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Watercolor *artist*

Earth, Sea, Sky

*All the Color Secrets
You Should Know*



The BEST
(and WORST)
Things That
Happen When
Painting
Outdoors

p. 48

OUT AFTER DARK

Your Guide for
Plein Air Painting
at Night

25th
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Autumn, New
Mexico (detail; 16x28)
by Tom Perkinson

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9TH ANNUAL WATERMEDIA SHOWCASE

We're pleased to share these nine standout talents in watermedia.

BY ANNE HEVENER



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Editor's Note



The Great Pyramid of Giza. The Taj Mahal. The Great Wall of China. The Parthenon. The world is full of examples of human-made marvels. Sights like these inspire jaw-dropping amazement. Still, I can't help but wonder: Can any of

these attractions actually match the spectacle of an ocean sunset? The beauty of an alpine lake? The majesty of a range of snowcapped mountains?

It's no surprise that so many artists find inspiration in the land, sea and sky. For inspiring color and light, for mood and drama, for variety and surprise, these subjects give and give and give. In this issue, we'll meet a few of these artists, including Tom Perkinson, of New Mexico, who absorbs the magic of his surrounding landscape so deeply that he's able to paint it from memory and imagination. His technique, which combines watercolor with pastel, is demonstrated on pages 36-37.

From Pacific Coast beaches to the Cascade Mountains, Washington state provides abundant inspiration to artist Catherine Gill (page 21). A plein air enthusiast, Gill regularly carries her painting kit into the field, along the shore and even onto the water to capture a scene. We asked her to share her plein air packing list, as well as her best tips for capturing the glorious colors of earth, sea and sky.

And, since the opportunities for dramatic landscape scenes don't disappear when the sun goes down, we checked in with artist Ron Stocke (page 38), whose nighttime painting tips undoubtedly will encourage some of you to knock out a few nocturnes this season.

Although a trip to Egypt or India, China or Greece to see those human-made wonders would be incredible, it's rather nice to know that we don't have to go far afield to find a spectacular scene for a painting. In fact, you may only need to step out your back door and look up. **WA**

Anne Hevener

“The sky is the daily bread of the eyes.”

—RALPH WALDO EMERSON

SHARE YOUR ART: We'd love to see your latest and greatest paintings in the next Watermedia Showcase Competition. We're accepting entries now at artistsnetwork.com/art-competitions/watermedia-showcase. See pages 60-61 for more information.

Watercolor *artist*

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ABOVE LEFT
Study of Ibe Ananaba
(watercolor on paper, 15x11)

ABOVE RIGHT
Study of David Lobenberg
(watercolor on paper, 15x11)

/ MAKING A SPLASH /

David Lobenberg

In the sometimes overwhelming, detached world of social media, making a real connection can—perhaps ironically—seem difficult. And yet, Pinterest and Facebook were the vehicles through which David

“Art, generally, is a powerful tool of communication and bonding, irrespective of age, location, tribe or race.”

—IBE ANANABA

Lobenberg (of Sacramento, Calif.) was connected with Ibe Ananaba (Lagos, Nigeria), and a genuine, international friendship was born.

“Ibe suggested we collaborate on a watercolor project together,” says Lobenberg, “and I responded that we could share a photo reference portrait of someone and each do a watercolor interpretation of it. Ibe suggested painting each other. Bingo!” Ananaba felt painting each other instead of a random model would result in a more meaningful exchange. Ananaba says, “We both got to study each other’s personality and appreciate our peculiarities, differences and similarities.”

It didn’t take a lot of convincing to get Lobenberg on board. He’s already

a fan of portraiture. He had started another online project several years ago. “On my blog, I asked artists from all over the world to send in a self-portrait, and entitled the project “Global Self-Portrait Love-In”—a nod to my generation—but with this [new] project, we’re keeping it one-on-one.”

Lobenberg and Ananaba exchanged photos and practiced doing studies of the other one. “He sent me a variety of face-making photos, which added fun to the whole exercise,” says Ananaba. “The white beard has been a major pull.”

What’s the takeaway? Ananaba says he’s learned that “art, generally, is a powerful tool of communication and bonding, irrespective of age, location, tribe or race.”

New + Notable

/ STUDIO STAPLES /

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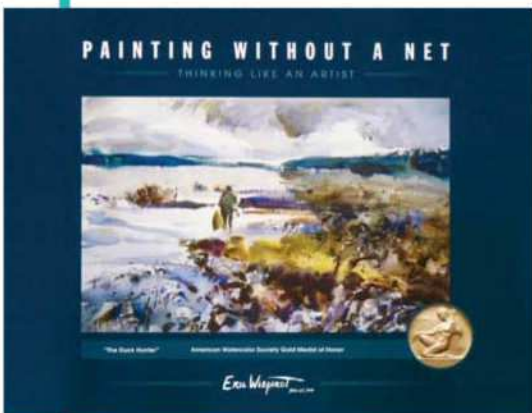
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/ ON THE SHELVES /

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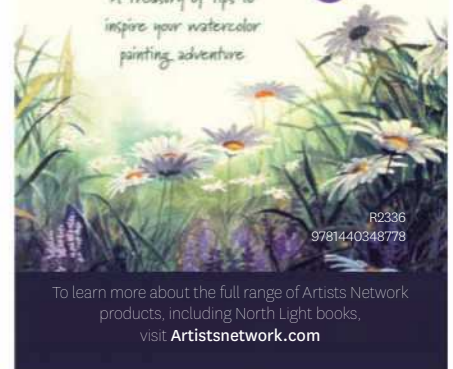
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Happenings

/ NEW TO VIEW /

AT-HOME WORKSHOP

Gordon MacKenzie

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Point of View (demo painting; watercolor on paper, 11x15)

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/ **MUST-SEE SHOW** /

Viennese Watercolor

THE ART OF THE VIENNESE WATERCOLOR

**The Albertina, Vienna, Austria
Through May 13**

Including a mix of the Albertina's own collection and loaned artworks, "The Art of the Viennese Watercolor" presents important works by artists such as Jakob Alt, Thomas Ender, Peter Fendi and Rudolf von Alt, whose work in watercolor spans a 70-year period.

"Transparent lightness, brilliant colors and a generally atmospheric impression are the special qualities of 19th-century Viennese watercolor painting," the museum's website explains. "Virtuosic city views and landscapes, detail-rich portraits, genre paintings and floral works comprise the rich motivic repertoire featured in this glorious blossoming of Austrian art."

If you can't make the show, enjoy the online image gallery of 19 paintings included in the exhibition on the museum's website, and listen to a one-minute long from the English audio guide. **WA**

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Der Dachstein im Salzkammergut vom Vorderen Gosausee
(watercolor on paper, 16½x20½) by Rudolf von Alt

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Sprinkle It On

Add colorful flair to your art with crystal powdered paint. By Ward Jene Stroud

You never know when life is going to surprise you. For me, it was just another typical Thursday evening, and I had decided to drop by my local art consortium—the Oregon Society of Artists—for its bimonthly demonstration. The demo that particular evening was a kind of “catch as catch can,” as the presenter was the owner of a small local art store who had just returned from a big art supply trade show with new products and items to share.

I’ll never forget the moment I saw the total color-pocalypse he created when he sprinkled some little crystals onto wet paper. It forever changed my art trajectory.

BRUSHO BASICS

Those little crystals were Brusho, a nontoxic ink and dye-based crystal powdered paint. (Think fabric dye and phthalo watercolors.)

Although Brusho has been available in Europe for almost 40 years, the

Sweet Turtle Medicine (Brusho and watercolor on paper, 11x15) was one of my first Brusho paintings. I began with the drawing, dampened the entire paper and sprinkled a hodgepodge of Brusho colors over it. After the surface dried, I used dark values to “cut out” the shapes. I added calligraphic lines on the shell as a finishing touch. This painting is still one of my all-time favorites.

vibrant, translucent watermedia is relatively new to the United States. Made by Colourcraft Limited and exclusively manufactured in Sheffield, England, the paint is available through several online retailers, including Cheap Joes (cheapjoes.com) and, quite possibly, your local art store.

The paints, which are available in 32 highly concentrated colors that come in plastic 1½-inch pots, are sold separately for about \$5 each or in packs of six, eight and 12 colors for between \$30 and \$80. The colors are recognizably named, such as alizarin crimson, ultramarine and yellow

Quick Tip

After you purchase the containers, poke a little hole in the top of each with a small nail or other pointy object for dispensing. Using color-coordinated push pins is clever, as it keeps the holes plugged and the pots identified by hue.

ochre. This product will last you for what seems like forever. I'm still using some from my first set, and I've done hundreds of paintings and demos.

The word is spreading about this exciting product; I've seen more and more artists incorporating the crystals into their work. You'll also find Brusho Facebook pages, websites and YouTube videos, as well as books and DVDs.

HOW DO YOU USE IT?

Basically, the tried-and-true techniques of watercolor—wet-into-wet, wet-on-dry and dry-into-wet—are still in order, although new ideas are being created every day.

Here's a cornerstone of my Brusho experience that I've shared with my students over and over: It's difficult to control the powder; however, you can control the water. If you want softer colors, use more water. For a more defined texture, just use less water.

Wet-into-wet: Add the powder crystals to water in a receptacle, and it will turn to liquid. Use it as you would a tube paint, and then add it to your pre-wetted surface for a gradated, liquid-soft effect.

Wet-on-dry: Add the powder crystals to water in a receptacle, blend and apply the paint to dry paper. Paint as you would with watercolor. This technique is perfect for high-contrast, hard lines and intense color, and it produces a more controlled, tighter feel.

Dry-into-wet: Apply water to paper or a multimedia surface and then sprinkle the powder onto it. Using more water will enable the color to spread and migrate; keeping the paper less damp will produce sharper, more-defined textures. To retain individual colors and textures, blot with a tissue or arrest blending with a hair dryer. If left to blend while drying, the colors will become a more homogenized solid color.

Keep in mind: As with any ink, dye or staining paint, lifting color can be difficult, but not impossible. If you need a soft edge, it's best to loosen it the instant you put it down.

Regarding lightfastness: Inks and dyes, by their very nature, aren't as lightfast as some other media, so Colourcraft recommends using UV coatings such as sprays and ultraviolet glass or coverings.



I painted **That Old Tractor** (Brusho and watercolor on paper, 15x22) almost like I might paint foliage, except I used a heavily pigmented gray (cerulean blue and cadmium red light). I laid down the first wash with Naples yellow and burnt sienna for some sunny spots—and to create a focal point with a strong patch of light. I let the first wash dry before moving on in order to preserve that sunniness.

Creativity Workshop

Brusho has been used in Europe for more than 35 years, and I've never heard a complaint about fading from the artists who have used it. My private collection of paintings still looks as vibrant as the day I painted the works, even though some have hung in sunlit rooms for years.

EASY DOES IT

There are many ways to deliver the particles onto the paper, but I've found that using a piece of scrap paper works really well.

I've learned firsthand that it's easy to "blow out" a painting by sprinkling or shaking too much powder directly from the pots onto the painting surface. By using the scrap paper as a delivery vehicle, I'm able to sprinkle and distribute the crystals in a more intentional manner.

I also use the paper as a palette on which to blend several colors to create a custom color, much like I'd mix tube paints together on a palette.

Experimenting with a new-to-you product may be just the spark of inspiration your art practice needs. Whether you use Brusho as an accent or as the primary medium for an entire painting, enjoy the process of exploration.

Quick Tip

Although Brusho is nontoxic, because it's in a powder form, I recommend using it in a well-ventilated room.



I placed a water wash over the entire image as a surface for the bird in **Coat of Many Colors** (Brusho and watercolor on paper, 30x22). I then mixed ultramarine blue and burnt sienna for the darks and shadows. Next, I placed a little cerulean blue and turquoise "neat" here and there for shadow interest. The plumage colors were entirely spontaneous.



Danny's Taunt (Brusho and watercolor on paper, 22x15) features a clear water wash and controlled crystal delivery. These were followed by tube colors in burnt sienna and burnt umber for the darker values. It's all topped off with some palette knife work on thickly laid greens in quinacridone gold and phthalo blue that causes the stalks to layer interestingly. I finished by spraying the background with clear water to find some migrant particles that add a nebulous effect. See this painting in action at bit.ly/brusho_dannystaunt.

demo
Using
Brusho



Step 1

I created a loose sketch on Fabriano hot-pressed paper—I've found that the Brusho particles move a bit better on its smooth finish—and applied masking fluid and tape for dramatic highlights along the top of the body, eyes, legs and right front wing. I applied a clear wash of water wherever I planned to place the Brusho colors.



Step 2

By tapping the crystals from a piece of scrap paper, I sprinkled on a Brusho mixture of turquoise, brilliant red, purple and leaf green. Once the crystals hit the water, they created color bursts everywhere.




Step 3

The eye is the focal point of this painting. To make it “pop,” I used quinacridone gold for the main color while carefully avoiding the highlight at the top. I used alizarin crimson “neat” on the edges for strong contrast—and to give the eye a 3-D effect.



Step 4

I used a rigger brush to add veins to the wings, legs and other areas. It's worth noting that when I painted the legs under the wing and the background leaf, I didn't “start and stop” at the border of the wing, but painted right through it. Then, using a tissue, I lifted off the painted line inside the wing quickly to create a more gossamer see-through effect.

Turn page to see the finish 



Final

Fly Dragon (Brusho and watercolor on paper, 15x22)

To see this painting in action, watch my
YouTube video at bit.ly/brusho_flydragon. **WA**

Ward Jene Stroud (artofward.com) is a workshop instructor who shares his Brusho technique across the country; check out his website for his list of upcoming national workshops.

His videos can be found on his website and on YouTube.

Try this at home

CREATE A PAINTING USING BRUSHO.

Send a JPEG (with a resolution of 72 dpi) of your finished painting to wcamag@fwmedia.com with "Creativity Workshop" in the subject line—or follow @artistsnetwork on Instagram and share your painting there: #everywatercolor. The "editor's choice" will receive a Brusho 12-color combo pack and a Ward Jene Stroud instructional DVD. The entry deadline is **June 15, 2018**.

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Venetian Canal

Experience the painterly romance of Venice from JOHN SINGER SARGENT's gondola-level perspective.

By Jerry N. Weiss

Best known for his bravura oil portraits, John Singer Sargent (American, 1856-1925) was equally accomplished as a watercolor painter. He often chose the medium for quick landscape studies on his travels, a practice that began when, as a child, he accompanied his parents on picturesque trips across Europe.

Art historian Barbara Dayer Gallati succinctly explained Sargent's talent: "In essence, the secret of Sargent's success as a watercolorist was his ability to achieve a rare and exquisite balance between painterly freedom and discipline, both of which could come only from years of looking and painting."

Sargent's watercolor studies found their most brilliant expression in Venice, a city that by the late 19th century had become an immensely popular destination for artists. Sargent first visited Venice in the early 1880s, and made it a regular stop on his itinerary between 1898

Venetian Canal (1913; watercolor and graphite on paper, 15¼x21) by John Singer Sargent

and 1913. He turned out watercolors like *Venetian Canal* with what appears to be customary effortlessness, delighting in the proximity of architecture and water seen under a limpid blue sky. These visual travelogues were an escape from commissioned portraiture. People, when included at all, are distant presences denoted by a few flicks of the brush.

Throughout *Venetian Canal*, one finds evidence of Sargent's "exquisite balance between painterly freedom and discipline." **WA**

Jerry N. Weiss is a contributing writer for fine art magazines and teaches at the Art Students League of New York.

The artist laid in the sky with a blue wash, slightly lighter at the horizon. Its unadorned expanse is a clean counterpoint to the jumble of Venetian architecture and reflections.



The viewpoint suggests that Sargent was seated in a gondola. He did, in fact, paint many of his Venetian watercolors from this unique vantage point.

Sargent's watercolors may seem improvised, but he often began them with a light pencil notation. One can see traces of the initial drawing of architectural elements, as in the contours of the distant church tower.

For the buildings on the left, Sargent painted architectural details wet-on-dry for greater control and to create sharp edges where light and shadow interact. In the buildings on the right, Sargent painted the windows wet-into-wet, so the shapes bleed and read less distinctly within the shadows.



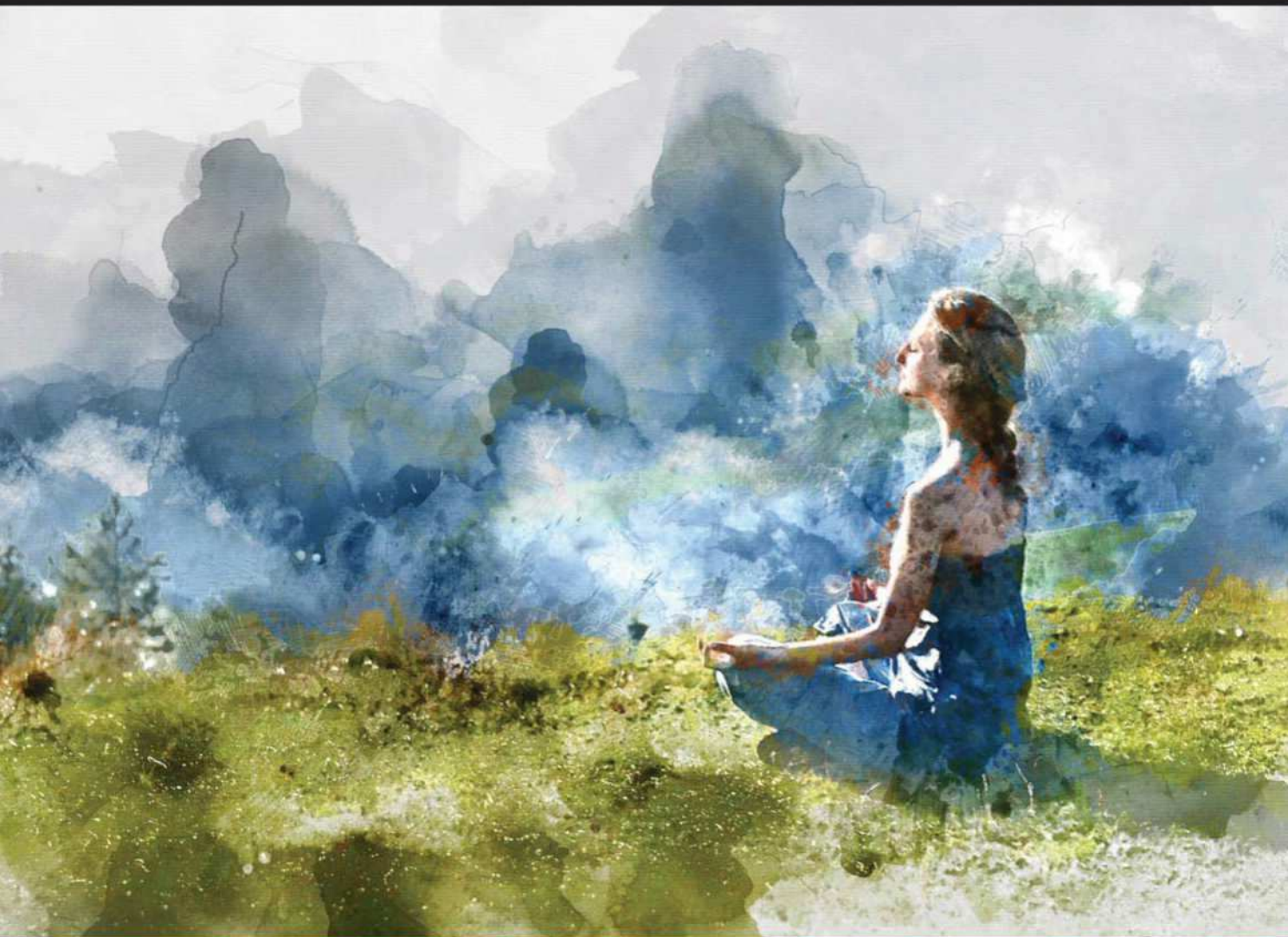
In a passage just right of center, a series of crisp horizontal strokes indicate a slight disturbance of the water's surface. Despite the apparent freedom of their application, the reflections correspond closely to the shapes and colors they reflect.

Sargent understood linear perspective. The powerful diagonals on each side of the painting lead the eye to a stopping point: the church tower. In the middle distance, a bridge spans the canal and serves as an important compositional device.

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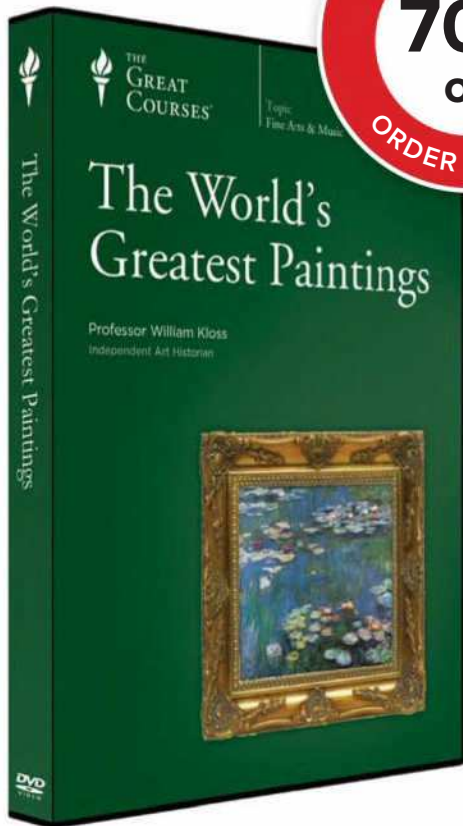
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EARTH, SEA & SKY

WHEN IT COMES TO PAINTING THESE USUAL SUSPECTS IN THE LANDSCAPE, THE KEY TO CAPTURING COLOR BEGINS WITH THE LIGHT.

By Catherine Gill

I do plenty of studio painting, but I really enjoy painting the landscape en plein air whenever I can. I like what happens with the ideas that are generated when I'm out there. Working on location provides a depth of experience that expands my skills and my mind. The lessons I've learned about the changes in color and value in the landscape stem from my plein air experience. The benefit of having the opportunity to observe—to really see the effects of the light firsthand—is unmatched.

Vashon Sky
(watercolor on
paper, 7½x11)

FIRST UP: PLEIN AIR PAINTING GEAR

To paint outdoors, I carry everything I need in a backpack. I use a larger setup when I'm working in the field on a quarter sheet of watercolor paper. And, I carry a smaller kit for the times when I'm sitting under a tree, by a creek, in the snow or in a kayak.



This is my larger setup, which I carry into the field in a backpack.



When I'm on the go, I carry a smaller kit.

Tool Kit Basics

To paint outdoors, I carry a backpack that contains the following:

- A tripod easel with a board that attaches to the easel
- A lightweight board that attaches to the easel and serves as a shelf for holding my palette, water and tools
- A folding palette (with large mixing areas) that holds about 20 watercolor paints (which I carry in a bag)
- 140-lb. watercolor paper (quarter sheets). I use cold-pressed paper if I'm doing straight watercolor, and hot-pressed paper if I'm using mixed media.
- 3 brushes
- 2 small yogurt containers (and water)
- Pastels, pastel pencils and other drawing materials
- A sketchbook
- A folding stool

CONSIDERING COLOR ... AND VALUE

Take a look outside, and you'll see earth, sky and—in some cases—sea or fresh water. They're the usual cast of characters in a landscape. Now look again, and notice the direction of the light. Is it coming from the right side? The left? From above? It's important to determine, because you'll find, for instance, that if the light is hitting one side of an object, there's a color change—not just a value change—across that shape from its lit side to its unlit side.

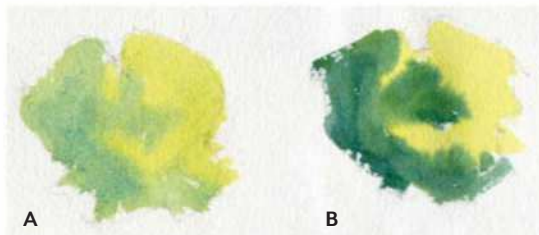
The light source will loan its light to the part of the shape that the light hits, or is closest to. It also will loan the *color* of that light to the object. So, when you're outdoors and the light source is the sun, for example, it will loan its yellowness to the color of the object, creating a natural warm-to-cool color change across the object.

You can capture this color change immediately in the first application of paint. First, take a look at the object, then go to your palette and select a paint that's close in color and value. Then, take a yellow (or a hue warmer than your first choice) and place both colors on your palette about 3 to 4 inches apart, and then mix them into a gradated trail (as seen in the photo below). Within that mixing trail will be the desired color change.



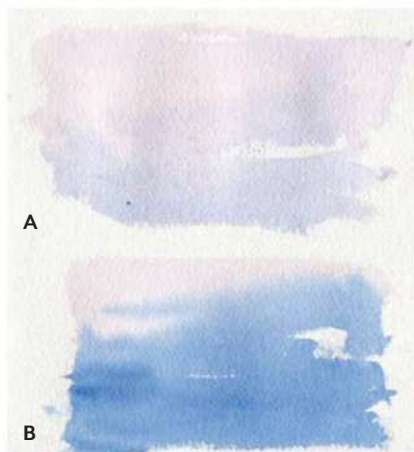
Mixing a gradated trail of the local color with a warmer yellow—to indicate the warm sunlight—creates a range of colors, warm to cool.

Color Change vs. Value Change



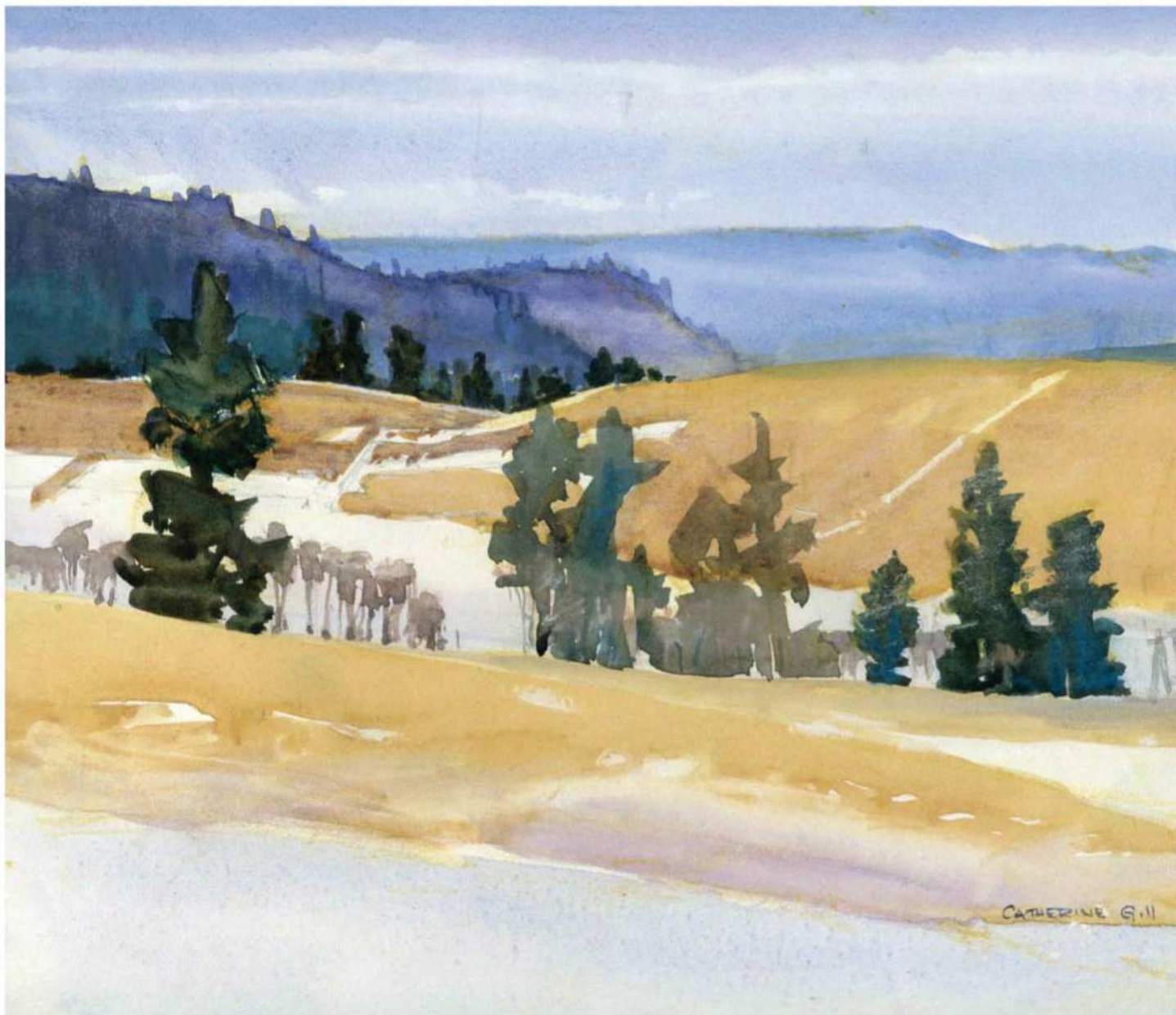
In tree foliage A, the light is coming from the right, so there's a color change from yellow-green to green to blue-green, but the values are close. Tree foliage B shows the same color change, but there's too much value change, which breaks apart the shape.

For tree foliage A, I selected an aureolin yellow and cobalt blue—both transparent paints that I knew could offer a similarly light value. In tree foliage B, I chose aureolin yellow and phthalo blue (a stain), which produced a much darker color when mixed.



In sky A, you can see the color change—from pink to blue—as well as a limited value change; this enables the sky to hold together as one shape. I used two transparent paints—rose madder genuine and cobalt blue—which were likely to produce similarly light values.

In sky B, I used rose madder genuine and phthalo blue (a stain), which darkened the mix. It produced too much value change to hold the shape together.



THE COLORS OF THE EARTH

When the land makes up the bulk of the real estate in a landscape scene, often that includes a lot of flat space that receives the light differently from one area to the next. If the land has dips, and changes in heights and contours—as in rolling pastures—then there will be changes in value, however slight, and changes in hue.

If the scene includes a view of the land in the distance, the color of these areas will change, appearing cooler, and perhaps grayer, and bluer, than the land in the foreground.

Changing the hue, and maybe even the value slightly, as the eye travels over the land is an important tool for creating interest and indicating three-dimensional space.

In *Swauk Valley* (watercolor on paper, 7½x11), I captured the overcast sky, typical for a valley in winter, using soft edges and close values. The color of the sky has a big impact, because much of its color reflects onto the land and influences its color. In these rolling fields, for example, there are subtle changes in color, but not value.

The front field is the warmest; the field in the middle distance is slightly cooler; and the farthest field, on the left, is an even cooler, grayed yellow.

For the back hill, I mixed a trail of aureolin yellow and raw sienna, and then added a touch of a violet (cobalt blue and rose madder genuine) to gray the yellow. Notice how the mountains on the left fade to a cooler and lighter value as they recede into the distance.

Color change is a great way to indicate distance.



Color change is a great way to indicate distance. The colors of the fields in *Whidbey Island* (watercolor on paper, 7½x8), for example, become more cool and grayed as they recede. Even the trees lose a bit of their brightness and warmth as they recede into the distance. For the front field, I used aureolin yellow with some cadmium yellow. The color in the middle field was less yellow, and thus a cooler green. For the farthest field, I grayed the yellow with a light violet mixed from rose madder genuine and cobalt blue (a sky color).



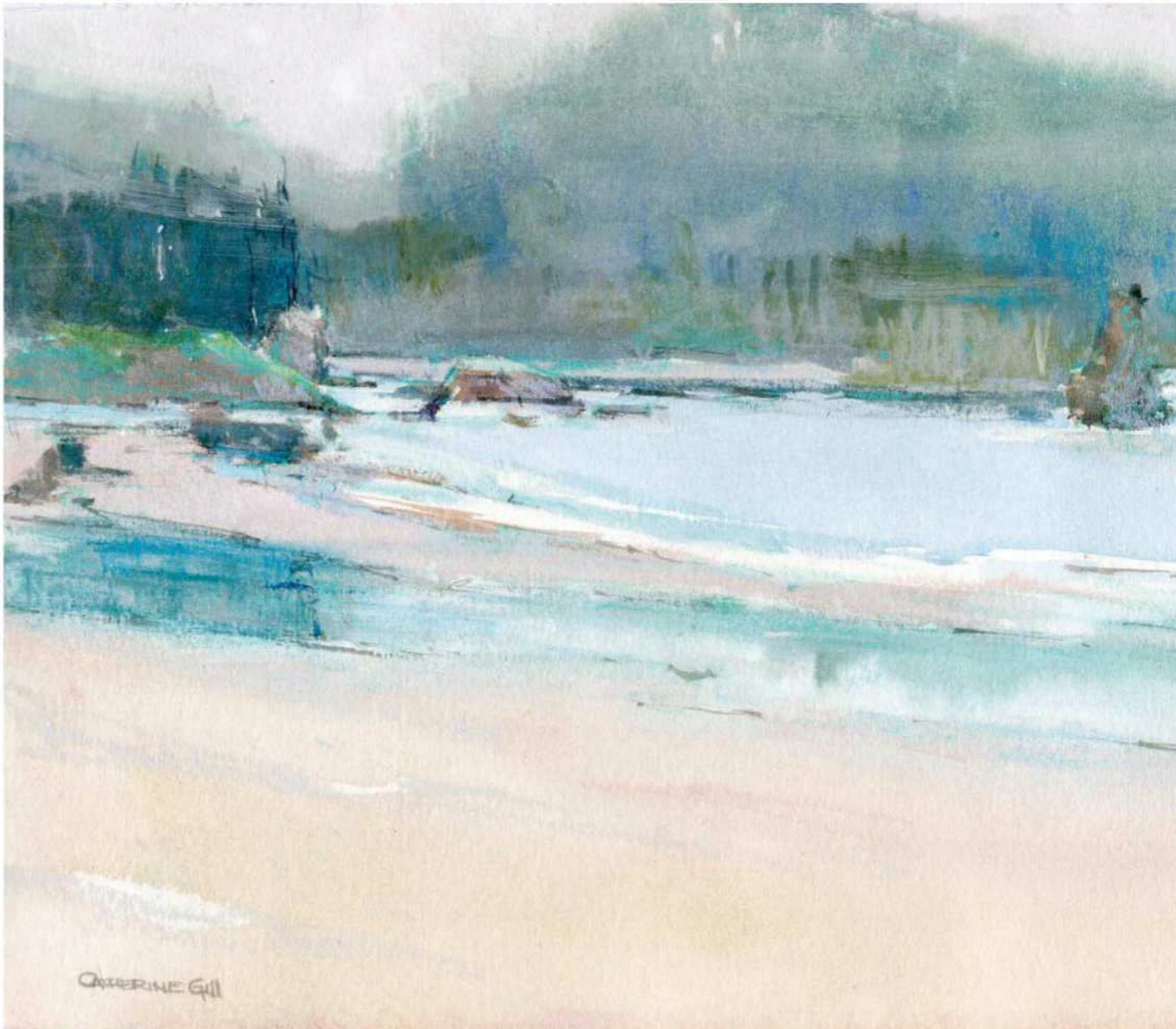
The colors I used for the path in *Ravenna Park* (watercolor on paper, 10x11) get cooler from front to back, which creates movement and a feeling of distance, but the values remain the same. The little hill on the right is a slightly darker value than the value of the flat path. That darker value change separates it from the lighter flat path and makes it appear on a different raised plane. I used aureolin yellow, rose madder genuine and burnt sienna for the path, adding some cobalt blue sky color in the back to cool and gray it. For the hill, I used the same paints, just thicker so they'd be a darker value.

THE COLORS OF THE SEA

The sea is always in motion. At times, though, it appears quite still, at a slack, just before the direction changes. It's important to take a gestural approach to drawing the sea, keeping the lines loose and feeling the movement.

Where the sea is flat, between waves or ripples, it reflects the color of the sky. Waves, on the other hand, have vertical planes that require slight value and color changes.

Because the sea is moving so much, a painter needs to look closely. You'll see that the hues in the sea are connected with the hues in the sky, even if the sky isn't shown in the painting.





The sea depicted in *Morning Light* (watercolor on paper, 6x8) lines the rocky coast of the Straits of San Juan de Fuca in the Pacific Northwest. It was early morning, and the sunlit sea had waves that bounced against the rocks and created lots of movement—with a calmer sea surface farther back. The sky above was a pale yellow, so this is the color (aureolin yellow) that reflects down onto the flat water between the waves. The purple (a mix of cobalt blue and rose madder genuine) is on the side planes of the waves—a reflection from the side of the rocks (where I was sitting) and the cliffs behind me.

It's important to take a gestural approach to drawing the sea, keeping the lines loose and feeling the movement.

In *Ireland Shore* (watercolor on paper, 7½x11), the sea is active, especially at the shore. The waves and movement of the sea mean changes in colors and values. The distant sea has fewer visible waves, so I've applied a flat wash without much change. To keep a light value overall, I used a transparent cobalt blue and a touch of cerulean blue in and around the white wave tops, which were first lightly drawn. Notice how I've also used the sky colors in the sea.



The sea in *Neah Bay Mist* (watercolor and pastel on paper, 7½x11) shows an unusual slack tide on a calm misty morning in a protected bay along the shore of the Straits in Washington State. The sea is calm; the sky is calm; and there isn't much tidal movement. The feeling of something about to happen dictated my choices of color, value and edge treatment. Because the water is basically flat, there isn't much color or value change, but in the tide pool reflections on the left, I've captured the reflected color from the forest farther back. Notice also that in the sand along the shore, there's a slight color change, but not a value change. This creates some interest and visual movement, but not too much for this calm scene. I used two transparent paints—rose madder genuine and aureolin yellow—in a gradated mixing trail on my palette and kept the thickness of the mixture consistent.



THE COLORS OF THE SKY

The sky is important for setting the tone and mood of a painting. If it's excitement you want, then you'll need color changes and hues that are bright, and edges that vary from hard to soft to rough. If, on the other hand, it's a quiet, somber mood you're after, then you'll want to use more grayed, lower-intensity hues and let them blend together with soft edges. These color changes in the sky will create visual movement, but keep the changes close to one another in value. Also, note that the colors of the sky nearly always play a part in the color of the landscape below. **WA**



In *Mount Stanley, B.C.* (watercolor on paper, 7½x11), the sky isn't the main area of interest, but I still wanted to add interest there. I painted the sky and clouds separately, allowing for some hard and rough edges between. For the darker sky above, I mixed a trail of cobalt blue with some more opaque cerulean blue on my palette, which I charged in at the top. There's less modeling in these clouds than in *Cle Elum Sky* (below), which helped to keep the focus on the mountain area beneath. Notice how the shapes of the clouds subtly mimic the shape of the mountains.



The sky in *Cle Elum Sky* (watercolor on paper, 3½x5) is active—a typical sky viewed over the Cascade Mountains, where the air gets whipped up and moves fast. You'll see a bit of value change between the blue sky and the clouds, and also within the clouds, but not so much change that the shapes fall apart. In the lower center of the cloud, I used a gray composed of all three color primaries—aureolin yellow, rose madder genuine and cobalt blue, all transparent paints. I applied the mix quickly, creating soft edges to suggest the airiness of the cloud bottoms. For the sky above, I used a slightly thicker mixture of cobalt blue with more opaque ultramarine blue to darken the mixture. I was careful to paint these two areas of sky and clouds separately. I wanted to get some hard and rough edges, as well as a little more value contrast, to create interest and excitement at the top of the clouds.

The colors of the sky nearly always play a part in the color of the landscape below.

Meet the Artist



Artist Catherine Gill teaches painting and printmaking out of her studio in Seattle and in workshops throughout the U.S. and in Europe, Asia and Australia. She's a co-author of the book, *Powerful Watercolor Landscapes* (North Light Books, 2011). You'll find instructional video downloads, including "Plein Air Painting Equipment" at catherinegill.com.





Keeping the Top of Your Head Open **The Transcendent Paintings of Tom Perkinson**

THIS NEW MEXICO ARTIST COMBINES WATERCOLOR AND PASTEL TO REIMAGINE THE LIGHT-FILLED SPLendor OF THE SOUTHWESTERN LANDSCAPE.

By John A. Parks

The Native Americans have an expression that I like," says New Mexico-based artist Tom Perkinson. "Keep the top of your head open." It's an invitation to be alive to experience every moment, and to be open to new possibilities and novel solutions. It perfectly describes the outlook that Perkinson brings to his own work.

Painting the ravishing landscape of New Mexico, he pushes the color to almost-otherworldly realms of saturated violets, vivid yellows and resplendent oranges. The resulting paintings revel in the transformative power of light.

A "MINDFUL" CAMERA

Inspired by a climate that can present everything from the limpid clarity of high-altitude air to sudden squalls that race across the desert floor, to the delicate magic of winter snowfalls, Perkinson's work seems to be the ultimate appreciation of one of the most visually spectacular regions in the United States. It comes as a surprise, then, that almost all of his paintings are done from his imagination and memory.

Saturated washes of watercolor are enriched with delicate applications of pastel to create active, broken color in **Twilight, New Mexico** (mixed media on paper, 20x20).

"I'm always looking," says the artist. "When we travel around, my wife, Louise, usually drives, and I'm looking at everything. I guess I must have some kind of camera in my mind."

Perkinson's deep love and understanding of the New Mexico landscape—and the way that light transforms it under a variety of weather conditions and times of day—allow

OPPOSITE

Perkinson is careful to create a variety of edges, from soft to hard, in **Autumn, New Mexico** (mixed media on paper, 16x28).

BELOW

The figures in **Boys Fishing Along the River** (mixed media on paper, 20x30) add narrative drama and a sense of scale.

him to explore the vista in watercolor without directly referring to it.

Instead, he adopts a process of discovery in which he establishes a loose and suggestive painting and then "finds" a landscape in it. "I don't begin with sketches, because I want to be free to follow the painting in any direction," he says. "I start with washes of different values and tints. Then, I begin to look for a landscape. Several directions will appear to me at this time, and then I have to decide on one of them."

Perkinson emphasizes that this is the most difficult part of the process and notes that even after he has made a decision, he leaves himself open to changes. "I never want to feel married to the first idea in case something better comes along," he says.

Once he begins to get a feeling for the developing landscape, Perkinson starts to determine a sense of scale. "During these first few moments, I must establish my distance from the scene," he says. "Am I a mile away or just across the river? This is one of the first steps, and I have to decide before I can continue. It's important for working out the perspective and how things are going to relate to one another in the picture. Then, as the landscape evolves, I look for more images to add to the composition."

A MULTIMEDIA APPROACH

Gradually, Perkinson fills out his world, bringing in foliage, landscape detail and weather conditions. He builds his watercolor simply, doing just a little





mixing but mostly building thin layers of pure color. After establishing the painting in watercolor, he lets it dry overnight and then works over it in colored pencil and pastel the next day. “The watercolor seeps into the paper while the pastel sits on the surface, which adds to the illusion of depth and space,” he says.

Perkinson uses the pastel layer to augment and dramatize the imagery that has developed in the watercolor. “I’ll often rub in certain areas and take away others,” he says. “This technique gives the painting a visual history and its own patina.”

To create a variety of effects, Perkinson sometimes uses a can of compressed air that he directs through a fine tube; the air blows the pastel around or completely off the surface. This approach allows the artist to modulate a passage, add texture or remove most of the pastel from an area. “The kind of effect I get depends on how far away I hold the can from the paper and how hard I press on the trigger,” he says. “It produces effects I just can’t get any other way.”

Perkinson also uses cardboard rolls, or stumps, both to blend and to lift

pastel from one area to repeat the color in another. “It’s a really effective technique in terms of the subtlety that I can achieve,” he says. With both his watercolor and pastel work, Perkinson is concerned about retaining a sense of spontaneity and looseness. “The worst thing someone can say to me at an exhibition is ‘Tom, that looks like it must have been really hard to do,’” he says. “What I want to do is to make it look like the painting flowed onto the paper effortlessly.”

Making the painting look easy often involves deciding to stop long before things get overworked. Perkinson doesn’t rush this decision. “I have several paintings in my studio at different stages of development,” he says. “I go into the studio every morning with fresh eyes, and I study each one for a short period. It’s at this time that I can see what has to be changed, added or removed. When a painting no longer needs anything to be changed, I sign it, and it’s complete.”

SPLENDOR OF THE LIGHT

In his more recent work, Perkinson has been inclined to add more narrative

Rooted in Art

The skill, surety and imaginative power evident in Perkinson’s paintings result from a life devoted to art. “It seems that I’ve always been an artist,” he says. “I grew up on a farm in the Indiana countryside, where there was always plenty of varied subject matter for me to study and draw. At a young age, I began painting and drawing anything I saw or imagined.”

It wasn’t a surprise that he made his way to the Southwest. “I was inspired by the New Mexico landscape as a child while traveling through the state on a family vacation,” he recalls. “I moved here in the 1960s, and I’ve always been inspired by the drama of light and shadow as they fall and move on the mountains and mesas. In the morning and evening, the landscape can change to a completely different visual reality in just moments.”



detail in the form of figures, horses and other animals. Here he sometimes looks for reference, although he never uses it directly. “If I’m thinking of adding some running horses, then I might pull a few images off the computer just to see what’s happening with their legs when they’re moving,” he says. “But then when I draw them, they’re my horses.” He jokes that one of his art dealers refers to the dogs in his paintings as “Perkinson dogs”—an entirely new breed.

While Perkinson presents a fully realized world, it’s the splendor of the light in his work that carries the day.

The artist notes that although viewers generally are excited by the color, he himself pays close attention to the tonal values, noting the saying: “Color gets all the credit, but it’s the values that do all the work.”

The scenes he creates might be imaginary, but the artist sees it as his job to present them as real, to make

them credible and therefore seductive to the viewer. “My color combinations aren’t in the realm of the natural world, because I don’t paint reality; I’m a painter of fiction,” he says. “I try to paint a sense of place, as though this scene really does exist. I have had my collectors ask me where this scene is, and I just have to point to my head

“My color combinations aren’t in the realm of the natural world, because I don’t paint reality. I’m a painter of fiction.”

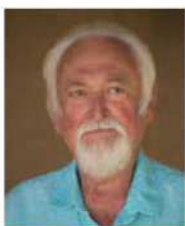
and say I made it up. Thus, I think of my work as romantic realism. I'm painting a certain reality that I've invented, inspired by the fascinatingly rich Southwestern landscape."

A GLIMPSE OF A MOMENT

The power of Perkinson's approach can be seen in *Ribbon of Light* (opposite), where the sun is setting in a yellow-orange band of sky stretched above a vast valley bathed in a luminous violet twilight. A squall seems to be suspended above this band, sending down gray slants of rain while clouds give way to a limpid deep blue sky replete with a delicate sliver of moon and a scattering of evening stars. It's a scene that hovers between reality and a benignly transcendent experience.

In *Two Riders Along the River* (below), a setting sun has released an almost improbable red glow across the foreground, while the distant mountains glow with a vivid purple. The two horse riders in the middle distance are almost subsumed in a light condition that verges on the supernatural.

Meet the Artist



Tom Perkinson (tomperkinson.com) grew up in rural Indiana and studied at the Chicago Academy of Art before pursuing an undergraduate degree in Oklahoma. He completed a master's of fine art at the University of New Mexico and, after teaching there for two years, elected to devote his life to painting. His work is included in many private and public collections, including the Museum of New Mexico, in Santa Fe; the University Art Museum, in Albuquerque; and the Eiteljorg Museum of Western Art, in Indianapolis. His work is represented by the Manitou Gallery, in Santa Fe; the Total Arts Gallery, in Taos; and the Howell Gallery, in Oklahoma City. He and his wife, Louise, make their home in Corrales, N.M.

"I try not to explain every detail in a painting," Perkinson says. "I leave room for viewers to complete the painting, based on personal history. I want the viewer to get a glimpse of this moment suspended outside of time that I experienced while painting. It's a place where one can simply be."

John A. Parks (johnaparks.com) is a painter, a writer and a member of the faculty of the School of Visual Arts in New York.

Turn for a demo

OPPOSITE
Ribbon of Light (mixed media on paper, 16x16) pushes color to fantastic realms of blues, red-violets and oranges.

BELOW
Although the color in **Two Riders Along the River** (mixed media on paper, 5x10) is exaggerated, it's modulated in a very subtle manner.



Watercolor Meets Pastel

Perkinson seamlessly marries media to create a landscape rich with color and mood.



Step 1

Using watercolor, I quickly applied the fundamental washes and abstract structure. I then used walnut ink in the foreground.



Step 2

I added the rain cloud and the mountains in the background. I then darkened certain areas to push them back into space.



Step 3

I added cloud details and more color to the sky.



Step 4

I created more details using watercolor, pastel and colored pencils, adding more vibrant color to the sky, the trees, and the background and foreground.



Step 5

I added the two geese by the water and the red-winged blackbirds in the foreground. I worked on the large rocks under the trees on the left.

Final Step

I added one more goose near the water and painted in the flying geese in **Geese in November** (mixed media on paper, 10x10). **WA**

Artist's Toolkit

PAPER

- Lanaquatre 300-lb. cold-pressed

PAINTS

- Dr. Ph. Martin's liquid watercolors; Winsor & Newton watercolor tubes, both gouache and regular transparent varieties

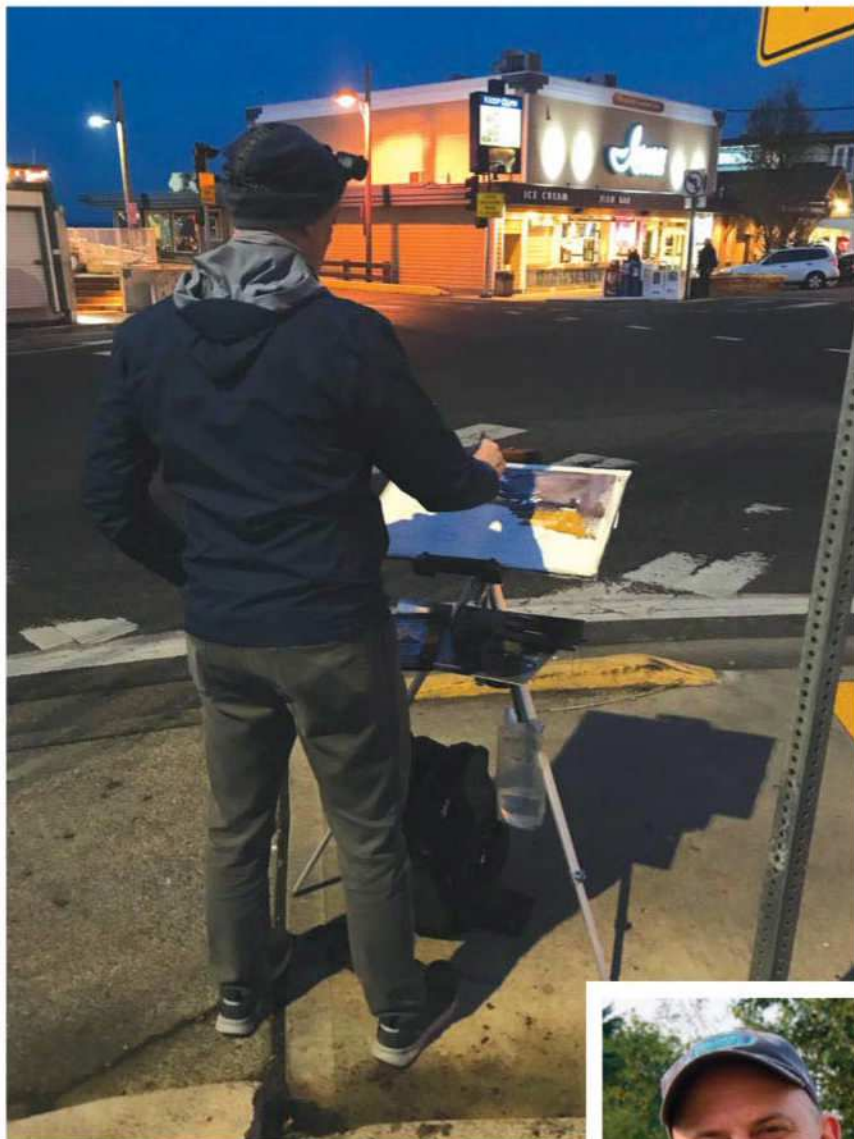
PASTELS

- Unison, Sennelier, Nupastels

MISC.

- Prismacolor colored pencils, permanent walnut drawing ink

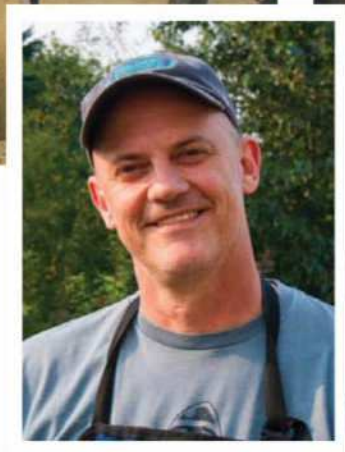




Ron Stocke (ronstocke.com) has been painting en plein air in some fashion for more than 20 years, but a few years ago, when he first tried painting on location at night, he encountered new challenges that reminded him of that time when he first started painting outside.

“I was preparing for a nocturnal series of paintings,” says Stocke. “And, unlike painting during the day with natural light, when painting at night, you’re often confronted with multiple light sources. Light from inside shop windows, street and public lighting, and headlights from the many passing vehicles—they all can cast separate shadows that can be confusing. My solution for this situation? Isolate the main light source and stick with it.”

In spite of any added complexity, like most artists, Stocke relishes any opportunity to find additional hours in the day (or night) for painting.



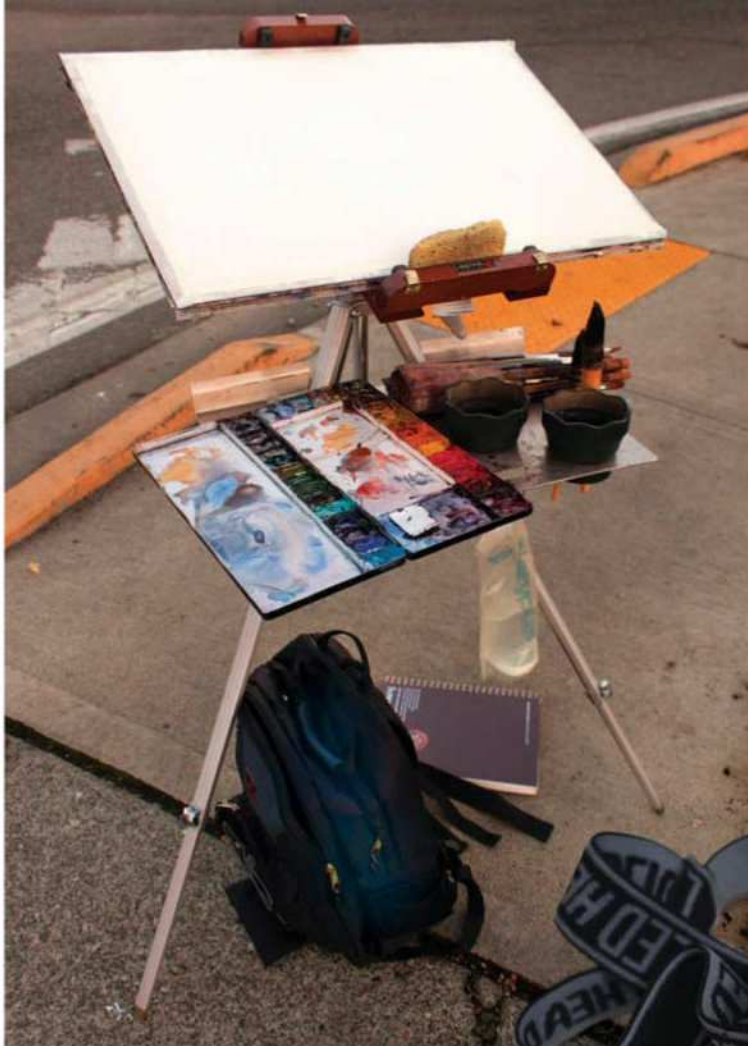
Painting in the Dark

Artist **RON STOCKE** enjoys painting on location—even after the sun goes down.

By Anne Hevener

LET THERE BE LIGHT

The artist likes to set up and start drawing while there’s still light. Then, as the light disappears, he clips on a headlamp. “Be aware of the temperature of your light,” says Stocke. “If it’s too warm, it will affect how you see the color.”



PLEIN AIR TOOLKIT

To set up on location, Stocke uses a camera tripod with a Sienna plein air panel holder [SIENNAPLEINAIR.COM] to carry his board and paper. "I made the shelf out of a piece of sheet aluminum," he says, "which is sturdy enough to hold my palette, brushes and water." Other essential supplies include:



Brushes: Both natural and synthetic. "I usually bring fewer at night than I would for daytime painting," he says. "The fewer items I bring, the fewer I might lose in the dark!"

Palette: Stocke uses the same palette whether he's painting in the studio or on location "so that I'm familiar with the color arrangement," he says.

Miscellaneous: A collapsible water container, a headlamp (or other light source) and layered clothing. "It's not uncommon to experience dramatic temperature shifts in a short period of time once the sun sets," says Stocke.



LESSONS LEARNED

1. Stay focused on your painting. It's easy to get caught up in everything that's happening around you.

2. Don't overdo the details. Stocke's rule is: If you can't hit it with a baseball, don't paint it.



3. If your painting isn't drying, try adding an opaque color to the mix. This will allow you to define the edges better. The end result will be a soft edge that delivers beautiful transitional areas.

“When painting on location, the best advice is to pack light. It will make the whole experience more enjoyable.”



THE MAGIC OF THE NIGHT

Stocke says that **Flower Market** (14x21), a painting of a flower stand near Seattle's Public Market, was a nice respite after painting a lot of street scenes. "At first I thought that the figures might dominate the image," he says, "but the flowers quickly became the stars."



Floral **Arrangements**



FROM DELICATE CHERRY BLOSSOMS
TO HEARTY SUNFLOWERS, THAI ARTIST
ADISORN PORNSIRIKARN PAINTS
COLORFUL BLOOMS DESTINED
TO GRAB YOUR ATTENTION.

By Isabelle V. Lim

Watercolor artist Adisorn Pornsirikarn is as generous as Mother Nature on a warm spring day, scattering myriad floral petals to the delight of people all over the world. Viewers are drawn into fields and bouquets of the delicate, moisture-laden flower petals via the artist's daily Facebook postings of his floral paintings on abstract backgrounds.

Pornsirikarn, a native of Thailand, lives in Bangkok. As an artist, he's known for his command of the watercolor medium, and his ability to use it to establish the connection between light and shadow found among flowers and leaves; the sparkling light that shines on petals; bold brushstrokes; softened edges; and the remarkable drama that plays within the negative areas.

Pornsirikarn shares a few of his thoughts here on watercolor and how he uses the medium to awaken viewers' senses.

BELOW
Waterlily (watercolor
on paper, 18x24)



ABOVE
**Cherry Blossoms,
No. 2** (watercolor
on paper, 18x24)



Blooming
(watercolor on
paper, 20x14¼)

On Finding His Calling

Pornsirikarn recalls his introduction to watercolor at a demonstration given years ago by Aree Suthipan, a senior art lecturer and respected watercolor artist in Thailand. Pornsirikarn found himself enthralled as the water and paint merged together and quickly formed shapes on the paper.

Shortly thereafter, he began experimenting seriously with the art form. “I’ve studied all forms of visual art processes, but watercolor is my chosen medium,” he says. Since making the discovery, he has held many sold-out exhibitions and has taught in the field for more than 20 years.

On Working Without a Drawing

Pornsirikarn turns to soft pastels for his preliminary studies. “I’ve been told my pastels are as competitive as my watercolors,” he says. He foregoes sketching his subject on the watercolor surface, however. “Pencil lines handcuff my creativity, so I choose to be very clear with my preliminary visual design of a finished painting.

“I liken it to translating a dream into reality, no matter the subject or the size of the paper,” he continues. “I love the freedom to be able to play. This is why my paintings possess a fresh feel. I feel that they’re exciting and dramatic, yet clean, and appear as though the moisture lingers on the paper surface. This awakens the viewers’ senses. They ‘breathe in’ the ‘fragrance’ that results from their own interpretation of the flowers.”

On Planning for the Light

“I plan ahead, so I know where the light will be preserved,” the artist says. “I never try to rub off any specific area to create light or to bring back the whiteness of the paper.” And, Pornsirikarn never adds white paint to his works.

On Brushstrokes

Instead of focusing on making the strokes visible, the artist expresses his emotions with simple



On a Grand Scale

At 3¼x16¾ feet, **The Blooming of the Ramayana** is Pornsirikarn's largest watercolor. Painted in 2014 to honor His Majesty The King Bhumibol Adulyadej in celebration of his birthday, it depicts the main characters from *The Ramayana*, an ancient Indian epic.

The story follows Prince Rama's quest to rescue his beloved wife, Sita, from the clutches of the demon king, Ravana, with the help of an army of monkeys and bears.

Pornsirikarn completed the painting in less than two days, with no pencil lines involved. His entire painting process was filmed for an art education documentary and can be viewed at bit.ly/pornsirikarn.



Peony (watercolor on paper, 21½x29½)

brushstrokes that depict the complexity of the petals, yet retain the medium's transparent quality.

Pornsirikarn uses angular brushes of various sizes for creating petals and negative areas. "These types of brushes are good for creating featherlight effects of petals and leaves," he says. "The tip can draw expressive stems and branches."

He encourages his students to use angular brushes, explaining that it gives them "much-needed confidence." He also recommends that his

**"I LOVE THE
FREEDOM
TO BE ABLE
TO PLAY."**



RIGHT
Peony (watercolor
 on paper, 21½x29½)

BELOW
Sunflower
 (watercolor on
 paper, 20x14¼)



students own a good rigger brush for dragging long lines across the paper.

Pornsirikarn believes in new challenges and ongoing development. “My work is a response to the movement of my brushstrokes, both intentional and incidental,” he says.

He works wet-into-wet, wet-on-dry, dry-on-dry and dry-on-wet. Pornsirikarn says he feels “triumphant” when the wet brush addresses problems that occur during the painting process.

On Painting on the Edge

“People always say I work the edges,” says the artist. “True enough, when my movement, brushstrokes and concentration are swift and direct, I shift between drawing and painting with a wet brush. I make quick decisions.”

On Color

Pornsirikarn enjoys using bright, intense colors when painting tropical blooms and “charging at my favorite English roses.” (See “Roses in Bloom,” on pages 46-47.) Holbein and Schmincke watercolors are his go-to paints, and quinacridone scarlet (cherry red) is his favorite color.

He prefers to let the paper dry naturally, as the power of the water mixing with the paint creates luminous intensity. The moisture appears pervasive, even when the surface is completely dry.

On Getting Work Done

Pornsirikarn paints daily during his art instruction classes; when he’s not teaching, he maintains a strict discipline of painting at home from sunrise to



Hydrangea
(watercolor on paper, 20x14¼)

sundown. “I could keep on painting,” he says, “based on the amount of my inspiration.”

On Goals

“I want to see the Asian watercolor tradition reach new heights,” Pornsirikarn says. “I dream of creating a harmonious relationship toward all beings and better still, the universe. Art creates and enhances a harmonious world.”

Hong Kong-based artist and writer Isabelle V. Lim (isabelleart.com) has painted in watercolor since childhood and has held numerous watercolor exhibitions. She also works in pastel, and is a Master Pastelist of the Pastel Society of America, a Master Circle member of the International Association of Pastel Societies and Maître Pastelliste of the Société des Pastellistes de France.

Artist's Toolkit

PAINTS

- Holbein and Schmincke: cadmium yellow light, translucent orange, quinacridone scarlet (cherry red), quinacridone magenta (rose violet), sap green, permanent green, shadow green, cerulean blue, ultramarine light, bright violet

SURFACE

- Arches 110-lb. rough

BRUSHES

- Spider angular, Rosemary angular: ½-, ¾-, 5⁄8- and 1½-inch

MISC.

- spray mister

Turn for a demo

Meet the Artist



Adisorn Pornsirikarn (facebook.com/adisornpornsirikarn) is a native of Buriram, a northeastern province in Thailand. He earned his master's degree in art education from Srinakharinwirot University in Bangkok and is a sought-after art instructor in the private and public sector. He's also a celebrated artist, invited by Thailand's government to demonstrate his painting process at Thai embassies around the world. Pornsirikarn currently resides in Bangkok.

Roses in Bloom

Adisorn Pornsirikarn harvests a riotous garden—from first blush to princess pink—with the stroke of a brush.



Step 1

Working wet-on-dry, I established an atmospheric coloring overview by concentrating on the dynamic balance of the shapes, the spacing, the darker tones in the center areas and the highlights in the lighter areas.



Step 2

Using quinacridone scarlet, I worked wet-into-wet to accentuate the floral shapes and soften the petals' edges and angles.



Step 3

I added detail to the smaller petals by applying strokes using a smaller brush loaded with quinacridone scarlet. I then glazed the petals with quinacridone magenta (rose violet).



Step 4

I used translucent orange, quinacridone scarlet and quinacridone magenta to create the background. I painted the leaves using sepia green, permanent green, sap green, shadow green and cerulean blue.



Step 5

I filled in the buds and grouped the branches and leaves together. This helped to eliminate some of the petals' hard edges.



Step 6

I used a spray mister to keep the paper moist and eliminated a fussy background by observing the negative areas. When the paper was dry, I glazed the roses using a wet-on-dry technique and emphasized the light on the roses in the center of the painting.



Final

Blooming English Roses (watercolor on paper, 29½x21½) **WA**

**“I’VE STUDIED ALL FORMS
OF VISUAL ART PROCESSES,
BUT WATERCOLOR IS MY
CHOSEN MEDIUM.”**

What's the worst (or best) thing that ever happened to you while painting en plein air?

Whims of the Weather

DAVID SAVELLANO:

I was about 50 percent complete with a painting of a wonderful vista scene in the Sonoma Valley when a fast-moving rainstorm forced me to pack up my gear and retreat to my camper shell. Those passing rain clouds provided a dramatic and highly atmospheric change of scene.

Watercolor, fortunately, is the perfect plein air medium to quickly capture rain clouds dumping water and casting shadows on the valley floor and beyond. So, within minutes, I had changed the painting from a sunny scene to a rainy scene.

Trials of Travel



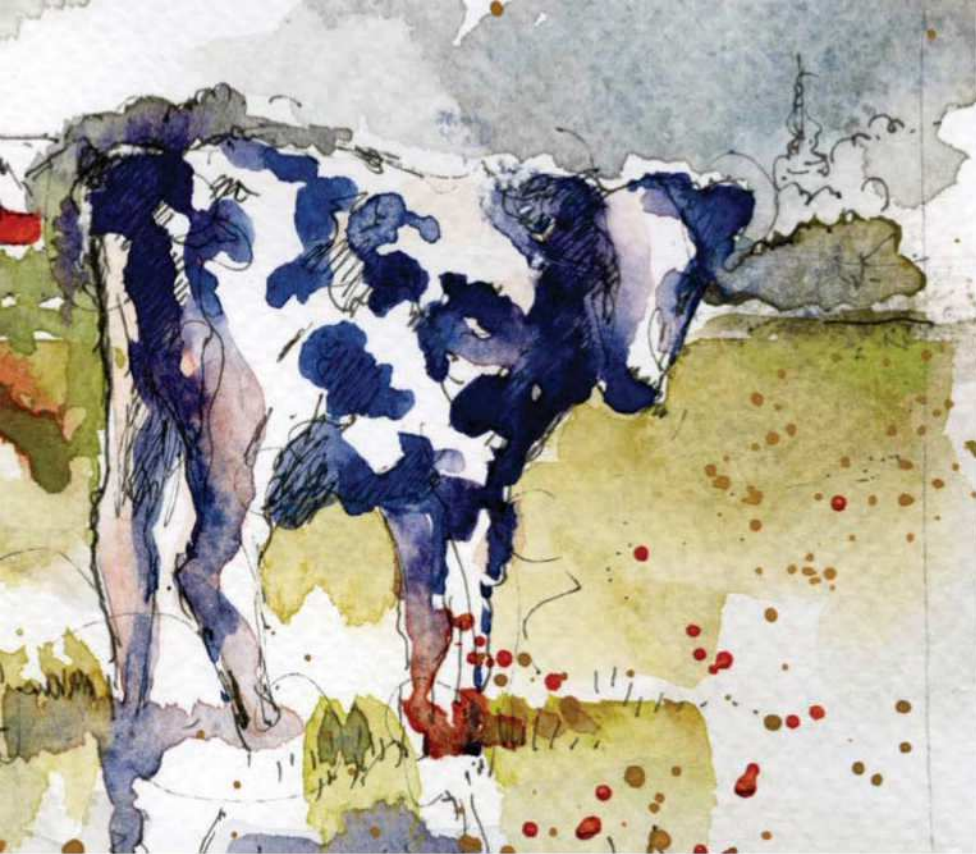
KATHIE GEORGE: Despite explicit instructions to pack light, one of my workshop students, Betty, showed up in France with a suitcase the size of Rhode Island. She was joined by Rita, a much younger woman, who had been assisting Betty with her bag since landing in

France. When they asked about a taxi at the train station, the attendant said there were none available and suggested they walk.

So, the two of them began trudging through the heat, walking down a street that soon turned into a hill, until finally, Rita suggested they stop. She left Betty with the suitcase monstrosity and went off alone to find their hotel. When she located it, she convinced the owner to send her daughter back for Betty, who had been waiting for well over an hour now—long enough to begin to worry about what had become of Rita. When a car pulled up and the hotel owner's young daughter jumped out, motioning wildly for her to get into the car, Betty, not having a clue who this person was, asked: "Where is my friend?" And then she swore she heard the girl say, "She's dead."

It was a day later, when all were rested and retelling their story, that our French host deciphered the mistake. It seems that the phrase for "I help you" in French is *je t'aide* (je ted), which sounds a lot like "She dead."





Animal Encounters

FRANK EBER: I was painting in France in a meadow with cows nearby. The animals soon decided to saunter over to see what was going on. Unfortunately, they brought with them an army of flies and an incredible stench. The flies landed on my palette, in my face and on my painting. It was so bad I actually had to pack it in.

BRENDA SWENSON: I've had a cat snatch gear out of my sketch bag and take off in a mad dash up the block and around the corner. Fifteen minutes later, he returned looking for something else to steal.



Another time, I was painting in the Arroyo in Pasadena when a blue jay became preoccupied with me and spent a good 20 minutes dive-bombing and screeching from a nearby tree. Eventually I figured out that he was fascinated with the shiny metal ferrule of my paintbrush. I held out my arm, and he landed on it. Once satisfied, he took off, not to be seen or heard from again.

“Watercolor is, fortunately, the perfect plein air medium to quickly capture rain clouds.”

—DAVID SAVELLANO

The Kindness of Strangers

FRANK EBER: Once, when painting in Texas, some passersby invited me to their nearby ranch and then asked me to stay for dinner. Amazing hospitality in that state!

BRENDA SWENSON: I was sketching in Prague and had set up in the open market. A 5-year-old girl showed up. She was really excited and intent on telling me something, but I couldn't understand a word. Later, she showed up again, and handed me a little Russian doll on a key ring. I admired her little treasure and handed it back. Her smile turned to sadness, and she shook her head. I wondered what I had done wrong. She reached down, picked up my palette and put her little treasure inside my sketch bag. She was giving me a gift! The kindness of this little child lifted my spirits in a way that's hard to express. The little doll still sits on a shelf in my studio. I also have the sketch I did later that day to remind me of the simple kindness of a child.





9th Annual Watermedia Showcase

We viewed hundreds and hundreds of incredible entries for our latest competition—paintings that demonstrated both exceptional skill and full-throttle creativity. Take a look at the nine pieces we ultimately selected for recognition. We think you'll agree: When it comes to watercolor, the talent is both great and abundant.

By Anne Hevener

BEST OF SHOW

Chien Chung-Wei New Taipei City, Taiwan

Artist Chien Chung-Wei is a signature member of both the American Watercolor Society and the National Watercolor Society. He's also an experienced art teacher who conducts watercolor workshops around the world.

Q What was your inspiration for this painting?

A Located on a hillside, Jiufen is a famous old town in Taiwan. It had been 20 years since I'd last visited until last year when I planned to paint a series of old Taiwanese towns. Jiufen was the first town I wanted to visit again.

The Town of Jiufen
(watercolor on paper,
14¼x10½)

Q What was your painting process for the work?

A In the beginning, it was a miniature watercolor in my sketchbook. Then, I thought it was good enough to be used as a demonstration on a quarter sheet for my studio students. I painted it using the reference photo that I took last year; however, photos always will remain a reference only. I much prefer—even when painting en plein air—to re-create the image with the kind of light and shadow and shape that I want. In this case, I adjusted the location of the lanterns to make the composition more dynamic. That design choice has become the soul of the whole painting.

Q Did everything go according to plan during the course of the painting process?

A I drafted a sketch as a preparation for the overall structure and composition in the first stage of coloring. This sketch is only a rough plan for the proportions on the surface of the paper. I know that it's impossible to force

watercolor (it took me 20 years to understand this) and, therefore, I allow more freedom for the watercolor to express itself within the planned layout in the first stage of coloring.

Q What do you love most about working with watercolor?

A I like that I can make attempts, take risks, play games, explore and go beyond a basic vocabulary of shapes.

Q What has been most influential to your painting lately?

A Recently I've been experimenting with different kinds of paper—hot-pressed and cold-pressed—and papers produced by different brands. For more than 20 years, I've been using Arches rough paper almost exclusively. I realized over time, however, that I wasn't expanding my techniques. So, knowing that I had to leave my comfort zone bravely so that I could discover new horizons, I started to explore. For *The Town of Jiufen*, I used Saunders Waterford 300-lb. rough.





Portugal at Night
(watercolor on paper,
19½x27½)

SECOND PLACE

Jansen Chow

Selangor, Malaysia

Jansen Chow graduated from Kuala Lumpur College of Art in 1991 and furthered his studies at the Art Students League of New York. He has signature memberships with the American Watercolor Society and the National Watercolor Society, among others. His work in watercolor, oil and etching has garnered awards in international exhibitions.

Q What was your inspiration for this painting?

A A few years ago, I traveled to Portugal. Throughout my trip, I took a lot of photos and painted a lot of sketches. Back in the studio, I had the urge to create a picture that could represent how I truly feel about the beauty of Portugal. Coincidentally, an international watercolor exhibition was organized in Portugal, so I finished the piece in time for the exhibition.

Q Did everything go according to plan during the course of the painting process?

A It would have been easy if I had decided to paint the piece according to the nice photo that I took, but I chose to rebuild the scene and fill it in with emotions and memories of my own. I struggled, and it took a long time to finish this painting, because I was going through a low point in my life. Originally, I just wanted to portray the beauty of the port of Portugal, but I continued to expand the idea during the creative process, looking to achieve a higher level of meaning—a portrayal of rain that has been washed away, the fading away of winter and the coming of spring.

Q What do you think is most important to making a successful painting?

A I think a successful work must have something to offer that's unique. The technique needn't be perfect; individuality and differentiation in a painting are more important and compelling.

Q What has been most influential to your painting lately?

A In recent years, whenever I've had the opportunity to participate in international watercolor events, I've been taking my favorite watercolor tools with me. Apart from being invited as a watercolor demonstrator, I also enjoy communicating and exchanging ideas with watercolor enthusiasts from all over the world. I hope my positive attitude will inspire the audience to understand more about the unique characteristics of watercolor and fall in love with it.



THIRD PLACE

Kathy Caudill

Rock Hill, South Carolina

A third-generation self-taught artist, Kathy Caudill began her career as a commercial artist and then worked as a courtroom sketch artist before committing to full-time painting several decades ago. Her award-winning work has been exhibited and collected widely and has also appeared in a number of art publications. Caudill has been teaching local and regional painting classes and workshops for 25 years.

Q What was your inspiration for this painting?

A A few years ago, I was in Sautee Nacoochee, Ga., as a participant in the Southern Watercolor Society's 35th Annual Juried Exhibition held at the Sautee Nacoochee Center. While there, my husband and I spent a few days sightseeing and taking in the breathtaking beauty of the Nacoochee Valley. On one particular morning, a blanket of mist had settled over the entire area, enveloping the valley and gently fading out the surrounding mountains. Even the air seemed oddly



**Misty Morning In
Nacoochee Valley**
(watercolor on paper,
15x28¾)

Q Did everything go according to plan during the course of the painting process?

A Unfortunately, cows don't like to pose for paintings. I had to add or subtract a few, and turn some around, to create a better composition.

Q What do you think is most important to making a successful painting?

A A successful painting has to embody the feelings and emotions of the artist. Regardless of the subject matter, the viewer needs to be able to feel this connection.

Q What do you love most about working with watercolor?

A Watercolor is a clean, precise and earthy medium. Except when it's used in fluid washes, it handles in a way that's very much like drawing, but it also incorporates the added benefit of color. It has a luminous inner glow unlike that of any other painting medium.

Q What has been most influential to your painting lately?

A While caring for my mother, who was also an artist, and then after her recent death, I didn't paint. When the time came to pick up a brush again, I was keenly aware of my own mortality and began the search to find deeper meaning in my own work. I feel a sense of urgency, now more than ever, to create work that captures a feeling of peace and tranquility in a world that seems increasingly troubled.

calm and hushed as we watched several herds of cattle grazing peacefully in the distance. I knew at that moment that I wanted to try to capture in paint the way that morning felt.

Q What was your painting process for the work?

A I began the painting—which I did on Arches 140-lb. cold-pressed paper—with the sky, laying it in with a wet-into-wet wash. After the wash was dry, I carefully worked back into it with a small brush using a drybrush technique, wringing out most of the

moisture from my paint-loaded brush. I continued working from the background forward and taking care to preserve the soft transitions between the layers of mountains and trees. I worked intuitively, slowly building the subtle textures with multiple strokes, sometimes lifting and other times scumbling the paint. I didn't think about technique as I painted; I just immersed myself into the process. For awhile I felt I was actually a part of that painting, standing once again in the beautiful Nacoochee Valley surrounded by the early-morning mist.



Irises (watercolor on paper, 13x8¼)

FOURTH PLACE

Borys Rybinsky

Kiev, Ukraine

Borys Rybinsky studied painting at the Kiev Republican Arts School in the Ukraine, and then at the Moscow Institute of Arts in Russia.



**HONORABLE
MENTIONS**

Gary Tucker

Boston, Massachusetts

Dance of the Augers (watercolor on paper, 24x25)



**Kandy
Radzinski**

Tulsa, Oklahoma

Lamb Wearing a Sack Hat
(watercolor on paper, 11x9)



HONORABLE MENTIONS

LEFT

Xi Guo

St. Augustine, Florida

Tangled, No. 3 (watercolor on paper, 20x30)

BELOW

Bob Gherardi

Stewartsville,
New Jersey

Drawing Near (acrylic on illustration board, 16x20)





HONORABLE MENTION

Daniela Werneck

Katy, Texas

The Girl With Popcorn Dress (watercolor on Aquabond, 24x18)

Enter to Win

Would you like to see your work on these pages?
Turn the page for information on entering the
10th Annual Watermedia Showcase. **WA**

10TH ANNUAL INTERNATIONAL watermedia *showcase*

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Enter by July 2, 2018, for your best entry price.

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Portugal at Night (detail; watercolor on paper)
by Jansen Chow, Selangor, Malaysia

*Early-Bird
Deadline:*
July 2, 2018



Misty Morning in Nacoochee Valley (detail; watercolor on paper) by Kathy Caudill, Rock Hill, South Carolina



Playing (detail; watercolor on paper), by Yin Jun WuHan, China

FOR A COMPLETE LIST OF PRIZES AND ENTRY DETAILS, VISIT:
artistsnetwork.com/watermediashowcase

The competition is open to artists anywhere in the world. All works must be original. Mixed-media entries are accepted, but the primary medium must be watermedia on paper. There is no limit to the number of entries you may submit. For additional guidelines and to enter online, visit artistsnetwork.com/watermediashowcase.



I created this charcoal value sketch for **Soho Florist** (acrylic on panel, 12x12) by using just three values: light, medium and dark. The sketch doesn't feature intricate detail—just simplified basic shapes that depict the light-dark pattern.

Values, Simplified

Learn to streamline your value studies for stronger compositions.

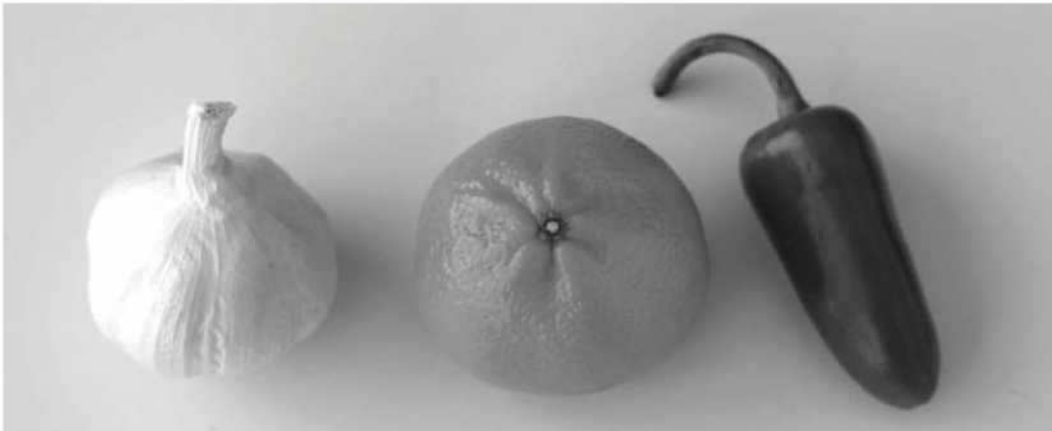
By Patti Mollica

For years I heard the word “value” tossed around and was told how important it was to be able to see and identify values correctly. Value, by definition, is the lightness or darkness of a color. I knew that it was important to be able to identify approximately where a color’s value fell on a scale of 1 to 10, but I didn’t really understand how this would impact my paintings.

Knowing how to identify a color’s lightness or darkness is a good start, but it’s the ability to simplify values and organize them into well-designed patterns and shapes that’s really important; it’s the basis of a strong composition. Being able to take what you see and modify the values to create a stronger, more readable image is key.

DEFINING VALUE

When we look at the world, we see objects that have varying degrees of lightness or darkness. For instance, a garlic head is a light value, an orange a middle value and a pepper a dark value when viewed together, as seen below.



Using 10 Values

The eye can perceive millions of subtle gradations, from light to dark. As an artist, it's imperative to be able to translate complex visual information comprised of thousands of value variations into understandable shapes and patterns using a limited number of values.

Many accomplished artists reduce this infinite amount of information down to a scale of nine or 10 shades, ranging from white to black. This helps

simplify the process, because the range of values that can be perceived by the eye is far greater than what we actually can produce with our paints.

Using 10 values will give you a realistic representation of the subjects in your painting. For a bolder, more dramatic composition, reduce the value simplification to three: light (white), middle (gray) and dark (black). When painting a natural landscape, allow yourself four values: white, light gray, dark gray and black.



Light Values

Middle Values

Dark Values

SIMPLIFYING VALUES

The concept of simplifying values might sound like it should be easy, but it takes patience and the ability to stop and really think about the light, middle and dark shapes before you jump into color. If your painting is based on a value sketch that has been organized, simplified and worked out, it rests on a strong foundation, and that will show in the painting.

Two of the best ways to see value relationships more clearly are to squint and to get some distance.

Squint.

When squinting, the image in front of you automatically will appear more simplified because there's less light being perceived, which makes the large shapes appear to mass together. This will help you see and identify the overall pattern, minus the small details.

Small details can hinder rather than help the overall strength of the painting. They should be considered finishing touches rather than structural, weight-bearing beams. When you see the big shapes that make up your subject, you can start to block them in and make decisions about how to simplify what you see.

Squinting also de-emphasizes color. The lack of light cuts out color, causing you to see fuzzy black and gray shapes.

Get some distance.

When creating a preliminary value sketch, consider how the final painting will read from a distance. Walking away from your work and viewing it from 10 feet away will help you decide whether it reads well. Squinting does the same thing, as does looking at a thumbnail image on your computer screen.

If you're having problems with a value sketch and can't judge whether the subject is reading clearly, try stepping back several feet and squinting. If you can't tell what the sketch is depicting, or if too many similar values are merging together, causing the subject to get lost, continue working with the shapes and values until the sketch reads more definitively.

It's not always a simple process, but it's necessary to work out this foundation stage before moving on to color.



SIMPLIFIED TO 10 VALUES

Compare the color photo above to the grayscale photo at left. The number of values on the grayscale photo has been reduced to 10, which helps to simplify the chaotic scene by massing similar values together.

SIMPLIFIED TO THREE VALUES

Now the complex urban scene has been translated to just three values to create a strong, simple composition. You can and should use your artistic license where necessary to clean up chaos. Detail can be added later during the painting stage.

TRANSLATING A SUBJECT INTO A VALUE SKETCH

Squint at the pear photo and notice how the light background in the upper-left corner is almost the same value as the yellow light-struck part of the pear. This needs to be worked out in the value sketch. Should they be kept the same value, or should a darker value be assigned to the background? At what point should the light value of the background turn into a middle value? Where should the line of demarcation be placed between light and middle? Do they change along a vertical or diagonal axis? What about the spots? If made dark, will they contribute to or detract from the pear shape? These are the sorts of questions you should ask as you design your composition. Try to work out these issues in a value sketch rather than in your head.

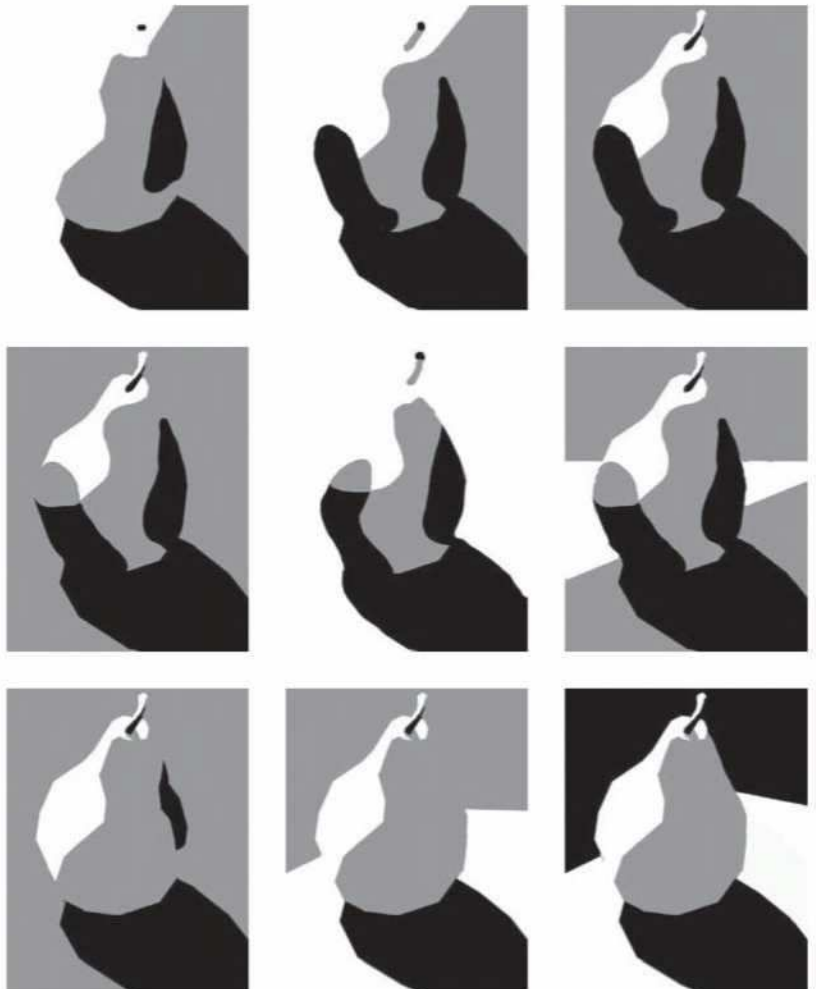


THE TRICK PEAR

I call this photo “the trick pear,” because my workshop students get hung up on the color spots in their attempts to simplify. Some of them have even told me that it’s impossible to break it down into three values.

VARIATIONS OF THE TRICK PEAR IN THREE VALUES

Here are nine variations for translating the pear photo into three values. The first is what you might create if you were basing the value sketch on what you actually see. If you look at it from a distance, however, it may not read as a pear at all. It’s all about creating an image that works, not replicating exactly what’s there. Squint at the sketches, or view them at arm’s length, or both. Which one best reads as a pear? There’s no absolute answer, only opinions. When creating a value sketch, try different variations to determine your preference for how best to simplify.



CREATING A VALUE SKETCH

Making a preliminary three-value sketch before you start painting will help you see the overall light, middle and dark patterns so you can make decisions about design and composition. Here are some things to keep in mind as you make your sketch.

Mass shapes together.

Create one or even several value sketches of your subject matter and try

to simplify the composition into a few recognizable shapes and values. Be willing to veer away from what you actually see. Change shapes, modify values and anything else you deem necessary in the interest of creating order and organization out of visual chaos.

Use artistic license.

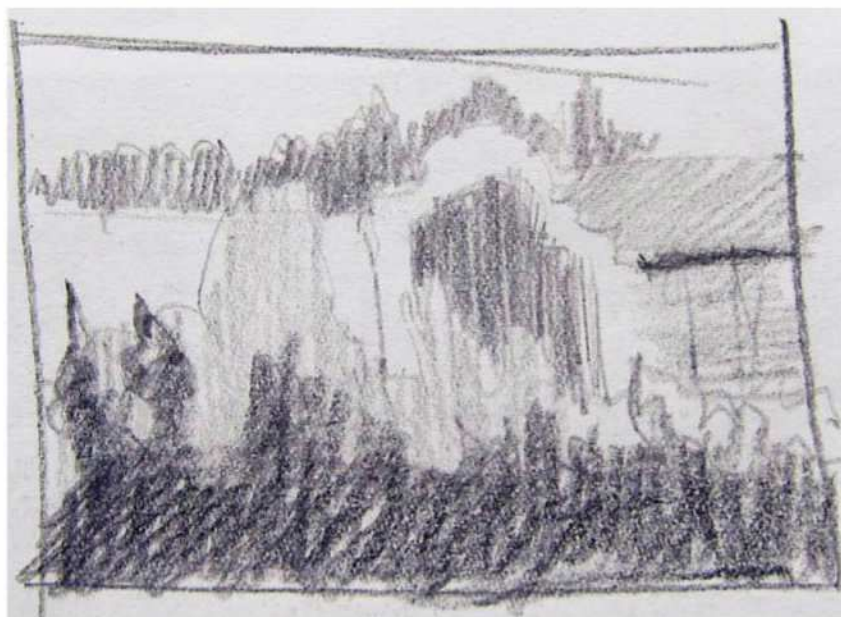
Keep your eraser handy, because you'll try out ideas and change your mind often. This is a natural part of the design process. You're working

with visual information that's being filtered through your personal sense of aesthetics. What do you think looks good? Does it convey your subject clearly? Will it be readable from a distance when you squint at it? These are questions you'll need to ask yourself.

Color won't save you.

Many artists don't plan ahead and just start painting what they see in the hopes that color will save the day. I don't recommend this, however. In fact, there's a popular saying, "Color gets all the credit, but value does all the work."

If you work out your composition as you paint, making changes and revisions with hues, values, shapes and placement, your colors will become overworked and muddy. These colors are the result of changing your mind so many times that they all start to blend into gray-brown. Having a game plan for value organization is not only the key to strong compositions—it's also one of the keys to cleaner colors.



ORGANIZE AND SIMPLIFY

There's a fair amount of complexity in this scene, but a quick value sketch—no more than 15 minutes at 4x5 inches—captures everything you need to move to the painting phase.



FOLLOW YOUR PLAN

When you've completed one or more sketches, decide which composition you like best and move forward with the painting. When mixing your colors, make certain they correspond to your value plan. Keep your value sketch in plain view while painting so you can refer to it and ensure you're following your plan and sticking with your earlier decisions.

Having a value "map" in front of you will allow you to loosen up and paint with more confidence. You'll have laid the groundwork for a strong foundation upon which the painting will rest. **WA**

Patti Mollica (pattimollica.com) is a popular painter, author and Golden Paints certified teacher from Nyack, N.Y. She's known for her fearless use of color and expressive brushwork while still blending a delicate balance between impressionism, abstraction and realism. She has written four books about painting and has recorded three instructional videos for ArtistsNetwork.com/tv. Her work is represented in several galleries and is included in private collections throughout the United States.



A SHIFT IN THE LANDSCAPE

In the value sketch above, I've translated and simplified the bucolic landscape (top) to a handful of values. You can see that I've made significant changes to the overall composition and its elements.

I felt that the background hills merged with the large tree, so I changed the angle of the hills to a diagonal and lowered it to emphasize and separate the tree. I thought the ravine in the foreground looked like a stripe and broke up the composition, so I unified the whole lower area into one shape and value. Your decisions about the same landscape might differ completely. There's no right or wrong path; it's all about artistic preferences and vision.

Once I simplify the values into a design I like, I often translate it into a color scheme of my choosing. For **Syracuse Barn** (acrylic, 8x8), I selected a tetrad color scheme of violet, blue, yellow and orange.



Excerpted from *How to Paint Fast, Loose and Bold* (North Light Books, 2018) by Patti Mollica. Available at artistsnetwork.com/store and wherever books are sold.



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 Beth Verheyden vstudios@comcast.net

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DEADLINE: MAY 7, 2018

38th International Exhibition. The San Diego Watercolor Society. Exhibition October 1-30, 2018. At least 80% water-based media. Anticipate over \$17,000 in cash and merchandise awards. Juror: John Salminen. Prospectus at: www.sdws.org or email: ishowinformation@sdws.org.

DEADLINE: JUNE 1, 2018

The Montana Watercolor Society announces its 36th Annual Juried Art Exhibition, Watermedia 2018. Exhibition dates are October 3 - November 2, 2018 at the Bigfork Art & Cultural Center in Bigfork, Montana. Juror is Bev Jozwiak. Over \$5,000 in awards. For Prospectus go to www.montanawatercolorartistsociety.org or contact Marilyn Holte, 208/939-9325, msholte@gmail.com

DEADLINE: JUNE 2, 2018

Florida Watercolor Society 47th Annual Exhibition, Juror Thomas Schaller. Online Resident Members Only. ArtCenter Manatee, Bradenton, FL. For members' prospectus, visit www.FloridaWatercolorSociety.org

DEADLINE: JUNE 4, 2018

St. Augustine, Florida. The St. Augustine Art Association presents the 9th Annual Nature & Wildlife Exhibition July 21 - August 26, 2018. This juried exhibit features 2D & 3D original works of fine art depicting the beauty and diversity of the natural world, incl. landscapes, plants, birds, wildlife, etc. All media. No giclées. \$5,000 in awards; \$2,000 top prize. Entry fee: \$45 for 3 images. Contact 904/824-2310. Apply online www.staaa.org

DEADLINE: JUNE 13, 2018

Louisiana: 49th Annual River Road Show. A national juried exhibition sponsored by Art Guild of Louisiana (formerly Louisiana Art and Artists' Guild). Open to all U.S. artists 18+ (except photography or digitally enhanced). Work must be original and created within the last 2 years. Juror: Iain Stewart. \$40 for first 3 entries (maximum 10). \$4,000+ in cash and merchandise awards. Exhibit is September 4-27 at the Louisiana State Archives Gallery, Baton Rouge, LA. Prospectus on website: artguildlouisiana.org/river-road-show Contact: Claudia Lejeune, 225/292-2004 or rrs@artguildlouisiana.org

DEADLINE: JUNE 15, 2018

Artistic Excellence. Chance to win \$2,000. Plus, winning work will be spotlighted in Southwest Art (December 2018 issue). All media, styles and subjects accepted.

DEADLINE: JUNE 28, 2018

50th Annual Watercolor West International Juried Exhibition. Call for Entries. Online only. Juror: Katherine Chang Liu. Approximately \$20,000 Cash and Merchandise Awards. Entry Fee for 1-2 entries is \$50 Members and \$60 Non-Members. Only Transparent Watercolor on Rag Paper. Exhibition from October 13 - December 16, 2018. City of Brea Art Gallery, Brea, CA. Visit www.watercolorwest.org for prospectus and information.

DEADLINE: JULY 1, 2018

Kentucky Watercolor Society's 41st Aqueous USA Juried Exhibition. September 6 - November 4, 2018 at Actors Theatre, Louisville, KY. Juror: Lian Quan Zhen. Workshop: September 24-27. Over \$10,000 in awards. Prospectus and entry form at kentuckywatercolorartistsociety.org or email Peggy at kentuckywatercolor@gmail.com

DEADLINE: JULY 1, 2018

NorthStar Watermedia Society National Juried Exhibition September 10 - October 18, 2018, Twin Cities, MN. \$4,000 minimum in cash and prizes (\$8,500+ in 2017). Up to three entries/artist, \$40 members; \$50 non-members. Watermedia only. Information and prospectus at northstarwatermedia.com or callforentry.org

DEADLINE: JULY 2, 2018 (EARLY-BIRD PRICING)

Watermedia Showcase. \$4,500 in awards and \$1,000 in material prizes. Plus winning work will be published in Watercolor Artist magazine (April 2019).

DEADLINE: JULY 15, 2018

The Philadelphia Water Color Society's 118th Anniversary International Exhibition of Works on Paper, October 14 - November 24, 2018, Wayne, PA. Juror of Selection - Alan Wylie. Judge of Awards - Alvaro Castagnet. Over \$8,000 in prizes. PWCS accepts the following mediums on paper: Watercolor, pastel, charcoal, graphite, colored pencils, gouache, pen/ink, acrylic and hand-pulled prints. On-line submissions accepted beginning April 1 through July 15, 2018. For prospectus and additional info: www.pwcsociety.org

WORKSHOPS

ALABAMA

Huntsville Museum of Art
5/3-5/6/18, Huntsville. David Dunlop, Natural Elements; Painting with the Masters, Old & New Techniques.
6/1-6/2/18, Huntsville. Alan Shuptrine, Realistic Watercolor Landscapes.
8/16-8/18/18, Huntsville. Keith Andry, Strong Design & Bold Strokes in Watercolor.
10/18-10/21/18, Huntsville. David Shevino, Alla Prima Clothed Figure & Portrait Painting.
11/9-11/11/18, Huntsville. Lian Quan Zhen, Watercolor Painting: Let the Colors Paint Themselves.
11/15-11/17/18, Huntsville. Perry Austin, Painting the Landscape in Oils.
Contact: Laura E. Smith, Director of Education/Museum Academy, 256/535-4350 x222
lsmith@hsvmuseum.org or hsvmuseum.org

ARIZONA

Robert Burridge
5/14-5/18/18, Sedona. Contemporary Abstract Figure Painting & Collage. Sedona Arts Center.
Contact: 888/954-4442 or 928/282-3809
http://sedonaartscenter.org/School/Faculty/robertburridge2.html

Jan Sitts

AS OTHER ART ORGANIZATIONS CONTACT ME, I WILL POST PROPOSED DATES FOR UPCOMING CLASSES.
5/7-5/9/18, Sedona. Sedona Arts Center.
11/5-11/7/18, Sedona. Sedona Arts Center.
Contact: Debbie, 928/282-3809

CALIFORNIA

Robert Burridge
5/31-6/3/18, Arroyo Grande. Robert Burridge Studio Mentor Workshop. Come paint with Bob in his Studio (includes individual mentor time, demonstrations and personal theme development). 3.5 days Workshop/Mentor Program, limited to 7 enrollees.
Contact: Kate@RobertBurridge.com for fees and details.

Tony Couch, AWS

5/28-5/30/18, Folsom (Sacramento).
Contact: 678/513-6676, toncouch@mindspring.com

Robbie Laird

9/19-9/21/18, Nipomo. Central Coast WS.
Contact: Jerry Smith, jsmith38@sbcglobal.net

Jan Sitts

6/8-6/11/18, San Clemente. San Clemente Art Supply.
Contact: Heather, 949/369-6603

COLORADO

Robbie Laird

11/6-11/8/18, Colorado Watercolor Society.
Contact: Terrey Herrard, teamterrey@yahoo.com

FLORIDA

Jaimie Cordero

5/15-5/17/18, Tallahassee. Translucent Light & Shadow in Watercolor. 3-Day Workshop. Tallahassee Watercolor Society.
Contact: Deborah Morningstar, 850/264-6540
MorningstarDeborah@gmail.com
For questions regarding workshop contents, contact Jaimie at: 786/303-5293 or email: WDJaimieC@aol.com

Florida Watercolor Society

9/24-9/27/18, Sarasota. Workshops, Convention, Trade Show & Annual Exhibition. Thomas Schaller, Architect of Light. Dale Laitinen, Shape Shifting - Making Invisible Visible in Nature.

9/27/18, Sarasota. Janet Rogers, Gesture Drawing & Painting of Ballerinas. Sue Allen, Bold Abstractions.
Contact: www.FloridaWatercolorSociety.org

Tom Lynch

1/7-1/10/19, Boynton Beach.
Contact: 630/851-2652
Tomlynch@msn.com or www.TomLynch.com

GEORGIA

Art In The Mountains

6/11-6/15/18 and 6/18-6/22/18, Savannah. Charles Reid, Drawing and Painting with Charles Reid. Watercolor - studio. Intermediate to advance painters.
Contact: Tracy Culbertson, 503/930-4572
info@artinthemountains.com or www.artinthemountains.com

Tony Couch, AWS

4/30-5/3/18, St. Simons.
Contact: 678/513-6676, toncouch@mindspring.com

INDIANA

Art In The Mountains

9/13-9/15/18, Indianapolis. Mary Whyte, The Portrait and The Figure. Watercolor - studio. All levels welcome.
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info@artinthemountains.com or www.artinthemountains.com

MASSACHUSETTS

Birgit O'Connor

6/11-6/15/18, Gloucester.
Contact: Northeast Art Workshops, 978/729-4970
northeastartworkshops.com

MICHIGAN

Tony Couch, AWS

7/30-8/2/18, Petoskey.
Contact: 678/513-6676, toncouch@mindspring.com

Chris Unwin

Watercolor Workshop Weekly on Wednesdays. West Bloomfield, MI 48322
Contact: Chris Unwin, 248/624-4902
ChrisUnwin@att.net or www.ChrisUnwin.net

Eric Wiegardt, AWS-DF, NWS

6/25-6/28/18, **Saginaw**.
Wiegardt's Painterly Acrylics.
Contact: Saginaw Area Watermedia Artists
v.artspirt@icloud.com

MISSOURI

Robert Burridge

5/3-5/5/18, **Springfield**. Loosen Up with Aquamedia Painting.
Visual Artist Alliance of Springfield.
Contact: Suzi Agee, 417/818-4766
suzia@hotmail.com or
http://visartalliance.org/workshops

NEVADA

Tom Lynch

8/13-8/19/19, **Reno**.
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Tomlynch@msn.com or www.TomLynch.com

NEW JERSEY

Tom Lynch

5/15-5/18/18, **Manahawkin**.
Contact: 630/851-2652
Tomlynch@msn.com or www.TomLynch.com

NEW MEXICO

Art In The Mountains

4/8-4/10/18 and 4/12-4/14/18, **Santa Fe**. Alvaro Castagnet, The Pillars of Watercolor. Watercolor - plein air. Intermediate to advanced outdoor painters.
5/8-5/10/18, **Santa Fe**. Mary Whyte, The Best of Watercolor. Watercolor - studio. All levels welcome.
Contact: Tracy Culbertson, 503/930-4572
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NEW YORK

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5/21-5/26/18, **Greenville**. Abstract Acrylic Painting & Collage.
Hudson River Valley Art Workshop, NY.
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www.artworkshops.com/art-workshop-instructors/
robert_burridge_2018.htm

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6/17-6/23/18, Joel Popadics.
6/24-6/30/18, Elizabeth St Hilaire.
7/1-7/7/18, Brenda Swenson.
7/8-7/14/18, Kathyanne White.
7/15-7/21/18, Fabio Cembranelli.
7/22-7/28/18, David Dunlop.
7/28-8/1/18, Patti Mollica.
8/1-8/5/18, Howard Rose.
8/5-8/11/18, Mel Stabin.
9/2-9/8/18, Self-Directed Retreat.
9/9-9/15/18, Lorenzo Chavez.
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NORTH CAROLINA

John C. Campbell Folk School

5/6-5/12/18, Teri Jones, Alcohol Inks - Mastering the Medium. \$630.
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7/15-7/21/18, Suzanne DesLauriers, Mountain Fantasy in Watercolor (Intergenerational). \$630.
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Contact: John C. Campbell Folk School
Brasstown, NC 800-FOLK-SCH or www.folksschool.org

Kanuga

3/30-4/5/19, **Hendersonville**. Keiko Tanabe, Jonathan Talbot, Iain Stewart, Michael Pearson, Aline Ordman, Judy Morris, Mark Mehaffey, Stephanie Goldman, Ken Goldman, Joan Fullerton, Amy D'Apice.
Contact: Chris & Barbara Hutchison
kanugaww@gmail.com or
www.KanugaWatermediaWorkshops.com

Tom Lynch

11/8-11/10/18, **Raleigh**.
Contact: 630/851-2652
Tomlynch@msn.com or www.TomLynch.com

OHIO

Tony Couch, AWS

7/9-7/12/18, **Oxford**.
Contact: 678/513-6676, toncouch@mindspring.com

Robbie Laird

8/28-8/31/18, **Pepper Pike**. Ohio Watercolor Society.
Contact: Michael McEnroe, mcenroem@aol.com

Tom Lynch

10/17-10/20/18, **Beavercreek**.
Contact: 630/851-2652
Tomlynch@msn.com or www.TomLynch.com

OREGON

Art In The Mountains

7/23-7/27/18 and 7/30-8/3/18, **Bend**. Herman Pekel, Be Brave and Have Fun. Watercolor - studio and plein air. All levels welcome.
8/6-8/10/18, **Bend**. Fabio Cembranelli, Intuitive Painting, Transcending the Subject. Watercolor - studio. Intermediate to advanced.
8/13-8/17/18, **Bend**. David Lobenberg, California Vibe. Studio - watercolor. All levels welcome.
8/20-8/24/18, **Bend**. Lian Quan Zhen, East Meets West. Watercolor - studio. All levels welcome.
8/27-8/31/18, **Bend**. Ward Jene Stroud, Brusho and Beyond. Watercolor - studio. All levels welcome.
Contact: Tracy Culbertson, 503/930-4572
info@artinthemountains.com or
www.artinthemountains.com

Robbie Laird

10/8-10/12/18, **Salem**. Watercolor Society of Oregon
Contact: Beth Verheyden, vstudios@comcast.net

Eric Wiegardt, AWS-DF, NWS

5/16-5/19/18, **Portland**.
Wiegardt's Painterly Watercolors.
Contact: Oregon Society of Arts
oregonsa@gmail.com

TENNESSEE

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David Dunlop	Jul 22-28, 2018
Patti Mollica	Jul 28-Aug 1, 2018
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Jan Sitts

10/1-10/4/18, Granbury. Lake Granbury Art Association.

Contact: Diana, 817/326-5629 or 817/578-1842

VERMONT

Tom Lynch

7/24-7/25/18, Burlington.

Contact: 630/851-2652

Tomlynch@msn.com or www.TomLynch.com

VIRGINIA

Tom Lynch

4/30-5/4/18, Fredericksburg.

Contact: 630/851-2652

Tomlynch@msn.com or www.TomLynch.com

WASHINGTON

Tony Couch, AWS

8/27-8/30/18, Anacortes.

Contact: 678/513-6676, toncouch@mindspring.com

Tom Lynch

9/25-9/28/18, Clarkston.

Contact: 630/851-2652

Tomlynch@msn.com or www.TomLynch.com

Birgit O'Connor

10/16-10/19/18, Spokane.

SSW Spokane Watercolor Society.

Contact: Carol Grabowski

carol_grabowski@comcast.net

Jan Sitts

9/6-9/9/18, Coupeville.

Contact: Lisa, 360/678-7420

Pacific NorthWest Art School.

Eric Wiegardt, AWS-DF, NWS

5/7-5/11/18, Long Beach Peninsula.

Wiegardt's Painterly Watercolors.

7/9-7/13/18, Long Beach Peninsula.

Watercolor Plein Air Workshop.

Contact: Wiegardt Studio Gallery, 360/665-5976

watercolors@ericwiegardt.com

WISCONSIN

Robert Burridge

6/10-6/16/18, Lac du Flambeau. Loosen Up with Aquamedia

Painting. Dillman's Arts Workshop Retreat.

Contact: 715/588-3143, vacations@dillmans.com or

www.dillmans.com/dcaf/future.html

Tony Couch, AWS

9/17-9/21/18, Lac du Flambeau.

Contact: 678/513-6676, toncouch@mindspring.com

INTERNATIONAL

AUSTRALIA

Art In The Mountains

1/5-1/18/19, Karlyn Holman, Watercolor Fun and Free New

Caledonia and Gold Coast Australia Cruise/workshop.

Contact: Tracy Culbertson, 503/930-4572

info@artinthemountains.com or

www.artinthemountains.com

CANADA

Tom Lynch

7/13-7/16/18, Conception Bay.

7/18-7/21/18, Conception Bay.

Contact: 630/851-2652

Tomlynch@msn.com or www.TomLynch.com

EUROPE

Art In The Mountains

10/20-11/8/19, Karlyn Holman, 9 Countries from Denmark to

New Orleans. Painting days are 'at sea' days only.

Contact: Tracy Culbertson, 503/930-4572

info@artinthemountains.com or

www.artinthemountains.com

GERMANY

Eric Wiegardt, AWS-DF, NWS

9/15-9/29/18, Lake Constance, Friedrichshafen.

Plein Air Workshop.

Contact: Wiegardt Studio Gallery, 360/665-5976

watercolors@ericwiegardt.com

MEXICO

Tom Lynch

2/9-2/16/18, Puerto Vallarta.

Contact: 630/851-2652

Tomlynch@msn.com or www.TomLynch.com

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July 18 - 21	Conception Bay, Canada
July 24 - 25	Burlington, VT
September 6 - 9	New Braunfels, TX
September 25 - 28	Clarkston, WA
October 17 - 20	Beavercreek, OH
November 8 - 10	Raleigh, NC
January 7 - 10	Boynton Beach, FL
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Soon Warren, AWS, NWS
Alexis Lavine, NWS

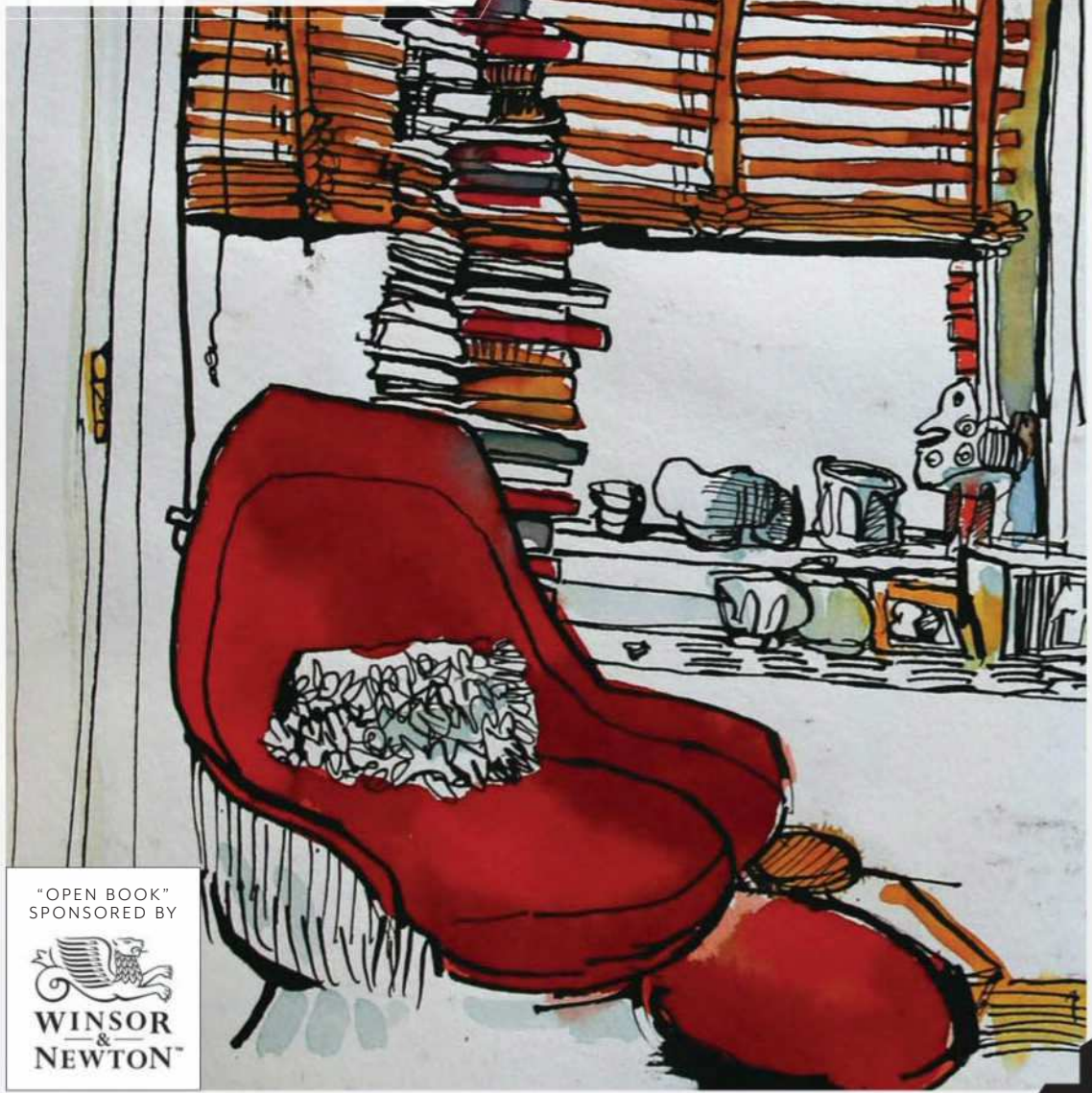
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Everyday Beauty

"My watercolors don't hang on walls," says Danny Gregory (dannygregory.com). "They're just a diary—a sketchbook filled with the things of everyday life. My living room. My lunch. My dirty laundry. Painting my boring old life reminds me that beauty can be found everywhere! I made this sketch with Dr. Ph. Martin's Radiant Concentrated watercolors. Vivid, intense—but not lightfast. Perfect for the dark safety of my sketchbook."

YOUR TURN!

What does your everyday life look like in sketch form?
@ArtistsNetwork on Instagram. #everywatercolor



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