


# Watercolor Studio

The Magazine of The Missouri

Watercolor Society

Winter 2010



The Luminous Art  
of Ali Cavanaugh

When Do We Say  
We are Artists?  
by Pat San Soucie

Painting Triads  
by Shirley Nachtrieb



*Bartletts and Blue* by Janet Ulm Sayers



*Blue on Blue* by Jerry Ellis

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# Watercolor Studio

Volume 6, Issue 1 - Winter 2010



*Missouri...where the watercolors flow!*

*Watercolor, Watercolor Artist, Southwest Art magazine, Art Calendar magazine, International Artist Magazine, and The Daniel Smith Art Supply Catalogue.* Perhaps because of her work's infectious energy combined with deep reflection, her collectors are particularly devoted. Her work has won numerous awards, received extensive recognition, and is featured in more than 300 private and corporate collections throughout the U.S., Canada, Great Britain, Portugal, Switzerland, Singapore, and Australia. She now lives in the St. Louis area with her husband and three children.

ON OUR COVER



*i'm going to wait here for him*  
by Ali Cavanaugh

**A**li Cavanaugh was born in St. Louis in 1973 and has worked as a professional artist for 14 years. Her compositions are strong and intuitive, thanks not only to being a wife and mother but also to the variations in her experience—such as hearing loss—that made her adapt to and recreate the world around her.

Cavanaugh was awarded the prestigious Presidential Scholarship from the David Wolcott Kendall Foundation, a four-year, full-tuition merit scholarship. This allowed her to study at Parsons School of Design in New York City and Kendall College of Art and Design in Grand Rapids, Michigan, where Cavanaugh earned a BFA with an emphasis in painting in 1995. In 1996, she co-founded the New School Academy of Fine Art in Grand Rapids, Michigan. Through the mid- to late 1990s, Cavanaugh established a vast following of students and collectors and became one of West Michigan's most sought after private instructors. In 2000, upon relocating to Santa Fe, New Mexico to establish her work in the town's world-renowned art scene, she also developed her watercolor technique.

She has had solo and group exhibitions in more than 40 galleries throughout the U.S., and Cavanaugh's art has been featured in publications such as *American Artist*,

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# BODY AND SOUL

## ALI CAVANAUGH

**M**y dependence on the visual world began when I lost much of my hearing through spinal meningitis at 15 months of age. This loss was a blessing in disguise as I learned to depend on body language and reading lips to communicate. So, from my youngest days, I became sensitive to the people around me and the unspoken language revealed through compositions of the human body.

I am moved to portray the human figure in two aspects: body and soul. The image of a young female figure reaches into a part of my past that contains an infinite collection of ideas and images for inspiration.

My daughter and nieces help create the visual framework for an entry point into those memories. I believe that every moment in life has potential as a great work of art...either a chapter in a book, a scene in a movie, or a painting.

I'm constantly in a state of awareness about the world; taking in the imagery, colors, and patterns that to my eye are compositions of settings and people. This keeps me in a place where my perception is enriched by each and every moment.

Ali Cavanaugh



At left - "there is a gentleness in your light"; above - "fading into a luminous lucidity"; below - "mere memory" by Ali Cavanaugh



## what is a fresco?

Many people have asked "what is a fresco?" or "why do you call your paintings frescoes?"

It all started in Santa Fe when I began painting watercolor on paper. The paper became a huge limitation so I began searching for an alternative. I wanted to find a surface that would not need to be framed.

In 2004 a wonderful Mexican craftsman taught me the application of "diamond trowel plaster". It is a peach colored plaster that has tone variations and is applied to interior walls over the adobe block construction using water and trowels. This technique is common in the southwest. The process of applying the plaster with trowels and water led me to search for a plaster surface that would take watercolor pigment. Frescoes play a big roll in art history but I hadn't met an artist working in the media. Fresco secco is the term used for painting on a cured plaster surface, and after a bit of research, I found that there are a few artists still working in this ancient process.

My first step was to find a plaster or clay that was pH balanced. I found kaolin clay which is known for its pH balance and superior archival properties. When Googling a supplier of this product, I discovered Ampersand. They were producing art panels with a kaolin clay surface. Their construction and craftsmanship impressed me and I decided that I would have this company produce my art surfaces.

My process of application is very similar to egg tempera; I use small controlled strokes of overlapping colors to create depth while letting the white clay surface illuminate through the pigment. These small strokes of color are built upon a wet plaster surface. Once the painting is fully dry I seal the work with an archival UV protector.

# When Do We Say We Are Artists?

by Pat San Soucie

That is a thorny question. We are drawn to the arts, we know that anything we've tried in the painting endeavors has been exciting and somehow satisfying but yet there's a threshold at which we hesitate... we stop. We are only amateurs.

When do we stop being amateurs, and start calling ourselves a real artist? We all begin as amateurs. I began as an amateur, and pondered the question long and hard to myself as I was floundering about, trying more and more layers of paint on my paper. I used the very poorest of paints, and the cheapest of papers, because I couldn't use the good stuff until I was a genuine artist. But when did that happen? I couldn't figure it out. Maybe if I got into a show, or won a prize, or something? But then, I'd have to start using better materials. Well, they do look awfully appealing there on the shelf. I'll try one or two, maybe, or three. There are so many, can I afford these? And the paper...it costs almost as much as the paint. I'll use small sheets, and they'll last a while longer.

Perhaps this is not the best way to think about the process of painting. It's my contention that we are artists first, and the developments come as we work at it. There is a lot of learning to do, but the motivation comes from within. We would not be standing there, applying paint



*San Diego Gold Scribble* by Pat San Soucie

with brushes of any kind, if we did not have the heart and soul for it. What is a real artist, anyway? I think it's someone who would rather be creating than mopping the floor, who would rather cook a fine dinner than clean the refrigerator. Those are good things to do, but we're talking about rathers. Real artists are just figments of our imaginations. As we create, we worry about someone who's "better than I am". Why should that stop you when you are working to get better? It's all a matter of

degree of good, better, best....and there is no best. Is Titian better than Warhol? Elshymius better than the cave painters of Lascaux? There is no way to compare artists. We just are.

We are artists. Say it again...shout it, and believe it. As Charles Schultz and Charlie Brown said, "Never ever ever give up".



*Rich Pool #14* by Nora Larimer

# BOOK REVIEW

by Susanne Clark



## A CELEBRATION OF LIGHT

by Jane Freeman,

North Light Books,  
\$29.99 (Hardcover),  
\$22.99 (Paperback)

The first painting I ever saw by Jane Freeman was of one of her favorite subjects, an iris in full bloom. It was at the

dramatic reference photos that capture a variety of realistic lighting situations and how to translate the information in the photos into amazing watercolor paintings.

Interviews with ten successful and well-known watercolor artists highlight their favorite approaches for achieving elusive light effects in their paintings. Included are Paul Jackson, Arleta Pech, Cindy Agan, Laurin McCracken and James Toogood among others.

I have read many of the how-to books that North Light Books publishes by accomplished watercolor artists and I found this one to be one of the very best for usable information to improve my paintings. Just looking at Ms. Freeman's light and color filled works make you want to grab a brush and get to work!

Midwest Watercolor Society's (now TWSA) annual exhibit in 2003. It caught the eye and held it; the use of color, values and composition were all masterly. And I asked myself that old question, "How did she do that?" Her new book now takes some of the mystery out of how she creates her paintings through demonstrations on textures, value and lighting effects.

Ms. Freeman uses Daniel Smith watercolors almost exclusively on her palette. And lots of them! She is not timid about experimenting with some of the more exotic pigments; some of the grays and neutrals she creates use unusual color combinations. Information on painting with a limited palette, mixing and using darks and grays effectively, rendering the colors in shadows is practical and easily understood.

Like many of us that paint in a realistic style, Ms. Freeman's source material for her work is her own digital photographs. The book has advice on composing and shooting



"Art - a State of the Heart"

## Art in the Ouachita Mountains

### Hot Springs Artist Workshop Schedule for 2010

408 Ohio Drive, Hot Springs, Arkansas 71913

March 22-26	Richard Stephens	Watercolor Process and Passion	\$350
March 29-1	Doris Rice	Watercolor plein air	\$350
April 7-9	Donna Dunnahoe	Coil Basket Weaving	\$225
April 12-16	Cathy Taylor	Mixed Media & Collage Adventure	\$425
April 19-23	Don Andrews	Interpreting the Landscape (WC)	\$525
April 26-30	Betty Carr	Capture the Beauty of Light (OIL)	\$550
May 3-7	Robert Burrige	Loosen Up Aquamedia wait list	\$595
May 17-20	Katharine Cartwright	Painting the Extraordinary (WC)	\$350
June 7-11	Janet Rogers	Rhythm w/Flowers, Faces & Figures w/c	\$475
Sept 7-9	Owen Hunt	Watercolor	\$300
Sept. 13-16	Donna Dunnahoe	Simple Weaving-Intro to Frame	\$300
Sept. 20-24	Cathy Taylor	Magic of Monoprint	\$425
Sept. 27-30	Hugh Dunnahoe	Oil in Layers	\$450
Oct. 11-14	Jean Grastorf	Pouring Light (WC)	\$450
Oct. 25-27	Marlene Gremillion	Painting Portraits From Photo (WC)	\$275
Nov. 1-5	Laurie Humble	Watercolor Depth & Realism	\$400

### TO SIGN UP OR GET MORE INFORMATION ABOUT WORKSHOPS:

visit [www.hotspringsgallery.com](http://www.hotspringsgallery.com)

or contact Vanessa Segraves at 1-239-250-8339  
or email: [vanessa@livenaples.com](mailto:vanessa@livenaples.com)

A \$100 deposit is required to hold your space. The balance is due 45 days prior to the start of the workshop. If you need to cancel, call Vanessa or email [vanessa@livenaples.com](mailto:vanessa@livenaples.com). Sorry, but there will be no refund on any cancellation made within 35 days of the workshop due to committed expenses on the part of Hot Springs Artist Workshops. If the workshop is cancelled due to lack of students, you will receive a full refund. Workshop Schedule is subject to change.

# Painting Triads and a Split-Primary Palette

by Shirley Nachtrieb



**Fish Television by Shirley Nachtrieb**

**This painting was done in only three colors, using the INTENSE triad.**

This information on color theory is taken from Nita Leland's book, *EXPLORING COLOR*. Check out [www.nitalend.com](http://www.nitalend.com) for more information.

This palette has been proven to be fool proof for any watercolorist wanting to mix clean colors without getting mud. The end results are bright intense colors that are clean, a compatible color system.

"Painting what you know" is an old saying that I heard from my first art teacher and I will pass it one to you. How true it is! Therefore, we are going to learn first how to mix color. Then, we're going to learn how to draw and apply color to our drawing. Have fun and try to play while you are learning.

In the split primary system, to make clean color when mixing secondary and tertiary colors, always use two primaries that have no bias toward the third primary. For the best violet use a cool red (which has blue in it) with a warm blue (which has red in it). For the best orange, use a warm yellow and a warm red. For the best green, use a cool yellow and a cool blue. This makes better sense when you are mixing the colors and working on the color wheel.

If using a triad palette, you will find the best violet is in the delicate triad. Experience in mixing the colors as stated will educate the artist on the strengths and weaknesses of each triad. The bottom line is that the fewer colors you use in a painting and less chance of getting mud. Experience is always the best teacher and following Nita Leland's compatible color system is a breeze. When mixing paints, have only the colors that you need

placed in your mixing area. Your palette can be any shape, but I have found the John Pike Palette is the best for my needs and it has a wonderful snap on lid for adding mixing space. Keep colors clean by rinsing out your brushes before you pick up a new color. Wipe your palette clean before mixing new color changes.

## TRIADS COMPATIBLE COLOR SYSTEM

BY NITA LELAND

### DELICATE

Aureolin Yellow  
Rose Madder Genuine  
or (Permanent rose)  
Cobalt Blue

### STANDARD

New Gamboge  
Cadmium Red  
French Ultramarine

### INTENSE

Winsor Yellow  
Winsor Red  
Winsor Blue or (Antwerp)

### OPAQUE

Ochre  
Indian Red  
Cerulean Blue

### OLD MASTERS

Raw Sienna  
Burnt Sienna  
Payne's Gray

### BRIGHT EARTH

Quinacridone Gold  
Perylene Maroon  
Indanthrene Blue

The template sheet on page 11 is meant to be copied and used with each of the six color triads above.

### SPLIT PRIMARY (use template sheet on page 10)

New Gamboge	Winsor yellow	
Winsor red	Permanent Rose	Burnt sienna
Antwerp blue	French ultramarine blue	

# PAINTING THE TRIAD TEMPLATE SHEETS

BY SHIRLEY NACHTRIEB

Make 6 copies of the template sheet on page 11. Use one for each of the six color triads listed on page 8: delicate, standard, intense, opaque, old masters and bright earth.

1. Transfer drawing of triad template to 8 ½" X 11" watercolor paper.
2. Number the template circles like the face on a clock, 1 through 12, 12 being at the top and so on.
3. Number the tints and tones starting with 12 at the top, then 11 then 10 and so on.
4. The numbers and colors on the template circle should correspond to the numbers on the tints and tones column.
5. Start by putting the primary colors in their respective places. Yellow (i.e. Aureolin yellow) will be painted in circle # 12 circle, red (i.e. permanent rose) will be painted in circle # 8, and blue (i.e. cobalt blue) will be painted in circle #4. In all the triad templates the hues of yellow, blue and red will be painted in the same fashion.
6. To get a tint of color, just add water to that color. A tint is slightly darker than white. That means it is really very light. As you place colors on the template circle, also work on the tints column simultaneously while the paint is still on your brush. It will save paint.
7. Mix the secondary colors next. Halfway between yellow (#12) and blue (#4) is green (#2). The green you mix should look like a half blue and half yellow mixture. In the delicate triad, this would look like Kelly green. Orange #10 will be half way between yellow (#12) and red (#8). In the delicate triad, this will look like the fruit, orange. Your last color will be the color violet (#6). This is the darkest of the pure colors. Mix blue (#4) with red (#8) for violet (#6). In the delicate triad, this would look like royal purple.
8. The tertiary or third colors are now mixed by taking the primary colors and mixing them with the secondary colors. Remember to keep working on the tints as the

new pure colors are mixed and still on your brush. To mix a yellow-green (#1), mix yellow (#12) with green (#2). To mix blue-green (#3), combine green (#2) with blue (#4) and so on.

9. Tones are a little harder concept. Tones are colors that are grayed down by adding the opposite color to it. They become shades of colors. The tone of #12 yellow is mixed by combining a lot of yellow with a little of #6 violet (they are opposite colors on the color wheel). The tone of violet #6 is mixed by using a lot of violet and a little yellow (the opposite color on the color wheel).

10. The color wheel. The tone of # 2 green is mixed by combining a lot of green with a little of #8 red (the opposite color on the color wheel) and so on.

11. The primary and the secondary colors can neutralize each other when the opposites are mixed in the right proportion. Red + green = Grey. Blue + orange = grey. Violet + yellow = grey

12. To make a saturated (full chroma) color unsaturated (toned down), start with the pure color i.e. red and gradually add its opposite color, green. The red will gradually become neutralized or toned down then grey.

13. All six triads may be completed in this manner.

## Winter/Spring 2010 Workshops with Shirley Nachtrieb

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

### February 16 & 17, 2010 9:30am-3:30pm, \$110 Pastel Still Life Workshop with Pottery

Students will work from a still life of pottery as well as a photo creating a painting in pastels. Design and composition will be covered in this first time lesson - try out that box of pastels!

### March 15 & 16, 2010, 9:30am-3:30pm, \$110 Collage Workshop, Embedded Objects

Using a limited palette, plus metallic paint and unique collage materials like doilies, skeletal leaves, buttons, etc. we will complete a painting in two days on canvas or watercolor paper.

### April 19 & 20, 2010, 9:30am-3:30pm, \$110 Watercolor Workshop, painting spring!

A limited palette of seven colors will be used to create a springtime theme. Subject matter to be determined.

### May 17 & 18, 2010, 9:30am-3:30pm, \$110 Collage and Design Workshop

Using a limited palette of three colors, plus black and white gesso, we will complete a collage in two days. You may work from your own references or from the prepared lesson.

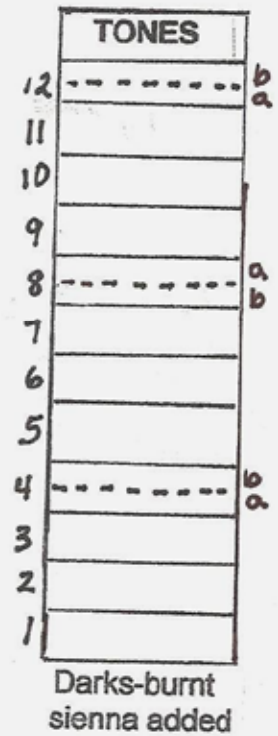
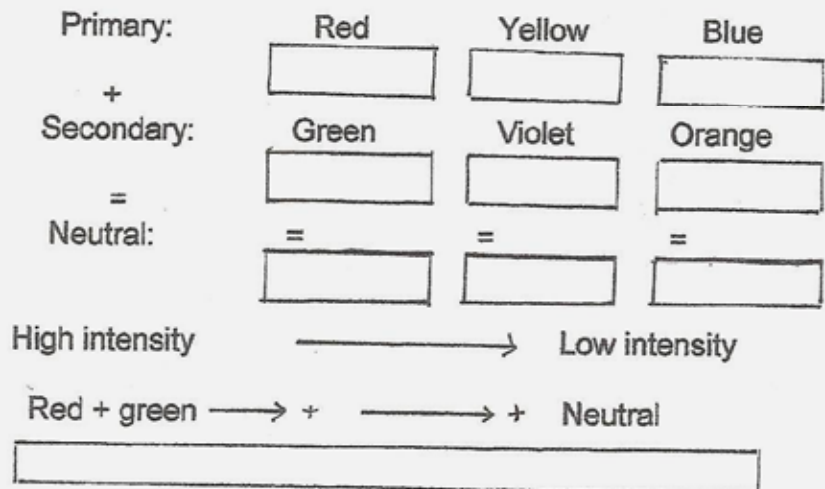
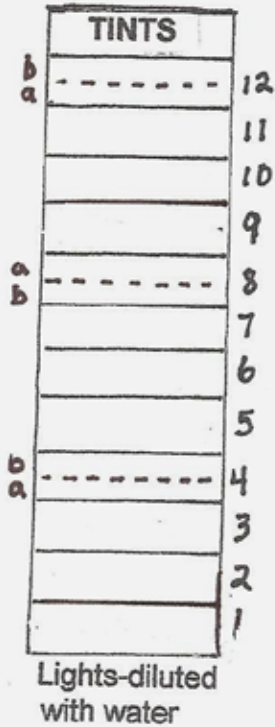
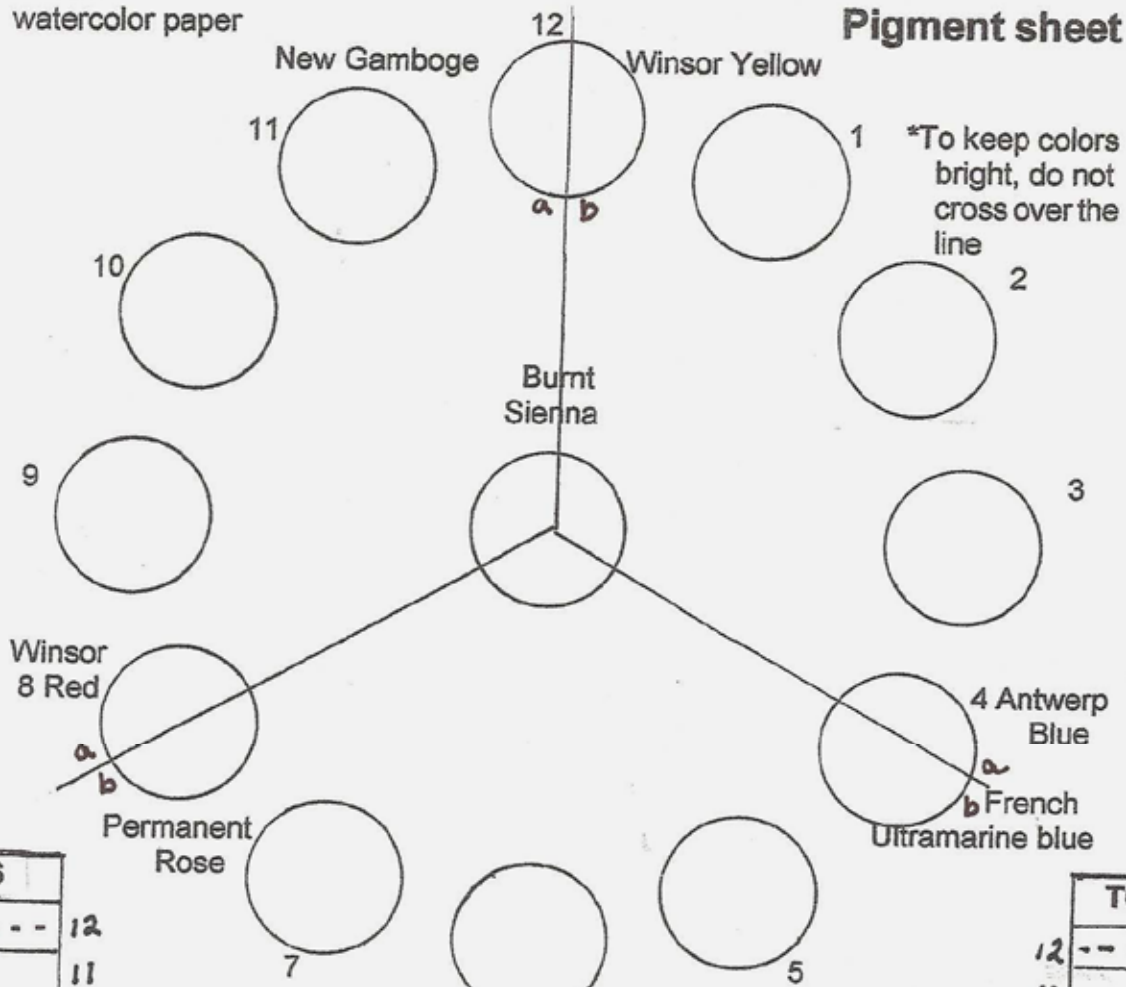
For more information call or email Shirley Nachtrieb:  
636-947-1936 • snachtrieb@charter.net

# Split Primary Palette

From Exploring Color by Nita Leland

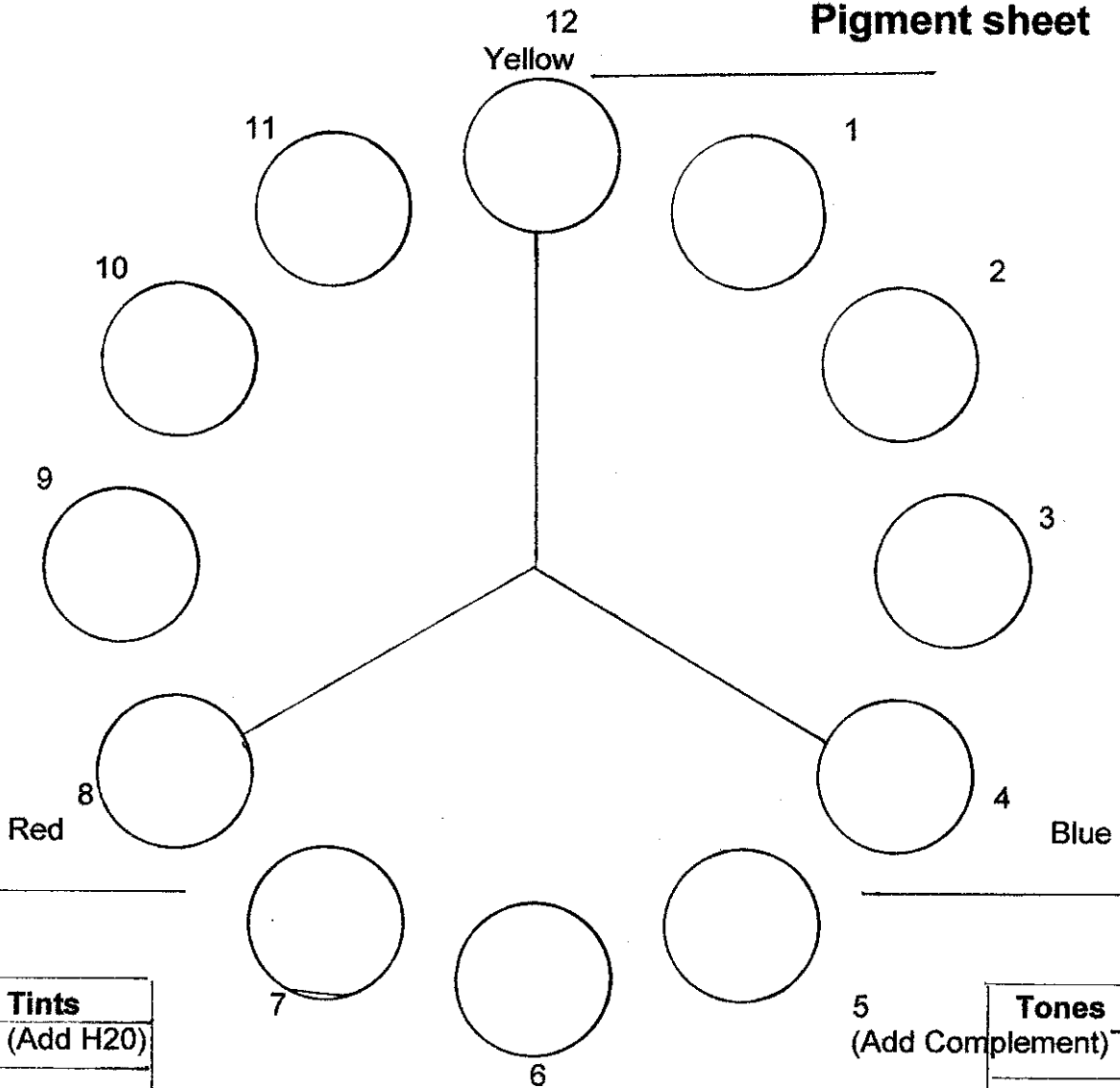
Copy pattern onto watercolor paper

## Pigment sheet



# TRIAD

## Pigment sheet



Tints (Add H <sub>2</sub> O)	
12	
11	
10	
9	
8	
7	
6	
5	
4	
3	
2	
1	

Primary:	Red	Yellow	Blue
+	<input type="text"/>	<input type="text"/>	<input type="text"/>
Secondary:	Green	Violet	Orange
=	<input type="text"/>	<input type="text"/>	<input type="text"/>
Neutral:	=	=	=
	<input type="text"/>	<input type="text"/>	<input type="text"/>

High intensity → Low intensity  
 Red + green + → + → Neutral

Tones (Add Complement)	
12	
11	
10	
9	
8	
7	
6	
5	
4	
3	
2	
1	

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

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

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



*Mummers on Parade* by Diane Hark

## Acrylics & Watercolor, Love & Hate

-David Linthicum

As more and more artists are using watercolors with acrylics, a new challenge has been created—cleaning the brush after using acrylics. Keep the brush wet when using acrylics; the paint dries like concrete when it is exposed to the air and will ruin your brush.

I have unsuccessfully used four different commercial cleaners on my brushes. The best method that I have found is to: keep the brush wet while painting; immediately clean it after completion of a painting; pour some dishwashing soap in the palm of your hand removing all particles of paint; scrub the bristles well in your palm; rinse it well; reshape the bristles with your fingers; and dry it flat on paper towels. This works!

I use synthetic bristle brushes because of the plastic base in acrylic that dries like stainless steel. These are cheaper; and, after they have been used several times, you will have to throw them away anyhow. Do not use your brushes made of animal hair unless you are very wealthy.



*Power of the Dream* by Gloria Gewinner-Idé

**Doris Davis-Glackin** had a solo exhibition in October at Gallery 919 Market, Wilmington, Delaware. She also served as juror of selection and awards for the Delaware Watercolor Society's 2009 Open Juried Exhibition. Doris was the recipient of the "Dick Blick Award in Aquamedia" at The Audubon Artist's 67th Annual Exhibition, at The Salmagundi Club in New York, New York. She also received the "Amherst Meeker Memorial Award for Watercolor" at The Catherine Lorillard Wolfe Art Club's 113th Annual Open Juried Exhibition, at the National Arts Club in New York City. Doris also received the "Tara Materials Award" from the Kentucky Aqueous USA 2009 Juried Open Exhibition, Louisville, Kentucky.

**Dean Mitchell, AWS, NWS, MOWS-HR** is featured in an article in the Winter 2010 issue of *Watercolor Magazine*. He also won the Newman Galleries Award for Excellence in the Philadelphia Water Color Society exhibition.

**Hazel Stone, NWS, PPWS, KWS** had two paintings included into the Northwest Watercolor Society Signature Member Exhibition, Issaquah, Washington. She also had paintings juried into Pikes Peak Watercolor Society's International Watermedia XVI, Pueblo, Colorado; Rocky Mountain National Watermedia Exhibition, Golden, Colorado; and the Northwest Watercolor Society's "Waterworks 2009", Bothell, Washington. She also received a Patron Purchase Award at the Kansas Watercolor Society's National Exhibition 2009, Wichita, Kansas.

**Barbara Lindsey** won the "Best of Show" Award at Jefferson City Evening with the Arts, Jefferson City, Missouri. She won the Winsor & Newton Award at the Missouri Watercolor Society's Members' Invitational 2009, Columbia, Missouri. Barbara had a painting in the Kansas Watercolor Society National Exhibition 2009, Wichita, Kansas. In addition, she had an artist profile entitled "Barbara Lindsey's Watercolors" in *The Jefferson City Magazine*, November/December 2009.

**Ali Cavanaugh's** painting *Fading into a Luminous Lucidity* is on the cover of the December 2009 issue of *American Art Collector*. Also, in the December issue of *Watercolor Artist* there is a very fine article by Meredith Lewis. Ali is currently working on an exhibition to open June 10 in the Wally Workman Gallery in Austin, Texas. In addition, Ali's painting *I'm Going to Wait Here for Him* is on the cover of this issue of *Watercolor Studio*.

**Sharon Way-Howard** was awarded 2nd in Watercolor at The Salmagundi Club's 126th Annual Members Exhibition, NYC, New York. She received the Jack Richeson & Co. Gift Certificate Award for \$500.

**Robert Koch, AWS, NWS, MoWS** had a painting accepted in the National Watercolor Society's 89th Annual Exhibit, Brea, California, where he received NWS signature status. He also had paintings accepted in the Louisiana Watercolor Society's 39th Annual Exhibition, New Orleans, Louisiana; the Red River Watercolor Society's 16th Annual Juried Watermedia Exhibition, Fargo, North Dakota; the Adirondacks National Exhibition of American Watercolors, Old Forge, New York; the 25th Annual Open Juried Exhibition of the Illinois Watercolor Society, Dixon, Illinois; and Watercolor Missouri National 2009, Fulton, Missouri. In addition, Bob received 2nd place in the Elmhurst Art Guild's All Members' Show; 2nd place in Watercolor '09, St. Charles, Illinois; and an award of excellence in the Glenview Art Fair, Glenview, Illinois.

**Chris Beck, TWSA** received an Honorable Mention in Watercolor Artist's Watermedia Showcase competition for her painting *Snail Mail*. The winners are featured in the February 2010 issue of the magazine as well as online at [ArtistsNetwork.com](http://ArtistsNetwork.com).



*Snail Mail* by Chris Beck

**Betty Braig** received 3rd Place in the Georgia National Watercolor Exhibition. She was juried into the Society of International Artists Exhibit in Bethlehem, Pennsylvania, and the Arizona Watercolor Associations Exhibition in Fountain Hills, Arizona. She was juried into Arizona "Aquerious" in Tubac, Arizona. She was a finalist in the Artists Magazine Experimental Competition. Betty had "Open Studio" in November with Artists of the East Valley. In February she coordinated an art festival for the community "Art in the Superstitions" at Apache Junction, Arizona.

**Diane Schmidt, MoWS** had a painting accepted into the 2010 AWS exhibit, New York. Diane was a finalist in the Experimental Division of the Artist's Magazine 26th Annual Competition. In addition, she won awards in Watercolor USA, Pittsburgh Watercolor National, San Diego International, and the Wyoming and Alaska Watercolor Nationals.

**Catherine Mahoney, WHS, MoWS, TWS** had an exhibition entitled "The Ribbon of the Missouri - A Heritage from the Revolutionary War to Now" at Kunstler Haus, Hermann, Missouri. At the opening reception, she read the story of her great-great-great-great grandfather, Josiah Dickson, who emigrated from Scotland, fought in the American Revolution, and eventually brought his family down the Missouri river to settle in the Boonville area.

**Nora Larimer** won the following awards: Best of Show and first place for the Arkansas Valley Open Awards Show, Buena Vista, Colorado; and a first place award during a "paint-out" at the 2nd annual Colorado Mountain Plein Air Festival. Nora had three watercolors chosen to be included in the Best of Watercolor in America, published by Kennedy Publishing, which will be coming out soon. She was ontracted by Patagonia, Inc. to use three trout images for a special edition shirt and capelin boxers to come out in spring 2011. In addition, Nora was awarded Signature Membership in the Texas Watercolor Society.

**Janet Doll** received the Richard Ochs Award for her painting accepted into the North East Watercolor Society Exhibition. She also had a painting accepted into the Kansas Watercolor Society Exhibition in Wichita, Kansas.

**Paul Jackson** has more than 60 original watercolors on exhibition at the Walters-Boone County Historical Museum in Columbia, Missouri, February 3rd-28th. The exhibition is in conjunction with the 100th anniversary of Boy Scouting (Paul is an Eagle Scout).

**Linda J. Green/Metzler** was invited by SciFest '09 at the St. Louis Science Center by Al Wiman to accompany Don Wiegand to present a limited edition print of her work when the sculptor presented two Wiegand Foundation Hand Castings of the Drewes. A print of Linda's painting, "The Custard Stand, Ted Drewes" was given to honor Ted and Dottie Drewes as part of the Science of Ice Cream demonstration at the Monsanto sponsored Festival in October. In addition, Linda was one of several watercolor artists invited to teach a masters class at the Columbia Art League, Columbia, Missouri, in their adult education program. Linda also has a number of Hometown Missouri paintings on exhibit at Creative Gallery, St. Louis, Missouri, and Art Trends Gallery, Chesterfield Valley, Missouri.



Linda Green/Metzler stands with Ted and Dottie Drewes, holding her painting titled "The Custard Stand, Ted Drewes" at SciFest '09 at the St. Louis Science Center.

# ART Y'ALL

## Members Making News

**Jan Ross** received her 'Signature Membership' in the Rhode Island Watercolor Society and had work exhibited in the following juried exhibitions in 2009: ARTstation Member's Juried Competition #1, Stone Mountain, Georgia; Oklahoma Artists Guild National Juried Competition, Oklahoma City, Oklahoma; 'World of Art', National Juried Exhibition, Mableton, Georgia; 'Palm Beach Community College 5th Annual National Competition', Lake Worth, Florida; Tennessee Art League 44th Annual Central South Art Exhibition National, Nashville, Tennessee; Metro Montage IX, Marietta/Cobb Museum of Art, Marietta, Georgia; Hudson Valley Art Association 78th Annual Exhibition, Ridgewood Art Institute, Ridgewood, New Jersey; Northwest Georgia Artists Guild/Booth Art Academy 1st Annual Juried Fine Arts Competition, Cartersville, Georgia (first place); Georgia Watercolor Society's Juried Members' Exhibition, Jonesboro, Georgia; "Art of the Golden Generation", Regional Juried Exhibition, Marietta Georgia; Cultural Arts Council of Douglasville's 23rd Annual National Juried Exhibition, Douglasville, Georgia; ViewPoint 2009 National Juried Art Exhibition, Cincinnati Art Club, Cincinnati, Ohio; Rhode Island Watercolor Society's 16th Annual National Watermedia Competition, Pawtucket, Rhode Island; Watercolor Society of Alabama's Invitational online juried exhibition (Award for Excellence); Missouri Watercolor Society's Winter and Spring Invitational online exhibition; ARTStation Member Juried Competition/ Exhibition #2, Stone Mountain, Georgia (first place).

**Betty Jameson** won First Place in Painting and \$250 at the 62nd Annual River Art Show and Sale, San Antonio; and the painting was purchased. Betty also had paintings included in the 61st Texas Watercolor Society's Exhibition and the Southern Watercolor Society's 33rd Annual Water Media Exhibit, Madisonville, Kentucky. She received Special Recognition in the 12th Annual All Media Juried Online International Art Exhibition on [www.upstreampeoplegallery.com](http://www.upstreampeoplegallery.com).

MoWS Board member **Catherine Mahoney** and author Kathy Meyer have a new book for children coming out in February or March. The book is titled *What Makes Ossie Special*. This "character-building" book is filled with 24 watercolor illustrations by Catherine.



*Zacky's* by John Salminen

Congratulations to MOWS-HR member **John Salminen**; MOWS Signature member **Pat Cook**; and MOWS Signature member **Debora Reed**. All three artists won major awards in the National Watercolor Society 89th Annual Exhibition 2009. MOWS Signature member **Jerry Stitt** served as chairperson for the Jury of Selection.

**Diane Hark** is having an opening show "Portraits of Immigrants" at Beth Hillel Synagogue in February to honor the production of *Fiddler on the Roof*, which will be staged by the members. Diane is painting the scenery as well. Portraits from the web have been downloaded for part of the scenery and will be used as wallpaper on the set. In addition, Diane was invited to show her Venice watercolors at the Philadelphia Sketch Club's sesquicentennial exhibition.

The following MOWS members were finalists in the *Artist's Magazine* 26th Annual Competition. Portrait Division: **Marlin Rotach** and **Bill James**; Landscape: **Bill James**; Still Life/Floral: **Chris Krupinski**; Abstract/Experimental: **Betty Braig** and **Diane Schmidt**.

**E. Jane Stoddard, MoWS** won the Elizabeth Shober Hooper Memorial Award for Excellence in the Philadelphia Water Color Society's 109th International Works on Paper.

**Pat San Soucie** had paintings accepted into the following exhibitions in 2009: Pike's Peak Watercolor Society (award); Southwestern Watercolor Society; Georgia Watercolor Society; Northwest Watercolor Society; and Watercolor Society of Oregon. Pat is also included in two new books: *Watercolor Secrets*, edited by Rachel Wolf, F&W publishers 2009; and *The Artistic Touch 4*, published by Creative Art Press, Chris Unwin 2009. *Watercolor Secrets* has a full chapter on San Soucie, including photos and descriptions of how she works.

**Shirley Eley Nachtrieb** will have paintings featured in the new book *Artistic Touch 4* by Chris Unwin. Shirley won the 2009 MoWS Members' Invitational, and will serve as the Juror of Awards in the Members' Invitational 2010.

**Fealing Lin, MoWS** received signature membership from the National Watercolor Society. She also received the Pat Brentnall Award in the San Diego Watercolor Society International, and a Patron's Award in the Watercolor West International Exhibition. Fealing's self-portrait is on the cover of a new book "Watercolor Secrets" by North Light Books. She has a chapter called "Painterly Portraits That Capture Personality" in the book.

**Chris Krupinski, AWS, NWS, MOWS-HR** was invited to the 2nd Invitational Exhibition of Contemporary International Watermedia Masters in Nanjing, China which will be held in April-May 2010. Chris is the Juror of Awards for this year's Watercolor Missouri National.

A BIG thank you to **David Kuczynski**. David is stepping down after serving seven years on the MOWS Board of Directors. While he served on the board, MoWS has gone from a state organization to an organization with national influence and international following.

MOWS member **Ricky Holtman** passed away on January 22. Ricky's wife wrote that he loved the Missouri Watercolor Society and would not miss attending the Members' Invitational reception held at the Columbia Art League. He lived in Liberty, Missouri. We will miss Ricky.



*Into the Mystic* by Marlin Rotach

### Art Y'all Instructions:

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

**Format for shows:** award (if any, including new signature membership), name of show, sponsoring organization, city/state

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

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

**We are aware that some artists listed in this issue who don't have initials after their names, very likely belong to some of the same organizations as the artists who do have them listed... but we don't keep track of that information from issue to issue.**

**You have to tell us each time you send your info.**



*Lemon Zest* by Susanne Clark

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

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

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