

Water Works

Issue #1



IWS 50th Anniversary

IWS's 50th Anniversary will be an extraordinary celebration of the artists, friendships, history, and creativity that built this organization. Learn about the reception, archival project, and how you can be part of this milestone event. More on page 3

Wisdom from the Gallery World

Gloria Miller Allen reflects on decades of partnership, professionalism, and the art of selling your art. More on page 5



Plein Air Essentials

Practical tips from Plein Air Painters of Idaho provide guidance on tools, timing, and technique—helping artists navigate the challenges of outdoor painting while strengthening their observational skills in the field. More on page 9

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Thoughts from the President

It is not only hard to believe that we are at the end of 2025, but that I am at the end of my four years as IWS President. It has been an amazing time, getting to know so many of you across the State of Idaho and learning from such great artists. For a small state, IWS has many talented members and exciting activities that keep us energized and learning.

As we approach 2026, Scott Muscolo will take the reigns as president and move our organization to new levels. We open our jurying and exhibition year with a prospectus for WFWS (Western Federation of Watercolor Shows). Shelly Johnson takes the lead for IWS and has all the information you need in an article in this newsletter. That is followed by the announcement of our 2026 Annual Rotunda Show at the State House in March. Look for more information from Beth Trott in this newsletter. And of course, we are not far from the prospectus announcement for our annual exhibition.

I am excited to announce that we have a wonderful new Editor in Chief for our IWS *WaterWorks* Newsletter. Elizabeth Van Tassel is taking the lead and we have planned out content for the entire year.

Each newsletter will have a focus on one of our regions and galleries within that region. There will be instructional articles from members and of course news of upcoming activities. In an effort to keep up with technology, we will begin using QR Codes in printed and electronic articles. So, this newsletter issue includes an article about how to use QR Codes, which I found very useful. Also, our partnership with PAPI (Plein Air Painters of Idaho) has been a good one and we want to continue fostering this joint membership, so we are featuring plein air painting tips from Linda Wiedenfeld, President of PAPI and other artists on their website.

Thank you to each of you for kindness, friendship and assistance with IWS activities.

Gratefully,
Carol HasBrouck Browning
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WaterWorks Newsletter and IWS Board of Directors

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CELEBRATING 50 YEARS

IDAHO WATERCOLOR SOCIETY

1976 - 2026



CELEBRATING 50 YEARS OF WATERCOLOR IN IDAHO

by Nancy Inaba

In 2026, IWS will mark its 50th Anniversary by honoring the members, founders, and partner organizations that have shaped and sustained watercolor arts in Idaho. For five decades, IWS has offered workshops, education, exhibitions, friendships, and a creative home for artists across the state. This milestone project is the result of a collaborative effort among current members, founding artists, past officers, the Idaho Historical Society, and longtime community supporters who have helped IWS thrive.

June 7, 2026
Riverside Hotel,
Garden City

Archiving Our History

50 years of newsletters
programs, scrapbooks
and interviews gathered

-  Assist at the reception
-  Support for mobility
and guest guidance 
-  Writing/editing help for the
commemorative book
-  Donations welcome

Interviews with several founding members have been gathered and preserved through the Idaho Historical Society, capturing their artistic journeys, awards, motivations, friendships, and reflections on the role IWS played in their growth. These stories, along with archival chapters and historical materials, will be included in a forthcoming book celebrating the Society's 50th Anniversary. To support this milestone project, volunteers are needed to help organize the Founding Member Show, assist guests during the June 7, 2026 reception (including mobility support where needed), contribute to editing and writing for the book, and provide donations to help offset celebration costs. Those interested in participating are invited to call, text, or email the committee—your help is deeply appreciated as we honor 50 years of IWS history.

**For more information or to volunteer,
contact the 50th Anniversary team:
Nancy Inaba - nancysinaba@gmail.com
Pam Grant - pamgrantart@gmail.com
Joyce Green - joycegreenartist@aol.com**

Art Gallery Insights

by Nelli Garibyan
Owner & Curator
at Idaho Art Gallery



Getting your art into galleries starts with developing a cohesive body of work. Galleries look for consistency—both in style and quality—because it shows artistic maturity and helps collectors recognize your signature voice. Aim to create a collection that feels connected by theme, medium, or mood, and present it professionally through high-quality images, an artist statement, and a clear portfolio layout that reflects your creative identity.

Equally important is understanding your pricing and professionalism. Research comparable artists in your region and price your work consistently, taking into account size, materials, and experience level.

Be ready to discuss your art confidently, respond quickly to gallery inquiries, and maintain a clear inventory of available pieces. A well-prepared, organized artist not only stands out but makes it easy for galleries to envision a successful partnership.



Gallery Tips for Emerging Artists

NELLI GARIBYAN | Owner & Curator,
Idaho Art Gallery

Create a Cohesive Body of Work

- Consistent style and quality
- Clear theme, medium, or mood
- Professional photos + artist statement + portfolio layout

Price with Confidence

- Research comparable artists
- Price consistently and stay organized
- Respond promptly and stay organized

A prepared artist makes
partnership easy—and memorable.



The Artist-Gallery Partnership

Gloria Miller Allen reflects on 40+ years of gallery partnerships—and what she wishes emerging artists knew.



For more than four decades, my watercolor paintings have found homes in galleries across the West—Carmel, Santa Fe, Taos, Portland, Scottsdale, Bellingham, St. George, and here in Idaho.

I've been fortunate to experience the art world during what I consider watercolor's "heyday," when traditional painting was in high demand and thriving.

Now, at age 83, I am stepping back from the gallery world. Some of this is by choice, and some due to changing circumstances. Several of the galleries I partnered with closed during COVID, others were sold, and still others simply shifted direction.

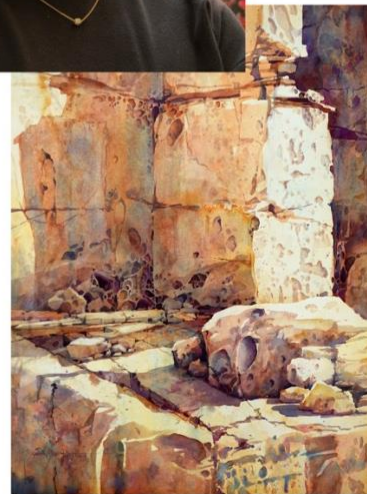
After many years, it feels like the right moment to retire from the business side of things—though not from painting itself. I've gathered a lifetime of lessons, and I hope sharing them will help the next generation of artists find their place in the gallery landscape.

Finding a Gallery That Fits

Before you approach any gallery, spend time visiting several and paying attention to the atmosphere, subjects, pricing, and overall aesthetic. You'll get a feel for what the owners love—and whether your work might resonate with them.

It's simple but true:

"If they love your work, they can sell it. If they don't, they can't."



Galleries represent what speaks to them personally. Your work doesn't need to be for everyone—it just needs to be right for the right place.

Prints vs. Originals

Early on, I made an important decision:

I would say yes to placing prints in galleries with frame shops, but no to placing originals there.

Originals cannot compete with prints and framing services. My experience is that they sell best in galleries that do not frame and do not sell prints at all—not even prints by their own artists. If you focus on originals, choose a gallery that gives them the spotlight they deserve.

A True Partnership

When you join a gallery, think of it as entering into a business partnership. Work with them. Let them work with you. Despite rumors I heard early in my career, I never had a gallery owner demand what I should paint. But I did recognize that they needed to sell art—and so did I. That meant listening, communicating, and being responsive.

I once had work in a prime gallery on the Santa Fe Plaza, where rent alone was \$17,000 a month. They needed to sell a tremendous amount of art just to keep the doors open. Understanding their pressures helped me understand my role in the partnership.

Gloria Miller Allen Continued....

Staying Connected (Especially Long-Distance)

If you work with galleries far from home, plan on visiting at least twice a year to deliver new work, check inventory, and maintain relationships. Phone calls matter too. The directors should know who you are when you call.

I'll admit I wasn't always as good at this as I should have been—but good communication builds trust, and trust builds sales.

*"Stories help
sell art.
Besides,
they're fun."*

Telling the Stories

Selling art is not easy for the gallery folk. They have to work hard at it. Help them out by giving them stories about each piece. Stories help sell art. Besides, they are fun. One gallery director once told me, "Give me a story, even if you have to make one up." I have to say, he sold more of my work than anyone else by far. He was at the Lawrence Gallery in Sallishan on the Oregon Coast. He sold my work for about ten years, and I was very sad when he retired. We worked well together.

When It's Time to Walk Away

Not all gallery experiences are good ones. I've had galleries mishandle payments or "forget" my share of sales. If you encounter that behavior, run—quickly.

But when you find a gallery that values your work, treats you fairly, and builds a relationship with you, it becomes a deeply rewarding partnership.



Gloria Miller Allen
IWS Signature Member • Watercolor Artist • Author
• Instructor

Gloria Miller Allen is an award-winning watercolor artist whose work has appeared in more than 70 national, international, and regional exhibitions. Her paintings have been represented in distinguished galleries throughout the Western United States, including Carmel, Santa Fe, Taos, Portland, Scottsdale, Bellingham, St. George, and across Idaho.

She holds Signature Membership in many of the most prestigious national watercolor societies—an honor earned only through juried acceptance:

- American Watercolor Society (AWS) – New York, NY
- National Watercolor Society (NWS) – California
- Transparent Watercolor Society of America (TWSA) – Wisconsin
- Watercolor West (WW) – California
- Northwest Watercolor Society (NWWS) – Washington
- Knickerbocker Artists–USA (KA) – USA
- Idaho Watercolor Society (IWS) – Idaho

Gloria has taught workshops across the country, sharing her expertise with artists of all levels, and she is frequently invited to serve as a juror for exhibitions. A prolific writer, she has authored seven books, including her most recent, *CLEVER ENDEAVORS*, a collaborative project with Linda Aman that debuted at their two-woman exhibition at The Art Museum of Eastern Idaho (TAM).

She continues to inspire through her painting, teaching, writing, and encouragement of artists entering the ever-changing gallery world.

42nd Annual Idaho Watercolor Society Capitol Rotunda Art Show

by Beth Trott
IWS Rotunda Show Coordinator

March 15–28, 2026
Artists' Reception: Saturday, March 21, 2026 | 11 a.m.–2 p.m.
Registration is currently open - entry deadline February 25, 2026

ArtCall: <https://iwsrotundashow42.artcall.org/>

Preparations are underway for the 42nd Annual Idaho Watercolor Society Capitol Rotunda Art Show! Each spring, this beloved exhibition transforms the Idaho State Capitol into a vibrant celebration of watercolor, creativity, and community.

IWS members are encouraged to submit their work and take part in one of Idaho's most celebrated public art events. The Rotunda Show offers a special opportunity to display your paintings in a prestigious venue, connect with fellow artists, and inspire visitors from across the state.

Full exhibition details—including eligibility, submission guidelines, and important dates—will be available on ArtCall when registration opens on December 1.

Let's make the 42nd year of this tradition one to remember!

~ Call to Artists ~



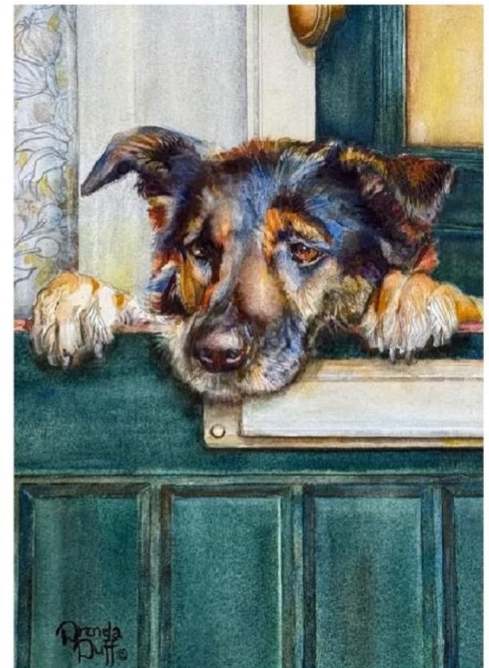
Idaho Watercolor Society's
**42nd Annual
Capitol Rotunda
Art Show**

March 15 - 28, 2026

More information at
IdahoWatercolorSociety.org/exhibitions

**Entries OPEN:
December 1, 2025**

**Entry Deadline:
February 25, 2026**



2025 Award Winning Artists -
Carol H. Browning (left) and Drenda Duff (above)

Revisit Your Inspiration: A Look Back at Frank Webb

by Hugh Mossman



Frank Webb

Is there an artist you follow or admire? For most of us, someone helped spark—or at least encourage—our artistic journey. I consider myself fortunate (or perhaps simply old enough) to have had many such influences. Every so often, I like to “visit” those mentors again and remind myself what first captured my attention.

One of those artists is Pennsylvania native Frank Webb. For those unfamiliar with his work, Frank was born in 1927 and passed away in 2022 at the age of 95. He earned AWS status in 1973 and, over the decades, received numerous prestigious awards while teaching workshops around the world. I purchased two of his books—*Watercolor Energies* (1983) and *Webb on Watercolor* (1990). I was also fortunate to attend his Boise workshop with IWS in, I believe, 1985. I even bought one of his watercolors (see above photo) for \$200, which felt like a considerable investment at the time.

What, exactly, drew me to his work? I knew he had studied under renowned watercolorist Edgar Whitney, and since I also owned Whitney’s book, I understood that Frank worked from Whitney’s foundational list of design principles and compositional elements. I’ll spare you the design lecture here—perhaps that’s a topic for another article.



Hugh Mossman

When I look back now, the key feature that stands out is how masterfully Webb designed and connected his shapes. Through line, color, edge quality, and value contrasts, the shapes in his paintings fit together in ways that feel both intentional and quietly compelling.

While critiquing some of my recent work, I realized I had drifted from these lessons—or simply failed to apply them fully. So, as I often do, I decided to revisit Webb’s approach and try imitating his style as a learning exercise (see above right photo). To avoid simply copying, I used an old reference photo of mine and applied some Webb-inspired design thinking. As you’ll see, Frank might not have been thrilled with the outcome, but he would likely be pleased that the process taught me something.

I encourage you to try it as well: return to a meaningful source from your artistic past and see what new insights emerge.



A Boise-based watercolorist since the 1980s, Hugh Mossman is known for Idaho landscapes, rivers, and San Miguel street scenes. An award-winning artist, he holds signature status in NWS, TWSA, NWSW, Watercolor West, and CWS, and is a Distinguished Merit Member of IWS.

www.mossmanwatercolors.com

GETTING STARTED WITH PLEIN AIR PAINTING



General Preparations

Keep it simple.


The landscape is full of details—your painting doesn't have to be. Begin by identifying a few strong shapes of value and color. Think of your scene as large "blocks" rather than objects. This helps you work faster and stay focused as the light changes.

Choose your composition before you set up.

A viewfinder is one of the best tools for beginners. Framing the scene helps you avoid overwhelm and immediately reveals the most paintable arrangement of shapes.

Prep at home.

Tone your surfaces ahead of time, set out your basic colors, and pack lightly. Many plein air painters keep their kits small: a few brushes, wipes, a sketchbook, a water bottle, and sun protection. The goal is to spend more time painting and less time setting up.

 **Winter Considerations** - Idaho's winter landscapes are stunning—but they require a bit of strategy.

Work small and fast.

Cold temperatures shorten painting sessions, so choose small panels and aim for quick studies rather than finished pieces. A fast composition sketch can guide your values before your hands get cold.

Dress warmly and protect your hands.

Layers, boots, scarves, and hand warmers make all the difference. Standing on a small mat or carpet square helps keep feet insulated.

Use your car as a studio when needed.

"Vehicular plein air" is a favorite winter trick: your car becomes a warm, wind-free workspace with a perfect view.

Final Thought

Plein air painting isn't about perfection—it's about presence. Each outing teaches something new about light, color, and observation. With the right preparation and a spirit of adventure, you'll find yourself growing quickly and joyfully in this rewarding practice.

With thanks to PAPI contributors Peggy Akovenko, Kara Hidalgo, Bonnie Griffith, and Benay Sotelo and President Linda Wiedenfeld.

Tips from the Plein Air Painters of Idaho (PAPI)

Plein air painting invites you to slow down, step outside, and respond directly to Idaho's ever-changing light. Whether you're new to painting outdoors or returning after a break, a little preparation goes a long way. Members of the Plein Air Painters of Idaho (PAPI) have shared their favorite ways to make outdoor painting enjoyable and approachable.

PLEIN AIR PACKING CHECKLIST

A quick guide for a smooth day outdoors

SURFACES & PALETTE

- Pre-toned panels or watercolor paper
- Pre-set palette with essential colors
- Small sketchbook for thumbnails



TOOLS & MATERIALS

- Brushes (small, medium, large)
- Paper towels or wipes
- Gamsol or water (depending on medium)
- Viewfinder
- Easel or tripod

COMFORT & SAFETY

- Hat, sunscreen, sunglasses
- Water bottle + snacks or lunch
- Folding stool or lightweight chair
- Bug spray (warm seasons)
- Hand warmers + gloves (cold seasons)
- Mat or small pad to stand on in snow





Idaho Regional Updates

East Region News - Winter 2025

The East Region wrapped up our 2025 season with the Fall Show at the Carr Gallery, which closed on November 1. Looking ahead, our 2026 schedule will include three exhibitions:

- College of Eastern Idaho (February)
- The Art Museum of Eastern Idaho (Spring)
- The Idaho Falls Arts Council - The Carr Gallery (Fall)

Dates for the latter two shows are still being finalized. In addition to these exhibitions, I am in the early planning stages for several regional workshops in 2026. These will be shaped by the survey results collected earlier this year.

In November, we hosted a regional meeting and social gathering—a time to discuss updates but, more importantly, to enjoy food, conversation, and camaraderie. I’m making it a priority to create more space for members to simply visit and connect, something I often overlook while managing meeting agendas.

As many of you know, my wife and I are traveling in retirement, so I am still seeking a new East Region Director. If you feel called to serve or want to learn more, please reach out. Thank you to everyone who has volunteered and supported our regional events this year.

— Les Scott, East Region Director

South-Central Region News

Allow me to introduce myself—I am the new IWS South-Central Region Representative. After many years of dedicated service, Connie Pepper has passed the baton to me. She will continue to lead the Second Tuesday Art Group, providing IWS members and local artists a welcoming space to create, strengthen friendships, and explore new techniques.

My background includes serving as Programs Director for the California Watercolor Association and assisting with their workshops via Zoom. I also teach watercolor at my kitchen table, where I love helping new artists experience those exciting “aha” moments—when a technique finally clicks and their own style begins to emerge.

As you read this, I will have just returned from a painting trip to Africa, and I look forward to connecting with our South-Central members in the new year. My goal is to learn how I can best support you on your watercolor journey and help our region continue to grow in creativity and connection.

— Michelle George, South-Central Region Representative

Scribble, Quick Draw, and Play

This is the time of year when I begin planning for 2026. But before setting my goals, (not resolutions), I've decided to begin with some free painting time: a season of play.

After two years of focused work with Gloria Miller Allen, completing both a book *Clever Endeavor* and major museum three-month *Make a Mark* together, I feel it is time to take a break from big projects.

That project was a beautiful mix of discipline, creativity, and collaboration, an experience that stretched and rewarded us. Now, I sense it's time to return to pure exploration, to paint simply for the joy of discovery.

I do a lot of research in my art journey and have seen a delightful trend of loose, and very "messy" spontaneous artwork. Scribbles, line, studies that are wild paintings and art that are void of multiple detail, leaving room for imagination. It is time for me to play and see what I can do. There's great beauty in restraint, in knowing what not to fill in. It reminds me that mastery isn't always control, it's also trust as Gloria says.

I'm giving myself permission to play with quick draws, scribbles and paintings completed in a short burst of energy.

I often set a timer, challenging myself to stop before I overwork a piece. It's amazing how freshness lives in what's unfinished.

For this project, I'm using my best paper, because even play deserves quality. I've cut a stack of paper in various sizes, large enough to mount on cradle boards should something awesome appear. Over the years, I have created hundreds of these where I am free to experiment. These quick, experimental works often spark ideas for larger, more intentional paintings.

I encourage you to carve out time for your own creative play.

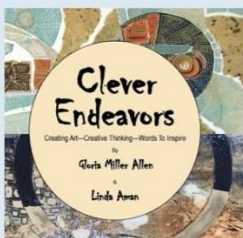
You have time, these are quick and often small. Give yourself permission to explore. Sometimes the best work emerges when we stop trying to make it perfect and simply allow it to emerge. Enjoy the freedom of play, I'd love to see what you create.



"New Beginnings" will appear in the upcoming International Society of Experimental Artists show



Linda Aman is an award-winning artist, author, and instructor known for her dynamic range from realism to abstraction. She has exhibited widely in galleries, competitions, and solo shows, and is a Signature Member of both the Idaho Watercolor Society and the Western Federation of Watercolor Societies. A sought-after educator, Linda teaches all levels of art concepts, design, and technique, and has served as a judge, consultant, and speaker throughout the Northwest. Her work has been shaped by two artist residencies in Yellowstone National Park, where she further explored creativity, experimentation, and the natural world.



Gloria Miller Allen and Linda Aman *Clever Endeavors*. A book of Creative Art, Creative Thinking and Words to Inspire. The book is available from Gloria or Linda. gloriamillerallen@msn.com or linda@amanarts.com

How to Scan a QR Code



Using a QR code is simple:

- 1. Open your phone's camera.**
Most smartphones recognize QR codes automatically.
- 2. Point your camera at the QR code.**
Make sure the code appears clearly inside the frame.
- 3. Wait for a notification or link to appear.**
A banner should pop up at the top of the screen.
- 4. Tap the link to open the page.**

If scanning doesn't work:

Go to your phone or camera settings and check that QR scanning is enabled.

Helpful Links



IWS Website



Join IWS

We Want to Feature You.

Now accepting submissions for future issues

Do you have:

- A helpful watercolor tip or technique?
- A behind-the-scenes glance at your studio or process?
- News from your region?
- A recent award or exhibition?
- A short article or reflection on creativity?
- A favorite art book or tool review?

We would love to include your voice.

Submit your ideas, photos, or short articles to:

✉ elizabeth@treasuredgems.com



Greetings from the Editor

Elizabeth Van Tassel | IWS Editor-in-Chief
Watercolor Artist • Author • Graduate Gemologist
ElizabethVanTassel.com
elizabeth@treasuredgems.com



Welcome to *WaterWorks*! Each quarter, I look forward to gathering the creativity, news, and inspiration from our Idaho Watercolor Society community. As both an artist and a storyteller, I believe deeply in the way art connects us—across seasons, regions, and stages of our creative journeys.

My own work centers on gouache and watercolor landscapes infused with shimmers of light, along with fine jewelry design, and creative writing for children and adults. My jewelry collection, under the name *Treasured Gems*, is represented by *Create Gallery & Frames* in Garden City, ID. Whether I'm painting in the Idaho mountains, writing about creativity and resilience, or working behind the scenes to curate this newsletter, my goal is always the same: to spark wonder, uplift others, and help artists shine. I'm honored to serve as your Editor-in-Chief and to help amplify the beauty and talent of our IWS family.