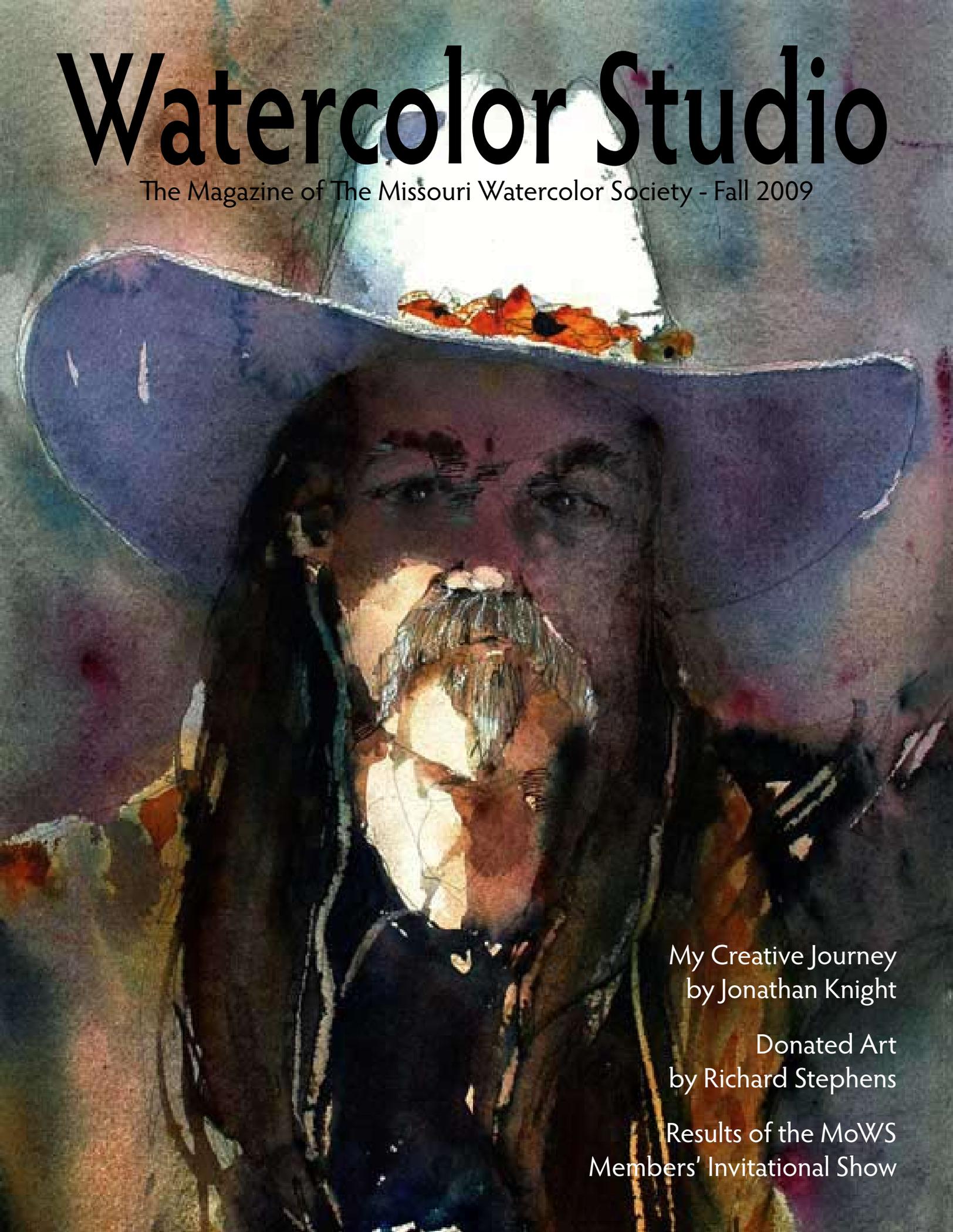


# Watercolor Studio

A watercolor painting of a man with a mustache and a wide-brimmed cowboy hat. The man has a serious expression and is looking slightly to the left. The hat is a deep purple color with a wide brim. The background is a mix of soft, blended colors in shades of blue, green, and purple. The overall style is soft and painterly, characteristic of watercolor art.

The Magazine of The Missouri Watercolor Society - Fall 2009

My Creative Journey  
by Jonathan Knight

Donated Art  
by Richard Stephens

Results of the MoWS  
Members' Invitational Show



Joe: Autumn Joy by Catherine Mahoney



Fox by Shirley Nachtrieb

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# Watercolor Studio

Volume 5, Issue 4 - Fall, 2009



Missouri...where the watercolors flow!

ON OUR COVER



**COWBOY BILL** by RICHARD STEPHENS

A native of Hot Springs, Arkansas, Richard Stephens has a nation-wide reputation for his confident, loose, impressionistic paintings. His works have won awards in numerous national competitions and he has earned signature member status in several major Watercolor Societies. In 2005 Watercolor Magic magazine named Stephens one of 10 artists in their annual "Ones to Watch" edition.

Stephens shares his passion for the medium by conducting painting workshops around the country. He was again featured in Watercolor Magic in June 2007 with an article including several of his paintings and drawings with emphasis on his teaching process and philosophy. In 2008 Stephens had 3 paintings in Splash, a North Light publication featuring the top watercolorists in America.

Although recognized for his landscape, architectural and figurative work Stephens feels the real subjects of most of his paintings are his brushwork and the light he tries to capture and amplify through value contrast and an unexpected color pallet. Believing that drawing is the foundation for all good art and design, Stephens often allows his pencil work to show through and become an engaging element in his watercolors.

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Memory Lane by Jonathan Knight

# MY CREATIVE JOURNEY

by Jonathan Knight, NWS, LHD, MOWS-HR

Life as a professional artist is a journey, an odyssey of sorts, filled with a variety of nuances, some lows and a considerable number of highs or positives. The journey is a constant mirage of choices. These choices help to set your pace and establish your career as an artist who influences others on a continuous basis.

As an artist, I'm often asked, "How do you continue to find your inspiration and motivation?" My response is usually, 'There seems to not be enough time for me to paint all of the subjects and ideas that I have in my very creative mind and heart.' Blessed with this wonderful gift, I was born to create and to paint, I love it! Being an artist is my destiny, and I speak through my paintings. The paintings are visual extensions of that inner voice, and of my thoughts. Despite the many distractions from my weekly painting schedule, I am touched by a variety of subjects; a moment has to capture me before I can

create a work of art featuring the inspirational scenario. Artists whose oeuvres continue to influence my paintings unequivocally are Homer, Prendergast, Tanner, Whistler, Degas, and Chase to name only a few.

Painting people is one of my most important loves. Individually we are all made up of layers and facets that make us unique. Just a glance will help me to read a person's facial expression, which gives me as much information as I need. The mixture of human qualities makes for a very interesting and eclectic mix of life and subjects. There are many people who think that they should be painted, and they should not; and then there are those who should be painted, and yet they are clueless as to why they would make a wonderful model or subject, but the artist knows. Sometimes it is about the choices, "like keys on a piano." Choose wisely - it makes the journey that much more intriguing and exciting.

There is never a challenge as to what my next subject or painting will be, automatically and psychologically it screams at me, and I know instantly, and the choices thus far are numerous! When painting watercolor, the mistakes one happens to fall upon, during the execution process, are the spontaneous jewels an artist needs to create and complete a painting.

When I see an exquisite painting it stops time for me, and I psychologically zoom in. Then I proceed to examine it closely and indulge; the comparison would be similar to eating a wonderful and very tasty piece of chocolate that invigorates the taste buds. Every aspect of art, specifically painting, I seem to be obsessed by. I'm always observing.



*Lily Pond VII* by Jonathan Knight



*The Letter* by Jonathan Knight

Music is also a wonderful influence that sometimes helps the creative process for me, yet it depends on where I am in the process as to how much it helps in my completion of a new work of art. The influence can be distracting as well, but you have to allow it when the time is perfect for you.

Color is its own entity and science, as it pertains to creating and mastering watercolor, the application thereof is equally as difficult. Color sets the mood, and it is that mood that I enjoy examining in depth.

My dream is to one day start a foundation to help artists in the funding of their creative projects and ideas. Being a fellow painter who exhibits nationally and sometimes internationally, I know how difficult it can be to fund and complete projects in the making. I am truly thankful to my many patrons and clients over the years who continue to support my career and creative endeavors. Most importantly, I thank God for my many blessings. Please visit my website at [www.jmknight.com](http://www.jmknight.com) to view more of my works.

“The Letter”, at left, was featured in a major successful fundraiser in 2009, and was recently acquired by the Nerman Museum of Contemporary Art, Overland Park, Kansas. Dr. Knight would like to thank the private donors who were instrumental in helping the acquisition come to fruition.



*Fallen Legacy, Rising* by Jonathan Knight

“Art transcends all boundaries” - it has since the beginning of time. Yet within those uninhibited boundaries there exist the visual magic and uniqueness of our individual contributions to society. The culmination of being an artist is passion, discipline, drive, opportunity and love. The journey continues, and the painting must go on and on.

*Dr. Jonathan Knight is an accomplished artist in watercolors, oils, pastels and printmaking. His work has been featured in many national and local publications, including on the covers of Watercolor Magazine and Artist's Magazine. He is a signature member of eight art organizations, and has won roughly 1000 awards in his career. He has also served as juror for several prestigious national exhibitions. Dr. Knight's paintings are included in many important corporate and private collections nationally and internationally, including JM Family Enterprises, Inc., Jenkins House Museum via Artist Showcase of the Palm Beaches, Nerman Museum of Contemporary Art, Hallmark Fine Art Collections, Sprint-Nextel Corp., Albrecht-Kemper Museum of Art, and Museum of Art Fort Lauderdale. His fine art coffee table book, The Creativity of Jonathan Knight, A Visual Dialogue, is available on Amazon.com, and via his website, www.jmknight.com.*



*Little Face* by Jonathan Knight

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*Snow Scene* by Richard Stephens

# About Donated Art

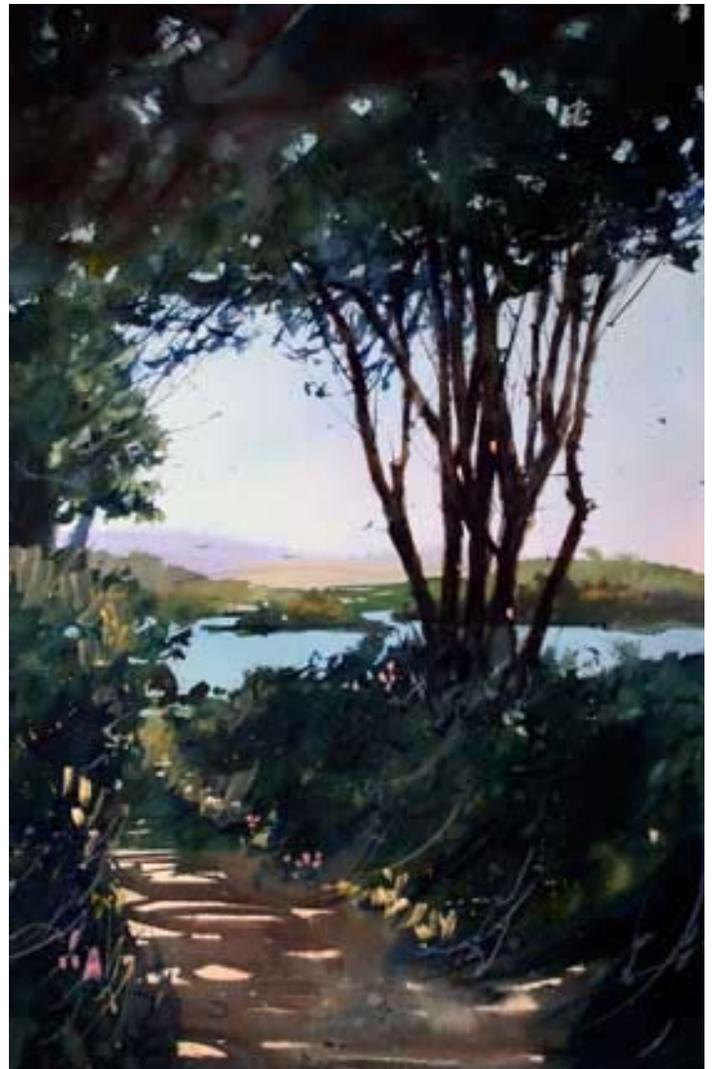
by Richard Stephens

Like most established artists, I am asked many times a year to donate original art for silent auctions or sales by organizations and fund raisers for very worthy causes. Over the years I have probably given 50 or more paintings to be auctioned or sold at whatever the organization can get for them. I hope my donations have been of some help.

I have had many conversations with other artists who are asked several times a year by these well meaning and sincere representatives of charity fundraisers. Through these conversations and shared common experiences I have compiled this list explaining my reasons for declining many of the request I get to donate original art.

My hope is that this “artists perspective” will help other artists and fundraisers alike understand that it is not always a positive for the more established artist to donate his or her original art. The reasons are things that both artists and fundraisers have never considered when they make their donations or request. Let me say very clearly, I do not think most fundraisers and charities are intentionally trying to take advantage of artists. But the end results are the same. All that being said, please consider the following:

- When I donate a painting that becomes a painting I will never sell. It is money I will never make as I pursue my career as a profession artist. It is immediately

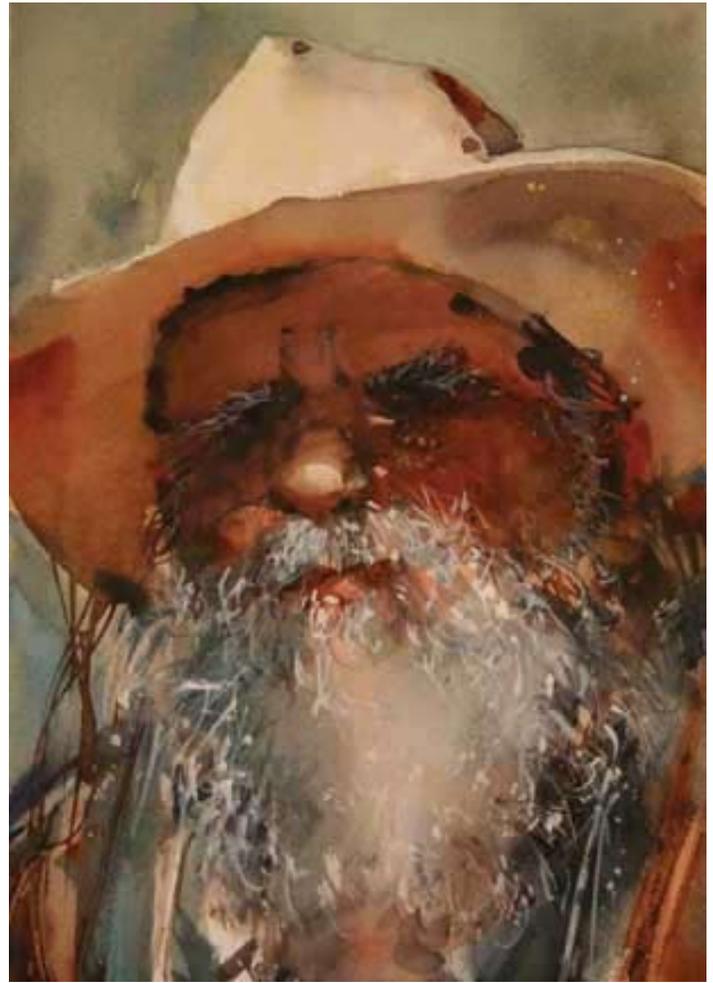


*Lake View* by Richard Stephens

subtracted from my potential earnings for the year. This means when I donate a painting that I would have sold for, let's say, \$500. I have made, in the reality of my financial situation, a \$500 donation to that fundraiser. For an artist trying to pay the bills through his paintings, that is a sizable donation. But my experience has been that the organizations never think of it that way. They see it as a piece of paper with a nice picture I painted in a few minutes because it comes easy to me. I'm asked 10 or more times a year for donations. If I give a \$500 painting to each request, I have given \$5000 out of my potential earnings for the year. Rhetorically I would ask, do you give \$5000 a year to charity balls and fundraisers? I'm sure many do and I applaud them. But my bet is that most folks do not, and would decline if asked to.

- When I have donated paintings they have always been good paintings. After all, people are going to see them and they represent me and the quality of my work. That fact echoes again that I am giving away potential income. So I am donating work that will no longer be available for shows or galleries, much less direct sales. I am reducing my inventory of my better work. I have too much pride to donate inferior work. Besides I think it would be professionally stupid.

- Fund raisers and charities often make a big deal about providing the artist with a letter confirming the donation so the artist can count it off his or her taxes. They mean well, they just don't know the facts. The fact is the artist can only count the actual cost of materials used in producing the work. In my case a half sheet watercolor would be worth about \$3 as a tax write off to me. If I give a framed painting I can count the cost of the frame, but I'm still out the cost of the frame. The write off is so miniscule most artists I know don't even keep up with it. In other words, if I donate a \$500. painting I DO NOT get to claim that amount on my taxes. But here is the



*Jack* by Richard Stephens

“kicker”, whoever buys that painting does get to count off what they paid as a charitable donation. That's fair; they should be able to count it against their taxes. They made a legitimate donation by buying the painting. But the artist doesn't get to count the “donation” he made.

And it came out of his pocket just as surely as the charity patron that purchased the painting.

- It has been my, and other artists, observation that very often wealthy patrons attend these functions with the expressed intent of buying art of known and established artists at a greatly reduced price. For example, one of my paintings that would normally be priced at \$1000. might go for \$200 - 400. in a live or silent auction. Sometime the organization will put a “starting” bid, but many are reluctant to do so for fear they will not have any bids at all if the patrons can't get it for a song! As a result the artists work is cheapened by perceived value, as in, “Oliver and Contessa bought a Stephens watercolor for \$300. That must be all his



*Reclining Nude* by Richard Stephens

work is worth. So that's all I will offer if I ever see one I like." Please know I am not being cynical. This happens. The artist's reputation and status can suffer.

- Another negative for me as an artist is that once these patrons buy my work at these greatly deflated prices they then "have their Richard Stephens" and are less inclined to purchase another from me directly or from a gallery. This is not always the case, but I, and other artists, have seen this happen. An artist friend of mine shared the story that a rather wealthy lady bought one of her paintings at a fundraiser for \$50. It was just a quick sketch, but still worth a couple of hundred. The lady came up to the artist and gleefully said, "Well I finally have one of your paintings. I've always wanted one and now I have it." There was no doubt in the artist's mind that the lady would never purchase another of her paintings. For all practical purposes the artist lost a customer that could well afford to pay a fair price for her work. But it will never happen now. How often does that play out at these fundraisers?

- In some instances I think the organization is hurt by these practices as well. A wealthy patron may purchase a couple of paintings for say, a total of \$300. They have a nice evening and are walking away with art that is worth far more than they paid for it through their "donation". In reality they actually "made money" at the Gala. I don't fault them for that. It's smart to seize an opportunity. But I think the organization/charity may be shortsighted. Might that same patron, if asked, give a great deal more as a cash donation? Perhaps, perhaps not. I'm sure some patrons approach an auction with the idea they will spend the amount they would normally donate. I'm certainly no fundraising expert so I don't know. All donations are good and are appreciated.

- By extension these fundraisers, based on donated art, hurt the galleries. At some level the galleries are losing business and sales to these charity balls and fundraisers. And if the galleries are being hurt, then so are the artists that show in those galleries. These artists may not have been asked to donate art but they are compromised just the same. Patrons buy their art at Balls and Galas so they don't go into galleries, so they don't see other artists work, so they don't buy their work...a vicious cycle. Often these charities and fundraisers promote themselves as "supporting the arts", when in reality they may very well be hurting the arts and the artists. This may be a bit of a stretch but there is some truth to it.

- There have been numerous times when I have donated art to charity fundraisers and my name was not included



*Washington Lighthouse by Richard Stephens*

in any publicity and I never received a thank you note or acknowledgement from the organization for my donation. And when I have asked who bought the painting and how much did it bring they refused to tell me. Their reason was they needed to protect the privacy of their patrons. I simply wanted to send the purchaser a thank you note so that I might establish a contact with a potential buyer. But the organization refused to share that information.

Now, all that being said, I have given many paintings to very worthy organizations and charities. And I will do so in the future. As I mentioned earlier, I am being more selective. There are 3 organizations/charity functions I donate to annually and am proud and happy to do so. It makes me feel good and I enjoy the people and the festivities. Although it may sound like it in here, I do not calculate every penny and base my decisions on what I do or don't make on my creative efforts. I also donate my time through my graphic design business to many wonderful causes and organizations. So I'm really not the callous jerk I might seem as you read this.

Every artist has to make up their own mind about how they use their skills and talents. Creative people have been blessed and I think most of us want to share our gift with worthy people, causes and organizations. I put these thoughts down as an attempt to educate, share my perspective and hopefully help both the artists and the organizations make the best decisions in these important relationships.

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*Richard Stephens is our cover artist for this issue of Watercolor Studio; his bio appears on page three. All images in this article are copyright by Richard Stephens and may not be used for any purpose without express permission of the artist.*

# MoWS Members' Invitational 2009

A lively crowd gathered in Columbia, Missouri on the afternoon of September 13, 2009 at the Columbia Art League for the opening reception of the MoWS Members' Invitational Show.



First Place winner Shirley Nachtrieb accepts her award from judge Paul Jackson, last year's winner.



Shirley Nachtrieb's winning painting. Shirley will judge next year's Members' Invitational Show.



A group of prize winners poses with judge Paul Jackson.



Second Place winner Loran Creech and Paul Jackson



Third Place winner Brenda Beck Fisher and Paul Jackson



MoWS Executive Director Papa Tutt presents CAL Director Diana Moxon with a certificate of appreciation.



Honorable Mention winner John Madison and Paul Jackson



Missouri Artist Merit award winners Jean Kalin (left) and Kate Gray (right) with judge Paul Jackson.

## **Fall 2009 Workshops with Shirley Nachtrieb**

St. Peters Community and Arts Center  
1035 St. Peters Howell Road  
St. Peters, MO 63376, 636-397-6903

**Oct. 19 & 20, 2009, 9:30 a.m. - 3:30 p.m.**  
**Collage workshop using Clear Contact paper**  
This workshop is a new approach to saving the whites of the paper, working with personal symbols, and layering transparent fluid acrylics. Design and composition will be covered in this first time lesson.

**Nov. 30 & Dec. 1, 2009, 9:30 a.m. -3:30 p.m.**  
**Landscape in Watercolor**  
Using a limited palette of seven colors, we will complete a painting in two days. You may work from your own photos or from the prepared lesson.

For more information:  
Call or email Shirley Nachtrieb at  
636-947-1936  
snachtrieb@charter.net

# MoWS Members' Invitational Winners 2009



Jerry Thompson won the big door prize, an American Journey french style easel.



Jenna King poses in front of "Reflective Mood" by Laura King.

- First Place: Shirley Eley Nachtrieb - St. Charles, MO
- Second Place: Loren Creech - California, MO
- Third Place: Brenda Beck Fisher - Hannibal, MO
- Honorable Mention: John Madison - Normal, IL
- M Graham Award: Mary Gisch - Kansas City, MO
- Canson Fine Paper Award: Barbara Maxwell - Kansas City, KS
- Winsor & Newton Award: Barbara Lindsey - Jefferson City, MO
- Art Mart Brushes Award: Ricky Holtman - Liberty, MO
- H K Holbein Award: Linda Rhoads - Sedalia, MO
- Artpoints Merchandise Award: Jerry Thompson - Harrisburg, MO
- Jeanie Morris Award: Jean Kalin - Platte City, MO
- Jeanie Morris Award: Kate Gray - Columbia, MO
- Blick Art Materials Award: Taiyun Hsich - Columbia, MO
- Blick Art Materials Award: Penny Brown - Fayette, MO
- Cheap Joe's Award: Steve Hurley - Eldridge, MO
- Golden Artist Colors Award: Richard Haynes - Labadie, MO
- Jack Richeson Award: Debbie Reed - Joplin, MO
- Jack Richeson Award: Sandy Koehler - Basco, IL
- Ampersand Merchandise Award: Terry Martin - Jefferson City, MO
- Art Mart Brushes Award: Crystal Goldkamp - Defiance, MO
- Art Mart Brushes Award: Maggie Bauman - Maryland Heights, MO
- Art Mart Brushes Award: Linda Wilmes - Wentzville, MO
- Jack Richeson Award: Teri Kay Willett - Independence, MO
- Strathmore Artist Papers Award: Carol Anderson - Camdenton, MO
- Strathmore Artist Papers Award: Cheri Alfrey - Smithville, MO
- Strathmore Artist Papers Award: Fred Schoolmeyer - Chamois, MO
- Strathmore Artist Papers Award: David Kuczynski - Fulton, MO
- Strathmore Artist Papers Award: Hollis D Taylor - Olean, MO
- Strathmore Artist Papers Award: Richard Dutton - Hallsville, MO
- American Journey Field Easel: Jerry Thompson - Harrisburg, MO

Door Prize Winners: Barbara Maxwell, Penny Brown, Brenda Beck Fisher, Verna Shryock, Rita Branstetter, Donovan Blake, Terry Martin, Linda Green Metzler, Ricky Holtman, Steve Hurley, Sandy Koehler, Barbara Lindsey

Paul Jackson videos, "Painting Light and Landscapes," were also given to all prize winners.

# Art Boards, Art Boards, and More Art Boards

-David Linthicum

If you have been reading some of the national art magazines, I am sure that you have noticed that everyone and his brother-in-law is now making art boards that any kind of paint can be used on. One of the companies sent me some to try. The board is similar to clay board. As a watercolorist who throws away about ½ of my paintings, I couldn't wait to try them. The fact that you can wash away an area and repaint it would probably save me about a million dollars a year (well maybe \$10).

The first thing I would advise is to experiment and experiment with applying paint on them because they are different. There is no spring to them so it is like painting on a concrete wall. However, you don't have to frame them. After finishing your painting, you spray them with clear acrylic instead of using glass. Then you attach a hanging wire to the back, and you are ready to go. Therefore, it is a much more economical way to display your work.

As artists we should always be willing to experiment with our work, that's how we learn. There are some artists doing some beautiful work on the new art boards. They have taken the time and patience to learn.

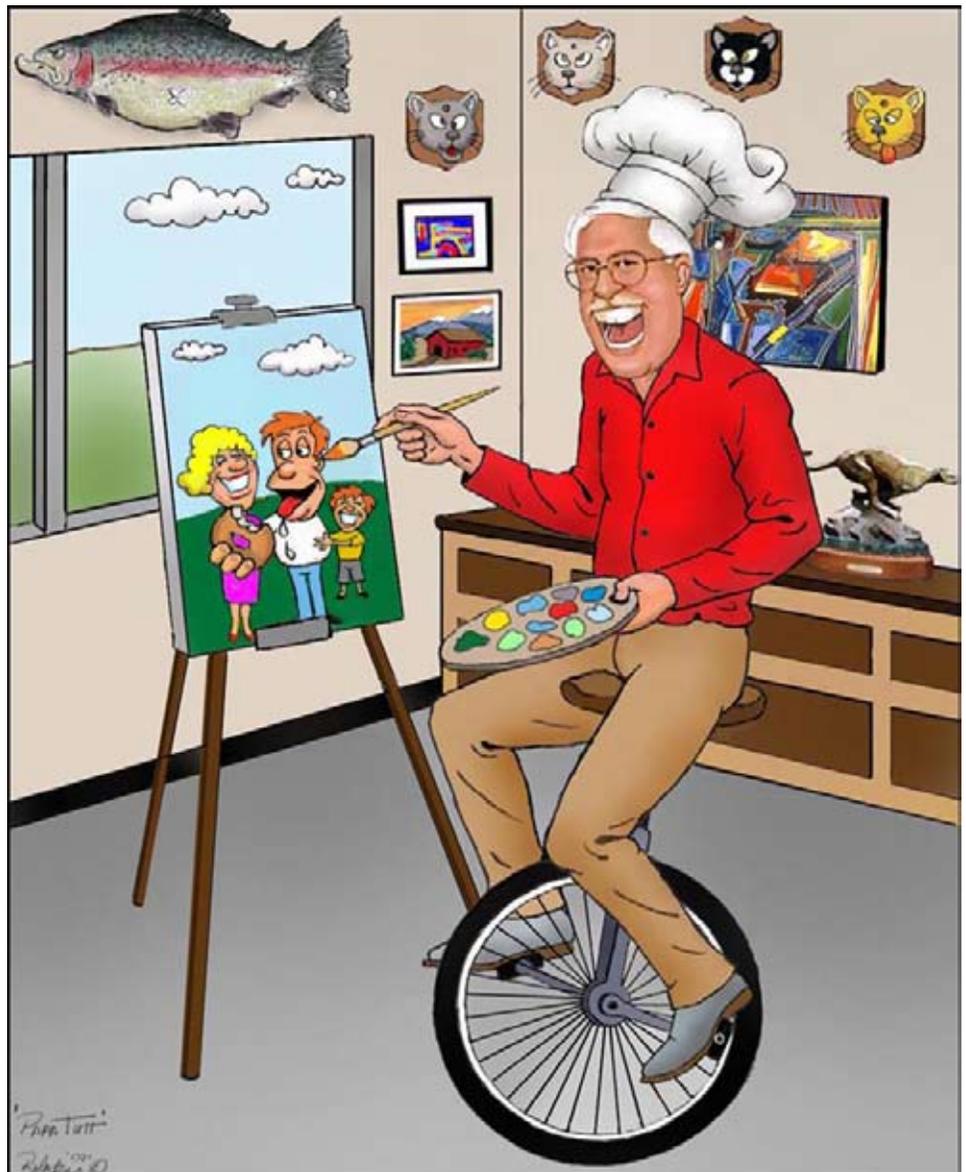
I tried acrylic and watercolor and a combination of the two. Evidently I didn't experiment enough because they didn't come out very good. Since I am an old codger who was brought up in the old school of transparent watercolors on paper, I guess the new art boards are too far advanced for me. But, I would suggest that everyone give them a try. I believe there is a place for them.

Bob Robertson, a very talented sculptor and dear friend of Papa Tutt's, who has a knack for drawing cartoons, sent in this toon of Papa cooking up a batch of fine art in his studio. Thanks Bob!

# Tip From Papa: Mr. Clean's Magic Eraser is magic on watercolors too!

John Salminen gave this great piece of information in one of his DVD's. John said he got it from a member in one of his workshops. To remove a passage of watercolor, use Mr. Clean's Magic Eraser from Proctor & Gamble. The same one you use in the kitchen. John checked with P & G as to the effects on watercolor paper. They said there would be none.

Cut the Magic Eraser into varies sizes. I prefer using a 1" X 2" piece. Wet it thoroughly; squeeze it out. Erase the area on your watercolor paper. True to the product's name, the mistake will disappear! The result is amazing! Try it!



**Mike Mazer's Tale of Two:** Mike had two paintings accepted in the International Society of Marine Painters exhibition at the Ventura Maritime Museum where he won two awards. Two of his paintings in the collection of the USCG were part of an international exhibition (total 25 paintings) at the Zeeland Maritime Museum in Vlissingen Holland to represent the 400th anniversary of the European founding of New York (New Amsterdam) by Henry Hudson for the Dutch West Indies Co. Twenty-two of his maritime paintings of the South Coast were on exhibit in a one-man invitational at the Cape Cod Museum of Art in Dennis, Massachusetts from March through May. That exhibition was the first to be sponsored by the Arthur W. McMurtry Memorial Fund of the CCMA Endowment Fund established to support an annual exhibition of a living artist expected to merit national attention. Two maritime paintings were accepted in the Watercolor U.S.A. 2009 exhibition at the Springfield Art Museum in Missouri, and he has two paintings in the 16th Annual Maritime Exhibition at the Coos Art Museum, Oregon. Mike's work will also be included at the Pritzker Military Library in Chicago in the fall as part of a Coast Guard Art Exhibit. He is also exhibiting in the Signature members show with the Rhode Island Watercolor Society, and accepted into the New England Watercolor Society's Regional exhibition at the Art Complex Museum, Duxbury, Massachusetts.

**Janet Doll** had two paintings juried into Watercolor USA at the Springfield Art Museum in Springfield, Missouri. She won the Kerchner Award at the Gateway East Artist Guild Show held at the Shrine of Our Lady of the Snows, Belleville, Illinois; the Winsor & Newton Award in the Big Splash, sponsored by the St. Louis Watercolor Society, St. Peters, Missouri; and Second Place in the Springfield Professional Art Show, Springfield, Illinois. She also had a painting accepted in the Aqueous USA National Show sponsored by the Kentucky Watercolor Society, Louisville, Kentucky; and a painting accepted in the North East Watercolor Society 33rd International Exhibition, Kent, Connecticut.

**Julie Baldwin** won first place in the Plein Aire Competition held on the grounds of the Kansas State Fair. Her winning painting will be auctioned at next summer's fund-raiser for the Fair Foundation. Julie was also featured in Clara Kilbourn's column in the Sunday Hutchinson News.

**Gretchen Pulley** was awarded Best of Show in "The Art of Everyday Life" juried exhibition at Waverly House Gifts and Gallery, Springfield, Missouri.

**Pat Cook, AWS, MoWS** will serve on the Jury of Selection for the American Watercolor Society, Inc. 143rd Annual International Exhibition. Pat won the Fujie Warner Memorial Award in the Rhode Island Watercolor Society National Watermedia Show. She also won the Beverly Green Memorial Purchase award in the National Watercolor Annual Exhibition 2009.

**Jean Kalin** had two paintings accepted in The Best Of Missouri 2009 Exhibition sponsored by the National Oil and Acrylic Painters Society and The North Missouri Arts Council, Marceline, Missouri. She also had paintings in the following exhibitions: Kansas Watercolor Society National Exhibition, Wichita, Kansas; National Society of Painters in Casein and Acrylic Exhibition 2009, New York, New York; Western Colorado Watercolor Society National Exhibition 2009, Grand Junction, Colorado; and the National Oil and Acrylic Painters Society Signature Exhibition, Overland Park, Kansas. In addition, she won the Daniel Smith award at the Red River Watercolor Society Exhibition, Fargo, North Dakota; and a Jeanie Morris award at the Missouri Watercolor Society Members' Invitational, Columbia, Missouri. With her acceptance in the Transparent Watercolor Society 2009 National Exhibition, Kenosha, Wisconsin, Jean was awarded TWSA Signature membership.

**Johanna Hanks** donated an oil painting to the Center of the Arts Auction, Wichita, Kansas. She also had an oil painting accepted into a juried exhibit, "Human Form", Overland Park, Kansas.

**George "Papa" Tutt** received a "Citation of Achievement" in the Keystone National in Mechanicsburg, Pennsylvania. Papa also has a painting in the Grand National, at the Mississippi Museum of Art, Jackson, Mississippi. He has a third painting in the Kansas Watercolor Society National Exhibition 2009 at the Wichita Center for the Arts, Wichita, Kansas.

**Karen Deeds** received the purchase award in "The Art of Everyday Life" juried exhibition at Waverly House Gifts and Gallery, Springfield, Missouri.

**Rosie Phillips** won 3rd place in the St Peters Community and Art Center "Reflections" show, St. Peters, Missouri. She also had a painting juried into the Soulard Art Market and Contemporary Art Gallery "Spoked" Exhibition in conjunction with the Tour of Missouri, St. Louis. The painting sold on the opening night of the exhibition.

**Linda Rhoads** won the Missouri State Fair Purchase award.

**Sy Ellens** had paintings accepted in 30 competitions this year, as of September first. He won a First Place award in the Keystone National 2009 Juried Exhibition of Works on Paper sponsored by the Art Center School and Galleries, Mechanicsburg, Pennsylvania. He also won the President's Award in the 39th Annual International Exhibition sponsored by the Louisiana Watercolor Society, Place St. Charles, New Orleans, Louisiana. Sy was awarded Master Signature Membership from the Western Colorado Watercolor Society, and Signature Membership from both Watercolor West and Audubon Artists, Inc. He was in a two-person exhibit at the Ganton Art Gallery at Spring Arbor University, Spring Arbor, Michigan; and also had a one-person exhibit at the Arts Council of Grand Rapids Gallery, Grand Rapids, Michigan.

**Paul Jackson, AWS, NWS, MoWS** has been selected by The Artist's Magazine to serve as the juror for the Landscape Section of their upcoming annual competition. Paul was also the judge for the MoWS' Members' Invitational 2009, Columbia, Missouri.

**John E. James, ISEA, SWA, KWS** has been accepted in the following exhibitions in 2009: The Irving Arts' Texas & Neighbors exhibit, two paintings in The Red River Valley Museum International Exhibit, and the 28th Annual Society of Watercolor Artists International show. He also won the following awards: The Jennifer Williamson Memorial Award in the WAS-H International Exhibit, Houston, TX and 2nd place in the Farmington Museum of Art "Gateway to Imagination" exhibit, Farmington, New Mexico. One of his paintings was accepted for publication in Splash 11, North Light Books. Most recently he has been accepted into the Kentucky, Pennsylvania, Philadelphia Watercolor Annual Exhibits and the Georgia Watercolor Society Membership Show.

**Shirley Nachtrieb** had an exhibit with Renea Erickson at Framations Custom Framing and Art Gallery in St. Charles, Missouri, in August and September. She had a painting in the "Celebrating Creativity" exhibition sponsored by Best of Missouri Hands, Cox Gallery, William Woods University, Fulton Missouri. Shirley was September's featured artist at Lorimier Gallery, Cape Girardeau, Missouri, and taught a workshop there. She will have a painting in "Artstravaganza", sponsored by the Best of Missouri Hands, St. Louis Artists' Guild, Clayton, Missouri. In November, Shirley will participate in "Over the Top for Tots" at Upscale Holiday Boutique, The Columns in St. Charles, Missouri.

**Roberta M. Tiemann, MoWS, MTWS, NWS** had a painting juried into the Kentucky Watercolor Society's 32nd Annual National Exhibition, Aqueous USA 2009 to be held at the Actors Theatre of Louisville, Louisville, Kentucky. She also had a watercolor painting juried into the Montana Watercolor Society's Watermedia 2009 to be held at the Hockaday Museum of Art, Kalispell, Montana.

**Tony Armendariz** had paintings juried into the Bosque Arts Center's 24th Annual Bosque Art Classic, the North East Watercolor Society's 33rd Annual International Exhibition, The American Artists Professional League's 81st Grand National Exhibition and The Richeson 75: Landscape, Seascape & Architectural Art Competition.

**Betty Jameson** had paintings juried into the Southwestern Watercolor Society's 46th Annual Membership Exhibition at the Art Center of Plano, Plano, Texas; the Montana Watercolor Society's 27th Annual National Juried Exhibition at The Hockaday Art Museum, Kalispell, Montana; and the Taos National Exhibition of Watercolor Annual Show at the Millicent Rogers Museum, Taos, New Mexico. Betty also had a painting juried into the Watercolor West XLI Annual Exhibition at the Riverside Art Museum, Riverside, California. With this third selection by Watercolor West, Betty has now become a Signature Member. Betty was awarded the Nesmith prize for \$250 at the Southern Watercolor Society's 32nd Annual Exhibition, Corn Center for the Visual Arts, Columbus, Georgia. In addition, Betty's painting was awarded a Special Recognition prize of \$25 at the 37th Annual Edge of the Cedars Art Show, Cedar Edge, Colorado. Most recently, she won First Place in Painting and \$250 at the 62nd Annual River Art Show and Sale at La Villita in San Antonio.

**Warren Wayne Kessler, MOWS, NWS, RRWS** has been selected as one of the Watercolor Artist 2009 Ones to Watch, a feature that will appear in the December 2009 issue of Watercolor Artist Magazine. He also has a new Web site, [www.warrenwkesslerart.com](http://www.warrenwkesslerart.com).

**Cathy Hegman's** painting was selected for the announcement of the 89th annual Exhibition of the National Watercolor Society at the City of Brea Art Gallery, Brea, California.

**Sharon Warren** had a painting accepted into the National Oil & Acrylic Painters' Society "Best of America Show" at the Dunnegan Gallery in Bolivar, Missouri.

**Diane Stolz** won 2nd place at the STEMS Event at the Overland Park Arboretum through the Rice Gallery, and sold the painting. Diane had pastels juried into the following exhibitions: Northeast Pastel Exhibit, New York; IAPS (International Assoc of Pastel Societies) at the Ventana Gallery, Taos, New Mexico; Maryland Pastel Society's Biennial Exhibit; Lines into Shapes Exhibition, Estes Park, Colorado; and Degas Pastel Society 16th Membership Exhibition, Place St. Charles, New Orleans, Louisiana. She also had a painting juried into the Human Form Exhibit at the Sheraton Hotel, Overland Park, Kansas. She won the Floral Award at the ISAP (International Society of Acrylic Painters) exhibition, Santa Cruz Art League, Santa Cruz, California. In addition, Diane won two awards from Jerry's Artarama Exhibition for SoHo Acrylics and Charvin Oil Paints. She won an Honorable Mention Award at the Missouri State Fair.

**Jan Ross** has achieved Signature Status in the Rhode Island Watercolor Society. She also received 1st Place in the Northwest Georgia Artists Guild National Juried Exhibition. Jan's work has been accepted in the following juried shows: Oklahoma Artists Guild National Juried Competition, Oklahoma City, Oklahoma; 'World of Art', National Juried Exhibition, Mable House Gallery, Mableton, Georgia; 'Palm Beach Community College 5th Annual National Competition', Jan and Gary Dario Gallery, Lake Worth, Florida; Tennessee Art League 44th Annual Central South Art Exhibition National, Nashville, Tennessee; Metro Montage IX, Marietta/Cobb Museum of Art, Marietta, Georgia; Hudson Valley Art Association 78th Annual National Exhibition, Ridgewood Art Institute, Ridgewood, New Jersey; Rhode Island Watercolor Society's 16th Annual National Watermedia Competition, Pawtucket, Rhode Island; "Art of the Golden Generation", Marietta/Cobb Museum of Art in conjunction with Kennesaw State University, Marietta, Georgia; and Georgia Watercolor Society's Juried Members' Exhibition, Arts Clayton, Jonesboro, Georgia. Jan is the Executive Director of the Iraqi Womens Art Exchange, a nonprofit organization established to provide art supplies and instruction to women denied the opportunity to do so. This organization does not promote any religious or political beliefs or market art work. The IWAE encourages women to explore their creativity, the freedom of expression and development of self-confidence. Working with the Iraqi and American Embassies, Jan secured a federal grant to assist in this endeavor, but seeks art books to be translated from English to Arabic for a library, or financial contributions. Please see the website for more information: [www.iraqiwomensart.org](http://www.iraqiwomensart.org)

**Pat San Soucie, AWS-DF, NWS, MoWS** is the subject of an article in the Fall issue of Watercolor magazine. The article, on page 64, was written by Lynne Bahr in the section "Modern Masters: Profiles of Watercolorists Who Inspire and Inform."

**John Salminen, AWS-DF, NWS, MoWS-HR** is featured in the October issue of The Artist's Magazine, with his studio shown on pages 58-59. The article is edited by Christine McHugh.

**Debbie Reed** had a painting juried into the 89th National Watercolor Society juried show in Brea, California, winning the Cheap Joe's Art Supply Purchase Award and well as being selected for the 2010 national tour. Debbie also had a watercolor selected and exhibited in Springfield, Missouri's 2009 Watercolor USA.

**Karl Marxhausen** took 3rd Place in the 2009 Marceline Paint Out. He is one of six artists chosen for the Carrollton Art Invitational. His upcoming show runs at the Burkholder Project November 6-29 in Lincoln, Nebraska. Karl has a painter blog at <http://karl.marxhausen.net/blog/>

**Annie Schuchart** had paintings accepted into the 2009 Kansas Watercolor Society National Exhibition, Wichita Center of the Arts, Wichita, Kansas; and the 2009 Mississippi Watercolor Society Grand National Exhibition, Mississippi Museum of Art, Jackson, Mississippi.

**Catherine Mahoney** will have an exhibition called "The Ribbon of the Missouri" from November 22 through Jan 3 at Kunstler Haus, Hermann, Missouri.

### Art Y'all Instructions:

Email your accomplishments to Laura King at [laura@laurakingstudio](mailto:laura@laurakingstudio) or mail to 1513 Thoroughbred Cir., Columbia, MO 65202

**Format for shows:** award (if any, including new signature membership), 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., city/state if applicable

**Policy on signature membership initials:** We will list up to three organizations after your name - but you must specify them each time you send accomplishments. We will publish the first three sets of initials you send; any more will be truncated. (We are aware that some artists listed in this issue who don't have initials after their names, very likely belong to some of the same organizations as the artists who do have them listed... but we don't keep track of that information. Next time, tell us.)



*Wild Horses of Alaska* by Brenda Beck Fisher

**The staff and the board of directors of the Missouri Watercolor Society hope that you have enjoyed this issue of *Watercolor Studio* Magazine in its new, digital format.**

**While we regret that rising printing and postage costs have made it impossible for us to continue producing a paper version of the magazine, we are all delighted with this opportunity to be able to show our members' paintings in glorious color!**

**If you have comments or questions about the online format, please email Papa Tutt at [georgetutt@socket.net](mailto:georgetutt@socket.net)**