Incorporation signed on October 7, 1985, by Bill Armstrong, Bob Johnson, and Bill Senter.

From **https://www.watercolorusahonorsociety.org/wp-content/uploads/2015/09/A-Brief-History_Of-Watercolor-USA-Honor-Society.pdf**

The first president of WHS was Bill Armstrong. He was born in Horton, Kansas in 1926. He studied at Bradley University in Peoria and received his BFA degree (cum laude) in 1949. After serving in the United State Air Force, he studied with Abraham Rattner at the University of Illinois at Urbana and received his MFA in 1955.

His teaching career began in 1955 when he was hired as an assistant professor in the art department at the University of Wisconsin at Madison and in 1963 he was recruited by Mississippi State University at Springfield to set up their Graphic Arts Department. He spent his career at Mississippi State University and also taught drawing, painting, and art history classes until his retirement in 1988. Armstrong is a member of and exhibited with the Society of American Graphic Artists, the Boston Printmakers, and Watercolor U.S.A. Honor Society. He was a founder and honorary president of Watercolor U.S.A. and was given a Lifetime Achievement award from the group in 2006. Armstrong was also a recipient of the Art Advisor award, Ford Foundation, 1957-58; Lifetime Achievement award from the Missouri Arts Council in 1990; Ozzig award from the Springfield Area Arts Council in 2003; and an Appreciation award, Missouri State University Alumni in 2005.

Bill Howard Armstrong's work is represented in the collections of the Brooklyn Museum, Fine Arts Museum of San Francisco, Krannert Museum at the University of Illinois, and the Springfield Art Museum.

From **https://www.annexgalleries.com/artists/biography/78/Armstrong/Bill**

Gary Cadwallader
WHS Newsletter Editor, **gary@garypaints.com**

Works by Bill Howard Armstrong:

Side Saddle (above)

Red Edge (left)

Watercolor Portrait (far left)

An Interview with

PAT MOSEUK

www.patmoseuk.com

Hello Pat. Congratulations on your award in Watercolor USA 2020 for "Production".

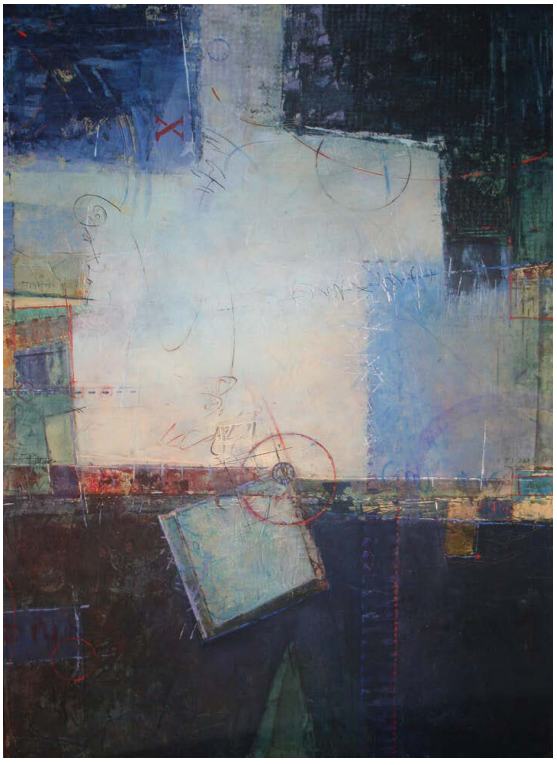
Q) Can you tell us how you got started painting?

A) I started painting at the age of 5 and always knew that art was my destiny. I would sit and watch my Dad draw and then we would draw together. Art for me was like therapy, because it was very comforting. I started private art school in my Elementary years and continued art classes up through High School. After that I attended art school in California at the California College of Arts & Crafts in Oakland, and then graduated with a B.F.A in Illustration from the Academy of Art College in San Francisco.

Production

Q) From your bio comes this line: "I'm captivated with texture, line, color, design and shape that are the aesthetics of the urban environment." I can see all those things in the painting "Production". I see what may be walls with stencils and things that could be graffiti. Do you want to say what was in your mind while painting it and any meaning it might have for you?

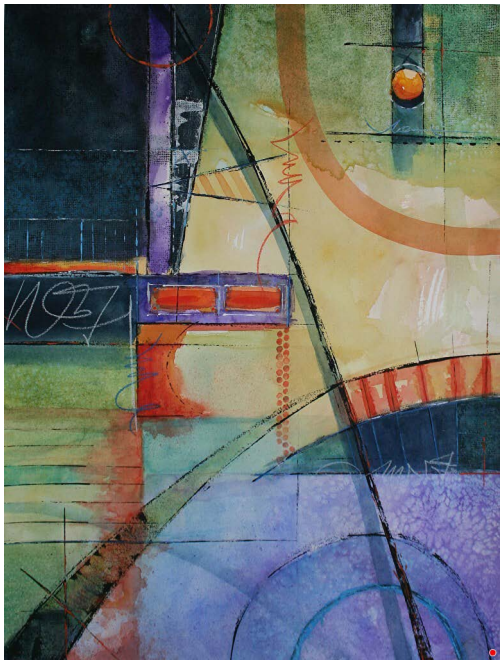
A) "Production": This was the first time I used this slick paper called Yupo paper. Usually, I use a substrate that I can create a lot of texture on using gesso or gel medium. At first moving the color around with my palette knife and credit cards (I don't use brushes that much), was quite frankly intimating. I work intuitively, so I really don't have a plan of what it's going to be, it's just in my memory. As I moved the paint around it all started to come together, I was able to make that texture! Yes you guessed it, there are walls with graffiti. The reason for the title is that for me it looked like a couple of musicians performing a rock production on stage, with the amplifiers down below. It's funny because my husband is a musician and I have been to too many concerts.



Machine Head

Q) I'm intrigued by "Machine Head". I see the same circles from "Production" but the weight is at the bottom like traditional landscape. Tell us about "Machine Head" please.

A) Machine Head: This painting was in the 100th National Watercolor Society's Exhibition. Initially, I painted over a painting I started awhile back that I didn't like, but it had a strong ground for me to work with. Again, I don't have a plan, it's all intuitive. In abstract and representational art, they all have some of the same rules. Movement and bal-



Motion In Space

ance of color, texture, line, shape & form. A lot of my work is very geometrical, whether small or large is part of my signature. You know it's hard sometimes to come up with a title, so when I stepped back to look at the piece, I all of a sudden saw this large mechanical figure with a small face...it reminded me of Arnold Schwarzenegger in Terminator. LOL

Q) How large is "Motion in Space"? It looks very big because of the lines moving across the painting. And this one has shadows! Loving the orange dots and the texture in the corners, by the way.

A) Thank you for the compliment! My painting Motion In Space is 24 x 18, does look a lot larger. I do paint larger pieces on canvas or panel, but not on paper and sometimes when I finish them on paper I do wish they were larger. This watercolor painting was awarded the Award of Excellence in the 44th WFWS Exhibition and is part of my Intersection Series, were line and shape create a dichotomy in space.

Q) I'm crazy about "Rusted Through". Great color and texture. Where did this one come from?

Rusted Through

A) My painting "Rusted Through" was an experiment with sand and oxidized paints. The low and high horizon line does transpire in many of my paintings. For this piece I mixed sand and gesso together and layered it on a rectangular piece of rag board. I let it cure for a few days and then applied black and rust oxidized paint, repeated it again while drying in between and then applied patina. The occurrence was the same as if I had left a piece of metal outside and let nature take its course. It came out beautiful and my intuition went to work. I love texture and this painting really showed it off! It received the Gerry Lenfest Award for American Art in the 65th National Society of Painters in Casein and Acrylic Exhibition.

Q) "Climbing the Ladder". Here's the one you wanted to talk about. I see the wall with this one. I want to touch it. Tell us all about it?

A) The painting "Climbing the Ladder" is one of my smaller pieces only 12" x 12" but a very powerful piece. It won a couple of awards last year, The Bold Brush Award for Best Abstract and The Patricia Rucker Best Abstract in the 47th RMNW Exhibition. This painting is not only textural, but also colorful. I always have a lot of fun with my paintings and don't care if I make a mistake, I just let my hands do the talking. If I think too much about a painting then I have a tendency to run into road blocks. When that happens, I usually will put it away for a few days or months then bring it back out and give it another shot! I don't like to over think my paintings I want them to just be spontaneous!

Climbing the Ladder

Q) Thank you so much. Can we end with anything you'd like to say about your process?

A) After painting Realism for many years I always found myself gravitated towards abstract. At first abstract was difficult, only because I didn't really quite understand it until researching and experimenting with it. Every intuitive painting I do is a new road map in my journey. So for 28 years now, it's been an incredible learning experience in the experimental journey. Like my painting says, I'm just climbing that ladder!

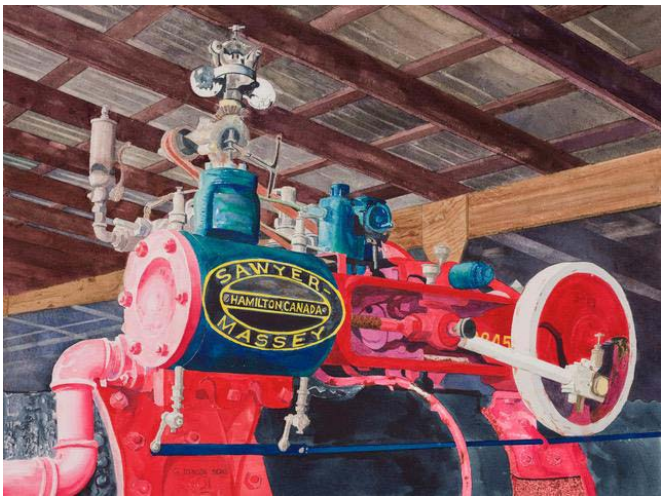
An Interview with
GARY JOHNSON
garyjohnsonfineart.com

Q) Hi Gary. Congratulations for winning an award in Watercolor USA 2020. So, tell us how you got into painting and what mediums you use?

A)What motivated me to get into painting was due to a challenge from my wife. It was over the last few years of my industrial career that this challenge emerged due to our travels. She came with me on occasion and while on trips, we would visit art galleries where she often saw paintings or prints, especially done in watercolor, that she would ask if we could purchase them. My reply was often, "Hey, I could paint that for you, so why purchase something I could do myself?" As you can imagine, that didn't fly very far, and we'd end up getting something to remember our trip by.

Condor Couple

All of a sudden one day, I found myself between positions while living up near the Canadian border in Bellingham, WA. As a VP of Manufacturing nearing the end of my career, it was difficult to find employment in that region of the country, so while I looked daily, I also was going crazy with that mind numbing routine. To overcome the boredom of looking for a new position, I had the answer fall into my lap one Sunday afternoon while reading the local paper; an ad was placed for beginner watercolor classes at a local Rec Center that met every Friday morning from 9-noon for six weeks. Was I excited? Heck yes I was. It addressed two issues; the first was the challenge to prove to my wife I could paint to her satisfaction and second, to rid myself of the boredom of looking for a new job. That was the beginning some nineteen years ago. I eventually found a new job, relocated to SC, and painted on the weekends until I retired 10 years ago. I mostly now paint in watercolor, but also have done some work in acrylic since it gives one a completely different look that watercolor. I still find watercolor the most challenging.



Balls Out, Full Steam Ahead

Q) I see you are a member of many watercolor societies. Which ones and what are you proudest of?

A)I became a member of the South Carolina Watermedia Society many years ago while living and working in SC. I became a signature artist back in 2011. In that year, we relocated to Fayetteville, AR and after a couple of years, I joined the Mid-Southern Watercolorists and have now become a signature artist in that organization in 2019.

I was now on a path to work on a more national scale and entered my first Watercolor USA exhibition in 2018 and was chosen to show my work. This is one of three moments that I was most proud of. I had gotten into a national exhibition for the first time. I continued to enter and was selected three times in a row and received my Signature with the WHS in 2020. Another of my proudest moments.

Following that, I entered the National Watercolor Society's 100th International Exhibition in 2020 and was juried into that exhibition. Another very proud moment as it solidified my credentials in another nationally prominent society. I'm now working for my signature in that organization as well.

Q) Some of your artworks are representational and some abstract. Which do you like better?

A)Wow, tough question; and as you could probably predict, I like them both. I suppose I'm more well known for my abstract pieces as those seem to be the ones that get me juried into exhibitions more frequently. Non-representational abstract is also more challenging for me, so it gets my attention more than representational work. But, I find I have to go between the two only because it helps to charge my juices after I've done a few too many on one type. I find I need to change it up or I don't do as good work if I remain with only one style.

Q) Can you tell us about "Balls Out, Full Steam Ahead"?

A) Obviously this painting is a depiction of an old steam engine. It was mounted on an old tractor I discovered while driving through central Arkansas. I stopped the car and told my wife that there was a painting waiting to happen. I took several pictures from different angles and settled on the one you now see for my painting. I enjoy painting things mechanical as I am a graduate Mechanical Engineer and enjoy bringing to life many of the old machines we only rarely see.

Q) How about "Shadows From a Bygone Era"?

A) "Shadows from a Bygone Era" is much the same as "Balls Out, Full Steam Ahead". This is a different style of steam driven device I discovered in Eureka Springs, AR. Pretty much the same story of picture taking. Once I settled on the view, I waited for the sun to settle a little more and took the picture with more shadows on the device. This painting has won several awards including the Bronze award at the MSW in Little Rock and also in the MOWS International Exhibition in Barcelona, Spain that got cancelled due to Covid. It was an award of Excellence from that organization.

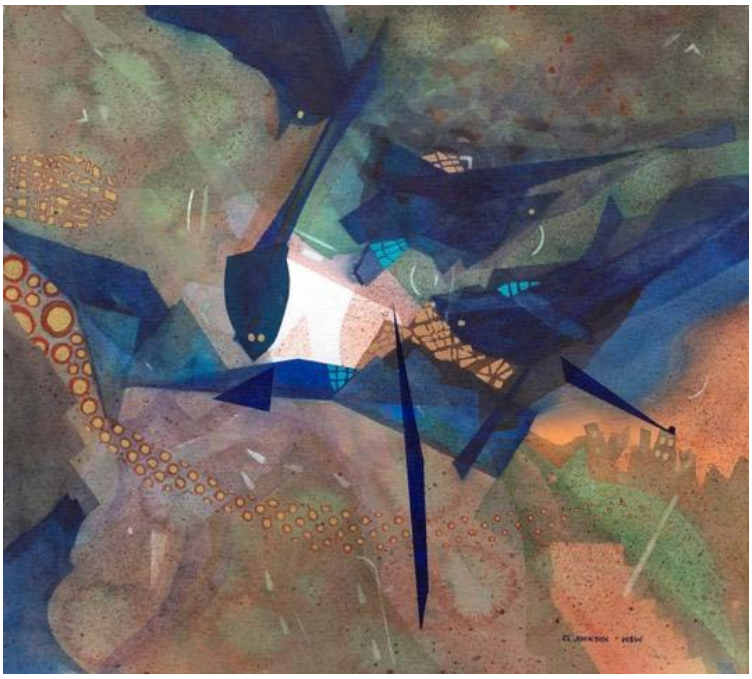
Q) "Cavern Creatures" and "Graceful Flow Amid Chaos" are two that I especially enjoy. They seem so related. What can you tell us about them?

A) I painted "Cavern Creatures" first and struggled with a title for quite some time. This happens frequently with abstract pieces. I need to keep looking them over until something pops and I see a glimpse of something vaguely familiar and then finally a title emerges. That was true with "Cavern Creatures". "Graceful Flow Amid Chaos" was another I struggled with for a title. It had much the same palette but quite different backgrounds. I could always feel some form of flow with this painting but never developed a title until one day I saw other elements that seemed to be sort of chaotic in nature without any sense of calm. The title came quickly after that. Both are different and yet are part of a series I did that is now being evaluated by the NWS for Signature. One of the things I really liked about this piece was the transparency of the greens and reds I had achieved along with what I felt was a good use of textural elements thought out the piece.

Shadows From a Bygone Era (top-right)

Cavern Creatures (middle-right)

Graceful Flow Amid Chaos (bottom-right)



Ephemeral Dream

Eternal Spirit

Q) Another pair that seem to go together are: "Eternal Spirit" and "Ephemeral Dream". Beautiful oranges and yellows. What can you say about them?

A) "Eternal Spirit" is one I am very proud of as it was my first to be juried into the National Watercolor Society's Exhibition in 2020. This was a very fun piece to put together with a slightly different palette and with more yellow/orange combinations than others. Also, one of the things I really liked about this piece was the transparency of the greens and reds I was able to achieve along with what I felt was a good use of textural elements thought out the piece.

In "Ephemeral Dream", I went beyond the use of transparency and added some more opaque gold and copper features that I had not done previously. I enjoyed the "tracks" left by the use of those colors and felt it gave the painting a unique twist that I had not had done previously.

Q) "Star Gazing" was the one that one an award at Watercolor USA.

A) "Star Gazing" was again another approach that I had tried in an earlier abstract and with renewed effort did again. The naming of the piece didn't come easy. It took me a while to conjure up this title until I "saw" a figure seemingly looking upward toward an ever changing sky that seemed to have stars within it. Seeing both the stars and the figure led quickly to the title Star Gazing. The other aspect that I liked in this painting was the use of uplifting beams of light with various colors in them. This painting also has won more than one award.

Star Gazing

Q) And finally, "Condor". Talk about it, please?

A) "Condor Couple" was one of those paintings I referred to earlier where I needed a change of pace and style to keep me challenged. I received permission from the Arizona Highways magazine to use their picture of these two elegant condors sitting on an old dead limb of a decaying tree. Very fitting I felt for these two carnivores in search of their daily subsistence. And much like the old machinery, these birds had nearly become extinct due to man-kinds lack of understanding of what was causing their demise. Fortunately they are making a come back.

Memorials

Dorothy Schulz Englehart

Dorothy Schulz Englehart died April 24, 2020 in Indianapolis. She was born Dec. 5, 1922 to Elsie Lowry and Frederick Vincent Hartman in New Kensington, Pennsylvania.

Dorothy graduated from Oberlin College with a major in English Literature and before she was married worked as a stewardess for the Baltimore and Ohio Railroad between St. Louis and Washington, D.C.

In 1947, she married Dale M. Schulz, who became a pathologist and worked at IU Medical School and later at Methodist Hospital. Dale died in 1997.

Art and musical talent ran in the Hartman family. Dorothy started her art career in 1973 with a class in oil painting at the Art League. She went on to take classes and workshops throughout the United States and Europe. She worked in oil, batik, watercolor, casein, monotype, collage and acrylic. She belonged to Indiana Artists, Hoosier Salon, Watercolor Society of Indiana, American Watercolor Society, and Watercolor USA Honor Society. Her work was widely shown in both local and national juried shows, where she won many awards. She has pieces in the permanent collections at Franklin College, Second Presbyterian Church and numerous private collections.

In 2003 Dorothy married Theodore M. Englehart, a businessman and fellow artist. They enjoyed traveling, dancing and attending art workshops together. Ted died in 2016.

Dorothy was also predeceased by her son, Stephen M. Schulz. She is survived by her daughter Ann Schulz Trimmer, grandsons Scott (Andrea) and Mark (Suzy) Trimmer, and great grandchildren, River, Fern, and Gavin.

Published in The Indianapolis Star from Apr. 27 to Apr. 29, 2020.

Elizabeth "Betty" Concannon

Feb 1, 1930 – Feb 18, 2021. Beloved wife of Robert Concannon; dearest mother of Maribeth. An artist through and through, she was devoted to creating, sharing, and fostering it in others.

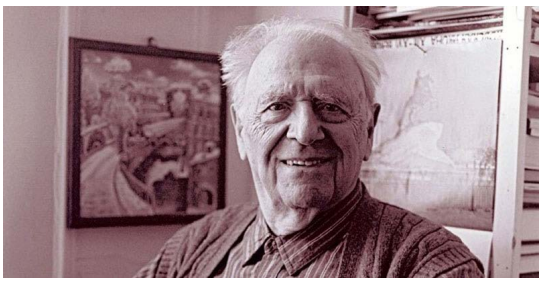
We are deeply saddened to share with you that our beloved member, Elizabeth "Betty" Concannon, passed away on February 18th. Betty graced our membership with her knowledge, spirit and artwork, and will be sorely missed. Please click the link below for more information on her life, visitation and funeral mass.

Betty joined the STLWS in 1997 and became a Signature Member in 2001. She had artwork accepted in STLWS juried exhibitions from 1998 to 2019, winning awards in both the juried exhibitions and the all member Big Splash exhibitions. Betty served on the Saint Louis Watercolor Society's Board as the Exhibits Co-Chair from 2011-2015, and continued on as a volunteer at many of our exhibitions. She gave presentations at our membership meetings on experimental art and keeping watercolor free of glass, expanding our thinking and creativity.

Betty was involved in many art organizations and her artwork won awards across the country. Never one to grow stagnant, she always pushed the envelope with her expressive artwork. Betty was an inspiration to all who had the good fortune to know her. Her lively spirit and intelligence served her well in all she endeavored and kept her engaged in life.

More details online at: **https://www.boppchapel.com/obituaries/Elizabeth-S-Concannon?obId=20015551**
Posted bySTLWSFebruary 21, 2021Posted inNews

Serge Hollerbach (Nov 1, 1923 – Feb 19, 2021)



Serge Hollerbach passed away on Friday, February 19, 2021. Frank Webb wrote, "It is with great sadness that we give you this news. Frank was at his home, in his bed, attended to by two of the ladies who were providing him 24-hour care. He died peacefully and with dignity. He was 97 years old."

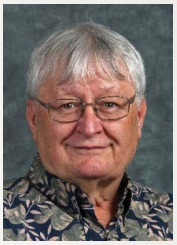
A National Academician, Hollerbach has served as honorary president of the American Watercolor Society and also belonged to Allied Artists of America, Audubon Artists, and the National Society of Painters in Casein and Acrylic. Among his numerous prizes were the American Watercolor Society's Gold Medal in 1983, and Silver Medal in 1989 and 1990; an Audubon Artists Silver Medal in 1983; the Grumbacher Gold Medallion in 1988; Allied Artists of America Gold Medal 1985 and 1987; and First Prize in The Rocky Mountain National Watermedia Exhibition in 1986 and 1987.

Hollerbach's work is in several private and public collections, including the National Academy of Design in New York, the Yale University Art Gallery, the University of Kentucky Art Museum, The Georgia Museum of Art, The Butler Institute of American Art, Youngstown, Ohio, and the Philbrook Art Center in Tulsa, Oklahoma, just to name a few.

Sheila Cappelletti

Sheila died July 29, 2020 at home in Sunnyside, NY. She was born July 19, 1936 in Bronx, NY. Beloved wife of George. She participated in many art shows including at the National Association of Women Artists, the Pittsburgh Watercolor Society, and the Salmagundi Club, where she was a frequent contributor to their calendars.

Member News



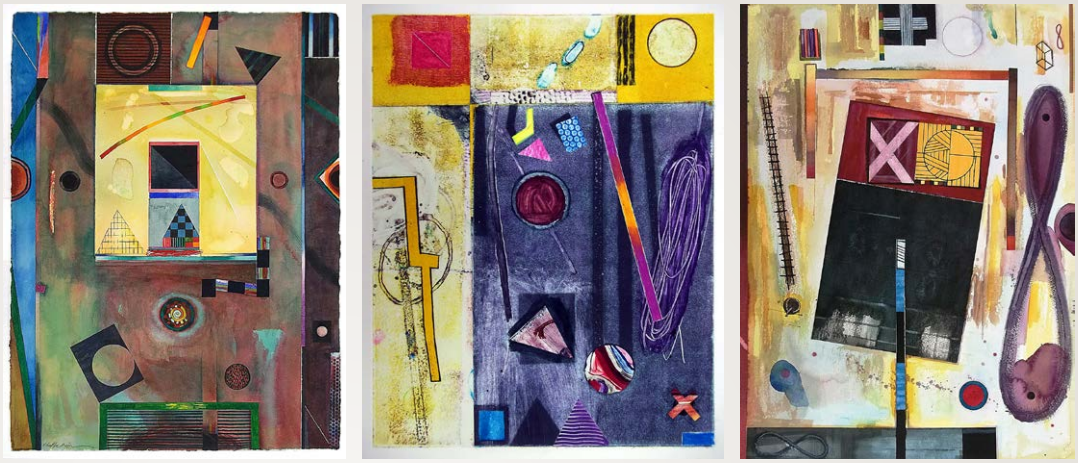
Robert Lee Mejer, professor of art, Gray Gallery Curator and Art Program coordinator at Quincy University since 1968 has several works in national and international exhibitions:

Mejer was awarded the ***Ed and Carol Thomason $500 Cash Award*** for Abstract for his watercolor *"Variant: The Dance Around."* California artist, Katherine Chang Liu, selected this piece for inclusion in the ***12th Annual Signature American Watermedia International Exhibition-World of Watercolor 2021***, at Fallbrook Art Center, Calif. This competition is only open to signature members of watercolor societies. The exhibit is available online at www.fallbrookartcenter.org through April 11, 2021.

Variant, Newborn by Bob Mejer

Member News

Jo Banister, exhibitions program manager at the Indianapolis Art Center, selected Mejer's monotype assemble graph prints *"Shuffle Dance"* and *"Variant 1- PC #26"* for showing in the ***Indianapolis Art Center's exhibition New Editions: a Printmaking Exhibition***. The exhibit runs from February 12 - April 7, 2021.



Works by Bob Mejer: Variant, Equilibrium (left), *Shuffle Dance* (center), *Variant-Dance Around* (right)

International watercolorist John Salminen, selected Mejer's watercolor *"Variant: Newborn"* for inclusion in the ***Georgia Watercolor Society 2021 National Exhibition*** at the Carrollton Center for the Arts in Carrollton, Georgia. The exhibit runs from April 5 – May 14, 2021.

A Walk in the Park by Diana Burchfield

International jurors, Mark Mehaffey and Brenda Swenson selected Mejer's watercolor *"Variant: Equilibrium"* for inclusion in the ***45th Transparent Watercolor Society of American Juried Exhibition*** at the Kenosha Public Museum, in Kenosha Wis. from May 1 - August 1, 2021.

Diana Burchfield won the ***Gold Medal of Honor and $500*** from ***Audubon Artists*** for her painting, *"A Walk in the Park"*.

Karla Trammell has a ***one-woman show*** Sept. 4th thru the 26th at the ***Margaret Harwell Museum of Art*** in Poplar Bluff, Missouri (shown at right). The reception will be 6:00-8:00 pm, Saturday the 11th of September, 2021.

Works by Karla Trammell: *In Honor of the Heroes* (left), Karla Trammell with her painting (below-center), Untitled (below-right)

WATERCOLOR USA 2021

June 5 - August 29, 2021

Weisel and Kelly Galleries, Springfield Art Museum

1111 E. Brookside Dr., Springfield, MO 65807

This is the 60th exhibition of Watercolor USA, a national, annual juried exhibition recognizing aqueous media painting. The event is open to artists from all 50 states and US territories and judged for a variety of prizes and possible purchase by the Museum. This year's exhibition will be **judged by Nick Nelson**, Director of the Springfield Art Museum. Approximately **$20,000 in cash awards** are available; top awards are $3,000, $2,000, and $1,500 cash. Additional cash awards are generously provided by the Watercolor USA Honor Society.

Please visit https://www.sgfmuseum.org for further details.

Congratulations to the Artists accepted for 2021!

Suzanne Accetta
Robert Barnum
Brandin Barón
Sean Barrett
John Bayalis
Kate Becker
Judge Bockman
Denny Bond
Jerry Bowman
Maureen Brodsky
Carol Brody
Ken Call
Peter Carey
Steven Cavallo
Lana Cease
Ken Clubb
Kathleen Conover
Erin Cross
Anne Crown-Cyr
Elaine Daily-Birnbaum
Bill Dale
Anke Dodson
Trevor Doell
Jackie Dorsey
Howard Eberle
Kelly Eddington
L. S. Eldridge
Lisa Englander
Farideh Eshaghi
Alicia Farris
ZL Feng
Kristine Fretheim
Jane Fritz
Kathryn George
Jacqueline Gnott
Stephanie Goldman
Ken Goldman
George Gow
Mark Grosserode
Linda Gunn
Xi Guo
Les Hagemann
Bro Halff
Steve Henry
Sandra Humphries
Peter Jablokow
Gary Johnson
Andrew Kish
Michelle Kogan
Cindy Kopenhafer
Chris Krupinski
Ed Labadie
Robert Langford
Alexis Lavine
Diane Lawrence
J. (Jie) Li
Bruce Little
Todd Lowery
Bulbul Majumder
Anni Matsick
Laurel Lake McGuire
Mark Mehaffey
Robert Lee Mejer
Kim Minichiello
Mary Jane Mooneyham
Ann Pember
Sheli Petersen
Lynne Railsback
Sydni Reubin
Daniel Sachs
Denise Sagan
Clint Samples
Margaret Scanlan
HJ Schumer
Darcy Scott
Alisa Shea
John Short
Jennifer Sowders
David Stickel
Diane Stolz
Eileen Sudzina
Bonnie Switzer
Bruce Thayer
Carmella Tuliszewski
Carolyn Wallace
Carrie Waller
Dona LeCrone Walston
Cynthia Webb
Susan Weintraub
Steve Whitfield
Barbara Williams
Val Wright
William Wright
Stephen Zhang
Xiaochang Zhang