

Endpaper

Inside Front Cover

Endpaper

*Exquisite
Miniatures*

We dedicate this book to our wonderful Nana, Wes's Grandmother, Mary Jenkins. It was her encouragement, support and active participation in our careers that blessed us beyond measure and allowed us to live our dream!

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Exquisite Miniatures

By Wes & Rachelle Siegrist

By Wes Siegrist

Forward by David J. Wagner, Ph.D.

**Introduction courtesy of The R.W. Norton Art
Gallery, Shreveport, LA**

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1. Miniature painters – United States
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Cover Image: *My Spikey*, 2007, Rachelle Siegrist, 1 ⁵/₈ x 1 ¹/₈ oval
Image of the R.W. Norton Art Gallery provided courtesy of the museum.
Image of the Miniature Art Society of Florida Exhibition showing collectors viewing the Siegrists' miniatures courtesy of Andrew Gott.
Images of the Exhibition used with the permission of the Miniature Art Society of Florida.

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All miniatures shown in this book are actual size unless noted otherwise and have been rendered in opaque watercolor.

We would especially like to thank Dave Wagner, our curator and friend, for suggesting this book project, his help with editing, and arranging the dream of any living artist – a solo museum exhibition! Thank you to our friends, Lelija Roy and Tracy Hall, for their help with editing this book. They helped to raise the bar of excellence with this publication towards professionalism in every way.

We extend our sincere appreciation to the R.W. Norton Art Gallery for their contribution to this book and their desire to display our miniatures in such a prestigious venue.

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The Siegrists and David J. Wagner at the premiere of *American Wildlife Art* in Charleston, SC, in 2008

Introducing Wes and Rachelle Siegrist

Although my education and work as a curator and tour director of museum exhibitions has been based in art history, my introduction to Wes and Rachelle Siegrist and their artwork has little to do with history per se. Instead, it is based on first-hand life experience.

Having exhibited some 50 works by Wes and Rachelle Siegrist in a dozen exhibitions over the course of the first decade of the new Millennium gives me an unparalleled view of their development and their achievements. (*See list in appendix A on page 77*)

In my opinion, the most significant thing that has distinguished Wes and Rachelle throughout these exhibitions has been their consistency, in terms of both

quality and scale. No other artists that I have worked with have dedicated themselves exclusively to miniature format, while fewer yet have attained the degree of exquisite excellence attained by Wes and Rachelle Siegrist.

With that in mind, the thought occurred to me in the summer of 2008 that the time had come for a one-man/one-woman museum exhibition. No sooner had I sent out a prospectus announcing the exhibition, than I received an enthusiastic email from my colleague, Jerry Bloomer, Secretary of the Board and Director of Public Relations at the prestigious R.W. Norton Art Gallery, in Shreveport, LA. In a follow-up phone call, Jerry confided in me that he had had the same revelation just days before he received my exhibition prospectus. As Jerry recounted, not only had he displayed many of my exhibitions that contained the Siegrists' work, but also The R.W. Norton Art Gallery houses one of the great permanent collections of historic miniatures in the nation. Insomuch as the Norton had not had a temporary exhibition of miniatures since its 1976 Bicentennial historic miniature exhibition, the time had come for a sequel. Like me, though totally unbeknownst to me, Jerry had also concluded that the time had come for a one-man/one-woman museum exhibition of artwork by Wes and Rachelle Siegrist.

Few artists enjoy recognition of their work by museums in solo (or in this case, one-man/one-woman) exhibitions during their own lifetimes, much less by their

early forties. Fewer yet enjoy such recognition as specialists in miniatures. Given that Wes and Rachelle produce miniatures of consistent exquisite quality, and that they are tremendously prolific (not to mention wonderful to work with), I foresee this book and the forthcoming premiere of their exhibition of the same title, *Exquisite Miniatures by Wes and Rachelle Siegrist* at The R.W. Norton Art Gallery as harbingers of many more accomplishments to come.

David J. Wagner, Ph.D.

Curator

Exquisite Miniatures by Wes and Rachelle Siegrist

Dr. David J. Wagner is president of a limited liability corporation that produces traveling exhibitions and provides curatorial, educational, and museum management services nationwide. In addition to the group exhibitions and tours mentioned in Appendix A, he has also organized important one-man museum exhibitions by select artists including *The Art Of Robert Bateman*, *Biodiversity In The Art Of Carel Pieter Brest van Kempen*, *Leroy Neiman: On Safari*, and *Kent Ullberg; A Retrospective*. His book [American Wildlife Art](http://www.american-wildlife-art.com), which was released by Marquand Books in 2008, has been recognized as the definitive reference source on the subject. (<http://www.american-wildlife-art.com>)



The R.W. Norton Art Gallery
Exquisite Miniatures by Wes and Rachelle Siegrist
Exhibition Premiere, May 4 – July 25, 2010

A Brief History of Portrait Painting in Miniature

The first great portrait painter in miniature was Hans Holbein (1497/98-1543) who painted his miniatures exclusively on vellum or on the backs of playing cards. These were the materials generally used by the leading English miniaturists of the 16th and 17th centuries, such as Nicholas Hilliard, Isaac and Peter Oliver, Samuel Cooper, and Thomas Flatman. Toward the beginning of the 18th century, ivory was introduced as a painting surface for miniatures and soon became the favorite base material used by some of the finest English painters in miniature, most notably Samuel Shelley, John Smart, Andrew Robertson, and Richard Cosway. Although ivory was used more often than any other material, some American and European

miniaturists preferred enamel, copper, and even thin sheets of wood.

Miniature painting in America seems to have appeared as early as 1715 but did not begin to flourish until the mid-18th century. The early examples were intended only as ornamental pieces for bracelets, snuff box tops, and watch lids. From about 1750 until the mid-19th century, there was a great demand for miniature portraits. Many of the leading English and French portraitists found a very lucrative market for their miniatures in America, as did numerous native American miniaturists who were often self-taught artists.

Most of the portraits produced by some of the leading early American miniature painters compare favorably with the work of European masters in the field. The majority of these tiny masterpieces of portraiture were painted in Boston, New York, Philadelphia, Baltimore, and Washington. American miniaturists like Edward Greene Malbone, Charles Fraser, Benjamin Trott, and members of the Peale family, along with a number of foreign-born artists, were chiefly responsible for raising the quality of the smaller portrait to that of its larger counterpart. By 1850 the demand for painted portraits in miniature had begun to decline. The doom of the miniature portrait was not because the “impulse had spent its force”, but was primarily due to the introduction of the daguerreotype in

1839. Soon, the art of tinting photographs entirely replaced that of painting portraits in miniature.

From the introduction to The R.W. Norton Art Gallery's Bi-Centennial exhibition catalogue, Portrait Miniatures in Early American History, 1750-1840. The museum's collection of historic miniatures is comprised of over 300 examples, most of which were painted from the late 18th to the early 19th century.



The American Revival Period in Miniature Painting

The resulting changes and loss of the miniaturists' business market due to the competition of the less expensive and mass produced mechanical photograph forced American artists to follow the pattern of miniature painters around the globe. Generally, they focused their attention on large-scale works or adapted their business to cooperate with the photography studios by tinting photographs or painting over top of faint images photographically imposed on ivory. A few miniaturists were still afforded the luxury of creating traditional portrait miniatures for discerning wealthy clientele.

By the end of the 19th century, the industrial revolution and the mechanical age sweeping the world brought about a reaction among artisans that came to be known as the Arts and Crafts Movement. These artists stressed a return to the tradition of handmade quality and the ability of man to create fine art vs. a mere copy. Among the ranks of these artists were a few miniaturists still practicing the declining miniature art form that perceived the need to organize together for their beloved genre to continue to survive.

Starting in London England in May of 1896 two Revival Period miniature art societies were formed. One was granted the Royal prerogative and exists today as the Royal Society of Miniature Painters Sculptors & Gravers (RMS). The American Society of Miniature Painters in New York NY followed these in March of 1899. Societies dedicated to the promotion and preservation of miniature painting were soon founded in Philadelphia PA, Brooklyn NY, Los Angeles CA, Chicago IL and Washington DC respectively. These societies mounted public exhibitions of miniature art stressing the fine art qualities of their works through developing new techniques mirroring those of the popular trends. The artists adopted more varied new subjects and compositions. Despite the loss of many of these parent societies the revival in interest for miniature art among artists and patrons continued and a second wave of Revival Period societies began to blossom on the scene starting in

the 1970's with the formation of two prominent groups in New Jersey and Florida. These societies stressed an importance upon size and scale to delineate miniature from competing art forms, and alongside the only remaining original American society in Washington DC, broadened their scope to emphasize miniature *art* vs. simply *painting*.

The formation of the Miniature Artists of America in 1985 marked the first and only organization dedicated to honoring outstanding artists in the field of miniature art in America. The development of the MAA's traveling exhibition featuring works from many of the signature members facilitated the public education about the revival in miniature art and helped spur on additional new societies.

Today, miniature art continues to grow around the globe with the assistance of the digital age and the coordination of the World Federation of Miniaturists, founded in 1995. The genre and the Revival movement still face the challenges of aging leaders and willing volunteers, but the public has clearly not lost its fascination with the spell binding awe of miniature art.

The form of the miniature and its small scale are in favor of its general revival, and the workers who show modern feeling character without losing the essential feeling for exquisite technique are certain to impress their ideals in time upon their less exacting companions and upon the public.

The New York Times, Feb. 9, 1913

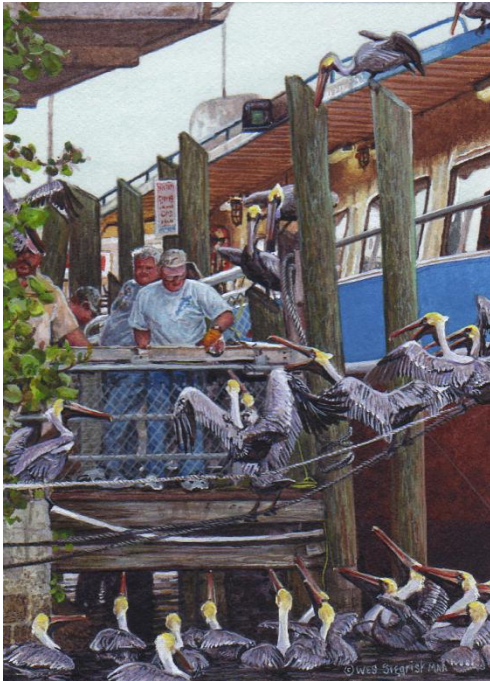
Animal Miniatures



Puppy Dreams, 2005, Rachele Siegrist, 2 x 3 inches

Miniature painting is a beautiful style, and extremely difficult in its execution. As miniatures are expected to bear the closest examination, it is necessary to be particularly neat and accurate in their execution...The most material requisites for this style are delicacy and certainty of touch, maturity of eye, and facility of hand...

“Miniature Painting”, Parlour Recreations for Ladies, 1848, 11



Beggars Can't Be Choosers, 2007, Wes Siegrist, 3 ½ x 2 ½ inches

The intimate size and decorative appearance which made the miniature an ideal memento and keepsake also distinguished it from other forms of painting.



Springtime Buzz, 2006, Rachelle Siegrist, 2 x 3 inches



One Man's Trash..., 2008, Rachelle Siegrist, 1 ¾ x 1 ½ inches



Macy, 2007, Rachele Siegrist, 1 ¼ inches

A work of fine art in miniature is a particularly personal object that draws the viewer into an intimate, concentrated little world that is breathtaking in its execution. Every single detail is miniaturized - the scale of the subject matter, the brush or pencil strokes - so that only with high magnification can one behold the immaculate details of the artist's technique which may include stippling, hatching or pointillism. These techniques are a specialized means of producing a perfect balance of color and detail in a series of thinly applied layers of exquisite color intended to reflect light. The miniatures show a high standard of design and the artist's mastery of the chosen media and palette.



Another Day at the Spa, 2005, Wes Siegrist, 2 x 4 inches (reduced)

Our paintings are part of a unique genre tracing its history back to the development of the portrait miniature in the mid 16th century. Miniatures are small size and scale works in intricate detail that can withstand magnification but they are not mere miniscule novelties. Done properly, they should be complete reflections of larger fine art rendered without compromise or apology due to the restricted format in dimensions.



Mmmm...Love Your Perfume!, 2007, Rachelle Siegrist, 2 ¾ x 2 ¾ inches

Miniature paintings make demands. They invite close scrutiny and, en masse, draw viewers into their world. They are so minute and detailed, they generate a different perception ...That's their attraction. You have to marvel at the skill.

The New York Times, Jan.4, 1998



Best Seat in the House, 2008, Wes Siegrist, 3 ½ x 3 ½ inches

We aspire to be remembered not as much for the artwork we left behind as we do for the impact we made on our world and peers in elevating and establishing the genre of miniature art of the Revival Period.



Those Adoring Eyes, 2005, Rachele Siegrist, 2 x 3 inches

A tenet among miniature art societies for defining miniature is that the work should withstand magnification. Imagine our surprise and delight, when **Those Adoring Eyes** enormously appeared on the IMAX theatre screen advertising the upcoming Paws and Reflect: Art of Canines exhibition at the Wildlife Experience in Denver, Colorado!

Trying to capture with what seems like a million marks, what another artist can lay in with a single stroke, is a constant challenge to the miniaturist.



Beautiful Beast of Borneo, 2006, Rachele Siegrist, 4 ½ x 3 ½ inches (reduced)

*Most artists can work large but few have the skill
and discipline to work miniature.*

Miniature Art Society of Florida, Timeless Treasures DVD, 1995



Summer Velvet, 2003, Wes Siegrist, 3 x 3 inches

There exists a kind of magic when I look at a miniature work of art...The instant recognition of subject draws the viewer to a closer inspection, then closer, and closer, until a level of fascination is reached. As if the entire world is shut out while life holds its breath, enveloped in the world of a miniature work of Art.

Miniature art is not a 'small painting'. Miniature art is not a novelty art. Miniature art is fine art. Miniature art is a specialty art and through the ages has been considered an art form. Miniature art is extremely detailed work, exquisite in color with strength of composition. A compositional guide requires a gentle 1/6th scale of the actual subject. Small subjects not lending themselves to portrayal in one-sixth scale may be accepted into various juried shows if the work embodies the spirit of miniaturism. ~ A fine miniature can be magnified to the size of a movie screen and it will hold together as a fine painting. Miniature art is a specialized art that's on a small scale and based on the techniques handed down from the book paintings and illuminations from as far back as the 8th century. There is much debate as to what is the correct technique. Some techniques such as stippling, hatching, and pointillism are usually only discovered under magnification. Whatever technique is used, it should be meticulously rendered and the workmanship flawless. Miniature art sometimes amazes the spectator's belief as to what is possible in such a small space.

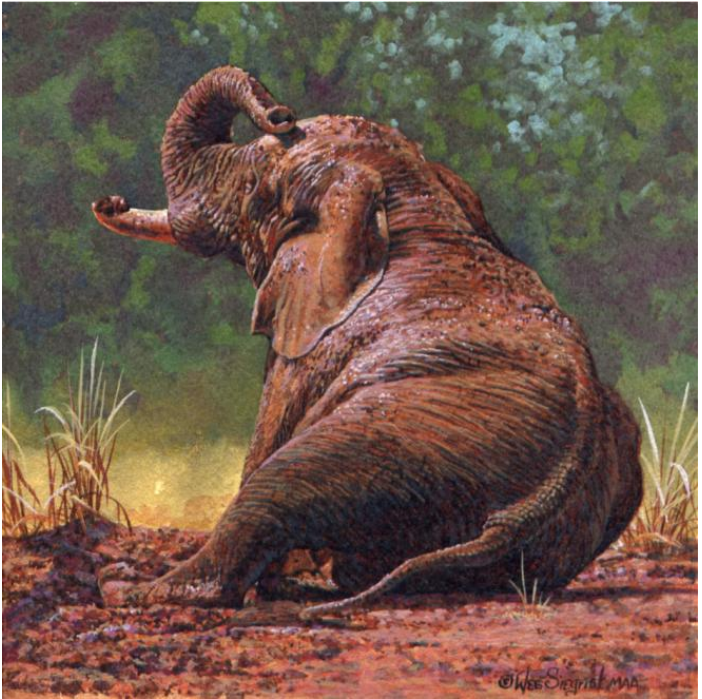
Kay Petryszak, Miniature Art Society of Florida Juror Guidelines Paper
(Based upon shared research with Jane Blake and Doris Liverman working on the Timeless Treasures video production)



Signs of Spring, 2007, Wes Siegrist, 2 ½ x 2 ½ inches



Uncle! Uncle!, 2007, Rachelle Siegrist, 1 x 1 inch



Reclining Nude at the Bath, 2007, Wes Siegrist, 3 ½ x 3 ½ inches

Coming up with a catchy appropriate title is nearly as hard as trying to sign our names so tiny without messing up the final work. We especially love the humorous titles and enjoying watching the viewers' smiles and laughs when they read them!



Basking Beachside, 2007, Rachele Siegrist, 2 ½ x 2 ½ inches

Making art is one of the most demanding and difficult of human pursuits. Not only does it demand imagination and vision and knowledge, it also demands fantastic physical skill. Only surgery comes close to the virtuosity required of the miniature artist.

Peter Waddell, The Miniature Painters Sculptors & Gravers Society of Washington, DC 2003 Exhibition Catalog



Wyoming Cottontail, 2005, Wes Siegrist, 2 ½ x 2 ½ inches

A fine miniature should be designed and fashioned to a certain proportion; it's every brush-stroke will be in relation to, and therefore in harmony with, it's superficial area...below a certain size freedom of handling is well nigh impossible, and an inch, or even a fraction of an inch, added to a miniature will convert it into a field of wonderful possibilities in this respect.

Miniatures, Dudley Heath, 1905, vii



Zen Master of the Forest Floor, 2007, Wes Siegrist, 3 ½ x 3 ½ inches

The typical miniature takes us an average of three days to finish with portraits and works with intricate backgrounds requiring as much as two to three weeks of effort. Six hours is the usual time spent painting daily with periodic breaks to rest our eyes.



Fall Reflections-Hooded Merganser, 2007, Wes Siegrist, 2 ½ x 3 ½ inches

Trying to paint objects smaller than the end of our brush involves holding our breath and deftly maneuvering the brush tip while moving our head in an effort to see what we are trying to do with the usual result of not getting it perfect until the third or fourth attempt.

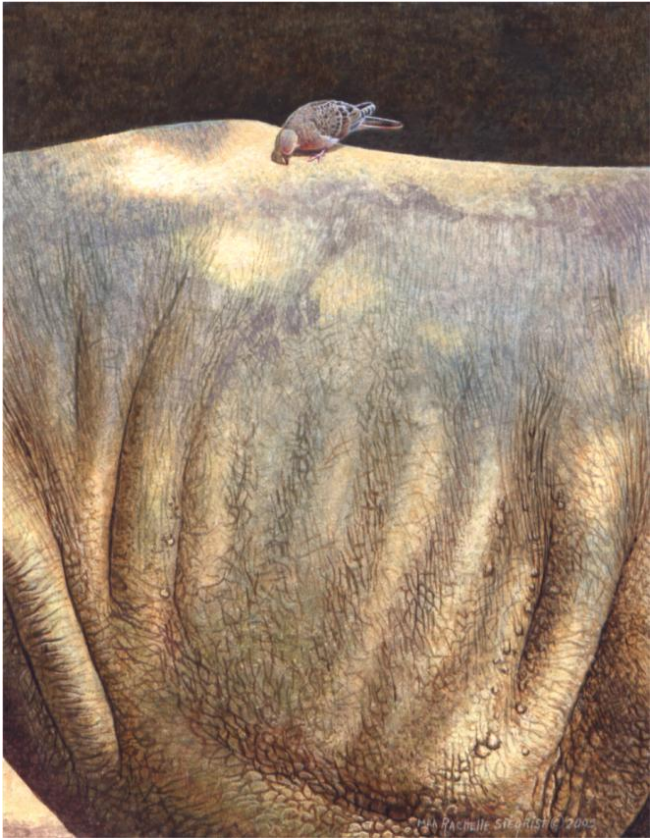
The miniaturist's brushes are not comprised of a single hair as constantly assumed by viewers. They are large enough to hold enough paint to stay wet and must hold a needle sharp point.



The Flirt, 2006, Rachelle Siegrist, 2 x 3 inches

*Miniature paintings are hard to judge because they inevitably do not make the same immediate impression as larger works of art. It is easy to breeze by without really stopping to look closely. Sometimes, a closer inspection goes un-rewarded because the artist has spent so much energy on painting small, that he or she has failed to give much thought to the overall composition. This is not the case with Siegrist's painting **The Flirt**, which is amazing because it is so small, yet so well done. The color and composition are surprising and definitely reward a closer look.*

Dr. Adam Duncan Harris, Curator of Art at the National Museum of Wildlife Art in Jackson Hole, Wyoming. (Judge's statement from the 2006 Biennial Kentucky National Art & Wildlife Exhibition Catalog)



The Zookeeper's Assistant, 2005, Rachele Siegrist, 4 x 3 ¼ inches



Experienced Fishermen, 2007, Wes Siegrist, 3 ½ x 2 ½ inches

Portrait miniatures were not made to be hung on a wall, to be gawked at by the merely curious, as were large portraits. In virtually every case the miniature was painted to be given as a bond between the subject and the recipient.



Ruby in the Rain, 2005, Rachelle Siegrist, 3 x 2 inches

Ruby in the Rain represents one of many paintings featuring flora and fauna from our own yard. Rachelle took the initial reference photo for this work out of our front bedroom window.



Baby's First Bath, 2007, Wes Siegrist, 2 ½ x 3 ½ inches

The real tradition of miniatures is not that of the 'mignard' portrait, treated as the work of ants – so reduced as to be only a curious trifle. The real tradition is that of the artistic miniature – a small picture which is valuable as showing the talent and originality of the artist...

Looking for Eluabee Dix, Jo Ann Ridley, 1997, 191 (Quoting François Monod)
mignard: FR, in developmental etymology of “miniature” this term is often cited along with *mignon*. It refers to something delicate, refined and/ or small in proportions.



Black-footed Ferret, 2007, Wes Siegrist, 4 ½ x 3 ½ inches (reduced)

Works in miniature should possess the same beauty of composition, correctness of drawing, breadth of light and shade, brilliancy, truth of colour, and firmness of touch, as works executed on a larger scale.

American Portrait Miniatures in the Manney Collection, Dale T. Johnson, 1990, 100 (Quoting Thomas Seir Cummings, 19th century miniaturist)



The Pigeon Hole, 2007, Rachele Siegrist, 4 ½ x 5 ½ inches (reduced)
Collection of the Leigh Yawkey Woodson Art Museum

When I look at your artwork I form a picture in my mind and that word is elegant. Meeting the artists is a special honor that many others are not privy to and I use that knowledge when looking at their beautiful creations. 'The Pigeon Hole' stimulates so many thoughts but ultimately you turned something old and worn into a jewel.

Jane Weinke, Curator of Collections at the Leigh Yawkey Woodson Art Museum in Wausau, Wisconsin



Searching the Field, 2007, Wes Siegrist, 2 ½ x 2 ½ inches

Miniature paintings make demands. They invite close scrutiny and, en masse, draw viewers into their world. They're so minute and detailed, they generate a different perception. ...That's their attraction. You have to marvel at the skill.

Barbara Scribner, The New York Times, Jan. 4, 1998

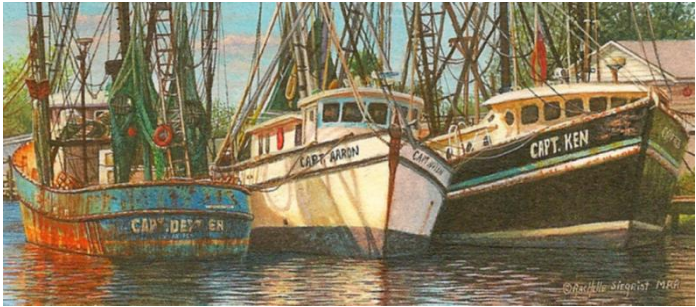
Landscape Miniatures



A Deere in the Field, 2008, Rachele Siegrist, 2 x 3 inches

Frances Duncan in writing of Miss Hills' work said: "Her portraits are not large portraits done small, but essentially miniature; they have that exquisite jewel-like quality peculiar to the miniature in the hands of the few masters of this exquisite and lovely art, the quality which will make miniature painting a thing apart.

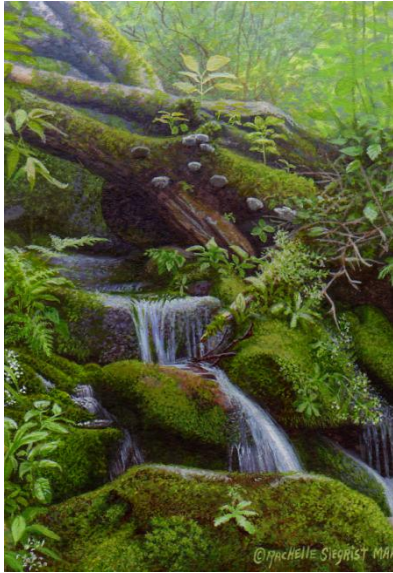
Biographical Sketches of American Artists 1913, 104 Laura Coombs Hills was an early Revival period miniaturist



The Captains at Rest, 2008, Rachelle Siegrist, 1 ½ x 3 ½ inches

Miniature painting, in addition to usual artistic abilities, requires great concentration, patience, a very steady hand, extreme caution when handling the delicate work and of course the desire to subject oneself to these additional burdens solely for the purpose of creating the art on a smaller scale. Artists that embrace the genre will equally find it enchanting and addictive.

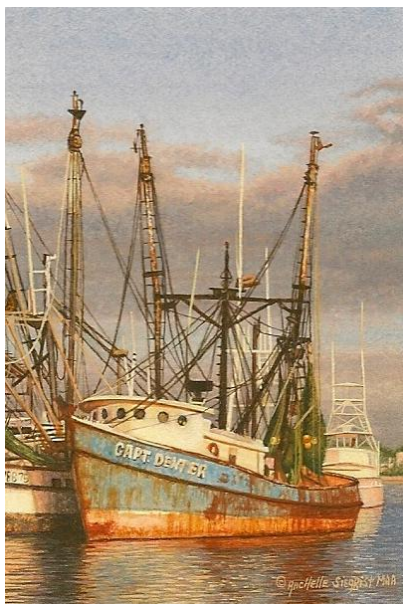
While all miniatures can be Fine Art not all Fine Art can be miniature. This is important today in distinguishing miniatures from small works or other art forms. Small dimensions and scale, refined technique, and the ability to impress the viewer even under magnification, are all essentially requisite to define miniature.



A Peaceful Place, 2008, Rachele Siegrist, 3 x 2 inches

There is something fascinating about the exquisite art of miniature painting. The skill of the artist, reflected in the detail and delicate quality of the painting, reveals a world often overlooked, except by those who take the time to see.

Margaret Turner Hicks, Miniature Painters Sculptors & Gravers Society of Washington, DC 2006 Exhibition Catalog



Capt. Dexter, 2008, Rachelle Siegrist, 3 x 2 inches

An important test for the miniature piece is how well its minute detail withstands scrutiny under magnification. An amazing experience awaits as the art lover becomes immersed in the wondrous world of art 'in little'.



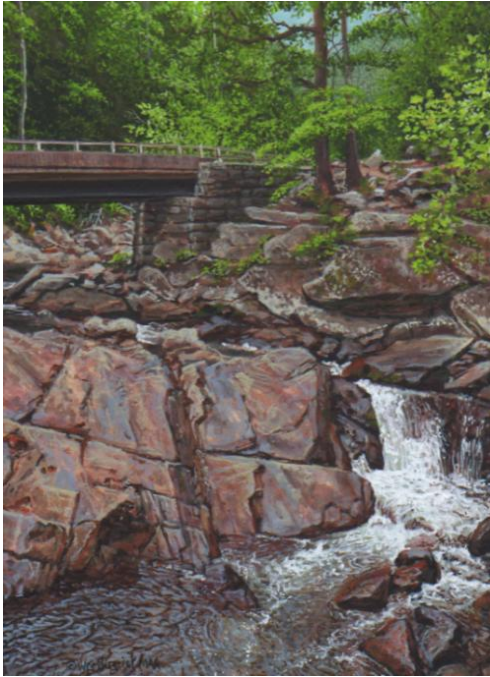
Colors of the Canyon, 2008, Rachele Siegrist, 2 ½ x 3 ½ inches

Public taste rightly demands that a miniature should be highly finished. A portrait of such small dimensions is handled at close range and studied with leisured care. It...should possess a certain conformity to preciousness. The miniaturist, whilst attaining this, should remember that the degree of elaboration must be carried no further than that which is useful to truth and beauty and not injurious to breadth and dignity.



Just South of Dubois, 2005, Wes Siegrist, 2 x 4 inches (reduced)

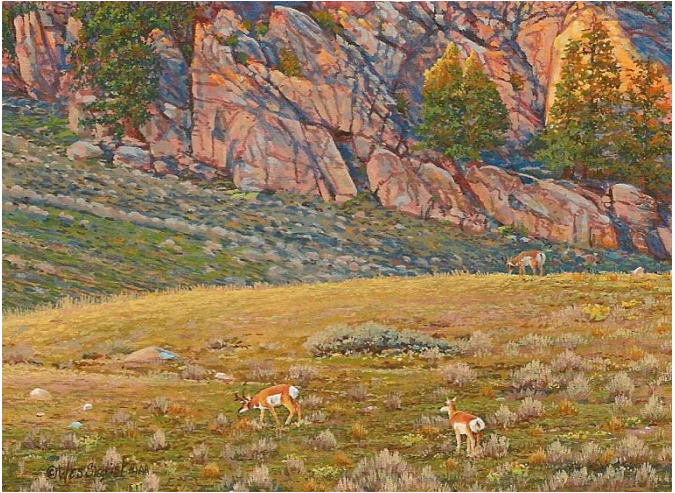
But, preeminently, the thing which most clearly draws the line between the miniature and the small painting is that indefinable thing called style. The instinctive correct drawing to scale, so that the question of size is never marked; the feeling for the decorative form, picturesqueness and the artist's own temperament expressed in the picture — all these things enter into it and yet it is none of them. The truly successful miniaturist must either be born with this sensibility or must so recognize it that its achievement becomes a chief aim.



The Sinks, 2007, Wes Siegrist, 3 ½ x 2 ½ inches

The niche of miniatures serves the artist and public like no other can. Where can you see an entire exhibition in one room...or have an entire collection of original Art on one wall?

Richard William Haynes, Artist <http://www.richardwhaynes.com>



Grazing Pronghorns, 2008, Wes Siegrist, 2 ½ x 3 ½ inches

Every painting has challenges and problems to face and overcome and in a miniature they are the same only you have to be more aware of what's really important to achieve the greatest impact because you don't have room for any errors or unimportant details in such a small space.

Barbara Stanton, Artist, <http://www.barbarastanton.com>



Oxford Morning Reflections, 2007, Rachele Siegrist, 3 ½ x 2 ½ inches

When a miniature painting is good, the viewer is drawn into a concentrated little world that is breathtaking in its execution.



Memories of the Rain Barrel, 2002, Rachelle Siegrist, 3 x 2 inches

When painting a miniature we rarely perceive it as being small. The composition ‘feels’ like a normal size to us. Of course when trying to render something as small as our brush tip we do wish it was just a wee bit bigger!

...the miniature is really a work of art in small and possesses certain qualities and a peculiar decorative value not found in the large size...

Bulletin of Photography, 1919, 627

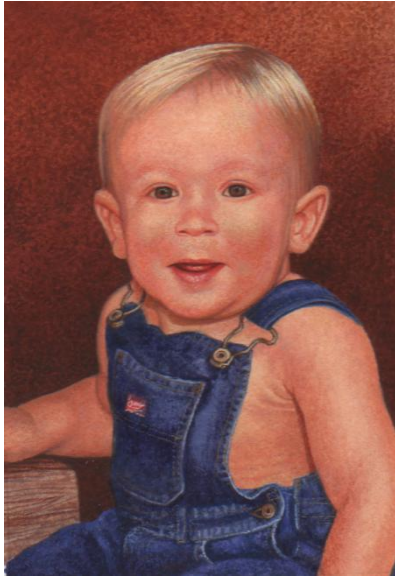


The Little Country Church, 2005, Wes Siegrist, 2 ½ x 3 ½ inches

The only proper definition of miniature painting is in terms of its specialization and minuteness of technique; a technique which is common to no other type of painting and which appears flawless even on the closest observation.

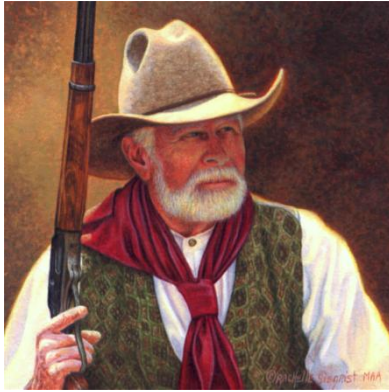
The Way How to Lymne, Jim Murrell, 1983, 4

Portrait Miniatures



Luke, 2007, Rachele Siegrist, 3 x 2 inches

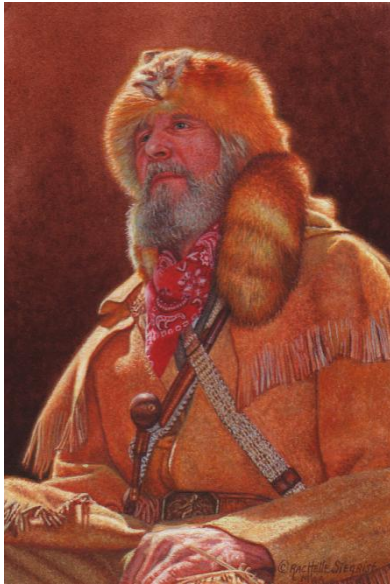
I've always been entranced by portrait miniatures. There's something magical about an artist's portrait held in the palm of the hand, a sense of intimacy absent from larger formats. Long may it flourish as a genre.



Wyoming Gentleman, 2007, Rachelle Siegrist, 2 x 2 inches

History records no obituary for the portrait miniature; nor did the love of painting “in little” die. The diminutive portrait is alive and quite well although in an altered and more public role. ...as ‘fine original art in small scale’ the modern miniature portrait finds harmony in the milieu of a wide range of mediums, subjects, styles, and techniques, characteristic of today’s miniature.

Miniature Art Society of Florida, Catalogue of the Miniature Collection, 2000, ix



The Mountaineer, 2007, Rachelle Siegrist, 3 x 2 inches

Rachelle particularly enjoys painting miniature portraits, even though they require double the time and effort and have zero margins for error. Her portraiture has achieved the Best of Show in two of the Miniature Art Society of Florida's Annual International Exhibitions – the largest in the United States and one of the most prestigious in the field of miniature art!



That Adorable Age, 2007, Rachele Siegrist, 2 7/8 x 2 inches

In the early days of daguerreotype portraiture, Queen Victoria asked Alfred Chalon, the fashionable French miniature painter, whether he was not afraid that photography would ruin his profession. ‘Ah, non, Madam,’ he replied, ‘photography cannot flatter!’

JAIC Online, 1985, Volume 24, Number 2, Article 4, 92 – 103 (Quoting The Women at Home, London, vol. VIII, 1897, 812)



A. J., 2007, Rachelle Siegrist, 3 x 2 inches

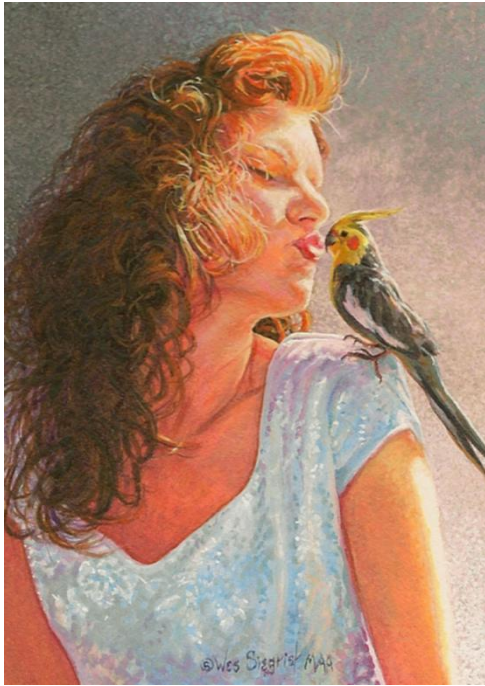
...miniatures are called the “jewelry” of portraiture.

Looking For Eulabee Dix, Jo Ann Ridley, 1997, 47

The secret about miniature art is the intense sense of intimacy that is experienced when you hold a piece in your hand. When a piece of art is so small that it can rest in the palm of your hand, you are being gently invited to bring it a little closer to your eyes. You bow your head a bit and bring your hand nearer to your face. This is a very intimate pose. At this moment, you have let the piece of art enter into a vulnerable personal area. You would never hold anything dangerous this close to your face. This is the way you would hold a butterfly or a small kitten; very gently and close. Holding a piece of art in this way relaxes you and actually creates a bond between you and the artwork.

Larger art allows you to walk by and either engage with it or not. Sometimes larger art demands your attention by size alone. Miniature art, though, attracts your attention like a flower or a pretty stone on the ground; in a quiet and personal way. The piece asks you to come closer and reach out to it.

Miniature art is a gift, a treasure, a secret and special friend. It's not loud or demanding. It doesn't shout its presence to the world but, instead, waits quietly for you to pick it up and admire it. Keep your miniature art close to you so that you can hold it and let it enter your heart regularly. No other kind of art has the ability to touch you in quite the same way.



My Darlings, 2008, Wes Siegrist, 3 ½ x 2 ½ inches

The miniature, the most intimate of all portrait types...

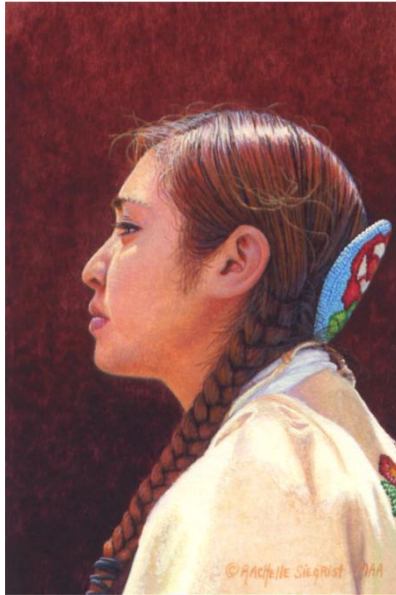
The English Miniature, Murdoch, Murrell, Noon & Strong, 1981, 169



Sarah, 2008, Rachelle Siegrist, 2 x 2 inches

Who does not like miniatures - 'portraits in little,' as they used to be called? They appealed to everyone until the daguerreotype and the photograph made them pass out of fashion for a time. Who can resist the charm of these little portraits, so pretty and graceful and full of romance and sentiment meant to be worn on a lady's bosom, or in a bracelet on her arm, or even a ring on her finger? They speak to us of love, for out of the marriage of art and love was born the miniature.

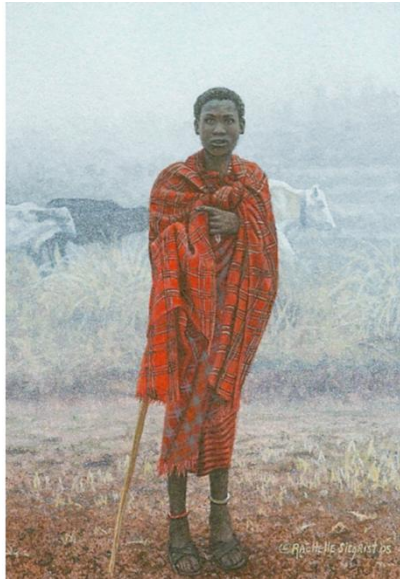
On Longing, Susan Stewart, 1992, 126 (Quoting *On Collecting Miniatures*, Robert Elward, 1905) Daguerreotype – first practical and commercial photographic process, introduced by Louis Daguerre in 1839



Shoshone Indian Girl, 2007, Rachele Siegrist, 3 x 2 inches

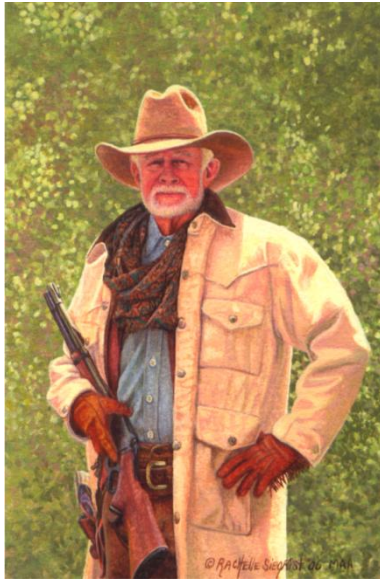
The beautiful art of miniature painting should be peculiarly a woman's art; its distinctive qualities of delicacy, brilliancy, and colour being special attributes of feminine work.

Barbara Hamley, "Miniature Painting", International Congress of Women, 1899, 80



Masai Herdsman, 2005, Rachele Siegrist, 3 x 2 inches

We are sometimes jokingly referred to as **The Painters of Pennies** due to our habit of placing American pennies on or beside our works for viewers to judge their size online or in print.



Western Distinction, 2006, Rachele Siegrist, 3 x 2 inches

A miniature should have a treatment as broad as a life-sized portrait....To paint the best miniature requires a careful training, an intimate knowledge of anatomy, and not only as much but often far more skill in modeling than is required to paint any other kind of portrait.

W.G. Bowdoin, "Miniature Painting", The Outlook, 1901, 780

Still Life Miniatures



Morning Radiance, 2007, Rachele Siegrist, 2 x 2 inches

As artists, we constantly see the world around us as potential paintings. The composition for **Morning Radiance** came ready-made for us as a table setting at a quaint restaurant in Vermont. The light pouring through the window lit up the scene, creating the magical glow that inspired the future painting.



Precious Memories, 2008, Rachele Siegrist, 3 x 2 inches

...a miniature must always be designed for close inspection. It is meant to be held in the hand, to be pored over, even to be looked at with a magnifying glass; therefore all impressionist effects and all violent contrasts of colour are out of place, and beauty of touch and delicacy of workmanship must be especially aimed at.

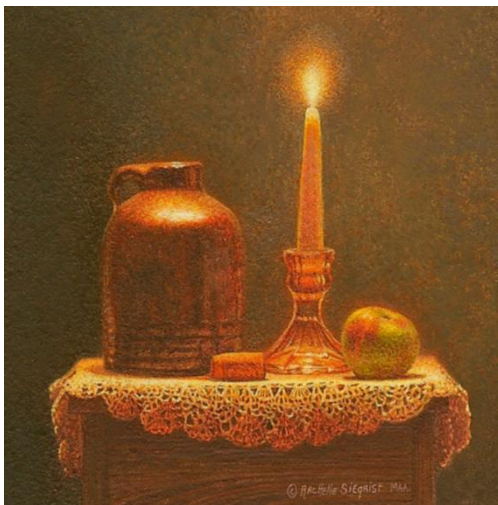
Barbara Hamley, "Miniature Painting", International Congress of Women, 1899,
80



My Peonies, 2008, Rachelle Siegrist, 2 ¾ x 2 ¾ inches

The Regent diamond or the Koh-I-Noor...almost infinitesimal in juxtaposition with the boulder on the mountainside, but the power and light condensed within their small circumference may be justly compared with the force, life and truth concentrated by the hand of a master on an inch or two of paper, vellum or ivory...

“Small Wonders”, [The Dominion Post](#), October 18, 2003 (Quoting J.L. Propert, [A History of Miniature Art](#), 1887)



Still Life by Candlelight, 2008, Rachele Siegrist, 2 $\frac{5}{8}$ x 2 $\frac{5}{8}$ inches

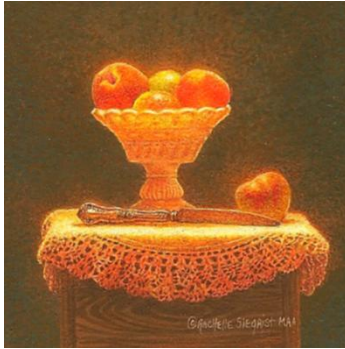
The effect of these compositions is broad, and yet the workmanship is so minute that a magnifying glass is necessary fully to appreciate the patient and loving toil the master has bestowed upon it.

The Century Illustrated Monthly Magazine, May 1886 to October 1886, 732



Lonnie's Pots, 2003, Rachele Siegrist, 2 x 3 inches

The term miniature would apply with equal propriety to every kind of painting executed on a minute or diminutive scale; but as commonly employed it includes only two, though somewhat widely different, kinds of painting. One of these is that style of ornamental painting, or illuminating, which is seen in its greatest perfection on the vellum pages of mediaeval bibles, psalters, service-books, and other costly manuscripts: the other kind is that of small portraits executed chiefly on ivory, to which indeed the term has in its popular acceptance been of late years almost exclusively confined.



Apples and Peaches, 2008, Rachelle Siegrist, 2 x 2 inches

The concentration that goes into the work shines out from a good miniature and every detail is noticed. It is a disciplined and painstaking process. Miniatures can never be rushed and people do not tend to 'get quicker at it', quite the reverse; often the more they learn, the slower they become. It is 'fine art'.

The Techniques of Painting Miniatures, Sue Burton, 1995, 9



Patrons view the Siegrist's miniatures among the display at the 33rd Annual International Miniature Art Exhibition of the Miniature Art Society of Florida at the Gulf Coast Museum of Art in Largo, Florida, 2008.

All too often in the commercial world, we are overwhelmed with monumental images, distracting sound bites, and overall visual clutter. This exhibition causes each of us to pause quietly and look closely at the meticulous skill with which the subjects are rendered, as reflected in the patient attention to detail, artistic expression, and the ideal of perfection.

Ken Rollins, Executive Director Gulf Coast Museum of Art, Miniature Art Society of Florida 2003 Exhibition Catalog

Thoughts on the Future of Miniature Art

The continuation of this endearing art form as more than a mere mention to art history hinges upon both the broader recognition of contemporary works among the institutions and scholars as well as the continued growth and development of the world's miniature art societies and exhibitions.

Practicing miniaturists and appreciative collectors will persist due to the enchantment of the genre. New artists pursuing miniatures as a career will continue to face the same taunt leveled at miniaturists in the mid 19th century when the movement initially declined – “*Why work so hard to achieve what could be done far easier another way?*”

The digital age facilitates instant global communication, stimulates more cooperation and coordination among miniaturists and organizations, and the compilation of information pertaining to miniatures online contributes to new interest and participation.

The exhibition, *Exquisite Miniatures by Wes and Rachelle Siegrist*, heralds a benchmark in Revival Period history for the movement that we trust will stimulate further exhibits recognizing contemporary work in miniature.

A Miniature Step by Step

Baby Bonobo, 2008, Rachele Siegrist
2 ½ x 3 ½ inches (Bonobo)



Cute and Cuddly, 2008, Wes Siegrist
2 ½ x 3 ½ inches (Panda Bear)





The finished paintings and detailed enlargements

List of Museum Exhibitions that have included miniatures by Wes and Rachelle Siegrist

David J. Wagner, Ph.D. Curator and/or Tour Director

2001 Society of Animal Artists Annual Exhibition

- *Waterdance* by Rachelle (also included in *Art And The Animal Tour*)
- *Slumber Party* by Wes
- *Sun Soaker* by Wes (also included in *Art And The Animal Tour*)

2002 Society of Animal Artists Annual Exhibition

- *Anybody Home?* by Wes

2003 Society of Animal Artists Annual Exhibition

- *Mud Monster* by Rachelle (also included in *Art And The Animal Tour*)
- *Mom's Watchful Eye* by Wes (also included in *Art And The Animal Tour*)

2004 Society of Animal Artists Annual Exhibition

- *Stonefish* by Rachelle (also included in *Art And The Animal Tour*)
- *Bzzzz* by Wes (also included in *Art And The Animal Tour*)
- *Crab Spider* by Wes

2005 Society of Animal Artists Annual Exhibition

- *The Zookeeper's Assistant* by Rachelle (also included in *Art And The Animal Tour*) (“Award of Excellence” and “The Leonard J. Meiselman Realistic Painting Executed in an Academic Manner Award”)
- *Locust Borer on Goldenrod* by Wes
- *The Lady Killer* by Wes (also included in *Art And The Animal Tour*)

2006 Society of Animal Artists Annual Exhibition

- *Beautiful Beast of Borneo* by Rachelle (also included in *Art And The Animal Tour*)
- *Peony Peeper* by Rachelle
- *The Cycle of Life* by Wes (also included in *Art And The Animal Tour*)
- *Zebra-tailed Lizard* by Wes

2007 Society of Animal Artists Annual Exhibition

- *Lying in Wait* by Rachelle (also included in *Art And The Animal Tour*)
- *Mmmm...Love Your Perfume* by Rachelle
- *Froggie Went A Courtin'* by Wes
- *Stonefly Nymph* by Wes (also included in *Art And The Animal Tour*)

2008 Society of Animal Artists Annual Exhibition

- *Hey...Look What I Caught!* by Rachelle (also included in *Art And The Animal* Tour)
- *Best Seat in the House* by Wes (also included in *Art And The Animal* Tour)

Blossom ~ Art of Flowers (Premiere and Tour)

Sponsored by The Susan K. Black Foundation

- *Catawba Rhododendron* by Wes

Endangered Species: Flora and Fauna in Peril (Premiere and Tour)

Sponsored by The Wildling Art Museum

- *Crested Caracara* by Rachelle
- *Black-footed Ferret* by Wes (Honorable Mention)

Art of the Rainforest

- *Emerald Tree Boa* by Rachelle
- *Jewel of the Rainforest* by Rachelle
- *Midnight Snack* by Rachelle
- *Vultur gryphus* by Rachelle
- *Anolis carolinensis* by Wes
- *A Pattern on the Forest Floor* by Wes
- *Rainforest Giant* by Wes
- *Sage of the Forest* by Wes
- *Tree Hugger* by Wes

Paws and Reflect: Art of Canines

- *Man's Influence* by Rachelle
- *Puppy Dreams* by Rachelle
- *Those Adoring Eyes* by Rachelle
- *Dingo* by Wes
- *Seeking Shade* by Wes
- *The Three Tenors* by Wes

Art of the Dive / Portraits of the Deep

- *Ballerina of the Seas* by Rachelle
- *Lionfish* by Rachelle
- *Lying in Wait* by Rachelle
- *Garden Eel* by Wes
- *Sea Robin* by Wes
- *Yellow-headed Jawfish* by Wes

Mangroves

- *Selections Pending*

Appendix B

Select Honors and Awards

Rachelle Siegrist:

2009- 34th Annual International Miniature Art Show - Best Traditional Portrait Miniature
2008- 75th Annual International Exhibition of Fine Art Miniatures - 2nd Place
Portraiture
2008- 4th World Federation of Miniaturists Exhibition of Fine Art in Miniature - Highly Commended, Landscape
2008- 33rd Annual International Miniature Art Show - Best of Show
2007- American Women Artists Juried Exhibition & AWA Master Signature and Signature Member Show - Rogue Guirey Simpson Memorial Award
2007- Cider Painters of America Miniature Exhibit - Cathie P. Scott Memorial Award
2007- 15th Annual Miniature Show at Parklane Gallery - 1st Place
2006- 73rd Annual International Exhibition of Fine Art Miniatures - 3rd Place Water media, 3rd Place Ivorine
2006- 31st Annual International Miniature Art Show - Best Artist under age 36
2005- 45th Society of Animal Artists Annual Exhibition & Tour - Award of Excellence, The Leonard J. Meiselman Realistic Painting Executed in an Academic Manner Award
2005- 30th Annual International Miniature Show - Best of Show, Excellence in all Entries

Wes Siegrist:

2008- Annual Heartland Miniature Show - Best of Show
2007- 24th Annual Juried Show New Mexico Miniature Arts Society - Award of Excellence
2006- 14th Annual Miniature Show at Parklane Gallery - Best of Show
2005- Mondak Heritage Center's Miniature Art Exhibit - Best of Show
2005- 30th Annual International Miniature Show - 1st Place in Opaque Watercolor
2004- Cider Painters of America Miniature Exhibit, Shavertown, PA - Leonards Claims Service Award for Excellence
2003- 28th Annual International Miniature Art Show - Excellence in all Entries, 1st Place in Opaque Watercolor
2002- 27th Annual International Miniature Art Show - 2nd Place in Landscape
2002- Papermill Playhouse 14th International Miniature Art Exhibit - 2nd Place
2000- Southern Wildlife Art Festival - Best of Show, 1st Place in Feathers

Memberships

The Artists for Conservation (AFC) – The organization's mission is to support wildlife and habitat conservation, biodiversity, sustainability and environmental education through art that celebrates our natural heritage.

(<http://www.natureartists.com>)

- We received the Group's Conservation Artists Award in December of 2006 for outstanding artistic talent and extraordinary contribution to the conservation cause. Rachele received the same honor in January of 2007.

The Association of Miniature Artists (AMA) – Founded to encourage the study of the historical precedents of traditional miniature art, preserve the unique techniques of rendering miniatures, foster a consensus of definition and to enable a spirit of cooperation among members in support of each other and the formal societies dedicated to the advancement of this endearing art form.

(<http://www.miniatureartist.com>)

Cider Painters of America (CPA) – The Society encourages excellence in miniature paintings, public awareness and the enjoyment of miniaturism for members from every state of the nation.

Hilliard Society of Miniaturists (HS) – The declared aim of the society was to encourage greater recognition of this art form with an appreciation of its history and of its contemporary development and to bring it to the wider attention of all artists and to the public. Rachele's *Harris Hawk*, 2000, was the first work added to the Society's Permanent Collection from an overseas artist. (<http://www.art-in-miniature.org>)

The Miniature Artists of America (MAA) – The national society founded to honor outstanding practitioners of American miniature art. In addition to recognizing leading contemporary miniaturists, its purpose is to broaden public understanding and appreciation of this ancient art form. The Society's traveling exhibition is available for museums and cultural institutions.

(<http://www.miniatureartistsofamerica.org>) We serves as the Society's Exhibition Coordinator, Historian, and Webmaster.

Miniature Art Society of Florida (MASF) – The Miniature Art Society of Florida encourages artists to become involved in the exciting world of miniaturism. It seeks to broaden the awareness of the public and collectors to the delicate beauty and refinement of this venerable art form. The Society has an ongoing Permanent Collection of miniature art that currently numbers 127 works and includes Rachelle's *Mockingbird*, 1998 and Wes's *Highlands Hammock*, 1999. (<http://www.miniatureartsocietyofflorida.com>) Wes serves as the Society's webmaster.

The Miniature Painters, Sculptors and Gravers Society of Washington DC (MPSGS) – The objective of The Miniature Painters, Sculptors & Gravers Society of Washington D.C. is to encourage and stimulate interest among artists and the public in the beautiful forms of miniature art. (<http://www.mpsgs.org>)

The Society of Animal Artists (SAA) – The Society is the oldest and most prestigious association of animal and wildlife painters and sculptors. Founded in 1960, the Society is devoted to promoting excellence in the portrayal of the creatures sharing our planet, and to the education of the public through its informative art seminars, lectures and teaching demonstrations. (<http://www.societyofanimalartists.com>) Wes serves as the Society's webmaster.

The World Federation of Miniaturists (WFM) – Established with the purpose of encouraging communication between miniature art societies, and of introducing the public to this exquisite art form. (<http://www.worldfm.org>)

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The Siegrists demonstrate their miniature painting techniques to the public at the Smithsonian Institution for the World Federation of Miniaturists 3rd Worldwide Exhibition of Fine Arts in Miniature.

There will not be a school of miniature-painters again until the art is understood as being what it is, namely, Illustration. Its vitality rests with that conception of its mission. It need not illustrate words. It may illustrate costume, character, environment - everything. The art of representation derives its vitality from one rule only: that the thing represented has charmed the artist. In those circumstances, charm abides in the execution and sways the spectator.

About the Siegrists

Rachelle Siegrist, born 1970 in Florida, and Wes Siegrist, born 1966 in Indiana, are American artists specializing in miniature paintings primarily of wildlife. They began their career path as miniaturists in 1997 serendipitously after receiving an application for the Miniature Art Society of Florida's annual international exhibition of miniature art. The following year, after their works were again accepted into the show, Rachelle's painting received an award and was purchased for the Society's permanent collection. The Siegrists attended the exhibition in person and were instantly swept up in the fervor surrounding these charming, diminutive works. Thereafter they devoted an increasing amount of their output to miniatures and never looked back to the world of large-scale paintings.

In addition to the annual miniature art exhibitions the husband and wife team are perennial exhibitors in the major wildlife art shows and shows in the United States where they delight in sharing with the public their love of their minute genre.



Rachelle & Wes Siegrist

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The Exhibition, *Exquisite Miniatures by Wes and Rachelle Siegrist*, may be available for display at art centers and museums.
For further information, contact:

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<http://www.american-wildlife-art.com>

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