

26 Best Watermedia
Paintings of the Year

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the Same Way Again

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on Your Subjects

6 Painting Hacks
That Really Work

FEBRUARY 2017

Watercolor artist

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February 2017



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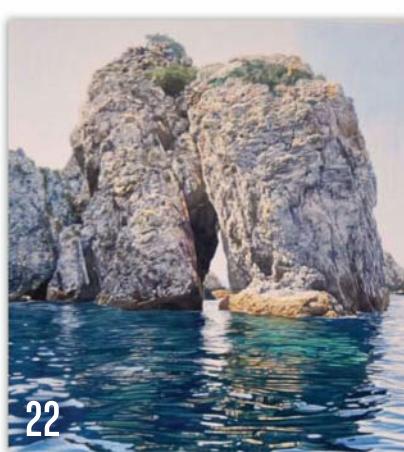
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editor's note

FEBRUARY 2017



As this issue goes to press, my team and I have just wrapped up jurying our annual Watermedia Showcase competition (look for the results in the April issue!), so thinking about what makes one painting stand out from another is very much on my mind. It was with great interest, then, that I watched the winners from the various 2016 watercolor society exhibitions come in for “The Year’s Best Paintings”

feature (on page 58) and read the comments from this year’s jurors.

Although the paintings deemed the best vary wildly in style, technique and subject matter, they all have one thing in common—that something special that caught the jurors’ interest (in many cases from the very first glance) and held it. Beyond technical prowess, these paintings exhibit an often indescribable quality that catapulted them to the front of the pack.

Whether you’re painting for the pure enjoyment of it or hope to see your work in next year’s lineup of prizewinning paintings, the tips on how to catch a juror’s eye (page 71) may spark your next creative breakthrough, or at least give you markers by which to critique your own work. Of course, there’s no “right answer” to selecting a painting for Best in Show. A different juror, or even the same juror on a different day, may come up with very different results.

What’s your take on this year’s selections? Send an email to wcamag@fwcommunity.com with “My Take” in the subject line. Include the title of the painting that caught your eye from this issue’s roundup of prizewinners—and a line or two telling us why—and we’ll announce the painting that gets the most responses in the next issue. Plus, we’ll randomly select one “My Take” entrant to receive a copy of *Splash 17: Inspiring Subjects*, a compilation of exhilarating watercolors.

Thinking critically about what makes a painting work—whether it’s your own or someone else’s—can be a great learning tool. I hope the lessons you learn from studying the work in this issue put you on the path to meeting your painting goals. ▀

Kelly Kane

Please share your questions and comments by writing to Watercolor Artist, Letters, 10151 Carver Road, Suite 200, Blue Ash, OH 45242. Or, email us at wcamag@fwcommunity.com.

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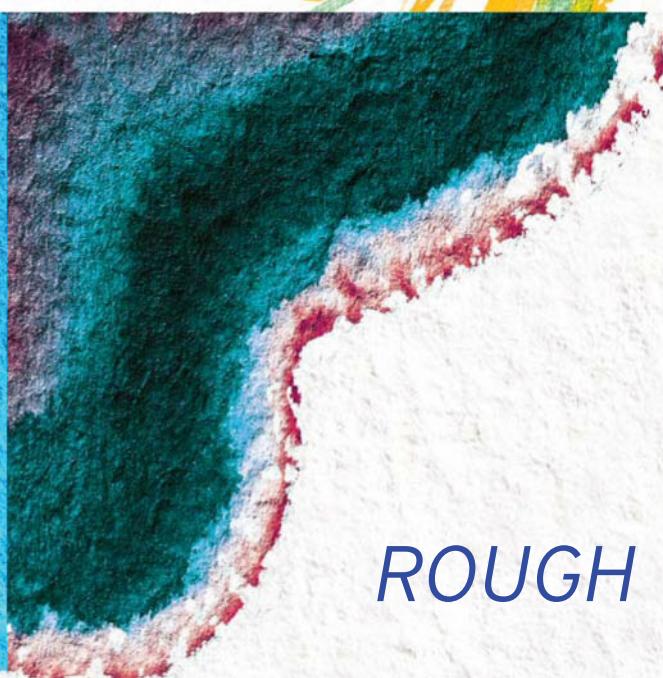
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Featured artists



Helen Brown

hbrownart.com

Helen Brown (page 10) lives in Sunriver, Ore., and exhibits her watercolors at the Tumalo Art Company, in Bend, Ore. The former French-teacher-turned-artist uses a batik process to achieve luminous, transparent paintings. She's a member of the High Desert Art League and the Watercolor Society of Oregon.



Nadine Charlsen

nadinepaints.com

Nadine Charlsen (page 48) is an urban landscape watercolorist and instructor based in Asheville, N.C. Her behind-the-scenes theater career spanning 40-plus years has enabled her to translate her knowledge of light, shadow, scale, color and texture to paintings of artistic drama inspired by what she sees through her camera lens.



Kathleen S. Giles

kgilesstudio.com

New York artist Kathleen S. Giles (page 75) is a signature member of the National Watercolor Society, Watercolor USA Honor Society, and the Pennsylvania and Niagara Frontier watercolor societies. Her art, defined by strong values and colorful shadows, has earned national recognition. She teaches in the United States and Canada.



Olga Litvinenko

bit.ly/olga-litvinenko

Olga Litvinenko (page 30) lives and works in St. Petersburg, Russia, where she graduated from the I. Repin State Academy Institute of Painting, Sculpture and Architecture. While still a student, she began exhibiting her work and winning awards. Her paintings are now held in private collections around the world.



Yael Maimon

yaelmaimon.com

Israeli artist Yael Maimon (page 40) is best known for her series of cat paintings and enjoys working in a variety of media: watercolor, pastel, oil and acrylic. Her paintings are grounded in realism, yet impressionistic, and traditional, yet contemporary. Her work has been featured in numerous exhibitions and has received international recognition.



Enza Viceconte

enza-viceconte.it

Enza Viceconte (page 22) studied at the Academy of Fine Arts in Florence. Today she lives on the Mediterranean island of Elba in Tuscany, Italy. Her work has been included in exhibitions around the globe, including the Shenzhen International Watercolour Biennial in China and the American Watercolor Society's 149th Annual Exhibition in New York.

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Britain chooses its first artist to spotlight on a banknote.



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Considered the greatest British landscapist and watercolorist of the 19th century, J.M.W. Turner (1775-1851) has another claim to fame: He'll be the first visual artist pictured on a British bill—the next £20 note, which will begin circulating by the year 2020. The banknote will feature a self-portrait backed by an image of his 1839 painting, *The Fighting Temeraire*.

The Bank of England used a community-driven selection process that began in 2015, when the public was asked to suggest visual artists to feature on its paper money. From the 29,701 nominations—suggesting 590 different visual artists—a committee from the Bank, along with public focus groups, chose Turner.

"Turner's work was transformative, bridging the classical and modern

worlds," said Bank Governor Mark Carney at the public announcement. "His influence spanned his lifetime and is still apparent today.

"The quote, 'Light is therefore color,' is from an 1818 lecture by Turner," he continued. "It refers to his innovative use of light, shade, color and tone—one example of his unquestioned contribution to the visual arts in Britain and beyond."

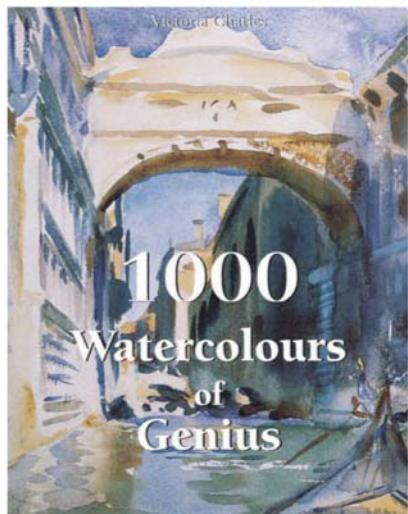
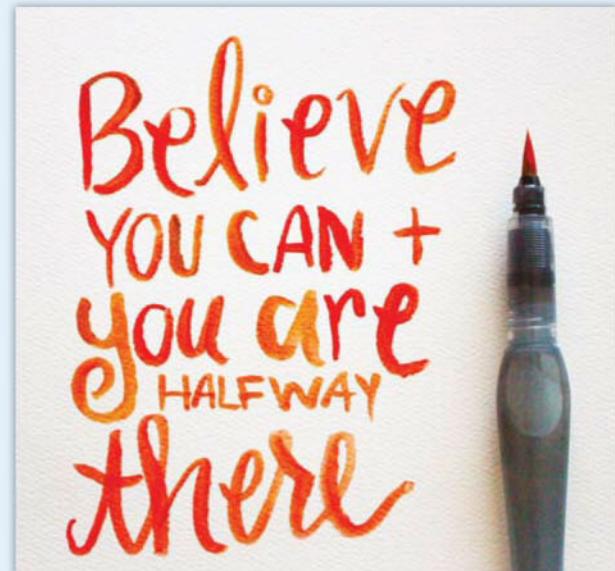
This is the image concept for the new £20 note. Turner rarely signed his paintings, so the signature featured was taken from his will—in which he bequeathed his paintings to the UK.

BY JESSICA CANTERBURY

different strokes

Admittedly, we adore watercolor. With a bold stroke of the brush, you can plant a tree in a landscape, build rich color with a series of transparent glazes, or suggest the existence of an object by simply painting around it—it's magic! But what about other ways to use the medium? One idea currently on our minds (thanks to Pinterest and Instagram) is brush lettering with watercolor. Not practical for your fine art purposes, you say? What about a birthday card for a loved one? A gift tag for a sold painting? This could be the activity that breaks you out of a creative slump and puts you back on the path to your next masterpiece. Find some mark-making tips from our sister publication *Cloth Paper Scissors* here: bit.ly/wc-hand-lettering and here: bit.ly/wc-lettering-tips.

Art and photo by Emily Cromwell, from *Cloth Paper Scissors Lettering Lessons Vol. 11*, 2016



Legends in the Palm of Your Hand

Need a shot of inspiration? Try *1000 Watercolours of Genius* (Parkstone, December 2016), by art historian and journalist Victoria Charles. At 544 pages, this 8x6½-inch hardcover (\$24.95) includes text on the history of watercolor painting and the masterworks of the greats:

Albrecht Dürer, James Abbott McNeill Whistler, John Constable, John Singer Sargent, Vincent van Gogh, Wassily Kandinsky, Paul Klee, Egon Schiele and more—992 more, to be exact.
parkstone-international.com

"Fine art is that in which the hand, the head and the heart of man go together."

—John Ruskin

must-see show



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John Singer Sargent's ***View From a Window, Genoa, 1911*** (watercolor and oil over graphite, 15 $\frac{1}{5}$ x 20 $\frac{4}{5}$) features stronger color and more painterly effects than those typically seen in watercolor landscapes of the "Great Age of British Watercolors."

London

More than half of the 125 watercolors on display in The British Museum's latest exhibition have never been published or shown before, which more than qualifies **Places of the Mind: British Watercolour Landscapes 1850–1950** (on display February 23 through August 27) as a must-see show.

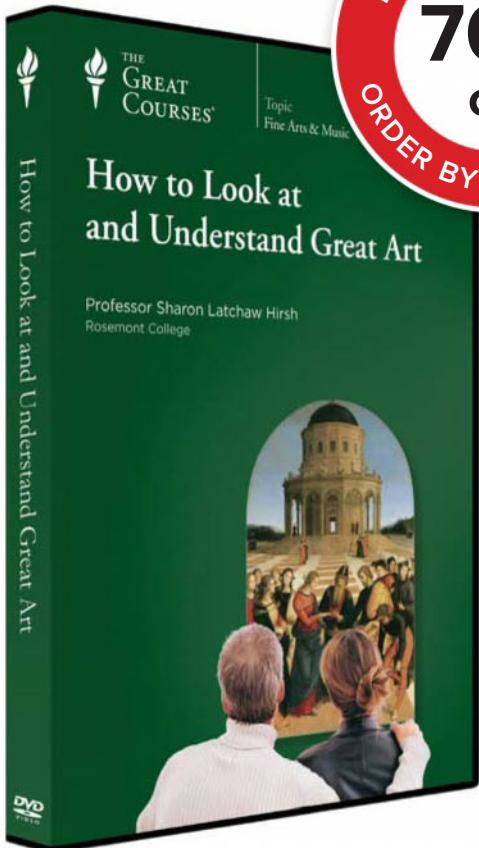
The selection of works from the Museum's own collection highlights the ways artists interpreted landscape on paper during the Victorian

and early Modern period—as opposed to the "Great Age of British Watercolors," which supposedly died along with J.M.W. Turner in 1851.

The featured paintings range from highly colored, detailed Pre-Raphaelite attempts by George Price Boyce and Alfred William Hunt to freer brushstrokes and sweeping wash sketches painted en plein air by James Abbott McNeill Whistler and Philip Wilson Steer, to abstractions by Graham Sutherland and

Henry Moore. Also showcased are the period's new forms of realism, abstraction and metaphor to create more emotional views of the landscape—John Singer Sargent's joyous, colorful view from a hotel among them (above).

Published to coincide with the exhibition is an illustrated book by the same name (\$29.95; Thames and Hudson, March 2017), edited by exhibition curator Kim Sloan. **[britishmuseum.org](#)**



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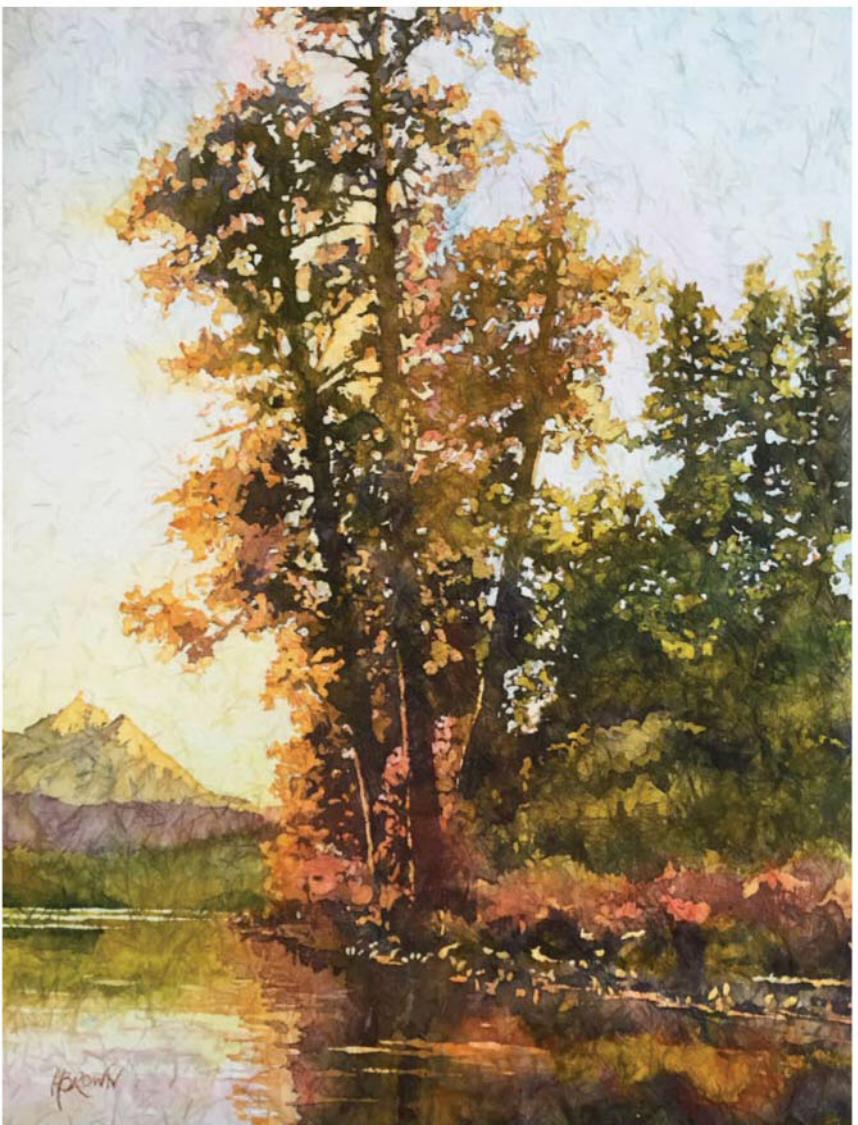
For the last four years, I've painted almost exclusively on rice paper using a batik technique that gives my paintings an appearance not imitable by using traditional methods.

Originally used in Java, Indonesia, batik is the practice of producing colored designs on textiles by dyeing them after having first applied wax to the areas to be left undyed. When used on textured paper with paraffin and watercolor, the process provides a wonderful texture without any additional effort. My move to batik on rice paper has produced a luminous effect thanks to many thin layers of paint and wax, and my paintings now have a looser feel to them.

I'm reminded that it was in *Watercolor Artist* (August 2011) where I first learned of the batik painting method for watercolor. I was familiar with dyeing fabric using a wax resist, but until Kathie George wrote about her use of the procedure, I hadn't considered it for watercolor. Follow along as I share how I use this approach to achieve the look of batik.

Batik Basics

Step 1: I tape a sheet of wax paper, or freezer paper, to a board (see page 12). I then place the rice paper over it, smooth side up. I lightly draw my image, in this case, a duck on water, on the smooth side of the rice paper using a black waterproof pen. I then "paint" on the rice paper with molten wax (heated in a miniature crock pot) onto the areas I want to remain white.



I like to work in series, and **A Quiet Day** (watercolor batik on paper, 24x18) is included in my Lewis & Clark tribute that features sites in Montana and Oregon that the Corps of Discovery may have seen along its expedition from St. Louis in 1804. I used yellow ochre, new gamboge, cadmium orange and sap green for light and middle values, and made my darks with French ultramarine blue and cadmium red.

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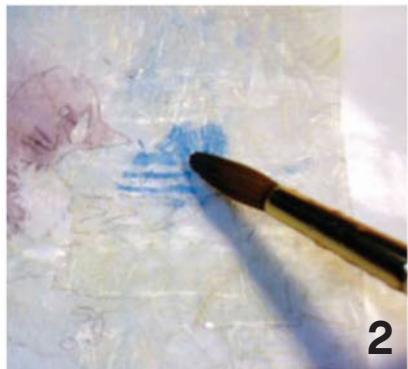
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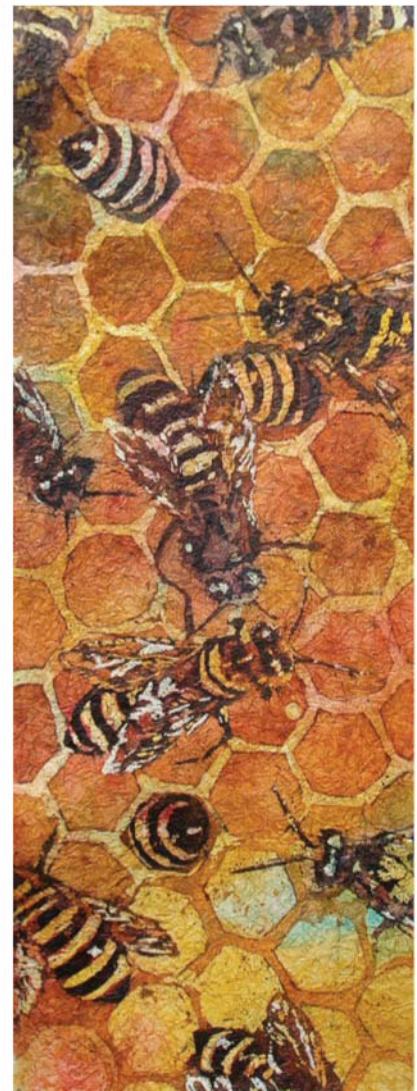
3

Next, I apply two faint washes of blue and violet over the initial wax layer. I apply a second coat of the wax to protect the next lightest color in the painting. The paraffin will dry almost instantly.

If I can't easily see where I've placed the paraffin, I just slip a piece of black construction paper under the wax paper; the paraffin outlines will show up better over the black surface.

Step 2: I wax the white mark on the duck's face and portions of its body, as well as some horizontal lines in the lake. Because I've protected areas with the paraffin, I don't have to paint carefully around the light spots. Here you can see where the blue paint is being resisted by the wax I applied in the lake area.

Step 3: At this stage in each layer, I tape the paper up on my bookshelf to let it dry. I then remove it and



Hive Alive (watercolor batik on paper, 34x12) is part of my "Struggling Species" series. I love pattern, and this honeycomb motif, along with the bees' striped bodies, caught my attention. It features a limited palette: yellow ochre, new gamboge, French ultramarine blue, cadmium red and a splash of cobalt teal.

continue waxing each successive light area and painting in the darks, which can require up to 12 layers of paint and paraffin.



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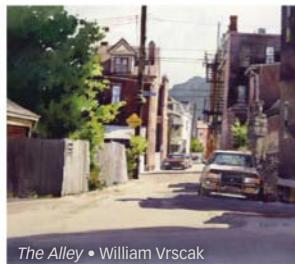
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YOUR WORK ONLINE

Twelve finalists will be featured as Artist of the Month on our website, which see hundreds of thousands of visits per year—more eyes on your work!

artist's toolkit

- **Paper:** Any kind of rice paper will work, but my go-to option has little stick-like flecks in it and is quite strong despite its fragile, transparent appearance; newsprint; watercolor paper; black construction paper
- **Watercolors:** Winsor & Newton and Daniel Smith
- **Paraffin:** I buy paraffin at the grocery store and then melt it in a miniature crock pot that I bought at a garage sale for \$5. The wax doesn't heat to the temperature of combustion in this little pot, so I'm comfortable using it for long periods.
- **Brushes:** I only use inexpensive brushes. Between the heat and the wax, they're ruined after a few paintings.
- **Misc.:** wax paper, waterproof pen, iron, newspaper, credit card, matte medium, roller



try this at home

Create a batik painting using this technique. Send a JPEG (with a resolution of 72 dpi) of your painting to wcamag@fwcommunity.com with "Creativity Workshop" in the subject line. The "editor's choice" will receive a subscription (or renewal) to *Watercolor Artist*. The entry deadline is **February 15**. Catch up on the Creativity Workshop activities you've missed at artistsnetwork.com/articles/inspiration/creativity/creativity-workshop.

Step 4: I brush over the entire surface with paraffin and let it dry.

Step 5: After placing a sheet of newspaper on my rice paper, I begin melting the wax using an iron on high heat (5a). I then remove the newspaper, slide the painting between two sheets of absorbent newsprint and iron the painting again until I can see wax seeping out and getting absorbed into the newsprint



6



Barrows Goldeneye (watercolor batik on paper, 4x6) features cerulean blue, cobalt blue and French ultramarine blue, with sap green and burnt sienna for the darks.

(5b). I repeat this process at least four times to ensure that all the wax is removed.

Step 6: I adhere the batik to a piece of 300-lb. watercolor paper. (I only do this step if I want the painting to lie really flat in a frame.) I do this by using an expired credit card to spread matte medium over the watercolor paper. When I'm sure the liquid is spread evenly, I place the painting onto the paper and top it with a sheet of wax paper before going over it with a roller. I carefully remove the wax paper and let the painting dry flat, as I did with Barrows Goldeneye (above). ☺



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▲ Non-Masking Paint Remover

The Mr. Clean Magic Eraser is a workhorse around the house, but many watercolor artists love it for its ability to remove paint—even when it's completely dry—withou

t damaging the paper. Found in grocery and drug stores, this little sponge can be used to correct unwanted marks or to add detail in the later stages of a painting.

▲ Backyard Mark-Makers

If texture has any role in your watercolor painting, you probably own some not-so-traditional art tools. Dawn Beedell, art instructor and founder of ARTPAD art studio in Lancashire, England, holds an experimental mark-making workshop to offer artists “a wider repertoire of mark-making techniques that can add texture and interest to their work,” she says. “These tools were made using twigs and bamboo sticks discovered in the garden and found items such as teasel heads, wool, tinsel, cardboard and herbs, which were then tied to the sticks. Some items also can be used just as they are, like lids and toothbrushes.”



▲ Minty-Fresh Travel Palette

You might've known the Altoids tin is the perfect size for a travel watercolor palette, but what about using chewing gum containers within it to hold your watercolors? (The gum packaging has to be the blister-packed kind, such as that for Orbit White, Trident White and Dentyne Ice.) Add a water brush and a sponge, and off you go.

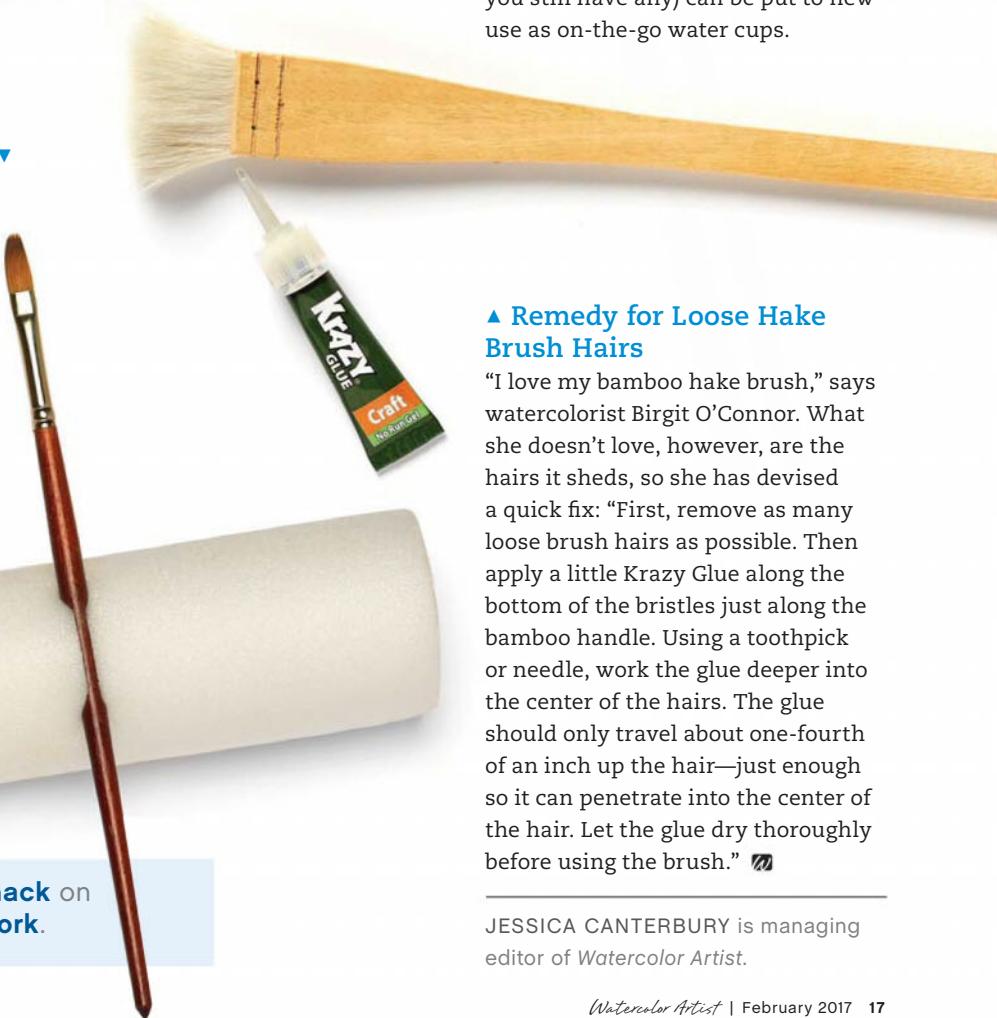


◀ Kitchen and Medicine Cabinet Helpers

Your next travel palette might be as close as your kitchen junk drawer. Those day-of-the-week pill boxes? They're the perfect size for travel palette wells. Also, plastic butter lids can do double duty as mixing areas, and plastic photo film canisters (if you still have any) can be put to new use as on-the-go water cups.

Foam Noodle as Brush Holder ▼

This fun flotation device has many practical uses outside of the pool, from preventing children from falling out of the bed to acting as the base for a wreath. Artists can make use of the noodle (or foam pipe insulation), too: Simply cut notches in its side to make it a brush holder. If using foam pipe insulation, you can also make one cut lengthwise and rest it on the rim of your square or rectangular water container.



▲ Remedy for Loose Hake Brush Hairs

"I love my bamboo hake brush," says watercolorist Birgit O'Connor. What she doesn't love, however, are the hairs it sheds, so she has devised a quick fix: "First, remove as many loose brush hairs as possible. Then apply a little Krazy Glue along the bottom of the bristles just along the bamboo handle. Using a toothpick or needle, work the glue deeper into the center of the hairs. The glue should only travel about one-fourth of an inch up the hair—just enough so it can penetrate into the center of the hair. Let the glue dry thoroughly before using the brush." ☐

Show us your own **#watercolorhack** on Instagram! Tag us **@artistsnetwork**.

JESSICA CANTERBURY is managing editor of *Watercolor Artist*.

Luminous Landscapes

One of the most revered landscape painters of his time, **William Trost Richards** helped raise the profile of watercolor painting in America.

I have never seen any mountains that were so lovely and refined in color and form," William Trost Richards wrote to his wife in 1878. He had just climbed to the top of Wales' Mount Snowdon during a two-year European stay. "I got some new ideas of mountain effects and I think there were many that would have pleased

even you." On every page of this long letter, Richards quickly and economically sketched mountain landscapes including one he described as "from the top of Snowdon," in which craggy peaks surround a deep valley, with clouds rolling above. The drawings and his words bubble with excitement, revealing his passion for the landscape.

An Artist in Earnest

Richards had shown an interest in working directly from nature at a young age. A boyhood friend noted that they'd ramble around the countryside, "I to fish, and [Richards] with sketching material." In the early 1850s, Richards worked as a metalwork designer, and in his free time sketched outdoors along the Schuylkill and Wissahickon rivers outside Philadelphia. In 1854, he left his job and rented a studio, happily announcing in a letter to a friend, "I am an Artist in earnest."

While building his reputation as a landscape painter, Richards

also helped foster watercolor's popularity in America. At the beginning of his career, he occasionally used watercolor in outdoor studies for studio oil paintings. By the late 1850s, he became part of the American Pre-Raphaelite Movement, which championed painting in watercolor. In 1866, Richards made his first trip to London, where he studied the masterful watercolors of J.M.W. Turner at the National Gallery. That same year, artists founded the American Society of Painters in Water Colors (later called the American Watercolor Society). Richards began showing watercolors in its annual exhibitions in 1869.

By about 1870, the American Watercolor Movement was in full swing. In part, the smaller size and affordability of watercolor paintings fueled their popularity with middle-class buyers. Most American painters were exhibiting watercolors in addition to oils. By the end of the movement in the

PHOTO COURTESY WILLIAM VAREKKA FINE ARTS, NEWPORT, R.I.



William Trost Richards
(American, 1833–1905)

June 3, 1833
Born in
Philadelphia

1850
Studies with
the German
landscape
painter Paul
Weber

1854
Travels to New
York and meets
several Hudson
River School
painters

1857
John Ruskin's
*The Elements
of Drawing* is
published; its last
three chapters
discuss the
significance of
watercolor

1866
Takes first trip
to London and
studies Turner's
watercolors;
American Society
of Painters in
Water Colors is
founded

1869
Exhibits
watercolors
for first time at
the American
Watercolor
Society (AWS)

PHOTO: GEOFFREY CLEMENTS ©THE METROPOLITAN MUSEUM OF ART / ART RESOURCE, NY



Richards' *Lake Squam From Red Hill* (1874; watercolor, gouache and graphite on light gray-green wove paper, 8 $\frac{7}{8}$ x 13 $\frac{1}{16}$) resulted from a 10-day sketching trip in New Hampshire's White Mountains with his patron, Elias Lyman Magoon.

mid-1880s, a Brooklyn newspaper reported, "Today there is hardly an artist of any reputation in oil in the United States who is not devoting a certain portion of his time to watercolor painting." The same paper noted, "William T. Richards

maintains his proud pre-eminence, whether he dissolves his genius in water or oil." By this time, Richards' landscape and seascape paintings had made him one of the most revered watercolor artists in the United States.

Tramps, Sketchings and Picture-Makings

While sketching in Atlantic City, N.J., Richards met the clergyman and art collector Elias Lyman Magoon. Five years after their meeting, Magoon wrote to Richards,

1870
Meets minister and art collector Elias Lyman Magoon; Philadelphia manufacturer George Whitney becomes a patron

About 1870
American Watercolor Movement begins

1874
Spends first summer in Newport, R.I.; Whistler, Homer and Eakins first exhibit at AWS

1885
George Whitney dies, and 87 of Richards' watercolors are auctioned from his estate

About 1885
American Watercolor Movement ends

Nov. 8, 1905
Dies in Newport, R.I.

meet the masters

"That first interview, so frank and simple, was an event the most pleasing of the kind I have ever experienced. What chats, tramps, sketchings ... and picture-makings we have since perpetrated!" Indeed, their relationship led to a stunning body of work, with Magoon purchasing scores of watercolors from Richards over the course of a decade.

In 1872 and 1874, Magoon financed trips for both men to the White Mountains. A Philadelphia minister, Magoon had been born and raised in New Hampshire. He paid Richards \$100 a day to produce watercolor sketches that the artist would later turn into a portfolio of finished watercolors. Part of this series, *Lake Squam From Red Hill* (on page 19) is a luminous view of an island-filled lake from

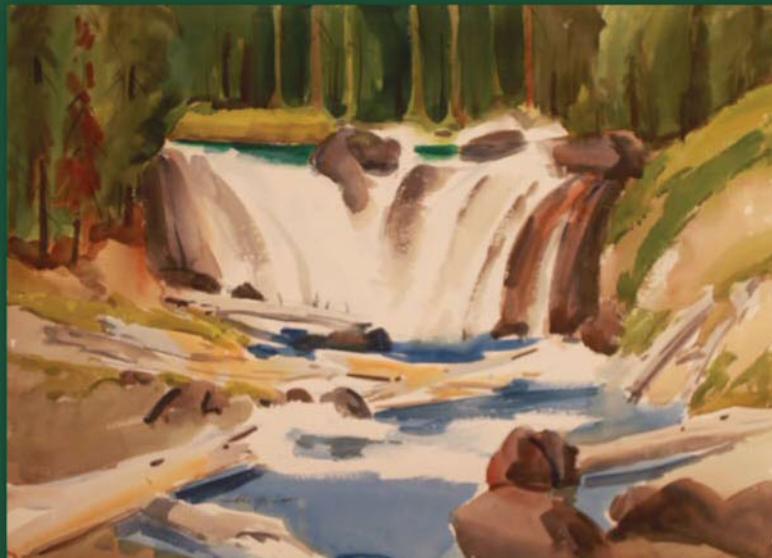
high above, much like the perspective in the aforementioned Mount Snowdon sketch. The bird's-eye view allows the land to spread out in an impressive expanse, lending the approximately 9x13-inch watercolor a monumentality typically reserved for larger works. The distant mountains appear in a bluish haze, the sun glistens on the water's still surface, yellow edges the violet clouds that stretch to the horizon. While accurately portraying his surroundings with great detail, Richards also creates a contemplative mood infused with golden light that bathes the land just before sunset.

In 1880, Magoon donated 85 of Richard's watercolors—including *Lake Squam*—to New York's Metropolitan Museum of Art, which had just moved to its current location. He wrote to Richards, describing

the gallery in which the watercolors would hang: "Bookcases are going up round the base ... from there to the ceiling, crimson drapery will be hung, relieving your gems, all of which are in new frames." Magoon envisioned a lasting legacy for Richards, writing, "Art in America will grow, purer and grander as the eons go by ... but we were in at the start!" After the artist's and patron's deaths, the museum sold many of the watercolors. Several remain in the museum's collection, however, and continue to be a testament to Richards, who was once one of America's most prolific and admired painters of landscape in watercolor. ■

TAMERA LENZ MUENTE is assistant curator at the Taft Museum of Art in Cincinnati and author of *The Boy at the Museum* (Tableaux Publishing, 2014).

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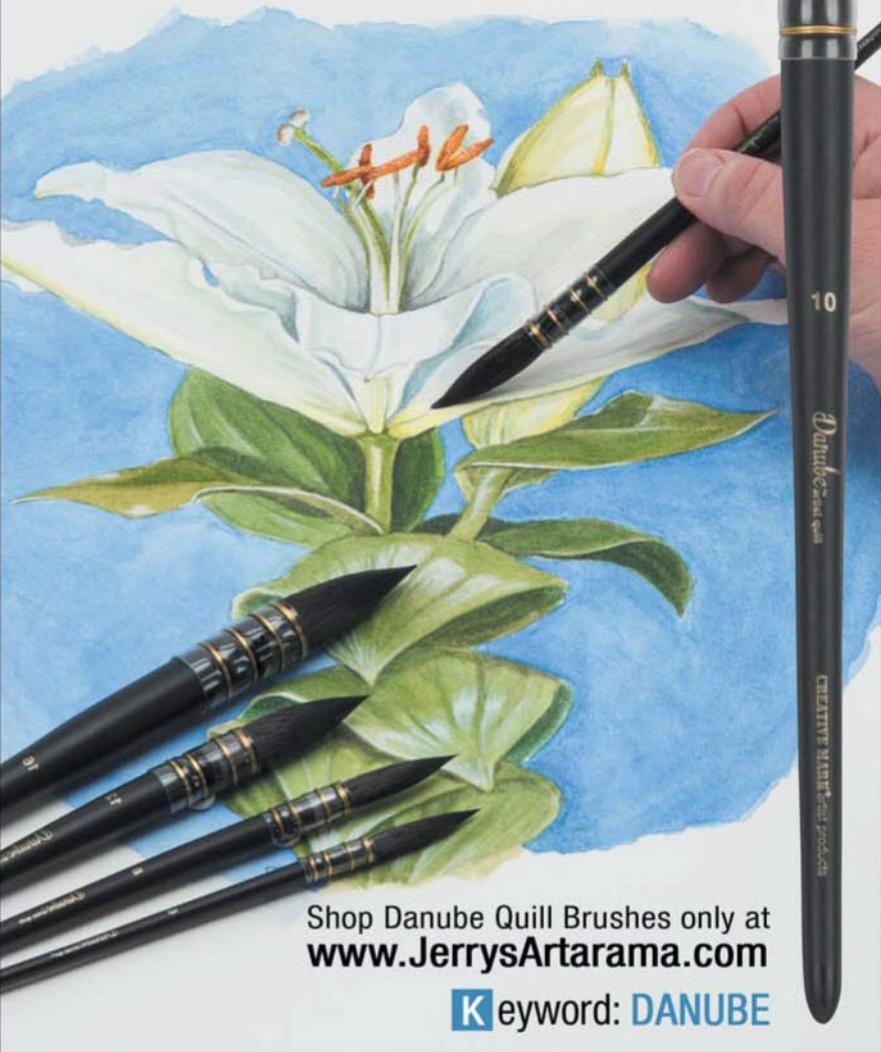
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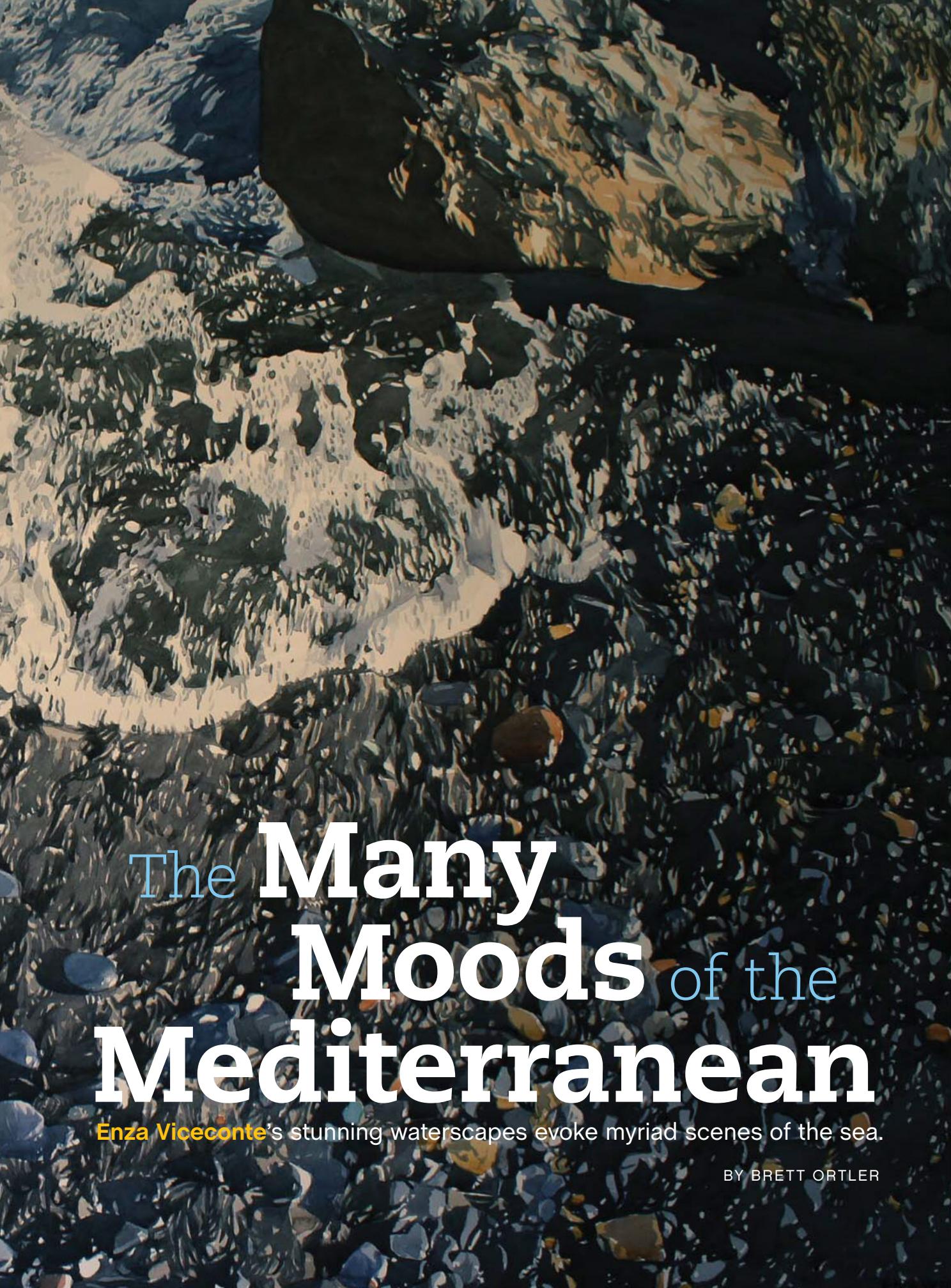
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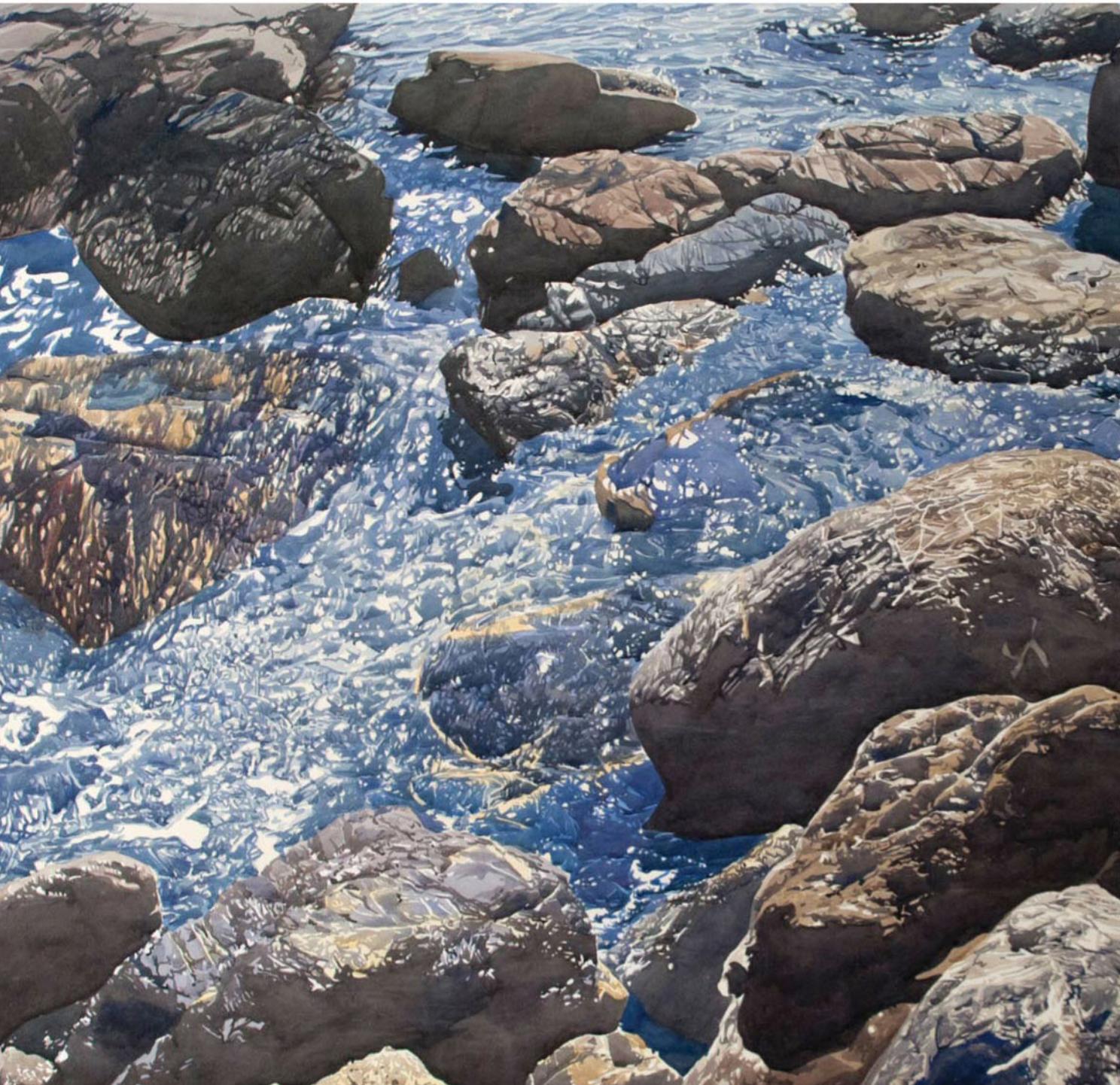




The Many Moods of the Mediterranean

Enza Viceconte's stunning waterscapes evoke myriad scenes of the sea.

BY BRETT ORTLER



When you first encounter Enza Viceconte's watercolors, your initial thought might be, I need to go on vacation. And who would blame you? Her primary influence is the sea, and her work is often suffused specifically with the idyllic blues of the Mediterranean Sea.

As a watercolorist, Viceconte finds water to be essential to her work, and it also serves as the subject and spiritual wellspring of her creative output. She paints the sea in all its moods:

serene caves with mirror-still water, cobble beaches with waves pouring forth, and the raw power of 5- or 6-foot breakers slamming onto the shoreline.

"I really love the sea, its rocks and its natural light," Viceconte says. "The silent and private language I share with the sea has always been a source of inspiration for me." The artist doesn't have to travel far for that inspiration: She lives in Tuscany, on the famed island of Elba, which has been her home for years.



Steeped in the Renaissance

Viceconte began her career as an engraver, specializing in etching and aquatint, while also painting with oils and acrylics. She only began working with watercolors later, though she quickly found herself at home in the medium and has worked in it exclusively for more than two decades.

The artist attributes a large part of her success to her formal training. She studied at an upper secondary school that specialized

Viceconte's use of multiple washes in **Water Games** (watercolor on paper, 31½x47¼) enables her to capture the many colors of the sea while staying true to the lines of motion.

On previous pages:

Viceconte's work is incredibly precise. In **Encounters** (watercolor on paper, 30x45), she doesn't miss a detail, even though the subject matter is replete with them.

artist's toolkit

- **Paper:** Fabriano Artistico fine-grained 300-lb., 100-percent cotton paper for medium-sized works, and rolls of fine-grained 80-lb. for larger works
- **Brushes:** Winsor & Newton brushes made with marten fur (sizes 12, 8, 4, 2 and 00). When she uses synthetics, she opts for Escoda and da Vinci.
- **Paints:** Viceconte's work owes its brightness and chromatic clarity to the relatively small number of colors she uses. She turns to Winsor & Newton tube paints, as she says they preserve freshness. She primarily uses aureolin, rose madder, cobalt, ultramarine, burnt sienna and Payne's gray. With aureolin, rose madder and cobalt, she creates the tones of warm or cool gray that are the foundation of her work. With ultramarine, burnt sienna and Payne's gray, she shades and depicts darker areas.

in art, and she then attended the legendary Accademia di Belle Arti di Firenze. An arts powerhouse since 1563, it was founded by Cosimo I de' Medici—the Grand Duke of Tuscany and a major patron of Renaissance art. The school is associated with such luminaries as Michelangelo (1475-1564). This sense of history is never far away, as Michelangelo's David is located in a gallery just a block away.

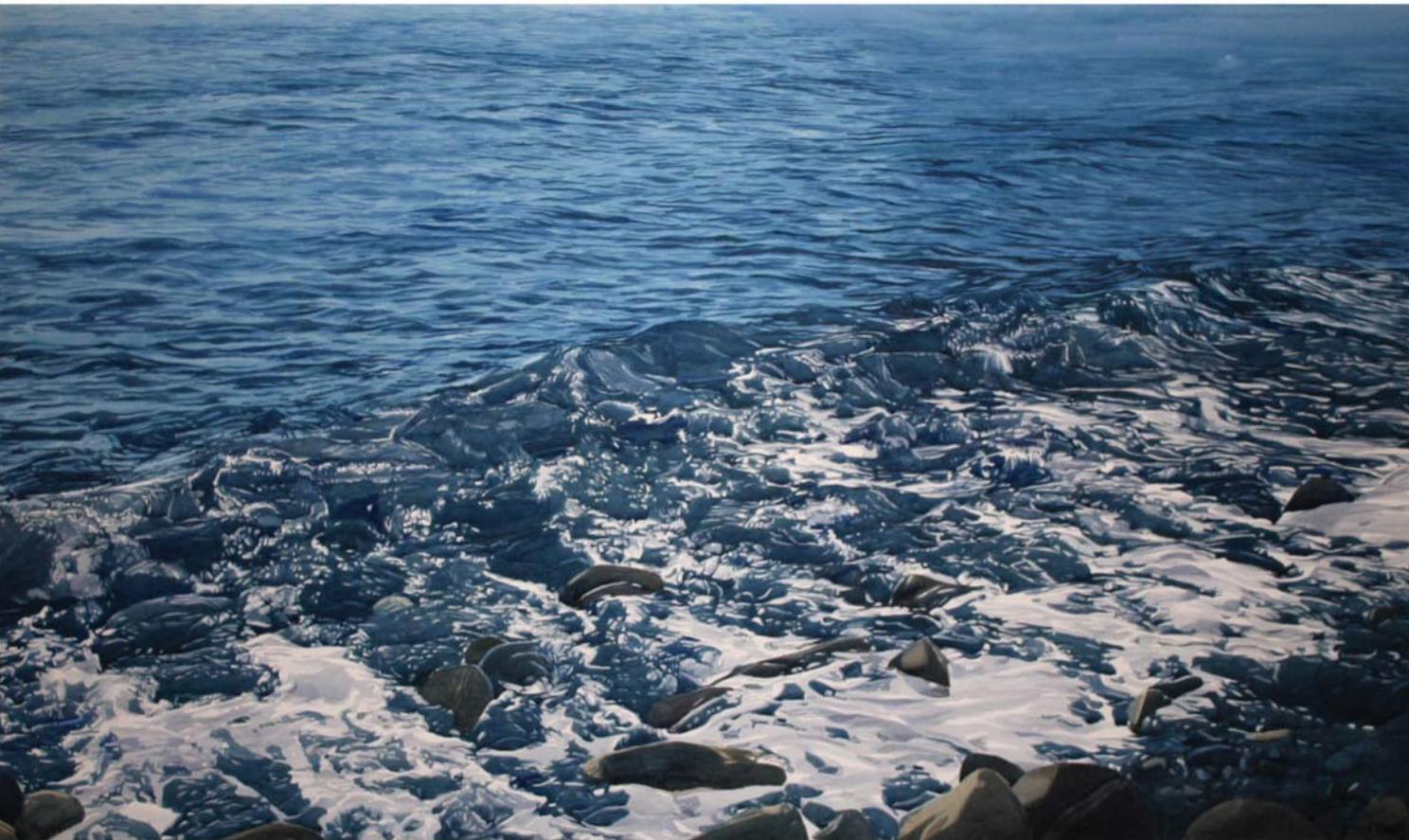
Viceconte warmly recalls her time at the academy as the "best period in my life." She was 18 years old, and attended courses in the mornings and a teacher's studio in the afternoons. It was there that she learned the painting techniques that have been passed down at the academy since the Renaissance. She especially appreciated the multidisciplinary approach through which she learned a wide variety of methods and styles, from the secrets of distemper to fresco painting.

Perhaps unsurprisingly given her academic background and the art history of Florence,



Viceconte achieves the sunlight effect in **Reflections** (watercolor on paper, 40 $\frac{1}{4}$ x30 $\frac{1}{4}$) by saving the whites of the painting surface and painting around them.

“The places I paint represent nature itself, but also feelings and emotions that connect me to them.”



Viceconte cites a number of Renaissance artists as influences, and she has dedicated a good deal of time to producing verisimilar copies of Renaissance works to master chiaroscuro and other Renaissance painting techniques. Viceconte points to Albrecht Dürer (1471-1528), in particular, as an inspiration. After five years at the academy, Viceconte finished her studies and then won a grant to study in Urbino, where she studied xylography and engraving.

The Winds of Change

In the end, the siren song of watercolor pulled Viceconte away from all other media and lured her to the shore. “The places I paint represent nature itself, but also the feelings and emotions that connect me to them,” Viceconte says.

When she selects her subject, she pays close attention to the weather, especially the prevailing winds on Elba’s beaches. In fact, she often chooses where to work based on the dominant winds that blow there. She enjoys painting the Mediterranean in part because of its mutability

and how a “quick change of the winds” can transform a site entirely.

Viceconte’s attention to such meteorological detail is important, as a scene can materialize or disappear suddenly. Her familiarity with the landscape and the winds helps her recognize and capture details that other people may not even notice.

It's in the Details

When heading to a locale, the artist carries a Winsor & Newton paint set in a godet. Once she finds herself drawn to the colors around her and has found the right atmosphere—she stresses that she has to “feel” that the place is right—she notes the colors present, taking photos with her tablet computer, drawing a chiaroscuro sketch in graphite (taking care to divide the space into sections) and painting just the sea.

Bask in more of Enza Viceconte’s odes to the sea at artistsnetwork.com/medium/watercolor/enza-viceconte-watercolor-seascapes.

The Voice of the Sea
(watercolor on paper,
30x45) homes in on the
Mediterranean Sea itself
as it crashes against the
rocks. Multiple layers
of glaze help Viceconte
achieve the shimmering
effect.



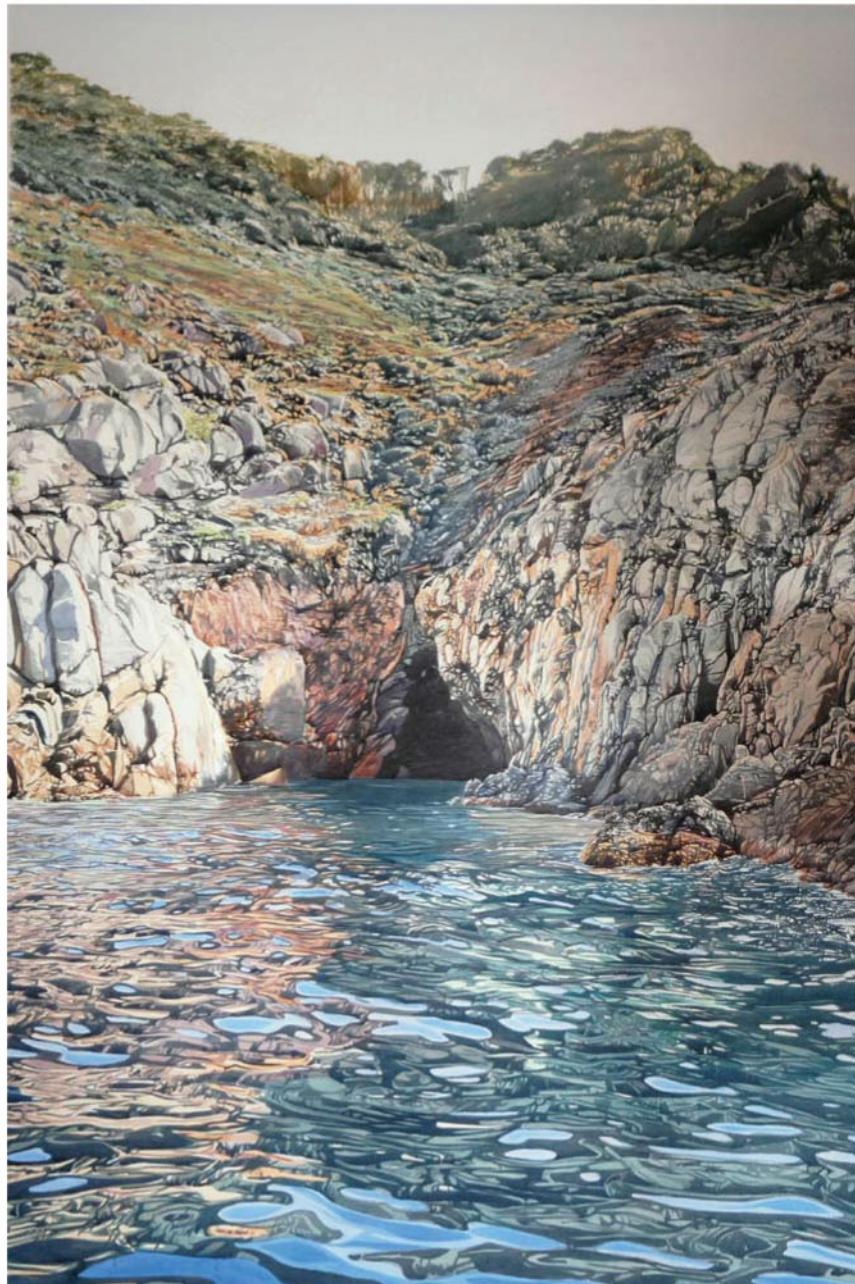
The Sound of the Sea
(watercolor on paper,
31½x39½) is Viceconte's
tribute to the cadence
of the waves, which she
says bewitch her.

Back in the studio, where she does most of her painting, she refers to the photos on the tablet and notes reference points. While Viceconte doesn't like altering images digitally, she does keep her tablet in front of her while working to view details. When painting, she's not strictly photorealistic; instead, she often changes or tweaks some of the details, producing a painting that describes, if not reflects, the original landscape.

To achieve the best reflection of light, the artist paints a light wash of cobalt blue over

the entire Fabriano painting surface, saving the whites of her paper by painting around them. She then dries the paper with a hairdryer and applies the next glaze—for example, the horizon line, but leaving the sky lighter. As she layers and dries each wash, the sea becomes darker.

In all, she glazes the scene about 10 times, changing the tone a little with each layer; this is how she ensures that each wave is defined carefully. She teaches this process to workshop students by using transparent plastic sheets, which enables them to follow along step by



The artist captures some of the inherent grace, mystery and danger of the sea by painting subjects like the sea cave in ***The Mystery Groove*** (watercolor on paper, 40x27½"). The architectural locale no doubt attracts the curious and adventurous, but can also turn dangerous with a sudden shift in the weather.

step. Viceconte notes that this painting method requires patience, as it's time-consuming. She attributes her success to her training as an engraver; in fact, this is why she uses a No. 00 paintbrush to draw each tiny element. With such attention to detail, it takes Viceconte about two weeks to complete a medium-sized watercolor and up to three months for a larger one.

Beyond the Mediterranean

While many of Viceconte's waterscapes are based in inspiration close to home, the artist

enjoys traveling a great deal. Last summer, she went to Norway, where she toured the fjords, watched the sea from a clifftop perch and became enchanted by the sky.

Since her return home to Tuscany, Viceconte has begun to paint the Norwegian landscapes, saying, "I really need to visit the places I paint. It's not just a matter of taking a photo. I need to live them." □

BRETT ORTLER (brettortler.com) is an editor, author and freelance writer based in Minnesota.

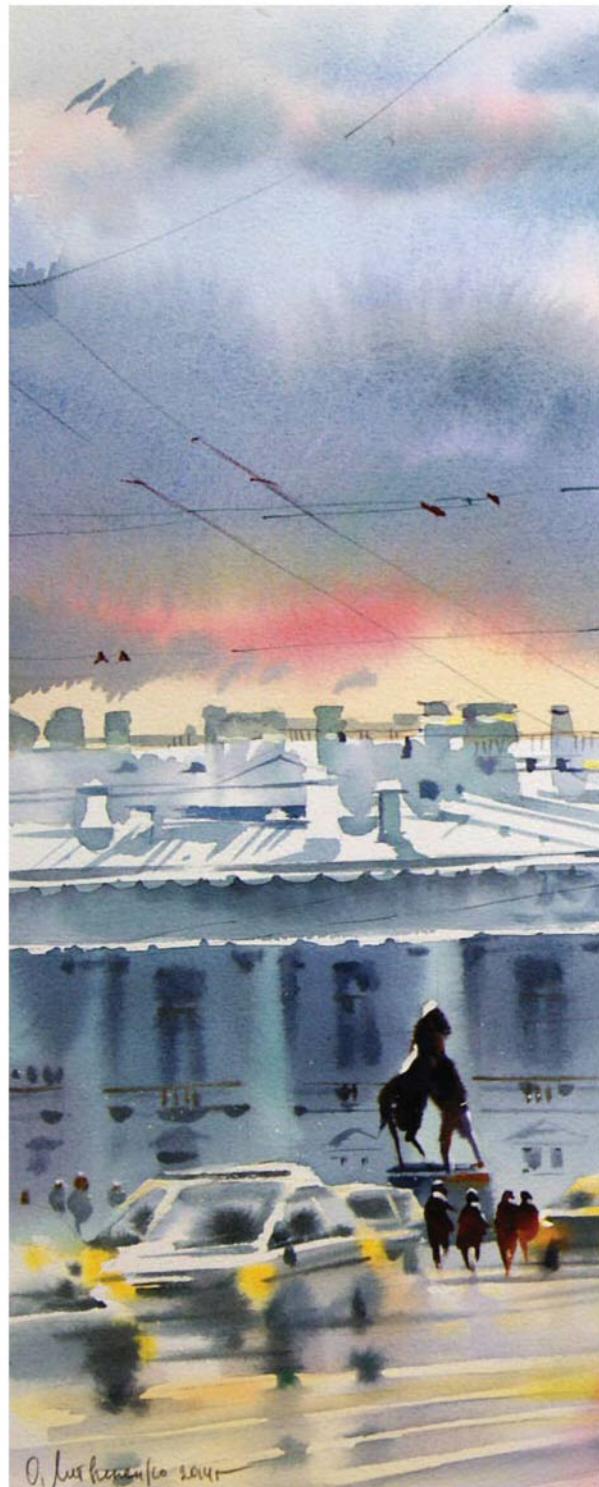
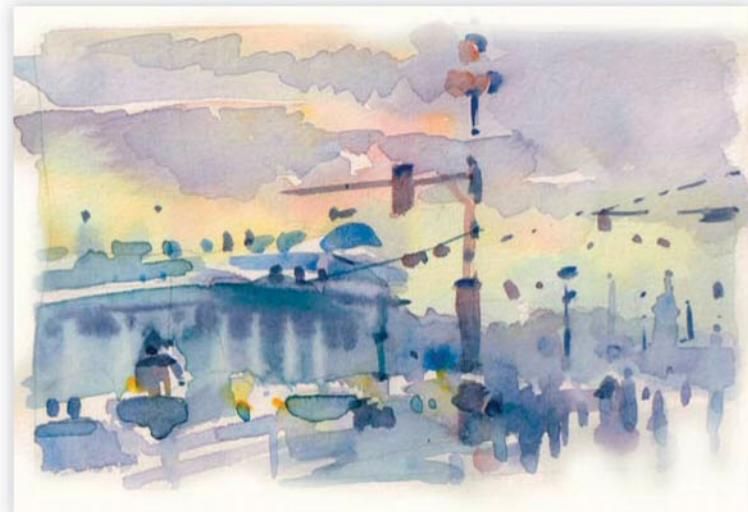
A Fine **BALANCE**

With a self-control borne out of experience, **Olga Litvinenko** knows when to forge ahead and when to scale back in glowing watercolors that express her love of city life.

BY KELLY KANE, EDITOR-IN-CHIEF

I'm not a transparent watercolor purist at heart, but you don't get to my position without a passion and immense appreciation for what a few thin veils of paint and water can do. The moment one of Olga Litvinenko's watercolors popped up in my Facebook feed, I was hooked.

She and I chatted recently about her secret to making watercolors that glow, the Russian masters who first inspired her to pick up a brush and her affection for St. Petersburg, the city that inspires her.





Painted in an impressionist style, **St. Petersburg Evening** (watercolor on paper, 16x24) captures the last rays of the sun over the Nevsky Prospekt. "When I'm in the studio, I like to do a number of sketches before attempting any painting as complex as this one," says Litvinenko. "Along with providing a roadmap for how to proceed, a sketch like the example [at left] helps to loosen my hand and warm me up for tackling the larger painting."



To explore the contrasts inherent in an artificially lit cityscape at night, Litvinenko used a combination of warm and cool colors, and light and dark tones in **Lights of St. Petersburg** (watercolor on paper, 16x24).

Kelly Kane: For me, your watercolors represent the best the medium has to offer—the fluidity and transparency of the colors, as well as a fresh, spontaneous look. How would you describe your painting style?

Olga Litvinenko: I try to let my watercolors glow—to live their lives, so to speak. I want to catch the beautiful moments, convey a warm glow of light, and create a world on the edge between dream and reality. Maintaining the freshness of transparent watercolor is most important to me.

KK: Your loose brushwork makes it feel as if the paintings were created spontaneously. How do you achieve that effect, and how long does it actually take you to complete a painting?

OL: As I work, I don't like to fully control the paint. Also, although I draw some areas thoroughly, I leave other elements quite sketchy. I really like the effect of this combination of techniques. How long I work on a piece depends on the task that I set at the beginning and also on the mood I'm trying to create. For a half-sheet, I can complete a painting in one

layer in 40 to 60 minutes. In general, however, it takes me five to six hours to complete a painting using several layers.

KK: How do you keep your layers of color so fresh and vibrant?

OL: To find the color I want and to keep it fresh, I don't use a lot of paints in a mixture—a maximum of two to three. Very often, I brush pure colors on a wet surface and allow them to mix directly on the paper, foregoing a palette altogether. The important thing when mixing paint is to keep the mixture from becoming too dense by diluting it with the appropriate amount of water.

KK: You take excellent advantage of complementary color schemes (particularly blues and oranges). Do you have a specific set of colors that you like to use, or do you approach each subject with a unique color palette?

OL: I have a favorite color palette: cadmium yellow, ochre, cadmium orange, sepia, purple and ultramarine. I like to play with contrast—the



OLGA 2016

"Souvenir on the Road [watercolor on paper, 24x19] was inspired by a scene I encountered at Vitebsky Station," says the artist. "I made a few sketches and took photos on site, which I used as reference material later in the studio. I especially liked the girl, who sells a variety of souvenirs, magazines and other items. She can be seen every day at the same place. Nothing changes for her, not even the people who appear as shadows as they pass by."

combination of light and dark—which makes the overall effect of the painting bright and spectacular. I choose the colors for each painting based on what the individual subject demands. If the predominant temperature of

the painting is cold, I'll add warm color accents, and vice versa. Many of my watercolors employ a warm color scheme, featuring gold and orange tones. These colors are very close to my character; they project positive energy and joy.



Petersburg Baroque (watercolor on paper, 22x15) depicts the facade of Beloselsky-Belozerky Palace in St. Petersburg. The palace is a typical example of the mature Russian Baroque XVIII architecture, although it was built in the next century. The facades are decorated with colonnades and representations of the Atlanteans. "Beloselsky-Belozerky Palace has long been considered one of the most beautiful private buildings of St. Petersburg and, of course, has inspired many artists," says Litvinenko. "The motivation for me in this piece was the portrayal of the Atlanteans, preserved eternally in the gorgeous sculptures, and eternal love."

KK: Line also plays a key role in your work.

OL: I use line as a finishing touch in my paintings to emphasize the dynamics of the composition or direct the viewer's eye to the desired point.

KK: Your subjects are often complex. How do you know when you've reached the right amount of detail?

OL: I've been painting for long enough that knowing when to stop is instinctual. When I'm painting complex scenes, it's necessary to balance the number of elements I include and bring to completion. If I paint too many details, the work may become too busy and hard to digest. If I don't include enough, I leave a feeling of incompleteness. My best advice



Staro-Nevsky Prospekt (watercolor on paper, 16x26) showcases one of the oldest and most famous streets in St. Petersburg, where each house is unique. "On a walk one morning, I made a little sketch," says the artist. "I wanted to capture the very beginning of the day on the avenue. To convey the freshness of the morning, I used mostly cool colors—blue, ultramarine, cold pink—saving the warm colors for the first rays of the sun as they glided over the awakening town."

for artists struggling to find the appropriate amount of detail to include in their work is to study the paintings of other artists whose work feels natural and effortless.

KK: Where do you find subjects that interest you, and how do you collect reference material?

OL: Walking around the city and observing the interesting stories of urban life is the pursuit that has captured my attention at the moment. I make a lot of small drawings and sketches of city scenes—as well as specific architectural details—both in the open air and in the studio.

To start, I make a small thumbnail in my sketchbook that reflects my first impression of a subject; I use color and loose compositional elements to capture the emotions and feelings I experience during my initial encounter with the scene. In the studio, I'll create a number of lively and varied renderings of the subject. I use the most successful elements of these sketches as the basis for a painting. But I also

need the help of reference photos to draw individual objects accurately, such as architecture, trees and roads, so I take a lot of pictures on my walks as well.

KK: After you've worked out your composition in sketches, do you draw the image on your watercolor paper before you apply any washes?

artist's toolkit

- **Paper:** 140-lb. Saunders Waterford and Arches (sheets and half sheets)
- **Brushes:** Escoda Nos. 8, 10, 12, 14 and 18 rounds; Holbein ¾-inch flat and 3-inch hake
- **Paints:** Leningrad, Winsor & Newton, Schmincke and Mijello: yellow medium, gold ochre, orange, red light, ultramarine blue, violet deep, raw sienna, sepia, indigo, Payne's gray



maintaining balance

Getting off to the right start means everything to the way I work. In the first stage, I immediately try to capture the mood that I'll develop in the following phases. If I'm happy right from the start, then I know that most likely the painting is going to turn out all right.

Step 1: Because I want to portray morning time in this piece, I start with very light colors, primarily light purple, ultramarine and a cold pink. I want the tower to dissolve gently in the background, to be almost transparent.

Step 2: Here, I begin to weave in a story by adding a figure in the foreground. At this point, he's the darkest spot on the painting. With his addition, I've established both

my lightest lights and darkest dark early in the painting process.

Step 3: I continue painting the background buildings. Their tone is slightly darker than the tower.

Step 4: To spice up the story, I add trees and paint a few more figures heading into the background. The figures' implied movement directs the viewer's gaze to the center, which is already well delineated.

Step 5: I begin to add the details that will bring the painting to life. I paint additional figures to balance the composition.

Final Step: I paint a large foreground shadow in cool colors—ultramarine and cadmium yellow—and add a warm yellow reflection of the sun in the center to complete *Valencia* (watercolor on paper, 22x15).

—Olga Litvinenko

OL: I often start with a pencil drawing on my watercolor paper. As a professional artist, I believe that the foundation of a good painting is a solid compositional structure. Sometimes I go over my pencil marks with a brush loaded

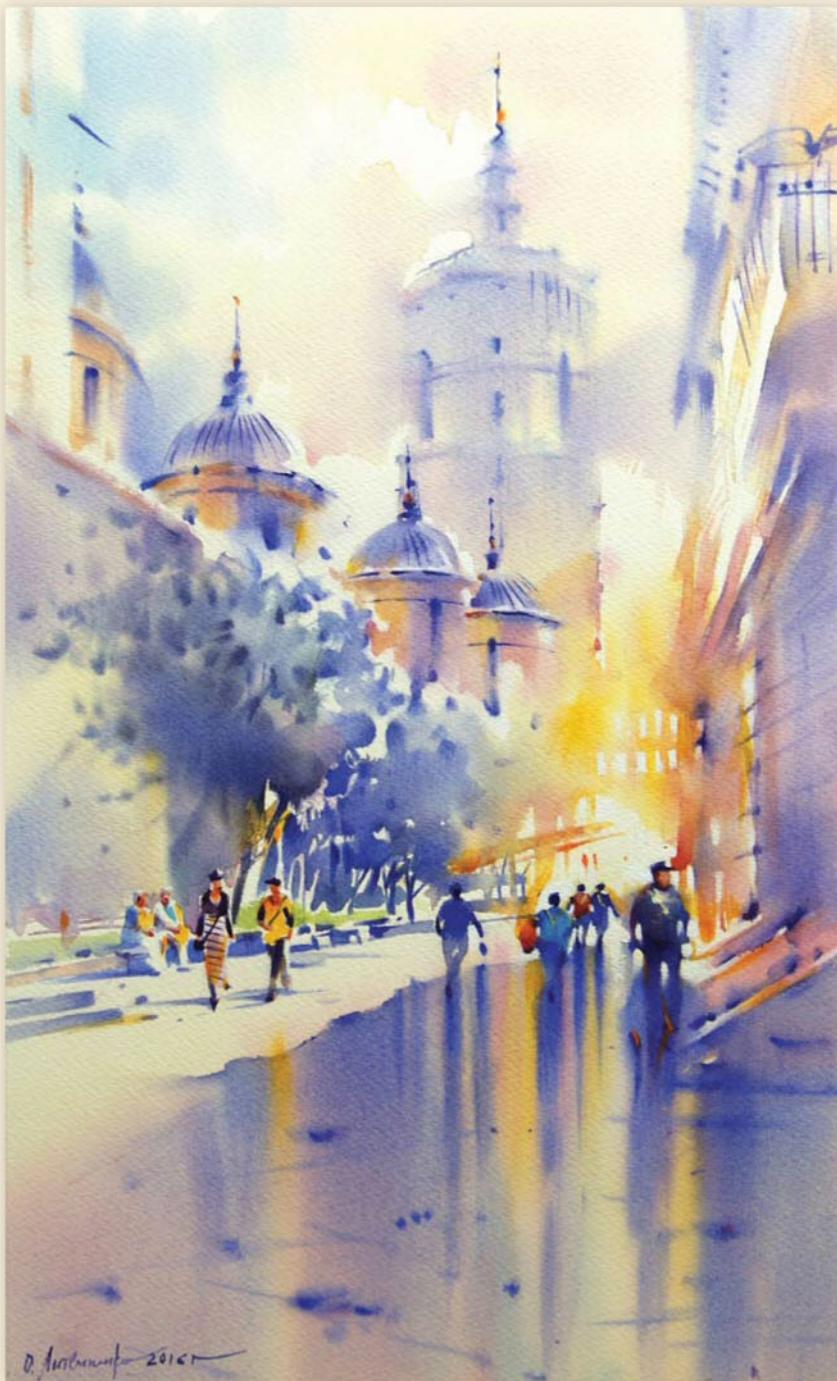
with light ochre so that the lines won't be visible under my watercolors. Other times, I intentionally leave the pencil drawing showing in places to produce a more graphic look; what I do depends on what effect I want to achieve.

Tour more of St. Petersburg in Olga Litvinenko's lively cityscapes at artistsnetwork.com/medium/watercolor/olga-litvinenko-watercolor-cityscapes.

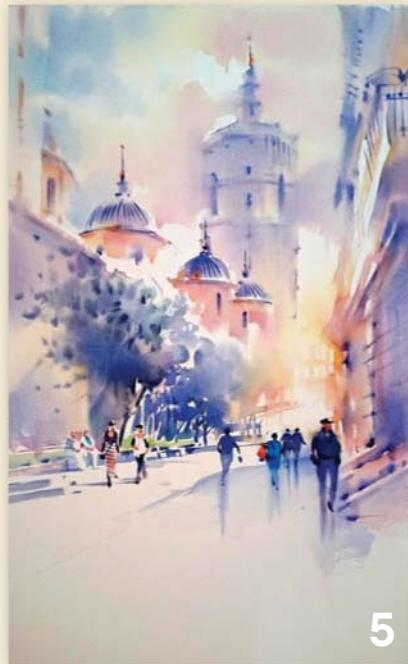
KK: Do you use masking at this point to protect the white of the paper, or do you paint around your white shapes?



4



5



OL: A long time ago, I tried using masking fluid to preserve white spaces on my paper, but I didn't like it and never used it again. I believe that relying on masking liquids and tapes can be harmful to the artist, especially the beginner, as he pursues his watercolor training. We need to trust our hands! It's better to learn to paint around white space without the aid of masking tools. With practice, the results

will turn out better, I promise. Your watercolors will be more alive and spontaneous, and therefore unique.

KK: Do you paint *alla prima* or in stages?

OL: I love painting *alla prima* or in stages wet-into-wet, which seems perfectly suited to watercolor. In any one painting, I may combine wet-into-wet applications with areas of



Night Fires (watercolor on paper, 17x24) portrays the same location as *Staro-Nevsky Prospekt* (on page 35) and *Lights of St. Petersburg* (on page 32), but with a warmer color scheme and more dynamic composition. "The crisscrossing wires reinforce the feeling of movement and guide the viewer's eye to the center," says Litvinenko. "I left out some architectural elements in both the sketch and the finished painting, so that the picture wouldn't be overloaded with unnecessary details."

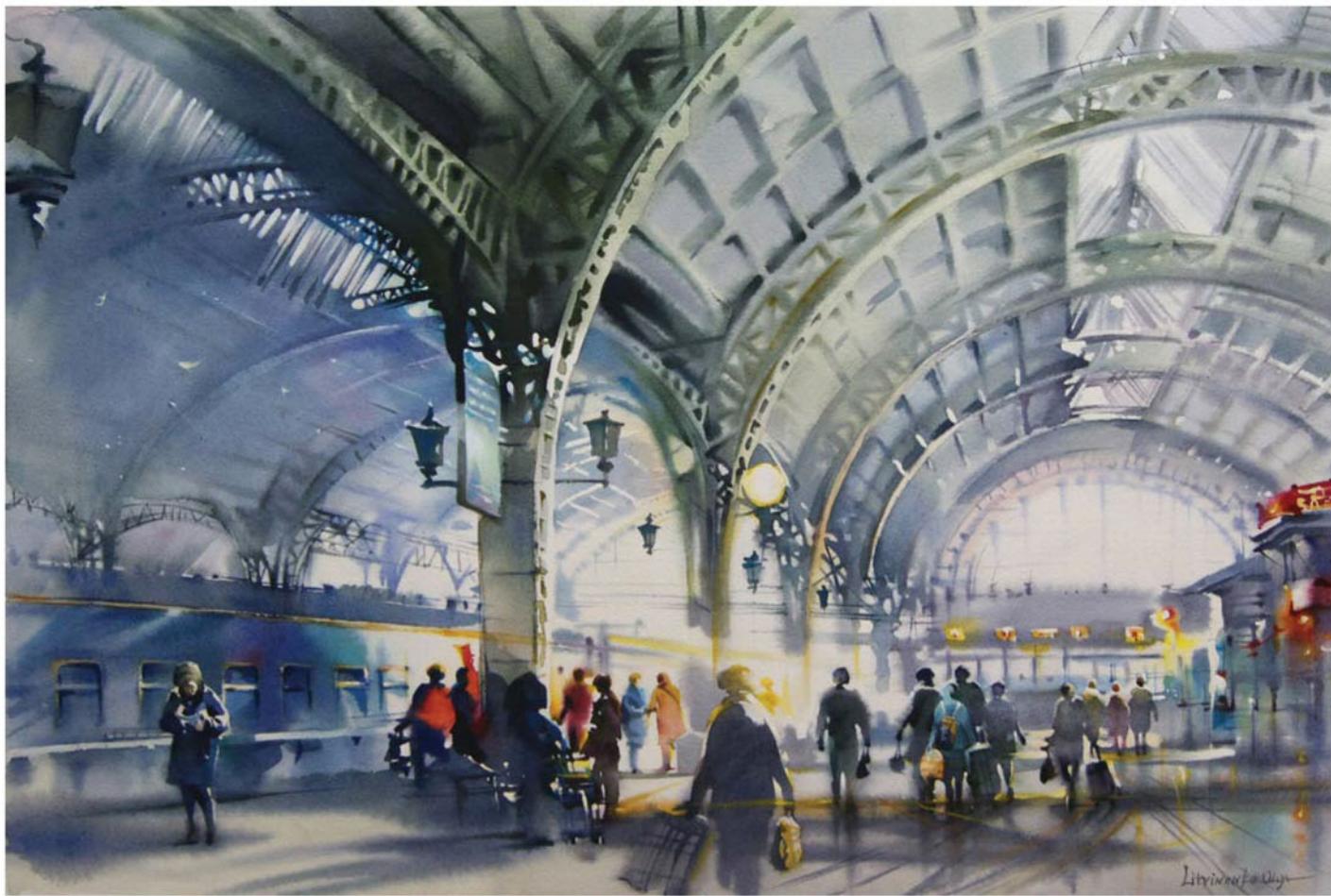
wet-on-dry painting, where I may glaze two to three layers—never more than that—depending on the effect I'm going for in a given section. For busy urban landscapes, I typically paint in stages, starting with the background and moving forward.

KK: What about watercolor particularly appeals to you?

OL: Although I'd been dabbling in watercolor since I was a child, I worked mainly with pen and ink when I was a student and for a long time after. With age, my priorities in terms of artistic expression have brought me back to watercolor. It's an amazing medium with infinite possibilities, and I've been using it professionally for eight to 10 years.

KK: Do you remember the first great painting that you saw, perhaps as a child, and the effect it had on you?

OL: I clearly remember one moment from my early childhood when I first saw the great watercolors of Vasily Surikov [1848-1916] and Mikhail Vrubel [1856-1910], two of our greatest

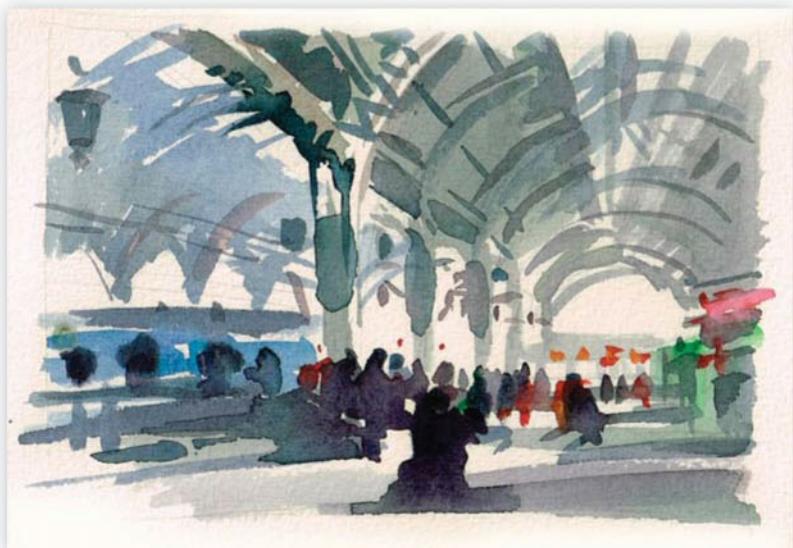


Russian artists. For me, it was a revelation; watercolor painting took possession of my imagination and occupied the whole of my attention. Soon after, I asked my mother to buy me some paint, because I desperately wanted to make copies of the masters' work, as far as I was capable back then. A few years later, I entered art school.

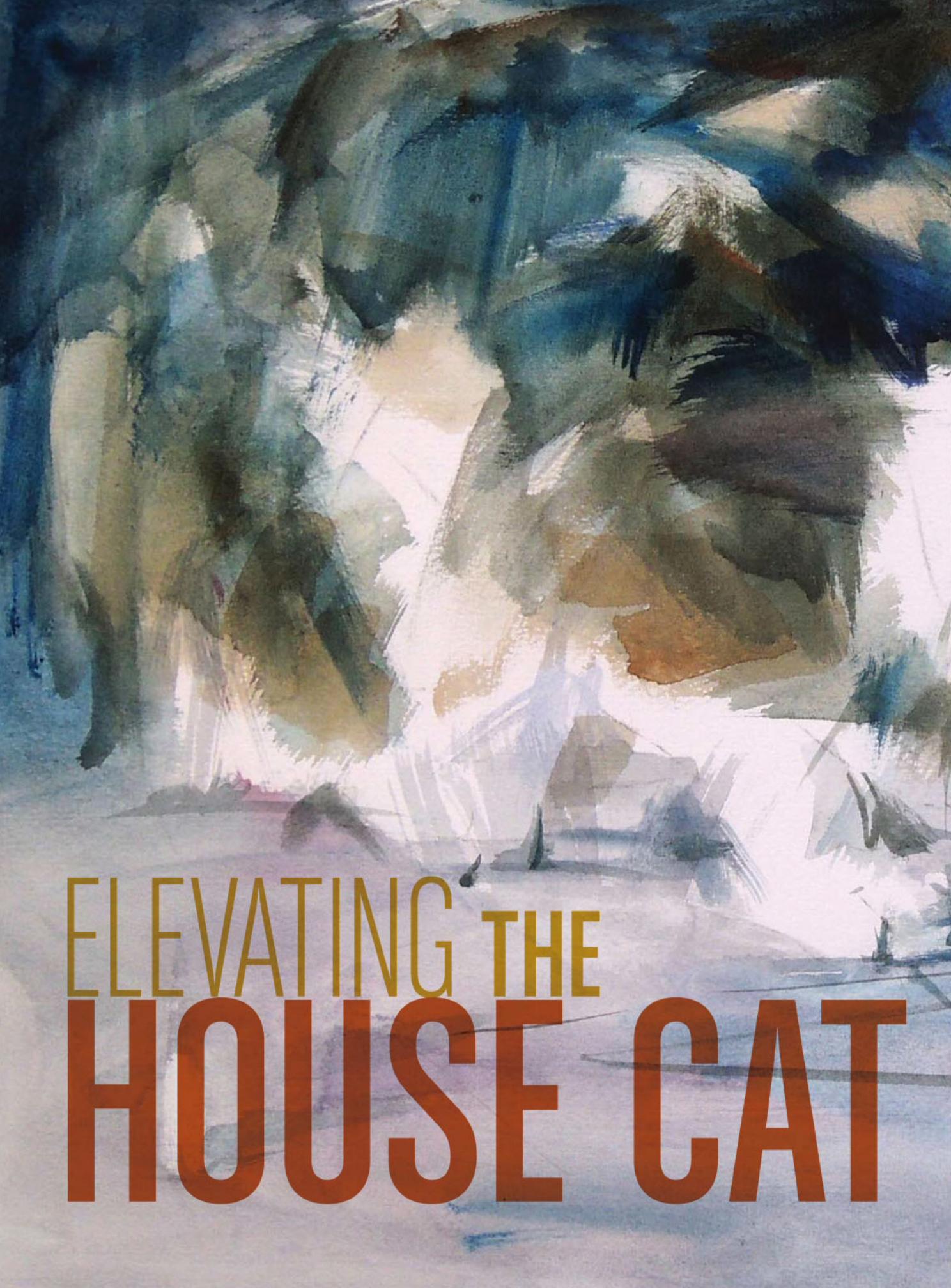
KK: What advice would you give to an artist just getting started?

OL: Many beginners focus so intently on learning the techniques of watercolor painting that they forget about the most important thing—their unique expression of an image, which gives the painting its soul. Thinking about the techniques should be secondary.

Every artist has his or her individual vision, distinctive style, character and originality—the ability to create a unique world. If you paint with your heart, even if you have poor equipment, people won't notice these shortcomings and will only see the beauty of your paintings. ☺



"Built in the Art Nouveau style, St. Petersburg's Vitebsk Station inspired **Railway Station** [watercolor on paper, 16x24]," says the artist. "I admire the architecture and interior decoration of this historic building. I captured the rough design of the structure in my sketchbook and added the details that made the scene come to life in the finished painting."



ELEVATING THE HOUSE CAT



An impulsive streak and an awakening social consciousness led **Yael Maimon** to her true calling: capturing the feline form.

BY MICHAEL GORMLEY



Cinematic-like cropping and lifelike gestures are two of the techniques Maimon employs in **Be My Guest** (watercolor on paper, 16½x27) to create a moment of animated anticipation—a key narrative device that inspires viewer participation and conjecture.

On previous pages: Maimon suppresses rendering and modeling in her paintings—but achieves a sense of realistic depth and graphic impact through high tonal contrasts and tight cropping, as in **Low Profile** (watercolor on paper, 14½x19½).

As an earnest and impressionable college student living in Israel, Yael Maimon suffered a heart not yet hardened against the inhuman travesties seemingly overrunning the planet. Affronted with the media blaring global injustices, including terrorism threats, gender inequality and animal cruelty, Maimon felt a deep desire to take action and inspire change.

"I started volunteering at a local animal rescue shelter," she says. "Granted, it doesn't sound like much, but I felt empowered. Shortly thereafter, I developed a special bond with the shelter's cats.

"At the same time, I was completing an undergraduate degree in psychology and was intending to pursue a career in that field," Maimon continues. "As graduation approached, I came to the realization that I was unhappy with that choice. The summer after graduation, I became obsessed with taking a trip to Rome. I told myself—and others who questioned my sudden travel plans—that I had to see the Sistine Chapel. My parents were against the trip—and my interest in art altogether. As a child, I had wanted to be an artist, but my family didn't consider it a 'real profession.' To them, it was a stupid hobby that would likely ruin my life.

"I went on that trip anyway, and it was a turning point in my life," Maimon says. "I was captivated by Michelangelo's Sistine

Chapel ceiling—especially the hand of God reaching out to touch Adam's hand. It made me think a lot about the connection between God and humans, and somehow I found the strength to fight for what I wanted."

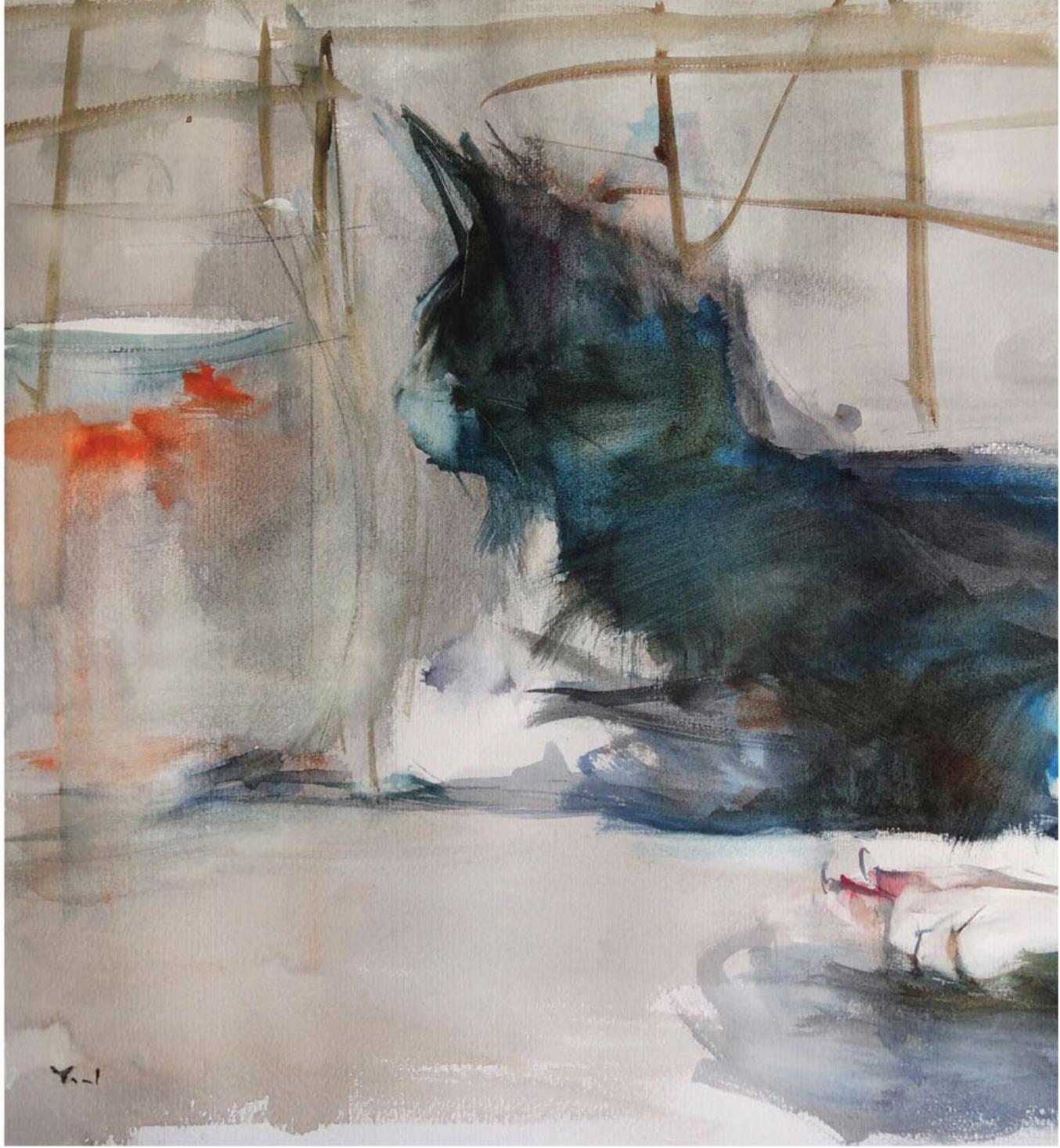
Painting the Obvious

Resolved to move forward, Maimon began studying in Israel with oil painter Amnon David Ar in 2005 and subsequently attended Margaret Dyer's pastel workshop and Eugen Chisniecean's watercolor workshop, both in France. "I studied hard and learned fairly quickly how to paint and draw, but I was confused about what to paint," she says.

A veterinarian friend from the animal shelter suggested that Maimon paint what was obvious to her instead of trying to discover the next big thing. "So I started working on a series of cat paintings," she says. "Since volunteering at the animal shelter, I've devoted my home to the care of abandoned kittens. Cats are my first circle of close friends. I love them; they give me daily inspiration."

Finessing the Feline

"Cats are intelligent creatures, and they make excellent studio models," the artist says. "They're simply fascinating animals, so it's both fun and a challenge to capture their facial expressions, gestures and body language on canvas or paper." In this vein,



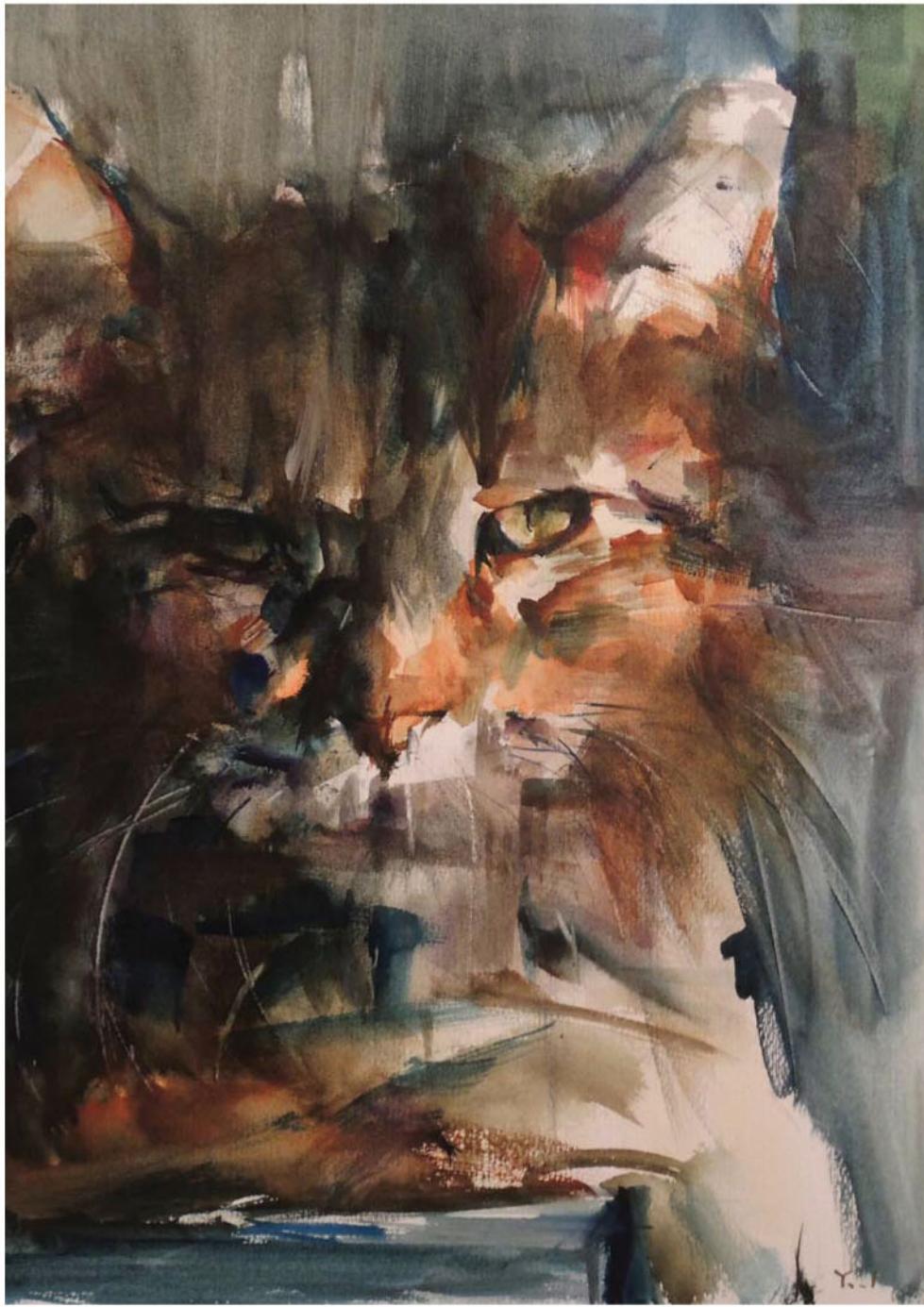
Maimon's work can be viewed as both portraiture and genre painting, so deftly does she capture both the individual character and the more generalized nature of her subjects.

To communicate the latter, Maimon avoids kitschy anthropomorphic treatments. Instead, she prefers to offer lifelike portrayals such as *Feral* (on page 44) and *Pearl* (on pages 44 and 45). Both remind us that felines consistently fall outside the confines of social strictures and their historical depictions (see "The Cat in Art History" on page 45). These household pets have never quite given over to being tamed.

Maimon would have them no other way—they're her beloved muses, and her paintings betray a keen study of all things feline. *Pearl*, for example, sits perfectly poised, with that typical cat stare that looks out into the distance while seemingly dismissing (by looking through and past) all that's present in her immediate surroundings.

The painting, *Low Profile* (on pages 40 and 41), depicts a cat on its haunches while eating, demonstrating that approximating a cat's pose and gesture imparts far more truth than homing in on minute detail.

Economy of means is an essential ingredient in Maimon's watercolors. Her paintings look and feel right because she exploits the medium's unique characteristics, such as transparency and fluidity. Her loose, minimalist approach works well for depicting the shimmering effect of goldfish swimming in a barely there bowl in ***The Goldfish No. 5*** (watercolor on paper, 14x13).



With notable simplicity, Maimon captures a character type or specific mood. In **Feral** (watercolor on paper, 15½x11), the cat's squinty deadpan stare is unmistakable.

Though preferring a representational style that's essentially realistic, Maimon takes considerable risks with expressive color choices that lend her work a contemporary look. A warm cerulean blue bathes **Pearl** (at right; watercolor on paper, 19x14) and spills over to form a cast shadow and lively painted background.

Addressing the What-Ifs

The artist achieves her colorful, dynamic felines with her go-to Rembrandt and Stephen Quiller watercolors, as well as a handful of Winsor & Newtons and Holbeins. She opts not to use masking products, instead recovering white areas of paper or removing excess paint

through the use of sandpaper, sponges, paper towels and even her fingernails.

Maimon paints in her bedroom, which doubles as her art studio. "It's quite simple and, to be honest, not very well-organized," she says. "I don't own a sophisticated easel or high-quality studio equipment, and it's not a large space. But I get to wake up every day right in my studio. It has a large window that lets in a lot of natural light, which I love. I've hung a big map of Rome, which has special meaning to me since it was on my first trip there that I committed to being an artist. I've also hung





some of my paintings on the walls—some I like, some I'm not happy with and others I'm trying to figure out how to save.

"I feel that the final stage of a painting is the most challenging," Maimon says. "This is the point where an artist can turn a bad painting into a masterpiece or overwork it to ruin. When a painting is close to being finished, I slow down so I can make important decisions. I ask myself questions such as, what can I do to pull it all together, what risks should—or shouldn't—I take, and what are the final touches for success?"

the cat in art history

"The only escape from the miseries of life are music and cats ..."

—Albert Schweitzer



Sleeping Cat; Schlaufende Katze (1905; watercolor on pencil and paper, 3x5½) by Paul Klee (Swiss, 1879-1940) pays artistic homage to a feline in blissful repose.

Our feline friend has a long and notable iconic presence that dates back to ancient Egypt—when wild cats first were domesticated. Fierce predators of rats and other vermin that wreaked havoc in the royal granaries, cats were highly prized allies in the maintenance of Egypt's agrarian economy.

Once domesticated, cats were protected by harsh penal laws that included punishment by death for killing one—even accidentally. That zealous protectiveness eventually evolved into worship as cats ascended to the ranks of the divine. Imagined as a half-feline, half-woman goddess named Bastet, cats were depicted as bejeweled idols in hieroglyphics and cast in bronze for display in temple precincts and burial chambers. Some, like the pharaohs themselves, were preserved as mummies.

In Western Europe during the Middle Ages, the reputation of cats took a precipitous dive. In keeping with the dark superstitions of the time, they were often depicted as symbols of the devil in illuminated manuscripts and Christian devotional texts.

By the 17th century, however, cats had regained their good standing, and masters such as Peter Paul Rubens (Flemish, 1577-1640) included them in interior compositions as metaphors for domesticity and motherhood, albeit with an innate predilection for licentiousness.

Continuing in their popular ascent through the 19th century with artists such as Pierre-Auguste Renoir (French, 1841-1919), and onward to the present day with headliners such as Jeff Koons (American, 1955-), cats moved center stage and became the primary subject in works of art.

from charcoal to watercolor



1



2

Step 1: Maimon began with a preliminary charcoal study to help her get a better understanding of the scene she wanted to paint.

Step 2: She created a pencil line drawing of the composition on the painting surface, focusing on the big shapes—the cat and the fishbowl.

Step 3: Next, she applied a light wash of violet and then added washes of analogous cool colors to create a rich and dramatic setting for the bright cat. Notice that she reserved some white areas on the fishbowl, water and the cat.

Step 4: She painted the goldfish with warm tones, including orange and vermillion. She also worked on the cat's face and eyes. For the inner part of the ear, Maimon repeated the colors that she had used to paint the goldfish.

Step 5: She continued to paint the cat using brushstrokes that



5

suggested its fur texture. Next, she scrubbed some paint off the fishbowl to indicate light.

Final Step: Maimon made some final touches to the cat. She also decided to give the fishbowl more volume and to strengthen its form

by adding white gouache mixed with blues on the right side. She then added highlights using pure white for *Eyeing the Goldfish No. 2* (watercolor on paper, 17x25).

Growing a Style Organically

Maimon believes that being an artist requires hard work and perseverance. Her advice for other artists? "You need to paint, and paint some more, on a daily basis, not just when you feel like it. You also need to challenge yourself to keep going and growing."

"I think that over the years I've developed my own style that keeps evolving," she continues. "It's a natural process; it's not static. Style builds slowly over time and shifts in relation to life experiences—failures and successes in the art world as well as in one's personal life. My approach has changed significantly over time."



3



4



Today I feel freer to experiment and to make mistakes. I feel more confident in what I do, which in turn affects my working process." □

MICHAEL GORMLEY is a painter, writer and curator living in New York City. He's a frequent contributor to *Watercolor Artist*.

Cats aren't Yael Maimon's only subject of interest. See her figural paintings on page 88 and at artistsnetwork.com/medium/watercolor/yael-maimon-watercolor-figures.

making a scene

Successful actors typically get their start in the theater. That's where artist **Nadine Charlsen** got hers, too, and where she began honing her skills for designing the perfect setting onstage and, ultimately, in watercolor.

BY STEFANIE LAUFERSWEILER

One glance at a hazy cityscape painted by Nadine Charlsen, and you might instantly imagine the feel of mist on your face or find yourself squinting to glimpse a busy metropolitan bridge through the dense fog. This watercolorist's mastery at capturing the atmosphere, character and grit of urban surroundings is what makes her artwork so true to life, and so palpable. Her past professional life in theater design undoubtedly has influenced her art.

From Stage to Studio

Initially, watercolor wasn't a creative endeavor for Charlsen, particularly during the three decades she spent bringing shows such as *Sweeney Todd: The Demon Barber of Fleet Street* to life onstage in and around New York City. "All the set renderings I did as a designer for a director to see what was going to be put onstage were done either in watercolor or gouache," she says. "And so I painted very tight, architectural renderings of set designs for years, and I hated it."

Charlsen's challenge in *Liberty Beyond Bridges* (watercolor on paper, 53x45) was to develop the focus on the Statue of Liberty, not on the Manhattan Bridge that bisects the painting. Charlsen applied multiple layers of Payne's gray in washes, particularly to the bottom half of the painting. She then ran thick strokes of Payne's gray across the bridge, letting the paint run down the paper while it was positioned on her easel. She sprayed a fine mist of water along the bottom of the surface to disperse the paint.





CHARLES
MARINE &
PAINTINGS



Charlsen's hometown in western Kansas is depicted in **Bird City—Highway 36** (watercolor on paper, 22x30). "This painting has much more character with the stormy sky than the beautiful blue sky in the original photo," she says.

It was so limiting—like doing a coloring book. You draw the lines and then you color them in."

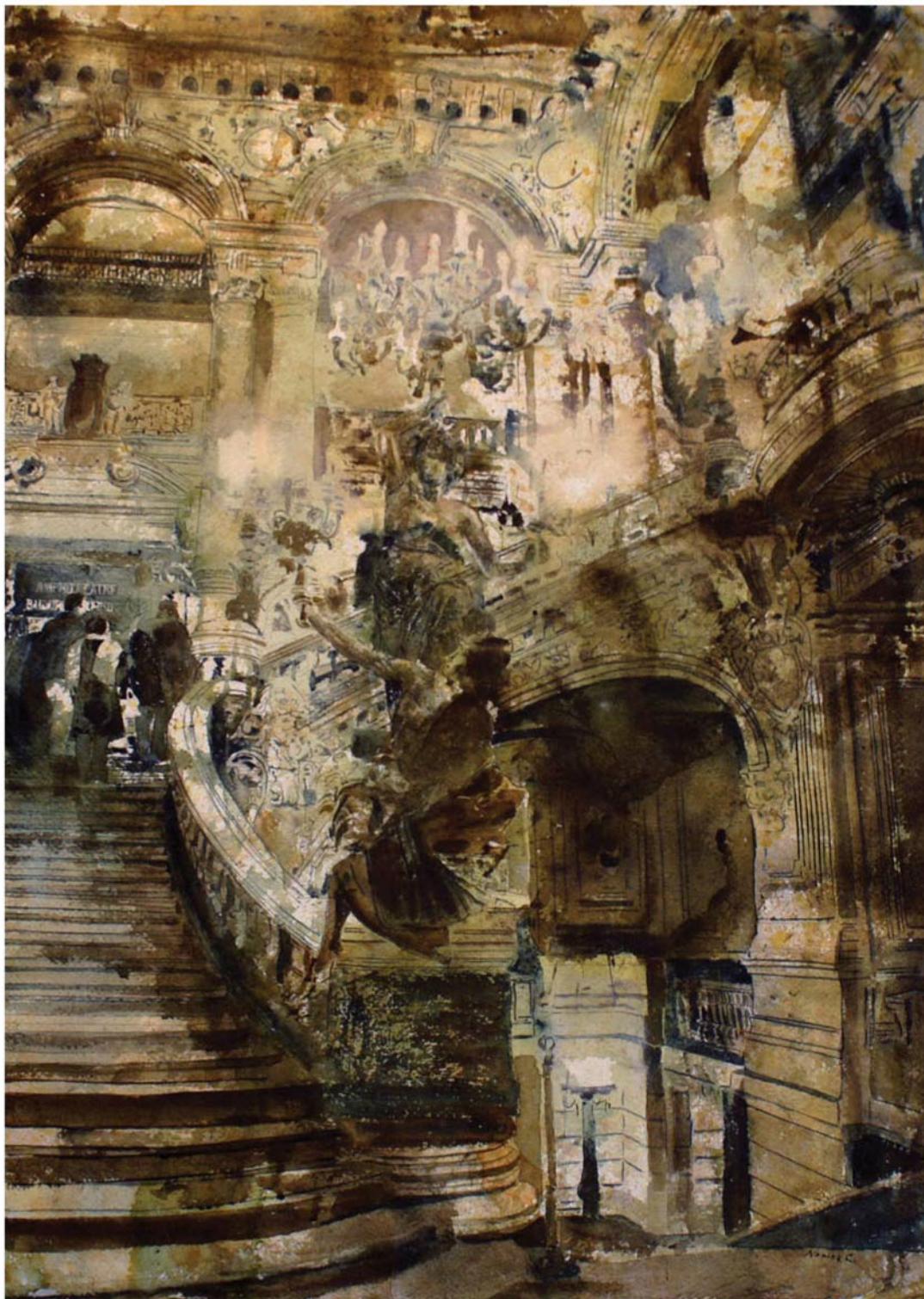
At her friends' encouragement, Charlsen began studying watercolor as a creative outlet at the Art Students League of New York. There she met a teacher who would forever change her approach to the medium.

Watercolor Without Rules

When Charlsen walked into Paul Ching-Bor's class, his first words caught her by surprise: "I don't have rules." Eschewing traditional technique, he started dark and worked light; he liberally scratched parts off and scrubbed others out, "and I'd never seen that before," Charlsen says. That class challenged her own tendencies, allowing her the freedom to experiment and explore. "Within three weeks, it changed everything about my watercolor technique, and I loved everything I was doing."

In the process, Charlsen learned that some watercolors require more effort and reworking than others. "There are so many ways you can make watercolor work," she says. "I believe in constructing and deconstructing a painting through many alternating steps. Each time, a new focus appears, and over the course of 10 or more phases, that focus becomes clearer."

Erasing and making changes is key to Charlsen's method. "If I had to leave everything that I put on paper right now, it would be a muddy mess." She protects lighter areas by saving the white as she progresses, "but I use paper I can scrub, so I can go back to white as needed." Khadi handmade paper, which the artist discovered while making paper props for a show, is a favorite that she now saves for complicated paintings. "It's very soft, and some people don't like that," she says, "but for my technique, it blends edges really well."



The artist's passion for theater and her appreciation for the breathtaking architecture of the Paris Opera House are evident in *At the Opera* (watercolor, watercolor pencil and gouache on Khadi handmade paper, 39x29). "This painting was a turning point in my watercolor life," Charlsen says. "It was through this breakthrough piece that I really discovered what my smudgy, scrubby style was going to be."

Scrubbing off is so easy, because it kind of chips off layers of the paper." It returns to perfect white every time, she maintains, even when using staining colors.

Scene-Stealing Secrets

Touristy views don't interest Charlsen; instead, she prefers to reveal the overlooked details and unique viewpoints she's experienced while

walking and biking on city streets. This isn't surprising, considering her theater interests have sided more with backdrops than the spotlight.

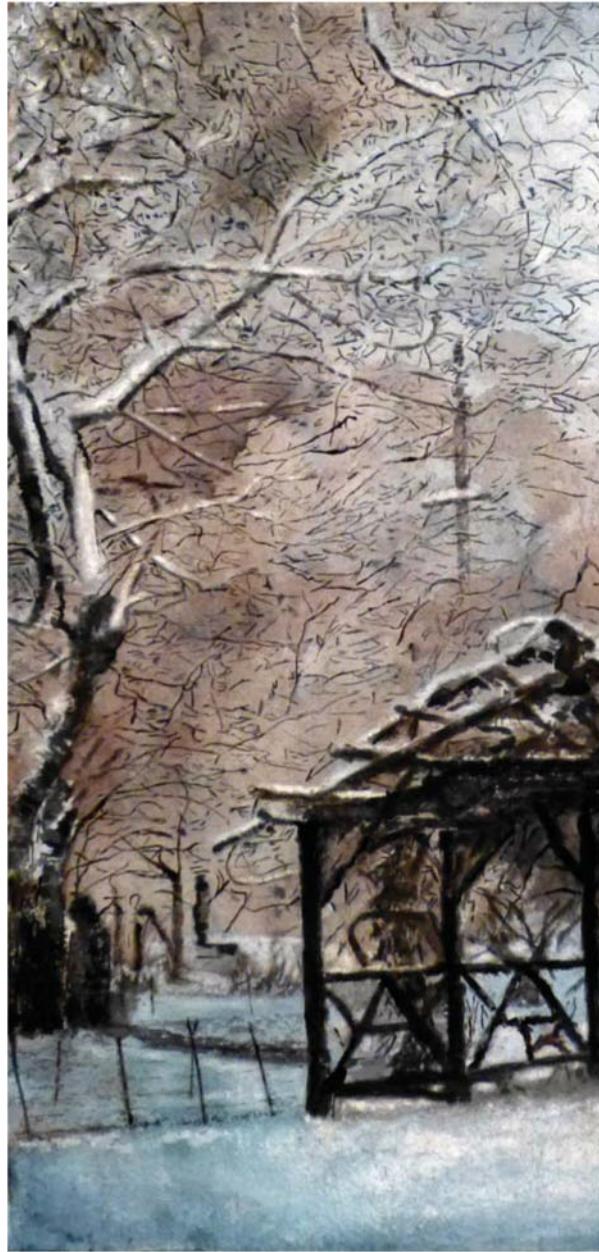
In Charlsen's world, the connections between designing for the theater and

See some of Nadine Charlsen's atmospheric paintings at artistsnetwork.com/medium/watercolor/nadine-charlsen-watercolor-landscapes.



artist's toolkit

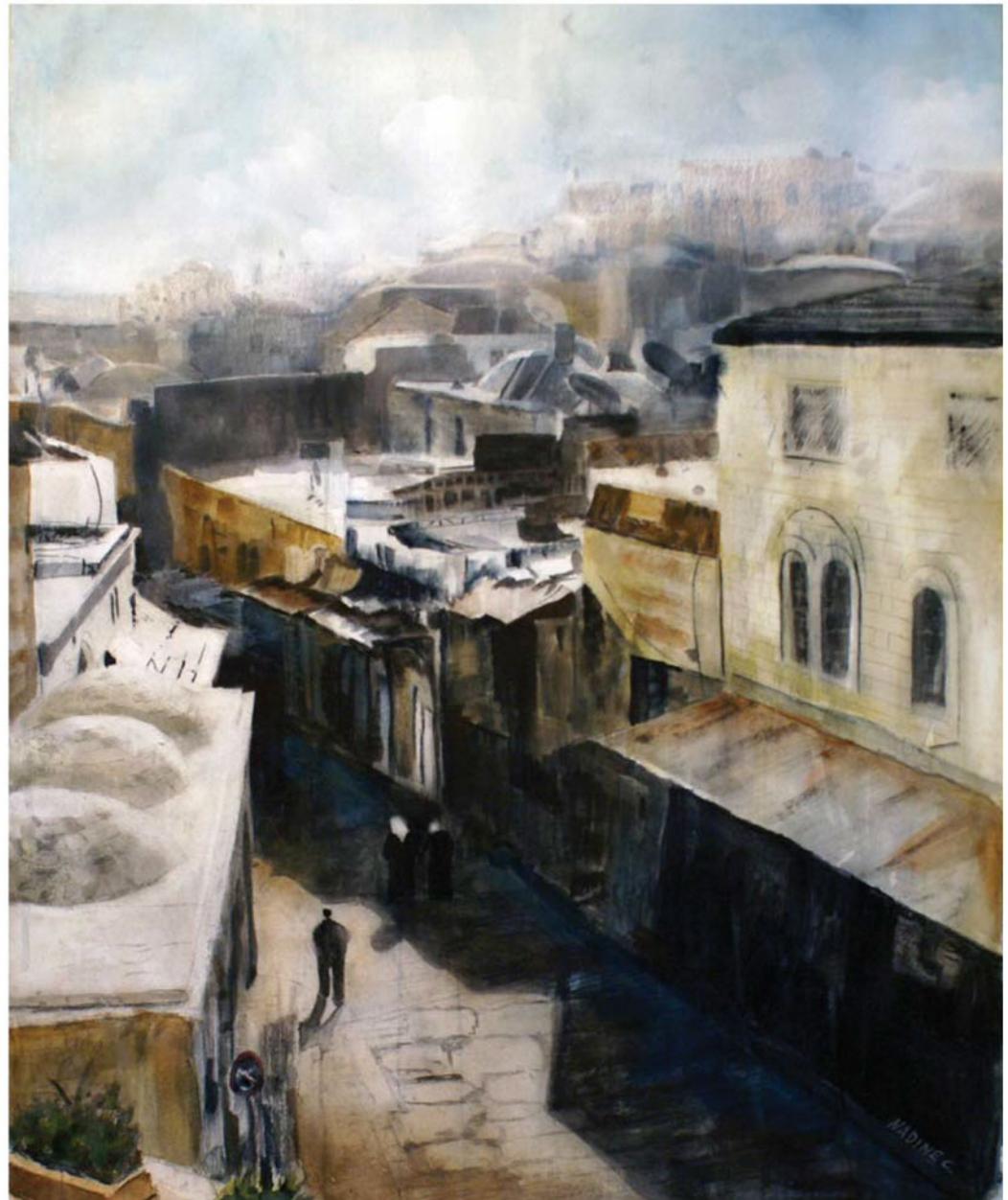
- **Surfaces:** Arches rough paper, ranging from 140- to 300-lb., and Khadi handmade paper (100-percent cotton rag)
- **Paints:** "I use color from Daniel Smith, American Journey, Winsor & Newton and occasionally Holbein," says Charlsen. "The colors I keep on my palette are most often Payne's gray, lunar black (cool palette), peach black (warm palette), quinacridone gold, Potter's pink, burnt umber, Vandyke brown, Prussian blue, new gamboge and raw umber. The only green I buy is Winsor green (blue shade); I make all my other greens." Charlsen also keeps on hand white gouache that she tints as desired.
- **Brushes:** a variety of specialty brushes, including all kinds and sizes of scrubber brushes (including a large "take-it-all-off" scrubber); rubber-grip Royal travel brushes; large scenic and hake brushes for large paintings
- **Misc.:** watercolor pencil, usually black ("sometimes chocolate brown if I'm going to have warm shadows rather than cool shadows"); textural/paint scrubbing tools, including 100-grit sandpaper ("this works really well for creating the effect of rain on rough paper"); pumice stone; X-ACTO knife



watercolor painting are constant. In both art forms, building the right atmosphere can leave a lasting effect on the viewer and set the stage for success. On the following pages are several key techniques that Charlsen uses in her artwork to hold the viewers' attention and draw them in.

Darks first, then color: Instead of building up color from light to dark, Charlsen lays in the deepest shadows first (and sometimes the grayer ones) to establish the composition and its values. Color is introduced after that. "The color goes right over the darks, and I build it up in reverse, starting with darker colors that would go into those shadows," she says.

The initial darks must be completely dry for this technique to work. With a fully dry dark



layer, "the color pretty much floats on top of the dark, and when it goes into the dark, I immediately get so many more colors," she says. The end result is richer shadows and reflected shadow colors.

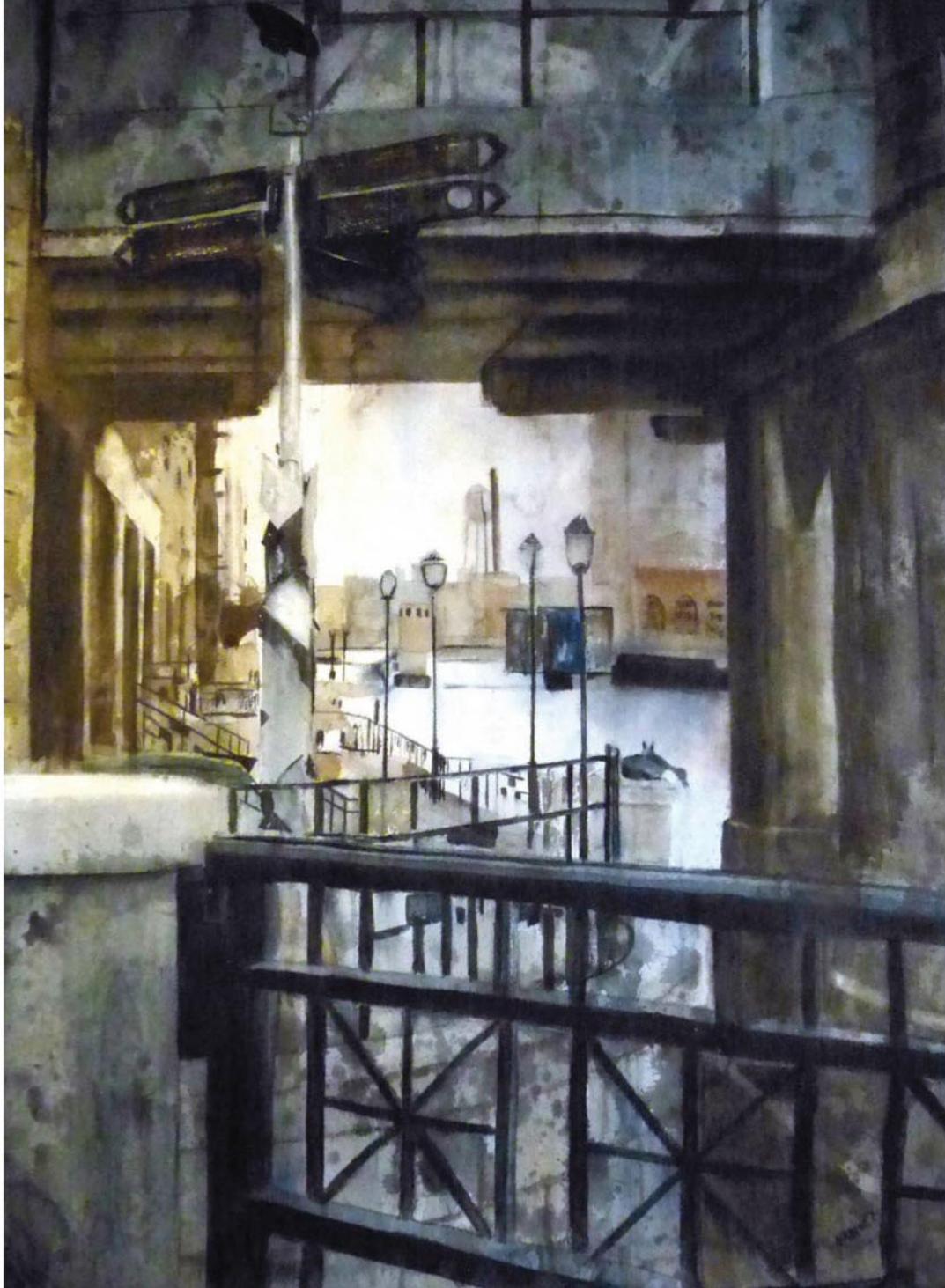
Thin layers of glaze and gouache: Putting glazes over the top of the dark and light areas blends everything together to create atmosphere—"the air between you and the depth of the painting," says Charlsen. "I use a very, very thin white gouache wash or a very dark glaze, and then I bring out the color by scrubbing back." She adds these layers while the painting is upright on the easel, and lets the color run and drip. "I take a fine spray of water and hit the bottom section so that the paint spreads out a little bit."

In *The Christian Quarter of the Old City* (watercolor and gouache on paper, 27x22), Charlsen disliked a hard edge present in the reference photo where the background met the sky. "You don't see the edge that clearly from that far away," she says. After scrubbing out the skyline, she turned the painting upside down and glazed a thin layer of white gouache starting at the middle of the background. The midrange buildings received three to four layers, and buildings above those got twice that to push them back. The foreground has only one or two layers for a crisper focus.

Central Park Tangle (at left; watercolor on paper, 30x23) features one of the many 2010 snowstorms in New York City's famous park. "I projected the forms and meticulously painted the trees and covered walk with a fine brush," Charlsen says. "I used a sharpened watercolor pencil to create the tiny branches. I also splashed on several layers of color to suggest depth behind the branches. Eventually, I scrubbed and scraped back the white snow on the branches and the ground. Glazes of Prussian blue added to the ground and sky, giving the painting the feeling of depth, shadow and cool air."



"The juxtaposition of the round towers and the linear buildings creates interesting compositional shapes," Charlsen says of **Towers Over the City** (watercolor and gouache on paper, 30x23). The shadows on the rooftop water towers increase their visual appeal.



Charlsen used Photoshop to reposition the water tower and distant buildings in **Kinnickinnic River** (watercolor on paper, 30x23). "I loved the perspective created by the lampposts and the reflection off the ice on the river," says the artist. She broke up the large shapes on the buildings by distressing them with a splashing technique.

To the white gouache, the artist usually adds a little color designed to complement the painting. Background areas typically contain more layers of thinned gouache than areas closer to the viewer. In addition, Charlsen turns the painting as needed to let the paint run in the desired direction.

Softened edges: While almost everything in Charlsen's set renderings featured a hard edge, soft edges are the goal for her watercolors.

She applies water and glazes to soften edges, scrubbing them out when necessary. "I don't worry about the edges of something getting 'dirty,'" she says. "Most of what I paint can be dirty anyway."

A Change of Scenery

Now living in Asheville, N.C., Charlsen devotes her time to painting and teaching watercolor classes in the local River Arts District, guiding

working from dark to light

Step 1: Charlsen begins with her own photo (1a), cropping or changing the composition if needed. In Photoshop, she creates a lighter version in color (1b), a grayscale version (1c) and an enhanced black-and-white version (1d). “This helps me start the painting by laying in the shapes and dark areas first,” she says.

Step 2: To establish the drawing, Charlsen sometimes traces and then enhances the lines with black watercolor pencil, or projects the image and then draws using a dark watercolor pencil. She then begins laying in the darks with Payne’s gray or Vandyke brown. Once the bare bones of the image are shaped with the shadows and dark areas, Charlsen lays the painting flat and applies water where she wants the hard edges to start “melting,” which helps to begin blending the architecture into the atmosphere.

Step 3: With the painting upright, the artist adds color to establish warm and cool areas. She glazes color over much of the painting and uses cerulean blue in minimal amounts for areas of exposed sky.

Step 4: Keeping the painting vertical, Charlsen applies several thin layers of white gouache onto the entire piece and then blots the areas where she doesn’t want as much glaze. “There was some cerulean blue in the glaze to change the atmospheric tone surrounding the trolley,” she says.



1a



1b



1c



1d



2



4



5

Step 5: She constructs some of the architecture in the buildings and adds tonal grays, brown shadows and details in the foreground. At this point, she decides which dark details she wants to re-emphasize.

Step 6: Texture and washes of color are added to the buildings, street and trolley. Charlsen glazes some of the people on the right side of the street to de-emphasize them and blend them into the sunlight.

other adults to paint without fear. She’s also shared her painting techniques with her former set and costume designers to help them “loosen up and learn the importance of darks.” For Charlsen, it seems that watercolor and the theater will always be intertwined. ■

STEFANIE LAUFERSWEILER is a freelance writer and editor living in Cincinnati, Ohio.



She uses a drybrush technique to darken and texture the buildings in the middle and on the left.

Final Step: More work is done to stylize the trolley and emphasize

its size and structure. Highlights and shadows are also emphasized. Charlsen scrubs the white in the background back mostly to the white of the paper. “I didn’t want the people or the trolley to be in

front of the rest of the painting, because it’s all affected by air, and light and dark,” Charlsen says of *Traveling in Lisboa* (watercolor, watercolor pencil and gouache on paper, 30x23).

“I believe in constructing and deconstructing a painting through many alternating steps.”

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select 2016 watercolor
societies' national
juried exhibitions.

The Year's Best Paintings

BY JESSICA CANTERBURY

"I was drawn into this painting by the girl sitting on the window ledge. What is she thinking? What is she seeing? The underlying design is magnificent, and the complementary palette emphasizes the warmth of the light and the coolness of the shadows."

—CHRIS KRUPINSKI, JUROR

There's a spot in my neighborhood, in the back of an abandoned building, where the late afternoon sun casts a beautiful shadow pattern across the windows. All I needed was someone to sit there and pose. The light and shadows were there to see, so no pre-planning was necessary—nature at its best.

"In my original reference, there wasn't any graffiti on the windows. Since my beautiful young model is Korean-American, I thought it would work well to use a Korean word—in this case, the word for love. I used the letters as a design element to carry the eye across the painting. This piece was also supposed to be horizontally oriented, but after completion, I felt that it worked better as an almost-square design.

"The incredible patterns of light and shadow across the girl's figure are the kinds of things that most attract my eye for inspiration. Creating an overall design while at the same time a figurative work is what I strive for the most."

Adirondacks National Exhibition of American Watercolors

KEN CALL | NORTHBROOK, IL

Sitting Pretty (watercolor on watercolor board, 27x26)







Georgia Watercolor Society

DONGFENG LI | BALLWIN, MO

The Morning Filled With Breath of Spring (watercolor on YUPO, 23x32)

"I worked on this piece for two years after a trip to St. Charles, Mo. My wife and I took a morning walk and really enjoyed the breezy, bright but overcast day. The quiet around us, the air full of the smells of the earth and the soft, warm sunlight certainly left an impression; the morning sunshine unified all of the surrounding colors.

"I used the light yellow-gray and warm gray to set up a focal point. I created the illusion that the air was full of light yellow-gray pollen, which contrasts with the dark gray color of the tree trunks and the shining

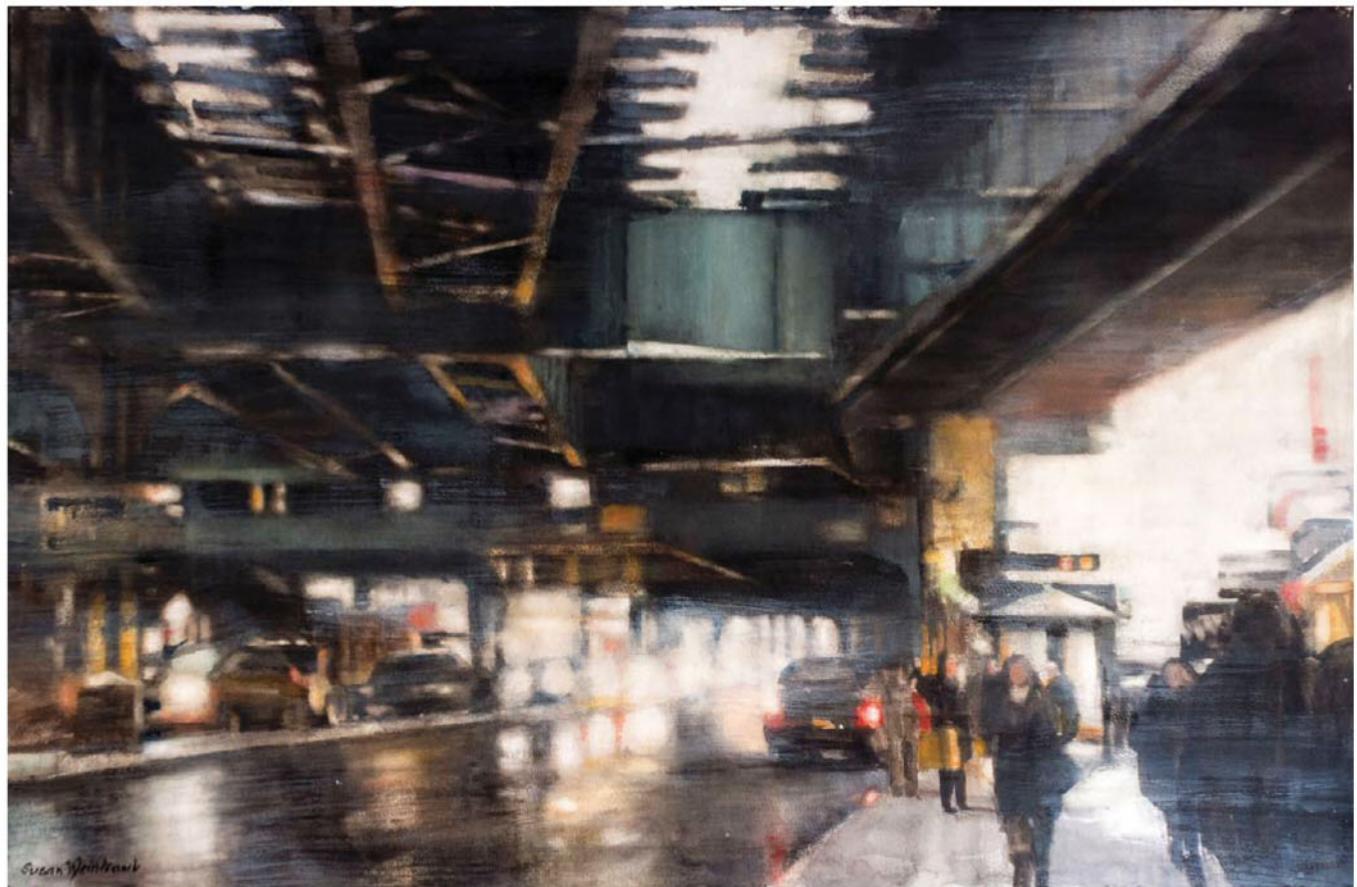
furniture. Against these colors, the very bright yellow becomes the focal point. The overcast gray-green-yellow unifies the painting.

"I included the water drops for texture and added some flying white specks to make the air appear to move. I allowed the upper branches in the background trees to fade into the mist.

"This was my first attempt at a landscape on YUPO. It was a good experience, although a hard process for me. I want to experiment more on YUPO, especially with different subject matter."

"Visual art at its best enriches both artist and viewer, and that intention is at the center of all painting."

—DON ANDREWS, JUROR



American Watercolor Society

SUSAN WEINTRAUB | BROOKLYN, NY

End of the Day (watercolor and gouache on paper, 26x40)

Watercolor Society of Alabama

BILL BAILEY | OAKLAND, TN

Eating Out (watercolor on paper, 29x38)





California Watercolor Association

GEORGANNE ZARO EDDY | LAFAYETTE, CA

Island of Brac (watercolor on paper, 21x29)

Louisiana Watercolor Society

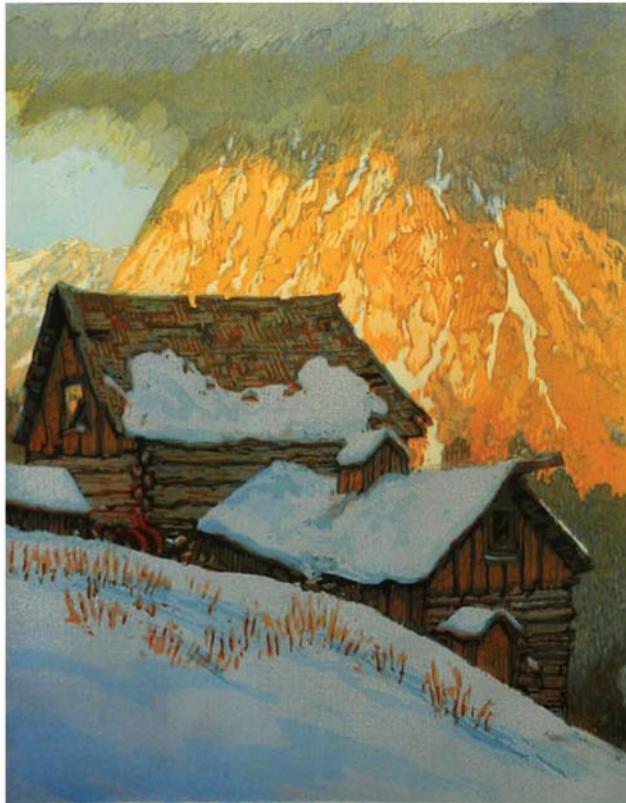
CHIN CHIAN LEE | JOHOR BAHRU, MALAYSIA

I Believe I Can Fly (watercolor on paper, 14x22)





Pennsylvania Watercolor Society
WILLIAM VRSCAK | PITTSBURGH, PA
End of Summer (watercolor on paper, 26x34)



Society of Watercolor Artists
LEON LOUGHRIDGE | DENVER, CO
Aglow (watercolor on paper, 13x11)

Find deadlines for 2017 juried society exhibitions at bit.ly/2017-wc-exhib-deadlines and bookmark our directory of watercolor societies at bit.ly/wc-society-directory.



Springfield Art Museum's "Watercolor U.S.A."

BLAKE WILLIS TIGGEMANN | SPRINGFIELD, MO

Lost In the Fire (aqueous emulsion on paper bags, 34x34)

"My choice of materials was based wholly out of circumstance. I experienced a house fire the month before I was to paint my entry to 'Watercolor U.S.A.' in which I lost all of my art supplies (mostly high-end oils, watercolors and drawing media). I was challenged and pressed to find something inexpensive to work with. This led me to try hobby-store craft acrylics, along with a PVA-based ground used for silverpoint drawing that I found while digging through old art supplies at my parents' house. I used these materials to create my aqueous emulsion.

"As for the substrate, I tried to work on a nice big white sheet of fine-laid watercolor paper, but after the experience of losing everything, something just wasn't clicking. I then came across the idea of painting on grocery sacks and felt that it was much truer to the state I was in at the time. I found that when I don't have the pressures of having to paint something that justifies the costly materials, the image comes alive on its own.

"The narrative of the painting was completely derived from my situation. My friends and family had

asked me to write a list of everything I had lost in the fire, so as to help in any way they could. I tried writing a list, but found it couldn't accurately represent what each of my few possessions had meant to me. I didn't have much, but each thing I had carried a story and a reason that I held on to it. By painting these things, I could remember exactly why they were important. More significantly, painting the items allowed for a cathartic cleansing, a closing statement that would help signify the outgoing of the old and the start of something new."



Missouri Watercolor Society

DONGFENG LI | BALLWIN, MO

Girls On a Date (watercolor on YUPO, 30x22)

Watercolor Art Society-Houston

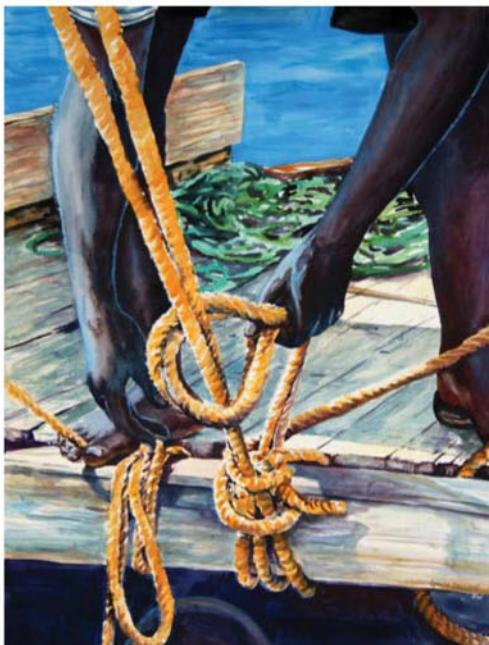
KAREN LINDEMAN | HOUSTON, TX

Irish Spring (watercolor on paper, 30x22)



"*Lost In the Fire* was very real in its 'downscale' presentation, but personal and charming, as was the imagery of all the everyday items: clothing, art supplies, etc. I was intending to give it an award when I finally focused on the title, which made what seemed like a whimsical piece suddenly resound with incredible power and poignancy."

—LYNNE WARREN, JUROR



South Carolina Watermedia Society

LYNDA ENGLISH | FLORENCE, SC

The Hands of a Fisherman (watercolor on paper, 32x30)



Mid-Southern Watercolorists Society

JUDY WRIGHT WALTER | TEXARKANA, TX

Lake Lilies (mixed watermedia collage on paper, 22x30)



Southern Watercolor Society

DEAN MITCHELL | TAMPA, FL

Power Ball (watercolor on paper, 20x30)



San Diego Watercolor Society

GARI STEPHENSON | ROANOKE, VA

The Guardian (acrylic on YUPO, 25x19)

"I paint rather backward compared to most artists. For instance, I create very few drawings or value studies before applying transparent acrylics—very washy and randomly—to a piece of YUPO synthetic paper. While the surface is still wet, I 'twin' the paint by laying another piece of YUPO on top of it and moving it around to create texture. When that's dry, I look for images in the paint, turning the paper in all directions.

"My subject choices are usually figures, non-objective images or Maine landscapes. The cruciform

does show up in a lot of my paintings, but I don't always plan it that way from the beginning.

"I pull images out of the paint by glazing with additional transparent colors, adding opaques to block out what I don't want and using alcohol to remove areas of paint to create my light and white spots. I add and take away a lot in each painting. Images seem to emerge from the paint and tell me how to continue.

"The raven in this piece is in memory of my friend and fellow artist, Sandi D'Alessandro."

"This painting caught my eye every time I passed by. It has a solid cruciform composition, followed by balanced active areas and quiet space. The contrast between opaque and transparent spaces increases the viewer's interest. There's a good blending of representational imagery combined with an abstract underpinning."

—MARK MEHAFFEY, JUROR



Ohio Watercolor Society

FREDERICK C. GRAFF | MEDINA, OH

Codding Hill (watercolor on YUPO, 22½x32)

"This painting caught my eye from the beginning. I admired Fred's handling of the architectural structure and his placement of it on that hill—and the color is just marvelous. The space, the color, the elements were all there. It was a 'wow' painting."

—CARRIE BURNS BROWN, JUROR

"Despite the fact that I enjoy painting on a variety of different surfaces, YUPO is, without question, my preferred painting surface. It has proven to be very versatile and responds favorably to my painting style.

"The approach and techniques I utilized for this painting exemplify how I generally work in watercolor. Working on an angle in a wet-into-wet method, I initiated the entire painting with one color while intentionally maintaining as many natural whites of the paper as possible. Keeping the painting wet with a fine mist applicator, I introduced additional colors and allowed them to intermix in a spontaneous and abstract manner. Most of the texturized effects evolved naturally, but some were created with

subtle imprints from different types of textured surfaces while the painting was semi-wet.

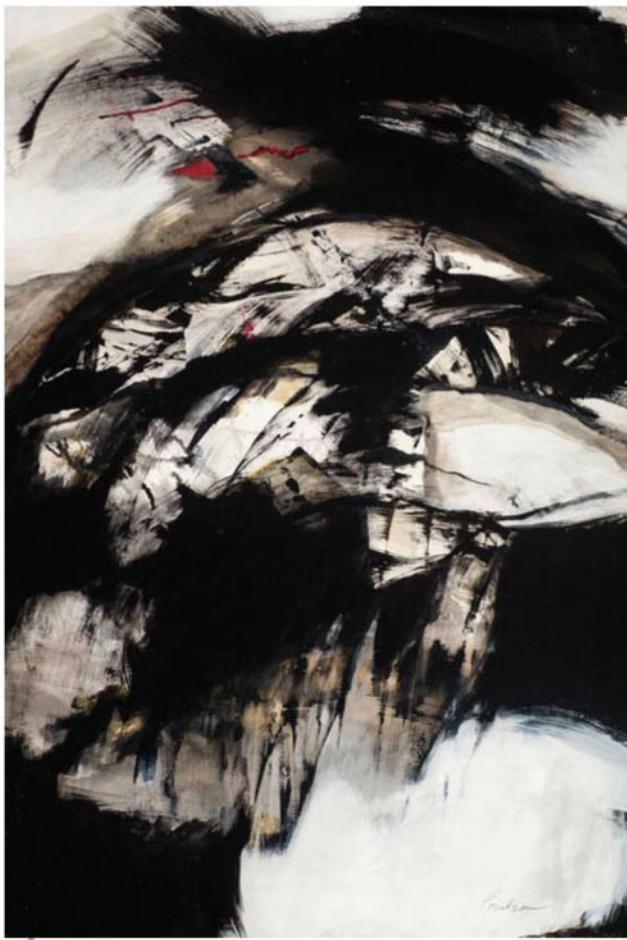
"Instead of using photo references, I prefer to work from preliminary studies, as it allows me to resolve compositional problems instead of simply recording facts. My preliminary study serves only as a rehearsal; my ultimate goal is to allow the final painting to take on its own identity.

"Each painting should be a unique and different experience and should evolve instinctively. This unpredictable painting process is what stimulates and motivates me to pursue the medium of watercolor. I relish the challenge of expressing myself in an honest, unrestrictive and creative fashion."

Southwestern Watercolor Society

JOHN BAYALIS | ST. PETERSBURG, FL

Railroad Crossing (watercolor on paper, 22x30)



Rocky Mountain National Watermedia

KAREN POULSON | BROOMFIELD, CO

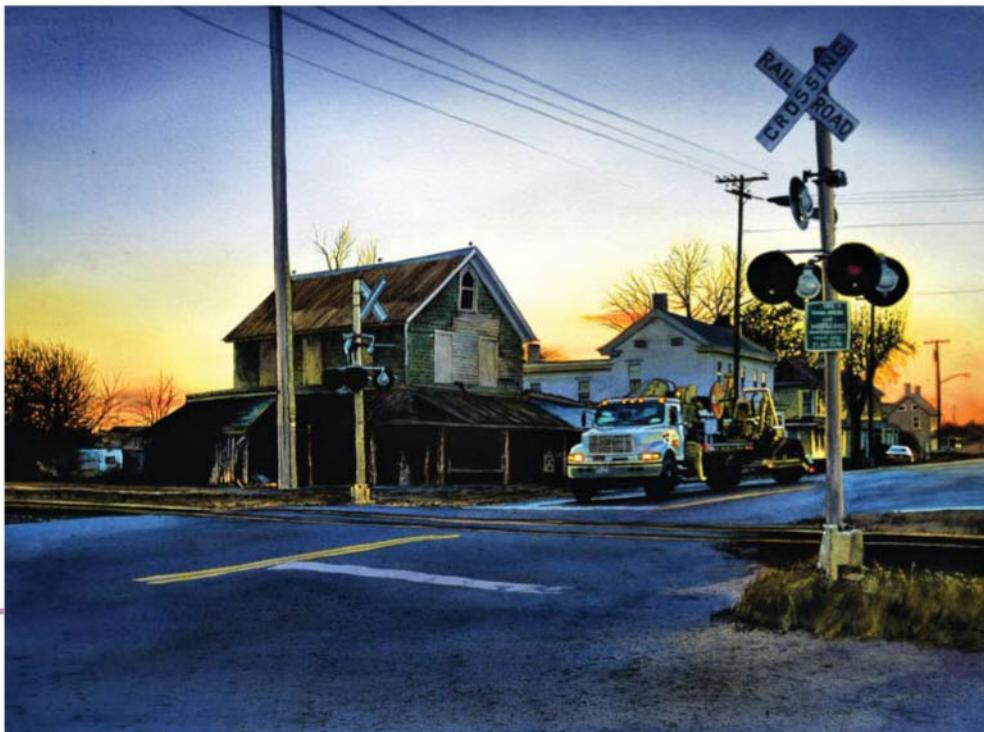
Expressions in Black & White (acrylic on paper, 44x30)



Northern Plains Watercolor Society

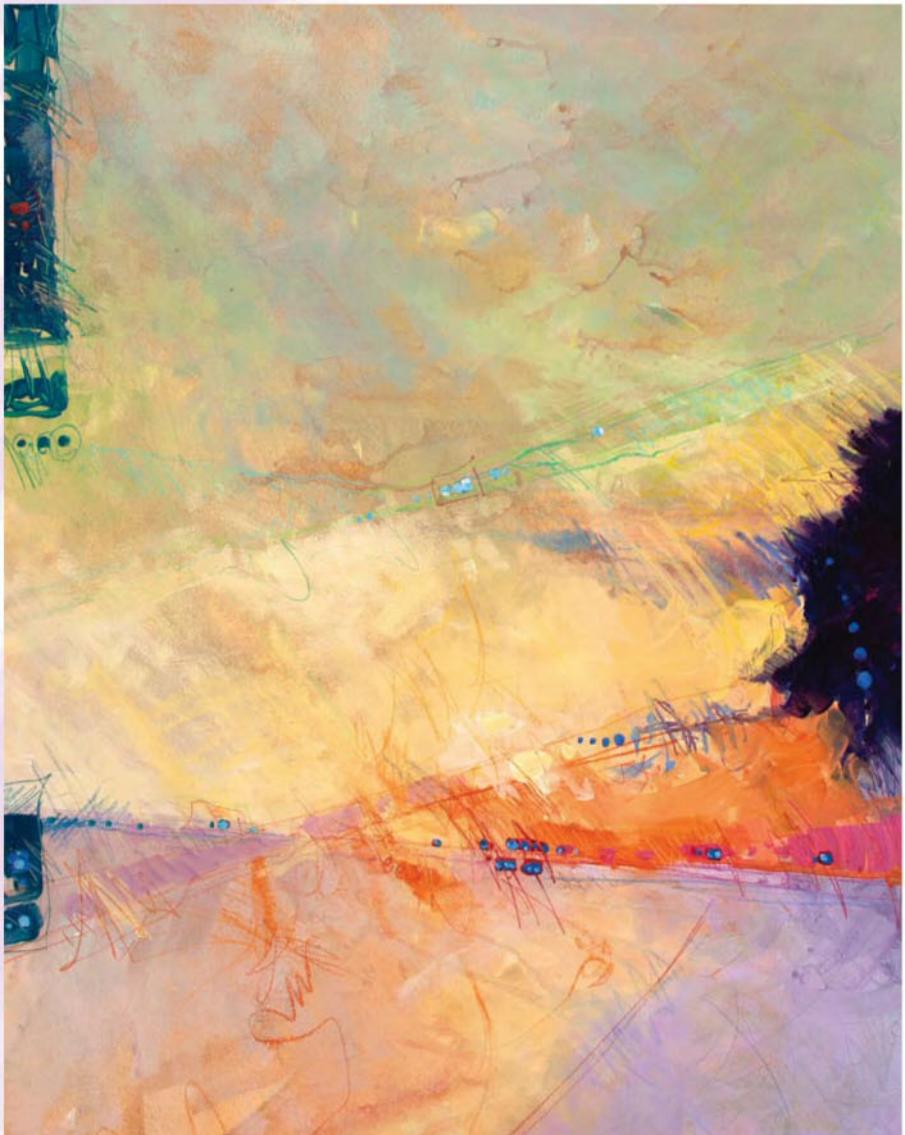
SHARON GREY | RAPID CITY, SD

Back Stage (watercolor on paper, 34x26)



"In his book, *Creative Authenticity* [Atelier Saint-Luc Press, 2004], Ian Roberts suggests, 'Art and beauty are about inner resonances. It isn't the subject matter that holds us. Some inexplicable relation stops us, and we find ourselves connected with something other than ourself.' This was my experience with Steve's powerful abstract painting. Above all, it made me want to get back to my studio and paint."

—TED NUTTALL, JUROR



Florida Watercolor Society

STEVE ROGERS | ORMOND BEACH, FL

Lot-Dordogne Series: Domain du Haut Baran (acrylic and water-soluble pencils on paper, 40x30)

"My current body of work is a departure from the transparent, alla prima, representational watercolors for which I'm known. These paintings are done with Golden fluid acrylics and Caran d'Ache water-soluble pencils—media better suited to the developing nature of an abstract painting—on Arches hot-pressed 300-lb. paper. Decades ago, I painted abstract watercolors on illustration board, but I didn't have the skill set for them at the time. Although I can't find any examples of them in my garage, I'm sure they were slick and gimmicky—something I find unattractive in any type of painting.

"The title of this piece refers to one of my wife Janet's and my favorite

places on earth, the Domain du Haut Baran in the southwest Lot and Dordogne region of France, where she and I teach plein air painting workshops. It's the perfect inspiration because I'm not trying to represent anything visible but rather my emotional response to the character of this ancient place. It's freeing to be able to explore color, texture and shape to reveal what I want to say on a deeper plane in my work.

"The Florida Watercolor Society exhibition is the first time I've shown any of my new abstract paintings, so it really blew me away when Ted Nuttall, an artist and judge I admire in every possible way, awarded me Best of Show."



Baltimore Watercolor Society

LOIS WOLFORD | TOWSON, MD

No Loitering (watercolor on paper, 18x30)



National Watercolor Society

LYNN McLAIN | FADITO, NM

Road Chatter 52 (watercolor on paper, 30x22)

make them pick you

How to catch the eye of a juror:

"For a juried competition done by digital entry, have the work professionally photographed. It really makes a difference. Also, be careful how you mat and frame the work. I often reject images because the framing and matting are just so insensitively done."

—Lynne Warren, "Watercolor U.S.A." juror

"Artists need a nice, well-designed painting with a lot of color and value contrast. Also, the design of edges is important—whether the painting is abstract or representational; nice, strong edges stand out."

—Carrie Burns Brown, Ohio Watercolor Society juror

"I first look for some kind of emotional content that grabs me. Once I'm grabbed, I start looking at design—how the artist used the elements and principles of design to reinforce the content. Then I consider technical excellence, but the first two criteria are much more important."

—Mark Mehaffey, San Diego Watercolor Society juror

"First of all, never try to anticipate what the juror might be drawn to and never do your painting to meet that assumption. Secondly, paint what you love—what you're impassioned by. Your emotional connection to what you're painting is the magic. Lastly, do your best work. Craft it lovingly and give every element of the painting your full attention."

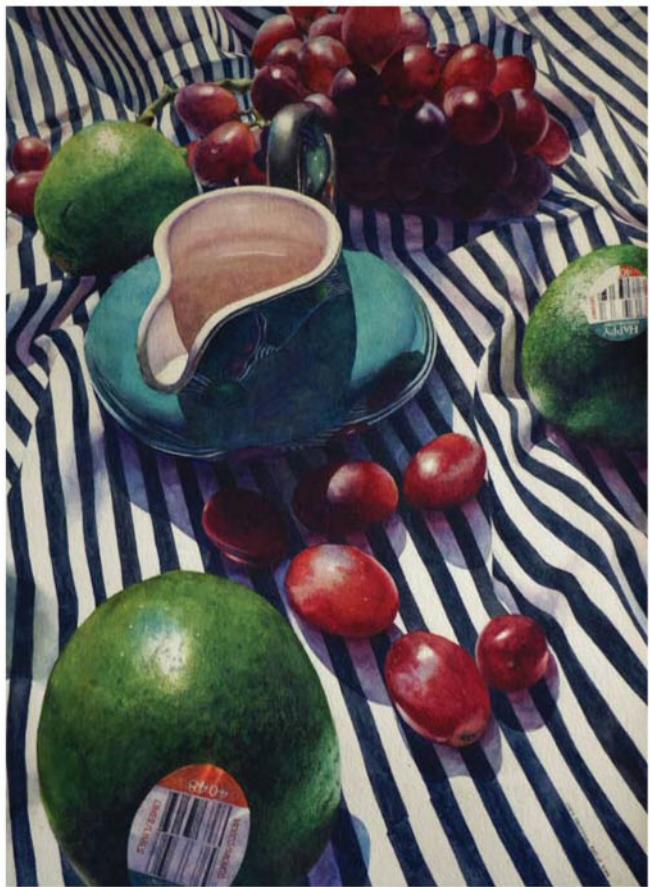
—Ted Nuttal, Florida Watercolor Society juror



West Virginia Watercolor Society

SANDRA THOMPSON PEALER | SOUTH PARIS, ME

Landline (watercolor on paper, 21½x14½")



Watercolor West

CHRIS KRUPINSKI | HURRICANE, WV

Happy (watercolor on paper, 30x22")





DEAN MITCHELL AWS NWS QZWS

Transparent Watercolor Society of America

DEAN MITCHELL | TAMPA, FL

Buffalo Soldier (watercolor on paper, 30x20)

Texas Watercolor Society

LAURIE GOLDSTEIN-WARREN | BUCKHANNON, WV

Pedicab-NYC (watercolor on paper, 28x36)

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Into the Light

Use value effectively to achieve strong lighting and dramatic color.



I masked the sunstruck areas on the figure and then applied color through pouring and brushwork in ***Even the Angels Cried*** (watercolor on paper, 22x30), which offers an example of toplighting.

I've been painting with and teaching watercolor for years, and it's obvious that artists want their work to be eye-catching regardless of subject matter. For me, a strong pattern of lights and darks, or value, is a

fundamental ingredient for creating work that jumps off the paper and grabs the viewer's attention.

Follow along as I share three examples of how I use value to achieve light-filled works.



Mallory's Hands (watercolor on paper, 19x29) is an example of strong lighting and dramatic color. I used the shadow to show the contour of the arms, hands and fingers. The smaller shadows on the dress helped me show the folds in the fabric; the resulting texture made the cloth look "real." The colorful dress and tattoos are balanced by a soft mid-tone gray surrounding the figure. I placed the whites, darkest darks and hardest lines around the hands, which serve as the focal point.

Strong Directional Light

When a subject is in strong directional light—whether backlit, sidelit or toplit—the values that help to define shape are present in both shadow and highlight form. For a backlit scene, the object is in shadow and surrounded by a highlight. Light hitting the side of an object creates shadows that show that object's contours. Light that shines from directly above an object creates highlights on its top contours and medium or dark values on its vertical surfaces.

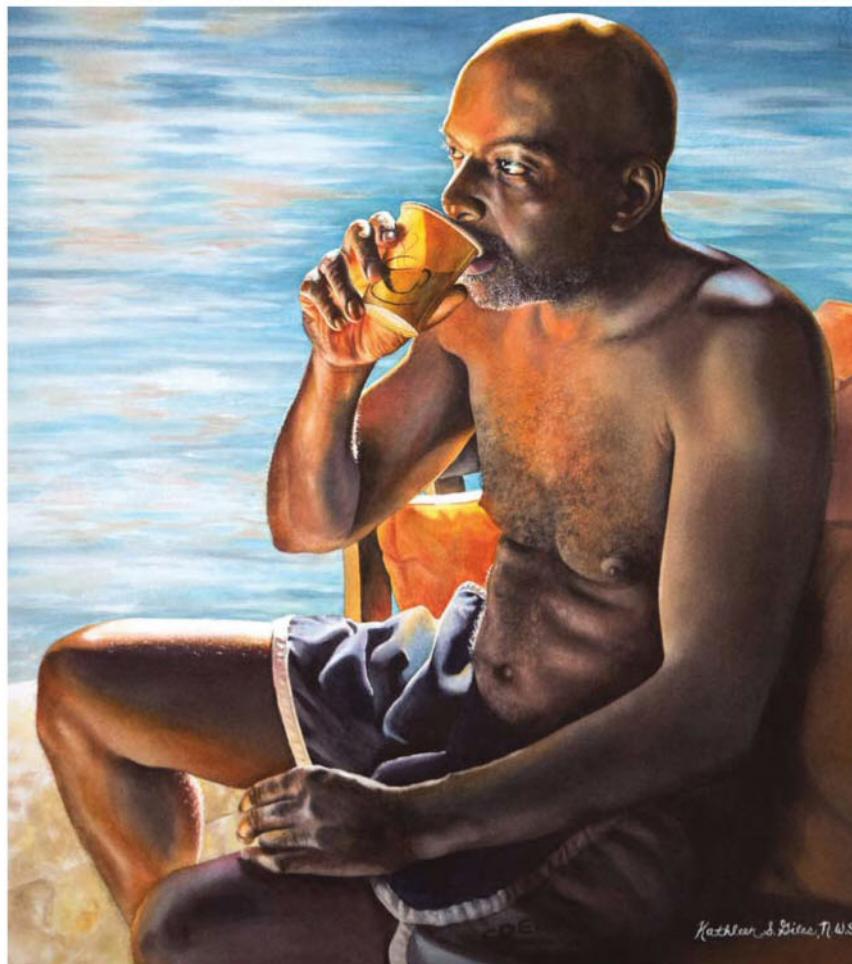
The subject matter determines where the lighting should be placed. To create directional light indoors,

I use umbrella lights with 120-volt warm lightbulbs. A pendant light in my kitchen is an additional go-to lighting option for still life subjects. I set a small table on my countertop to bring the object up close and snap away. The goal is to have enough directional lighting so that a flash isn't required, because it will blow out the shadows I want to be able to see and paint.

When photographing outside, I rely on early- and late-day sun, because the sun's angle throws longer, more colorful shadows. I've found that noonday sun is generally too stark and tends to flatten objects.

When there's an absence of distinct directional light, color changes can be used in place of value. For example, if the background is similar in value to the object in the middle ground, I make the background a different, or complementary, color. That will visually separate the objects and add depth. Tip: Be aware of color intensity, not just light and dark. Using more paint and less water adds vibrancy without necessarily darkening the value.

To create the look of light, I use transparent staining watercolors from a variety of brands, and I don't use any tube gray or black in my



In **Man With the Yellow Cup** (watercolor on paper, 23x21), the only untouched white paper is at the edge of the figure's right-hand fingers, right side of the head and right thigh. The darkest darks and richest warm color are in the foreground on the figure. I used gesso and grayed blues on the water. I wanted the muddier colors behind the man to be duller than he is, so I used a little of the orange from his skin in the background in a dulled-down shade.

palette. I make all my neutral colors, grays and blacks by mixing complements. For example, yellow and pink are mixed for orange. To deepen or dull the orange, I add a touch of blue. The ratio of the colors to each other within the mixture determines if the color leans toward orange or blue; this is called a triad. All grays are made of triads.

I use different paints to do different jobs. For example, French ultramarine doesn't have the same intensity as indanthrene blue or phthalo blue, but it does granulate. Knowing which colors mix to make the richest darks is helpful when

I'm trying to get accurate values for a subject.

Backlighting

In *Man With the Yellow Cup* (above), the light is coming from behind the subject. It was a challenge to make his body appear as a seamless shape with many color and value changes. Wet-into-wet and wet-on-dry painting allowed me to control my hard and soft edges.

To create the illusion of light, the color is a brighter orange toward the light side of the face. As the shadow on the skin moves away from the light source, it becomes cooler and

darker. I used a mixture of indanthrene blue and perylene maroon for the darkest areas of the skin. Adding blue to the reddish perylene dulled and darkened the color.

I dried and rewet the paper to apply successive layers of color. The only way to apply paint without leaving interior lines is to work on wet paper. I used strong transparent yellow on or near the highlights. In this painting, it caused the cup to appear to 'glow.'

Sidelighting

I always carry a camera with me, and when the sun is out, I find



sidelighting the figure

I began with a reference photo (above) that featured a woman sidelit from the left. I determined that the windows in the background added interest, but were too light. Meanwhile, the dark values on the apron and those surrounding the figure were too dark and flat.

Step 1: I made a pencil drawing, straightening the windows and simplifying the background, and then applied masking.

Step 2: I applied a yellow wash over the areas I wanted to consist of darker values.

Step 3: I laid blue and pink washes into the yellow underpainting while it was still wet. Notice how the value pattern is beginning to take shape.

Step 4 (detail): I left the left side of the face light as I started to paint the skin tone. I placed several of the darkest darks in the hair and neck as a value guide.

Step 5: I added the darks to the background, taking care to make them lighter than the shadowed parts of the hair. I then removed the masking in the background. The windows behind the head look like a highlight when surrounded by darks.

Step 6 (detail): I flooded more color over the hard mask lines and the window to deepen the color and reduce any background highlights.





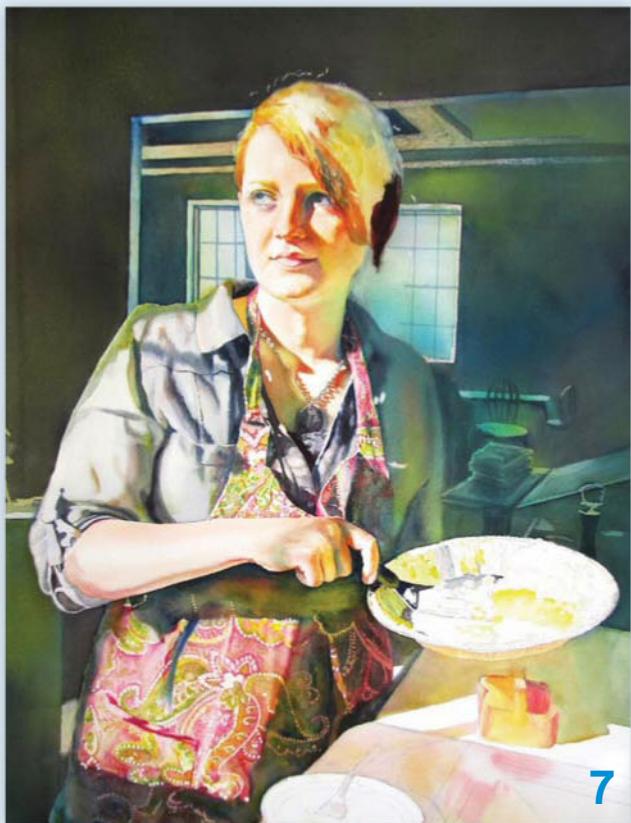
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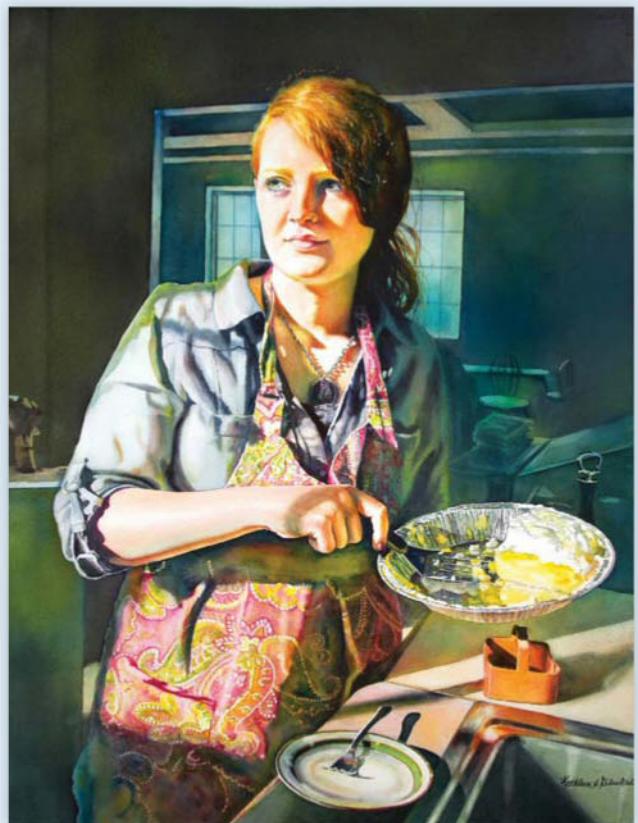


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7

Step 7: I continued to develop the mid-value colors on the apron, hair and clothing. The pinks, bright yellows and reds appear only on the figure. I painted the blouse and apron lighter and more vibrantly than they looked in the reference photo.



Final Step: I placed the most value contrast in and around the center of interest. The necklace and surrounding colors lead the eye from the face to the hand to the dessert in *Serving Lemon Pie* (watercolor on paper, 30x22).



Crab Apple World (watercolor on paper, 22x30) is an example of a bright light coming from the side of the object. I used some white gesso mixed with my greens on the two large leaves to dull the color and to add body to the wet washes.

myself looking for my next big inspiration. For a series, such as my crab apple paintings, I'll take about 100 photos and then review them on my computer screen.

As soon as I saw the reference photo for *Crab Apple World* (at left), I knew it had the makings of a special painting because only the side-sunlit apple was in focus. The whites appear on the left side of the crab apple or very close to it. The brightest red is in the same area, with lots of yellow used as an underpainting.

All of the other colors in the painting are dulled down by their color complement, while the shapes are blurred with soft edges. Any highlights from the photo that were in the outer corners were grayed down or eliminated.

Toplighting

One of the easiest ways to depict drama is by shining an overhead light directly onto a subject and using a black background behind it.

If the background is black, the objects in the foreground need to be comprised of whites and mid-tone values. If the objects in the foreground are too dark, they'll blend with the background and look flat.

Complementary colors can be used for both color harmony and drama. A dark background should be made from the colors that were used in the painting. One of my darkest darks is made by mixing permanent rose with phthalo green.

Experiment with these three types of directional lighting to determine what works best for the statement you want to achieve with your painting. ■



Pink Tulips (watercolor on paper, 22x30) is an example of top lighting. I painted the tulips using middle-value colors, and I preserved the white of the paper. The dark background is a darker mixture of the pinks and blues from the foreground.

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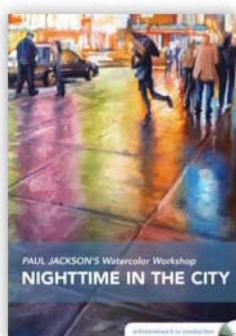
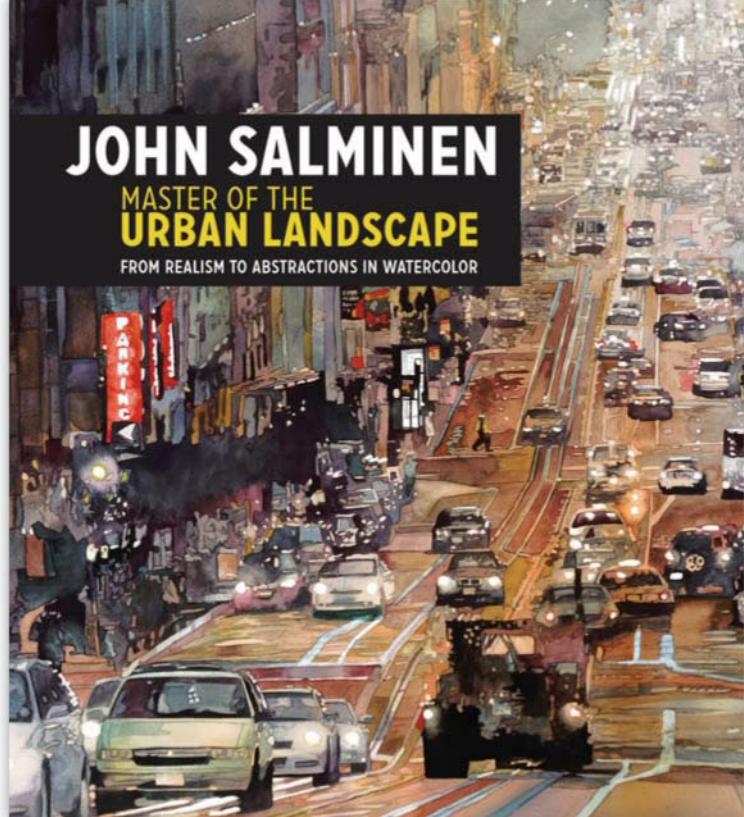


John Salminen Master of the Urban Landscape

By John Salminen

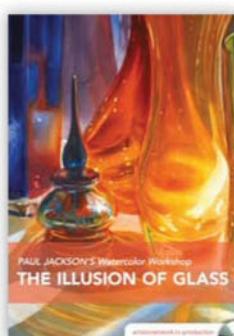
John Salminen is one of the most accomplished watercolor artists working today, earning awards and recognition all over the world. In *Master of the Urban Landscape*, Salminen shares over 150 pieces of artwork, spanning his entire career. His early abstracts and recent plein air work in the book's Introduction set the groundwork for four chapters of remarkable watercolor paintings that highlight different aspects of his work.

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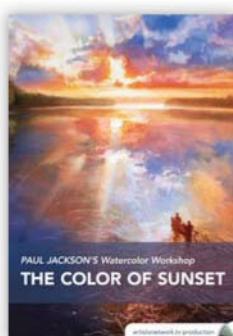
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DEADLINE: JANUARY 14, 2017

NWWS 77th Annual INTERNATIONAL OPEN Exhibition. Exhibit dates: April 24 - June 2, 2017. Awards \$10,000: 1st \$2,000, 2nd \$1,250, 3rd \$750. Juror: Keiko Tanabe. Juror workshop April 24-28. Due by 6:00 p.m. Digital entry and prospectus at www.nwws.org

DEADLINE: JANUARY 20, 2017

Watercolor Art Society-Houston 40th Annual Juried International Exhibition, March 14 - April 6, 2017. Houston, Texas. \$6,000 total cash awards, \$2,000 first prize. Juror & Instructor: Stephen Quiller. Workshop, March 13-17, 2017. 713/942-9966, intlwatercolorexhibit@gmail.com or www.watercolorhouston.org

DEADLINE: FEBRUARY 12, 2017

Missouri Watercolor Society 2017 International, April 1-29, 2017. Exhibition in the gorgeous St. Louis, MO Central Library. Juror for selection: John Salminen. \$3,000 for Best of Show and \$12,000+ in cash and material awards. There is NO time limit on the paintings completion. Prospectus: www.mowsart.com

DEADLINE: FEBRUARY 13, 2017

16th Gibson Co Visual Arts Association National Juried Exhibition, Trenton, TN. \$2,000 cash awards. Juror: Ted Nuttal AWS-NWS-TWSA / Workshop - April 17-21, 2017. Online prospectus at www.gcva.org. Digital entries: gcvaa2012@gmail.com. All 2-D media, no photography. 731/784-4120 or 731/352-5852.

DEADLINE: FEBRUARY 13, 2017

Southern Watercolor Society 40th Annual Exhibition, April 29 - June 16, 2017 at the Panama City Center for the Arts, Panama City, FL. Juror: Linda Kemp CSPWC, OSA, SCA. Cash/Merchandise awards. Linda Kemp workshop April 25-28, 2017. Limited to member artists residing in the 18 states and DC which comprise SW. Deadline for online entries through Juried Art Services Feb. 13, 2017. Information and download prospectus at www.southernwatercolorsociety.org

DEADLINE: MARCH 12, 2017

ENTER NOW! Society of Watercolor Artists 2017 International Juried Exhibition, April 16 - May 27, 2017 at Fort Worth, TX. Juror Laurie Goldstein-Warren. Prizes \$4,000. Prospectus, juror demo/ workshop posted at www.swawatercolor.com. Send digital entries directly to SWA Exhibition Chair: swaexhibitions@gmail.com

DEADLINE: APRIL 15, 2017

The Woodson Art Museum is accepting submissions of the annual juried Birds in Art exhibition, September 9 - November 26, 2017. All works must interpret birds and related subject matter. Processing fee: \$50 for one entry; \$60 for two entries. Postmark and online submission deadline for entry form, digital image, and processing fee April 15, 2017. For prospectus/ entry form, visit www.lywam.org; call 715/845-7010; email museum@lywam.org; or write 700 N 12th St., Wausau, WI 54403-5007.

DEADLINE: MAY 15, 2017

Pennsylvania Watercolor Society's 38th International Juried Exhibition, September 11 - October 28, 2017 at Adams County Arts Council, Gettysburg, PA. Juror of Selection - Jeanne Dobie. Juror of Awards - Marjorie Glick. Over \$14,000 in awards. For a prospectus visit www.pawcs.com or email pwsjuriedshow@gmail.com

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Huntsville Museum of Art

2/3-2/4/17, Huntsville. Jean Hess, Challenging Collage.
3/16-3/19/17, Huntsville. Kathy Durdin, Loosening Up & Seeing Color Everywhere: Watercolor Portraits.
3/23-3/25/17, Huntsville. Qiang Huang, Still Life Oil Painting.
4/3-4/7/17, Huntsville. Mel Stabin, Watercolor: Simple, Fast and Focused!
8/24-8/26/17, Huntsville. Michael Story, Understanding Skies & Reflections: Landscape Painting in Oil or Pastel.
9/15-9/16/17, Huntsville. Gary Chapman, CHARCOAL: Expressive Mark Making, A Painter's Approach to Drawing.
Contact: Laura E. Smith, Director of Education/
Museum Academy, 256/535-4350 x222
lsmith@hsmuseum.org or <http://hsmuseum.org/>
museumacademy/master-artist-workshop

ARIZONA

Anne Abgott, AWS, NWS

10/11-10/14/17, Phoenix. Four day workshop for Watercolor Society of Arizona.
Contact: Sheila Belland, 520/350-2577
shebe49@gmail.com

Birgit O'Connor

4/12-4/15/17, Phoenix.
Contact: Sheila Belland, 520/350-2577
shebe49@gmail.com

Jan Sitts

ALSO AVAILABLE FOR TEACHING WITH NEW PROJECTS FOR EACH CLASS.

5/8-5/11/17, Texture/Color/Feeling.
11/11-4/17, Texture/Color/Feeling.
Sedona Art Center.

Contact: Debbie, 928/282-3809 or 888/954-4442

Iain Stewart

5/16-5/19/17, Sedona.
Northern Arizona Watercolor Society.
Contact: 928/634-5863

Eric Wiegardt, AWS-DF, NWS

2/13-2/17/17, Scottsdale.
Wiegardt's Painterly Watercolors.
Contact: Scottsdale Artists School
scottdaleartschool.org

CALIFORNIA

Kathleen Alexander

Specializing in Florals & Still-Life. Luminous Layering for Depth and Realism.

5/5-5/7/17, San Francisco.

10/13-10/15/17, Calistoga.
Contact: KathleenAlexanderArt.com

Art In The Mountains

3/25-3/27/17 and 3/29-3/31/17, San Francisco. Alvaro Castagnet, "The Pillars of Watercolor!", plein air.
Intermediate to Advanced Outdoor Painters. Seeking answers and understanding?

7/11-7/13/17, Laguna Beach. Mary Whyte, "Still Life, Portrait and Figure", watercolor - studio. All levels welcome. Explore the wonders of watercolor with an inspirational three-day workshop.

9/11-9/15/17, Monterey. David Taylor, Staying Afloat in Watercolor.

Contact: Tracy Culbertson, 503/930-4572
info@artinthemountains.com or
www.artinthemountains.com

Robert Burridge

2/1-2/5/17, Arroyo Grande. Robert Burridge 5-Day Instructional Studio Workshop. 5-day Workshop in Bob's Arroyo Grande, CA Studio (Wednesday-Sunday). Contact: Kate@RobertBurridge.com

2/27-2/28/17, Palm Desert. Abstract Acrylic Painting & Collage. 2-day Painting Workshop (Monday-Tuesday). Venus Studios Art Supply, 44850 Las Palmas Ave, Ste D, Palm Desert, CA 92260.

Contact: 760/340-5085, www.venusstudiosllc.com

3/1-3/3/17, Palm Desert. Larger & Looser! 3-day Painting Workshop (Wednesday-Friday). Venus Studios Art Supply, 44850 Las Palmas Ave, Ste D, Palm Desert, CA 92260.

Contact: 760/340-5085, www.venusstudiosllc.com

John Hewitt, TWSA, WHS

6/20-6/24/17, Mendocino. \$575.

10/23-10/28/17, Yosemite.

Free for \$10 donation to the conservancy.

Contact: johnhewitt@mcn.com or johnhewittart.com

Birgit O'Connor

1/10-1/12/17, Sacramento. WASH - Sacramento Fine Arts Center. Fearless Flowers.

Contact: Susan Davis, 916/359-7691
suedavis@winfirst.com

2/6-2/10/17, Calistoga, Napa Valley. Within the Flower.

Contact: Birgit O'Connor, 415/868-0105

2/11-2/13/17, Calistoga, Napa Valley. Atmospheric Land and Seascapes, includes Boats & Water.

Contact: Birgit O'Connor, 415/868-0105

5/15-5/18/17, CWA California Watercolor Society.

Contact: Sally Noble

registrar@californiawatercolor.org

Jan Sitts

1/9-1/11/17, Palm Desert. Texture/Color/Feeling.

Venus Studio.

Contact: 760/340-5085

Iain Stewart

5/8-5/11/17, Los Altos.

Santa Clara Valley Watercolor Society.

Contact: workshops@scvws.org or www.scvws.org

COLORADO

Tom Lynch

9/11-9/14/17, Beaver Creek.

Contact: 630/851-2652

TomLynch@msn.com or www.TomLynch.com

Iain Stewart

3/1-3/3/17, Grand Junction.

Western Colorado Watercolor Society.

Contact: 970/254-3876, lorieg@gjcity.org

Jan Sitts

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Kathleen Alexander

2017 WATERCOLOR WORKSHOPS

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Maui: March 3-5

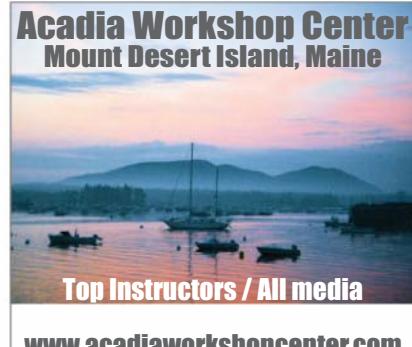
Land: January 21-22

San Francisco, CA: May 5-7

Maui: February 4-5

Calistoga, CA: October 13-15

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Workshop: Andy Evansen, Juror of Awards

Date: September 7 to September 17, 2017

Show and Workshop: Community Arts Center, Wallingford, PA 19086
In addition to watercolor The Philadelphia Water Color Society also accepts the following mediums on paper: pastel, charcoal, graphite, colored pencil & hand-pulled prints.

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www.pwcsociety.org

artist's marketplace

Vladislav Yeliseyev, NWS

4/18-4/20/17, Denver. Colorado Watercolor Society.
Contact: 303/981-6004, teamterrey@yahoo.com

DELAWARE

Tom Lynch

10/5-10/8/17, Rehoboth Beach.
Contact: 630/851-2652
Tomlynch@msn.com or www.TomLynch.com

FLORIDA

Anne Abgott, AWS, NWS

1/10/17, Bradenton. 1 day workshop Keetons.
Contact: Frank Perry, 941/795-5181
frankp@keetonsonline.com

1/17/17, Bradenton. 1 day workshop Keetons.
Contact Frank Perry, 941/795-5181
frankp@keetonsonline.com

1/31/17, Sarasota. 1 day workshop Sun and Fun.

1/26-1/28/17, Marathon. Three day workshop. Full.
Contact: Brenda, 609/231-7045
brendadolhanczyka@me.com

February 2017, Anna Maria Island. One Woman Show at The Gallery On Pine Avenue.
2/7/17, Bradenton. 1 day workshop Keetons.

Contact: Frank Perry, 941/795-5181
frankp@keetonsonline.com

2/9/17, Sarasota. 1 day workshop Art Center Sarasota.
Contact: 941/365-2032, elizabeth@artsarasota.org

2/21/17, Bradenton. 1 day workshop Keetons.
Contact: Frank Perry, 941/795-5181
frankp@keetonsonline.com

3/6-3/8/17, Bradenton. 1 day workshops or 3 day workshop can be taken at discount Keetons.

Contact: Frank Perry, frankp@keetonsonline.com

3/21/17, Bradenton. 1 day workshop at Keetons.

Contact: Frank Perry, frankp@keetonsonline.com

3/23/17, Sarasota. 1 day workshop at Art Center Sarasota.

Contact: 941/365-2032, elizabeth@artsarasota.org

4/4/17, Bradenton. 1 day workshop at Keetons.

Contact: Frank Perry, frankp@keetonsonline.com

4/6/17, Sarasota. 1 day workshop Art Center Sarasota.

Contact: 941/365-2032, elizabeth@artsarasota.org

4/11/17, Bradenton. 1 day workshop at Keetons.

Contact: Frank Perry, frankp@keetonsonline.com

Art School Renaissance, Sarasota

November 2016 - May 2017, Various classes in drawing and painting.

1/30-2/1/17, Lian Quan Zhen, Watercolor and Chinese Painting.

2/6-2/8/17, Bill Farnsworth, Plein Air to Studio. Oil.
2/11-2/13/17, Charlie Hunter, Composition in Plein Air Water based Oil.

3/15-3/17/17, Mark Boedges, Painting Landscape Plain Air.

3/24-3/26/17, Vladislav Yeliseyev, Plein Air Watercolor workshop.

For more classes and workshops visit
www.yeliseyevstudio.com

Contact Marina: 941/330-6865, school@yeliseyev.com

Robert Burridge

2/13-2/17/17, Sarasota. Abstract Acrylic Painting & Collage. 5-day Painting Workshop (Monday-Friday). Art Center Sarasota, 707 N. Tamiami Trail, Sarasota, FL 34236. Demo: Sunday, February 12, 1-3 pm.

2/18-2/19/17, Sarasota. Abstract Acrylic Painting & Collage. 2-day Painting Workshop (Saturday-Sunday). Art Center Sarasota, 707 N. Tamiami Trail, Sarasota, FL 34236.

Contact: Elizabeth Goodwill, Education Director, 941/365-2032, elizabeth@artsarasota.org or www.artsarasota.org

Jaimie Cordero

1/6-1/8/17, Pinecrest. Color Layering in Watercolor. 3-Day Watercolor Workshop.

Pinecrest Community Center.

Contact: Pinecrest Community Center, 305/284-0900 Online Registration: <https://webtrac.pinecrest-fl.gov/wbwscc/webtrac.wsc/wbsplash.html?wbssi=si&wbp=1>

2/6-2/9/17, Maitland. Layering Color for Translucent Light & Shadow. 4-Day Watercolor Workshop. Central Florida Watercolor Society.

Contact: Richard Lewis, 386/960-7333 rdl5151@hotmail.com

3/3-3/5/17, Pinecrest. Translucent Light & Shadow in Watercolor. 3-Day Watercolor Workshop.

Pinecrest Community Center.

Contact: Pinecrest Community Center, 305/284-0900 Online Registration: <https://webtrac.pinecrest-fl.gov/wbwscc/webtrac.wsc/wbsplash.html?wbssi=si&wbp=1>

11/13-11/14/17, Bradenton. The Split Primary Color Wheel in Watercolor. 2-Day Watercolor Workshop. Keeton's. Demo on Nov. 11, 2017.

Contact: Keeton's Office & Art Supply, 941/747-2995 Website: www.keetononline.com

12/9-12/10/17, Inverness. Layering Color for Translucent Light & Shadow. 2-Day Watercolor

Workshop. Citrus Watercolor Club.

Demo on Dec 8, 2017.

Contact: Helene Lancaster 352/257-1261 ME2XS@aol.com

2/19-2/20/18, Bradenton. The Split Primary Color Wheel in Watercolor. 2-Day Watercolor Workshop.

Keeton's. Demo on Feb. 17, 2018.

Contact: Keeton's Office & Art Supply, 941/747-2995 Website: www.keetononline.com

For questions regard workshop contents, contact Jaimie at: 786/303-5293 or email: WDJaimec@aol.com

Kathie George

3/1-3/3/17, The Villages. 3 days of Watercolor Batik on Rice Paper with step-by-step instruction. Beautiful projects: garden stairway, red boat in the harbor and several small scenes from our Spain workshop.

Contact: Bev Hennessey, 352/753-1383 bba9g7@aol.com or www.thevillagesartworkshops.com

3/6-3/8/17, Ocala. Top Of The World. "How to design your own watercolor batiks on rice paper". Limited number of participants for this special workshop!

Contact: Sue Primeau, Home: 352/867-7637 Cell: 612/889-7995 or www:teamingpondinc.com

Tom Lynch

2/6-2/9/17, The Villages.

2/16-2/18/17, Lake Park.

2/28-3/3/17, Santa Rosa Beach.

11/14-11/17/17, Quincy.

12/15-12/18/17, Palm Beach.

Contact: 630/851-2652

Tomlynch@msn.com or www.TomLynch.com

Jan Sitts

2/8-2/10/17, Marco Island. Texture/Color/Feeling. Marco Island Center for the Arts.

Contact: Debbie Kuindersma, 239/394-4221

2/13-2/16/17, Ft. Meyers Beach. Texture/Color/Feeling. Jury show 2/12th.

Contact: Kay Cowan, Kayzer@bitstream.net

Tony van Hasselt, A.W.S.

3/20-3/24/17, Victorian Fernandina. Plein air painting fun on sunny Amelia Island. Stately homes with moss-draped oaks plus a harbor, boats and rickety docks. Demonstrations, lots of individual painting time and assistance. Work in watercolor or acrylics.

Contact: www.vanhasseltworkshops.com



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Mary Whyte

- *New Orleans, LA - Mar 6 - 8 - wc*
- *Laguna Beach, CA - Jul 11-13 - wc*

Alvaro Castagnet

- *San Francisco - Mar 25 - 27 - wc*
- *San Francisco - Mar 29 - 31 - wc*

Karlyn Holman

- *Cruise - Apr 25 - May 15 - wc*

Santiago, Chile - San Francisco, CA

Richard McKinley

- *Bend, OR - Jul 31 - Aug 4 - pastel*

Herman Pekel

- *Bend, OR - Aug 7 - 11 - oil*
- *Bend, OR - Aug 14 - 18 - wc*

Fabio Cembranelli

- *Bend, OR - Aug 21 - 25 - wc*

Jane Davies

- *Bend, OR - Aug 28-Sept 1 - acrylic*

David Taylor

- *Monterey, CA - Sept 11 - 15 - wc*

Charles Reid

- *Charleston, SC - Oct 16 - 20 - wc*

- *Charleston, SC - Oct 23 - 27 - wc*

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January 7 - 14	Puerto Vallarta, MEX
February 6 - 9	The Villages, FL
February 16 - 18	Lake Park, FL
Feb. 28 - Mar. 3	Santa Rosa Beach, FL
March 14 - 17	Albany, GA
April 25 - 28	Metairie (New Orleans), LA
May 2 - 5	Pawtucket, RI
June 5 - 9	Cheyenne, WY
July 10 - 14	Lac du Flambeau, WI
August 10 - 13	Richmond, VA (Plein Air WS)
September 11 - 14	Beaver Creek, CO
September 25 - 28	Springfield, OR
October 5 - 8	Rehoboth Beach, DE
November 10 - 12	Raleigh, NC
November 14 - 17	Quincy, FL
December 15 - 18	Palm Beach, FL

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Vladislav Yeliseyev, NWS

1/3/17, Bradenton. Workshop at Keeton's.
Contact: www.keetononline.com
1/21-1/24/17, Miami. Watercolor Society Watercolor Workshop, Studio. www.miamewatercolor.org
2/20-2/22/17, Key Largo. Watercolor Workshop.
3/2-3/4/17, Cape Coral. Art League Watercolor Workshop.
Contact: 239/772-5657, www.capecoralartleague.org
11/13-11/15/17, Ft. Myers. Beach Art Association.
Contact: 952/210-6888, www.fortmyersbeachart.com
November 2016 - May 2017, Sarasota. Watercolor classes and workshops. www.yeliseyevstudio.com
Contact: 941/330-6865, school@yeliseyev.com

GEORGIA**Tom Lynch**

3/14-3/17/17, Albany.
Contact: 630/851-2652
Tomlynch@msn.com or www.TomLynch.com

HAWAII**Kathleen Alexander**

Specializing in Florals & Still-Life. Luminous Layering for Depth and Realism.
1/7-1/8/17, Maui.
1/21-1/22/17, Lanai.
2/4-2/5/17, Maui.
3/3-3/5/17, Maui.
Contact: KathleenAlexanderArt.com

Eric Wiegardt, AWS-DF, NWS

1/21-1/28/17, Kauai.
Kauai Watercolor Plein Air Workshop.
Contact: Wiegardt Studio Gallery, 360/665-5976
watercolors@ericwiegardt.com

ILLINOIS**Transparent Watercolor Society of America**

6/5-6/9/17, Chicagoland/Kenosha:
Jean Pederson, "Luscious Wet Portraiture".
6/5-6/9/17, Chicagoland/Kenosha. Bruce Handford, "Light and Shadow in Rural/Cityscape".
6/12-6/16/17, Chicagoland/Kenosha.
Jean Pederson, "Wet Glazing Stills and Florals".
6/12-6/16/17, Chicagoland/Kenosha.
Bruce Handford, "Bold and Fresh Water/Landscape".
Contact: Vickie, 262/484-1261
wigolfgirl90@yahoo.com or www.watercolors.org

INDIANA**Anne Abgott, AWS, NWS**

5/13-5/18/18, Watercolor Society of Indiana.
Contact: Valerie Vogtner, 317/814-6194
www.watercolorsocietyofindiana.org

IOWA**Anne Abgott, AWS, NWS**

9/13-9/20/17, Perry. Two 3 day workshops.
Iowa Watercolor Society.
Contact: Gwen Foster, 515/382-1686
gifoster5@gmail.com

LOUISIANA**Art In the Mountains**

3/6-3/8/17, New Orleans. Mary Whyte, The Best of Watercolor, studio. Paint still life and clothed models.
Contact: Tracy Culbertson, 503/930-4572
info@artinthemountains.com or
www.artinthemountains.com

Tom Lynch

4/25-4/28/17, Metairie. (New Orleans).
Contact: 630/851-2652
Tomlynch@msn.com or www.TomLynch.com

MAINE**Acadia Workshop Center**

See full schedule on the website.
Contact: awcmaine@gmail.com or
www.acadiaworkshopcenter.com

Marjorie Glick

6/11-6/16/17, Stonington. Watercolor Plein Air: Color and Light. This magical coastal landscape is an artists' paradise! Stretch your perception of how you see, think about, and paint the landscape by learning new ways of interpreting it with color and composition. Express your ideas using watercolor's elusive qualities of spontaneity and transparency. Expand what you know through individual mentoring. Daily demonstrations, ample time for painting, individual guidance and critiques are included. Stonington, Maine is 90 minutes by car from Bangor, Maine airport.

7/9-7/13/17, Orrs Island. Watercolor Plein air all levels. Orrs Island is a wonderful place to paint because of its varied scenery of quiet coves, rugged coastline, and quintessential New England buildings. Our lodgings have spectacular views from the large porch of sunset and water. Each morning begins with a

demonstration that addresses the specifics of the landscape at hand with regards to color, composition, and paint handling. The afternoons will be spent painting on your own with plenty of individual guidance from Marjorie. Orrs Island is 30 minutes by car from Portland, Maine airport.

8/27-8/31/17, Stonington. Watercolor Plein Air. This magical coastal landscape is an inspiring place to paint and sets the stage for you to have a wonderful artistic experience with an accomplished artist who loves to teach. This workshop is geared towards all levels and will focus on how color and paint handling can be used to create your own interpretation of the specifics of the landscape. Daily demonstrations, ample time for painting, individual guidance and critiques are included. Stonington, Maine is 90 minutes by car from Bangor, Maine airport.
Contact: www.marjoriegllick.com

Tony van Hasselt, A.W.S.

7/31-8/4/17, Belfast. Five days of plein air fun, exploring this teaming coastal harbor and enjoying the charm of Victorian Bayside. Subjects galore. Demonstrations, lots of individual painting time with personal assistance. Work in watercolor or acrylics.

9/18-9/22/17, Boothbay Harbor. Let Tony show you favorite spots in his own "backyard". Coastal scenes, rickety docks, a farmers market, lighthouse and more. Demonstrations, lots of individual painting time with personal assistance. Work in watercolor or acrylics.
Contact: www.vanhasseltworkshops.com

MASSACHUSETTS**Anne Abgott, AWS, NWS**

6/27-6/29/17, Falmouth. Three day workshop.
Contact: Suzy Bergman, 508/540-3304
suzyb41@comcast.net

MICHIGAN**Chris Unwin**

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

NEVADA**Birgit O'Connor**

8/15-8/18/17, Reno. Fearless Florals.
August 19 Demonstration 1-3 pm.
Contact: Tricia Leonard, triciastudio@att.net

Workshop Videos on DVDs

Red Coat,
Blue Mood

Bev Jozwiak, AWS, NWS



Alexis Lavine, NWS

Workshop DVDs & Order info at:
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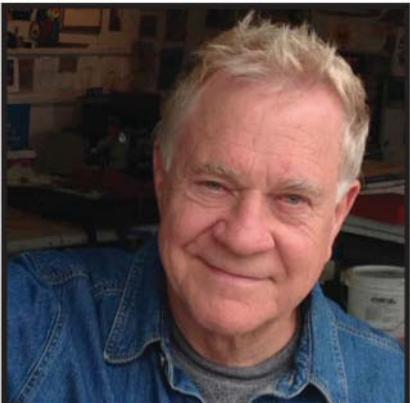


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Lisa Pressman	Mar 19-25, 2017
Susan Ogilvie	Mar 26-Apr 1, 2017
Jane Davies	May 7-13, 2017
Barbara Nechis	May 17-21, 2017
Patti Mollica	May 21-27, 2017
Robert Burridge	Jun 4-10, 2017
Liz Kenyon	Jun 18-24, 2017
Paul Leveille	Jun 25-Jul 1, 2017
Paul George	Jul 5-9, 2017
Tony van Hasselt	Jul 9-15, 2017
Gerald Brommer	Jul 16-22, 2017
David Daniels	Jul 23-29, 2017
Alvaro Castagnet	Aug 2-6, 2017
Kim English	Aug 6-12, 2017
Self-Directed Retreat	Sep 3-9, 2017
Ann Lindsay	Sep 10-16, 2017
David Taylor	Sep 17-23, 2017
Leah Lopez	Sep 24-30, 2017
Skip Lawrence	Oct 1-7, 2017
John MacDonald	Oct 8-14, 2017
Fran Skiles	Oct 15-21, 2017

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NEW MEXICO

Birgit O'Connor

7/17-7/21/17, **Coldcroft**. Coldcroft Art Workshops. Desert Roses and Rocks.
Contact: Linda Shippert, 915/490-5071
lindas@cloudcroftart.com or CAW@cloudcroftart.com

NEW YORK

Hudson River Valley Art Workshops

3/19-3/25/17, Lisa Pressman.
3/26-4/1/17, Susan Ogilvie.
5/7-5/13/17, Jana Davies.
5/17-5/21/17, Barbara Nechis.
5/21-5/27/17, Patti Mollica.
6/4-6/10/17, Robert Burridge.
6/18-6/24/17, Liz Kenyon.
6/25-7/1/17, Paul Leveille.
7/5-7/9/17, Paul George.
7/9-7/15/17, Tony van Hasselt.
7/16-7/22/17, Gerald Brommer.
7/23-7/29/17, David Daniels.
8/2-8/6/17, Alvaro Castagnet.
8/6-8/12/17, Kim English.
9/3-9/9/17, Self-Directed Retreat.
9/10-9/16/17, Ann Lindsay.
9/17-9/23/17, David Taylor.
9/24-9/30/17, Leah Lopez.
10/1-10/7/17, Skip Lawrence.
10/8-10/14/17, John MacDonald.
10/15-10/21/17, Fran Skiles.
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info@artworkshops.com or www.artworkshops.com

Tony van Hasselt, A.W.S.

7/10-7/14/17, **Greenville**. Summertime in the Catskills. Five days of plein air painting fun while exploring the Hudson Valley. Discover quaint Rensselaerville and Athens, along the Hudson. All inclusive, tuition, meals and accommodations. Demonstrations, lots of individual painting time with personal assistance. Work in watercolor or acrylics.
Contact: www.vanhasseltworkshops.com

NORTH CAROLINA

Anne Abgott, AWS, NWS

7/12-7/14/17, Couick Studios 3 day workshop.
Contact: Nancy, 704/541-6944
artistsgallery@bellsouth.net

John C. Campbell Folk School

1/15-1/21/17, Gay Bryant, Watercolor I. \$630.
2/5-2/11/17, Kathy Chastain, Watercolor for the True Beginner. \$630.
2/17-2/19/17, Virginia Urani, Get Your Feet Wet with Watercolor. \$354.
2/26-3/4/17, Nan Cunningham, Painting with Authority. \$630.
3/5-3/10/17, Teri Jones, Alcohol Inks - An Illusion of Control. \$564.
3/12-3/18/17, Annie Pais, Composing Dynamic Watercolors. \$630.
Contact: John C. Campbell Folk School
Brasstown, NC 800-FOLK-SCH or www.folkschool.org

Kanuga

4/23-4/27/17, **Hendersonville**. Don Andrews, Carol Frye, Ken & Stephanie Goldman, Paul Jackson, Karen Knutson, Sandy Maudlin, Joseph Melancon, Michael Reardon, Jeanne Rosier Smith, Jo Toye, and Lian Quan Zhen.
Contact: Robbie Laird, 530/259-2100
www.KanugaWatermediaWorkshops.com

Tom Lynch

11/10-11/12/17, **Raleigh**.
Contact: 630/851-2652
Tomlynch@msn.com or www.TomLynch.com

Birgit O'Connor

6/12-6/16/17, **Boone**. Cheap Joe's. Fearless Flowers.
Contact: Edwina, 800/227-2788 ext. 1123
edwina@cheapjoes.com

OREGON

Art In The Mountains

7/31-8/4/17, **Bend**. Richard McKinley, "A Central Oregon Summer" plein air and studio. Intermediate to Advanced students.
8/7-8/11/17, **Bend**. Herman Pekel, "The Importance of Tone", oil - plein air and studio. Come join a week of exploring the beauty of color in oils.
8/14-8/18/17, **Bend**. Herman Pekel, "Be Brave and Have Fun", watercolor - plein air and studio. Unearth fresh and honest art inside yourself and learn to capture it with paint.
8/21-8/25/17, **Bend**. Fabio Cembranelli, "Intuitive Painting, Transcending the Subject!", watercolor, studio. Learn to take advantage of transparent watercolor to create loose, intuitive, free and spontaneous effects in your paintings.
8/28-9/1/17, **Bend**. Jane Davies, "100 Drawings, Paintings, and Explorations", acrylic, studio. How do you make good art? How do you make art that is truly yours?

Contact: Tracy Culbertson, 503/930-4572
info@artinthemountains.com or www.artinthemountains.com

Emerald Art Center

2/3-2/4/17, **Springfield**. Beverly Soasey.
3/10-3/11/17, **Springfield**. Linda Aman.
3/16-3/18/17, **Springfield**. Kurtz.
3/21-3/23/17, **Springfield**. Eileen Sorg.
Contact: 541/726-8595, www.emeraldartcenter.org

John Hewitt, TWSA, WHS

5/19-5/21/17, **Coos Bay**. Coos Art Museum. \$350.
Contact: johnhewitt@mcn.com or johnhewittart.com

Tom Lynch

9/25-9/28/17, **Springfield**.
Contact: 630/851-2652
Tomlynch@msn.com or www.TomLynch.com

Eric Wiegardt, AWS-DF, NWS

3/6-3/10/17, **Portland**.
Wiegardt's Painterly Watercolors.
Contact: Oregon Society of Artists, 503/228-0706

PENNSYLVANIA

Marjorie Glick

9/11-9/15/17, **Hummelston**. Pennsylvania Watercolor Society. Dynamic Color For Watercolorists. Stretch your perception of how you see, think about, and interpret color while you learn to use color in fresh new ways. You'll work on subjects of your choosing and will re-imagine them using watercolors elusive qualities of spontaneity and transparency. My teaching style is relaxed, comprehensive, and eclectic with an emphasis on creative color use. In depth study of color mixing, wet into wet, layering, light and shadow.
Contact: PWS Work Shops, pwsrkshops@gmail.com

RHODE ISLAND

Tom Lynch

5/2-5/5/17, **Pawtucket**.
Contact: 630/851-2652
Tomlynch@msn.com or www.TomLynch.com

SOUTH CAROLINA

Art In The Mountains

10/16-10/20/17 and 10/23-10/27/17, **Charleston**. Charles Reid, Drawing and Painting with Charles Reid - Studio. Intermediate to Advanced.
Contact: Tracy Culbertson, 503/930-4572
info@artinthemountains.com or www.artinthemountains.com

Eric Wiegardt, AWS-DF, NWS

3/22-3/25/17, **Myrtle Beach**. Wiegardt's Painterly Watercolors.
Contact: Springmaid Watermedia, Susan 800/770-7198, Artistinfo@springmaidwatermedia.com

TENNESSEE

Anne Abgott, AWS, NWS

6/1-6/3/17, **Tellico Village**. Three day workshop.
Contact: Cindy Vermeersh, 865/379-0402
vermeerschi@gmail.com

TEXAS

Jan Sitts

4/5-4/8/17, **Dallas**. Texture/Color/Feeling.
Artist Showplace.
Contact: 972/233-1223

Iain Stewart

3/14-3/16/17, **Dallas**. Southwestern Watercolor Society.
Contact: beverlypaints@gmail.com

UTAH

John Hewitt, TWSA, WHS

4/25-4/28/17, **Flaming Gorge**. \$400.
Contact: johnhewitt@mcn.com or johnhewittart.com

Eric Wiegardt, AWS-DF, NWS

6/5-6/9/17, **Ephraim**. Wiegardt's Painterly Watercolors.
Contact: Summer Snow Visual Arts Workshop Snow.edu

VERMONT

Anne Abgott, AWS, NWS

7/12-7/16/17, **Mad River**. 3 day workshop.
Contact: Gary Eckart, fineart@moosewalkstudios.com

Tony van Hasselt, A.W.S.

7/17-7/21/17, **Landgrove**. Five days of plein air painting fun exploring the bucolic charm of a rural summer landscape. Comfortable accommodations, gourmet meals and a spacious studio. Demonstrations, lots of individual painting time with personal assistance. Work in watercolor or acrylics.
Contact: www.vanhasseltworkshops.com

Eric Wiegardt, AWS-DF, NWS

6/19-6/23/17, **Landgrove**. Composition: Creating an Area of Dominance.
Contact: Landgrove Inn artworkshopsatthelandgroveinn.com

Vladislav Yeliseyev, NWS

7/31-8/3/17, Landgrove. InView Center for the Arts. Watercolor Workshop. Contact: 800/669-8466, vtinn@sover.net or www.artworkshopsattheLandgroveInn.com

VIRGINIA

Tom Lynch

8/10-8/13/17, Richmond. (Plein Air WS) Contact: 630/851-2652 Tomlynch@msn.com or www.TomLynch.com

Iain Stewart

4/24-4/28/17, Falls Church (Northern, VA). Potomac Valley Watercolorists. Contact: bsullivan90@gmail.com or www.potomacvalleywatercolorists.org

WASHINGTON

Jan Sitts

8/7-8/10/17, Coupeville. Texture/Color/Feeling. Contact: Lisa Bernhardt Lisa@PacificNorthwestArtSchool.org

Eric Wiegardt, AWS-DF, NWS

2/20-2/23/17, Kent. Composition: Creating an Area of Dominance. Contact: Joanne Iwasaki, 253/569-6006

5/2-5/4/17, Snoqualmie.

Wiegardt's Painterly Watercolors. Contact: Mt. Si Artists Guild, MTSArtistsGuild.org

5/15-5/19/17, Long Beach Peninsula.

Wiegardt's Painterly Watercolors. Contact: Wiegardt Studio Gallery, 360/665-5976 watercolors@ericwiegardt.com

7/10-7/14/17, Long Beach Peninsula.

MASA Paper: Exploration & Discovery. Contact: Wiegardt Studio Gallery, 360/665-5976 watercolors@ericwiegardt.com

WEST VIRGINIA

Jaimie Cordero

10/26-10/28/17, Hedgesville. Translucent Fall Colors in Watercolor. 3-Day Plein-Air Watercolor Workshop. Contact: Jaimie Cordero, 786/303-5293 WDJAimieC@aol.com

WISCONSIN

Tom Lynch

7/10-7/14/17, Lac du Flambeau.

Contact: 630/851-2652 Tomlynch@msn.com or www.TomLynch.com

Transparent Watercolor Society of America

6/5-6/9/17, Kenosha/Chicagoland.

Jean Pederson, "Luscious Wet Portraiture".

6/5-6/9/17, Kenosha/Chicagoland.

Bruce Handorf, "Light and Shadow in Rural/Cityscape".

6/12-6/16/17, Kenosha/Chicagoland.

Jean Pederson, "Wet Glazing Stills and Flora".

6/12-6/16/17, Kenosha/Chicagoland.

Bruce Handorf, "Bold and Fresh Water/Landscape".

Contact: Vickie, 262/484-1261

wigolfgirl90@yahoo.com or www.watercolors.org

WYOMING

Tom Lynch

6/5-6/9/17, Cheyenne.

Contact: 630/851-2652

Tomlynch@msn.com or www.TomLynch.com

International

AFRICA

Kathie George

4/20-5/1/17, Watermedia Workshop. Details of the adventure are described on the website. Contact: www.kathiegeorge.com

CHILE

Art In The Mountains

4/25-5/15/17, Santiago. Karlyn Holman, "20-Day South American Cruise", watercolor plus, studio. All levels welcome. Join us for the adventure of a lifetime. Contact: Tracy Culbertson, 503/930-4572 info@artinthemountains.com or www.artinthemountains.com

FRANCE

Kathie George

9/1-9/11/17, Le Vieux Couvent. Watermedia Workshop. You will be staying at the Le Vieux Couvent, which is a beautifully restored convent complex in the village of Frayssinet, nestled in the Lot Valley in France. The village of Frayssinet is surrounded by wild meadows, flocks of sheep, medieval hamlets and oak woods. Contact: www.kathiegeorge.com

Tony van Hasselt, A.W.S.

10/13-10/23/17, Provence. A plein air watercolor and sketchbook journaling workshop. Unpack once and paint in medieval Vaison la Romaine as well as in

nearby villages. Lots of painting time and individual assistance. 3 and 4 star accommodations and most meals.

Contact: www.vanhasseltworkshops.com

Vladislav Yeliseyev, NWS

9/11-9/18/17, Provence. Join Vlad in the heart of Provence where he will show you how to quickly capture the essence of the scenery with dynamic and powerful impressionistic approach. Small group. Contact: 510/483-5713, contact@frenchescapade.com or www.frenchescapade.com/trips-painting-provence.html

GREECE

John Hewitt, TWSA, WHS

9/28-10/18/17, Greek Isles and Crete. \$4,000 (includes all expenses except airfare). Contact: johnhewitt@mcn.com or johnhewittart.com

IRELAND

Kathie George

6/20-6/30/17, Kinsale. Watermedia Workshop. Work both in the studio and on location. Our days are relaxing and informative. First-time plein air painters you'll find it painless! Advanced painters will discover new techniques, creative solutions with color & design and lot of inspiration. Contact: www.kathiegeorge.com

ITALY

David Savellano

6/6-6/20/17, Umbria. The Art of Travel. Watercolor Workshop. Contact: www.DavidSavellano.com

The Watermill at Posara

Unique painting workshops with renowned international tutors at a beautifully restored 17th Century watermill. Seven days, seven nights full-board accommodation. Painting in stunning locations, excursion to Lucca or the Cinque Terre. The cost of the holiday workshop includes tuition, accommodation (including all linen and towels), pre-dinner aperitifs, all meals (including dinners with wine at charming local restaurants) and all local transportation (including transfers to Pisa airport and an excursion by train to Lucca or the Cinque Terre). You get to Pisa, Italy; we do the rest!

The 2017 painting tutors at the watermill are: 5/13-5/20/17, Watercolours with Doranne Alden (from Malta).

5/27-6/3/17, Watercolours with Sandra Strohschein (from USA).

6/3-6/10/17, Oils and drawing mediums with Sarah Spencer (from UK)

6/10-6/17/17, Watercolours with Keiko Tanabe (from Japan/USA).

6/17-6/24/17, Oils, acrylics, pastels and drawing mediums with Maggie Renner Hellmann (from USA).

6/24-7/1/17, Watercolours with Lea Nixon (from UK).

7/1-7/8/17, Watercolours (and oils, pastels and acrylics) with Terry Jarvis (from Australia).

7/8-7/15/17, Watercolours with Sue Bradley (from UK).

7/15-7/22/17, Watercolours, pastels, collage and mixed media plus acrylic with Sue Ford (from UK).

7/22-7/29/17, Acrylics/watercolours incorporating conte/pastel with Mark Warner (from UK).

8/26-9/2/17, Watercolours with Varvara Neiman (from UK).

9/2-9/9/17, Watercolour and drawing (also gouache and acrylics) with Mike Willridge (from UK).

9/9-9/16/17, Painting plants with coloured pencils with Janie Pirie (from UK).

9/23-9/30/17, Pastels with Rebecca de Mendonça and Nel Whatmore (from UK).

9/30-10/7/17, Watercolours (and acrylics and oils) with Charles Sluga (from Australia).

Contact: Bill or Lois at info@watermill.net or phone: +39 366 488 2587. More details on www.watermill.net/painting-holidays

MEXICO

Robert Burridge

1/21-1/28/17, Boca de Tomatlán. Tropical Painting Workshop. Casa de Los Artistas, Boca de Tomatlán, 10 miles South of Puerto Vallarta. Contact: Robert Masla, 413/625-8383 www.artworkshopvacations.com

Tom Lynch

1/7-1/14/17, Puerto Vallarta.

Contact: 630/851-2652 Tomlynch@msn.com or www.TomLynch.com

Tony van Hasselt, A.W.S.

2/18-2/25/17, Boca de Tomatlán. Escape the cold to join this Tropical Escapade in watercolor and sketchbook journaling. Be inspired in this safe and peaceful little fishing village south of Puerto Vallarta. Excursions to nearby sites and the Bay of Banderas. All inclusive, tuition, meals and accommodations. Contact: www.vanhasseltworkshops.com

KANUGA

2017 WATERMEDIA WORKSHOPS

Hendersonville, North Carolina

Instruction - Sun.-Thu.

(April 23-27, 2017)

DON ANDREWS

CAROL FRYE

KEN & STEPHANIE GOLDMAN

PAUL JACKSON

KAREN KNUTSON

SANDY MAUDLIN

JOSEPH MELANCON

MICHAEL REARDON

JEANNE ROSIER SMITH

JO TOYE

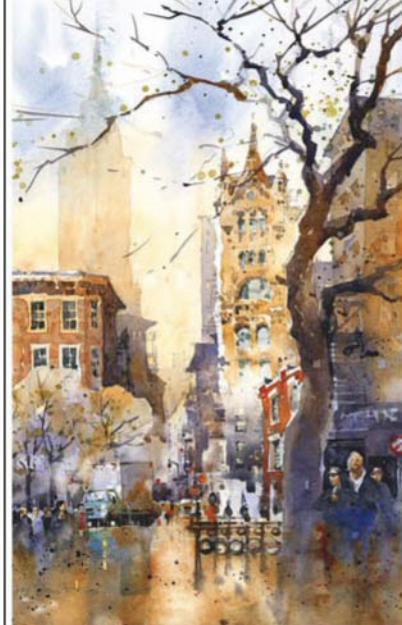
LIAN QUAN ZHEN

www.KanugaWatermediaWorkshops.com

Robbie Laird, Director
530/259-2100 (Pacific Time)

Iain Muir Stewart
aws-nws

From Sketchbook to Studio



2017 workshop schedule
@
stewartwatercolors.com



**Yael Maimon
introduces
lighter fare
on page 40.**

I live in Ashkelon, Israel, which is located just 8 miles north of the Gaza border. Needless to say, I live in constant fear of attack.

I painted *War Zone* immediately after the 2014 Israel-Gaza conflict, also known as Operation Protective

Edge. To capture the distant view of combat, I aimed to render the dust, ash and smoke—the chaos-texture of high-tech combat.

My painting demands visual and emotional attentiveness. It gives the viewer an awareness that many

people look out their windows and see a world devastated by hatred, despair and war.

If you look out your window at peaceful scenery, you have reason to be grateful. Let us all live in a world of peace. ■

9TH ANNUAL INTERNATIONAL
watermedia
showcase

*Early-Bird
Deadline:
July 3, 2017*

Your painting could win \$2,500 and worldwide recognition!

Catapult your best painting into the spotlight by entering the Watermedia Showcase competition. Winners and honorable mentions will experience the joy of seeing their painting in the April 2018 issue of *Watercolor Artist*.

Enter by July 3, 2017, for your best entry price.

Best of Show:

\$2,500

2nd Place: \$1,250

3rd Place: \$750

4th Place:

\$500 Blick gift card

5 Honorable Mentions:

\$100 Blick gift cards

Gift cards courtesy of
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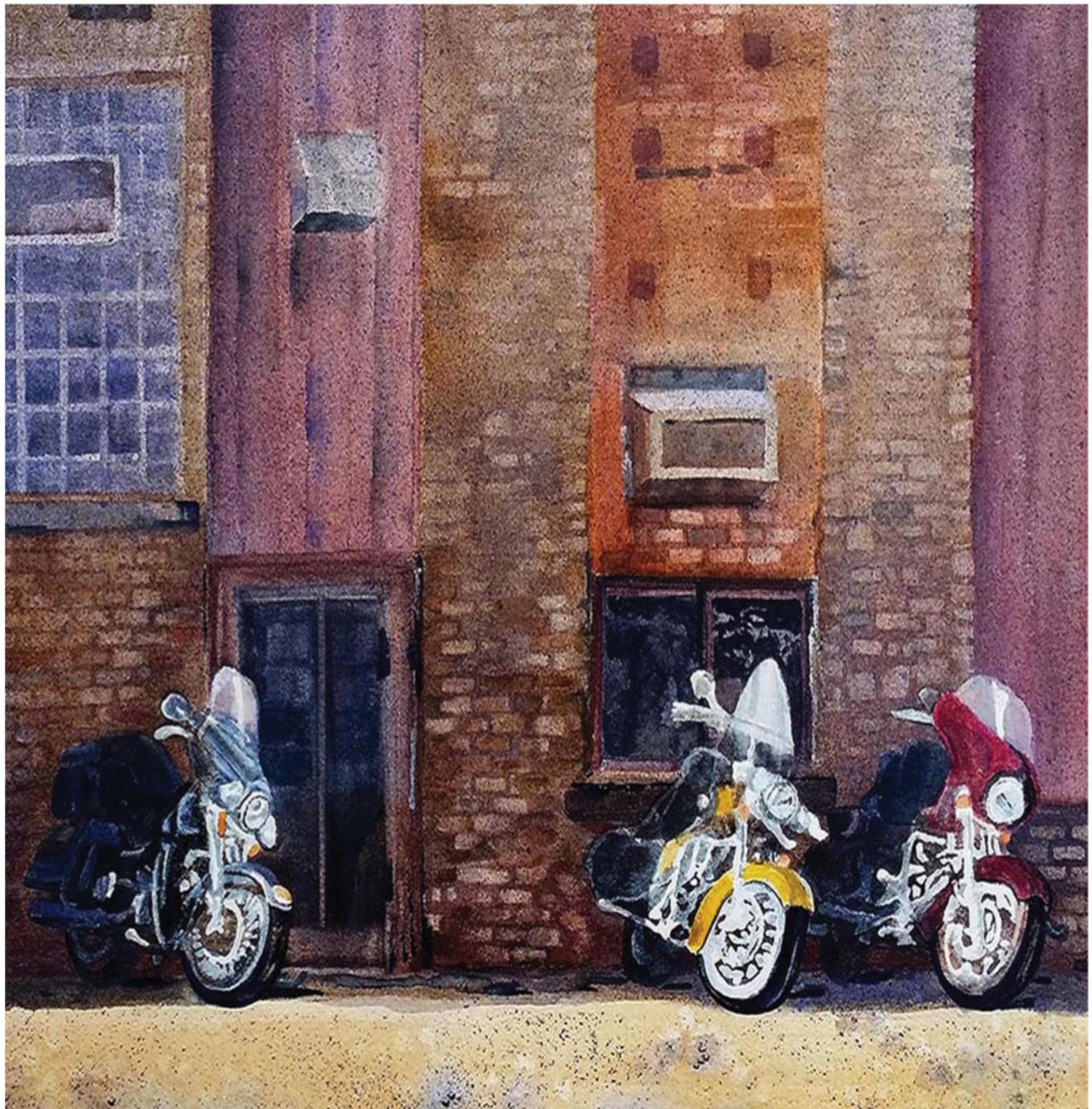
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art materials



To the Church (watercolor on paper, 9½x13), Peto Poghosyan, Yerevan, Armenia

FOR A COMPLETE LIST OF PRIZES, CATEGORIES 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.



Harley's at Work (detail) by Lucy LeMay
www.llemaystudio.com

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