



Watercolor Studio

The Magazine of The Missouri Watercolor Society

Spring 2010

Snow Demo
by Hugh Greer

Negative Painting Exercise
by Shirley Nachtrieb

When you Have Lemons...
by Chris Krupinski

Make your Paintings Pop
by Debi Watson

Painting Historic Cape
by Yevgeny Sokolov



Liluma by Marilynne Bradley



Music of the Night by Doris Davis Glackin

**MoWS Board
of Directors:**

George "Papa" Tutt
Executive Director
Fulton, Missouri

Jo Tutt, Treasurer
Fulton, Missouri

Catherine Mahoney,
Secretary
Hermann, Missouri

David Kuczynski
Fulton, Missouri

Jerry Berneche
Columbia, Missouri

Jerry Ellis
Carthage, Missouri

Jean Kalin
Platte City, Missouri

Barbara Maxwell
Kansas City, Kansas

Debra Sutherland
Springfield, Missouri

Paul Jackson
Columbia, Missouri

Kate Gray
Columbia, Missouri

MoWS Office:

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

Magazine & Web site:
Laura King
1513 Thoroughbred Cir.
Columbia, MO 65202
Phone: 573-356-1236
laura@laurakingstudio.com

ADVERTISING INFORMATION

All rates for display ads are per insertion. Ad design is included in price of ad. Payment for ads is due before publication of each issue. 3" x 2" ad \$25 3" x 3" ad \$35 3" x 4" ad \$50 4" x 5" ad \$75

Watercolor Studio is posted quarterly on www.mowsart.com for a worldwide audience at no charge. Contact Laura King by email at laura@laurakingstudio.com or by phone at 573-356-1236.

Watercolor Studio

Volume 6, Issue 2 - Spring 2010



Missouri...where the watercolors flow!

ON OUR COVER



Flower Riot by Hugh Greer

Hugh graduated from the University of Kansas with a degree in industrial design. He worked over forty years in the architectural field. Hugh's work in painting is based on his formal training as an architectural delineator, but he is always open to new avenues to accomplish a consistent end result.

Hugh has just received the "Award of Excellence" (Best of Show) from the Watercolor Missouri National 2010 for his painting "Posts." Hugh's entry in the Kansas Watercolor Society National Exhibition 2009, "Upper Fox Creek," received a Purchase Award and a Cash Award. Also in 2009, he received "The Sutherland Lumber Co. Award" from the Watercolor Missouri National 2009 for his painting "Family Cycle." He received the "George Latta Memorial Award" from the 2008 Watercolor Missouri National show for his painting "Greenwood County Winter." In 2007, he was honored with a cash award from the Kansas Watercolor Society "Winter Invitational" for his painting "River Town." In 2006 and 2007, Hugh received the H K Holbein Award from the Missouri Watercolor Society Members' Invitational show.

In September 2003, Hugh won the Grand Prize at Arts for the Parks Top 100, an International competition. In 2002, Hugh was the winner for Region III in the Arts for the Parks competition and the People's choice award for the same painting. He is the author of two books. *Hugh Greer Missouri to New Mexico*, published in 1997, is a sampling of Hugh's art with verse by Cathy Bolon Stephenson. *Acrylic Landscape Painting Techniques*, published in 2001 by North Light, is a "how to" book.

Also available through Creative Catalyst Productions are three instruction DVD's: *Acrylic Landscape Painting Tools & Techniques*, *Landscape Studies in Acrylic*, and *Create Mood and Atmosphere With Color & Value*. For ordering information contact www.ccpvideos.com

CONTENTS

- 4 **Snow Demo**
by Hugh Greer
- 6 **Negative Painting Exercise**
by Shirley Nachtrieb
- 8 **When You Have Lemons...**
by Chris Krupinski
- 10 **In Memory of Al, Joe Sartor's Church Murals and En Plein Air**
- 12 **Watercolor Missouri National 2010 photos & results**
- 14 **Make your Paintings Pop with Strong Values**
by Debi Watson
- 16 **Painting Historic Cape**
by Yevgeny Sokolov
- 19 **Art Y'all - Members Making News**
- 23 **Midnight Cosmos**
by Norma Herring
- 24 **Book Review**
by Susanne Clark

Copyright 2010 Missouri Watercolor Society. Copyright covers all content and may not be reproduced in any manner without permission from the Executive Director of MoWS. NOTE: Copyright on all artwork and articles is held by each published artist or writer.

SNOW DEMO

by Hugh Greer

It's Time to Make the Most of Those Snow Scenes you Photographed Over the Winter



Crisp Winter Night by Hugh Greer

Working with acrylics is like working with a medium from Mars. Maybe not everyday, but every week that goes by I learn something new about how to manipulate acrylics.

You can paint opaque or transparent with acrylics. When I'm painting for a watercolor competition, I paint as transparent as possible. Some watercolor competitions require the use of the white of the paper. That is a subject for another day.

The following snow demo is about layering. Unlike watercolors, acrylics can be layered (wash upon wash) without disturbing the color underneath. The following steps were initially created for one of my workshops and specifically designed to be easily understood.

Figure 1 looks like a value scale, and it is of sorts. A base tone or underpainting of blue/gray was brushed on all over the surface and allowed to dry; this is the background layer. My goal here is to show you in figure 1 how many thin washes of white are needed to get to pure white.

After the blue/gray background color has dried, layer #1 was painted over the background color in the form of a rectangle and allowed to dry, and so on until 9 layers have been applied, drying between each coat. Finally, after 9 layers have been applied to the base blue/gray, the brightest white has been achieved. Layers 1 thru 8 are value tones of the white.

The underpainting or background color can be any color you choose. It will influence your whole painting, thereby color coordinating your entire painting. At least, that is the goal.

Figure 2. A crescent 115 watercolor board has been toned with a blue/gray color (just like our value scale example). The sketch is transferred with white Saral® Paper. (When the background color is very light, I use graphite Saral® Paper.)

Figure 3. Layers of white, just like the value demo, are placed on different surfaces of the "white" barn in the snow. You have to determine which is the brightest, the barn or the snow. I figure fresh snow is brighter than worn



wood. So the snow on the roof gets 3 layers of white, the wood barn gets 2 layers, and there will be no layering on the shaded side of the barn. The background trees were "scumbled" in.

Figure 4. The stone wall and rough grasses are painted in and layers of thin white washes are placed in the foreground. Shadows are painted in their appropriate location and an extra layer of white is placed on the doors of the barn.



Figure 2



Figure 3



Figure 4

Figure 5. Finalize the painting by adding more trees and fence posts, and give more definition to the grasses and windows in the barn with a #1 Script brush.

Missouri Watercolor Society

2010 Members' Invitational Show

Columbia Art League,
Columbia, Missouri

Paintings are to be hand-delivered (only) to the CAL Gallery
August 16th-21st, 2010.

Show will hang from Sunday,
August 21 through Friday,
October 15, 2010.

Reception and Awards:
September 12th.

Download prospectus
and entering instructions at
www.mowsart.com



Rainbow Greens by Shirley Nachtrieb

Negative Painting Exercise

by Shirley Nachtrieb

This is a fun exercise for new or advanced artists using a variety of subject matter from leaves to fish or butterflies and triads from Nita Leland's compatible color system as seen in the book, *Exploring Color*. Draw subject matter on cardstock and cut out the shapes to trace around during the painting process.

To start, prepare several 5 ½" x 7 ½" 140 lb. papers by applying various compatible colors wet-into-wet, then adding salt for texture. It's important to leave whites as this will be the only white left when the painting is finished. Try colors # 12, 1, 2, and 3 for a cool (green) palette. Try colors # 4, 5, 6, and 7 for a Violet range. Try colors 12, 11, 10, 9, and 7 for a warm (orange) palette. Use the neighbor color each time you change the layer of paint. You'll be working from light to dark, drying the paper between each layer of paint you apply.

Draw your shapes lightly over the dried under-painting, trapping some white within the image.

Using the lightest pigment (make a large puddle) in your sequence, add details over the subject matter. Use the same pigment as the entire background color. Dry.

Using clean water start the second layer of subject. Draw subject "behind" the first. No new pencil lines should appear on top of the first subjects painted.

Take the second darkest pigment in the compatible color sequence; add details to the second positive shapes and in the background negative area. (The first background colors become the second subject matter colors.)

Draw layer three subjects behind layer two. Paint details and background with the third darkest pigment in the sequence you are using.

You may add up to five layers of subject matter depending on the amount of space you have on the paper.

Go back to the first layer of subject matter. This should have more detail and contrast as it is your focal point. Add #5 or # 6 violet as your darkest detailing. Keep this minimal so as not to destroy the mood you have already created. This should be your darkest dark.

Once you have completed the first painting, try this technique several more times using a different section of the color wheel you have created with the triad. Remember to make large puddles of the pigment you'll be using as your background and detailing colors. Have fun.

Note: Sketch up several themes ahead of time. Keep the subject matter relatively simple so that the color theory is the main focus. Once the color theory is internalized, move to more complex subject matter.

Creation in the face of destruction!

Join Paul Jackson and friends in creating and donating to raise money for the Wildlife Rehabilitation & Nature Preservation Society.

Here's how you can help:

- create a new painting or choose an existing painting to sell and donate the proceeds
- Buy t-shirts, posters, etc. of Paul's painting "Fowl Language" at www.zazzle.com (Search on the Zazzle site for "fowl language")
- Donate directly to the Wildlife Rehabilitation & Nature Preservation Society (WRNAPS), an all-volunteer organization which is helping the wildlife on the gulf coast.



Fowl Language by Paul Jackson

Paul Jackson says, "The Gulf oil spill is ongoing and wildlife along the coast are in peril. I'm offering this image and several others to do what I can to help. Many of my artist friends are committed to doing the same." For those of you on Facebook, become a fan of the page "Art Vs. Oil Spill - Here's How You Can Help".

The Wildlife Rehabilitation & Nature Preservation Society, Inc. (WRANPS). They were formed in 1983 and are a 501(c)3. TIN is 64-0701440. Their info can be verified on Guidestar, the official website that monitors US Non-Profits. They are also registered with the Secretary of State of MS as a Charity. Their address is P O Box 209; Long Beach, MS 39560.



Snapper by William James



Looking for Jellyfish by Barbara Martin Smith



When You Have Lemons, Make Lemonade

by Chris Krupinski

Sometimes life doesn't seem quite fair and deals a blow that alters your imagined future. Those are the times that we need to pick up the pieces, put them back together (and it is usually in a different order) and move on.

Quite a few years ago, I thought my life was total and I was extremely happy. I had a great husband, three wonderful children, and a nice home. I stayed home with the kids and was involved in all of their activities—a Girl Scout leader, Little League Board, PTA Board, and more. After a full day of kids and family, I would pull out my paints and find myself painting until the wee hours of the morning. That was "my time".

Then, tragedy struck. My husband died of a sudden heart attack. Here I was with three relatively young children (12, 11, and 8 years of age). Our lives were shattered. But, I didn't have time to dwell on my loss. I had a family to support, both financially and emotionally. I had decisions to make. I hadn't worked in years and had always been there for the kids. I didn't want to leave the house for a full workday and

change their lives dramatically. They had just dealt with a severe blow as it was. So, I decided to try to make a living as an artist.

I was lucky enough to have found an art buyer that bought fine art to hang in their restaurant chain. They kept me financially afloat for a couple of years. I continued to be active in the kids' lives as much as I could. I couldn't subsidize my art career with teaching or workshops because time was short. I didn't have enough hours in the day nor the flexibility to add anything additional. I also found that my stress level was rising. I was never sure when the next sale would happen. A lot of my work was commissioned and I found that I was painting out of my clients' heads and not painting what motivated me. I started to feel a burnout. That scared me. Art has always been an integral part of my life. I couldn't lose that part of me. I felt like I would lose my identity. I needed to find another avenue to create income.

I had somewhat of a background in graphic design. But, that was many, many years ago and pre-computers. Graphic design offered a solution to continue to

spend my time in a creative venue. So, I decided to go back to school and bring myself up to date. My life was in overload for a couple of years. I continued to paint, go to school, and keep up with the kids. When I went to bed at night, I was asleep before my head even hit the pillow. But, I had a goal and I knew this was just temporary.

I am a strong believer in making use of your resources. I knew a lot of people through my volunteer efforts, from my husband's career, and my circle of friends. So, I hung out my CK Art and Design Studio shingle about 11 years ago and tapped these resources. I started with a few small projects and over the years have grown my studio into a successful venture.

All the while, I devoted a small chunk of time to "me". That was the time that I continued to paint. Now my artwork became more than just time to follow my motivation. Painting became my therapist—my outlet. I found that the stress of the day was released through painting. Sometimes I would get lost in detail and

forget the daily issues. Painting gave me the freedom to do what I wanted and offset the restrictions that my clients put on my creativity during the day. I didn't have the time to get out and effectively market my art. But, I could enter national exhibitions and get my artwork circulated and recognized. That has happened and has opened the door to other opportunities.

Today, I find that my life is total and I am extremely happy. I have three wonderful young adult children, a terrific business, and great accomplishments over the years. I continue to paint every day and love that I am an artist.

We are all struck with tragic events of different proportions during our lifetimes—that is life. But, it is how we handle these times that form who we are for the balance of our lives. We need not lose sight of what is important. For me, art has always been the glue. It is something that I have to do and I will always keep doing as part of who I am.

Let's Spend the Week Painting Together in **Eureka Springs, Arkansas!**

Starting July 26 thru July 30 I will be teaching a watercolor workshop at the **Eureka Springs School of the Arts**. The workshop will be geared to beginning and intermediate level painters, but all you advanced painters are more than welcome. ESSA is a wonderful school and Eureka is a great place to spend a week. I promise we will have a good time...with lots of laughter, learning and loose painting.

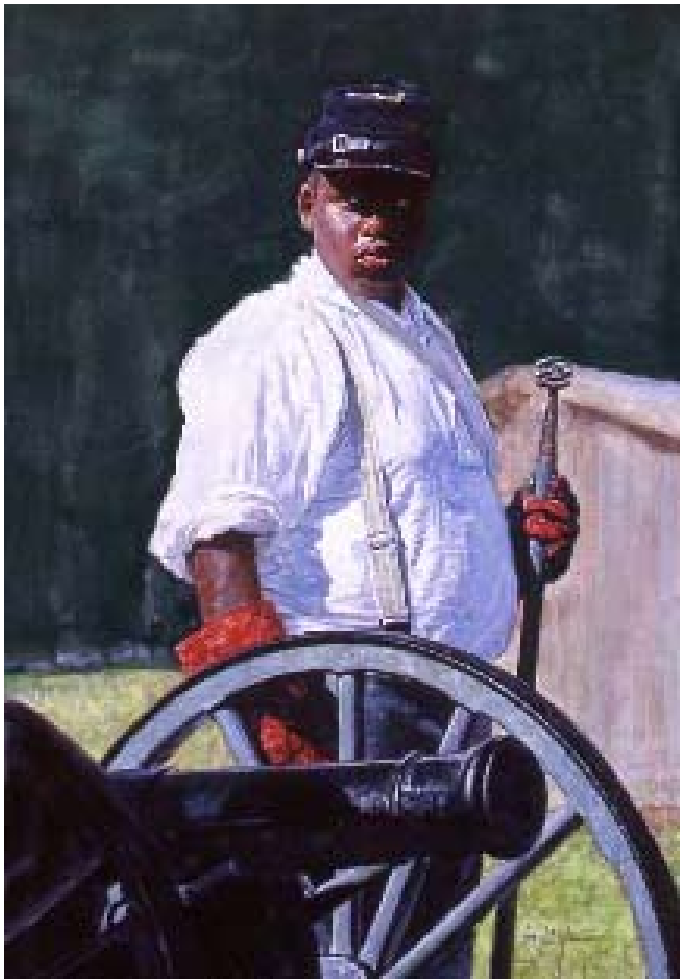


Web Page: www.raswatercolors.com
FaceBook Page: Richard Stephens Watercolors

WATERCOLORS BY
Richard Stephens



Please call Sabina for more information and to register...479-253-5384



In Memory of Al by Bill James

In Memory of Al

by Bill James

I originally titled this painting "Black Cannoneer". As you probably know, the artist Al Zerries passed away last year. About five years ago, I contacted him to say how much I enjoyed looking at his work. He told me that he felt the same way about my paintings. We started to email each other over the years and became very good friends. Al would always talk about how much he like the watercolor of the "cannoneer with the big red gloves." After he died, I would always think of my good friend every time I looked at the painting, so, I told his wife that if I ever got in into another show, I will change the title to "In Memory of Al". It not only got into the SWS show, but won the Gold Award, which will always make it a very special watercolor painting to me.

The reason Al and I were such good friends was because we were a lot alike. Both of us were not politically correct and said what was on our minds concerning the politics in our field art and the paintings of contemporary artists working today. Talking to him was so enlightening and interesting. Since Al's death, I have tried to start art relationships with several other artists, but to no avail. In my mind, there will never be another artist friend like my buddy Al. I miss him!

En Plein Air

by Diane Hark

At this time of year, the call of the cherry blossoms goes out and artists migrate to the beauty that is all around us. In past years, I traveled to Giverney, or Washington DC, but this year, I looked outside, and lo and behold, acres of diamonds in my own backyard.

In Fairmont Park, Phila, is the Japanese festival and along the East River Drive, all the blossoms are open. I packed my stuff last saturday in the glorious sunshine that peaked through, and picked out a table/bench, and set up for three hours to paint this glorious scene.

In the midst of the bikers and the hikers, the rowers and the mowers, I managed to compose a winner. The famous train bridge that spans the Schulkyl (not spelled right) is one of 12 bridges that continue to hypnotize me. Their different construction adds to the beauty of the reflections and the scullers that line the river. Each year, these rowers



Scullers at Dadvale Regatta by Diane Hark

come for the Penn University Dadvale Regatta and the river is filled with shouts and cheers.

The trick to getting this action on paper is a camera, a tree to shade your paper and a patient husband to relax your activity. Don't rush! Let the paper dry in between washes, and stop and smell the roses! This day will be a winner.

Joe Sartor's church murals showcased

By Nona Camuel Special to The Morehead News

April 23, 2010 (excerpted) —

Morehead United Methodist Church members are fortunate to claim artist Joe Sartor as one of their own. As a gift to his church and especially to the children of the church, Dr. Sartor has conceived and painted the entire Creation Story in the hallway of the Education Building. These brightly colored masterpieces in the hallway take you from the beginning of time, and as you enter various classrooms, through several Bible parables with a few surprises along the way.

Dr. Sartor said he is not used to painting large areas and that he is more accustomed to painting on canvases. He knew the church wanted the creation story as something all could relate to, not too juvenile or too adult. He also thought that sky and clouds could bring this all together. He achieved a perfect balance with all the scenes using the blue sky, white fluffy clouds and a border around the painting of each day of Creation that is repeated in other rooms. He also decided to use beasts, fowl and fish that are indigenous to the Rowan County area and would be familiar to the children.

After choosing colors from hundreds of paint chips, he decided to go with mostly primary colors. Using charcoal to sketch onto the walls, or making paper patterns for the larger objects, Sartor began his work at the beginning of February 2009. Except for a brief period when he was participating in the play 1776, he worked every afternoon until the beginning of October 2009.



Dr. Joe Sartor with his robin mural in the music room

The first room he painted following the hallway was the Children's Chapel. Walking into the room, you are greeted with large "doors" opening out into a scene reminiscent of Cave Run Lake, with a path leading to the water, a family enjoying the day, and the mountains in the distance. The walls of the room are decorated with windows that include symbols from the real windows in the Sanctuary. Sartor felt that this would give the children a sense of continuity and a familiar feel.

In another classroom, the first thing you see is a large painting of Jesus with the children. To either side are children's forms that merge into real children as they enter the picture. The silhouettes, which give the appearance of a children's finger painting contain every color used in the painting. It is perfect for this room, along with the wildlife paintings alongside the window on the adjoining wall.

Dr. Sartor is pictured above with his mural in the music room. As you enter the "music" or "bird" room, you are immediately struck by the melodious flow of colors in the musical staff that spreads around the room. The streamers of color flow past a painting of 2 robins, with a city scene that looks a lot like Morehead in the background, around the corner of the room, past a birdhouse, around a window and out from the feathers of a soaring bird, "Sing to the Lord a new song...."

Joe Sartor was born in Missouri and has lived in Kentucky since 1968. He taught art for 33 years as Associate Professor of Art at Morehead State University. Since retiring, he pursues his love of music, theatre and painting.

Watercolor Workshops Overland Park, Kansas

6-week workshops, 4 times a year
Each one presents an exciting and fun
aspect of painting with watercolors.

taught by Valda Robison
visit website for details
www.valdastudio.com

Watercolor Missouri National 2010



Left to Right: National Churchill Museum and Library Executive Director Dr. Rob Havers, Award of Excellence winner Hugh Greer and MOWS Executive Director Papa Tutt



Award of Excellence: Hugh Greer's "Posts"



Statement from the Juror of Awards, Mary Lou Corn NWS, MOWS-HR, KWS:

I want to thank the Missouri Watercolor Society, for the honor and privilege of judging the awards for the MWS 2010 exhibition. Missouri is my home state and so it is with loyalty and pride that I have visited this show since its beginning. Each year it has become better and more exciting. As I stood before so many excellent paintings, it was difficult not to want to give twice as many awards. I found it not an easy task to make the final selections, as it meant eliminating many top quality works of art. The 2010 show was one of the best I have seen at MOWS in Fulton.

Here is my criteria for what did move me to declare the final winners:

- The overall design and composition of the painting. Composition is very important to the way I paint. It is the classic element in all styles of work.
- The unique way of expressing or choosing a familiar subject. Here is where originality separated the winners from the others.
- The skill in executing the chosen medium. Critical to art, is expertise. This is a national show, I want to see top-notch ability.

Each of us has our own idea of what makes a good painting, and what appeals to us, but in my experience, I want to be moved and captivated by the painting. It may be simple, or complex, like the layering that takes many hours, but when I see it, it is something most exciting, especially if we have not seen it before.

Most sincerely, I want to acknowledge George (Papa) Tutt and his wife, Jo, with a special thank you for their dedicated work in making this show possible. Their devotion and time spent in making the Missouri Watercolor Society exist, is invaluable. It is their personal effort that gives our state and its artists the opportunity to experience national recognition. This not only helps individual careers, but it enhances Missouri's credentials as a place of importance in Art itself.

Watercolor Missouri National 2010



JoAnne and Jerry Berneche

AWARDS WATERCOLOR MISSOURI NATIONAL 2010

- Award of Excellence.....Hugh Greer - Wichita, KS
- Board of Directors Award.....Bill James - Ocala, FL
- The Sutherland Lumber Co Award.....Catherine Hearing - Lake Elmo, MN
- George Latta Memorial Award.....Jane Hoffsetter - Santa Clara, CA
- MoWS Members Award.....Sy Ellens - Kalamazoo, MI
- Missouri Artist Award.....Jerry Ellis - Carthage, MO
- Award of Distinction.....Pat Cook - Waynesboro, VA
- Award of Distinction.....Don Gore - Independence, MO
- Award of Distinction.....Marion Hylton - Gainsville, FL
- National Churchill Museum Award.....Bev Jozwiak - Vancouver, WA
- Winston Churchill Painting Award.....Susan Lynn - Kansas City, MO
- Missouri Artist Merit Award.....Denis Thien - Ballwin, MO
- Missouri Artist Merit Award.....Brenda Beck-Fisher - Hannibal, MO
- Missouri Artist Merit Award.....Fred Schollmeyer - Chamois, MO
- Missouri Artist Merit Award.....Lee Hinderliter - Gladstone, MO
- Missouri Artist Merit Award.....Mary Gish - Kansas City, MO
- Missouri Artist Merit Award.....Linda Rhoads - Sedalia, MO
- Missouri Artist Merit Award.....Larry Carver - Jefferson City, MO



Missouri Watercolor Society

2010 Members' Invitational Show

Columbia Art League,
Columbia, Missouri

Paintings are to be hand-delivered (only) to the CAL Gallery
August 16th-21st, 2010.

Show will hang from Sunday,
August 21 through Friday,
October 15, 2010.

Reception and Awards:
September 12th.

Download prospectus
and entering instructions at
www.mowsart.com

Make Your Paintings Pop With Strong Values

by Debi Watson

This scene was from Myrtle Beach, S.C. I'm an early riser and was up with my camera and coffee before dawn. I had to lay down in the sand and wait for the sun to get this angle. Several joggers eyed me curiously as they went by. I think they thought I'd slept on the beach, but I wasn't a vagrant, just an artist, looking for my own unique point of view.

For this painting, I drew right on my 300 lb. cold-pressed Arches paper. (Often I blow up my photographs on my computer to the size I want and transfer the image to my paper with saral graphite paper, but I made so many changes in this photo, I had to draw it.) My palette consisted of quinacridone gold, quinacridone burnt sienna, cobalt blue and my own black, which I mix with raw umber violet and thalo (Joe's) blue, using Cheap Joe's American Journey paints.

1. Initially, I put a wash of the gold touched with the burnt sienna down on everything but where the waves would be. When that was dry, I painted in the pier, using my black, the cobalt and burnt sienna. Establishing my darks early in the painting helps me to judge all the other values. The raw umber violet, thalo blue mixture make a rich, glowing dark that can easily be made warm or cool.



2. Next, I started putting in some of the darkest reflections and shadows in the waves. For the shadows, I mixed the cobalt blue with the black.



3. I continued painting waves and shadows. The light areas start to glow when they're surrounded by darks, especially when you use complementary colors.



4. As I begin to finish the waves, I softened up some of the dark reflections by edging them with the quinacridone burnt sienna, and painted the piers a second time with more burnt sienna, also.



5. Final value adjustments. I decided the splash on the back right needed to be stronger, so I made the wave behind it darker and put some of the gold/sienna mix in with the blue of the wave.



How To... Painting Historic Cape

by Yevgeny Sokolov

There are many different approaches to painting a landscape in watercolor; each of them are great in their own way. I have seen many artists telling their story of how their painting came about and what road they took to make it happen, and all of those demonstrations were impressive. Some artists may have a better way of getting to where they are going; they all have their own unique qualities, yet here is my take on how to paint a landscape (cityscape) scene.



My work process starts with stretching the watercolor paper. I use 140lb Strathmore cold press paper, and I stretch it on a half-inch plywood, using gummed tape. When the paper is dry, I draw out a detailed sketch of the composition. I mostly work from photographs, which sometimes can be a bad idea, since the images could be badly distorted. I do some adjustments to the drawing; by using some artistic license, I take some details out of the image and leave just enough to have the right feel. The drawing is done using a 2H pencil and a right triangle ruler (transparent). It helps me see the lines while I am drawing the lines parallel to one another.

After the sketch is finished and I am happy with it, I move onto the next step, which is masking the areas that I want to keep untouched by any color. I also use masking tape for the windows; it's an easier and faster process when you are using masking tape instead of masking fluid on shapes with straight lines.

I tape down the windows and I'm ready to paint. The way I approach the painting is working from background to foreground, working from light to dark. I paint the sky with a mixture of cobalt blue and viridian. It makes a great turquoise color that is perfect for the sky.

I take some paper towels or tissues to wipe off the paint where I need to create some lighter shade to give impression of the light clouds.

The next step is to block in the largest areas that have a solid color. Since my buildings are brick, I use the same mixture for all of the buildings except for the



building in the background. That building has darker brick, so I had to use darker mix of color for the under-painting. I use a mixture of Burnt Sienna, Alizarin Crimson, Yellow Ochre, and Permanent Orange. In some variations I add more Alizarin Crimson or more Yellow Ochre to make the brick darker or lighter. Sometimes I leave the Alizarin Crimson out altogether.

While working the beams, I move on to the brickwork of the middle building. The brickwork is done loosely, not too much detail is added yet. Next I move on to the windows and the beams on the top. I use a combination of Cobalt Blue, Ultramarine, and Viridian to paint the beams; and Sap Green, Ultramarine, and Phtalo Green

for the bottom trim of the windowpane. For the actual trim of the windows, I use a combination of Alizarin Crimson and Deoxidized Purple. I do not finish the top part of the smaller building right away. I leave it for the end of the process, where I will be retouching some spots and putting on the final details. I also finish the detail in the awning that hangs on the side of the farthest building. Finishing the awning makes the background look complete, but I always keep in mind that I may go back to it later for some touch-ups.

The awning is not difficult; it was blocked with masking fluid, so now all I had to do is use a size 4 round to get the details just right. The rails that run through the center on top of the building are done last.



With most of the background in good shape, I move toward the foreground. I begin by painting the tall beams that separate the windows. The same colors are used as the window trim on the far right window (alizarin crimson and deoxidized purple). I use less water this time to make the beams stand out. The colors get sharper and crisper as the object moves toward the foreground.

With the beams almost finished, I move to the top of the building. I do not finish all the windows yet; I need to see what the painting is going to look like with the brickwork on the front building first. I paint the brick and work on the small windows below. All the bricks are painted using 12 synthetic round.



When working with the reflections in the windows, it's always nice to have a paper towel or a tissue around. The textures created in the windows are done with a tissue, making the glass look natural and imperfect. At this time I also add small details to the overhanging lights to the right, I remove masking from the middle building and finish the cable on the side of the building. Now, I move on to finishing the windows and painting the rest of the brick in the front building. Final details and reflections are added.

After the windows below are finished, it is time for the windows on top, putting on finishing touches and adding details where

needed. I use more masking fluid to close the areas of the windows that will be bright, then I move on to paint the lightest blues in the windows and working it all the way to the darkest reflections. I used Phtalo Blue, Ultramarine, Cobalt Blue, Viridian and Lamp Black to finish the windows, and the same combination of colors for the wires and the motion light to the right of the windows.

The finishing touch is adding some darker brick and some light mixture of sap green and phtalo green to the bricks, which creates a sense of rustiness and age to the buildings. To create darker bricks, I use Burnt Umber, Burnt Sienna and Alizarin Crimson.

The last thing I do is paint the rail on top of the middle building; I use the combination of Lamp Black and Ultramarine to make that gray tone. The rail does exist on the photo; with it in the painting everything looks tied together as it should be.

See the finished painting and list of materials on page 18...



The complete painting: Historic Cape, 13x19", watercolor, 2010, Yevgeny Sokolov.

My working tools:

- Artist quality watercolors (Lukas and Shin Han)
- Strathmore 140lb cold press paper
- 12 synthetic round, and 4 sable round
- Squirrel oval wash ¾ inch
- Paper towels/Tissue

My palette:

- | | |
|--------------------|---------------|
| Alizarin Crimson | Phtalo. Green |
| Burnt Sienna | Phtalo Blue |
| Burnt Umber | Cobalt Blue |
| Cad. Red medium | Ultramarine |
| Cad. Yellow Light | Perm. Orange |
| Deoxidized Purple | Scarlet Lake |
| Light Green | Lamp Black |
| Perm. Green Medium | Yellow Ochre |
| Sap Green | |

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, including new signature membership), name of show, sponsoring organization, city/state

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

Policy on signature membership initials: We will list up to three organizations after your name - but you must specify them each time you send accomplishments. We will publish the first three sets of initials you send; any more will be truncated.

We are aware that some artists listed in this issue who don't have initials after their names, very likely belong to some of the same organizations as the artists who do have them listed... but we don't keep track of that information from issue to issue. You have to tell us each time you send your info.

ART Y'ALL

Members Making News

Daven Anderson is the guest artist at Gateway Gallery, Clayton, MO through early July.

Barb Lindsey has been awarded the Marcia W. Justice \$250 Cash Award in Watercolor USA 2010 at the Springfield Art Museum, Springfield, MO. She also had a painting in The 29th Annual Adirondacks National Exhibition of American Watercolors at The Old Forge Art Center, Old Forge, New York; and a painting in The National Watercolor Society 2010 All Member Exhibit at the National Watercolor Society Gallery in San Pedro, California. Barb also received the honor of being in the 2009 Paint America Second 100.

Julie Baldwin had a solo exhibit of watercolor paintings and lino block prints at Dillon Nature Center, Hutchinson, Kansas, entitled "Nature - Pure and Simple."

Ali Cavanaugh has an exhibit with America Martin at the Wally Workman Gallery. called "Ali Cavanaugh + America Martin: Two Figures."

Diane Hark, as a signature member of the Philadelphia Sketch Club, shares in their glory of celebrating their 150th anniversary. During this past year her original watercolors, that convey historic and significant accounts of the Philadelphia area, have been exhibited throughout the city to highlight this occasion. Diane will also have a solo exhibit at the Cosmopolitan Club in December, and will be having solo exhibits in South Jersey during the summer months.

Marsha Harris's painting "Moon Music" (shown at right) was accepted in the Louisiana Watercolor Society 40th Annual International Exhibition, giving Marsha her 8th Signature Membership.

Cathy Hegman received Signature status from the American Watercolor Society.

Bill James received the following awards and honors: Watercolor Missouri National 2010 - Board of Directors Award; Illinois Watercolor Society 26th Annual Open Exhibition - Richeson Watercolor Award; Tallahassee Watercolor Society 22nd Juried Water Media Exhibition - Award Of Excellence; Watercolor Art Society - Houston 33rd International Exhibition - Jennifer Williamson Award; Georgia Watercolor Society XXX1 National Exhibition - Holbein Award; Watercolor Society of Alabama 69th Annual Exhibition - Georgia Watercolor Society Award; and Southern Watercolor Society 33rd Annual Exhibit - Gold Award.

Jane Freeman had a painting accepted for the new Splash 12 book due out next May.



Moon Music by Marsha Harris

Hazel Stone AzAq, TNS had two paintings juried into the Arizona Aqueous XXIV, Tubac Center for the Arts, Tubac, Arizona; one received "The Creative Mind" cash award. She also had a painting juried into the Texas Watercolor Society Exhibition at the Rockport Center for the Arts, Rockport, Texas, and was awarded Signature Membership in the Texas Watercolor Society. In addition, she had a painting juried into Watercolor U.S.A. at the Springfield Art Museum, Springfield, Missouri.

Jean Kalin, MOWS, TWSA, NOAPS had a painting included in the Western Colorado Watercolor Society's Rockies West National 2010 Juried Watercolor Exhibition in Grand Junction, Colorado. She also has a painting selected for the upcoming North Light publishing book, Splash 12. In addition, she has two paintings included in the NOAPS (National Oil and Acrylic Painters Society) Signature Show, Estes Park, Colorado.

ART Y'ALL

Members Making News

Daven Anderson is the guest artist at Gateway Gallery, Clayton, MO through early July.

Barb Lindsey has been awarded the Marcia W. Justice \$250 Cash Award in Watercolor USA 2010 at the Springfield Art Museum, Springfield, MO. She also had a painting in The 29th Annual Adirondacks National Exhibition of American Watercolors at The Old Forge Art Center, Old Forge, New York; and a painting in The National Watercolor Society 2010 All Member Exhibit at the National Watercolor Society Gallery in San Pedro, California. Barb also received the honor of being in the 2009 Paint America Second 100.

Julie Baldwin had a solo exhibit of watercolor paintings and lino block prints at Dillon Nature Center, Hutchinson, Kansas, entitled "Nature - Pure and Simple."

Ali Cavanaugh has an exhibit with America Martin at the Wally Workman Gallery. called "Ali Cavanaugh + America Martin: Two Figures."

Diane Hark, as a signature member of the Philadelphia Sketch Club, shares in their glory of celebrating their 150th anniversary. During this past year her original watercolors, that convey historic and significant accounts of the Philadelphia area, have been exhibited throughout the city to highlight this occasion. Diane will also have a solo exhibit at the Cosmopolitan Club in December, and will be having solo exhibits in South Jersey during the summer months.

Marsha Harris's painting "Moon Music" (shown at right) was accepted in the Louisiana Watercolor Society 40th Annual International Exhibition, giving Marsha her 8th Signature Membership.

Cathy Hegman received Signature status from the American Watercolor Society.

Bill James received the following awards and honors: Watercolor Missouri National 2010 - Board of Directors Award; Illinois Watercolor Society 26th Annual Open Exhibition - Richeson Watercolor Award; Tallahassee Watercolor Society 22nd Juried Water Media Exhibition - Award Of Excellence; Watercolor Art Society - Houston 33rd International

Exhibition - Jennifer Williamson Award; Georgia Watercolor Society XXX1 National Exhibition - Holbein Award; Watercolor Society of Alabama 69th Annual Exhibition - Georgia Watercolor Society Award; and Southern Watercolor Society 33rd Annual Exhibit - Gold Award.

Jane Freeman had a painting accepted for the new Splash 12 book due out next May.

Hazel Stone AzAq, TNS had two paintings juried into the Arizona Aqueous XXIV, Tubac Center for the Arts, Tubac, Arizona; one received "The Creative Mind" cash award. She also had a painting juried into the Texas Watercolor Society Exhibition at the Rockport Center for the Arts, Rockport, Texas, and was awarded Signature Membership in the Texas Watercolor Society. In addition, she had a painting juried into Watercolor U.S.A. at the Springfield Art Museum, Springfield, Missouri.

Jean Kalin, MOWS, TWSA, NOAPS had a painting included in the Western Colorado Watercolor Society's Rockies West National 2010 Juried Watercolor Exhibition in Grand Junction, Colorado. She also has a painting selected for the upcoming North Light publishing book, Splash 12. In addition, she has two paintings included in the NOAPS (National Oil and Acrylic Painters Society) Signature Show, Estes Park, Colorado.



Peas in a Pod by Julie Baldwin

ART Y'ALL

Members Making News

Jerry Stitt AWS, NWS, MOWS won the Bud and Gretchen Marble Medal in the 143rd Annual Exhibition of the American Watercolor Society held at the Salmagundi Club in New York City.

Diane Stolz, MoWS, KWS, ISAP has been juried into the following shows for Spring of 2010. Chicago Pastel Painters, Chicago Cultural Center, Renaissance Ct Gallery, Chicago, Illinois; Southeastern Pastel Society, Oglethorpe University, Atlanta, Georgia; Louisiana Watercolor Society, Covington, Louisiana; Rockies West National Exhibition, Grand Junction, Colorado; Cape Cod "For Pastels Only", Cultural Center of Cape Cod; and Great Lakes Pastel Society National Exhibition. A painting was juried into the Heartland Artist Exhibition 2010 at the Irene French Gallery in Merriam, Kansas; Diane had two pastels juried into the Richeson Pastel 75; she also won 3rd Place in the Fall NOAPS, Best of Missouri Show in Marcelline, Missouri; won an Honorable Mention at the Missouri State Fair; and won the Donna Pastel Award at

the Images Gallery 6th National Juried Exhibition in Kansas City. In addition, Diane is a 5-time winner in Jerry's Artarama Art Stars Contest. Go on-line and vote for her video (watercolor demo) as she competes w/29 other artists!

Roberta M. Tiemann MOWS had a painting juried into the 70th Annual Northwest Watercolor Society's Open National Exhibition at the Washington State Convention and Trade Center in Seattle, Washington.

Anita J. Cooke had a painting selected for the 2010 Arkansas Small Works on Paper, sponsored by the Arkansas Arts Council.

Fealing Lin had a one-person show at the Crain Art Gallery, San Marino, California. Fealing also gave a free painting demonstration at the gallery.

Janet Doll had a painting accepted into WAS-H 33rd International Exhibition in Houston, Texas. She had paintings accepted into the Louisiana Watercolor Society 40th International Exhibition in New Orleans; the Red River 17th National Watermedia Exhibition in Moorhead, Minnesota; the Illinois Watercolor Society Exhibition in Dixon, Illinois; Watercolor USA at the Springfield Art Museum in Springfield, MO and the 29th Adirondacks National Exhibition in Old Forge, New York. She also received a merit award in the St. Louis Watercolor's Juried Exhibition in St. Louis, Missouri.

Betty Jameson won the following awards: 3rd Place in Waterloo Watercolor Group's 32nd Annual Spring Members' Juried Show, Austin. In addition, Betty had paintings in the following shows: Richardson Civic Art Society's 44th Annual Regional Juried Art Exhibition at the Charles W Eiseman Center, Richardson, Texas; The World of Art Juried Art Exhibition, South Cobb Arts Alliance, Inc., Mableton, Georgia; Red River Watercolor Society's 17th Annual national Juried Watermedia Exhibition at the Hjemkomst Center Gallery, Moorhead, Minnesota; two paintings in the Associated Arts of Ocean Shores 41st National Juried Fine Art Show, Ocean Shores, Washington; a painting in the Southern Watercolor Society's 33rd Annual Water Media Exhibit, Madisonville, Kentucky; the 61st Texas Watercolor Society's Exhibition, April 1 – May 8, 2010 at Rockport Center for the Arts, Rockport, Texas; Northwest Watercolor Society's 70th Annual Open Exhibition, Seattle, Washington.

Charlene Madden had a painting accepted into The 2010 Heartland Artist Exhibition, Merriam, Kansas.



The Raven by Toni Elkins

Robert Koch was a featured award winning artist from the Riverwalk Art Fair in the "Vibrant Moods" exhibit, Naperville, Illinois. He received Best Naperville Area Artist award in 2008. In addition, he had paintings accepted in Illinois Watercolor Society's 26th Annual Open Juried Exhibition, Dixon, Illinois; in the Louisiana Watercolor Society's 40th Annual International Exhibition, New Orleans, Louisiana; the Transparent Watercolor Society of America's 34th Annual National Exhibition, Kenosha, Wisconsin; and in the Norris Gallery "Watercolor 2010" exhibition at the Dellora A. Norris Cultural Arts Center, St. Charles, Illinois. Robert was honored to have a painting from this show accepted into the Norris Gallery's permanent collection.

George Ronshold had a one-room show at the Anderson Art Center, Kenosha, Wisconsin.

Marlin Rotach, NWS, MOWS-HR won two awards at the Cheyenne Frontier Days Old West Museum exhibition: best in the Watercolor Media Category and "Best in Show."

Doris Davis-Glackin MoWS, NWS was a finalist in the International Artist Magazine's "Flowers and Gardens" competition. Her painting "Music of the Night" appears in the April/May issue of the magazine.

Chris Beck, TWSA, WW, MoWS will have her award-winning painting "Snail Mail" featured on the cover of Best of America, Watermedia II (Kennedy Publishing).

Toni M. Elkins won the President's award in The Rockies West National 2010.

Paul Jackson AWS, NWS, MOWS-HR. Paul has been selected to be included in a new book Secrets of the Award-Winning American Watercolor Artists, Volume I.

Jean K. Gill AWS, NWS, MOWS has a painting included in the 2010 Zhujiajiao International Watercolour Biennial Exhibition in Shanghai, China. She received the Winsor & Newton Award in the 2010 WCWS Rockies West National Exhibition and third place in the recent Green Spring Gardens Show, sponsored by the Potomac Valley Watercolorists in Arlington, Virginia. Her works have been accepted in the 2010 NWS Signature & Associate Members Juried Exhibition and the Virginia Watercolor Society's 31st Annual, and her painting, Frond Flow No. 2, will appear in a new book by Chris Unwin, The Artistic Touch 4, due out in June 2010.

Geri M. Davis had a painting accepted into the Southern Watercolor Society's 33rd Annual Exhibition in Madisonville, Kentucky, and won the M. Graham & Co. Award. She also earned Signature Membership in the Southern

Watercolor Society with this acceptance. Geri was recently commissioned by the United States National Infantry Museum at Ft. Benning, Georgia to paint a watercolor rendition of the museum. The painting now hangs in the museum, and hand-tinted giclee copies were presented to former Secretary of State, Colin Powell and State Representative, Sanford Bishop during the dedication ceremony.

Norma Herring had one or more paintings accepted in the following shows for 2010: Kansas Watercolor Society Show, Missouri Watercolor Society Show, Heartland (Merriam) Art Exhibition, Images Art Gallery Juried Show, KC Voices Art/Literary magazine. She is also a featured artist for the online magazine, www.PresentMagazine.com. Most exciting, she was named a "Finalist" in the International Artist magazine's "Florals and Gardens" world-wide Competition, receiving full-page coverage (p.21) of her watercolor "Midnight Cosmos" in the April/May issue.

Sy Ellens was the winner in the acrylic division of the All-Media Competition sponsored by *The Artist's Magazine*. His painting is shown on page 15 of the July-August issue of *The Artist's Magazine*.

Laurin McCracken was the winner of the watercolor division of the All-Media Competition sponsored by *The Artist's Magazine*. His painting is also shown on page 15 of *The Artist's Magazine*.

Toni M. Elkins has won the President Award in Western Colorado Watercolor, and also won Master Painter status for acceptance in ten exhibitions. She also received an Honorable Mention in Western Federation Society of Watercolor Painters.

Welcome to Our New MOWS Members:

Yevgeny Sokolov - Malden, MO
Kathryn Breitenstein - Patton, MO
Don Gore - Independence, MO
Norma J. Herring - Leawood, KS
Gail Hibert - Kansas City, MO
Shana Cochran - Mammoth Spring, AR
Richard Webb - Cape Girardeau, MO
Carolyn Webb - Cape Girardeau, MO
Andrea Talley - Jackson, MO
Leigh Rampley - Jackson, MO
Janienne Moore - Jackson, MO
Shannon M. Ross - Lexington, MO
Judy Maniscalco - Omaha, NE
Bess Duston - Kansas City, MO

The Story of "Midnight Cosmos" by Norma Herring

International Artist Magazine -
Finalist in the Flowers and Gardens
Competition, April/May 2010

My Inspiration:

Cosmos (*C. bipinnatus*) is one of my favorite flowers with airy, delicate blossoms ranging from pure white to deep rose along with many luscious shades of pastel pink. Pink is one of my favorite colors...I admit to loving "all things pink" and this was even before I became a breast cancer survivor in 2001. I'm enchanted by the intrinsic beauty of Cosmos and because they attract hummingbirds, butterflies and moths which I include in some paintings. They're famously easy to grow, demand very little attention and thrive despite fierce winds and torrential downpours here in Kansas and at our summer home in Canada. Late one afternoon I noticed a striking cluster of graceful Cosmos framed against a backdrop of tall Iris. It was one of those special moments when my heart took flight and I realized "this" was a scene I'd love to try to capture with watercolors, my singular favorite medium. And so the vision began to take form in "my mind's eye" for the painting titled "Midnight Cosmos."

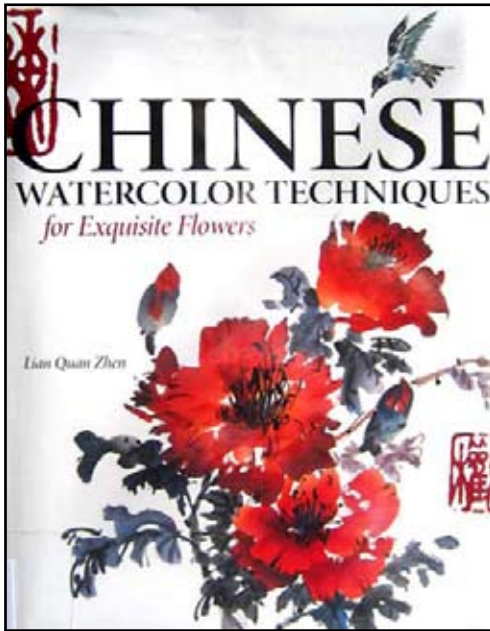
My Design Strategy:

Foremost in my design strategy was how to draw the viewer's eye into, around and through the painting. Also very important was the suggestion of slight movement for these stunning flowers by positioning them leaning opposite to the unmoving Iris. I simplified the composition to one that was most harmonious and pleasing, one that had maximum dramatic impact and incorporated good design elements and principles of art thereby increasing my chances for a successful painting. I purposely left room for the viewer to finish the painting by creating a mysterious undefined background. Zoltan Szabo, a master watercolor teacher from my past, deserves credit for opening my eyes to the value of such preplanning and for encouraging me to paint flowers with boldness and passion.

My Working Process:

When a thought or scene strikes my fancy I try to memorize everything impacting my senses at that precise moment. This awareness is key for remembering more than just what appears before my eyes, such as the serene mood that enveloped these cosmic beauties. Using my photos for reference I drew several thumbnail sketches, enlarging the best to 5 x 7 inches. Next I experimented with various shades of green for the Iris (using Windsor-Newton watercolors) to ensure good contrast with the soft pink petals. With a cheerful bouquet of Cosmos to keep me company, I began sketching lightly with a .5mm mechanical pencil on 300 lb. cold pressed Arches watercolor paper taped to a large drawing board. I love this paper because it maintains its integrity with repeated scrubbing, lifting, scraping, etc. Masking fluid was used on the edges of the large blooms, for stems, leaves and silhouetted weeds. Each leaf was painted individually paying close attention to the minor imperfections that add a unique character to each leaf. I painted slowly, with patience and pleasure using wet in wet and dry brush techniques, lifting out highlights and glazing to add depth. Coarse salt was sprinkled lightly for textural and whimsical effects. After removing the masking fluid I painted the lush flowers, saving my whites and using my rigger for fine detail. Finally, masking fluid was applied again, this time covering the edges of the painted blossoms and leaves while I completed the background "last." This is opposite to how I usually proceed (painting the background first) but worked well this time. At long last my vision became a reality.





BOOK REVIEW

by Susanne Clark IWS, NWWS, WYWS

CHINESE WATERCOLOR TECHNIQUES FOR EXQUISITE FLOWERS

2009, North Light Books \$29.99

by LIAN QUAN ZHEN

If you have ever admired beautiful Chinese ink and watercolor paintings and want to try some or all of the techniques used to create them, this is a wonderful book to get started with.

Author Lian Quan Zhen's incorporates both eastern and Western methods in his Chinese brush paintings. His book breaks down and illustrates the three approaches used in painting flowers; Chinese spontaneous style, Chinese detail style and traditional Western watercolor style. All three techniques employ a very limited palette of colors, usually only three or four pigments, with ink being used in the two Chinese styles.

The elements of composition, unique and aesthetically different from our familiar way of working, stress the 'essence' of the subject, rather than the details. Zhen lists the 'composition secrets' as focal point, strong contrast, relative balance, three line integration, grouping objects, dynamic orientation and white space. Paintings are done in a loose, somewhat impressionistic mode. Details are limited to the focal point while backgrounds and secondary images are rendered as softer shapes.

Two thirds of the book is devoted to detailed demonstrations. Eight of the thirteen presentations illustrate both

the traditional Chinese method and the Western watercolor style for the same flower and four are in Zhen's experimental style. The spontaneous paintings are done on a variety of rice paper called Shuan and use the same type of brush used in Chinese calligraphy. Paintings done on Shuan are stretched after the piece has dried. First, to help make the colors more vivid, a second layer of

paper is attached to the back of the moistened painting with wall-paper paste. Then both layers are stretched flat on plywood to dry. If this is a little too involved for you, the Westernized painting technique using familiar watercolor paper, brushes and methods may be more appealing.

The final chapter has four very different painting experiments: painting on glass and using it to print onto Shuan paper; crinkling the rice paper before painting; using glue as a resist; and painting on primed canvas with Chinese watercolors.

Spring is a wonderful time to paint flowers and any of these different techniques are fun to explore. Sometimes trying a different way of working jump starts the imagination. I did two of the demonstrations; the grapes in the Chinese style and the hollyhocks

with the Westernized method, and had a wonderful afternoon trying something new.

