

Watercolor Studio



The Magazine of The Missouri Watercolor Society

Fall 2010

Art is Healing
by Shirley Nachtrieb

2010 MOWS
Members Invitational

India Painting Demo
by Annie Schuchart

Art Y'all
Members Making News



Old Confederates by Bill James



Dawt Mill by Gloria Gewinner-Ide

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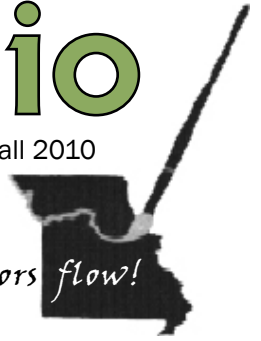
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Watercolor Studio

Volume 6, Issue 3 -Fall 2010



Missouri...where the watercolors flow!

ON OUR COVER



Good Day Sunshine by Annie Schuchart

Annie Schuchart has exhibited her work in numerous national, regional and local shows over the last 20 years. She is a Signature Member of Missouri Watercolor Society, Wyoming Watercolor Society, and St. Louis Watercolor Society. She is a member of the Transparent Watercolor Society of America, the Southern Watercolor Society, the St. Louis Artists' Guild, and Southeast Missouri Council on the Arts. She is also a Juried member of Best of Missouri Hands. Schuchart received her initial training at the University of Missouri in Columbia where she earned a Bachelor of Science degree in Education. She received her Masters in Education from Southeast Missouri State University in Cape Girardeau, Missouri. She continues her progress by studying with some of the outstanding artists throughout the U. S.

Schuchart says: "I am surrounded by a panorama of beautiful landscapes and subjects where I live in rural southern Missouri. The changing of the seasons, dramatic skies, pastoral surroundings rouse in me a desire to communicate what I see. I give priority to beauty. My goal is that my paintings will reflect the joy inherent in everyday life and that the viewer will share the experience.

I love the luminosity of watercolor and the way the colors mingle together on the paper. Rather than mixing paint on my palette, I usually apply paint directly to the paper, allowing the colors to combine there. My technique involves layering glazes of transparent color, resulting in a fresh, radiant color passages."

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Art is Healing

by Shirley Nachtrieb

Most people think that the word creativity relates to a happy or joyful event or happening. I did. It was something I experienced every time I painted. Its definition is 'characterized by originality and expressiveness; imaginative.' A few years ago, however, I experienced it under very different conditions. Art came to my aid as I attended to my mother in the hospital and then again later as we planned her funeral.

Patricia, my mother, was a highly creative and talented artist herself. We shared a lot of mutual interests and often went on painting trips together. On weekends we'd call each other long distance to share new experiences or art tips. She used me as a sounding board when she was trying to solve a problem and I'd do the same with her. We were more like best friends or sisters than mother and daughter. I had noticed small changes in her personality over a couple of years that were not normal for

her. Her art work changed. She had trouble staying focused. I thought this was just old age setting in; I encouraged her to use brainstorming techniques to pull herself through to a conclusion on her paintings. I was her cheerleader, so to speak; and she'd be the same for me when I was going through a mental block myself. It was fun sharing with someone you loved so much anyway.

The day after Christmas 1997 my mother got official word that she had lung cancer and that it had metastasized to her brain. We received this sad news when we arrived at her home in Ohio for the holidays. It was quite a blow to the whole family. Nothing in my life had prepared me for this, or so I thought. Everyone handles stress differently. I'm sharing this with you on how one artist and her family handled an otherwise hopeless experience together.

On New Years Eve we admitted Pat to the

emergency room at a local hospital for severe breathing discomfort. We waited there for four hours while the hospital staff ran tests, took x-rays, and waited for a regular room to open up. I massaged her feet, sang her soft songs, and told her that we were going to paint a mental painting while she was laying there resting. I was trying to keep myself busy while distracting her away from the unnerving sounds of machines beeping, phones ringing, and doctors being paged over the intercom. I started out by telling her of the beautiful spring floral arrangement we were going to use in our imaginary painting. I named the flowers and described the crystal vase they were in. I went on to list the pigments we were going to use and then how to mix the various color combinations needed. I described the different shades of green and rosy reds, lavenders, and grays we would be using and the order and technique used each step of the way. This whole time she laid there with her eyes shut. I hoped I had her full attention; she wasn't going anywhere and it seemed to calm her.

Every thirty minutes or so my mental demonstration was interrupted by a nurse taking vital signs or blood gases. After the short interruptions, I resumed with the painting. I'd describe how the break was good because it gave the painting a chance to dry before the next layer of paint was applied! (Artists have to maintain a positive attitude when creating). We continued this vigil until the painting

was finished and the room was ready upstairs. I wasn't sure if I had had her full attention as she kept nodding off from time to time. I just knew it was keeping us busy as we nervously awaited the doctor's diagnosis and treatment to start. She had pneumonia.

Good and bad days followed. Each time a new balancing act started, we tried to make a game out of it. More tests were needed. Surgery was discussed. We tried to keep her spirits up even though we knew the outcome of the surgery may not be what we expected. We laughed and giggled as we had wheel chair races in the tunnels under the hospital running from one appointment to another. Two brain surgeries and a stroke followed. Each new day offered promise when we considered the alternative. My family got involved with positive thinking. My brother, the attorney, took over the foot massages in my absence. My sister-in-law learned some of the songs I was singing and we became a duet! When my sister came up to the hospital we became a trio. Dad and Charlie had their special songs they'd sing to her. My mother would smile and sway her feet to the rhythm of the singing. She was quite comical and would make us laugh. Some of the nurses joined in concert when they knew the words. My mother was terminal but that didn't mean it had to be depressing. We all wanted her last days to be happy ones filled with hope, love, and a positive attitude.

Days passed, then weeks, and soon two months had gone by. I stayed with my mother, visiting her every day, reading to her, singing her favorite songs and massaging her feet. I had taken a small bag of art supplies with me to the hospital not knowing if I'd get to them or not. There were some pretty long days in the surgical intensive care unit waiting room. It was difficult trying to focus on painting while I was so concerned for my mother's well-being. Then one day while visiting her in I.C.U. she asked, "Are you painting? Let me see." That was funny since I hadn't told her I had the supplies with me. I said, "Soon, Mom, soon." Her persistence, however, continued and she won. I started painting a portrait of her. In one week's



Above: *Illumination No. 1; Alternate Route* on p. 4; both by Shirley Nachtrieb

time I had completed three portraits. The first one was pretty rough. I painted it at 3 a.m. in the morning without my glasses on. I showed it to her. She said, "Keep painting," so I did. The second one was a little better. She was back in a regular room now. I had her critique it. "Better," she said. The painting didn't quite do her justice. It didn't capture her spirit. I wanted all of her down in one picture. I started the third one on a sunny day and that made all the difference. It seemed to glow with her complete personality. Her comment? "Well now, that's all right," she said.

She didn't talk very much after that. She developed complications in her throat. She didn't lose faith, however, or her sense of humor. She continued teasing with the nurses and joking with the doctors, telling them stories and asking about their families. She did a lot of talking with her hands when her voice gave out. She became weaker and more fatigued as each day passed. The lung cancer was growing faster than we had realized. I continued to sit by her side from morning to dusk, reading to her when she was awake and sketching in colored pencil when she was asleep. Every once in awhile she'd open one eye, peak at what I was doing, smile, and go back to sleep. She did many funny little things I could share with you but that isn't the point. The point is that even in the face of death, my mother remained a positive and creative woman while we, as her family, continued to encourage her to do her best. We applauded every new task she was able to accomplish as the different therapists worked with her.

Soon our time with her was at its end when she was called back home with the Father. As the family made her arrangements with the funeral home we could still hear her voice saying, "Don't be disappointed if this doesn't work out; I'll be a winner either way." It made things go smoother knowing we were following her wishes. My sister-in-law ordered the largest spray of white and purple Dutch iris the florist could make. Pat's creative energy kept us alert and thinking in positive, creative terms as we planned her last party.

A few days later guests arrived to pay their respects, hearing background music by Kenny G. A video was playing with my mother as the star at her last open-house before the surgery. The memorial card was a full color photo of her painting a watercolor with her pet dachshund

sitting on her lap. The room was surrounded with easels displaying a dozen of her oils and watercolors. A podium held a photograph album full of her photos from the age of 13 years to present day. Two ministers presided over the "Celebration of Life Ceremony." One sang at Pat's request, "You are my sunshine." The entire audience was asked to sing along, including my father. I didn't know he had such a good voice. My sister wrote a beautiful poem for her eulogy and then we sang her favorite song, "Side by side." A memorial fund was set up in her honor that would later benefit the local community and keep her memory alive. All in all it was a good night. Mother would have been pleased; and why not, she raised us!

Days later I talked to a close artist friend of hers who had been out of town and couldn't come to the funeral. She told me about a conversation she had with mother when she visited her in the hospital weeks earlier. Mother had told Mary Jane about a beautiful painting she had done. She asked Mary Jane if she knew what a beautiful shade of magenta you could get from mixing French Ultramarine blue with permanent rose. Mary Jane asked mother where the painting was; she wanted to see it. Mother's reply was, "I can't show it to you, it's up here," as she pointed to her head! She hadn't been asleep after all!

In her absence I can still hear her asking me, "Are you painting? Let me see." It's slow for me at times but I am painting. The ideas sometimes come faster than I can paint them. Art, after all, can be a healing experience. It should reflect who we are and what we have experienced. The experience I went through with my mother has changed my life in many ways. I'm sure it will change my art. Pat will continue to live on in my paintings completed under the direction of Kenny G!

In the months that followed my mother's death I completed over 32 paintings from the sketches that I completed while sitting with her in the hospital. There have been three one-woman shows where the paintings were on exhibit. Two of the exhibits were at Universities where they became teaching tools, subject matter for lectures. Some of the paintings were springboards to more abstract work. I think of Mother with fond affection for her encouragement in my pursuing an art career and again when I develop a mental block, her voice comes through loud and clear: "keep painting."

INDIA PAINTING DEMO

by Annie Schuchart

In February 2010 I was fortunate enough to make a much anticipated trip to India, where my daughter was working. It wasn't a painting trip per se, but a tour with my husband and daughter; nevertheless, I planned to paint whenever I got the chance. I knew it would be difficult to attempt to do larger completed paintings because of our scheduled tour, so I brought along a small watercolor palette, a couple of brushes, and my 5" x 8" sketchbook. Because of the crowds and the charming, albeit at times unsettling curiosity of the Indian people, I found it nearly impossible to paint on location.

Never have I seen such crowds...people, cars, bicycles, motorcycles, carts transporting every form of cargo, not to mention the ever-present cows, camels, and the occasional elephant... all competing for their little space on the streets. The delightful people, the beautiful old forts and monuments, and the vibrant color, all beckoned to me to paint them. So I did quick sketches and took lots of photos to use as references for future paintings. The color is what captivated me the most...the pink stucco of the buildings, the bright profusion of spices and fruits and vegetables in the stalls at the open markets, and the elegant silk saris and shalwar kameeze worn by the women. I knew right away that I would do a series of "Colorful India" paintings after I got back home.

In the following demo of the painting *Contemplation*, I will attempt to explain the thinking process that I go through, as well as the painting process.



Contemplation by Annie Schuchart

Figure 1

The bright orange robe of the Buddhist monk standing in front of the Taj Mahal attracted my attention. In the photo in figure 1, there are two very interesting subjects; the monk and the beautiful Taj Mahal. Both compete for the viewer's attention. I decided to make the vibrant hue of the robe and the serene expression of the monk the focal point. But first the photograph needed to be changed for a more pleasing composition.

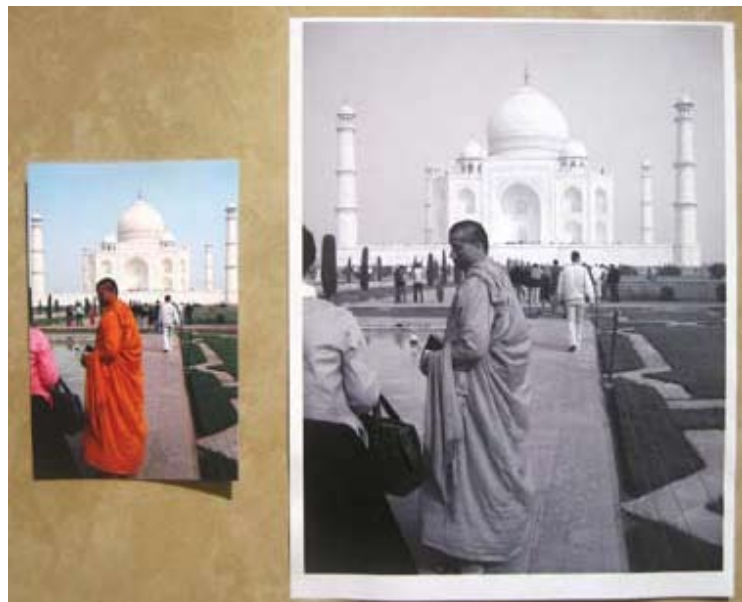


Figure 1

Figure 2

I made an enlarged black and white copy of the photo, as well a copy of a second photo of the Taj Mahal in which the building was viewed from a greater distance. (Figure 2)

Figure 3

I cut out the figure of the monk and placed it in the second photo in front of the smaller building. I decided to eliminate some of the people, especially the lady next to the monk, and make the other figures smaller, further back, less detailed, and a lighter value. The result was that the smaller building and figures in the background appeared to be farther away, making the monk the focal point (Figure 3). (Since I will be doing do another full size painting of the magnificent Taj Mahal, I feel better about reducing it's importance in this painting of the monk.)



Figure 3

Next I lightly drew this new composition on a piece of 140# cold press 20" x 9" watercolor paper, correcting the perspective recorded by the camera. (Having already completed three paintings of ladies in their beautiful saris in this size, I decided to stay with this long and narrow vertical format for the sake of unity in this body of work. My plan is to use full size watercolor sheets for some subjects such as buildings and street scenes, and the 20" x 9" for the figures).

The next step was to choose a color chord; that is, which five or six colors to use. I find that by simplifying the color, the outcome is usually more pleasing and less confusing. Just as in simplifying the composition by eliminating unnecessary elements, simplifying the color will also tell the story I want to convey in a more concise manner. I decided on a warm and a cool of the primary colors, specifically cadmium red, permanent alizarin crimson, cadmium lemon, new gamboge, cobalt blue, and ultramarine blue.



Figure 4

Figure 4

After a careful drawing directly on the watercolor paper, I used masking fluid on the building. When dry, I laid in a wash of cobalt blue on the sky. Then I put in a loose wash of cadmium red, cadmium lemon, new gamboge mostly in the area of the monk's head and robe, letting the colors flow out of pencil lines. I applied cobalt blue, ultramarine blue, permanent alizarin crimson in the same loose manner in all the surrounding areas, except the building. I try to think abstract when painting the first wash, instead of thinking of each part individually. This first wash of colors mingling together, touched once with the brush and left alone, captures unity and sets the stage for darks and details later. (Figure 4)

Figure 5

When the initial wash was dry, I removed the masking fluid from the building and laid in a very light value wash on the building, starting on the right with clear water where the light hits the shapes, moving towards the left with cadmium lemon, then cobalt blue, and finally alizarin crimson on the shadow side of each column and dome. (Figure 5)



Figure 5

Figure 6

A second wash was added in darker values over the same colors, leaving plenty of the lighter first wash uncovered. These darker values begin to separate the shapes of the elements in the painting. The shapes of trees, figures, and ground in the distant area in front of the building are still kept fairly light in value, and edges of people, trees, and shadows in the same plane are connected. (Figure 6)

Figure 7

I added third wash of even darker values for greater contrast to the center of interest, the monk. My thought process was: dark against light, light against dark while painting shadows in the robe, darker value shadow below the man and on the water in front of him, details on his face and hair using red, violet, yellow, green. I filled in detail and shadows in the windows and doors of the Taj Mahal in light values of violet (Alizarin crimson and ultramarine blue). (Figure 7)

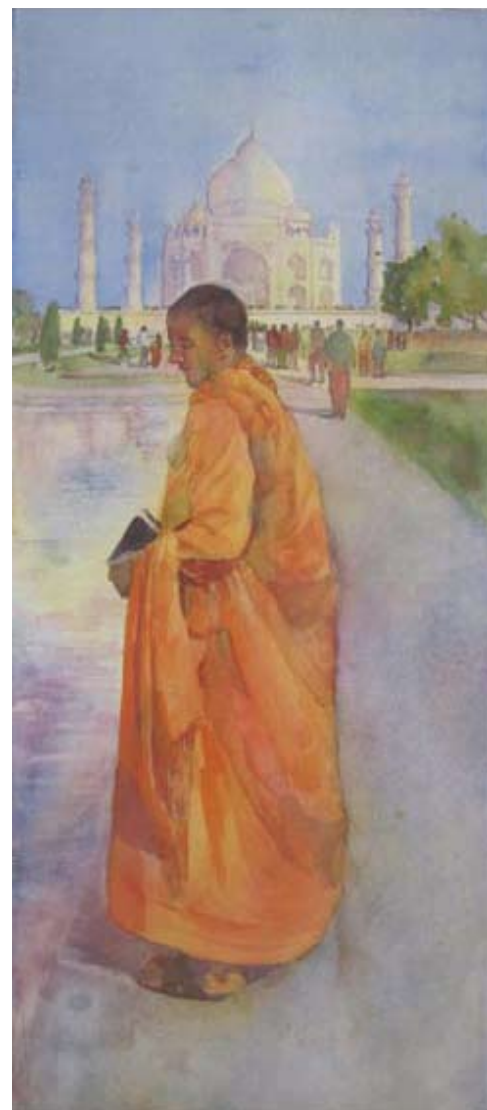


Figure 7

Figure 8

Not satisfied with my blue shadow colors on the robe, I lifted some of the color out with water and paper towel. Then I placed clear acetate on top of the painting to try out different colors for the shadows. I painted a mixture of alizarin crimson and cadmium orange on the shadows and used ultramarine blue and alizarin crimson on the sidewalk behind the man to make the orange robe pop out more with the contrast of the blue and orange complement. (Figure 8)



Figure 8

Figure 9

I decided the more intense colors looked better, so I removed the acetate and painted the brighter colors on the paper. I also carefully sprayed water to allow the colors to mingle and drip and soften some edges, and I splattered some additional color on the robe and foreground. See finished painting, "Contemplation" (Figure 9) on page 7.

MOWS Members' Invitational 2010



First Place winner Paul Jackson with Judge Shirley Nachtrieb



Second Place winner Loran Creech with Judge Shirley Nachtrieb



Third Place winner Stephen Bates with Judge Shirley Nachtrieb



M Graham Award winner Debbie Reed with Judge Shirley Nachtrieb

Congratulations to all the winners in the Members' Invitational 2010 selected by MOWS show judge, Shirley Nachtrieb.

- First Place - Paul Jackson
- Second Place - Loran Creech
- Third Place - Stephen Bates
- Honorable Mention - Kathy Jurek
- M Graham Award - Debbie Reed
- Canson Fine Paper Award - Vicky Strong
- Winsor & Newton Award - Orlanda Kuether
- Cheap Joe's Art Stuff Award - Barbara Maxwell
- Golden Artist Colors Award - Fred Schollmeyer
- Ampersand Award - Crystal Goldkamp
- Artmart Award - Bess Duston
- Artmart Award - Barbara Lindsey
- Blick Art Materials Award - Catherine Mahaoney
- Ricky Holtman Merit Award - Richard Dutton
- Merit Award - John Eyler
- Merit Award - Brenda Fisher
- Merit Award - Pat Thomson
- Merit Award - Jeri Vosseller
- Artmart Award - Janet Doll
- Shirley Nachtrieb Merit Award - Sue Brooks

JUDGE FOR 2011 MEMBERS' INVITATIONAL:
PAUL JACKSON

MOWS Members' Invitational 2010



Canson Fine Paper Award winner Vicky Strong
with Judge Shirley Nachtrieb



Shirley Nachtrieb Merit Award winner Sue Brooks
with Judge Shirley Nachtrieb

Judge's Statement:

One of the attributes I look for when judging an art show is if a painting of an ordinary subject is painted in a unique and different way than is expected. I look for strong design while considering the elements and principles of design, value patterns, and design formats. I look for artwork that is painted with a pleasing color scheme that shows an understanding of color theory - one that complements the subject being painted. I also consider how well the command of technique is carried out; I also feel very strongly about the quality of drawing ability. The paintings that receive an award are those that stand above the rest in their company.

I also ask myself the question "would I change anything to make it a better painting?" If there are changes, my eyes move on to the next painting to be considered. If the painting is strong and stands alone on its own merit, it is worthy of my attention for more than just a glance. I must linger in awe of what the artist's hand has created. It must speak to me in its own voice. Lastly, presentation is an important consideration. If all other considerations are a "go" and the presentation has a dirty mat or a marked up frame, I must say "nay."

In short, there are seven aspects I look for in judging artwork:

1. Repeating shapes, patterns, and symmetry.
2. Colors, especially colors that complement or enhance each other.
3. Textures, both visual and physical (like thick, impasto paint).
4. Crops and compositions that focus the eye and keep the viewers' attention.
5. Movement or flow to guide viewers through the art.
6. Correct or appealing proportions of figures and objects.
7. Presentation and framing.

Congratulations to all participants in this exhibit and thank you for inviting me to judge your precious works. One must not be discouraged if an award is not given to your piece. Always remember, it is just one person's opinion, move on and keep doing your best. It is your best that the judge wants to see.

Respectfully submitted,

Shirley Nachtrieb

MOWS Honor member, John Salminen, AWS, NWS was selected to be a part of the Shanghai Zhujiacao International Watercolor Biennial in Shanghai, China. The Artist's Magazine in the current October issue features John on pages 52 and 53. On page 53 is his painting, Zacky's.

Diane Schmidt, NWS, MOWS received signature status from the National Watercolor Society. She also will receive the Janet Hilford Award for abstract art in October at the NWS gallery in San Pedro, CA.

Janet Doll received the M. Graham award in the Illinois Watercolor Society Exhibition and was one of ten artists exhibiting at Sauk Valley Bank in Dixon, Illinois. She had a painting accepted into the Illinois Watercolor Society National Exhibition, Small Waters at the Elmhurst Art Museum in Elmhurst, Illinois. One of her two paintings accepted into the Illinois State Fair Professional Art Exhibition received first place. She also had a painting accepted into the 34th North East Watercolor Society International Exhibition in Kent Connecticut.

Daven Anderson has an exhibition at the Gateway Gallery Aug 29-Oct 6.



Toe Dancer by Diane Stolz

Mike Mazer is exhibiting his marine paintings in the following exhibitions: International Society of Marine Painters, International Waters Exhibit, Ventura County Maritime Museum, CA; The Inaugural Exhibition of the 2010 Coast Guard Art Collection (2 paintings), on view at Federal Hall Memorial, NYC; Taos National Exhibition of American Watercolor XIV Invitational, Millicent Rogers Museum (2 paintings), Taos, NM; Philadelphia Watercolor Society, 110th International Exhibition of Works on Paper, Goggleworks Center for the Arts, Reading, PA; Pennsylvania Watercolor Society's 31st National Exhibition, Warren, PA; American Artist Professional League, Grand National Exhibition, Salmagundi Club, NYC; Paint America Association's Top 100, (2 paintings) and Paint the Parks Top 100, Topeka, KS - traveling exhibitions; 12th Annual Summer All Media Juried Online International Art Exhibition, Upstream People Gallery, Omaha, NE (5 paintings); 31st Mystic International Marine Exhibition, Mystic Seaport, CT; and Rhode Island Watercolor Society's 17th National Show, Slater Park, Pawtucket, RI; Mike received 1st Place in Watercolor, Cape Cod Art Association, All New England Exhibition, Barnstable, MA; Howard Curtis Memorial Award for Excellence in Marine Painting North Shore Arts Association, Gloucester, MA; Special Recognition, Upstream People Gallery, On-line, All Media International, NE; 2nd Place Award of Excellence, Taos National Exhibition of American Watercolor XIV Invitational; First Place, Stoughton Art Association's Member Exhibition, Stoughton, MA; and an Honorable Mention, Cape Cod Art Association's National Exhibition, Barnstable, MA; One of his marine paintings is published in the new book "The Artistic Touch 4" featuring 120 of the top artists in America.

Robert Koch, AWS/NWS won the Award of Excellence in Painting-Watercolor at the Deer Path Art League's Art Fair on the Square, Lake Forest, IL. He also had paintings accepted in the following juried national shows: Illinois Watercolor Society's "Small Waters" at the Elmhurst Art Museum, Elmhurst, IL; and the Kentucky Watercolor Society's Aqueous USA 2010 at the Actors Theatre of Louisville, Louisville, KY.

Johanna Hanks had paintings accepted into the following exhibitions: National Louisville Fine Art Show in Louisville Center of The Arts, CO; Image exhibit at Sabatini gallery in Topeka, KS; "Think Big" exhibit at the Beauchamp gallery; the Southern Watercolor Society's 32nd Annual Exhibition; and the National Alabama Watercolor Exhibit. She also had two works accepted at the Margaret Harwell Art Museum, Poplar Bluff, Missouri; where she received a purchase award, and one of the paintings will be in their permanent collection. Johanna was Artist of the Month at TAG Gallery, Topeka, Kansas.

Julie Baldwin has a painting accepted into the Kansas Watercolor Society National Exhibition 2010 in Wichita, KS.

ART Y'ALL

Members Making News

Toni M. Elkins won an award in the Georgia Watercolor Membership National. Also, she is one of three SC artists chosen for the cutting edge exhibit, "Will's Creek Survey" in Maryland. Two of Toni's paintings have been included in the book, *International Contemporary Artists*, due out in October, 2010.

Tony Armendariz, IWS, MOWS, PWS has been juried into the following shows: American Artists Professional League's 82nd Grand National Exhibition, New York, NY; Academic Artists Association '60th National Exhibition of Contemporary Realism in Art', Springfield, MA (received Elected Artist status); The Butler Institute of American Art '74th National Midyear Exhibition', Youngstown, OH; 6th Annual Art Kudos International Juried Art Competition and Exhibition.

Barbara Lindsey was a finalist selection in the Animal/Wildlife Division of *The American Artist's Magazine* 27th Competition. Her name will be listed in the December 2010 issue of *The American Artist's Magazine*.

George "Papa" Tutt was awarded the Upper Hudson Valley Watercolor Society Award in the 29th Annual Adirondacks National Exhibition of American Watercolors. He also had paintings selected for inclusion in the following exhibitions: 12th Biennial North American Open Exhibition sponsored by the North Shore Arts Association, Gloucester, MA; Philadelphia Water Color Society's 110th Anniversary International Exhibition of Works on Paper; and the Mississippi Watercolor Society Grand National Watercolor Exhibition, Mississippi Museum of Art, Jackson, MS.

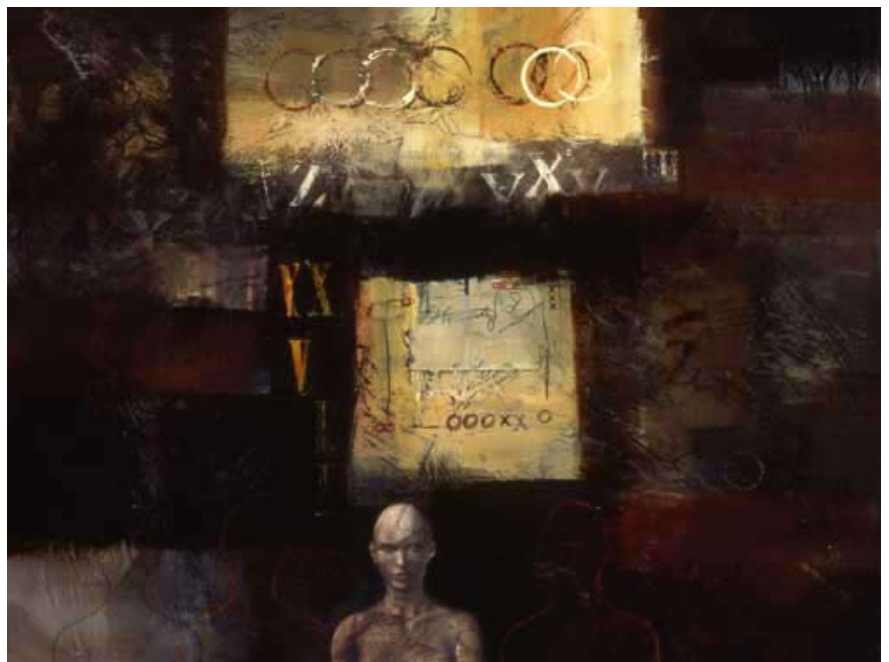
Diane Stolz won two Honorable Mentions at the STEMS (Overland Park Arboretum Event) and sold a painting. She was awarded a scholarship to the Richeson Gallery & School to study with Elizabeth Pruitt Robbins. Diane was juried into the Illinois Watercolor Society's National Juried Exhibit at Elmhurst Art Museum; and the "Mile High" Pastel Exhibition at the Western Center for the Arts, Grand Junction, Colorado. Diane's fall exhibition schedule is as follows: Sierra Pastel Society, Pastels on High, Hang it Up Gallery, El Dorado, CA; Appalachian Pastel Society's 2nd National Juried Exhibition, Haywood County Art Council's Gallery 86, Wayneville, NC; Degas Pastel Society's 13th Biennial National Exhibition, Hammond Regional Arts Center; Kansas Park Trust, 2010 Vision of the Flint Hills, Buttonwood Gallery, Kansas City, MO; Richeson 75; Richeson Gallery, Kimberly, WI; 2010 Ensley Garden Plein Air Event, SouthWind Gallery/Framewoods, Topeka, KS; State of the Arts, Endres Gallery, Mission Rd, KS; and the Mid-America National Pastel Show, Merriam, KS.

Sue St. John had a painting accepted into the 37th Annual Rocky Mountain National Watermedia 2010, at the Foothills Art Center, Golden, CO.

Carol Frye's painting "Jezzersised" won three "best in show" awards: in the International Society of Experimental Artists International Exhibition; in the International Society of Acrylic Painters' Signature Members Show; and in the Florida Artists Group Show. In addition, Carol won the following national awards: the High Winds Medal in the American Watercolor Society National Exhibition; Second Place in the Georgia Watercolor Society National Exhibition; the Richardson Award in the Texas Watercolor Society National Exhibition; and the Holbien Award in the International Society of Acrylic Painters National Exhibition. She also won Best in Show in the Visual Art Center show, Punta Gorda, FL. Carol had paintings accepted into the following National/International exhibitions: National Watercolor Society, Southern Watercolor Society, Louisiana Watercolor Society, Missouri Watercolor Society, Pennsylvania Watercolor Society, San Diego Watercolor Society, Louisiana Watercolor Society, Rocky Mountain Watercolor Exhibition, National Society of Painters in Casein and Acrylic and the Adirondack International Watercolor Exhibition.

Cathy Hegman served as the Juror for the Mobile Watercolor and Graphics Society Exhibition in Fairhope, Alabama, and as the awards juror for the exhibition. She was awarded the Alden Bryan Memorial Medal in the American Watercolor Society 143rd Exhibition in New York, and also included in the AWS Travel Show for 2010-2011.

Paul Jackson, AWS, NWS was invited to show in the VII Bienal Internacional de Acuarela in Vina del Mar, Chile.



Jezzersised by Carol Frye



Spirits by Bill Curtis

Roberta M. Tiemann, NWS, MoWS, MTWS had paintings juried into the Rocky Mountain National Watermedia Exhibition in Golden, CO; and the Arizona Watercolor Associations National Exhibition in Phoenix, AZ.

Jonathan Knight, NWS, MOWS-HR, WW was featured in a front page article in The News-Journal of Daytona Beach, FL in May. Knight was also recently awarded the Robbie Ruby Memorial Award in the 33rd Annual Southern Watercolor Society Exhibition, Paducah, KY. Knight also won The Jack Richeson & Co. Award in the Watercolor Society of Alabama's 69th National Exhibition, Troy, AL.

Kent Addison won the Springfield Art Museum Purchase Award and the Robert E. Goodier Memorial \$1,000 Cash Award for Traditional Transparent Watercolor (Top Award) for "On Target With Jan Van Eyck" at Watercolor U.S.A. 2010, Springfield Art Museum, Springfield, MO. This is his fifth watercolor painting to be added to the watercolor collection of the Springfield Art Museum.

Gloria Gewinner-Ide won Best of Show and Second Place in "The Vanishing Ozarks Wooden Barns and Mills" show at the Harlin Museum in West Plains, MO.

Jean Kalin will have a transparent watercolor included in Northlight Publications' new Splash 12 book to be published in May 2011. She also had paintings juried into the 13th annual International Society of Acrylic Painters' International Exhibition at the Santa Cruz Art League, Santa Cruz, CA; and the Rocky Mountain National Watermedia exhibition at the Foothills Art Center, Golden, CO.

John Madison was awarded The Best of Show for the Lincoln Art & Balloon Festival in Lincoln IL.

Sue St. John had a painting in the Rocky Mountain National Watermedia exhibition at the Foothills Art Center, Golden, CO. Sue also has a new ebook and DVD for artists titled "A Walk Into Abstracts" – "How Did They Do That?". The book and DVD are filled with 58 abstract artists from various states, each with one or two images with their working process written in their own words on how they painted the work of art from beginning to end.

Linda Hoover won Best of Show in the Mid-Missouri Artists Spring Show. She also won an "Award of Artistic Excellence"/First Place, plus Second Place in the Sedalia Visual Artists Summer View Show. She won two of the Honorable Mentions at the Palm Sunday Show in Versailles, and had two pieces juried in to the Artists of Northwest Arkansas Show.

Laura King won the National Apex Publication Award of Excellence for MOWS for the winter 2010 issue of Watercolor Studio Online. This is the second national publication award Laura King has won for MOWS. The first was for our website.

MOWS-HR Chris Krupinski NWS, AWS had two paintings selected for the Top 100 ARC (Art Renewal Center) International Salon Competition. She won the Martin Family Award at the 30th Adirondacks National Exhibition of American Watercolors; in addition, Chris has taken on the job of editor of the newsletter –NWS NEWS – for the National Watercolor Society.

Bill James won the following awards: Ruth G. Rosenau Silver Medallion at the 30th Adirondacks National Exhibition of American Watercolors; Jennifer Williamson Award at the Watercolor Art Society Houston Exhibition; Georgia Watercolor Society Award at the Watercolor Society of Alabama 69th Exhibition; and the Agnes Bossu Pirnant Award at the Transparent Watercolor Society of America 2010 Exhibition.

Doris Davis-Glackin has an exhibition entitled "Celebrating the Garden" at the Delaware Center for Horticulture, Wilmington, DE.

Kim Foster was voted 1st place "Most Popular Marketplace" for the 4th year in a row at the 48th Annual Amish Acres Arts & Crafts Festival, Nappanee, IN. In addition, she was awarded a 2nd place ribbon in the Painting category.

Betty Jameson won second place in watercolor and an honor award in acrylic at the Wind River Valley Art and Photography Show in Dubois, Wyoming July 16-August 8, 2010. Betty also has a painting in the 2010 National Watercolor Oklahoma Exhibition at the Norick Art Center, Oklahoma City, OK. She earned signature status in the Taos National Society of Watercolorists. She won 3rd Place in Waterloo Watercolor Group's 32nd Annual Spring Members' Juried Show at the Corridor of Art Gallery, Chase Bank, Austin, TX. She had a painting in the Montana Watercolor Society's Watermedia 2010 at the Bigfork Art and Cultural Museum, Bigfork, MT. In addition, Betty has paintings in the new ebook and DVD by Sue St. John titled "A Walk Into Abstracts" – "How Did They Do That?".

Welcome to Our New MOWS Members:

Pat Thomson - Raytown, MO
Christine Fischer - O'Fallon, MO
Kathy Jurek - Omaha, NE
Judith A. Repke - Bridgeton, MO
Teddy Jackson - Blue Springs, MO
Linda Houston - Fulton, MO
Elinor G. Slosberg - St. Louis, MO
Lance A. Tischauser - Cascade, WI

Don Taylor was part of a two-person show "Transparent Spectrum" featuring w/c and glass, Gadsden Arts Center, Quincy, FL. He had a one-person show at the Council on Culture and Arts exhibit at the ArtPort Gallery at the Tallahassee (FL) Municipal Airport. Don was awarded Purple Sage Brush signature status Texas Watercolor Society 2010. He was also awarded the Murray Wentworth AWS Memorial Award in the 79th Annual Hudson Valley Art Association in NYC. He was awarded the Silver Award in the TaWS Annual TriStates Watercolor Exhibit in Tallahassee, FL, June 2010. In addition, Don was published in the 2010 Best of America Watermedia Artists Volume 2, and in the 2010 edition of International Contemporary Arts.

Carol Z. Brody NWS, MoWS is currently published in three books published over the summer. They are "Splash 11," by North Light Books, "The Artistic Touch 4," by Chris Unwin, and an e-book and DVD entitled "A Walk Into Abstracts-How Did They Do That?" by Sue St. John.

Jean K. Gill AWS, NWS, MOWS will be the juror for the for the 2010 Mountain State Forest Festival Fine Art Exhibit in West Virginia, hosted by the Randolph County Community Arts Center and the Seneca Trail Artists Guild.

Catherine Mahoney has an exhibition entitled "The Ribbon of the Missouri" September 1 - 27 at Miller Performing Arts Center, Jefferson City, Missouri. Her latest children's book with author Kathy Meyer, "What Makes Ossie Special" is now out. It is filled with 24 original watercolors by Catherine. The two have had many successful book signings from Branson to St. Louis since the end of April when Ossie arrived.

Annie Schuchart MOWS had paintings accepted into the Southern Watercolor Society 33rd Annual Exhibit in Madisonville, KY and the Kentucky Watercolor Society 33rd Annual Aqueous USA Exhibit in Louisville, KY. She also received an Honorable Mention award in the St. Louis Watercolor Society's 2010 Juried Exhibition. Her work was included in the third annual "Feminine Perspective" at the Black Door Gallery, Cape Girardeau, MO. Annie opened a new business, Front Street Studio and Gallery, 132 West Front Street, Sikeston, MO, a working studio where she is currently teaching classes as well as working on her own paintings. She was also featured in an article titled "Colorful Future" in the Sikeston Standard, Sikeston, Missouri, July 18, 2010. Annie has a painting on the cover of the Fall issue of Watercolor Studio online.

Jan Ross, GWS, MoWS has had work included in the following juried competitions: ArtStation Member Juried Exhibition #2, Stone Mountain, GA; Southern Watercolor Society's 33rd National Exhibition, Paducah, KY; Pittsburgh Watercolor Society's 64th Annual 2010 Aqueous Open, Fein Art Gallery, Pittsburgh, PA; 14th Annual Heartland Artist Exhibition, Irene B. French Community Center Art Gallery, Merriam KS; Rome Art Coterie's 8th National Juried Exhibition, Rome, GA; Watercolor Society of Alabama's 69th National Juried Exhibition, Troy, AL; Metro Montage X, Marietta/Cobb Museum of Art, Regional Juried Exhibition, Marietta, GA; ARTStation Member Juried Exhibition #3, Stone Mountain, GA; and the Artists Guild of Northwest GA 3rd Annual Juried Exhibition, Marietta/Cobb Museum of Art, Marietta, GA. Jan's painting, "Cowboy Conversation" is also included in the banner outside the Marietta/Cobb Museum of Art.

FALL 2010 WORKSHOPS WITH SHIRLEY NACHTRIEB



Zinnias

October 29 & 30 2010, 9:30am-3:30 pm
Autumn Still Life in Watercolors, \$110

This workshop will teach the basics of composition in setting up a still life with flowers. The class will work from seasonal flowers. Bring a favorite vessel for flowers. Pastel students are invited to attend. Techniques and color theory will be discussed.



High Road #3

November 19 & 20, 9:30am-3:30 pm
Collage Workshop, \$110

The class will paint collage papers: unryu, 140 lb arches, gauze, etc. the first day of the workshop and create from them on the second day. Bring reference materials and ideas to share with the class if you have something special in mind. Golden fluid acrylics will be used as the painting medium. Some papers available for sale in class.

St. Peters Community and Arts Center
1035 St. Peters Howell Road, St. Peters, MO 63376
636-947-1936 • Shirley@Nachtrieb.com

ART Y'ALL

Members Making News

Ann Pember had paintings selected for the following exhibitions: American Watercolor Society's 143rd Annual International Exhibition, Salmagundi Club, New York; Rocky Mountain National Watermedia Exhibition 2010 at the Foothills Art Center, Golden, CO. She was also published in the May issue of the French magazine, *Pratique des Arts*, and had a painting chosen for the book *Splash 12*; F & W Publications.

Debi Watson recently co-judged the Lititz Outdoor Art Show. Her paintings were awarded Second Place at the Berk's Art Alliance annual juried exhibit and Second Place and the Guild Award at the Illinois Watercolor Society's "Small Waters" Juried Exhibit. She will have an article on painting snow in the December Issue of *Watercolor Artist* magazine.

MOWS-HR member Marlin Rotach won both third place with the "Edger Whitney Award" and the "People's Choice Award" at the Transparent Watercolor Society of America with his painting *Imp's Glow*. Marlin also had a painting selected as one of the Top 100 realist paintings for 2010 in the ARC (Art Renewal Center) 6th International Salon Competition.

MOWS-HR member John Salminen AWS-DF, NWS won the top award in the TWSA exhibition. John also had a painting selected in the Top 100 realist paintings for 2010 in ARC. In addition, he won the Gold Medal of Honor at The American Watercolor Society's 143rd Annual Exhibition.

Sy Ellens will have a painting in the upcoming book *Splash 12*. Another of his paintings is in the *Art in The Parks Best One Hundred*. He also received 3rd place in the Northwest Watercolor Society's 70th Annual Open exhibition and 3rd Place in the Michigan Watercolor Society's 63rd Annual Exhibition.

MOWS-HR member Dean Mitchell AWS, NWS had works selected in the Top 100 realist paintings in ARC 6th International Salon Competition. He also won The Beechmont First and Gold Medallion in the Adirondacks 2010 National Exhibition of American Watercolors.

Hazel Stone TNSW, PWCS, ISEA had paintings juried into these exhibitions: 2010 Kansas Watercolor Society National Exhibition, The Wichita Center for the Arts, Wichita, KS; Mississippi Watercolor Society Grand National Watercolor Exhibition, Mississippi Museum of Art, Jackson, MS; Pennsylvania Watercolor Society's 31st Juried Exhibition Crary Art School and Galleries, Mechanicsburg, PA; Arizona Watercolor Association National Watermedia Exhibition 2010, Arizona State University West Library; *Watercolor U.S.A.*, Springfield Art Museum, Springfield, MO. She also had paintings exhibited in the following Signature Member Invitation Exhibitions: Pikes Peak Watercolor Society Signature Members' Show, TRI Lakes Monument, CO; Taos National Exhibition of American Watercolor XIV Invitational for Signature Members, Millicent Rogers Museum, Taos, NM.



Seduction I by Joe Sartor

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.



Cone Shadows by Alicia Farris



Georgia Snowstorm by Valerie Chitvanni



Tarkio by Judy Repke



Hackney's Return by Teddy Jackson