

# Watercolor Studio

The Magazine of The Missouri Watercolor Society

Winter 2012

If Your Paintings  
Look Like Mine,  
One of Us Isn't  
Thinking!

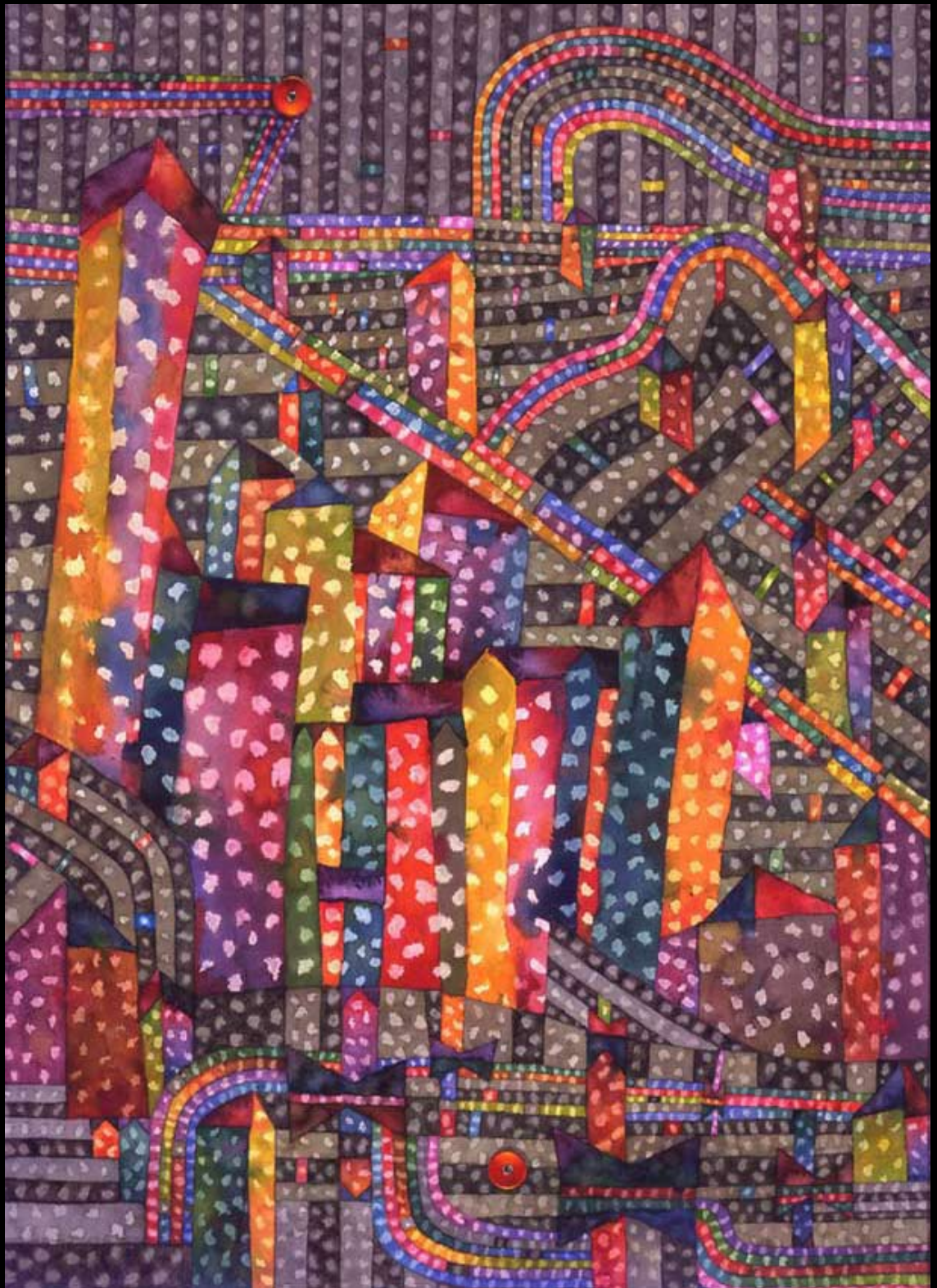
by Miles Batt

Painting  
Blowing Snow  
by Debi Watson

Art Y'all  
Members  
Making News

Master Class  
with Jane  
Hofstetter

E. Jane Stoddard  
- Her Own Way  
by Deborah  
Secor





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# Watercolor Studio

Volume 8, Issue 1 -Winter 2012



Missouri...where the watercolors flow!

ON OUR COVER



*Motrico (Spain)* by Miles Batt

**M**iles Batt, of Fort Lauderdale, Florida, is nationally known for a singularly personal style that emphasizes an inimitable perception of the world around him. His credentials include over two hundred twenty five major awards. Elected to fifteen watercolor societies, including NWS, AWS, and Watercolor USA Honor Society, he is the author of, *THE COMPLETE GUIDE TO CREATIVE WATER-COLOR*.

“Rather than replicate the limitless unorganized natural world, my desire is to invent a visual condensation that allows nature to reassert itself within the boundaries of the two dimensional surface. Aside from the capacity to accomplish essences, (thingness), more importantly, abstract forms create a formal universe parallel to creation at large.” - Miles Batt

[www.milesbatt.com](http://www.milesbatt.com)

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## CONTENTS

- 4 **If Your Paintings Look Like Mine, One of Us is Not Thinking!**  
by Miles Batt
- 7 **Painting Blowing Snow**  
by Debi Watson
- 9 **Thoughts on the Process of Making Art** by Jane Hofstetter
- 10 **Her Own Way: E. Jane Stoddard**  
by Deborah Secor
- 13 **Art Y'all - Members Making News**

## ADVERTISING INFORMATION

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“Take Five on the River” by Miles Batt

# IF YOUR PAINTINGS LOOK LIKE MINE, ONE OF US IS NOT THINKING!

It's impossible to be very creative without “breaking the rules”!

Each of us, painter or not, has a deep-rooted need to conform, to “belong”. To conform often indicates a fear of appearing different. Creative results often REQUIRE looking different. If following rules and formulas are the motives for your painting activities, being creative can be difficult. You do not have to become the stereotypical crazy artist. Adopting an attitude that delights in producing a different kind of painting will go a long way toward more creative results.

Try exploring off the main highway that leads to the “same old watercolor painting”. Investigating artists, both historical and contemporary whose paintings impress you as being different may offer a new direction.

Put the same old thing on the shelf for a while, it'll still be there if you decide you can't live without it.

Painters tend to become either a VALUE painter or a COLOR painter. The focus is different. To complicate matters, there are degrees of difference.

VALUE is like the brake on a car, always able to control building groups of 1-2-3 or more value planes. Able to support the symbolization of the retinal images of human beings, VALUE is largely objective and is favored by the traditional painter.

COLOR opens the subjective! Just as value manipulation offers opportunities to contrast dark and light, color offers seven times the opportunity for contrasts. Color is EXPRESSIVE and readily becomes the vehicle for



“Tree Crossing (Arrowmont)” by Miles Batt

discovery and invention of fresh ones. WITH INTENTION, BREAK ALL THE WATERCOLOR RULES YOU KNOW!!!

Avoid making your own rules. Insisting upon painting the same painting again and again, exercising only minor changes, you could be guilty of not only falling into a trap, but also setting the trap. Eradicate most of the stale thinking. A brand new start is required every so often. Challenging the “rules” has its drawbacks..... simply playing revolutionary doesn’t guarantee creativity. You’ll still be required to evaluate results. Hang in there, it gets easier with experience. Much of life is ambiguous and without logic, likewise most creative paintings may appear vague to an uneducated audience. If we were required to paint only what is immediately understood by the general viewer, it would be asking much less than we, as painters are capable of accomplishing.

Artistic creative genius is largely a myth. Creative results are more a result of gathered and applied information, conscious of it or not you feed your brain a constant stream of information. Creativity requires ideas. Ideas do not have to be monumental to arouse our curiosity or win our affections. Essentially ideas are a product of connecting things. When a creative person is questioned as to how they do something, often they express guilt because they “really didn’t do it....they just

crossing the threshold to more creative results. The goal for a colorist is placing the “right” color next to another color to satisfy content and form.

Choosing to focus on either VALUE or COLOR can open new possibilities! “Every act of creation is first of all an act of destruction”, explains Picasso. Paintings that do not cater to mass audiences—more creative paintings—not only risk disapproval, but rather invite it. CREATIVE PAINTINGS CHALLENGE LOGIC, DEMANDING THAT THE VIEWER RE-THINK..... CHANGE HIS FRAME OF REFERENCE. Some bit of knowledge or security within the viewer’s perception is destroyed—altered forever. Fortunately, this is precisely how every bit of human progress on this planet has been accomplished.

GENERAL AUDIENCES “TUNE OUT” WHAT THEY DON’T IMMEDIATELY UNDERSTAND.....INTELLIGENT, THINKING PERSONS “TUNE IN” WHAT THEY DO NOT UNDERSTAND. THAT IS THE PROCEDURE FOR EXPANDING KNOWLEDGE. FOLLOWING THE RULES, NOT MAKING WAVES, MEANS YOU’LL BE LEFT WITH ONLY THINKING OF THINGS THE WAY THEY ARE....THE STATUS QUO.

Creative painters are constantly challenging the “rules”. Breaking with established patterns is necessary to the



“Meadow Tree - Yosemite Autumn” by Miles Batt

saw something” .....  
 As mysterious as this may seem, CONNECTING YOUR experiences and automatically stored information with PAINT, is exactly the task at hand..... Let’s find a similarity.

If the job were to create using the written word, there would be some necessary requirements. Fundamentally, as humans first we make sounds. Then we understand these sounds form words. Ultimately the words symbolize things and our experiences with “things”! Another CONNECTION! We learn that the way we present these meaningful words via FORM and CONTENT, ie; implications of form require forming sentences, then paragraphs, then chapters. CONTENT is the necessary involvement of human experience. We can simply call it the storyline.

If we CHANGE OUR FRAME OF REFERENCE and apply a similar understanding to painting more creatively, it explains why we as artists must not only learn the techniques of paint and ground but also the two dimensional ingredients of LINE, VALUE, TEXTURE, COLOR, SIZE, SHAPE and DIRECTION. A working knowledge of the compositional “tools”, UNITY, CONTRAST, DOMINANCE, REPETITION, ALTERNATION, HARMONY, BALANCE and GRADATION, open the door for that very important element, YOUR human experiences and all that YOUR IMAGINATION may conjure. Enhance this with an internal passion for individualism, and EUREKA!!!, you have a creative profile which will lead to CREATIVE PAINTINGS!

OR.....You can skip all that head work, skip the symbol inventing and imagination..... Just copy a photograph! (That makes it so much simpler??? You’ll still have to choose the “right” photo and sincerely CONNECT your experience through it to be creatively successful.)

OR.....You might choose to CONNECT with the MYSTERY of it ALL.....PAINT THAT!!!!!!



“ ‘N’ Wharf (Noyo, CA)” by Miles Batt



“E T A” by Miles Batt



# Painting Blowing Snow

by Debi Watson

I did a painting of a church in Mountville, Pennsylvania in the snow last winter.

Colors: ultramarine blue, cobalt blue, raw sienna, burnt sienna, and a touch of winsor yellow for the window

## Step 1

I mix up puddles of each color, then dip my brush in one color, then the other. (Don't pre-mix the colors on your palette, let them mix on the paper.) I use lots of color and lots of water, with a fat brush that holds a large load of paint.

For the clouds and blowing snow, I dumped water on the paper and let it blend into the colors.



## Step 2

More blue and brown on the church. Now that my main washes are done, I put in a black roof. I like to establish my darkest dark early, to make it easier to judge my values. I'll be painting the top steeple part of the church a dark value, but I want to try and finish the sky and cloud before I paint the steeple. The cloud looks like a dragon and needs adjusted.

The most exciting part of watercolor is to work with the paint to keep any lucky accidents that I find really appealing, like the touch of bright raw sienna near the left bottom edge of the church.



### Step 3

I'm using my darkest blue and brown, ultramarine and burnt sienna to make a black and adding shadows and details. I did another wash over the right side of the long building. For the stone on the church, I lift up a little and make a few darker stones. I lifted up the first window. I find I get more believable whites and softer edges by lifting out detail than by masking it out.



### Step 4

I did another wash over the top of the sky and toned down the cloud tops. I washed a little more color on the left under the clouds and lifted out a little blue at the bottom. I painted in the beginnings of the plowed snow and cars.



### Step 5

I worked on the left side, putting in the detail on the church front and plowed snow, and the tree. I started the tree on the left, worked on two cars and the left end of the long building. Doing the big washes in the early steps is fun because I get so much covered so fast. Doing the detail work takes me a long time.

Today I worked on the long building, the cars and the front of the church and steeple.

I had hoped to finish this today. I'm always frustrated by how long the details take me. It takes a lot of concentration, I keep squinting my eyes and judging my values.

The street is almost white and has dry brush detail that will go on last to finish the painting.



## *Jane Hofstetter's Master Class in Watercolor*



## *Thoughts on the Process of Making Art*

**T**he artist who becomes a master starts out by being a master of such personal beliefs that only he knows about. As he continues to learn to see, as artists do learn to see the world all over again and again, he or she becomes a master of that personal vision. This hard and constant studying, and putting visual things together, teaches him what is fundamental, constructive, and to the point in his drawings or creations. He is forming good habits.

The next most important thing he must master is learning to tantalize the “eye” of the viewer, so that his work will truly be “seen”! What makes one painting a knockout and something else just pleasant? How can we as artists create a well constructed, eye pleasing, yet personal work, without letting the “design process” get in our way as we paint? ...If we learn that process so well, and what it is all really about, it will flow into our work without even our knowledge or awareness. Little did we ever know what our handwriting would look like when we first learned our letters in school, yet how important were those same letters later in giving us the freedom of expression.

Thirdly, everything depends on the attitude of the artist toward his subject. It is the one great essential. Be awake to the possibilities of your subject OR you will not see them. Nature does not reveal herself to those who do not question and really look. The world is always a fascinating and mysterious manifestation of life, and is worthy of the greatest gifts anyone may have of appreciation and expression.

There are many ways of study or learning to master our creativity. Some people study hard for a time, then they “graduate” and sink back into the little they have learned. Those whose study is of the real and rare kind get a life-time habit. They can't throw away the search. It is too exciting and good. They go on studying all their lives, and they have wonderful lives. I believe that keeping one's interest or creative passion in full exercise is the secret of good health and longevity. It made Titian a young man at nearly a hundred.



“Jammin’ in Jackson Square” by E. Jane Stoddard

# Her Own Way:

**E. Jane Stoddard’s highly detailed and intricately composed watercolors reveal an artist whose trust in her instincts guided her to her unique style.**

By Deborah Secor,  
Watercolor Magic, April 2007

**A** penchant for strong contrast and an affinity for minute detail have taken E. Jane Stoddard in a direction all her own. Stoddard’s approach is highly personalized and distinct: She paints by her own rules and according to her own instincts. Rather than taking the traditional route, painting light-to-dark or wet-into-wet, she’s found other ways into the work, using methods that suit her tastes and interests. “I go off the beaten path,” she says. “I go in with the dark passages from the beginning, which brings the piece together for me. I don’t use any opaque colors, only transparent ones, and instead of working on the whole painting, I complete sections at a time, so my work is very different.”

## **Rethinking the Rules:**

Although Stoddard has been painting exclusively in watercolor for 15 years, her beginnings in oil still find their way into her paintings. “I thought by taking up watercolors I could cut down on the time it took me to finish a painting,” she says, “but it sometimes takes me as much as six weeks to complete one. I ended up painting in watercolor like I did in oil, using a lot of detail and glazing. People often tell me my work doesn’t look like watercolor.” It’s Stoddard’s use of purely transparent pigments in a layering and glazing manner that sets her work apart from the work of others. The resulting complexity and depth offer viewers a unique look inside her paintings’ compositions.

As the subjects for her finely detailed watercolors, Stoddard regularly chooses two places close to her heart – the New England Coast and Charleston, South Carolina – but sometimes the subject chooses her: “I can become inspired by any place I happen to see a wonderful composition with strong shifts in value,” she says. “The subject can be intricate architecture, an unusual composition of boats, or the activity of an outdoor market.” Whatever the subject, Stoddard has to feel a certain passion for the subject in order to paint it; this is the reason she rarely does commissioned work. “I paint for me,” she says. “I don’t paint for potential buyers or judges.”

A self-taught artist, Stoddard traces her passion for painting to her childhood. “As an only child, I drew all the time, and drawing is still my strong suit,” she says. Stoddard pursued her interest in art during her high school years, and yet her college experience ultimately led her to a career managing medical offices. Although she’s still involved in the field today, the artist in her eventually won out over the medical assistant as her interest in drawing blossomed into the photorealistic oil paintings she painted for 35 years.

Stoddard discovered watercolors when, desiring a change, she joined an art organization near her home in East Amherst, New York. She then began attending watercolor workshops. “I really can’t tell you how intimi-

dated I was at first," she says. "But I'm asthmatic and decided the watercolors were better for me. I thought they would take me in a different direction, but that didn't happen." Instead, the longer Stoddard worked in watercolors, the more detailed her paintings became. "I finally decided that I wasn't going to worry about the rules," she says. The result has been even more richly colored detail.

### **Instinctual Essentials:**

Following her instincts, Stoddard plans her composition by using location sketches and merging several photographs she has taken on site. "I very seldom compose directly from one photo. I'm never a slave to photos – they can fool you. When you sketch on location you can see that the camera distorts things, so when I combine photos and re-create things I have to know how it should look. You can only know that if you sketch. I like to have a map, so I do a very detailed drawing to start." Her first efforts are thumbnail sketches, which develop into credit card-sized value sketches. From the decisions derived during this process, Stoddard designs a complex line drawing on vellum. "This drawing can take a week or two to complete, working two to three hours about four times

a week. I don't add the values to the drawing: it's purely contour lines.

Drawing is a crucial part of Stoddard's process. "I believe strong drawing is essential for detailed painting," she says. "By drawing first, I tend to solve any problems before beginning a painting." As she pencils in the lines, Stoddard plans how she will paint each part, asking herself which portions will present the biggest challenges, deciding which areas to approach first and in what order things should be done. "I have everything worked out before I pick up a paintbrush. As I draw, I plan the colors, asking myself how it will all work together, and often I'll think 'I can't do this!'" she says. Despite feeling overwhelmed, she finishes the drawing before she goes on to begin the painting.

### **The Path to the Real Masterpiece**

Stoddard begins a painting by first transferring the finished drawing to her watercolor paper, often choosing a full sheet of Arches 400-lb. cold-pressed or 300-lb. hot-pressed paper. "I transfer the drawing with graphite paper. All the drawing is done freehand. I never use an opaque projector. The transfer paper leaves a little excess graphite that I dust off with a dry cleaning pad before I start painting," she says. Her painting process usually begins with a large wash, although Stoddard prefers working fairly dry. "If I cover the whole paper, working with it wet, I get panic-stricken. I think it's important to do it your own way. I like to be in control."

For Stoddard, doing it her own way involves using many drybrush techniques, which she finds to be more effective on hot-pressed paper. "I may go in with the large washes of sky or reflection first, depending on what I'm excited about, but then I complete one section at a time," she says. "For instance, for *Down in the Cove* (above) I started with the T-shaped dock, which I finished by working on the wood grain and the shadows. I did the area of blue wash in the water in front, and then completed each boat. Next, I painted the lighter reflection of the boats in shadow, then the darker areas of shadow around them. Then I lifted out the lighter areas from the deep shadows in the water on the left side with a bristle brush to keep it soft-looking. The dark reflected squiggle in the water was the last thing I painted in that section."

Stoddard was awarded a Kalish sable brush as a prize, and now she uses nothing else, preferring mostly small liners and rounds to accomplish her exacting details, although she also has a selection of wash brushes. "I



"Fishing Boats, Cape Cod" by E. Jane Stoddard

use Daniel Smith watercolors,” she says, “especially the quinacridone colors, and Winsor & Newton, plus a few Holbein colors. The quinacridones are so transparent and very bright – I love the gold and the burnt sienna. People say my strength is my shadows. I don’t have set paint colors I rely on all the time, but I use a lot of cobalt, alizarin crimson and quinacridone violet and I’m careful not to go too dark. I tend to up the contrast a little – not as dark as it looks in my photographs, but definitely not wishy-washy.”

The intricate, time-consuming nature of her work often demands that she step away to evaluate things. “Working in this much detail gets a little tedious, so I need to get away from it. I always see something I want to change, but I guess that’s good. I’d stop growing otherwise. I’m always hoping that the next painting will be the real masterpiece. You just have to find your own way.”

Deborah Secor lives in Sandia Park, New Mexico. She is the founder of The Pastel Society of New Mexico and a contributor to The Pastel Journal.

# ART Y’ALL

## Congratulations to our new Signature Members!

Bess Duston - Kansas City, MO  
Jerome Harste - Bloomington, IN  
Catherine Hearing - Lake Elmo, MN  
Norma Herring - Leawood, KS  
Barbara Lindsey - Jefferson City, MO  
Thomas MacDonald - Lawrence, KS  
Elaine Nunnally - Leesburg, VA  
Brian Paulsen - Grand Forks, ND  
William Perry - Harmony, PA  
Valda Robison - Overland Park, KS  
Nancy Stark - Roanoke, VA



“Country Market” by E. Jane Stoddard

### and Welcome to our new Members!

Jerome Harste – Bloomington, IN  
Sharon Eley – Chillicothe, OH  
Lori Bocking – Morrison, MO  
Luci Mistratov – Louisville, KY  
Georgia Kandiko – Excelsior, MN  
Carolyn Owen Sommer – Springfield, FL  
Richard Sneary – Kansas City, MO

**E. Jane Stoddard, NWS, TWSA** was accepted into 15 national shows, with the following awards: Signature Members' Award, Alabama National Show; Purchase Award, Watercolor West; and AAPL, Les Yeni Award for Watermedia.

**Grace Swanson** has an article on pages 70-77 of the winter issue of *Watercolor* titled "Enjoying the Journey." Other MOWS artists in the magazine: **Ali Cavanaugh** - page 13, **Z. L. Feng** - page 16, **Bill James** - page 19.

**Marlin Rotach** had a painting selected for the Blossom II Exhibition which was also selected for the National Tour. He was invited by the Governor of Wyoming to be an active participant in The Cheyenne Frontier Days Art Exhibition (in conjunction with the world famous rodeo), and had two patron purchases. He was awarded third place in the Heartland Artist National Exhibition, won Best in Show/Robert Goodier Award for Transparent Watercolor in Watercolor USA, and exhibited a painting in both Aqueous USA and The National Watercolor Society Exhibiton. The painting, "Touch the Sun", exhibited in the National Watercolor Exhibition was a commission and will go into the permanent collection of the Beach Museum, Manhattan, KS. Marlin won second place in the Missouri Watercolor Society's member show. In addition, he had three paintings in three different categories selected for the ARC Salon Exhibition, and five floral watercolors purchased for the permanent collection of the Truman Medical Center. Manitou Galleries is now representing Marlin in Santa Fe, New Mexico. Finally, he is one of the artists featured in *Watercolor Artist* magazine's February 2012 issue in the article The Year's Best Paintings -2011.

**Carol Z. Brody, NWS, MOWS** won Third Place in the Louisiana Watercolor Society's 41st Annual International Exhibition. Her article, "Mix and Match," along with four paintings will appear in *Watercolor Artist Magazine's* Creativity Workshop column in the February 2012 issue. In addition, Carol's paintings will be published in the books, *Best of America-Watercolor* by Kennedy Publishers, and *Journeys to Abstraction* by Sue St. John, published by North Light Books. Both are due out in the spring.

**Marion W. Hylton** won Second Prize at the Gainesville Fine Arts Association's show at Oak Hammock, Gainesville Florida. She also won Third Prize at the St. Augustine Art Association's Faces & Figures show.

### 2012 Classes & Workshops with Shirley Nachtrieb

St. Peters Cultural Arts Centre  
#1 St. Peters Centre Blvd.,  
St. Peters, MO 63376



#### **February 24, Friday, 9:30 am-3:30 pm, Watermedia Floral, \$55**

The first colors of spring will be reviewed. A palette of three fluid acrylic colors will be used to develop a spring floral composition. GAC medium and white gesso will be used to prepare a textural surface on watercolor paper, illustration board or canvas. All levels welcome.

#### **March 12 – April 16, Mondays, 10am-12 pm, Collage I, \$90.**

Color, color, color! This is a six week session of designing and executing your own collages from painted papers that you design yourself. Color theory, design formats and value patterns will be discussed. A limited palette of three fluid acrylic colors will be used. Papers will include watercolor 140 lb Arches, rice papers, paste papers, etc. All levels welcome.

**May 7 – June 18, 2012, Mondays, 10 am-12pm, Collage II, \$90.** This six week session will be building on collages that have a personal statement. Artists will work from their own photographs or studies to design, paint and embellish collages that have a personal meaning for them. Painting, stitching, gluing, etc. will be part of the process. All levels welcome.

#### **March 30, Friday, 9:30-3:30pm, Designing small quilts. \$55**

What you have to say in painting on paper may be applied to cloth. Simple techniques of applying paint to cloth will be explored. There will be painting, embroidery, beading, and quilting. Golden fluid acrylics, watercolor pencils, and embellishments will be used. All levels welcome.

#### **May 18 & 19, Friday & Saturday, 9:30 – 3:30pm, Designing in 3-D, \$110**

Have you ever wanted to make a doll that resembled your dad, mom or a child? What would you look like if you were a doll? Repurpose clothing and scrap fabrics into new creations with a personal statement. Bring your own portable sewing machine, fabric scraps, embellishments, beads, photo references. Let's see what we can come up with! Fluid acrylics will be our painting medium for faces. Oh, what fun! All levels welcome.

**For more information call or email Shirley Nachtrieb:**

636-947-1936 • shirley@nachtrieb.com  
web site: <http://www.nachtrieb.com>

# ART Y'ALL

## Members Making News

**Jean K Gill, AWS, NWS** received the Hotchkiss Fine Arts Association Award in the WCWS Rockies West National and 3rd Place in the Potomac Valley Watercolorists Annual Show at Green Spring Gardens Park in Alexandria, VA. She served as the juror of selection and awards at the 2011 annual shows of the Central Virginia Watercolor Guild and the Springfield Art Guild's Annual. Her work was accepted in the 2011 NWS Signature & Associate Members Juried Exhibition, the Pennsylvania Watercolor Society's International, and the Adirondacks National Exhibition of American Watercolors. Three of her paintings will be included in a new book, *Best of American Watercolor Artists Volume III*. In May of 2012, she will teach a workshop for the Central Virginia Watercolor Guild in Charlottesville, VA.

**Doris Davis-Glackin, MOWS** has a feature article "Apply Like Weak Tea" in the December/January 2012 issue of *International Artist* magazine. The article describes Doris' creative process and includes images of her work.

**Joseph Smith, MOWS** received the "Award of Excellence" for a portrait in the 5th Annual Prairie Village State of the Arts 2011 exhibition.

**Kay Coop, MOWS** won the Canson Paper Award and a Purchase Award in the Kentucky Watercolor Society 2011 Aqueous USA exhibition.

**Gretchen Foster** received the Airfloat Award at the Michigan Watercolor Society Annual Exhibition. The painting is currently part of the traveling show that is shown in four different cities in Michigan during the balance of the year.

**Kristin Herzog** had an exhibition of watercolor and acrylic paintings at the Arts Club of Washington in February.

**Annie Schuchart** received Signature Status in the Kentucky Watercolor Society. She also was awarded the \$1000 PURCHASE AWARD in "Life, Hope, Journey", an exhibition held at the new Southeast Cancer Center in Cape Girardeau, MO. The exhibit was sponsored by Southeast HEALTH & the Arts Council of Southeast Missouri.

**John Salminen AWS, NWS, MOWS-HR** won the National Watercolor Society Purchase Award, with Silver Star in the NWS 91st Annual Exhibition 2011. His painting was also used on the cover, front and back, of the catalog. In addition, he won the Henry Fukuhara Memorial in the Watercolor West 2011 exhibition. He also won the People's Choice.

Congratulations to the following winners in the NWS 91st Annual Exhibition: **Dean Mitchell**, the Alice Leonard Memorial Award; **Michael P. Rocco**, Watercolor West Award; Judi Betts, Henry & Fukuhara Memorial Award. Other MOWS members selected for the exhibition: **Chris Beck, Cheng-Khee Chee, Bev Jozwiak, Fealing Lin, and Marlin Rotach.**

**Laurin McCracken, AWS, NWS, MOWS** has an article in the October - November issue (#81) of *International Artist* titled, "Seeing, Drawing and Mastery of the Craft". He also has article in the November issue of *The Artist's Magazine* titled "'Build' a Better Building," and a tip included in an article in the same issue by Cherie Haas, associate editor, titled "Tools That Are Tried-And-True."

**Kent Addison, MOWS-HR** had a painting was used on the mailer announcing the opening reception for the Kansas Watercolor Society National 2011.

**Dave Eckhard** had a one-man show at the St. Peters Cultural Art Centre in the Emerald Gallery, St. Peters, MO.



"Brassica Bravura" by Rachel Collins, from Watercolor Missouri National 2012

# ART Y'ALL

## Members Making News

Congratulations to the following MOWS members for being finalists in the *The Artist's Magazine* 28th annual Art Competition. The exhibition attracted 7000 entries:

Still/floral: **Chris Beck, Chris Krupinski**

Abstract/experimental: **Christine Alfery, Paul Jackson, Diane Schmidt, Denise Athanas**

Landscape/interior: **Dean Mitchell, John Salminen**

**Fealing Lin, MOWS** won Second Place in Watercolor West International Exhibition 2011. Fealing also won an Honorable Mention in the 3rd Annual Watercolor Showcase sponsored by *Watercolor Artist* magazine and can be seen on page 76 of the February issue.

**Doris Davis-Glackin, MOWS** received the Frank Webb Award for Aquamedia at The Audubon Artists 69th annual/international exhibition at The Salmagundi Club in NYC.

**Tony Armendariz, MOWS** won the Honorable Mention award in the Pennsylvania Watercolor Society's 32nd Annual International exhibition at the Chester County Art Association in West Chester, PA.

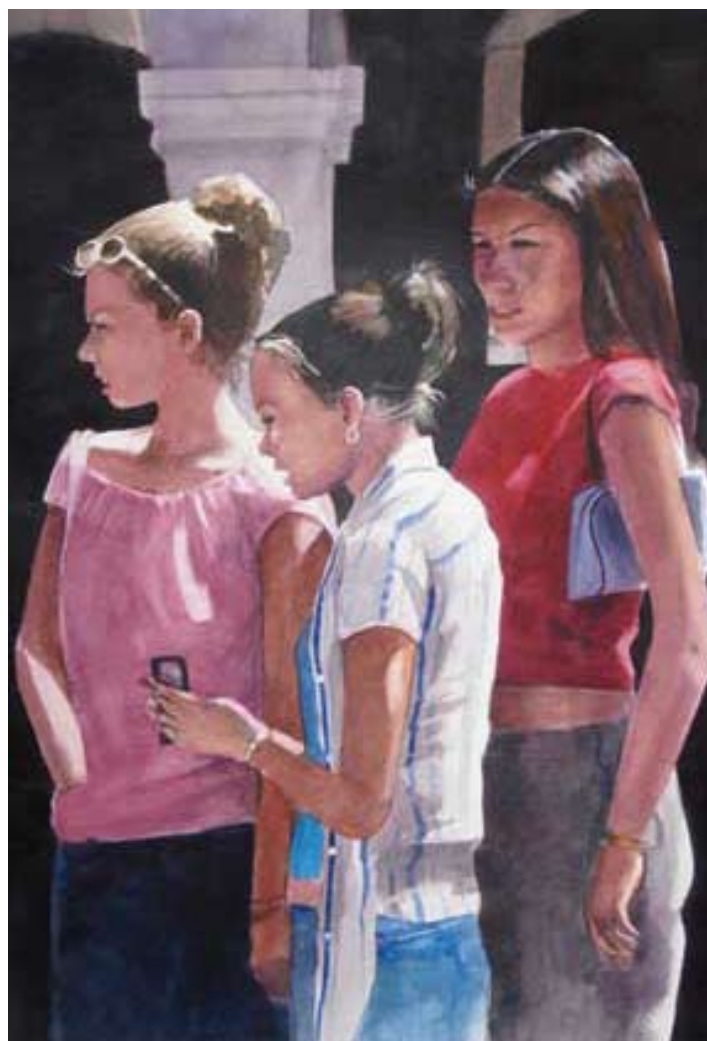
**Jan Ross, MOWS** received Second Place in the Watercolor Society of Alaska's 37th Annual National Juried Competition.

**Paul Jackson, AWS, NWS, MOWS-HR** spent two weeks in Calcutta, India showing his paintings and teaching at the International Art Meet Kolkata. Paul also won Second Place and Fifth Place in the International Watercolor Society Competition for Transparent Watercolor in Izmir, Turkey.

**Marilyn York, WHS, KWS, MOWS** had a painting juried into Johnson County Art Fest 2011, and it was chosen for a purchase award by Johnson County, Kansas.

**Ann Pember, MOWS** received a Merit Award from the Alabama Watercolor Society's 70th Annual Exhibition and the Carol Barnes Award from the Rocky Mountain National Watermedia Exhibition at the Foothills Art Center, Golden, CO. She was a presenter and taught a 4-day workshop for the Florida Watercolor Society's Annual Convention and Trade Show in Sarasota, FL. She also was a finalist in the Still Life & Florals Competition in the October/November issue of *International Artist Magazine*.

**Sy Ellens, MOWS** won the Carolyn Howard Memorial Award at the PWCS One Hundred and Eleventh Anniversary International Exhibition of Works on Paper.



"The Text Message" by Elaine Nunnally  
from Watercolor Missouri National 2012

**Don Harvie, MoWS** received Best of Show in the Butte County National, the W&N Award in the Texas W/C Exhibition, and awards in the Wyoming W/C, Arizona W/C and Georgia W/C Exhibitions. Recent acceptances also included the California W/C Show, San Diego National, Southwestern W/C, New Mexico W/C and the Kansas W/C Exhibition. Don also had two paintings accepted for inclusion in *Splash 13*, a North Light book due out in 2012.

**Dean Mitchell, MOWS-HR** won the National Watercolor Society Award for Excellence in Watermedia at the PWCS One Hundred and Eleventh Anniversary International Exhibition of Works on Paper.

Congratulations to other MOWS members in the PWCS exhibition: **Marilynne Bradley, Elizabeth Concannon, and Charlotte Huntley.**

# ART Y'ALL

## Members Making News

**George M. Schoonover, MOWS** won the Mel Fetterolf Award at the PWCS One Hundred and Eleventh Anniversary International Exhibition of Works on Paper.

**Betty Jameson** won a 3rd Place Award at The Art Hop, Georgetown, Texas. She had a painting accepted into the Kansas Watercolor Society National Exhibition 2011 at the Wichita Center for the Arts, Wichita, Kansas. She also won a Merchandise Award at the Missouri Watercolor Society National Members' Invitational 2011, Columbia, Missouri.

**Norma Herring** had a painting published in the November 2011 issue of Kansas City Voices, an art/literary magazine. She also had paintings juried into the following shows: 2011 Kansas Watercolor Society Show - Wichita, KS; 2011 Visions of the Flint Hills Exhibit - Kansas City, MO; 2011 Art at the Center Show - Overland Park, KS; 2011 Johnson County Art Fest - Olathe, KS; 2011 Prairie Village State of the Arts Show - Prairie Village, KS.

**Jean Kalin** had a painting juried into the NWS Donors Exhibition, San Pedro, California; and a painting juried into the Rockies West National 20th Annual National Exhibition sponsored by the Western Colorado Watercolor Society, to be held in Grand Junction, CO. She will also have 3 paintings included in the new America's Best of Watercolors, to be published by Kennedy Publishing in Spring 2012.

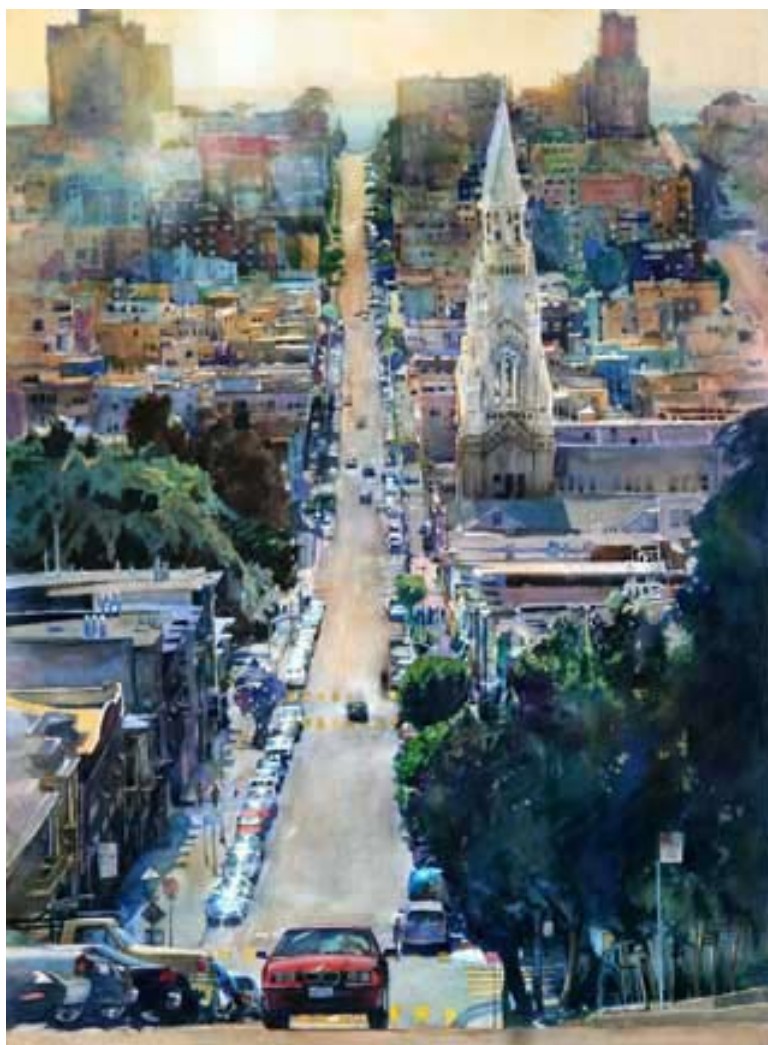
**Rosie Phillips** had a painting juried into the Holiday Square Works Exhibit in Providence Gallery in Charlotte NC. She also won an award in the South Carolina Watermedia Society annual exhibit, and her painting was selected for the yearlong South Carolina State Museum traveling exhibit for 2012.

**Grace Swanson, MOWS** was featured in the article "Explore the Power of Complements (Tips for Still Lives)" in *Watercolor Magazine's* Winter 2012 issue.

**Linda J. Green-Metzler** was commissioned for the 8th consecutive year to create the annual Farrell family Christmas greeting titled this year, "Our Holiday Circle of Love". She has added two new paintings at Kodner Gallery in Ladue. Four of her plein air paintings of the Mercy Campus in Frontenac were converted to gift cards for The Wiegand Foundation, Inc. to present to the Sisters of Mercy residents on Christmas Eve as part of a traditional celebration in its 46th year.

**Diane Stolz, MOWS** was juried into the following Art Exhibitions: Watercolor West XLIII Annual International Exhibition, City of Brea Art Gallery; Degas Pastel society 17th Membership Exhibit, Place St. Charles, Kenner, LA; Mile High Pastel Exhibition, Denver, CO. Diane won a First Place prize for her pastel at the Martha Lafite Thompson Nature Sanctuary Art Contest, Liberty, MO. She also had a painting juried into the 83rd Grand National Exhibit of American Artists Professional League, NYC, Salmagundi Club; and a painting juried into the 22nd Annual Missouri 50 Exhibition in the Fine Arts Museum, Sedalia, MO. In addition, Diane was selected to exhibit watercolors at the Joffrey ballet Second Annual Pointe of Departure Exhibit, Chicago, IL.

**Ken Call, MOWS** won the Bronze Award in the Montana National and a Peoples Choice in Pennsylvania.



"Golden Hill City" by Htun Tin, from Watercolor Missouri National 2012

# ART Y'ALL

## Members Making News

Congratulations to a number of MOWS members. They deserve our applause. Managing Editor Jessica Canterbury, *Watercolor Artist*, sent notice that for the eleventh time, our exhibition, "Watercolor Missouri National," shown at the world famous National Churchill Museum, was selected for inclusion in the February issue in her article, "The Year's Best Paintings." **Mark E. Schuler's** painting is shown on page 22. Amazingly, MOWS has ten (10) artists with work in this issue:

**Dean Mitchell** - page 8  
**Carol Z. Brody** - page 12  
**Kent Addison** - page 20  
**Mark E. Schuler** - page 22  
**Bill James** - page 24  
**Diane Schmidt** - page 27  
**Z. L. Feng** - page 26, 31  
**John Salminen** - page 28, 35  
**Marlin Rotach** - 32

**Shirley Nachtrieb** has a collage painting featured in an article written by Nita Leland in the April 2012 issue of *Watercolor Artist Magazine*. She had a painting accepted into the 2012 NWS Membership Exhibit. Shirley is also one of eight artists selected to show their paintings in the Governor's Mansion in Jefferson City in 2012. In addition, she has a one-woman exhibit at the Soulard Coffee Garden, St. Louis, MO March 15 - April 17; it opens March 18, 2pm -5pm.



"Licensed to Assist Velazquez" by Kent Addison from Watercolor Missouri National 2012

### 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), 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.

**Betty Braig** in 2011 was commissioned to paint an 18 foot semi-abstract mural depicting "God as Light in Creation", using visual, spiritual symbols and metaphors for the Mountain View Lutheran Church Narthex, Gold Canyon, AZ. Also, her work "Painting The Superstitions" was selected to show through the 2012 Arizona Centennial Year in the House of Representatives at the State Capitol in Phoenix. She also had a painting in the 2011 MoWS National Members' Invitational, Columbia, MO.

Sue St. John had a painting accepted into the AWS 145th Annual Show, to be held in New York City in April, 2012. Sue has also authored a new book, *Journeys To Abstraction: 100 Paintings and Their Secrets Revealed*, which will be published by North Light Books in May.

**Pat Weaver** was chosen as a featured artist in Barbara Stroud's blog, "home. art. travel. food. thoughts."

**George 'Papa' Tutt** organized Watercolor Missouri National 2012 at the Churchill Memorial in Fulton, MO. Watercolor Missouri National is consistently ranked among the best national watercolor shows in the country.