Watercolor Studio

The Magazine of The Missouri Watercolor Society

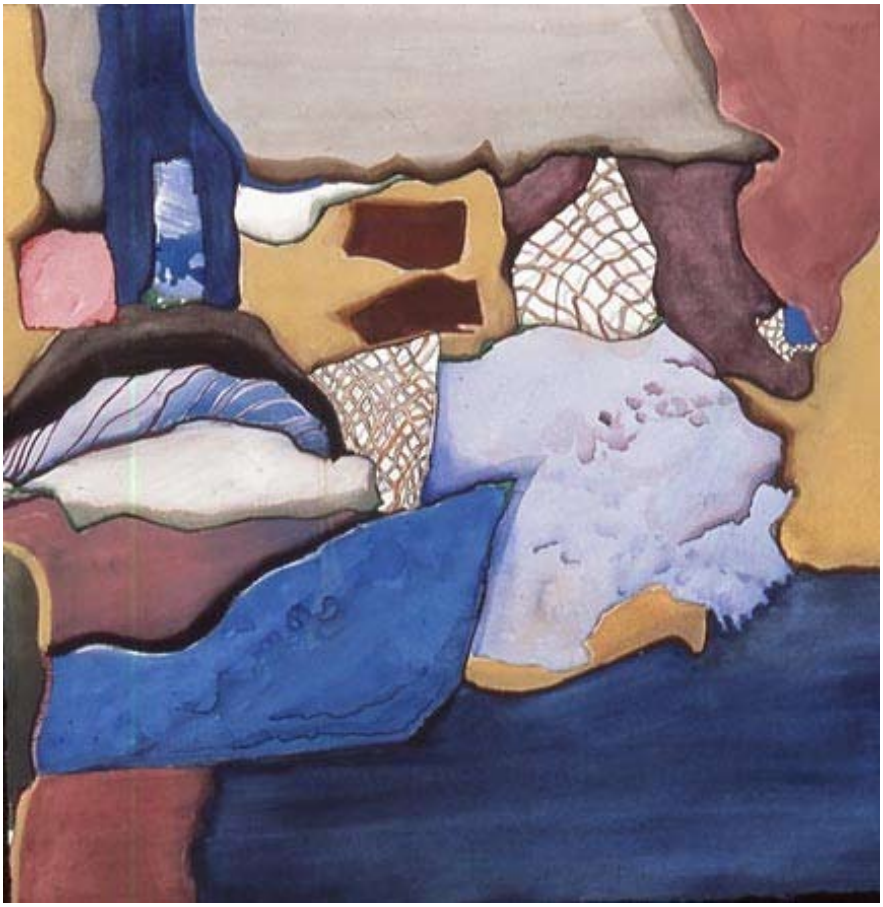
Summer 2011

Short Essay on Painting
by Laurin McCrackin

Understanding Digital File Formats
by Laura King

Try a Vignette
by George "Papa" Tutt

Art Y'all
Members Making News



Bedlam by Elizabeth Concannon, from the Summer 2011 MOWS Online Exhibition

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Contact Laura King by email at laura@laurakingstudio.com or by phone at 573-356-1236.

Coat of Many Colors by Bev Jozwiak, from the Summer 2011 MOWS Online Exhibition

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Watercolor Studio

Volume 7, Issue 2 -Summer 2011

Missouri...where the watercolors flow!

ON OUR COVER

***Paper Bag with Fruit* by Laurin McCracken**

Laurin McCracken is an architect who has put the skills learned over the years in drawing, photographing and observing to use as a watercolorist. He studied with Gwen Bragg at the Art League School in Alexandria, Virginia and with Alain Gavin at the Art Institute in Chicago. He has paintings in corporate and private collections, including McGraw-Hill's Corporate Collection and the Urban Land Institute. He also has photographs in the Graphics Arts Collection, Princeton University. Born in Meridian, Mississippi, he attended Auburn University and holds a Bachelor of Arts and a Bachelor of Architecture from Rice University and a Masters in Architecture and Urban Planning from Princeton University.

McCracken is an award-winning artist whose paintings have been exhibited in juried shows coast to coast including the Philadelphia Watercolor Society, Niagara Frontier Watercolor Society, Pittsburgh Watercolor Society and the Adirondacks National Exhibition of American Watercolors, California Watercolor Society, Watercolor West, Southern Watercolor Society and the American Watercolor Society. His paintings have recently been included in two important shows in China; Shanghai Zhoujiajiao International Watercolor Biennial Exhibition and the Beijing International Art Biennale

He is a signature member of more than a dozen watercolor societies including the American Watercolor Society, National Watercolor Society, Transparent Watercolor Society of America, Southern Watercolor Society, Watercolor West, Watercolor Society of Alabama, Texas Watercolor Society, Philadelphia Watercolor Society, Mississippi Watercolor Society, Watercolor Art Society – Houston, and the Louisiana Watercolor Society. His work has been published in many national and international magazines and books including: Watercolor, Watercolor Artist, Artist's magazine, Drawing, American Artist, International Artist and Southwest Art. His work has been included in Splash 9, 10, 11, 12 and in Strokes of Genius 3 and A Celebration of Light. McCracken's work is represented by art4business, Philadelphia and London, the Southside Gallery, Oxford, MS, Milan Gallery, Fort Worth, TX and Jack Meier Gallery, Houston, TX.

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Techniques from a Studio Painter

Yellow Pears on Foil by Laurin McCracken, AWS, NWS

By Laurin McCracken, AWS, NWS

I am a studio painter and my work is heavily influenced by the Dutch and Flemish still life painters of the 16th and 17th century. I am drawn to their work for two basic reasons: their paintings are about two things - the accurate rendering of objects, and the idea of making art out of everyday objects. Objects on a tabletop with strong lighting from the right hand side is the basic notion of these still life paintings.

Early on I have tried to emulate not only the style of these paintings but also the subject matter. As my painting has progressed, I have taken everyday objects from today and painted them in the same fashion.

My painting, *"Choices"* is a good example of the former approach. Here are classic objects from a friend's antique collection that are rendered as the Dutch would do them. The cover painting and the *"Yellow Pears on Foil"* are more recent and are typical of my current approach to still life painting.

I work from photographs since my paintings take from 40 – 100 hours to complete, depending on the detail and the size.

Black Backgrounds

I get more questions about my black backgrounds than any other inquiry about my painting process. I mix my blacks starting with the deepest shades of color in my palette. In this case I am using Winsor Newton tube watercolors. I start with Prussian Blue and then add Alizarin Crimson. The only non-Winsor Newton paint I use in the mixture is Holbein's Mineral Violet. I then might mix in some yellows or earth tones such as burnt sienna depending on how opaque I want the mixture or how warm or cool I want it. While this mixture is very dark it is still transparent, unless I add a lot of earth tones or other colors that are more granular and opaque. I store it in baby food jars and mix a lot at a time. I keep it thick using just enough water to help it mix well. Plastic coffee stirring sticks from the fast food restaurants are perfect as a mixing tool.

Masking

I use any and all masking techniques I can find. I like the Masquepen applicator and especially their Supernib because it can lay down very small, controlled drops for the tiny highlights, such as the beading around the lid of a creamer or teapot. It can also be used for fine lines to

detail the edge of a shape and to separate colored areas during painting. I also like the new Daniel Smith liquid friskett. It is light gray in color and has a very good applicator.

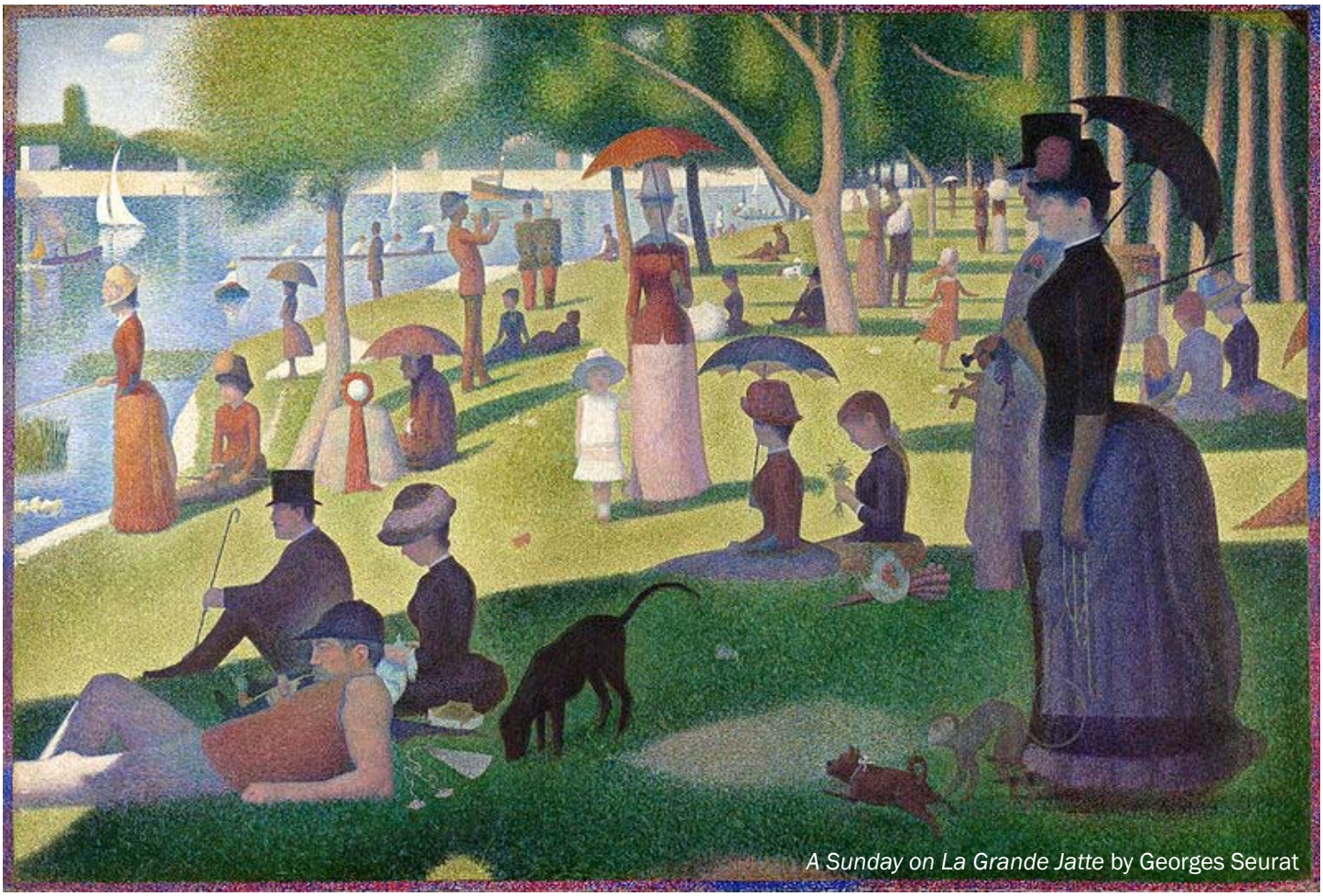
I use drafting tape in sizes from 1/2" to 3". I like drafting tape over "Painters" tape because it is easier to remove from the paper without damaging the surface. It also forms a waterproof seal with the paper. I seldom have any color that bleeds under the tape.

It is important to keep in mind that every paper reacts differently to each masking material, whether it is tape or fluid. I typically use Fabriano Artistico 330 pound Soft Press paper. I like to get the masking fluid off of the paper as soon as possible.

I also do a lot of draping, like surgeons do during an operation. There are few things worse than having a very staining blue drop of paint fall directly on top of a highlight that you have worked so hard to maintain. Therefore, I keep several size rolls of lightweight tracing paper handy. I keep most of the painting covered at all times and just open up the area on which I am working. That saves me a lot of clean up, and it preserves the highlights.

***Choices* by Laurin McCracken, AWS, NWS**

I believe that a key role of the artist is to help their audience see things in a refreshing and new way. The main narrative of a still life painting should be to assist the viewer in truly seeing objects, not just looking at them.



A Sunday on La Grande Jatte by Georges Seurat

Understanding Digital Images: formats, resolution and sizing

by Laura King

As you may have noticed when saving pictures on your computer, there are lots of different options: .jpg, .gif, .tiff and more. Many people don't know what they all mean, so they just tend to choose one they may have heard of somewhere before. But actually all those file format options exist because they're each designed to do different things.

Choosing the correct one can capture the fine detail in your painting for a print catalog, or reduce the file size in order to make an image go through email faster, or come up more quickly on a web site. Resolution, or dpi, also has a lot to do with this. We'll discuss that more in a few moments.

When we call for entries to the MOWS members' online shows, we always ask for .jpg files. These are the best choice for photos on the web because the .jpg format has a high degree of compression - that means it'll take your image and squash it into a file that can be easily sent through email or downloaded on the internet.

In order to do this, it discards some fine detail from the image - but not enough so you'd easily notice on a computer screen.

.Gif files are also meant for the web, but they are best for graphics. They work well for line art and shading, like a logo or a relatively simple illustration. However, .gif files aren't good for photos. Your image will lose too much detail, and yet your file will still be bigger than if you'd made it into a .jpg. (When I say bigger, I mean using more kilobytes of data, which ultimately means "slower.")

The .tiff format is great for capturing fine detail. .Tiff files are designed to be used for print media. If you've ever sent a photo for an exhibition catalog, a magazine or a book, chances are the publisher has asked for it to be saved in .tiff format. However, .tiff files are large and slow to download, so you wouldn't want to use them on your web site. People would get frustrated waiting for them to show up on screen, and click away from your site before they ever saw your work.

Now, just in case you're not confused yet, there's more. The file format is not the only factor; you also have to consider size and resolution. Size is easy, that's just dimensions - 4" x 6", 5" x 7", etc. A saved file of a photo with smaller dimensions is obviously going to be a smaller (read "faster to download or email") file.

I often get photos for the MOWS online exhibitions that are up to 30 inches wide. Sometimes they take forever to come through email because the files are so big. I'm never sure if people mean to send the images that large, thinking that bigger and more detailed is better...or if they just don't realize what size the picture they sent was. Because there are so many different scanning and imaging programs out there, it's impossible for me to give you all step by step instructions on scanning and sizing images for the MOWS shows. I would if I could.

I do my best to work with MOWS artists, so if someone is confused about the process and sends me a file that is too large, I'm happy to just open it in my imaging program (Photoshop) and make it smaller. Sometimes though, I'll receive files that are too small to work with, just an inch or two across. With those, I have to email the artist back and ask them to scan the image again at with larger dimension and/or higher resolution.

Unfortunately making a file bigger in Photoshop, or any other imaging program, doesn't work as well as making a file smaller. That's because images on a computer screen are made up of pixels. (If you don't know what pixels are, think of pointillism - every dot of paint is like a pixel.) When you try to make a small file bigger, the computer will obey you and set the new dimensions you specify - but since it has only the original number of pixels to work with, all it can do is guess what the space in between should look like - which means your image will look blurry.

And that brings me to resolution - otherwise known as dpi, or dots per inch. And a dot is just a pixel, so what we're really talking about is the number of pixels squeezed into a square inch. When you save a photo to be posted on the internet, you should set the resolution at 72 dpi. That's because the human eye is only able to see 72 dots per inch on a computer monitor. Any higher resolution is just wasted, and results in a bigger (slower to come up on screen) file.

However, when you are saving a photo to be used in print (for those exhibition catalogs or magazines) the resolution should be higher, at least 300 dpi (and save it as a .tiff file!). The human eye can distinguish much finer detail in print than on a computer or TV screen. Some catalogs, books or magazines may even ask for resolution up to 1600 dpi.

So now when I say "I need a 4x6, 72 dpi .jpg for the online show," you'll know what I mean, right? And if not, that's ok - you can still mail me a photo or a slide.

Woman Powdering Herself by Georges Seurat

When you think of resolution (dpi), think of pointillism. Imagine that it were possible to take a small pointillist painting, for example "Woman Powdering Herself" by Georges Seurat, and stretch out the canvas to poster size, resulting in all the tiny dots of paint being pulled apart from one another and leaving spaces in between.

Now imagine that you want to "fix" that painting by filling in the spaces. You must guess, or interpolate, exactly what color dots Seurat would have chosen to put in each tiny bit of empty space. You may be an excellent artist, and it might even look pretty decent when you are finished, but only Georges Seurat himself could really do justice to his original painting...and I expect that even he might have difficulty under those conditions.

Now imagine that the digital image of the painting you want to enter in the MOWS online show is smaller than our specifications of 4" x 6" at 72 dpi. I'll just enlarge it, you think. But the computer is not you, any more than you are Georges Seurat. (In fact, this scenario is even worse because the computer has no human creativity or discernment.) The software program will use its mathematical formulas to interpolate what color each pixel it adds should be, and it will fill in the spaces and enlarge your painting - but blurriness and diminished image quality will result.

Barn Vignette #3 by George "Papa" Tutt

NEED TO RECHARGE YOUR PAINTING? TRY A VIGNETTE!

BY GEORGE "PAPA" TUTT

Way back in the summer of 2005, I had spent a Saturday painting with very little success. I was in the doldrums because my paintings had no spirit, no life, nothing! They just sat on my studio table looking back at me like over-cooked fish with their heads still on! What do you do when you have a collective school of over-worked sardines? I was sinking in the middle of a growing pond of bad attempts, and to make matters worse, I knew it.

After enduring the horrible day trying to paint, I lay in bed thinking: Maybe I should give up being an artist and try something else. I started out as a baseball player! Of course, I could be a 70-year-old pitcher. Then my touch of arthritis kicked my left knee just to bring me back to reality. About 2 a.m., a voice, located somewhere my small brain, whispered to me, Read Edgar Whitney. At 2:30 a.m. I was pulling books from my library collection. Everything I had on Whitney and many of his famous students. My persistence paid a huge dividend: I discovered something very interesting. Most of Whitney's students were influenced by his teaching of an exciting way of presenting a subject while designing with the white of the paper. It's call called a vignette. I spent the day reading; painting; designing; making vignettes ... and it worked! My new paintings began to dance around the studio with some visual vitality. They weren't great, but they didn't sit looking like dead fish either. It was a wonderful solution to the doldrums for me. Edgar Whitney, the great teacher, had reached out from the pages of four books and tapped me on the shoulder. That's how this bit of information came about for me. ...And you too need to know about Whitney's vignette because it works, and will get rid of the doldrums for you, too.

To give you a starting point, here is a definition of a vignette: A small illustration or portrait photograph that fades into its background without a definite border.

You've seen this. Photographers use it a lot. I'll lay odds that many of the professional photos in your home are vignettes. Probably your own very sophisticated high school graduation picture was done as a vignette. But most important, to truly pinpointing you in the right direction, here is Edgar Whitney's definition: "A vignette is a piece of subject matter in a well-designed piece of white space." Think about that! It should make should make sense because Whitney is speaking about designing a painting, not a photograph.

Here is a little of the information I gleaned from all the reading. This following information is not all my thinking, but are the thoughts from a number of Whitney's now famous students: Frank Webb, Judi Wagner, Tony van Hasselt, to name a few. Our own MOWS Signature Honor Roll Member, Cheng-Knee Chee, was one of Whitney's students. I have tried to put together their experience with Whitney and the thinking he generated as a help for you. If possible, spend some time with these books:

Complete Guide to Watercolor Painting
by Edgar A. Whitney
Learn Watercolor the Edgar Whitney Way
by Ron Ranson.
Webb on Watercolor
by Frank Webb
Painting with the White of Your Paper
by Judi Wagner & Tony van Hasselt

WHY TRY A VIGNETTE?
(Wagner, van Hasselt, Webb)

1. The vignette simplifies. In a vignette the subject becomes uncomplicated and one will see the subject in its basic form. Many of the details that want to force artists to paint to the edge of the paper are eliminated.

2. The vignette directs one's attention. In a vignette one is forced to see the real subject of the painting. Keeping the white paper forces one to edit so the viewer's attention is on one specific thing, not multiple subject matter.

3. The vignette entertains the eye. In a vignette one surrounds the subject with well-designed white shapes. These are made by leaving the white of the paper. This adds sparkle to the painting which is very pleasing to the viewer's eye.

QUESTIONS YOU SHOULD CONSIDER:
(Wagner, van Hasselt, Webb)

1. How large should my paper be? The paper may be any size, but the most effective size is 15" X 22" (half sheet). Rectangles work; squares and circles don't. 22"X30" (full sheet) works too.

2. Where do I begin on the paper? The interesting thing about the vignette is that you have one subject. By placing it in one of the focal areas, or on a focal point, you have a design that is very close to the Greeks' Golden Mean. Start at that focal point and work out.

3. How much paper do I leave white? The white space is designed with the same care as the painted area. The painted area should cover about 60 percent of the white paper: Think 60-40.

4. How large do I make the subject? If you think of the outer edge of the rectangle as having 360 degrees, 60 percent can be soft edges and rest can be made up of hard-edged shapes. The subject touches the edge of the rectangle in three spots only. These touches should be in very short measure (against a side of the rectangle). If you're doing a landscape the sky color doesn't count.

5. How can I concentrate on the subject without letting the superfluous detail be included? Use a big brush and start on the subject.

6. If I include the details will I lose the vignette quality to the painting? Not if you place them in last.

ARE THERE RULES?

I'm reluctant to refer the following as rules, but they certainly are strong relationships. Frank Webb has some very definite thoughts on designing a vignette. Here are Frank Webb's Vignette Relationships from his book: *Webb on Watercolor*.

1. A vignette should have one corner larger than the others.

2. The main shapes should be made in values 5 and 6 (middle values) plus darks.

3. Edges should come together (interlock) and most edges should be the edges (contour) of the objects.

4. The top point or tallest point should NOT be directly over the lowest point.

5. The left and right points should not be in a straight line. They should be staggered. Think of a "Z" that has been elongated.

6. Only allow 1/4 of the outside of the main shapes to fade or bleed off.

7. Use calligraphy or descriptive lines to give meaning for the viewer.

LIMITED COLOR PALETTE SUGGESTIONS

Here are some of Frank Webb's nontraditional color combinations. These will sure open your eyes and maybe get you away for the old burnt sienna and ultramarine blue.

- Burnt Sienna, Phthalo Blue, Gamboge or Yellow Ochre
- Phthalo Blue or Prussian Blue, Alizarin Crimson, Gamboge
- Phthalo Purple, Cadmium Orange, Viridian
- Viridian, Cadmium Red Light
- Yellow Ochre, Burnt Sienna, Payne's Gray
- Colbalt Blue, Indian Red, Yellow Ochre

Here are a couple of fun mixes from the book of Marilyn Simandle with Lewis B. Lehrman. Book title: *Capturing*

Light in Watercolor. These colors give very beautiful grays known as "Simandle Gray."

- Permanent Rose, Raw Sienna, Manganese Blue
- Permanent Rose, Cadmium Orange, Manganese Blue
- Permanent Rose, Raw Sienna, Antwerp Blue or Cobalt Blue

Barn sketch

Barn 1

Barn 2

Barn 3

Barn 4

Barn 5

Missouri Moon Light

Storm Coming

MISSOURI BARN STUDIES

In the following section I have put together a series of paintings of the same old Missouri barn. Remember, I was trying to get out of the doldrums. The paintings are not great, but I have used much of the above suggestions in bring them into reality. There are many, many ways to paint an old Missouri barn. The vignette will lead you to other visual ideas for the same subject.

Barn sketch was simply for information: texture and value.

Barn 1: I was still painting doldrums here. It suffers, but there is an attempt at the vignette by touching four sides and leaving the white in the upper right.

Barn 2: This is a little better. I went back to the sketch and included the horses. Better use of the white and the viewers attention is on the barn. It touches the edge in three places. I thought of Frank Webb's relationships and tried to make it work.

Barn 3: Ah! Something close to a vignette. Same barn, but it has visual life. It touches the edge in three places allowing the white paper to pop the image out.

Barn 4: Here I've pushed the idea a step beyond; I almost lost the vignette because of the extra information I've given the viewer. I'll use that dark shape behind the barn.

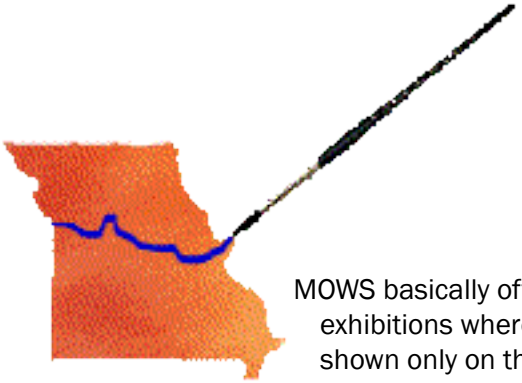
Barn 5: Here is as close to a vignette I got with this old barn. Unfortunately, I forgot to crop it properly so you're seeing a corner of the board. Frank Webb's three edge touches are in this one. There is a bothersome area: I got carried away with the tree, making it too tall. I moved the edge in an inch and created another edge!

Storm Coming by George "Papa" Tutt

Missouri Moon Light: I cropped this too small so you're not getting to see the full painting. But you should be able to see the relationship through the other paintings to this one. This painting was selected for International Watermedia XVII Exhibition sponsored by the Pikes Peak Watercolor Society. It is still the same old barn.

Storm Coming: Here is that same old barn. I've moved away from the vignette in this one. However, I'm dealing with an idea that was generated while working on the other paintings. It's not there yet, but I do like that anvil cloud.

So remember, when your painting is in the doldrums, try a vignette.



MISSOURI WATERCOLOR SOCIETY EXHIBITIONS

MOWS basically offers the members six (6) different shows each year. Two (2) of these are exhibitions where the paintings are actually hung on a gallery wall. Four (4) exhibitions are shown only on the MOWS website. Here is an explanation of each.

WATERCOLOR MISSOURI NATIONAL: This is our only true competitive exhibition, which is held annually in April and May. It is widely known as a very difficult exhibition to get into and has been listed by *Watercolor Artist Magazine* as one of the national exhibitions producing the "Best of the Best." It is the only painting exhibition to be shown at the National Churchill Museum. MOWS uses two jurors: a Juror of Selection and a Juror of Awards for this exhibition. Cash awards only. We do not give merchandise awards for this exhibition. The only way an artist can achieve MOWS Signature Status is to be juried into two Watercolor Missouri Nationals. Artists do not have to be members of MOWS to enter this national exhibition.

NATIONAL MEMBERS' INVITATIONAL: (FORMERLY THE MEMBERS' INVITATIONAL)

The Board of Directors changed the name -- added the word National -- because we are a state organization with a national membership. The new National Members' Invitational is to be held each August-October at the Boone County Historical Society Gallery in Columbia, Missouri because BCHS can accommodate a large exhibition. It is open to all Missouri Watercolor Society members. Each artist selects one painting (their own) to show. This type of exhibition is known as a "State Fair" show because the artists select their own paintings to show. There is only one juror: a Juror of Awards who judges for cash and merchandise awards. All paintings are either shipped or hand-delivered to BCHS. There is an official opening/awards program plus outstanding door prizes.

MEMBERS' ONLINE EXHIBITIONS:

There are four (4) online exhibitions for the membership: one each quarter of the calendar. Example: Winter Members' Online Exhibition, Spring Members' Online Exhibition, Summer, and Fall. Artists must be members of MOWS to participate in these shows, but there is no judging of any kind, nor are there any awards given. MOWS-member artists may show as many of their paintings as they like in these online shows, for a nominal per-image fee. Many visitors from around the world view these four exhibitions. The paintings from the current Members' Online Exhibition are used for the slideshow on the MOWS homepage.

Green Tomato Twang by Pat Renner
from the Summer 2011 MOWS Online Exhibition

ART Y'ALL

Members Making News

Welcome to our New MOWS Members for Summer 2011

Dale Eckhard - St. Charles, MO
Becky S. Beck - Huntsville, MO

Congratulations to all the MOWS members who had paintings selected for Watercolor U.S.A. 2011. MOWS Signature member, **Sandra Schaffer**, served as judge of the exhibition. Many of our members were selected. **Marlin Rotach** has a painting is on the cover of the catalog and he won the Robert E. Goodier Memorial Award. **Kent Addison** won the Potomac Valley Watercolor Award. **Laurin McCracken** won the Pearl Appleby Award. **Jerry Ellis** won the Susan Galey and Lucille Galey Award. Jerry Berneche and George James won cash awards. **Loran Creech** won the M. Graham & Co. Merchandise Award. Many other MOWS members were selected for the exhibition but did not win awards.

Norma Herring was juried into Watercolor USA and her painting won a Purchase Award. The Springfield Museum purchased her painting for their permanent collection. She also received an Award of Merit in Images Art Gallery's Annual Show. Another of her paintings will be published in the 2011 issue of Kansas City Voices an art/literary magazine. It is the same painting that was in the 2010 Watercolor Missouri National exhibition.

Mary Anne Lipousky-Butikas, MOWS, IWS, was one of 60 artists juried into the 27th Annual Illinois Watercolor Society Exhibition. Her watercolor, Number 4, received Honorable Mention by judge Robert Lee Mejer, NWS. In addition, she also received Signature Status into the Illinois Watercolor Society. The Exhibition is being held at The Next Picture Show Gallery in Dixon, Illinois from June 10th to July 16th.

Linda Rhoads was juried into Watercolor U.S.A. and her painting sold as a "patron purchase".

George "Papa" Tutt, NWS, MOWS, had a painting selected for the Watercolor Society of Alabama 70th Annual. Papa also had a painting selected for the International Watermedia XVII sponsored by the Pikes Peak Watercolor Society of Colorado Springs. Papa had another painting selected for the 27th Annual Open Juried Exhibition sponsored by the Illinois Watercolor Society.

Ann Pember, MOWS won a Merit Award in the Watercolor Society of Alabama Annual Exhibition. In September, she will be a presenter for the Florida Watercolor Society Trade Show in Sarasota, FL.

Dawn Thomas had a painting included in the Alabama National Watercolor show. This is the second year she has had a painting in that exhibition. She also has a painting in the (KC) Symphony in the Flint Hills exhibition.

Diane Stolz was juried into ISAP International Society of Acrylic Painters 14th International Open in Santa Cruz, CA. Diane had a watercolor juried into Watercolor USA at the Springfield Art Museum. Three of Diane's watercolors were juried into "Artists Celebrating Christ" Liturgical Art Exhibition at the University of Mary's Benedictine Center in Bismarck, ND. Diane was awarded Jerry's Artarama's Cover Award for their winter catalogue, 2011.

Charlotte Huntley, MOWS, AWS has recently been awarded First Place in Watercolor at the Society of Western Artists' Annual Juried Exhibition for her painting, Blossoms of Youth. She also just received 2nd Place in Niagara Frontier Watercolor Society's Annual for her painting, Prairie Gold. So far in 2011 Charlotte has been accepted in fourteen national juried exhibitions and has been awarded Signature Membership in the Illinois Watercolor Society and the Nevada Watercolor Society.

Bill James was awarded Best In Show at the Louisiana Watercolor Society 41st International Exhibition; Best In Show at the Southern Watercolor Society 34th Annual Juried Exhibition; won the Rex Brandt Award at the National Watercolor Society 2011 Annual Juried Member Exhibition; and won an Award Of Excellence at the Illinois Watercolor Society 27th Annual Open Juried Exhibition. Several of Bill's watercolor paintings will be published with an article in the French magazine called Pratique des Arts.

Old Confederates by Bill James

ART Y'ALL

Members Making News

Toni Elkins, MOWS was selected to be included in the new book, 100 Southern Artists. The book is authored by Ansley Rooney and will published in 2012. The artists were selected from seven Southern states.

Debi Watson was awarded the M. Graham and Co. Award at the Baltimore Watercolor Society's Mid-Atlantic Juried Exhibition. She will be demonstrating transparent watercolor at the Philadelphia Watercolor Society's 111th International Exhibition of Works on Paper.

George M. Schoonover, NWS, MOWS, PWCS received the following awards in 2010: Watercolor Society of Oregon; Red River Valley Museum; Illinois Watercolor Society; San Diego Watercolor Society; Northeast Watercolor Society; Kentucky Watercolor Society. He had a painting on tour with Adirondacks Old Forge International Exhibition, and additionally had paintings in the following exhibitions: North West Watercolor Society, WA; Emerald Art Center National, Springfield OR; San Diego Watercolor Society Annual Exhibition, the National Watercolor Societies Member Exhibition and the 'Sound Off' National competition in Georgia.

Kristin Herzog received the Winsor & Newton Award in the Southern Watercolor Society's 34th Annual Juried Exhibition at the Greenville Museum of Art.

Shirley Nachtrieb, MOWS had a one-woman show at the Margaret Harwell Art Museum in Poplar Bluff, Missouri.

Bill James, MOWS-HR recently wrote an article about his pastel technique for International Artist magazine. The editor liked the way Bill expressed his ideas and art theories so much that he asked Bill to write a column for each issue in the future.

Betty Jameson had a painting in Southwestern Watercolor Society's 2011-48th Annual Membership Exhibition, Plano, TX. Her painting received a Merit Award at the 33rd Annual Members' Juried Spring Show 2011, Corridor of Art, Austin, TX. She won two awards totaling $350 at the Louisiana Watercolor Society's 41st Annual International Exhibition at Place St. Charles, New Orleans, LA. Betty also had a painting in the 20th Annual International Society of Experimental Artists Juried Exhibition at the GDP Studios, Shelton, WA. She had a painting in the Pikes Peak Watercolor Society's International Watermedia XIV, Colorado Springs, CO; and also won the Ampersand Award at the 45th Richardson Civic Art Society's Regional Art Show, Richardson, TX.

Richard H. Dutton has been selected to be included in Spash 12 and Splash 13. Splash 12 features his watercolor 'Seasons 2'.

Mary German had a painting accepted into Watercolor USA at the Springfield Art Museum, Springfield, MO.

Art Y'all Instructions:

Email your accomplishments to Laura King at laura@laurakingstudio
or mail to 1513 Thoroughbred Cir., Columbia, MO 65202

Format for shows:
award (if any), name of show, sponsoring organization, city/state

Format for honors in print or other media:
title of article, book, etc.; name of magazine, newspaper, etc.

See full details at www.nachtrieb.com

July 23-25, Hollister, MO - Collage workshop
August 5 & 6, Lebanon, MO - Watercolor Landscape workshop
August 13, St. Peters, MO - Beginning Watercolor II Workshop
Sept. 10, St. Peters, MO - Painting Animals in Watercolor
October 22, St. Peters, MO - Watercolor landscape

Contact Shirley Nachtrieb:
636-947-1936 • shirley@nachtrieb.com

ART Y'ALL

Members Making News

Susan M. Stuller, MOWS, NWS has become a signature member of Transparent Watercolor Society of America. She also won the Michael Frary Memorial Award for Transparent Watercolor in the 2011 Texas National Watercolor Society, and won the Canson Fine Art Award in the 2011 Watercolor Society of Alabama National Exhibition.

Jean Kalin MOWS, TWSA, WCWS-M had paintings juried into the following shows: Watercolor USA 2011, Springfield Art Museum, Springfield, MO; Illinois Watercolor Society 27th Annual Juried Exhibition, Dixon, IL; Red River Watercolor Society 2011 National Juried Exhibition, Moorhead, MN.

Daven Anderson recently opened a gallery in St. Louis with portrait artist Lisa Ober. He also had two works purchased by the Mercantile Library in St. Louis.

Catherine Mahoney is showing three paintings in an invitational benefit exhibition at the Kodner Gallery in Ladue (St. Louis), MO, themed "Our Great Waterways: The Mississippi, Missouri, and Illinois Rivers." The exhibition will support St. Louis Confluence Riverkeeper Organization.

Cathy Hegman won First Place at the International Society of Experimental Artists 20th International Juried Exhibition, Shelton, Washington. She also had an article in the June issue of Watercolor Artists Magazine called "Immersion in Dispersions", about Rublev Pigment dispersions.

Fealing Lin, NWS, MoWS is the recipient of the Bronze Medal in Red River Watercolor Society Annual National Juried Watermedia Exhibition in Fargo, North Dakota. She also has two paintings included in Splash 12.

Linda J. Green/Metzler had her piece, "Birds in Paradise" juried into the Foundry Art Centre national exhibit, Contemporary Narrative, on display in St. Charles, MO thru Aug. 29th. Linda was featured in West Magazine of West County, MO on April 27 in an article titled: Chesterfield Artist Focuses on Local Community.

Johanna Hanks had a watercolor accepted in the National juried exhibit in Louisville, Colorado. She also had a watercolor accepted in the Lawn and Garden juried show in Wichita, Kansas.

Goose by Linda J. Green/Metzler

Rum Rooster by Linda J. Green/Metzler