

Watercolor Studio

The Magazine of The Missouri Watercolor Society

Spring 2011

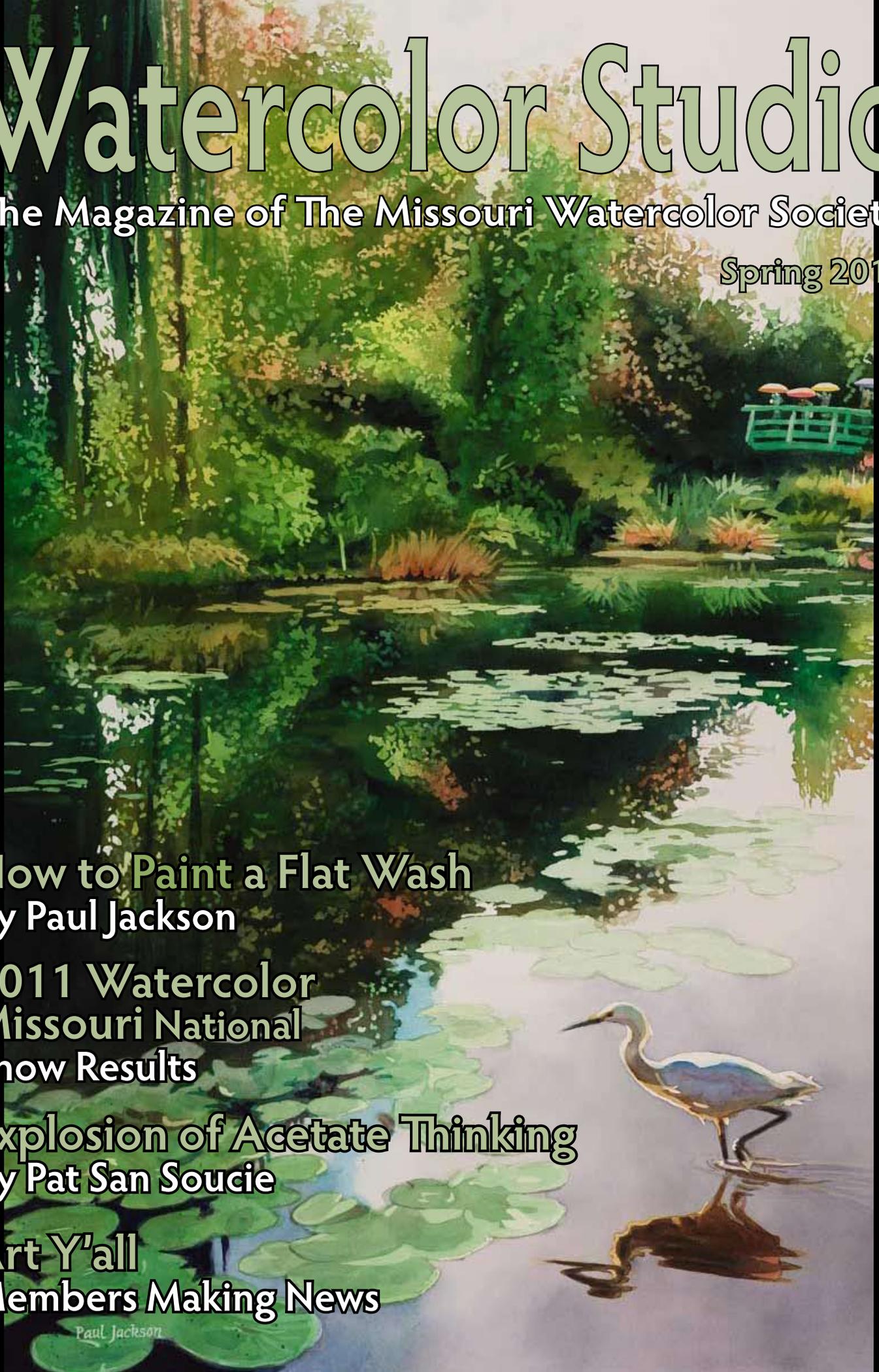
How to Paint a Flat Wash
by Paul Jackson

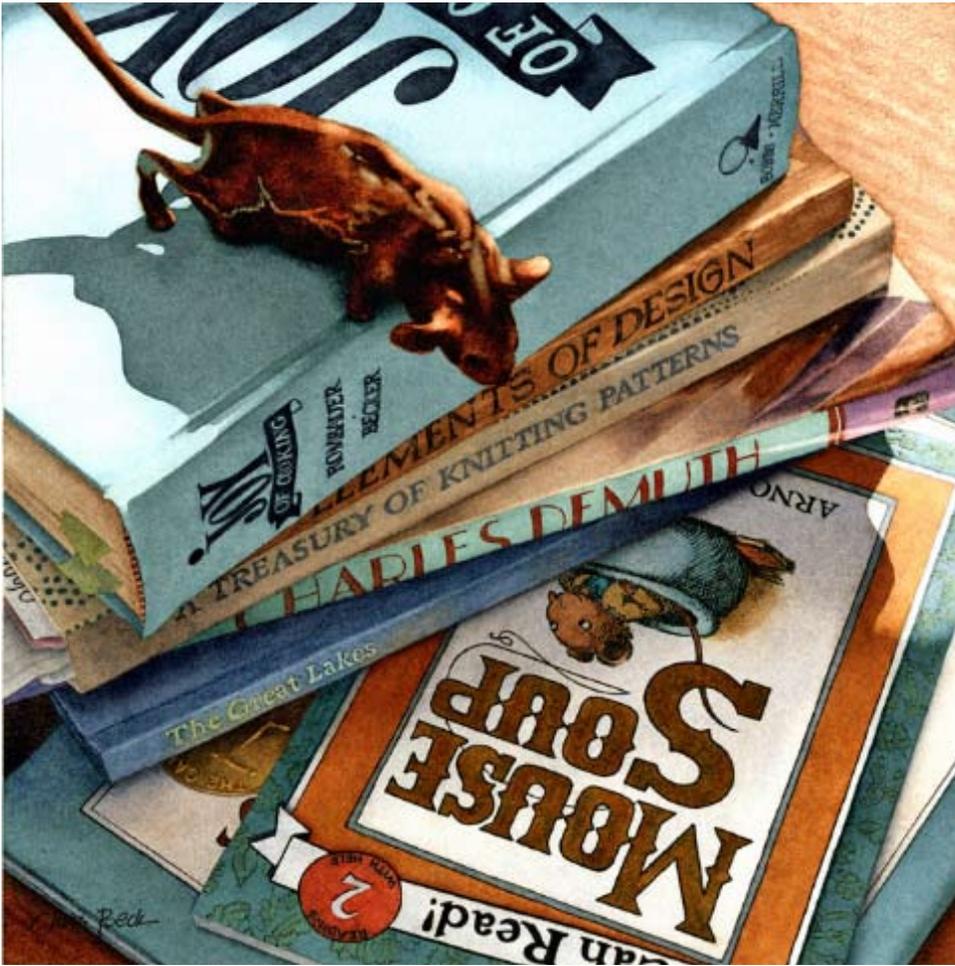
**2011 Watercolor
Missouri National
Show Results**

Explosion of Acetate Thinking
by Pat San Soucie

Art Y'all
Members Making News

Paul Jackson





A Shocking Discovery by Chris Beck

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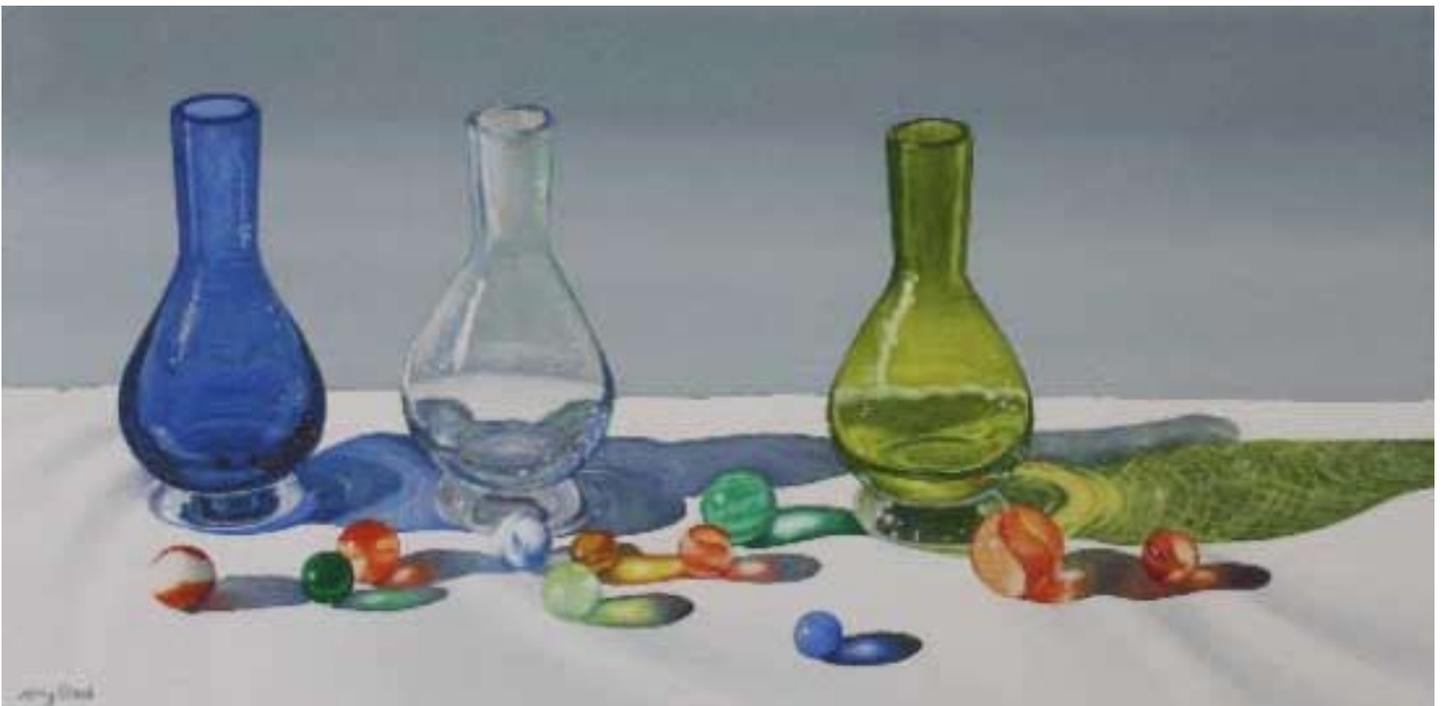
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Glass Study by Mary Gisch

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Watercolor Studio

Volume 7, Issue 1 -Spring 2011

ON OUR COVER



Stalking Monet by Paul Jackson

A prolific and profound artist, Paul Jackson is one of America's greatest contemporary watercolorists. In all categories, landscapes and cityscapes, portraits, architectural, still life and the just plain wonderful, Paul puts genuine spirit and life, as well as artistic planning and finesse, into every painting. The powerful results in each work make an immediate and spectacular impact. Born in Lawrence Kansas, raised in Starkville Mississippi, Jackson began painting in college at Mississippi State University. In 1992 he received a Master's in Fine Art from the University of Missouri. Since then his artwork has received top honors in national and international competitions, and graced the covers of dozens of magazines and books. Paul was honored by the American Watercolor Society with signature membership at the age of 30. He is also a Signature member of the National Watercolor Society. Paul was the Grand Prize winner in the "Paint Your Way to Paris" competition and has been featured as one of the Master Painters of the World in International Artists Magazine. Jackson's artwork has been on the cover of the Artist's magazine four times in recent years. Other media featuring Jackson's work include: American Artist, Watercolor magazine, Watercolor

Missouri...where the watercolors flow!



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Magic, Watercolor Artist, Forbes Magazine, The New York Times, The Wall Street Journal, the Washington Post, NPR, CBS News, The Baltimore Sun, The St Louis Post, The Kansas City Star, and TWA's Ambassador Magazine.

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Sunset in Bora Bora by Paul Jackson

Painting a Flat Wash

By Paul Jackson

Learning to make a flawless flat wash is the first skill a beginning watercolorist must master. However, it always surprises me how many professional watercolorists don't know how to accomplish this trick. It is a fairly simple procedure, and one of the greatest tools in our watercolor toolbox. It takes a little practice, but it is worth the effort.

The goal is to evenly cover an area of your paper without creating unwanted texture or brushstrokes. To achieve this, you'll need an ample supply of paint, the biggest brush you can handle and a slight incline. You'll tilt your paper about 10 degrees to help prevent backwash and to encourage the formation of a bead of paint at the lowest edge of your wash. Your strokes won't dry, leaving unwanted edges, if they are kept juicy.

In watercolor, size matters. A small wash is fairly easy to create without a mark or a brushstroke. Not so much with a big wash. However, painting larger in watercolor makes things easier...up to a point. Painting larger than your arm will reach becomes a bit problematic, but giving yourself sufficient room to work on a composition is always a good idea. When you enlarge details they become easier to control. Tight corners become open and accessible. The only problematic area on a larger painting is that big background wash.

Anytime you have a large wash to conquer you have to plan ahead. This is generally an operation that will require speed to complete, and any interruption will cost you the perfect flatness you seek. There are several factors to consider in advance, and a few tricks to make your efforts more successful.



Another Happy Place by Paul Jackson

1. If your wash has to pass behind objects or around small shapes, it is best to mask these details out in advance. Masking fluid is liquid evil, but is essential in certain circumstances. Trying to paint around tricky edges or lots of small shapes without masking will slow down your wash and you'll get brushstrokes and drying lines that make your efforts look clumsy and obvious.

2. Always mix up more paint than you need to cover the area you are painting. It is far better to overestimate the amount you'll need. Don't even pretend you can mix up new paint before the old paint starts to dry. It is impossible.

3. Use the biggest brush you can handle, given the space and edges you have to deal with. Bigger brushes will cover the territory quicker and have less potential for leaving brushstrokes.

4. Paint it twice. This may seem counterintuitive to getting a clean wash since twice the effort can mean twice the possibility of error. However, if you paint your wash with half the value you want the first pass, the second pass will seem like a piece of cake and smooth out any flaws from the first pass.

5. Never try to correct a flaw in your wash while it is drying. Don't try to remove a hair, fill in a gap or change anything. You'll create an imbalance in the water and certainly create a bloom you didn't want. Wait til your wash is bone dry and try to fix the flaw with a second pass.

6. For a particularly tricky background wash, you can slow down the drying time of your wash by adding a capful of gum Arabic to your rinse water.

7. When you complete your wash, use a dry brush to pick up any excess water. If you leave a puddle, it will bloom back into your hard work.

Practice will make it easier!

Opinion by **Bill James:** The Proper Way for an Art Show to be Judged

I am writing this to inform all artists everywhere what happens during the judging process. I have always wondered myself, until I became a judge years ago. This information might help you decide just what painting to send to any particular show.

To get the honor and privilege to judge any art society show as a Selections Judge, an Awards Judge or both, an artist must go there with a couple things in mind - to be fair, non political and select a cross section of styles and techniques to be represented in that particular show. Above all, they should not go there with any preconceived ideas of what they want to select. Things will change when they observe the paintings as to what is selected and what is not. Lastly, they should look at the artwork and not the names of the artists who created the art - that's not important! Most society shows will not present the artists names to the judge, which is how it should be. The reason for this is that many judges will see names and show favoritism towards some of the entries because they either know some of the artists or they might select paintings of some of the officers in that society to pay them back for giving them the assignment. Believe me, this has happened many times and with some of the more prominent societies in America.

As an example, in last years' Pastel Society of America show, the president and one of their officers were handed the Best In Show Award and another top award. The year before that, three officers were given top awards - hummmmmmm! None of them should even have entered their own show. Talk about favoritism - that was a classic case of it. In this years' American Watercolor Society show, all the best watercolor artists working in America today were rejected. Instead, all the friends of three of the selection judges were accepted. Although they were not told artist's names when viewing the art, they all recognized the personal techniques and subject matter of all the artists and saw to it that they were left out. This is a classic case of having an agenda. If you would like to know the names of those judges so you can avoid them in the future, go to the AWS site and check it out. You would fare much better in the future by entering other shows where they are not the judges.

As a Selections Judge, it is that person's responsibility to pick out and form the very best show for that society by selecting the paintings that show the most talent in terms of mastering the techniques exhibited and having a complete understanding of all the art disciplines need to create a great piece of art. These days, most societies will send images on CDs to to the Selections Judge to

view on his or her computer. This is the best way. However, in larger shows such as the American Watercolor Society or the Pastel Society of America, the judges will all be asked to travel to their location to pick out the art. That is mainly because there are 4 or 5 judges involved. I have always disagreed with this procedure simply because no two people agree on anything, usually. If a group of judges select the paintings they particularly like and then send them on to another artist who is the Awards Judge, he or she may not have liked some of the paintings that were selected. That in turn, screws up who should have really won the Best In Show Award. In my opinion, the Selections Judge should also be the one responsible to giving out all the awards. That is truly the best way to assemble the very best art show possible. After all the selections have been made, all the paintings involved are then sent to the location of the show itself. There, it is now the Awards Judges' turn to look over and give out all the awards to the very best artwork there at that time.

Again, the judge should not be concerned with the signatures on the painting, but rather that paintings them-



Cuban Grandmother by Bill James

selves. However, that is rarely done. If you have a judge who you know is competent and will not do that, you are in luck. Many times though, judges will go there to give out awards to friends, whose work is really not that good, and completely ignore a great piece of art simply because the judge has an issue with one of the artists in the show. Trust me, this kind of politics goes on many times. Lastly, it is highly possible that the Awards Judge the society selected is not an artist, but rather a gallery owner or curator of some museum. They have no clue as to what is current and what constitutes a wonderful piece of art. There is a lack of knowledge of all the art disciplines such as design, color, composition or what else it takes to be considered a quality painting. The Pastel Society of America does this all the time. If you win an award in any of their shows, you are extremely lucky. However, every other art society show hire artists working today to be their judges, which helps because they at least know what it takes to be a great work of art.

What the Awards Judge should look for when picking out all the winners in any show is which of all the paintings there stand out as being the best art represented. Personally, what I like to do is first walk around and get a quick look at the paintings as a whole. It gives me a chance to see if there are any paintings on the wall that immediately jump out at me. Later, I will go around and stop in front of each painting and analyze what I see as far as design, color schemes, composition and mastery of technique goes. Also, if the subject is traditional, such as a bowl of flowers, it should have a new approach to the subject. This subject has been done to death and shouldn't be painted unless the artist has figured a new way to depict that subject. The same is also true with a traditional somber color landscape. I always look for something unique - a different color scheme or way of looking at a mundane scene.

After that has been completed, it is time to select the award winners. This is where it gets tricky and requires a great deal of thought. From all the art at the show, the Awards Judge will then pick out the 10 to 15 paintings he or she liked the best. From all of them, The painting that stands out the most and has shown the judge that there is a complete understanding of all the art disciplines should be selected as the Best In Show winner. This painting then represents what kind of show has been put together for the general public to view. If that painting is



Ballerinas Talking by Bill James

looked at by artists and other people and they scratch their heads, there is a problem. The show itself will then be looked at as being very political and judged by someone who was not a good a judge as first thought. That, in turn, is embarrassing for the society who hired the judge and paints them in not such a great light.

All in all, being selected into any art show these days is a stroke of luck. Winning an award in that same show is quite an honor. It's really just a crap shoot as to what is selected and what wins an award. You may pick out the painting you think represents the best that you have at that time, and it wins nothing. At the same time, you may have a painting at your home that you don't care for as much. If that painting was entered instead of the other, who knows, it might have won the Best In Show Award. Many things have happened and changed over the years when it come to judging. Procedures have changed and there are a lot more politics involved. The way I look at it, winning an award in any art show now is 5% talent and 95% luck.

In spite of all this, you should never give up showing your art. Above all, always select the painting that in your mind, is the best painting you have at that time. Many times, you will enter a show where the judges are competent and think nothing about politics. You will learn who these judges are from experience. When this happens, it will be a complete thrill if you win any award and it will give you confidence that you are on the right track as a viable artist. It will also urge you to go on with what you believe constitutes a wonderful piece of art.

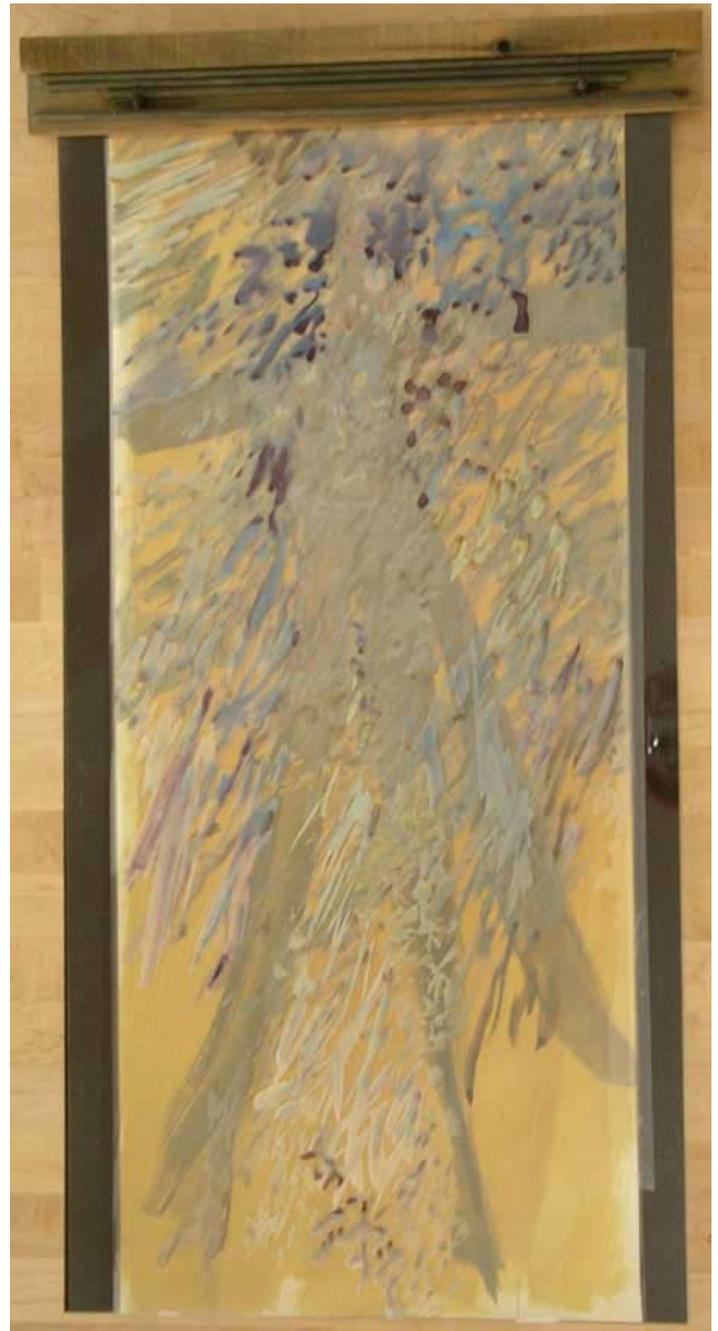
Explosion of Acetate Thinking

by Pat San Soucie

When is an idea born? When does it grow into something that is new, different, and seemingly all yours? When do the little parts and pieces all come together to fill out the concept you've been aiming for even without knowing what you're aiming for?

Walking the busy streets of Manhattan, having spent time in a museum with a great show of Oriental works, I was daydreaming along, ready to cross at a light near the Flat Iron Building, trying to think how I would present a work that represented a Chinese hanging scroll. I had been working with a new material that had just been shown to me by our local art dealer, Al, who always made a point of showing me anything interesting that he had discovered since the last time I'd gone in the store. He brought out a couple of sheets of clear, treated acetate and demonstrated how it could be painted on, wiped off and painted on again, using several different watercolors or even gouache. Al said, it's not really new.... commercial artists have used the acetate for years, to explain to their printers where they wanted the second color imprint to go in relation to the base design, so it could be clearly understood by the printer. "Here, take some home and try it." Al was like that...give someone a sample, and he knew, if you liked it, you'd be back for more. Of course, I loved it, liked its versatility, used it with gouache and aquarelle crayons and pencils, charcoal...I could erase it, and try other colors, paint on both sides. It was a tough material that didn't wear out. I could cut and shape it, tape it to my paper, layer it and have fun reversing it.

On my street corner, I stopped completely. There it was, my colorful Chinese hanging scroll. If Al could find me some larger sheets, I could layer them, paint on each layer, and mount them on something that would hold the whole assembly, make it look Oriental and it would be a whole Chinese poem. How about painting the Seasons: Winter, Spring, Summer and Fall? I crossed the street, caught the bus and hurried to the store to talk to Al.



Chinese Hanging Scroll by Pat San Soucie

He found me a 40" roll of acetate, ten yards long, and I began designing the latest inspiration. Long and narrow. Hanging loose in the breeze two of them were begun, Spring and Fall? As it was Winter right then, or nearly so, that concept was not too exciting.... Save that for later.

They had to have orange in the backgrounds. Many museum scrolls seemed to have various colors of green... jade green, grey greens, soft, but in the woven silken threads there would be a flash of other colors, a soft pinkish orange that I wanted my scroll to be. I cut a length of watercolor paper to the right size, and laid in long strokes like a calligraphy, a tall tree, a symbol of "man" or "life". Another hanging layer of acetate let me present staccato brushstrokes like flower petals of

greys, pinks, golden spring-like colors clinging to the tree. Looking through the layers made a convincing blossoming tree, especially when it was all backed up by a sheet of watercolor-on-paper orange seen through all of the acetate and pigments.

The whole thing needed some support, some contrast, and I had seen at the Plexiglas store dark sheets of a smokey grey color that would provide that, and so I persuaded my friend at the plexi store to cut a 30"X 40" piece in half vertically. A way to hold all this together and devise a way to hang the piece was to fasten two 1"x 2" boards to the top of the plastic, drill holes through all of it, paper, wood, acetate, thread wire through the holes just long enough for the wire to come to the top. I glued wooden dowels to that to make it resemble something Oriental, like the wood over a doorway. This was all stained a dark blue-grey, and I thought the whole assembly looked reasonably Chinese as a hanging scroll. That was the Spring scroll, and the Autumn one went together even more easily. I never got around to painting Winter and Summer, but two scrolls of the four proved to be impressive together.

I have a slide my son took of the Spring scroll...it hangs in his house, retelling the long story of the beginnings of my acetate adventures. Layering things made me think in different ways for any of my work, plain watercolors or actual acetate layered pieces.

Collage Greeting Cards

by Shirley Nachtrieb

Materials needed: gel matte medium, matte medium, found and painted papers, blank greeting cards and envelopes, deli wrap, paper towels

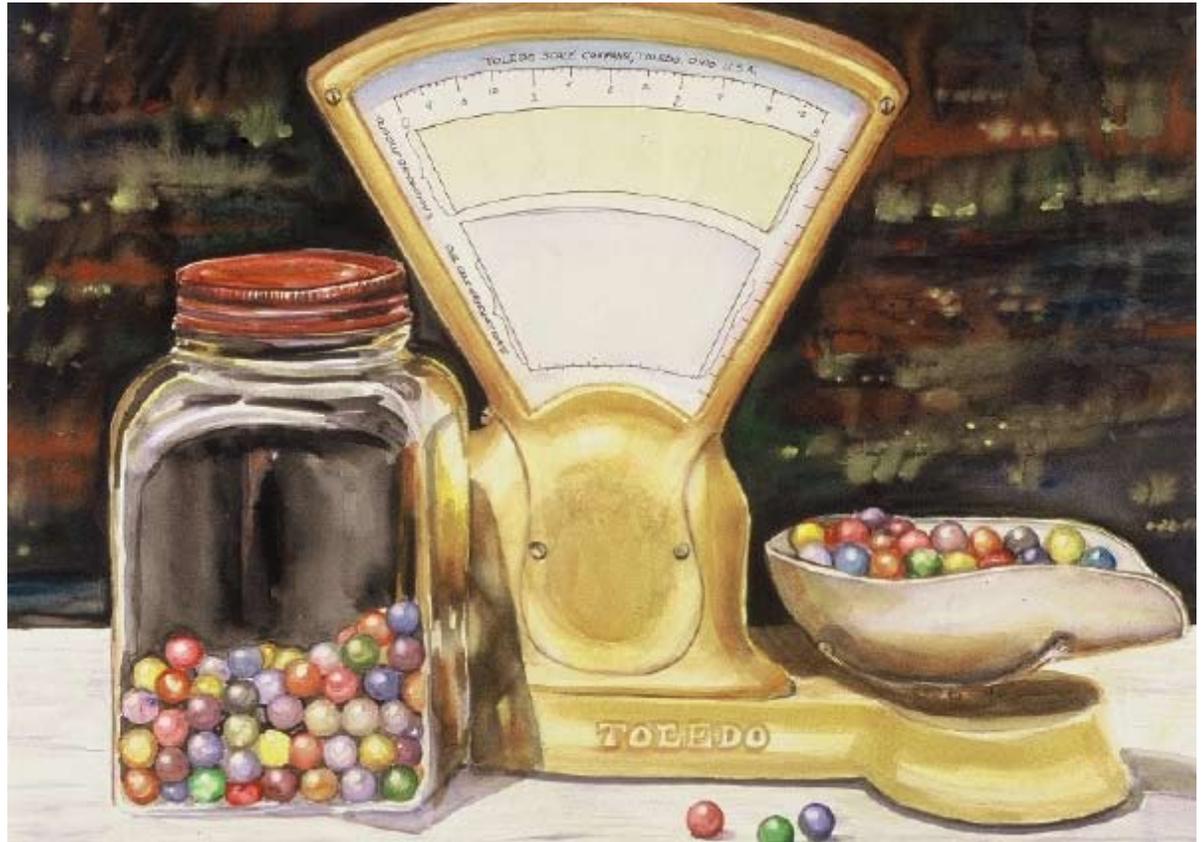


1. Collect all materials and place them before you so that you can grab them at will.
2. Work over a freezer paper covered card board or a covered work surface.
3. Tear two large pieces of paper first and place them down on top of the greeting card. Do not glue yet. These are the islands.
4. Tear two medium size pieces and place them over the first as if they were bridges or band aids. Leave some white of the background showing. Do not glue yet.
5. Tear two small pieces and place them over the medium size pieces as if they were bridges, still trying to save some white of the background if possible.
6. Decide what your "star" piece will be and place that on top of everything else.
7. Unify the composition with very small linear pieces cut from a high contrast color like black or black and gold paper.
8. When satisfied with the composition (sometimes, I photograph this stage), take away the layers and begin gluing with the largest pieces first, then medium, then small, and so on. The heavier the paper, the heavier the glue.

Note: This is a great way to recycle old watercolor paintings and painted papers. The recipients of these small paintings or cards love the color and texture. It's also a great way to practice different design formats.

Inspiration

by Jan Ross, GWS, MoWS, WCWS, RIWS, ME



Half Full by Jan Ross

I wanted to share this story with my fellow MoWS members because it really serves as a reminder of the impact our words, as artists, have on 'fledgling' watercolor painters. Undoubtedly, Papa has had similar experiences during his years of teaching, but this may be a reminder or 'refresher' course.

Last night I attended the Opening Reception for a fellow artist who mainly works in mixed media. She has achieved much success in this endeavor, especially noted in the quotes by various museum directors, and high-level publications, on her postcard announcement. The cold, gray, and stormy weather on the drive to the gallery only contributed to my dismay with myself for not being as productive with my watercolors these past few months, since my husband returned from Iraq. Additionally, I was fighting the 'green-eyed monster' as another colleague recently learned she not only had a painting accepted in the AWS National, but received an award and inclusion in their traveling show. (These achievements are on my 'to do' list as a watercolor artist.)

After congratulating the aforementioned artists, I was approached by a smiling woman who appeared so eager to speak with me. "Do you remember me? I'm so-and-so". Quite frankly, I had no recollection of her. She went on to ask, "Do you remember what you said to me when we met at another reception? It was my first acceptance in a juried show. You won First Place." Again, another

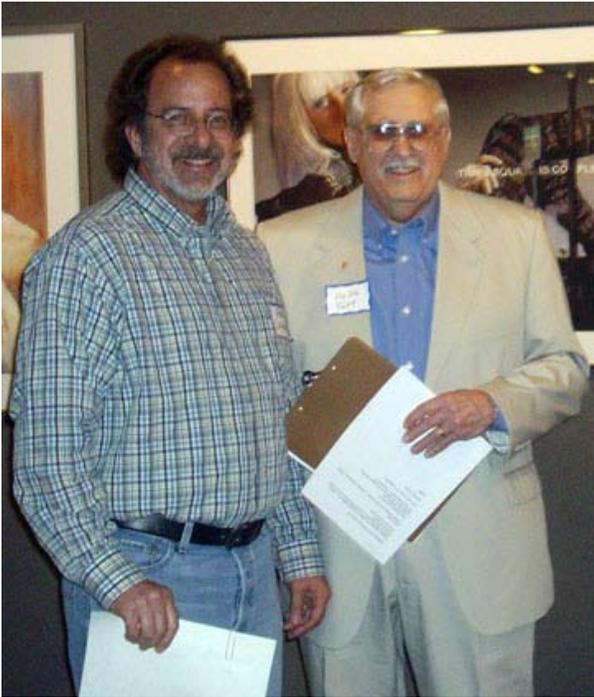
complete blank on my part, and I wondered if she could detect the beads of perspiration forming on my forehead or brain fog. "When I told you it was my first juried show, you said, "You're on your way". That comment has stayed with me and comes to mind every time I paint." "On my 'bad days' I remember, "You're on your way" and I keep pushing on".

Little did I know the impact of those few words made on this beginner artist. I always feel I can improve my own work and despite hundreds of juried/invitational and solo shows behind me, and numerous awards, still feel I have a way to go to achieve the level of accomplishment I aspire to. Aside from more experience, I don't consider myself much different than this glowing woman before me.

Knowing I'd influenced another person so strongly really moved me. As we artists travel this wonderful, oftentimes, frustrating journey working with watercolors, just a few words of encouragement can make such a difference in other's lives. I don't think we ever outgrow that, do you?

Now, I need to get back to work so someday I can celebrate my own acceptance in an AWS National Show. In the meantime, it's nice to know my past efforts and competitions made a difference in an aspiring artist's life.

Watercolor Missouri National 2011



Mark Schuler and George "Papa" Tutt

Statement from Juror of Selection Jerry Stitt, AWS, NWS, MOWS-HR

It was a privilege and of course an honor to be selected as judge of this show! This year's submissions are an impressive collection of imaginative paintings. I also thought the chosen paintings reflect a high quality of work. I lean toward work on the emotional level. because, to me, a painting is not good because it looks like something. It's good because it feels like something! As long as I've been painting, the newness hasn't worn off yet. I also think that painting is like a game of golf. It's the person with the fewest strokes that wins! Many more paintings would have been selected if there wasn't a limit, which was 80.



George "Papa" Tutt, Bess Duston, Rob Havers.

AWARDS: WATERCOLOR MISSOURI NATIONAL 2011

Award of Excellence - Mark Schuler - Prairie Village, KS
Board of Directors Award - Hugh Greer - Wichita, KS
The Sutherland Lumber Co Award - Bill James - Ocala, FL
The Sutherland Lumber Co. Award - Dean Mitchell - Tampa, FL
George Latta Memorial Award - Gayle Weisfield - Hood River, OR
MOWS Members Award - Fealing Lin - San Marino, CA
Missouri Artist Award - Paul Jackson - Columbia, MO
Award of Distinction - John Salminen - Duluth, MN
Award of Distinction - William Perry - Harmony, PA
Award of Distinction - Denise Athanas - Mt. Pleasant, SC
National Churchill Museum Award - Ken Call - Northbrook, IL
National Churchill Museum Award - Sy Ellens, Kalamazoo, MI
Artist Merit Award - Annie Schuchart - Sikeston, MO
Artist Merit Award - Don Gore - Independence, MO
Artist Merit Award - Robert McClelland - Grove, MO
Artist Merit Award - Janet Doll - New Douglas, IL.
Artist Merit Award - Bess Duston - Kansas City, MO
Artist Merit Award - Shirley Nachtrieb - St. Charles, MO
Artist Merit Award - Natalie Fleming - St. Charles, MO

Statement from Juror of Awards Stephen Bates, NWS, MOWS-HR

It was an honor to be selected as juror of awards for Watercolor Missouri National 2011. From the moment I walked in and witnessed the beautiful display of dramatic color and controlled brush strokes, I knew I had a difficult task ahead of me.

The show had tremendous balance from the well-seasoned to the up and coming watercolorist. The exhibit showed a range from loose wet on wet, colorful non-objective to tight rendering abilities. Everyone successfully gave it their best in illustrating their "story." The Award of Excellence winner did just that, he told a story and executed the painting beautifully.

Thank you for allowing me to be part of this amazing show.



Paul Jackson and Annie Schuchart

Congratulations to all the Artists Selected to be in Watercolor Missouri National 2011

Tony Armendariz - Palatine IL
Denise Athanas - Mt Pleasant SC
Kirby Attwell - Houston TX
Julie Baldwin - McPherson KS
Miles G Batt Sr - Ft Lauderdale FL
Nel Dorn Byrd - Plano TX
Ken Call - Northbrook IL
Barbara N Calvin - Cape Girardeau MO
Cheng-Khee Chee - Duluth MN
Lei Chi - Santa Clara CA
Pat Cook - Waynesboro VA
Mary Corn - St James MO
Janice DiGirolamo - Athens IL
Janet Doll - New Douglas IL
Bess Duston - Kansas City MO
Toni Elkins - Columbia SC
Sy Ellens - Kalamazoo MI
Jerry Ellis - Carthage MO

Alexandra Eyer - Gold Beach OR
Brenda Beck Fisher - Hannibal MO
Natalie Fleming - St Charles MO
Janet Flom - Fargo ND
Nancy Fortunato - Palatine IL
Carol Frye - Lakeland FL
Jane Anne Gideon - Columbia MO
Jean K Gill - Oak Hill Va
Don Gore - Independence MO
Hugh Greer - Wichita KS
Jerome Harste - Bloomington IN
Kristin Herzog - Fairfax VA
Catherine Hillis - Round Hill VA
Linda Hoover - Houstonia MO
Marion W Hylton - Gainesville FL
Paul Jackson - Columbia MO
Bill James - Ocala FL
Betty Jameson - Austin TX

Bob Jorgensen - Ashland MA
Bev Jozwiak - Vancouver WA
Kathy Jurek - Omaha NE
Uma Kelkar - San Jose CA
Douglas Kelly - Springfield MO
Jonathan Knight - Shawnee KS
Karen Knutson - Eden Prairie MN
Chris Krupinski - Fairfax VA
Nora Larimer - Buena Vista CO
Deanne Lemley - Kennewick WA
Fealing Lin - San Marino CA
Catherine Mahoney - Hermann MO
Robert McClelland - Grover MO
Bruce McCombs - Holland MO
Pam McDaniel - Cordova TN
Wesley Merritt - Zionsville IN
Dean Mitchell - Tampa FL
Steven Morris - Chesterfield MO
Shirley Nachtrieb - St Charles MO
William Perry - Harmony PA
Donald Renner - Ormond Beach FL
Patricia Renner - Gold Beach OR
Marilynn Robinson - Northbrook IL
John Salaminen - Duluth MN
Patricia San Soucie - Clackamas OR
Fred Schollmeyer - Chamois MO
Annie Schuchart - Sikeston MO
Mark Schuler - Prairie Village KS
Ann Sisel - St Paul MN
Wayne Sisel - St Paul MN
E Jane Stoddard - E Amherst NY
Diane Stolz - Kansas City MO
Susan Stuller - Midlothian VA
Gloria Sullivan - Wheaton IL
Margaret Sun - Elmhurst NY
Debra Sutherland - Springfield MO
Don Taylor - Panama City FL
Lance Tischanser - Cascade WI
Jeri Vosseller - Edwardsville IL
John W Walker - New Freedom PA
Debi Watson - Lancaster PA
Gayle Weisfield - Hood River OR
Art Wilson - Germantown TN
Christopher Wynn - Richmond VA



Award of Excellence winner, *Rough Morning* by Mark Schuler

Welcome to our New MOWS Members for 2011

Gretchen Foster - Okemos, MI
Christine Alfrey - Lac du Flambeau, WI
Patricia Pummill Betteridge - Independence, MO
Denise Miller - Carson City, NV
Art Wilson - Germantown, TN
Janice Digirolamo - Athens, IL
Josh Oxenhandler - Columbia, MO
Susan Gibson - Mena, AR
Deborah Rush - Bloomington, IN
Ken Call - Northbrook, IL
Deanne Lemley - Kennewick, WA
Kristin Herzog - Fairfax, VA
Carol Wilson, Blue Springs, MO
Trish Hill Bellington, Lone Jack, MO
Lynn Miller, Lake Zurich, IL
Douglas Kelly, Springfield, MO
Marty Spears - Maryville, IL

Congratulations to all the NEW Missouri Watercolor Society Signature Members. It is a very talented and diverse group of artists. They have earned the right to use MOWS. Well done one and all!

Ken Call - Northbrook, IL
Janet Doll - New Douglas, IL
Don Gore - Independence, MO
Kristin Herzog - Fairfax, VA
Nora Larimer - Buena Vista, CO
Deanne Lemley - Kennewick, WA
Don Taylor - Panama City, FL
Christopher Wynn - Richmond, VA

Good-bye to a dear friend. We received word that Signature member, Anita Meynig of Richardson, Texas passed on to the next world. Anita had been a member of MOWS since our early fledgling steps as an organization. She was one of the first artists to achieve signature status and truly loved showing at the famous National Churchill Museum. Churchill said, "When I get to heaven, I mean to spend a considerable portion of my first million years in painting, and so get to the bottom of the subject." Let's hope Sir Winston will ask Anita to join him for a heavenly plein air paint out.

Tip from Jean Kalin, TWSA, MOWS, WCWS-Master:

I have just read a fantastic book that I highly recommend. I wish that I had had it when I was in Art School. Since I was in the middle of the abstract period and I wanted to paint realism, I did not have any help. It is *Color and Light: A Guide for the Realist Painter* by James Gurney. He is most admired for his *Dinotopia* series, but is a great teacher; this belongs in every serious painter's library. It can be ordered from his studio.

Congratulations to all the MOWS artists who were winners in The Artists Magazine's 27th Annual Art Competition. Here are the categories and the MOWS winners.

Landscape- Interiors
Second Place: John Salminen
Finalists: Bill James, Dean Mitchell, John Salminen
Abstract-Experimental
Finalists: Denise Athanas, Jane Hofstetter, Diane Schmidt
Portrait-Figure
Honorable Mention: Dean Mitchell
Finalists: Bill James
Animal-Wildlife
Finalist: Barbara Lindsey
Still Life-Floral
Finalist: Laurin McCracken

Congratulations to a number of MOWS members who were a part of the Philadelphia Water Color Society's 110th Anniversary International Exhibition of Works on Paper. Honor member, Paul Jackson, AWS NWS, MOWS-HR, served a Juror of Selection. Another MOWS Honor member, Dean Mitchell, AWS, NWS, MOWS-HR, won the National Watercolor Society Award for Excellence in Watercolor Media. Other members in the exhibition: Doris Davis-Glacksins, Carol Hubbard, Mike Mazer, Missi Paul, Diane Schmidt, George M. Schoonover, Christopher Wynn and George 'Papa' Tutt.

Tip from Valerie Chitvanni: This is not a How To but a short "How not to" get stuck taught by Tony Couch. I learned watercolor from him as a true beginner, not even knowing how to pick up the paint to get it to the paper, in 1987 he showed me how in his beginner's Monday afternoon session while the other more experienced painter were painting away. I studied four more times in various places in the USA and always he would critique only finished paintings except for Fri afternoon. His explanation was a teaching tool in itself. When you get stuck and can't solve the problem and don't know what to do and then put the painting under the bed and start another one, you are teaching yourself to get stuck. By attempting a solution, any solution, you are learning how maybe not do this again, definitely learning to unstuck YOURSELF and in the process finish a painting. Whatever point you got stuck will remain a sticking point in your paintings so if you are not finishing paintings and have a collection under the bed you are not progressing. Finishing every painting teaches. Finishing every painting is progressing. Finishing every painting develops your style.

ART Y'ALL

Members Making News

Marion Hylton's painting, "The Red Necklace" will be included in the *Splash 13* book.

Hazel Stone, TNSW, PWCS, ISEA had a painting juried into the American Watercolor Society 144th Annual International Exhibition at the Salmagundi Club, New York, NY. She also had a painting juried into the Arizona Aqueous XXV Exhibition, Tubac Center of the Arts, Tubac, AZ, and won the Creative Mind Award.

Pat San Soucie, AWS, MOWS won the Frances Nell Storer Memorial Award at the American Watercolor Society annual exhibition.

Carol Anderson had a painting accepted into Watercolor USA at the Springfield Museum, Springfield, MO.

Annie Schuchart had a painting accepted in the 2011 Alabama Watercolor Society National Exhibition at the Tennessee Museum of Art, Tusculumbia, AL. She also received an Artist Merit Award at the 2011 Missouri Watercolor National, Fulton, MO.

Ali Cavanaugh was featured in an 8-page article in the March issue of *Artist's Magazine*. Ali is also represented in a show at the dk Gallery in Atlanta, GA.

Laurin McCracken, AWS, NWS, MOWS had a one-man show at the Roger D. Malkin Gallery at The Greenville Arts Council in Greenville, MS. He also had a number of feature articles about his work: "Catching the Light," *Southwest Art*, December 2010; "Real Life Reflections," *Delta Magazine*, January/February 2011; "When Art Imitates Life," *Delta Democrat Times*, Sunday, January 30, 2011. In addition, Laurin received special recognition in the 12th Annual Realism Juried Online International Art Exhibition in the Upstream People Gallery.

George "Papa" Tutt won an award in the 71st Annual Open Exhibition sponsored by Northwest Watercolor Society. His painting, Silver Complements, was awarded as showing the "best reflections."

Monique Wolfe, MOWS had a painting, Birds of a Feather, published in *Splash 11: New Directions*. Later this year Monique will have selected sketches from a watercolor journal included in *Strokes of Genius III*,

Diane Schmidt, AWS, NWS, MOWS has been given Signature Status in the American Watercolor Society.

Pat San Soucie had a painting selected for the 2011 AWS exhibition in New York City.

Bev Jozwiak, AWS, MOWS has been given Signature Status in the American Watercolor Society. She also will be in *Splash 12*. This is the fourth *Splash* book she has been included in, and she will also have three pieces included in the Best of Worldwide Portrait and Figurative Artists.

Sandra Schaffer, WHS, MOWS will be the juror for Watercolor USA.

Diane Hark is hosting an exhibition for the Philadelphia Flower Show through April 24. Included is her "Mummers on New Years" installation of 12' x 8' colorful dynamic panels, which will ultimately find its home at the library being built for Senator Arlen Specter in Washington, DC. Diane also had a painting juried into the Philadelphia Sketch Club "Works on Paper" exhibition.

Rosie Phillips has been invited to join Studio 151 Fine Art Gallery in Charleston, SC as a permanent exhibiting member. The gallery is in the historic French Quarter district of Charleston and is representing 12 permanent members with different mediums of art.

Spring/Summer 2011 Workshops with Shirley Nachtrieb

St. Peters Cultural Arts Centre
#1 St. Peters Centre Blvd., St.
Peters, MO 63376



Saturday May 14 & Monday, May 16, 9:30am - 3:30pm, \$110 **Watercolor Floral Workshop**

The subject matter will be flowers of the season. The instructor will bring in fresh flowers from her garden for the students to paint from. All levels of learning will benefit from this class. Pastel artists are welcome to attend. Some collage work may be incorporated. A supply sheet will be sent upon request. Class size is limited.

Saturday, June 25, 2011, 9:30am-3:30pm \$55 **Saturday Seminar**

This workshop is designed for the beginning watercolor artist. Color theory will be explored while learning all the basic techniques in watercolor. Simple designs will be painted using a limited palette of three colors. No experience is necessary. A list of supplies will be sent upon request. Class size is limited.

Saturday, July 9, 2011, 9:30am-3:30pm \$55 **Saturday Seminar**

Collage workshop featuring designing your own papers. A variety of papers will be painted using a triad of fluid acrylic colors. This is a fun class full of surprises and exciting new discoveries. A list of supplies will be sent upon request. Class size is limited.

For more information call or email Shirley Nachtrieb:

636-947-1936 • shirley@nachtrieb.com
web site: <http://www.nachtrieb.com>

ART Y'ALL

Members Making News

Jean Kalin, TWSA, MOWS, WCWS won third place in the juried Rockies West National Exhibition by the Western Colorado Watercolor Society, Grand Junction, CO. This gives her Masters Signature Designation, which means she has been juried into ten of their national juried exhibitions. Jean also had a painting accepted into Watercolor U.S.A. 2011 at the Springfield Art Museum, Springfield, MO. In November, 2010, Jean was the featured artist in a group exhibition held by the Barn Artists Group, Platte City, MO. Jean will be included in the upcoming *Splash 12* book by North Light Publishing. She also had a painting juried into the Rocky Mountain National, Golden, CO.

Theodora T. Tilton won the Air Float System Merchandise Award from the 2010 National Watermedia Show of Oklahoma. She also had work accepted in the Mississippi Grand National Watercolor Exhibition; the Watercolor Society of Alabama's Exhibition where she earned Signature Status; and the Red River Watercolor Society National Watercolor Exhibition. In addition, she showed at the Longwood Center for the Visual Arts.

Jonathan Knight, MOWS-HR, NWS recently won the Best of Show Award, June and Richard B. Baumgardner Award in the 36th Annual MASF International Exhibition at the Dunedin Fine Art Center, Dunedin, FL.

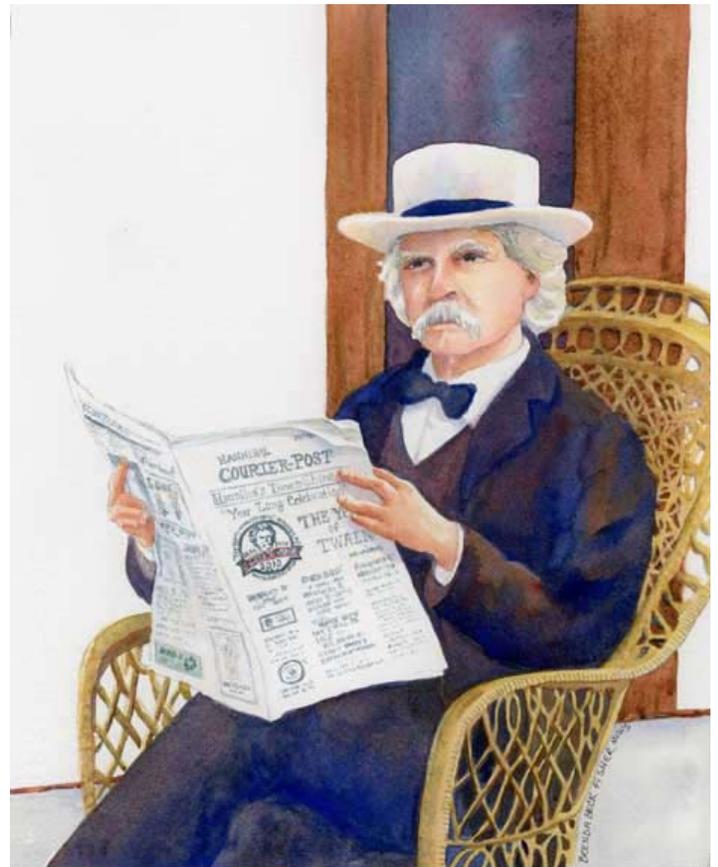
Marilynne Bradley recently returned from Indonesia where she exhibited ten watercolors in the Mario Blanco Gallery in Bali and the Museum Nasional Jakarta.

Miles Batt's paintings and Lothar Nichel's sculptures were featured in a retrospective (1970-2010) at The Coral Springs Museum of Art.

Sandra Schaffer, NWS, MOWS had a painting accepted into the 2010 National Watercolor Society Annual Exhibition. She was awarded Signature Status, and her painting, "Eye Catcher", was chosen to be in the NWS Traveling Exhibition.

Betty Braig's semi-abstract, 20-foot acrylic/gold leaf mural "I Lift Up My Eyes to the Hills" was dedicated at Mountain View Lutheran Church, Apache Junction, AZ. The mural's composition of transparent spirit-shapes, forms and colors represent God's connection with Earth.

Pat Cook, MOWS recently won Second Place in the 2010 Rocky Mountain National Watermedia Exhibition and First Place in the Georgia Watercolor Society Member's Exhibition.



Mark Twain Reading the Courier Post by Brenda Beck Fisher

Brenda Beck Fisher's painting, *Mark Twain Reading the Courier Post* was purchased by Mark Twain Museum director, Cindy Lovell, who is a huge Mark Twain fan. So huge in fact that she contacted her childhood friend, Grammy Award-winning singer, songwriter and producer, Carl Jackson to help her create and produce "Mark Twain: Words and Music". This CD is a musical and spoken-word tribute to Mark Twain with Clint Eastwood portraying Twain himself, Garrison Keillor as the main narrator and Carl Jackson as the voice of Huck Finn. The musical contributors are Brad Paisley, Emmy Lou Harris, Vince Gill, former Shenandoah frontman Marty Raybon, Doyle Lawson and Quicksilver and more. Cindy Lovell presented Brenda's original watercolor painting to Carl Jackson and purchased the total print run of 40 giclees (reproduction prints) to give as thank you gifts to the musical contributors and others who helped with the CD. In addition, two of Brenda's paintings were juried into the 41st Annual River Road Show, Louisiana Art & Artist's Guild, Baton Rouge, LA, and she won the Guerilla Painter Merit Award.

Maggie Bauman was elected as the President of the Northside Art Association.

Diane Stolz, MOWS, KWS, MAPS was juried into the following exhibitions this Spring: Top 100 "Paint America" 2011 Exhibition, El Dorado, KS; 2011 Heartland Artists Juried Exhibition, Merriam, KS; Rockies West 18th National Exhibit, Western Colorado Watercolor Society, Grand Junction, CO; Watercolor Missouri National, Fulton, MO; Watercolor USA, Springfield Museum of Art, Springfield, MO; and Images Art Gallery, Overland Park, KS (2 paintings juried into this show). Diane also had a watercolor, *Skating in NYC*, selected for the cover of *Jerry's Artarama Winter Catalog*.

Toni M. Elkins has been accepted into the National Watercolor Society Juried Exhibit. She also won 2nd place in The Hilton Head National, Hilton Head, SC for mixed media. Toni was also accepted into Watercolor Now! held in Rhode Island; and she won 1st place in the paintings on canvas division at the 2010 South Carolina State Fair.

Chris Beck, TWS, WW, MOWS was one of 13 artists asked to contribute to the article "32 Insider Tips" in the December, 2010 issue of *The Artist's Magazine*. Chris was awarded Honorable Mention at the California Statewide Watercolor Exhibition at the Triton Museum in Santa Clara, CA for her painting, *A Shocking Discovery*. The painting is also included in Steve Worthington's new book, *The Mouse Project*, and is featured on the cover. The book is a collection of paintings by 22 artists invited by Steve to create paintings using one of his bronze mice as the subject. Proceeds from the book – available at www.themouseproject.com – will go to animal shelters.

MOWS Honor member, Bill James, AWS, MOWS-HR is featured in the winter issue of *Watercolor* magazine. The article, "Unconventional by Design," is written by Lynne Bahr and can be found on page 88.

Carol Z. Brody, NWS, MOWS has paintings published in *Splash*, *The Best of Watercolor 11* and *The Artistic Touch 4*. Those works are her *Party Papers* and *Ribbons IV* and *Party Papers, Ribbons and Confetti III*.

Doris Davis-Glackin, NWS, MOWS was a finalist in *The International Artist Magazine* "Flowers and Gardens" competition. Her painting appears in the April/May issue. She also exhibited at the "Art in the Atrium" benefit for Habitat for Humanity in Wilmington, Delaware. Doris received the Katherine A. Lovell memorial award for watercolor at the Catherine Lorillard Wolfe Art Club's 114th Annual Open Juried Exhibition in New York. She also received the M. Graham & Company award for watercolor in the North East Watercolor Society 34th Annual International Exhibition 2010, Kent, CT.



Country Pickin' by Gloria Sullivan

MOWS Honor member, Marlin Rotach, NWS, MOWS-HR was awarded Best in Show at Aqueous USA in Louisville, KY. He also won Best in Show and Best Watercolor in the Western Spirit Invitational, Cheyenne, WY. He had a painting juried into the Blossom II Exhibition, Naples, FL and selected for the two year national traveling exhibition; he won third place in the Heartland Artists National Exhibition, Merriam, KS. He also exhibited in the ARC 6th International Salon Exhibition (selected in the top 100); The Northwest Watercolor Society 70th Annual Competition; The Transparent Watercolor Society of America National Exhibition (winning the Edgar Whitney Award and Member's Choice Award); Watercolor USA; and The Rocky Mountain Watermedia Exhibition (awarded Signature Membership). Marlin was also been invited to be an active participant in the Cheyenne Frontier Days Rodeo Invitational Western Art Exhibition in July.

Kristin Herzog has been awarded first prize at the Georgia Watercolor Society XXXII National Exhibition at Carrollton Cultural Arts Center in Carrollton, GA.

Betty Jameson had a painting juried into the 20th Annual International Society of Experimental Artists Juried Exhibition at the GDP Studios, Shelton, WA; a painting juried into the 45th Richardson Civic Art Society's Regional Art Show, Richardson, TX; a painting accepted into the South Cobb Arts Alliance "World of Art" Show, Mableton, GA; two paintings accepted into the Associated Arts of Ocean Shores Annual Juried Art Show, Ocean Shores, WA; a painting accepted into Oklahoma Art Guild's Oklahoma Friendly's National Juried Art Show, Oklahoma City, OK; and a painting accepted into the Louisiana Watercolor's Society's 41st Annual International Exhibition, New Orleans, LA. Betty also had a painting accepted into Watercolor Missouri National, Fulton, MO. She won Second Place in Watercolor at the River Art Gallery Juried competition, San Antonio, TX; and an Honor Award at the San Antonio Watercolor Group's Annual Members' Juried competition. Betty won the Bookstore at the University of Montana Award at Watermedia 2010, Bigfork, MT. She also won first place at the Waterloo Watercolor Group's Fall Membership juried show, North Hills Gallery.

Debi Watson, MOWS has an article in the December issue of *Watercolor Artist* magazine on how to paint snow. She also has a free how to paint video that follows the same steps as the article so viewers can see it in action. The video is 'How to Paint Snow Scenes in Watercolor' at www.youtube.com/debiwatsonwatercolor.

Daven Anderson will have approximately 30 works of blues musicians 'in performance' exhibited at the National Blues Museum when it opens in downtown St. Louis, MO in late 2012. Uptown Magazine will be doing a two-page article on Daven and his work in the July/Aug issue. He is currently exhibiting 20 paintings in the downtown Missouri Athletic Club Gallery, St. Louis, MO.

Tony Armendariz, IWS, PWS, MOWS was awarded the Joan Collins Memorial Award for Watermedia in the American Artist Professional League 82nd Grand National Exhibition, New York City, NY. He also won an Award of Artistic Achievement at the Florida West Arts National Juried Exhibition, Bonita Springs, FL. His work was featured in the February, 2011 edition of *American Art Collector* magazine's cityscape section. Tony had work juried into the following exhibitions: PaintAmerica 5th Annual Top 100, Art League of Hilton Head National Biennial Juried Art Exhibition, Academic Artists Association 61st National Exhibition of Contemporary Realism, and Richeson 75: Landscape, Seascape & Architectural 2011.

Carole Hennessy, NWS, MOWS had a painting accepted into the National Watercolor Society 2010 Exhibition, and she was also awarded NWS Signature Status.

Fealing Lin, NWS, MOWS, SDWS received the Shirk Studio Award in the San Diego Watercolor Society's International Exhibition 2010. Her paintings are featured in the books: *The Artistic Touch 4* and *Splash 11*.

MOWS Honor member Jerry Ellis, AWS, NWS, MOWS-HR had a painting featured on page 83 of the *Dick Blick Holiday Studio Gift Guide*.

Jean K. Gill, AWS, NWS, MOWS received the Hotchkiss Fine Arts Association Award in the Rockies West National Exhibition in Grand Junction, CO. She will be the juror of selection and awards at the 2011 annual show of the Central Virginia Watercolor Guild in Charlottesville and the Springfield Art Guild's annual show at Green Spring Gardens in Alexandria, VA. Her work has been accepted in the 2011 NWS Signature & Associate Members Juried Exhibition in San Pedro, CA, and she has been granted signature status in the Pennsylvania Watercolor Society.

Jan Ross, GWS, MoWS, WCWS, RIWS Achieved Signature Status in the Watercolor Society of Alabama. She had a solo exhibition at the Cobb County Chamber of Commerce Gallery, and had work accepted in the following exhibits: Transparent Watercolor Society's 35th National Exhibition, Kenosha, WI (2011); Watercolor Society of Alabama's 70th Annual National Exhibition, Tuscumbia, AL (2011); Oklahoma Art Guild's "Oklahoma Friendly" National Juried Show, OK City, OK (2011); ART-Station Member's Juried Competition #2, Stone Mtn., GA (1st place); Southern Watercolor Society's 33rd National Exhibition, Paducah, KY 14th Annual Heartland Artist Exhibition, Irene B. French Community Center Art Gallery, Merriam, KS; Rome Art Coterie's 8th National Juried Exhibition, Rome, GA; Watercolor Society of Alabama's 69th National Juried Art Exhibition, Troy, AL; Metro Montage X, Marietta/Cobb Museum of Art, Marietta, GA; Pittsburgh Watercolor Society's 64th Annual International 2010 Aqueous Open, Fein Gallery, Pittsburgh, PA; North East Watercolor Society's 34th Annual International Open Exhibition, Kent, CT; Southern Appalachian Artists Guild 2010 National Show, Blue Ridge, GA; South Shore Art Center, "Body Language" National Juried Art Exhibition, Cohasset, MA; "Fish/Fishing", National Juried Exhibition, Coos Art Museum, Coos Bay, OR; Artists Guild of Northwest Georgia /Booth Art Academy 3rd Annual Juried Exhibition, Marietta, GA; and Watercolor Society of Alabama's Online Invitational Juried Exhibition. In addition, Jan's work was featured in *Direct Magazine* and the *Marietta Daily Journal*.

Johanna Hanks had a painting accepted into the national juried exhibit in Louisville, CO; and a painting accepted into the Lawn and Garden juried show, Wichita, KS.

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.