

Watercolor Studio

The Magazine of The Missouri Watercolor Society

Automobiles Make Great Portraits
by William Curtis

Autumn Reflections
by Shirley Nachtrieb

Art Y'all:
Members Making News



Summer 2013

Watercolor Studio

Missouri...where the watercolors flow!



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ON OUR COVER



"Reflections" by William Curtis

William Curtis has developed a signature style which is an extremely realistic style of painting. His compositions are drawn from the American experience, African American experiences, and African themes. His primary forms of media include oils, watercolors, and graphite. His work has been exhibited locally, nationally, and also in Paris, France and Germany during his military service. In the St. Louis area, his work has been displayed at a number of galleries and museums. He has been featured in books such as *Black Artists on Art: Volume I, Who's Who Among Black Americans and Studios and Workspaces of Black American Artists*. He has also been featured in articles published in the *St. Louis Post Dispatch*, *Encore: American and Worldwide News*, and *Proud Magazine*. Over the past several years, his recent entries in various exhibits have earned him many distinguished awards of recognition.

Curtis holds Signature Membership in the Saint Louis Watercolor Society, Missouri Watercolor Society and membership in the National Watercolor Society, American Watercolor Society, and the University City Art Association. During the last decade, he has completed two extensive series: *Daughters of Hue* and *Life Images in Senegal, Series I*. His latest series is *Purple Hearts: A Tribute to Tuskegee Airmen*. It consists of eighteen large oil paintings and has been on display at Scott Air Force Base, the Schlafly Branch Public Library in St. Louis, MO and is currently on display at the Jefferson Barracks Heritage Museum.

CONTENTS

Automobiles Make Great Portraits, by William Curtis.....	3
Autumn Reflections, by Shirley Nachtrieb.....	5
Opinion - Curators as Jurors, by Doug Kelly.....	6
Art Y'all - Members Making News.....	7

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Automobiles Make Great Portraits

by William Curtis

Sometimes an artist likes the challenge of exploring new areas that offer exciting appeal. For me, it happened to involve developing an eye for drawing and painting Classic Cars that represent bygone years. Thinking back, my interest in developing skills to draw and paint these cars began in the 1970's. My work began with some hands-on experience constructing models of cars and airplanes. Model building provided a high level of accuracy and personal satisfaction. Therefore, drawing cars seemed to just be a natural progression.

My road to success with Classic Cars included using various pathways. As my interest began to peak with this area of creative energy, I began recalling information learned in a mechanical drawing class. It triggered memories of an appreciation for the different parts of an automobile. My first path included searching for library books that had photos of different models of classic cars from 1900 – 1930. Once I started



“Ford Coupe” by William Curtis

turning pages that showed different models, I was hooked on wanting to actually start drawing them. Using some of the photos for reference, I tried sketching some examples. Unfortunately, I discovered that this approach only offered limited observation and my drawings seemed “stiff.” Eventually, by using a combination of using direct observation, photos taken with my camera, and preliminary on-site sketches, I was able to develop skills. I began to finish different drawings and eventually completed several that became a special series. These graphite drawings were selected to be shown with work done by internationally known lithographer, Leon Hicks. During the late 1970's, my series traveled to several cities across the United States.

My primary and preferred medium to use as an artist has been oils. I learned early on as an art major in college that oil paintings would likely result in a sale. As years passed, although I didn't have the time to devote exclusively to any one subject area, I still kept my passion for drawing antique cars. Following my retirement in 2003, as an educator in the St. Louis area, I revisited this special interest, this time using a different medium-- watercolor. Knowing that each of the models sported different body styles, with a variety of parts that looked and functioned differently, I knew that I needed to get “up close” and “personal” with this adventure. I quickly discovered that many classic car

owners proudly display their prized possessions at a variety of venues in and around the St. Louis area. Many opportunities presented themselves over the past ten years, which allowed me to personally see and photograph some “newfound subjects” for portraits. I was able to “size up” the personality these different “classic models” seemed to display as I studied their individual body parts, shapes, and areas of positive and negative space.

Some of my current fellow artists might be surprised to know that for many years I tended to shy away from watercolor, especially since a college professor constantly criticized my attempts as being “too muddy.” But, as I became more and more interested in capturing the amazing shine these cars exhibit while showing the transparency of their bold colors, I gradually realized that watercolor should be the primary medium to capture the essence of these beauties. I think classic car enthusiasts would probably agree that the most unique characteristic of these cars is their striking color. Most of the colors used on automobiles in the early and mid 20th century don’t even exist today, but they made a huge impression on people during those years, as well as today.

As I put my thoughts into action, developing skill with watercolor posed a unique challenge. I didn’t have a lot of skill using it as a primary medium. In addition, knowing that this medium is not the easiest to work with, I focused on convincing myself that using watercolors would create the greatest light and luminosity needed for these treasures. Another factor that served as a major motivation and spurred me on was

the idea that using watercolor for the cars I selected could offer many great, unexplored painting opportunities for me to use. Consequently, I spent many long days and nights experimenting with and mastering my techniques while striving to achieve “clean color.” Eventually, my new portraits began to take on a special appeal.

As I worked with this new medium, I learned the three surface finishes of watercolor paper were Hot Press (HP) in smooth, Hot Cold Pressed and Rough. Considering the different weights of watercolor paper is important since they range from 90 to 300 pounds. I decided on 140 and 300 pound paper because it could easily be used for various other subjects from landscapes to still life. My “clean water” approach included “wet-to-wet”, “wet-to-dry”, and on rare occasions “dry-to-dry”. Also, it is important to be mindful that when painting automobiles, softened edges help to show reflection and transi-



“Big Red” by William Curtis

tional color fades. Although sound draftsmanship should always be present, it is sometimes necessary to distort or exaggerate details. This technique helps to put more expressive feelings into the automobiles so that they can stand out in their own way and become great portraits.

In closing, as I reflect on the world of antique Classic Cars, I am reminded that every time I complete a drawing or painting of ones like a 1904 Cadillac or 1910 Mercedes, I can proudly say that “it belongs to me and I can afford it.” What a thrill it is to be in such good company, but I am also mindful of the fact that parting with even one of them brings such sweet sorrow.

Autumn Reflections

Paint an autumn landscape, step by step

by Shirley Nachtrieb

Colors: Burnt sienna, Winsor yellow, New Gamboge, Antwerp blue, permanent rose, Winsor red, French Ultramarine blue

1. Lightly sketch composition onto 140 lb cold press Arches watercolor paper.

2. Thoroughly wet the paper front and back three times so that the paper is evenly dampened. As the paper's surface goes from gloss to satin, you are ready to apply the first coat of paint. Start by stroking in the foreground color of the water with dilute French ultramarine blue. The outside edges of the water should be darker than the middle. The sky color will be painted later the same color.

3. Have your salt ready before you paint the trees. Paint in tree colors working from the lightest yellows toward the darker ones. The trees on the far right will be redder using brown madder and burnt sienna. The trees on the far



left will be in shades of green and yellow-green. Repeat these colors in the water for mirror reflections. You may want to turn the painting sideways so that you can see the mirror effect. It is okay if the colors look blurry at this stage because you will later go in and negative paint in some mid-tone and dark values.

4. Salt tops of trees and lift skims off the water using an angle-shader brush. Tree trunks may be lifted out, scraped out or painted in later. Be sure to brush off salt after the paper has dried.

5. The land mass is painted last because the paper dries in the center of the paper last. The paper should still be damp enough to add these last few strokes of paint. Land mass may be burnt sienna + New Gamboge mixture where the yellow trees are and a color of green where the green trees are. When this first layer of paint has dried, dry-brush on some grasses. Repeat the same in the water reflection.

6. Dry-brush paint in three shades of green (grasses) in the lower right corner of the paint-

ing using burnt sienna + New Gamboge mixture and Antwerp blue on the heel of a 1" flat brush. Start with the lightest shade of green first and work toward the darker one last. The darkest green will be mixed with Antwerp blue and burnt sienna. Add spatter of New Gamboge.

7. When the paper has dried, Go back and negative paint around the trunks of the trees and grasses with darker values of green or brown. If this is difficult for you to imagine, then lightly sketch the tree trunks in and paint around them in the negative spaces. When you repeat these colors in the water area, grade them toward the center of the painting.

8. To add a cove in the left background, paint a graded wash of greenish color and pull it down toward the center with water. Leave a little piece of land mass in the distant horizon.

9. Let the paper dry again before adding the darkest darks of the tree branches. Keep these near or at your focal point.

10. Paint in the light blue sky with dilute French ultramarine blue and add some to the open areas in the trees.

11. Lily pads may be added by lifting off paint through a hand-cut stencil with a damp brush or painted with a dry-brush full of paint brushed through the pre-cut stencil. You may also paint them in directly with a small brush. Group the lily pad shapes.

Opinion:

Jurors for the MOWS Exhibits

by Doug Kelly, MOWS member

Doug wrote to Papa Tutt regarding his remarks in the MOWS newsletter in answer to the person who asked if he considered using art historians or curators as jury members.

"...Although I've only made it into one MOWS National Exhibit, I have very strong feelings in line with yours. The jury members should be -- must be -- actual watercolor painters. They must know how to paint and what it takes to paint a picture, or they know nothing at all about how to judge it for its artistic merit and abilities displayed within the medium. I've heard horror stories about the jurying of many art exhibits, and it causes me to wonder whether I should waste my time and money entering exhibitions that don't name and identify the jurors.

I'm becoming a bit impatient with many of the artist's magazines who obviously employ art historians, curators, docents and possibly art museum janitors and others who don't know anything about what is required to make a piece of art. Too many times I see some of the worst stuff (in my opinion) selected for articles and awards in the magazine's art contests that I can't imagine a real artist selecting these. And when I can check on it, sure enough, it is people who likely have never touched a brush.

Last year "The International Artist's Magazine", which I consider to be one of the best "how to" magazines in the world, held its International Exhibition, the winners of which were published in the magazine a couple of issues back. The Best of Show was a white canvas on which an artist (using the term loosely) had simply poured a quantity of liquid acrylics in three colors -- blue, red and yellow -- down the canvas from the top and just let it be what it would be. The only thing that was striking about this piece was its obvious lack of having been designed, created and painted. It was stark in this regard. This piece required no talent or ability but that of having opposed thumbs so as to hold the cups of paint they poured. And I would argue this point to the ends of the earth.

This is insulting to anyone who has spent years learning to paint in any medium. It's a pity these people are so cavalier with the earnest artists' sensibilities.

Thank you for your high level of expectation and your strict professionalism in this. I, for one, appreciate it greatly. When I do eventually make it into the National Exhibit again, I will know it was not by some fluke, but because it was earned."

ART Y'ALL

Members Making News

Linda Green-Metzler received an honorable mention in the watercolor juried show at Framations Gallery in June, St. Charles, Missouri.

Tuva Stephens had paintings selected for the 37th Transparent Watercolor Society Exhibition in Kenosha, Wisconsin and the Watercolor Society of Alabama Exhibition in Hartselle, Alabama. Awards include: Gibson Co Visual Arts National Juried Exhibition-Best of Show, Trenton, Tennessee; and Memphis-Germantown Art League Juried Spring Exhibition, Regions Bank Award.

Marion Hylton won the Patron's Award at the Watercolor Society of Alabama Exhibition, Hartselle, Alabama.

Dean Mitchell MOWS-HR will serve as a member of the Jury of Selection for the National Watercolor Society's 93rd Annual Open Exhibition. Pat Cook and Mike Bailey will serve as alternates.

Miles G. Batt, Sr. won first place at the Georgia Watercolor Society National Exhibition, Blue Ridge Mt. Art association, Blue Ridge, Georgia. He was part of a group exhibition, "Florida Masters," from January through June at the Florida Art Museum, Deland, Florida.

Norma Herring won the Director's Choice Award given in memory of Pearl Appleby by Harry Appleby at Watercolor USA.

Jeanne Conway had a one-woman show in June at the Kirkwood Train Station, Kirkwood, Missouri.

Joseph Smith, MOWS received the "Best in Show Award" in "The Human Experience & Abstraction" exhibition being held in the Art At The Center gallery, Tomahawk Ridge Center, Overland Park, Kansas.

Warren Wayne Kessler, MOWS won "The Vision Award" in the Northwest Watercolor Society 73rd Annual Open International Exhibition, Mercer Island, Washington. He also won the Gold Medal at the Red River Watercolor Society's 20th Annual National Juried Exhibition, Moorhead, Minnesota. Warren has the distinction of being the only artist to have won the Gold Medal three times in the past twenty years of this exhibition.

Paul Jackson, AWS, NWS, MOWS-HR is publishing a new book, *The Wandering Watercolorist*. He had a one-man show at Boone County Historical Society in July. He served as the Juror for the Baltimore Watercolor Society and the Transparent Watercolor Society of America. He also won the Jack Richeson Award in the Northwest Watercolor Society International.

Jac Tilton received the Best of Show award at the Illinois Watercolor Society's 29th National Juried Exhibition, and he was awarded Signature status in the Illinois Watercolor Society.

Shirley Nachtrieb won the Award of Excellence in the 2013 SLWS Annual Juried Exhibit at Creative Arts Gallery, St. Louis, Missouri.

Papa Tutt was the recipient of The Award of Excellence Medal in the 20th Annual Red River National Exhibition 2013 held at the Hjemkomst Center in Moorhead, Minnesota.

Chris Krupinski, MOWS-HR is the 2013 recipient of The Beechmont First and Gold Medallion in the 32nd Annual Adirondacks National Exhibition of American Watercolors.



"Americans" by Michael Steddum

ART Y'ALL

Members Making News

Gretchen Foster served as the judge for the children's artwork at the Ingham County Fair in Mason, Michigan.

William Kelly Bailey had a show entitled "Life Beyond Still" in July and August at Hooks-Epstein Galleries in Houston, Texas.

Jan Ross, MOWS won the Silver Medal Award in the Red River Watercolor Society National Exhibition. She was awarded Signature Membership in the Alaska Watercolor Society. In addition, she was awarded the 'Juror's Choice Award' and 'People's Choice Award' in the "World of Art" National Juried exhibit sponsored by the South Cobb Arts Association.

Catherine Hillis won the Ed Longley Memorial Award in the Baltimore Watercolor Society's Mid Atlantic Regional Exhibit; and the Cheap Joe's Award in the West Virginia Aqueous National. Her work was also included in the Virginia Watercolor Society's 2013 exhibit. Her painting "My Perspective: The David" is included in the new "SPLASH 14" book, which has just been released.

Mary Lou Corn, MOWS is the subject of a new documentary about her life and her art, along with stunning footage of her home and sculpture garden, in St. James, Missouri. The film will be released on Sept 21st, 2013 at a gala fund-raiser in St James for the benefit of their public library. Hundreds of images of original work will be documented as well as the life of this award winning 85-year-old watercolorist. Mary Lou Corn is a member of the Missouri

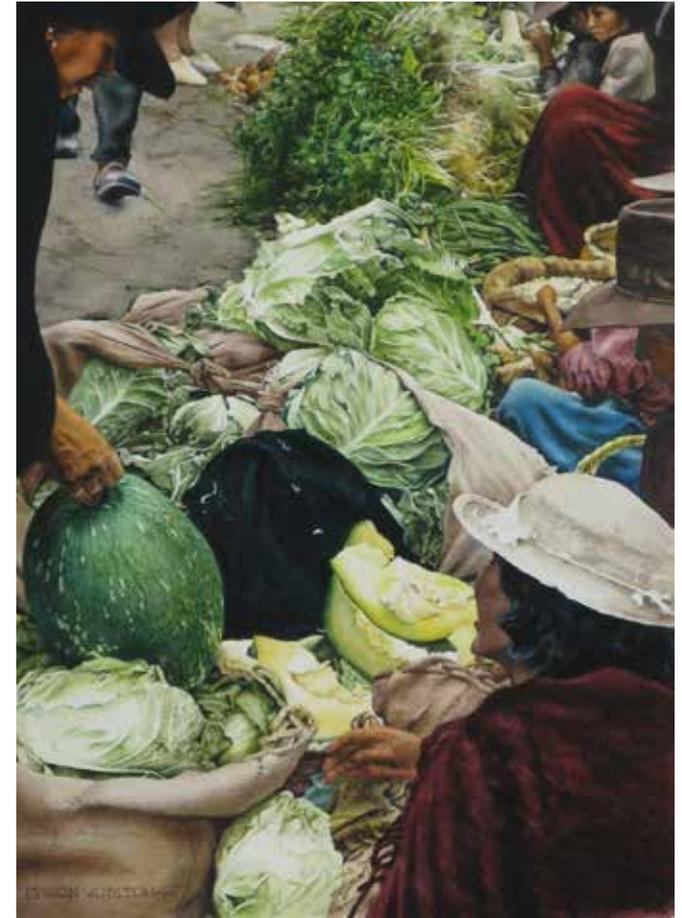
Watercolor Society, the Kansas Watercolor Society, a signature member of Watercolor, USA, and the National Watercolor Society. In addition, she won an award at the Watercolor Missouri International exhibition held at the National Churchill Museum in Fulton, MO.

Marlin Rotach, MOWS-HR won the Best of Show at the Transparent Watercolor Society of America 2013 exhibition. In addition, he showed five paintings (and sold three of them on opening night) at the Western Art Show, which is part of Cheyenne Frontier Days, in Cheyenne, Wyoming. His painting "Upon His Pale Charger" was unanimously selected to be the poster for next year's Cheyenne Frontier Days Rodeo 2014 - the first watercolor ever chosen for this distinction.

Fealing Lin, MOWS was awarded Second Place in the National Watercolor Society's Members Exhibition held at the NWS gallery in San Pedro, California.

Ann Pember, MOWS earned Signature membership in the Vermont Watercolor Society. She won the Trails & Streams Medallion, Woodland Theme, Adirondacks National, Old Forge, New York. She won the Investment Award at the Oklahoma Watermedia Exhibition, and the Mary Bryan Memorial Award; Academic Artists Association Annual Juried Exhibition, CT for Transportation.

Mary Anne Lipousky-Butikas, IWS, MOWS was awarded Honorable Mention in the 2013 Hollywood Book Festival for her children's book, "Scooter & Cupcake." Since 2011, Mary Anne



"Buying Locally" by Marion Hylton

has written and illustrated four children's books: "Aunt Martha's Bun" (2011), "Scooter & Cupcake" (2012), "A Piece of Cake" (2012), and "The Naughty Knot" (2013). Mary Anne's books can be found on amazon.com.

TIP FROM PAPA TUTT:

Here is a tip for all you artists who empty your dehumidifier's water down the drain. That water is perfect for watercolor painting and I consider it liquid gold. Here is what I do: Everyday I take the time to pour the water into one-gallon plastic milk cartons with screw on tops. I do this all summer until the heat is turned on in the fall. I have my family saving those plastic cartons. Of course you have to have room to store all the cartons. But I never have to worry about what the city will put in the water that could damage my watercolor painting, and best of all, everything is free!

TIP FROM SHIRLEY NACHTRIEB:

When trying to mix a color exactly to match what's in a photo, try this. Take a small strip of watercolor paper 2" x 6." Punch holes about 1" apart down one of the long edges. Now place the open holes over the color you are trying to match. Mix your colors and place a sample next to the hole. Continue to mix colors until you get it right on! Remember, watercolors dry lighter!

ADVERTISING INFORMATION for WATERCOLOR STUDIO

All rates for display ads are per insertion.
Ad design, if desired, is included in price of ad.
Payment for ads is due before publication.

1/4 page \$25 1/3 page \$50
1/2 page ad \$75 2/3 page \$75 full page \$125

Watercolor Studio is posted quarterly on www.mowsart.com for a worldwide audience at no charge, with an email link sent to MOWS members (approximately 400 artists).

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



"Emma Finds a Lap" by Linda Green-Metzler

HOLIDAY MOWS Online Show deadline is September 30, 2013

Send .jpg images (\$7 each) to laura@laurakingstudio.com

Size: 4" x 6"
at 72 dpi (horiz)
or 6" x 4" (vert).

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