

# Watercolor Studio

The Magazine of The Missouri Watercolor Society

Summer 2014



"Mobile Tug" by George "Papa" Tutt

**Our Final Watercolor Studio Cover Artist, George "Papa" Tutt**

by Laura King

**Where Does a Painting Like "Primary Boatz" Come From?**

by Miles G. Batt, Sr.

**Garden of Golden Light**

by Shirley Nachtrieb

**Art Y'all**

Members Making News

# Watercolor Studio

ON OUR COVER



"Mobile Tug" by George "Papa" Tutt



*Missouri...where the watercolors flow!*

## MoWS Office:

Administration:  
Papa and Jo Tutt  
1406 Kenwood Drive  
Fulton, MO 65251-1317  
573-642-6410  
georgetutt@socket.net

## MoWS Board of Directors:

George "Papa" Tutt,  
Executive Director, Fulton, Missouri

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Carol Carter, St. Louis, MO  
Sandra Schaffer, Kansas City, MO

## Watercolor Studio and [www.mowsart.com](http://www.mowsart.com):

Laura King  
1513 Thoroughbred Circle  
Columbia, MO 65202  
Phone: 573-356-1236  
laura@laurakingstudio.com

## National Members' Invitational 2014

The exhibition runs Sept. 8 through Oct. 16 at the Boone  
County Historical Society's Montminy Gallery  
Address: 3801 Ponderosa Street,  
Columbia, Missouri 65201

**Reception September 7, 1-4 p.m.  
with awards presentation at 2 p.m.**

Entry deadline has passed.  
Receiving at BCHS gallery August 8-15  
(shipped & hand delivered).  
BCHS hours: 12:30-4:00 p.m.  
They are CLOSED Mondays, Tuesdays and Wednesdays.

# ABOUT OUR COVER ARTIST, George "Papa" Tutt

by Laura King



Given that this is the last issue of Watercolor Studio Magazine, I felt it fitting that our cover artist should be none other than our illustrious founder, George "Papa" Tutt. He argued with me about it at first, because he never wants to use the Missouri Watercolor Society to draw attention to himself, however in the end I won. And having pushed my influence that far, I want to take it a little farther and share with you all a few words about the great opportunity and pleasure it has been to work with Papa Tutt over the last 12 years, and to call him my teacher, mentor and friend. I met Papa ten years ago, when he and his wife Jo walked into the office of a web design company I was working for, looking to start a website for the Missouri Watercolor Society. That company is long-gone, but my friendship with the Tutts has endured. In exchange for freelance website work, Papa became my art teacher. We met every Wednesday for lessons and lunch for several years. He taught me invaluable lessons about color, composition and technique, as well as about life. I loved listening to him tell stories while I painted, and I count myself very lucky to have experienced the benefit of his 35-year teaching career in a one-on-one setting.

Of course you all know that under Papa's leadership as Executive Director, the Missouri Watercolor Society has grown from humble beginnings into a widely recognized state organization with an international membership. Our annual juried international show, Watercolor Missouri National, is named each year as one of the top shows in the country. I've heard a number of members say that they feel the Missouri Watercolor Society does the best job of all the organizations they belong to at keeping them up to date and giving them value for their membership dollar. Papa's weekly news email is a highlight of membership in the Missouri Watercolor Society, and I know I'm not the only one who will feel an emptiness in my email box on Friday mornings come the first of 2015, after his retirement.

With an art career spanning more than 60 years, Papa's bio is long and rich. He has an extended string of designations after his name, and should he choose to use them all it would read: George "Papa" Tutt, NWS, MOWS, PWCS (Honorary), KWS, SW, MSWS, ISAP (NAPA), DPD (Honorary); Executive Director, Missouri Watercolor Society; Signature (NAPA); Archives, Tate Museum, London, England; Winston Churchill Fellow. His paintings have been in 351 international and national exhibitions, with first place success in a list too long to mention here. His paintings are in numerous prestigious collections around the world, and he has acted as judge for numerous exhibitions and given workshops around the country. He also taught art at the college level for more than 35 years, and has had many articles on art published. This paragraph only scratches the surface of his accomplishments, and I suggest you read his bio in full at his website: [www.georgepapatutt.com](http://www.georgepapatutt.com). While you're there take some time to look through the eight galleries of paintings this master artist has amassed, and to read one of my favorite Papa Tutt stories, "The Stinson", about his days as a creek boy in Fulton, Missouri. The link to the story is on the "about the artist" page. As do many of the works Papa produces, this story won an award.

A couple of years ago I was asked to write a few paragraphs about Papa for an award nomination, and this was my first line: "George "Papa" Tutt is a Missouri treasure." I think that pretty well sums it up. It has been my great privilege to have spent so many years working with him, with the lovely and always supportive Jo "Mom" Tutt, and with all of you.



*Primary Boatz by Miles G. Batt, Sr.*

# Where does a painting like **PRIMARY BOATZ** come from?

by **Miles G. Batt, Sr.**

It's not as easy as setting my easel and palette on a wonderfully sunlit morning surrounded by irresistible subject matter and with heightened enthusiasm to begin painting.

Truthfully, it's difficult to pinpoint exactly where PRIMARY BOATZ came from. "CONNECTIONS" between experienced subject matter, color strategy and a love affair with the virtues of the fluid watercolor surface are more probable.

## **This looks like the subject matter section....**

I like boats and regularly travel, sketchbook or camera in hand, to waterfront locations. Replete with sketches and diagrams, my sketchbooks serve to whet my appetite for reinventing this time honored subject. Excessive maritime hardware, ropes, life preservers, realistic sky with puffy clouds were ruthlessly eliminated. Creating large, simple shapes to identify boats, fish shack, vegetation, etc., which also hold the potential for a very direct use of color are necessary. Exciting contrasts of straight

and curved lines, darks and lights were plotted to aid object readability and provide a design plan. Sizes were arranged to offer variety among large and small shapes. Directional flow is purposefully towards the central area. The repetitions are well placed. Everything is planned for the main element, COLOR! Long fascinated by the possibilities of a primary palette and the magic ratio (3-5-8) for proportional usage of pure (yellow-red-blue)....

## **Here's the color theory/strategy I guess....**

The "Golden Mean" has intrigued artists for centuries. Often attributed to Fibonacci, who revealed the mind blowing instances of these numbers and how they apply in the natural world, the G-M dates at least to the mathematician Euclid. Mathematics/numbers are present in all natural forms and unavoidable in the arts, even if you decide to ignore them. Applied in creative fashion the G-M offers a working strategy for accomplishing harmony and contrast within an element and likewise within parts to whole divisions. The ongoing ratio begins with the number 1, added to itself the number 2, becomes

the next number, subsequent numbers are gained by adding the last two numbers together .....visually it will look like, 1-2-3-5-8-13-21-34-55-89 ad infinitum. To test the aforementioned 3-5-8 theory, mix yellow red and blue proportionally and the yield will be a middle value neutral gray which will produce no afterimage except another middle value neutral gray. Shazam! It's a perfect balance...and it exhibits the strongest possible contrast of hue and a totally harmonious ratio of amounts. This is not a fail-safe formula for color usage, only one of the many possibilities. Understanding where color harmony exists helps to estimate how inharmonious a painting's colors are. Paintings which are not harmoniously colored are not erroneous, we simply respond differently to them. Applying this information to PRIMARY BOATZ likely occurred to me while searching sketches or perhaps during the painting process.

**Oh yes.....the love affair with the virtues of a fluid watercolor surface.....**

Fluidity to me is allowing the necessary ingredient to play a visually obvious role in the resulting painting. Ratio of water to pigment before during or after the painting process requires simple observation. There are other factors which can create a sense of fluidity. What can I say?.....It's been a lengthy relationship..... without fluidity why paint with watercolor?? I can't resist allowing the medium to do its own thing .....I try to organize it a little to express my ideas.

Titles, which most artists apply to their paintings are woefully disrespected in the world of juried watercolor exhibitions. If they're not important, why do organized shows require them??? PRIMARY BOATZ ..... working "primary" fishing boats rendered in "primary" colors. (The "Z" is just an invitation for you to ask.)

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**Paintings by MOWS Artists**

Top left:  
*Ruins of Ft. Union* by Marion W. Hylton

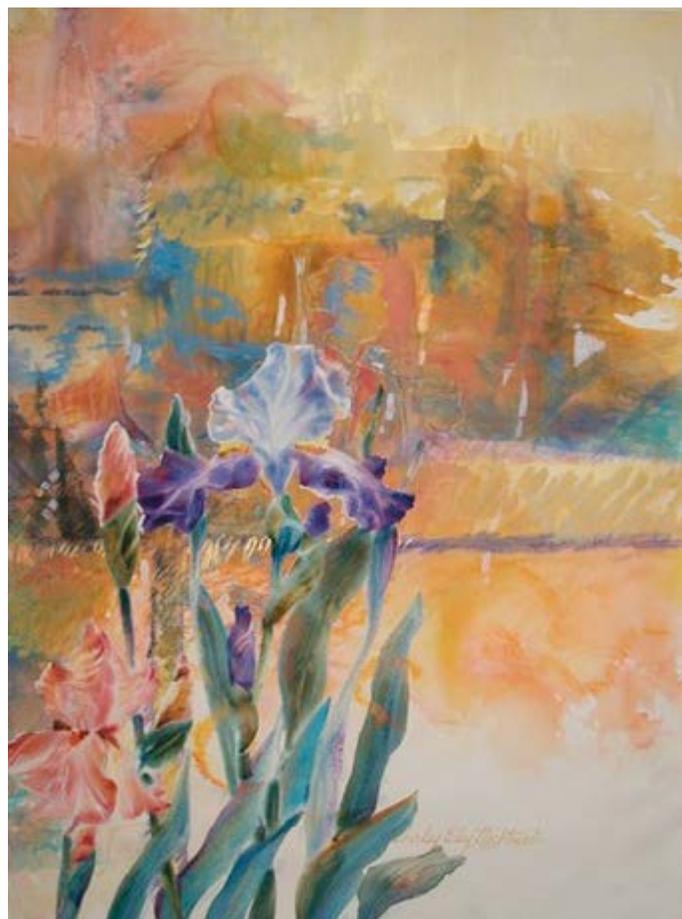
Lower left:  
*Dawn Horse* by Linda Kay Thomas

Lower right:  
*Party Papers VIII* by Carol Z. Brody





*Garden of Golden Light #1* by Shirley Nachtrieb



*Garden of Golden Light #2* by Shirley Nachtrieb

# GARDEN OF GOLDEN LIGHT

by Shirley Nachtrieb

I have loved photographing and painting irises most of my life. I have found that flowers are one of the easiest subjects to paint and practice design with. They don't fight you and are always forgiving. Even if you get the colors or shapes wrong, they still look good. However, once you paint the same flower over and over again, you find that you must try to express your love of the subject in a yet different way so as not to bore your audience with same ole' same ole'. So I'd like to share the adventure with you about my trip through the Garden of Golden Light. The name, by the way, came from a romance novel I had read. As I read, I pictured myself in that garden and my irises emerged out of it.

The foundations of the paintings were begun several years ago while I experimented with pouring watercolors over absorbent papers placed on top of the watercolor papers. These papers included tissue paper for packing

dishes, paper towels, rice papers, and facial tissues. The watercolors were mixed in cups and slowly poured over the papers and left overnight. The following morning, the dried papers were removed and the base papers sat there on the easel as a beautiful blend of colors that I could never have mixed myself as elegantly with a watercolor brush.

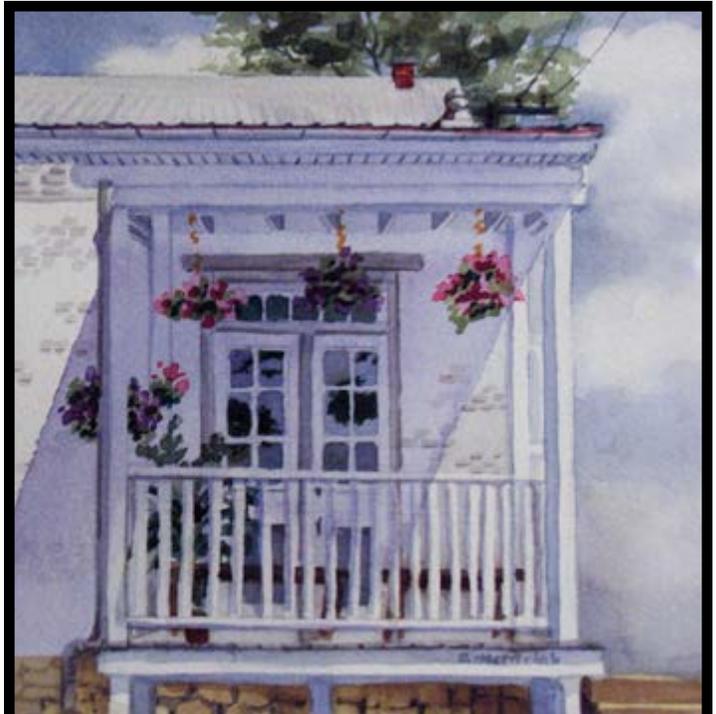
It was days later that the feeling of flowers emerged (imagine that) and I went back into the painting with watercolors and watercolor crayons and played with floral shapes emerging from the flow of color on the paper. Texture was needed and I decided to do a rubbing off of a stair banister to suggest a garden fence instead of directly painting it in. Subtle iris shapes continued to emerge. Then the paintings sat in a flat file for several years not speaking to me.

I have a drawer of unfinished paintings. I believe if one doesn't know what to do with a painting, leave it alone until inspiration strikes again. Less is always more and the cleanness of the beginnings was precious to keep. In the meantime, I am in my world of painting, learning new approaches and techniques. Spring comes again and again I am inspired to paint the fleur de lies. I paint a hundred of them, each different in their own way. Some of these go into the same flat file drawer to nap until they awaken together. The one day while I was looking for something else and I spy the unfinished iris painting and decide to experiment again. Do I finish it with a background or tear out the flowers and attach them to another pre-painted surface? I tear them out and lay them on the table to talk to me again.

I listen carefully. A prayer is said. The idea to go back to the drawer again comes to me to see what else is hidden in there. I find the beginnings of the first two paintings. I lay the torn out flowers on top of the paintings and voila. They meet and say "I do." There, they decide to

become one painting and with just a few more strokes of paint and watercolor crayons the flowers are integrated into the surface.

I find real peace and tranquility in these paintings. I never get tired of looking at them. They seem to have their own non-verbal language. I have to wonder. How many different ways could these paintings could have ended up? I am glad that I waited until the moment was "just right."

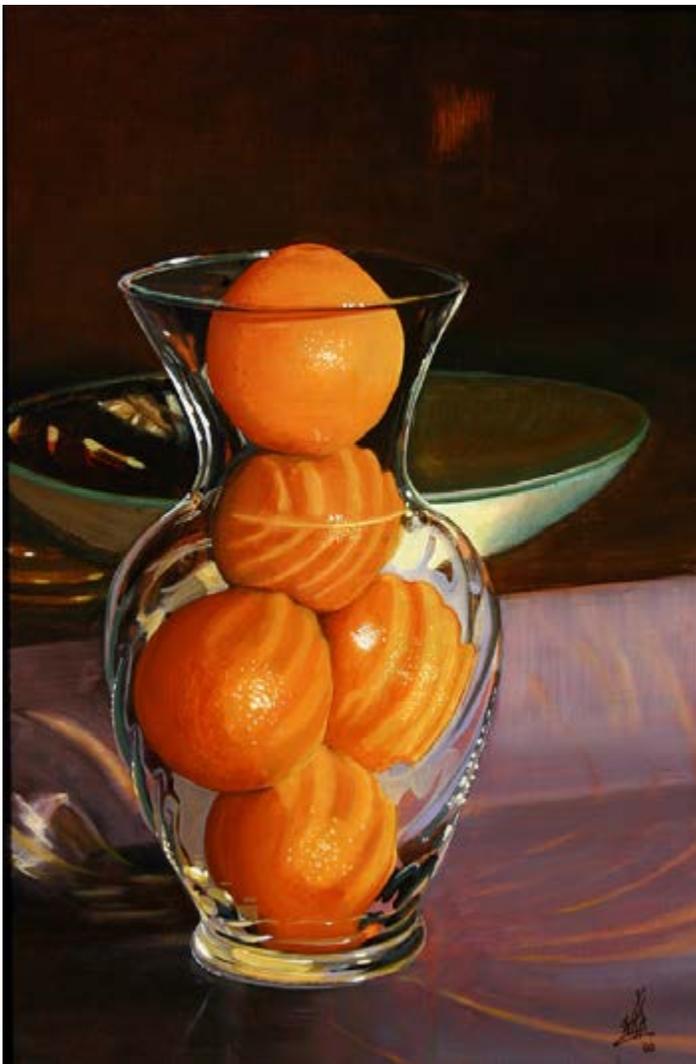


**Upcoming Workshops  
at St. Peters Cultural Arts Center,  
St. Peters, MO:**

Collage 101, October 24 & 25, 2014,  
Collage 102, November 14 & 15, 2014,  
Collage Greeting cards, December 5 & 6

**For more information contact  
Shirley@nachtrieb.com or 636-947-1936**

***Shirley Eley Nachtrieb***  
**Classes and Workshops**  
**<http://www.nachtrieb.com>**



*Morning Sunshine* by William Kelly Bailey

**IMPORTANT ANNOUNCEMENT!** At the end of 2014, December 31, George "Papa" Tutt will resign as the Executive Director of the Missouri Watercolor Society. Jo (Mom) will resign as Treasurer. If you are interested in taking over the organization, please contact one of the MOWS board members. The members of the board are listed on the first page of this magazine, *Watercolor Studio*. Laura King will also give up her position with the organization. The three of us would like to thank everyone for your wonderful support.

This is the final issue of *Watercolor Studio*. We still have the National Members' Invitational show coming up, and the website will remain up for the rest of the year.

### **AWARDS: WATERCOLOR MISSOURI INTERNATIONAL 2014**

Award of Excellence- Lance Hunter- Tahlequah, OK  
Board of Directors Award-- Hugh Greer- Gang Liang, Shanghai  
George Latta Memorial Award-- Dean Mitchell- Tampa, FL  
MOWS Members Award-- Cheng-Khee Chee- Duluth, MN  
Missouri Artist Award-- Steve Morris- Chesterfield, MO  
Award of Distinction-- Kwan Yuen Tam- Singapore  
Award of Distinction-- Janet Flom- Fargo, ND  
Award of Distinction-- Lynne Kroll- Parkland, FL  
Artist Merit Award-- Choon Seng Yeoh (Jayson) Malaysia  
Artist Merit Award-- Bev Jozwiak- Vancouvar, WA  
Artist Merit Award-- Hugh Greer- Wichita, KS  
Artist Merit Award-- Bob McClelland- Grover, MO  
Artist Merit Award-- Kristin Frelheim- Maple Grove, MN  
Artist Merit Award-- Ken Call- Northbrook, IL  
Churchill Painting Award- George Schoonover- Yachats, OR  
Churchill Museum Award- Jane e. Stoddard- E. Amherst, NY

### **Congratulations to the following artists who made Signature. They may use MOWS after their name.**

Daven Anderson- St Louis, MO  
Peggy Bishop- Nicholasville, KY  
Gary Cadwallader- Warrensburg, MO  
Larry Carver- Jefferson City, MO  
Janet Flom- Fargo, ND  
Lynne Hardwick- Summerville, SC  
Patricia Langewis- Hot Springs Village, AR  
Wayne Sisel- St Paul, MN  
Tuva Stephens- McKenzie- TN  
Choon Seng (Jayson) Yeoh- Sunga, Kedah  
Philomena Scuko- Amsterdam, NY

**Congratulations to all the MOWS members accepted into the 37th Southern Watercolor Society Annual Exhibition 2014 in Kerrville, Texas. Here are some of the awards going to MOWS members:** Best of Show- Miles Batt, Sr.; Gold Award- Denise Athanas; Silver Award- Dean Mitchell; Bronze Award- Paul Jackson; Virginia Watercolor Society Award- Iain Stewart.

**Roberta M. Tiemann** had a painting juried into the Northwest Watercolor Society's 74th Annual International Open Exhibition in Tacoma, Washington at the American Art Company.

**Amalia Lottes** had a painting accepted into the Summer Regional Exhibition at the St. Louis Artist's Guild.

**Tony Armendariz, MOWS** had a solo exhibition of his work at the Hilliard Gallery in Kansas City, MO in July.

**George "Papa" Tutt** has again been asked to judge the Fayette, MO Art Festival in August at the Ashby-Hodge Gallery.

**Catherine Hillis'** painting, "Twinkle," (pictured on page 4), was awarded "Best Nocturnal Painting" in the "Mountain Maryland Plein Air" competition in Cumberland, MD." She was one of 30 artists juried to compete. Hillis has also been selected as one of 30 landscape painters to compete in the following plein air competitions: "Paint It, Ellicott City", Ellicott City, MD; "Arts on the Green" in Cashiers, NC ; and "Piedmont Plein Air Paint Out" in High Point, NC.



*Twinkle* by Catherine Hillis

# ART Y'ALL

## Members Making News

**Norma Herring** received a First Place at the 2014 Leawood Arti Gras. This is the 2nd year in a row that she has won at this show.

**Carolyn Coffey Wallace** had a painting accepted into Watercolor USA 2014.

**Christine Alfrey, MOWS** is one of six artists featured in Artists Magazine for the competition "Over 60." Christine was also selected to be one of the featured artists in North Light Books publication titled *Incite 2: Color Passions*. She was also selected for the American Watercolor Society's Signature Members' Exhibition.

**Charlotte Rierson** has a One Woman Art Exhibit of 35 paintings, entitled "My Art Spirit Journey" in June at the Searcy, AR Art Gallery. She also won the Bronze Award in the Arkansas League of Artists Spring Members Show, at the Cox Creative Center, Little Rock AR.

**Jean Kalin , MOWS, TWSA, WCWS/Master** was juried into the following three shows: Rockies West National by Western Colorado Watercolor Society in Grand Junction, CO; Illinois Watercolor Society 30th National Exhibition, Dixon, IL; Watercolor USA- 14 at the Springfield Art Museum, Springfield, MO . She also won the Bronze medal in the Red River Watercolor Society Exhibition in Moorehead, MN.

**Betty Jameson** had paintings accepted into the following exhibitions: 46th Annual Watercolor West International Exhibition at the city of Brea Art Gallery, Brea, California; Montana Watercolor Society's 32nd Annual National Juried Exhibition at the Bigfork Museum of Art, Bigfork, MT; South Cobb Art National Exhibition, The World of Art Mableton, Georgia; Missouri Watercolor Society's Watercolor International, Winston Churchill Museum and Library, Fulton, Missouri; Southern Watercolor Society's 37th Annual Exhibit at the Kerr Arts and Cultural Center, Kerrville, Texas. Betty had two paintings accepted into The People's Gallery for 2014 at the Austin City Hall, Austin, Texas. She was the Poster Artist for 2014 at the Georgetown Red Poppy Festival, Georgetown, Texas.

**William Kelly Bailey** was selected as one of only 15 artists in the US and around the world to pre-test Grumbacher's newest "Pre-tested" Oil paints (that is the product name of their world famous brand of professional quality artist oil paints). He will paint a new work of art using these new oil paints and then write a review of them for Grumbacher/Chartpak.

**Diane Schmidt** won the award for excellence (4th place) in the Red River exhibit.

**Alicia Farris** had a painting in the St Louis Watercolor Society's Annual Juried show at Creative Art Gallery in St. Louis. She also received 2nd place overall in the "Works on Paper" division at the May "Plein Air at the White River" event in Cotter, Ark, as well as a generous Jack Richeson award for her entry in the "Small Works" category. Alicia received a juror's choice award in the exhibit, "Local Identity" at Springfield's Waverly House Gallery. Alicia is featured in an exhibit at the Springfield-Branson National Airport. "Art is in the Air, a Celebration and Exploration of Color", showcases a large body of Alicia's work, along with selected pieces of her students' work. She also had a show at Maschino's in Springfield, MO.



*Morning Glow* by Jean Kalin

# ART Y'ALL

## Members Making News

**MOWS HR member Laurin McCracken's** painting "Onions in the Market" is on the cover of the April issue of *Watercolor Artist* magazine.

**Marion W. Hylton's** watercolor painting, "Ruins of Ft. Union" (image attached), won the Signature Members Award #1 in the recent 73rd Annual Exhibition of the Watercolor Society of Alabama. In May, she won the Silver Award in the Tallahassee Watercolor Society's annual Tri-State show. Marion will also be having a one-woman show at the President's Gallery at Santa Fe College in Gainesville Florida, from 8 September through 3 October.

**MOWS-HR member and MOWS board member, Paul Jackson** will serve as a judge for the National Watercolor Society in 2016. Paul won the position by NWS members voting.

**Carol Z. Brody NWS, MOWS** has had her painting, "Party Papers and Red Circles," selected for the National Traveling Show of the Shenzhen International Watercolor Biennial Exhibition. The painting will travel for one year and will be exhibited in eight museums in various cities in China. Carol also received the Samuel Leitman Memorial Award at the Salmagundi Club Members' 130 Annual Exhibition in New York City.

**MOWS-HR member Chris Krupinski** will be featured in the October issue of The Artist's Magazine and her painting will be on the cover.

**Norma Herring** received First Place in Painting at the 2014 Images Art Gallery Annual Juried Show.

**Tuva Stephens, MOWS** had a watercolor accepted into the 46th Watercolor West International. Tuva won 3rd place in Memphis-Germantown Art League Juried Spring Show. She also won HM cash award in the Gibson County Visual Arts Association National Juried Show, Trenton, TN. Tuva's painting "Tiggy" is featured in North Light's (newly released popular book series) *Best of Watercolor Splash 15: Creative Solutions* by Rachel Robin Wolf. Tuva will serve as the judge for the National Members' Invitational 2014 held at the Boone County Historical Society's Montminy Gallery

**Jean K. Gill, AWS, NWS** has received an Award of Distinction in the Virginia Watercolor Society's Annual Exhibition, and her works have been juried into the BWS Mid-Atlantic Regional and the Adirondacks National Exhibition of American Watercolors. She will have two paintings included in *Artistic Touch 6*, due out in 2014, and she has had a painting accepted in *Splash 16: Exploring Texture* which will be published in 2015.

**Annie Schuchart** had work accepted into the 2014 Georgia Watercolor Society XXXV National in Carrollton, Georgia and 2014 Missouri Watercolor International in Fulton Missouri. She also served as Judge for the Ste. Genevieve Plein Aire Event; and received First and Second Place Awards in the Bootheel Regional Art Exhibit, Sikeston, MO,

**Linda Green-Metzler** received Third Place in Mixed Media at the Augusta Plein Air Festival. Linda's painting "Men at Work" (pictured below) honoring a Missouri historical tradition in painting was exhibited in the recent juried exhibition of the St. Louis Watercolor Society at Creative Gallery in St. Louis in May.

**Sy Ellens, MOWS** received the Purchase Award from the Kalamazoo Institute of Arts in the West Michigan Area Show 2014. His painting is now in their permanent collection.



*Men at Work* by Linda Green-Metzler

**Diane Stolz, MOWS, KWS, ISAP** won an Honorable Mention for her watercolor portrait for the Members Only of American Artist Professional League in NYC on their On-Line Juried Exhibit; she also won an Honorable Mention at the Rockies West 22nd Annual Exhibit in Grand Junction, CO. Diane won Frame & Framers Award at Watercolor West this year in Grand Junction Colorado. Diane was juried into the American Signature Members Watercolor Exhibit at the Fallbrook Art Center, CA, where she sold her watercolor painting. Diane was juried with two paintings into the ACC (Artists Celebrating Christ) at the University of Mary in Bismarck, ND thru March 29th. Diane also was juried into two pastel exhibits: Pastel National and the South Wind Gallery in Topeka for the Mid America Pastel Society Show.

**Janet Doll** won Best of Show in the Gateway East Artists Guild Exhibition being held at the Shrine of Our Lady of the Snows, Belleville, IL. Her painting accepted into the Illinois Watercolor Society Exhibition won an Honorable Mention.

**Linda Kay Thomas (Snider-Ward)** was accepted into the Mississippi Watercolor Society's 29th Grand National Exhibition (Oct 4-Nov 16, 2014) at the Mississippi Museum of Art in Jackson, MS.

**MOWS-HR member Jonathan Knight NWS** had his painting, "Little Festival Girl", accepted into the 58th Juried Exhibition at the Haggin Museum 2014 National Art Competition, in Stockton, CA. Knight also served as Juror of Awards for the national exhibit, Art at the Center 2014 Juried Exhibition. The exhibit was held at the Tomahawk Ridge Center, Overland Park, KS. Knight also served as the Juror of Awards for the Heartland Art Guild International Miniatures Art Exhibit, held at the Miami County Historical Museum, in Paola, KS. Knight's painting; "The Caged Bird Sings" is featured currently in Estaimbourg, Belgium in the Eau En Couleurs International Watercolor Biennial. His painting will be featured in a book showcasing all of the paintings in the exhibition.

**Philomena Sculco, MOWS** has received the "Dorothy Bostwick Campbell Memorial Prize" at the 79th Annual National Juried Art Exhibition, Cooperstown, NY. Linda Wilmes had an opening for her new work at the Fractions Gallery in St. Charles. H

**Carolyn Owen Sommer** was awarded an honorable mention at Illinois Watercolor Society's National Exhibition in Dixon Illinois. She is wrapping up a one woman show with Alton YWCA and Women's Caucus for Art- St. Louis, and will be hanging with St. Louis Signature Watercolor group at Jacoby Center for the Arts in Alton, IL.

**Carolyn Wallace** had a painting accepted into the 2014 Watercolor USA at the Springfield Art Museum.

**Daven Anderson** was elected Managing Director of the American Society of Marine Artists (ASMA). He was made a DANIEL SMITH ARTIST with his 18 hue palette given a SKU number and sold as the Daven Anderson Palette at a considerable discount over the prices of each hue individually. Daven co-curated the St. Louis exhibition 'Imaging the Founding'- an exhibition of art and artifacts that celebrated the city's 250th anniv. of its founding and focused on the incoming French as well as the native populations of Osage, Illini and Missouri Indians with important loans from the Osage Tribal Museum (Pawhuska, OK), St. Louis Art Museum, Missouri History Museum, Mercantile Library, STL Science Museum and many more public and private museums and collectors. The exhibit was opened by the French Consul general, the Quebec Consul General and the Chief of the Osage Tribe. In addition, Daven achieved 'Signature' status in both the Missouri Watercolor Society and the St. Louis Watercolor Society. He won 1st Place in the St. Louis Watercolor Society annual Juried competition and exhibit. He was juried into WATERCOLOR USA '14. He achieved membership in the WATERCOLOR HONOR SOCIETY. Finally, his painting "Crew Boat Captain" won a \$250 Cash Award and the Holbein Artist Materials Award in Watercolor USA 2014.

**Ann Pember, AWS** has self-published a digital book on CD: "The Magic of Painting on Smooth Surfaces in Watercolor". She was featured in an article in the Dec-Feb issue of Art of Watercolor Magazine, France. She is in the 2014 Edition of Marquis Who's Who of American Women. In addition, Ann had a painting in the Watercolor Society of Alabama 73rd National: AL, and Earned Signature Gold Membership in the organization. She also had a painting in the American Watercolor Society 147th International: NYC, and Earned Signature Membership in that organization. Ann won the Realism In Nature Award at the Adirondacks National Exhibition of American Watercolors, Old Forge, NY.