

THE PORTABLE PAINTER: PRO PACKING TIPS

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# Watercolor *artist*

The Art  
of the  
Sketchbook  
**SPECIAL  
ISSUE**

## *Painting* **LIGHT & SHADOW**

Simple Secrets for Creating  
Drama-Filled Compositions

**PLUS!**

The Studio Tool You  
Can't Do Without

page 18

JUNE 2020





Charleston Rain  
by Yuki Hall

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# Editor's Note



Although A. A. Milne was speaking of the adventure awaiting a young boy and his stuffed bear, the quote below could be pasted on the front of any artist's sketchbook. Whether it's used to capture picturesque scenes from

a grand expedition or to record more everyday outings; whether it functions solely as a place to draw or also becomes a place to test colors, log ideas and journal thoughts; or whether it's all of the above, a sketchbook is always a place to capture the creative adventure.

In this issue, you'll be introduced to a number of artists who enjoy painting on the go. Suzie Garner, for instance,



“As soon as I saw you, I knew a grand adventure was about to happen.”

—A. A. MILNE  
(1882–1956),  
WINNIE-THE-POOH

is a Colorado artist who takes her sketchbook on regular outings into Rocky Mountain National Park and other places of beauty (page 50). Her love of the Western landscape fuels her sketching practice, but her sketchbook practice also encourages her treks into the outdoors. It's a reciprocal relationship, really, with one passion feeding the other.

Celia Wedding (page 56) is more of an “all of the above” sketchbook artist, who fills personalized, premade sketchbooks and her own handcrafted books with travel-inspired landscapes as well as tablescapes, featuring beloved and often whimsical items from her stash of personal treasures.

You'll also meet English artist Lucy Willis (page 26), who learned early on that watercolor was the perfect medium for capturing the excitement of her travel-painting adventures around the world. And, if you're wondering what exactly to bring on such an excursion, artist James Gurney provides a practical guide to the portable watercolor toolkit (page 42).

With all that inspiration, the only thing left to do is to grab pencil, paint and brush, and open the door. **WA**

Anne Hevener

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/ MAKING A SPLASH /

# Mary Whyte

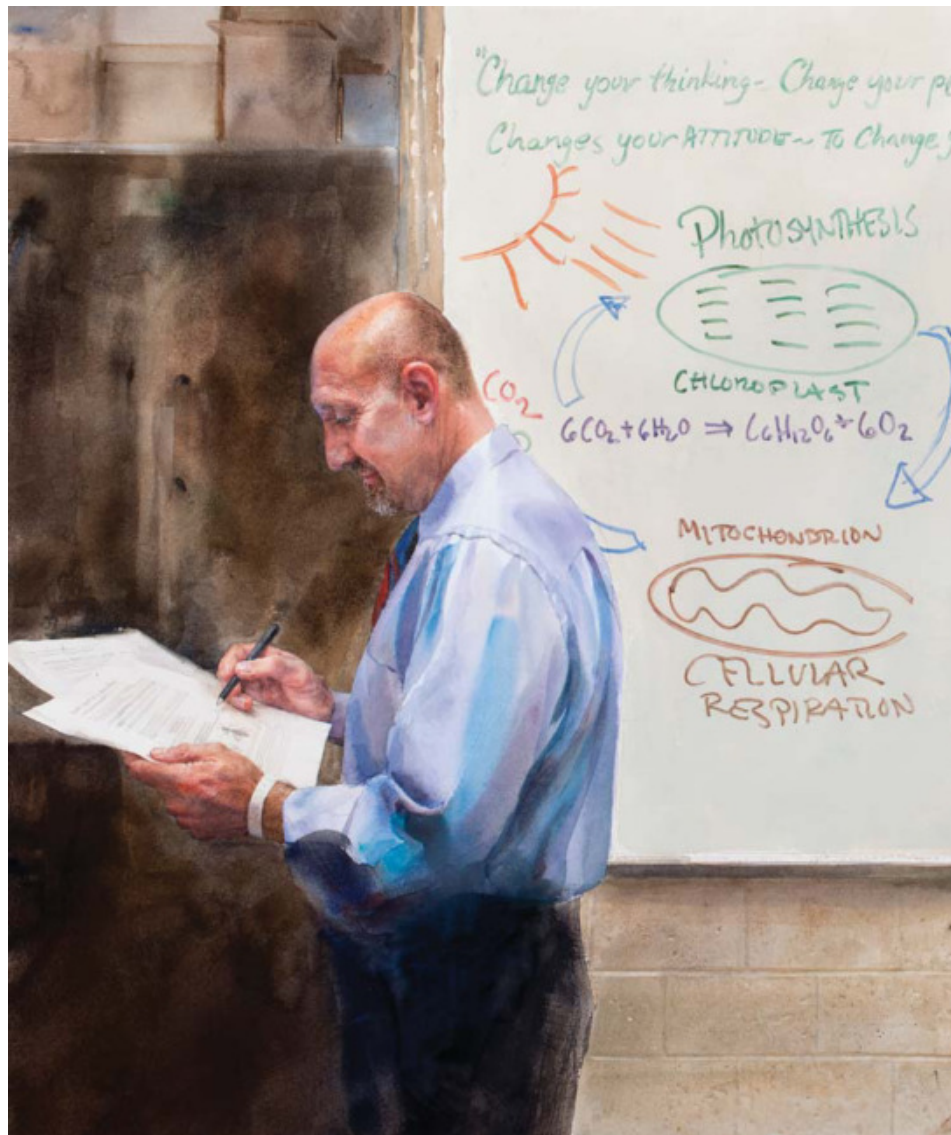
For seven years, internationally renowned artist Mary Whyte traveled the country sketching, photographing and interviewing along the way. Her mission: to paint 50 large-scale watercolor portraits of current-day American veterans—one from each and every state.

*We the People: Portraits of Veterans in America* is Whyte's remarkable series depicting military veterans of all ages, from all walks of life. Portraits of a Pennsylvania science teacher, a South Carolina single mother, a Missouri dairy farmer and scores of others make up a showcase of real people, with real stories, that's both powerful and timeless.

The multifaceted project also includes a book, *We the People* (University of South Carolina Press). It also inspired the founding of a new nonprofit, Patriot Art Foundation. The foundation seeks to honor veterans, provide support as they return to civilian life, and connect them to online art, history and healing resources.

Whyte's exhibition opened at the City Gallery, in Charleston, S.C., in 2019. It will travel next to the National Veterans Memorial and Museum in Columbus, Ohio, through September 2020.

Eventually, Whyte hopes to find a permanent home for the series. "The ultimate goal is to keep all of the paintings together on permanent exhibition," she says. "I just want a place where veterans can come in and look and say, 'I mattered.'"







CLOCKWISE FROM LEFT

**Evolution**

(watercolor on paper, 28¾x32½)  
Richard, U.S. Navy, 1986-2008

**Flurries**

(watercolor on paper, 29x41)  
Dogie, U.S. Navy, 1943-1946

**America**

(watercolor on paper, 40x53)  
Kella, U.S. Army, 1986-1988

**Homeland**

(watercolor on paper, 27½x40)  
Renee, U.S. Marines, 1987-1991





# New + Notable

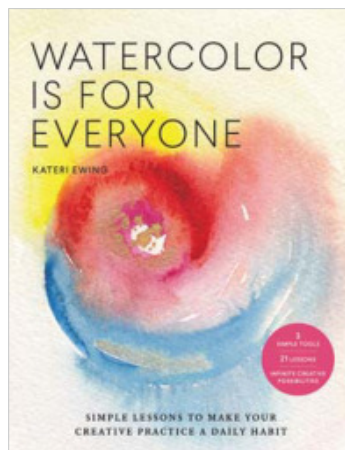
## / STUDIO STAPLES /

### SPREY Watercolor Brush Pens [\$9.99]

These acid-free, nontoxic brush pens have highly water-soluble ink that allows you to blend one color smoothly into the next and can continue to be layered and blended after it dries. The nylon brush tips transition between fat strokes and thin lines without hesitation. The set comes with 24 colors and one refillable water brush.



## / COMING SOON /



### *Watercolor Is for Everyone: Simple Lessons to Make Your Creative Practice a Daily Habit* [\$22.99]

In this beautiful book, to be released in August 2020, artist Kateri Ewing guides you through a series of simple creative projects using a soulful, meditative and reflective process. Learn how to build a daily practice, set intentions and

create, even if you have just 10 minutes a day. Projects draw inspiration from poetry, music, literature and the natural world, and invite experimentation with a variety of resources. You'll pursue your personal passions through accessible projects as you build your artistic skills, confidence and creativity.

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### *3000 Color Mixing Recipes, Watercolor: The Ultimate Practical Reference to Watercolor Mixes and Dilutions* [\$12.99]

A May 2020 release, this practical and inspirational manual by Julie Collins shares recipes for a huge range of color mixes in watercolor. The aim of the author is to encourage readers to get to know the qualities of colors and be motivated to explore

and experiment with color. Use the book as a reference when you want to know how to mix a specific color, or as a catalog of inspiration when seeking ideas to reinvigorate your work.

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## / WATERCOLOR WORLD /

### WATERCOLOR STOLEN BY NAZIS RETURNED TO ORIGINAL MUSEUM

Another piece of art from the infamous Gurlitt Collection is being returned to its original home. An early 20th-century work by German artist Christian Rohlfs (1849–1938) is headed back to the Kunstmuseum Moritzburg, in Halle, Germany, and will soon be returned to its original owner, the museum announced. The museum hailed “the comeback” of this watercolor study of a tree trunk painted by Rohlfs, a key figure of German expressionism.

Rohlfs’ painting, along with thousands of other pieces of stolen art, ended up in the collection of art historian Hildebrand Gurlitt, who passed it down to his son, Cornelius Gurlitt. It was discovered in 2010 when authorities became suspicious of the then 77-year-old man carrying thousands of dollars in cash on a train from Switzerland to Germany. Authorities searched Gurlitt’s Munich apartment and found myriad looted treasures.

Gurlitt had arranged in his will to leave all of the art to the Museum of Fine Arts Bern, in Switzerland; however, many of the pieces that were proven to be stolen have since been returned to their original owners or to the owners’ descendants. In a statement, the museum expressed its gratitude that it wasn’t asked to pay for the Rohlfs painting or bid for it at auction.



PHOTO: KULTURSTIFTUNG SACHSEN-ANHALT

**Study for a Tree Trunk**  
(1914; watercolor on paper, 25x19) by Christian Rohlfs, Kunstmuseum Moritzburg Halle (Saale)



HULTON ARCHIVE/STRINGER/GETTY IMAGES

“The song is pure, like a painting, a pure watercolor.”

—JOHN LENNON,  
TALKING ABOUT  
THE BEATLES’ SONG  
“SGT. PEPPER’S LONELY  
HEARTS CLUB BAND”



# “The Unassailable Authority of British Technique”

**JOHN FREDERICK LEWIS depicts Egyptian culture based on observation instead of European romanticization.**

By Jerry N. Weiss

Eastern culture intrigued Western artists in the 19th century. A trip to the Middle East or the Mediterranean was all but obligatory for English artists, but few stayed long enough to explore subjects deeply. For the most part, painters chose exotic themes romanticized through the lens of European imperialism.

An exception was John Frederick Lewis (English, 1804–1876). Lewis studied with the portrait artist Sir Thomas Lawrence (English, 1769–1830) and began his career as a painter of animals. His first trip was to Spain and Morocco in the early 1830s. In 1837, Lewis traveled through Italy, Greece and Constantinople, finally settling in Cairo in 1841. He lived there, in the luxurious manner of the Turkish elite, for a decade—long enough to observe the Islamic lifestyle in detail. Lewis made hundreds of drawings and watercolors, which he eventually brought back to England and used as reference for exhibition pieces.

*Two Camels* is one such study. Lewis' experience as an animalier is evident in the fine and accurate draftsmanship; the graceful curves

**Two Camels**  
(ca 1843; watercolor and bodycolor over black chalk on brownish paper, 14% $\times$ 20%)  
by John Frederick Lewis

of the camels' necks; and the detailed description of their heads. In 1856, the critic John Ruskin wrote of Lewis' work, “Let him examine, for instance, with a good lens, the eyes of the camels, and he will find there is as much painting beneath their drooping fringes as would, with most painters, be thought enough for the whole head.”

Lewis delighted in visual elaboration. He developed a reputation as an ethnographer, an artist whose depictions of Egyptian culture relied on the transcription of what he saw rather than on romantic invention. After his return to England, Lewis used *Two Camels* as a reference for at least two later works. **WA**

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

Lewis set out to elevate watercolor painting to the same level of critical acceptance as that of oil painting. He attempted to do so by creating two versions of the same composition, one in each media. Lewis gradually raised the prices of his watercolors to match those of the oils.

The watercolors took longer, and it was a difficult undertaking.

“Generally, in spite of all my hard work,” he wrote, “I find watercolor to be thoroly [sic] unremunerative that I can stand it no longer—it is all, all always, rolling the stone up the hill—no rest, and such little pay!”



Current scholarship is most favorable regarding Lewis' skills. Art historian Patrick Noon believes that Lewis demonstrated "the unassailable authority of British [watercolor] technique" and concludes that he painted "some of the most sophisticated works ever produced in that medium."

Lewis' Middle Eastern studies were so scrupulously observed that they were treated as factual documentation. Not only are the camels beautifully drawn, their tawny coats pale in the sunlight, but the intricate pattern of the fabric on the foreground camel's saddle enlivens the painting.



The camels are silhouetted against a light sky, which Lewis quickly dashed in with opaque watercolor. He often used tan paper for his studies—a natural choice for the artist's desert landscapes.

Several finished paintings by Lewis are based on *Two Camels*. One, dated soon after the artist returned to London, is a watercolor now in The Fitzwilliam Museum, at the University of Cambridge. Lewis adhered closely to the sketch, even duplicating the fabric pattern. Another is an oil panel at Yale University, in which the animal appears reversed. Lewis painted the work in 1876, some 33 years after the original sketch.





Guardians of Time (2009; watercolor on paper, 23x23)

# It's About Time

**Dig deeper to paint beyond the surface  
and advance the stories in your work.**

By Denny Bond

I began my art career as a graphic designer/illustrator. In that capacity, I designed book covers, ads and consumer brochures, and created illustrations for children's books, educational publishing and short stories. Illustration became my passion, as most of my assignments centered around drawing images that depicted the most important part of a story.





**Reflections** (2010; watercolor on paper, 24x19¾)



**92** (2012; watercolor on paper, 24x20)

Creating with the intent to advance a story in a visual way involved a lot of thought—and a deep understanding and appreciation of the story.

That kind of artistic focus and implicit consideration led to my present-day style of painting, enabling me to avoid the average portrayal and to think outside the box. In some of my paintings, there's a thin line between fine art and illustration.

Currently, the painting style I'm most attracted to is realism. Although any painting with great design, balance and color appeals to me, hyper-realism hits the high note. Even better is hyperrealism with a narrative—a story that exists beyond the actual painting. In my experience, the combination of the two can be more compelling to the viewer—and more satisfying to create as an artist.

Here's a timeline (pun intended) showing how I've come to explore the concept of time in a narrative way for more than a decade. I've

found it an endlessly contemplative theme to ponder and pursue in my artwork in subtle and not-so-subtle ways.

### 2009

I began painting timepieces with a work entitled *Guardians of Time* (opposite). During one of my many treks in search of an interesting subject, I discovered these pocket watches in a display case, neatly laid out, each one nonworking yet displaying its own unique time. Each was once connected to an individual who used it daily to plan his or her life. And so begins the narrative of these paintings.

### 2010

As my collection of timepieces increased, so did my desire to paint them. I created *Reflections* (above left) at the start of the new decade by surrounding two vintage clocks with mirrors to reflect the sunlight. The creation of the abstract light reflection

elevated the clocks into a “Golden Globes” event, resulting in a more visually stimulating painting. Imagine the clocks devoid of the reflections. They wouldn't appear all that interesting. Paintings with a narrative usually command a viewer to pause, contemplate and dream up possibilities.

### 2012

The thought of time passing became a theme in *92* (above right), a painting of my mother, who had dementia and was approaching the end of her life. My initial thought was to create a painting that would highlight her experience at that stage of her life.

At the time, I was also working on a series of paintings that were polka-dot themed, so I began with that concept. I placed the vintage clock in her hands to suggest the impending end of life. The background of connected polka dots suggests memories; the fading polka dots imply memories lost. My mother lived to be 94.



## Creativity Workshop

**2013**

*Time After Time* (right) features my initial collection of three pocket watches, which I placed upon a larger vintage school clock. The background vintage numbers add a graphic quality to the pocket watches while also encircling and protecting the smaller timepieces, similar to a parent protecting her children.

**2015**

While perusing our family's book collections, I discovered *Through the Looking-Glass, and What Alice Found There*, Lewis Carroll's novel about the adventures of Alice in Wonderland. In *Looking Glass* (below), I displayed one of my pocket watches atop the book. This placement immediately suggested a relationship to the book itself, but the reflection of a rabbit's face on the glass of the pocket watch creates a story beyond the actual written story—a kind of time-related fantasy for the viewer to envision.

TOP

**Time After Time** (2013;  
watercolor on paper, 14x18½)

BOTTOM

**Looking Glass** (2015;  
watercolor on paper, 18½x27¼)







**2017**

*DIY (Do It Yourself)* (left) is a seemingly unfinished self-portrait featuring building blocks as its structure. They symbolize the creative construction process of the artist. The blocks aren't yet assembled in logical order; some are angled, others are out of sequence. There's disorder, but the possibility of alignment is evident. The clock references are an imminent reminder of both the passing of time and the need for order in not only the artist, but also the viewer.

Most of my paintings begin with a concept, but while working on them, I'm sometimes not quite sure as to why I chose that particular subject matter—or why I even included the chosen items.

LEFT

**DIY (Do It Yourself)** (2017; watercolor on paper, 20x20)

BELOW

**Alarmed** (2017; watercolor on paper, 18¼x27¾)





## Creativity Workshop

RIGHT  
*GPS* (2019; watercolor  
on paper, 27¼x20)

BELOW  
*Time Slot* (2019;  
watercolor on paper,  
28x15¼)



I've even finished a few paintings before realizing the correlation of what I'd created. *Alarmed* (page 15) is a painting in this category. Visually, this work is all about alarm clocks, but technically it's about cell phones and the intrusive noise we're constantly forced to hear in locations where they shouldn't be permitted. The viewer can imagine all of these alarm clocks ringing at the same time—and longing for silence instead.

### 2019

It's been within the past two years that the images of timepieces have become ever more present in my

paintings. It's not only because I collect them, but also, more likely, due to my own thoughts and concerns about aging.

To some extent, *Time Slot* (above left) symbolizes my "retirement" from illustration and a total commitment to fine art watercolors. Even though I hadn't punched a time clock since 1973, the time card holder is in my studio. It's there, as are the clocks, to remind me to keep up the pace. I again used pocket watches to emphasize to the viewer the issue of time and how we all pay homage to it.

Trying to get an active 5-year-old to pose is a grand and noteworthy

gesture, as I learned in *GPS* (above right). This portrait of my granddaughter was to focus on her and the maps, due to the fact that she's very observant of her surroundings. I admit that I didn't plan for the actual placement of the vintage alarm clock, but there it appeared, center stage in the painting. I'm starting to believe the timepieces are in control, but in actuality, the clock's position was perfect, considering I'd allotted just a short amount of time to complete the photo session for this painting before my granddaughter "timed out." Notice the white rat? That's yet another story to be told.



## 2020

My passion for pocket watches recently escalated with a purchase of a box of 200 secondhand pocket watches—all nonworking. Their functionality, or lack thereof, doesn't matter to me because no one will know their timekeeping status in the paintings. I also adopted an antique kitchen clock featuring a minute hand held together by a safety pin. I connected with it immediately.

I chose to make *Fastened* (below), into a dramatically dark painting,

eliminating the wood housing and focusing on the mechanics. Adding the resting pocket watch on top repeated the circles within the painting, of which there are 27 or more.

The safety pin itself becomes the story in the painting for the very reason that it's not the first visual to which the viewer's eye is attracted; in fact, it's likely initially unnoticed, but then there it is. The viewer's mind silently asks "What?" which begins the unfolding of the painting's mysterious narrative.

## TIME TO TRY IT YOURSELF

Find a subject about which you're passionate—one that sends you into your studio or workspace with one thing on your mind: painting. We as artists already have a "calling," so to speak, to create something that's distinctly our own. When we couple that with a subject matter that we love—and one with which we have a compelling story to share through our creative efforts—good things can happen. **WA**

*An internationally recognized watercolorist living in Lancaster County, Pa., Denny Bond ([dennybondgallery.com](http://dennybondgallery.com)) graduated from Kutztown University with a B.F.A. in communications. Bond utilizes his design background to combine elements in representational paintings that emphasize a timeless quality, sometimes real, sometimes imagined. He's a signature member of several societies, including the National Watercolor Society and the American Watercolor Society. His work has earned numerous awards and recognition, and has been featured in multiple publications.*

**Fastened**  
(2020;  
watercolor  
on paper,  
25x15)



### *Try this at home*

#### **CREATE A PAINTING IN WHICH YOU EXPLORE TIME AS THE NARRATIVE.**

Send a JPEG (with a resolution of 72 ppi) of your finished painting to [wcamag@goldenpeakmedia.com](mailto:wcamag@goldenpeakmedia.com) with "Creativity Workshop" in the subject line—or follow @ArtistsNetwork on Instagram and share your painting there: #everywatercolor\_time. The "editor's choice" will receive a one-year subscription to *Watercolor Artist*. The entry deadline is **June 15, 2020**.

## What's an item in your studio or toolkit that you simply can't do without?

### Iain Stewart

One thing I use without fail in every painting is my smartphone's camera. No matter the situation, if I need to simplify what I'm looking at, a small photo does the trick. I also can use the camera to see the painting at a much smaller scale, and I can easily manipulate the image to see the scene in grayscale. This is incredibly useful when judging my tonal work. It's also helpful to be able to zoom in on very small areas of a painting to see if they're working.

The grayscale function is also a great teaching tool. Most of the problems I see in students' work are value related: The sky is blue and the trees are green, but the shift in color doesn't give the image any depth. I quickly take a photo, change it into grayscale and can show them on the spot what I mean. If your value steps aren't strong enough to register in black and white, you need to go stronger.

Another trick is to take a photo while the paint is still wet and another when dry. If you don't feel a little quiver when putting down the correct tone, then you're probably going too light. The correct tone should look wrong when wet. If you go too strong from the start, then you'll have to push the rest of your painting darker than needed to compensate.



*Sothwold Imagined, Nocturne* (watercolor on paper, 10x14) by Iain Stewart

### Jean Grastorf

For most of my watercolor life, I transferred my drawings to the "good paper," using the process of wax-free graphite. Then, while teaching a class, my students introduced me to the light box. So much better and cleaner! A real bonus, too, is the ability to explore the layering of multiple images. As I lay one sheet of tracing paper on top of another, images can be discovered, combined and simplified. The resulting drawing is then ready to be transferred to my watercolor paper via the light box. Note that heavier papers still call for the graphite method.





## Brenda Swenson

The da Vinci Cosmotop Spin, Series 5080, size 20mm paintbrush. Whether I'm sketching, painting or teaching workshops, this brush goes everywhere with me. Students have nicknamed it "the magic brush." It creates interesting and varied shapes, from thin lines to larger areas. It's great for pulling ample paint from wells into the mixing area. It's made of synthetic material, but doesn't release water and pigment too quickly as many synthetics do. It's not expensive, and I admittedly have bought a small stockpile. I can't do without it!

“The artist yields often to the stimuli of materials that will transmit his spirit.”

— ODILON REDON

## Betsy Dillard Stroud

My personally carved stamps are the items I can't do without. These stamps are covered with iconic images and designs, and can be used decoratively and/or as symbolic references in my paintings. Often, spatial problems in abstract paintings can be "fixed" with a stamp. The stamps are soft on both sides and therefore can be carved on both sides. I caution my students to always work with a stamp carver to make one. The idea came to me in a dream; that leitmotif has been with me now for more than 25 years.



Owl Dance (acrylic, 22x30) by Betsy Dillard Stroud



The arrest of momentum is evident in **Round Up** (plein air watercolor sketch on paper, 16x11). The horse's forward movement is being halted to make a quick cut. The soft edges of the rider's scarf—and the direction of the horse's mane—also accentuate that action.

# On the Move

**Try these easy-to-implement, minimalistic approaches to introduce dynamic motion and energy into your paintings.**

By Daniel Marshall





#### ABOVE

I sketched **In the Pit** (plein air watercolor sketch on paper, 10x15) in the hectic pit area at a vintage car and motorcycle race. The darker figures and car serve as a backdrop to offset the mechanics, who are wearing white coveralls. The rider walking his motorcycle is treated loosely, thanks to soft and lost edges that imply some movement against the static figures. The use of light against dark and soft edges helps to contrast the hard edges.

#### LEFT

Through the intentional design of this vignette, **Throwing Hay** (plein air watercolor sketch on paper, 16x12), I've added to the energy and action. The angle of the truck, the directional line in the shadow, the gesture of the figure and the soft edges around the hay bale create a sense of movement. Design, directionals and edges work together to depict action.

There are times when we want to convey a feeling of stillness and peace in our work and times when the subject or scene calls for action, replete with a sense of motion and energy. To accomplish the latter, it's important to figure out how to break out from the rigid confines of overly rendered pencil drawings and deliver a clear message without getting caught in an abstract mess of watercolor tricks.

### MOVING FORWARD

When I'm trying to convey the motion of a particular subject, I'll often design it as a vignette. A vignette doesn't have a definite border; instead, the white of the paper is left as negative space and becomes part of the design.

During the Golden Age of Illustration, from the late 1880s through the early 1900s, this design concept was used to leave space for type in illustration and advertising. I often look to two of my favorite





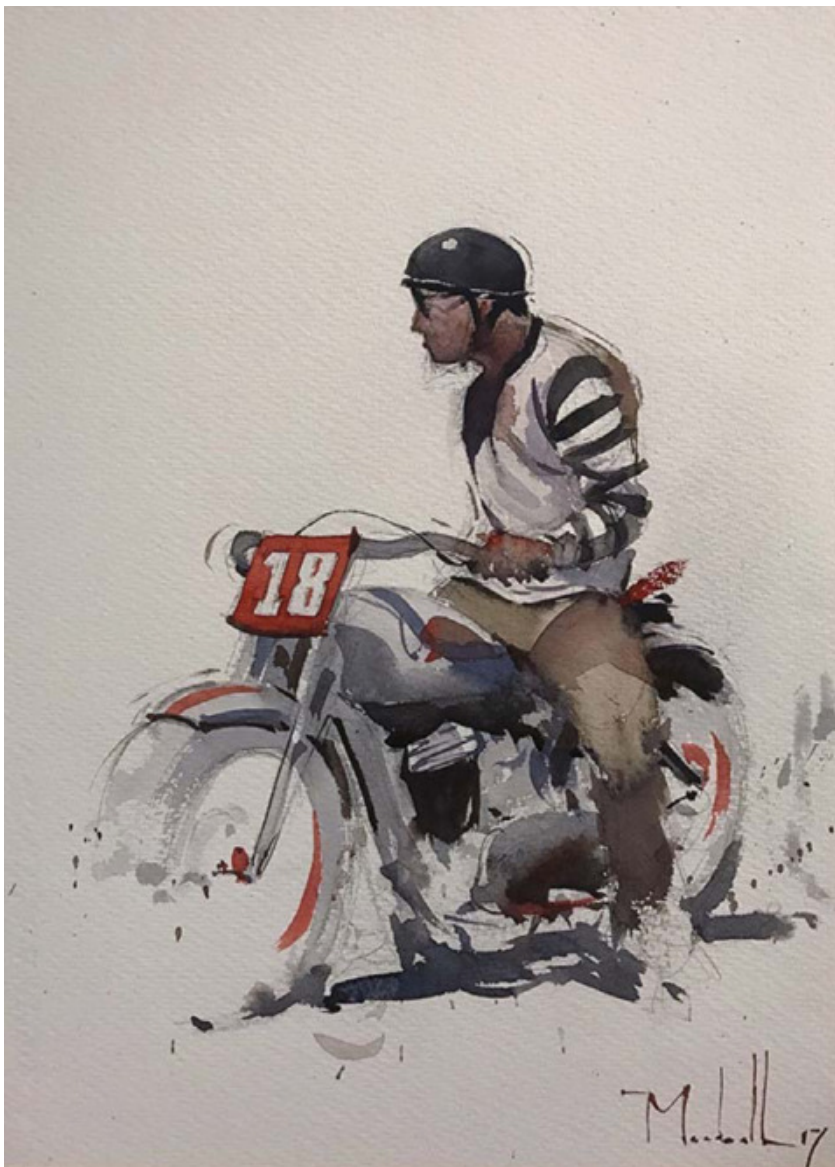


**LEFT**  
**At Full Gallop** (watercolor on paper, 16x20) features a galloping horse, midstride, and its trusty rider bouncing along in the saddle. This painting captures the energy and grace of motion. By leaving the horse's outline unfinished, I direct all of the focus toward the rider's head and the right hand holding the rein. The viewer's mind fills in the rest.

**BELOW**  
The vibrancy of an urban environment is captured in **City Moves** (watercolor on paper, 14x18) by angling the horizon line, adding directional lines through the buildings and directing the foreground toward the figures on the right. Vibration around the box truck and the blur of the taillights add to the sense of movement.







**LEFT**

Although the figure is still, poised for his turn to race, the gesture of the sketch and the unfinished vignette keep **Heading Into 2018** (watercolor on paper, 15x10) from feeling boring. I've left parts of the front tire unfinished and added some "noise." The gesture of the body position indicates that within seconds, the rider will be placing his right hand on the throttle, ready for his chance at victory.

**BELOW**

**Rev 'em Up** (plein air watercolor sketch on paper, 10x15) was done on location, focused on the men in the car and the shape of the body more than anything else. The gesture of the driver lurching back into the seat as the clutch pops, throwing the hot rod in gear, is key. Nothing beats sketching in the thick of the racing pit, smelling the gasoline and motor oil. Try using all five of your senses to inspire and inform your work.



illustrators from that era—Dean Cornwell (American, 1892–1960) and J. C. Leyendecker (German-American, 1874–1951)—for vignette inspiration.

By designing with a vignette composition in mind, I'm ensured that I won't get too locked in or distracted by elements of the background and foreground. I'm able to focus on the movement of the subject and can exploit the use of different types of edges for the desired effect.

Quite often, as watercolorists, when we approach full-on paintings, we tighten up and get stiff, placing too much importance on creating a finished work, losing the mind-set and looseness of the original sketch—and the opportunity to take advantage of watercolor's natural fluidity. It's easy to either get locked in to simply coloring in our drawings or fall into using accepted watercolor "tricks" and forget that we're actually painting.

All of my paintings are basically done in a three-wash process—background, foreground and middle ground—moving from large shapes to small shapes from the use of larger brushes to smaller brushes. This keeps the painting from becoming over-worked, retaining the freshness and vitality of the sketch.

Consider the use of design, color, line and edges to create paintings that actually look like paintings—and that feature loose, expressive watercolor that revs up the movement.

  
*Turn for a demo*



# Leaning In

A carefully planned, yet loose, approach provides a sense of speed and movement.

## Toolkit

### PAPER:

- Saunders Waterford  
140-lb. rough

### BRUSHES:

- Escoda Perla Nos. 10  
and 12, Escoda  
Aquario Nos. 10 and 14

### PALETTE:

- Daniel Smith: yellow  
ochre, burnt umber,  
burnt sienna
- Winsor & Newton:  
cadmium red, Winsor  
violet, French  
ultramarine
- Holbein: lavender,  
Davey's gray

### MISCELLANEOUS:

- white gouache



## The Sketch

The first and most important element of any painting is the composition, even more so for a dynamic scene. I created this 5x7-inch plein air sketch as the reference for the painting. I wanted the image fully secured to the upper left of the paper, leaving negative space on the right where the cyclist is heading. Essentially designing within the rule of thirds, the cyclist's head and hand are near the upper right-side intersection—the focal point. The lines of the shadow and the blur from the fender support the movement from left to right.



## The Drawing

I keep the drawing loose but accurate. My only concerns are the gesture and proportion of the rider to the motorcycle and the perspective of the tires. Depicting the wheels accurately can be challenging.



## Step 1

I lay in a foundation wash of Davey's gray for the background and some cadmium red to establish the helmet and color streaks. The foreground is a warm gray mix of yellow ochre, burnt umber, a little Winsor violet and a dash of Davey's gray—cool in the background, warm in the foreground. I continue to play with and disturb the background wash while it's still wet, adding more streaks of red and pulling out some of the Davey's gray with water to achieve the desired motion effects. The only thing I'm concerned about cutting around is the back of the jersey to preserve the white of the paper. Everything else can run together and appear abstract at this stage.



## Step 2

After the initial wash is dry, I begin painting the helmet area and continue down through the figure. I work quickly to ensure that all of the colors and edges can run into one another, always working top to bottom and allowing gravity to aid in the process. I'm working with slightly thicker paint, placing it into the wet paint to create soft darks.



### Step 3

After establishing the leg area, I once again move quickly to the bike to ensure everything blends together. I continue working down through the motorcycle and to the left, as I need to make sure the bottom stays wet to connect into the shadow—and that the tail end stays wet to pull out the motion effects. As I create the shadow effect, I'm more interested in design than reality, making a balanced shape that adds to the impact of the motion. I spatter paint to create some “noise” around the rear wheel. At this stage, the painting is essentially finished, so I walk away for a few minutes and then go back with fresh eyes to determine if additional details or adjustments are needed. I introduce a little bit of the background color to the fenders and add a shadow on the cyclist's thigh.



### Final

I've ended up with a cohesive painting, unified in color and form and full of action. You can almost hear the open throttle as the cyclist goes careening down the track in **Leaning in** (watercolor on paper, 12x16). **WA**

*Daniel Marshall (danmarshallart.com and @danmarshallart on Instagram) is a Denver, Colo., award-winning artist and educator, who teaches workshops across the country. He's a signature member of the American Watercolor Society and the Laguna Plein Air Painters Association, and a member of the Salmagundi Club. His work is represented by the Huse Skelly Gallery, in Balboa Island, Calif.*





# *Painting* **LIGHT & SHADOW**

WHETHER PAINTING A FAMILIAR LANDSCAPE NEAR HOME OR TACKLING AN EXOTIC SCENE FARTHER AFIELD, IT'S THE PLAY OF LIGHT AND SHADOW THAT BRINGS THE DRAMA TO A COMPOSITION.

By Lucy Willis





ABOVE  
The grid of shadows seen on the left side of **The Greenhouse and Peppers, England** (watercolor on paper, 22½x30) form an important part of the composition. They follow the same laws of perspective as the glazing bars that cast them.

RIGHT  
The inspiration for **Number One, The Royal Crescent, London, England** (watercolor on paper, 15x11) was the subtle interplay of shadows and the architectural details of the building facade.



**O**n my first trip to the Greek Islands, as a student, in 1973, I took with me a large canvas bag of oil painting equipment. I loved the experience of painting abroad as a way to soak up the new visual stimuli, but the resulting oil paintings were a problem. I couldn't pack them up and move on to the next island until they were dry. Some paintings stuck together, and I didn't know what to do with the remaining blobs of paint on my makeshift palette.

In spite of this, I loved the painting challenge of trying to pin down the sunlight and shadows. A few years later, I went back to Greece to live, and that's when I turned to watercolor as a way to express this interest. In the years since, whether I'm at home in England or traveling abroad, watercolor has been my medium of choice for capturing the excitement of light and the landscape.



## THE MAGIC OF A MEDIUM

Although it was for pragmatic reasons that I switched to watercolor for travel-painting—namely, the ease with which I could carry my equipment, and the speed at which I could work on a painting and then pack it away—the medium soon became central to my painting life on its own merits. I love the way it works, its special qualities of versatility, its strength and subtlety, and the fact that, after 40 years, I still discover new things each and every time I paint.

Both the beauty and the bane of watercolor as a medium is its fluidity and transparency. Making a painting in watercolor is like walking a tightrope and juggling a multitude of balls in the air at the same time. You must mix color, add the right amount of water, achieve depth of tone, organize the composition, leave white paper where you want the lightest tones, all while controlling the drying of the paint—not too fast, not too slow. All this before even considering the knotty problem of choosing a subject and dealing with the vicissitudes of changing light and shadow.

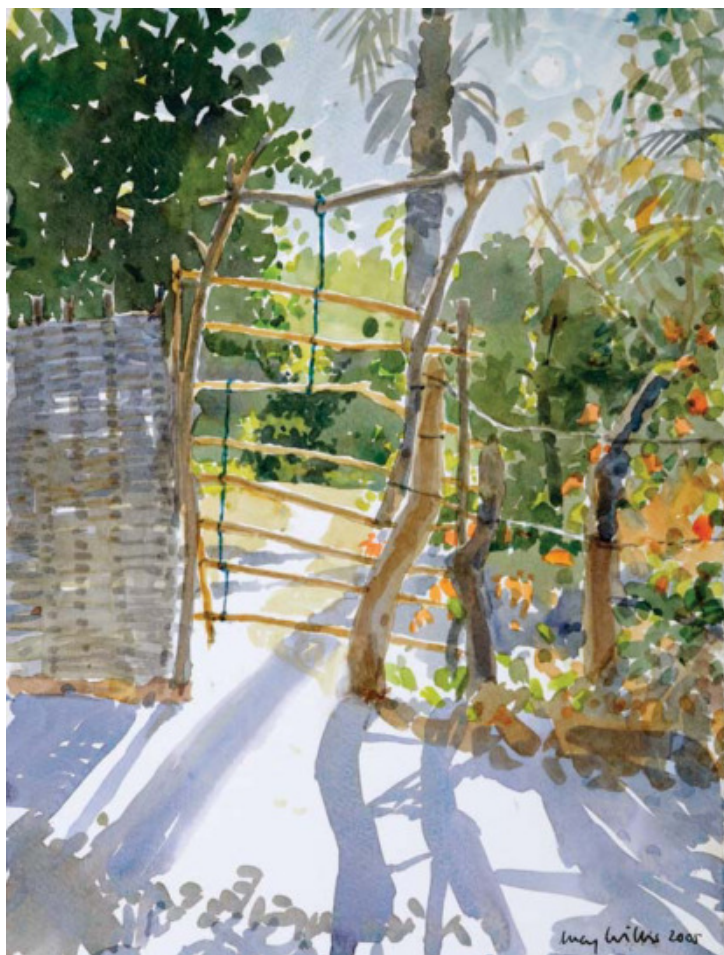
I've been immensely fortunate to paint in some especially interesting regions of the world: in China as it started opening up to the West; in Syria just before the civil war; and in remote corners of India, Zanzibar and Yemen. It's not necessary to travel far and wide to paint light and shadow, however. Whether you're at home or abroad, the challenge is the same: It's a matter of seeing and understanding what's before you, and then being able to put it down in paint.

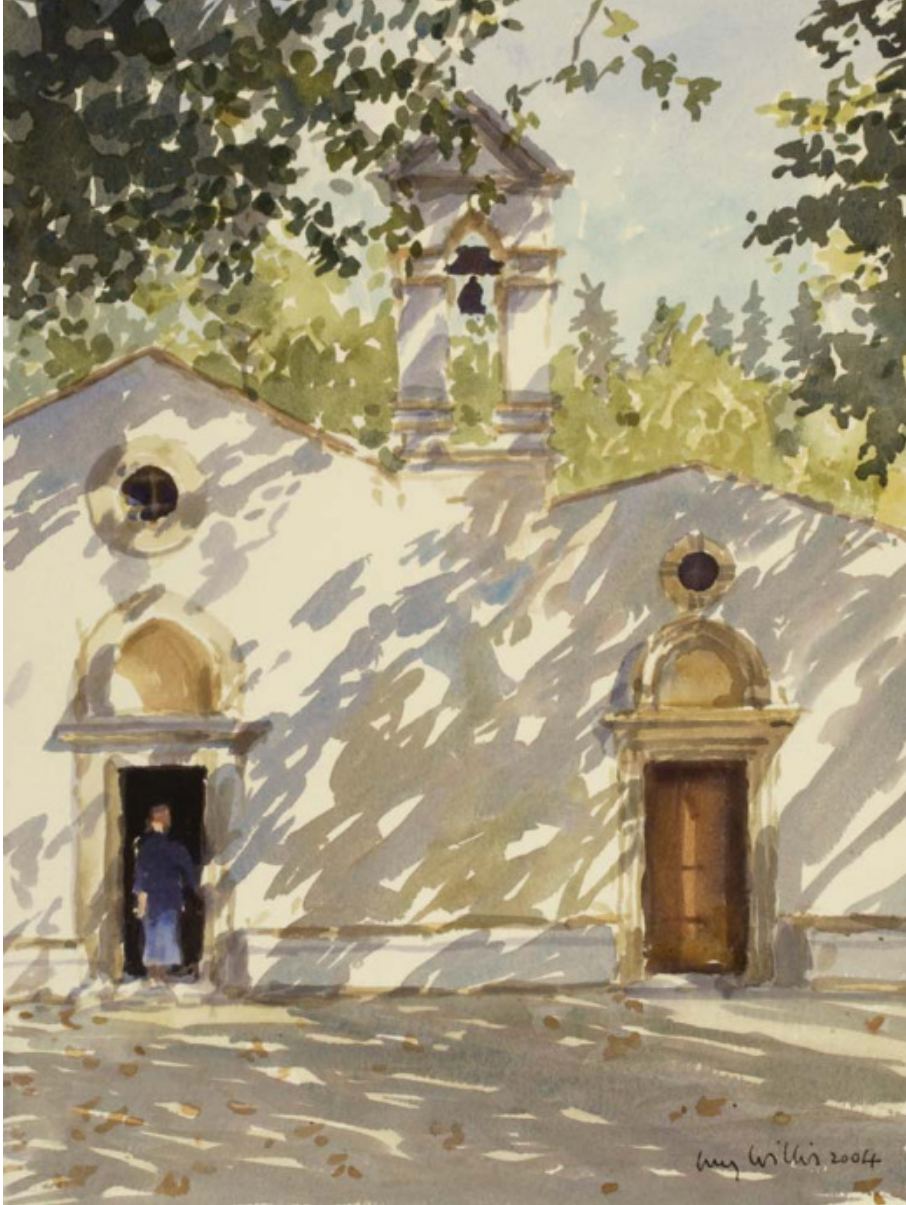
### BOTTOM LEFT

I was enchanted by the many imaginative designs of gates in Senegal, some made of little more than sticks and string. It's the shadow, however, that this particular gate cast on the foreground that prompted me to paint **The Stick Gate, Senegal** (watercolor on paper, 17x11).

### BOTTOM RIGHT

In **Shadows and Columns, Venice, Italy** (watercolor on paper, 11x7), a back-street view of a very grand Venetian church, it's the shadows that bring drama to the composition. The chinks of sunlight between the columns and the buildings create shadows that converge at a vanishing point that happens to coincide with the two tiny figures that appeared while I was painting. They help to give scale to the monumental portico.





The sun filtering through the branches of the trees throws a striking diagonal pattern of dappled shade onto the church wall and bell tower in **Plane Tree Shadows, Crete, Greece** (watercolor on paper, 15x11). I placed the doors and round windows lightly first and then added the shadows, varying the shadow color as I went along to pick up the subtle changes in hue within the dark tone.

order out of this kind of visual confusion, however, is a challenge that I relish. To stand back after an hour or two of work and see that the picture is beginning to make sense is very gratifying.

*Plane Tree Shadows, Crete, Greece* (at left) is a much more straightforward composition. The building is painted straight-on; there were no perspective worries, and I was able to concentrate on the shadow patterns on the wall and the color variations within them. Where the same shadow pattern falls on the ground, the scheme changes from a pattern that slants diagonally to a more horizontal pattern of light.

## SUNLIGHT & SHADOW PATTERNS

It's impossible to separate patterns of sunlight from shadows, of course. The clear, crisp shadows of the figures in *Walking in Sunlight, Venice, Italy* (page 30) would be nonexistent without the sunlit areas of the ground. I left the paper entirely white for the path and painted the shadows of the two figures as a single, rather complicated shape. Had the day been overcast, these would have been at most soft-edged, darker smudges within a dark ground, if visible at all. But here we have bright sun casting almost photographic projections of the figures onto the horizontal plane on which they walk.

Whether the edges of a cast shadow appear sharp or blurred depends not only on the lighting conditions but also on the distance between the object that's casting the shadow and the surface on which it's cast. You'll often see soft and sharp shadows within the same scene, where some shadows are cast onto a surface nearby and others are cast from farther away. Typically, the dappled

## SEEING SHADOW VARIETY

For painters, shadows are miraculous things, because a shadow in a painting immediately suggests light. Shadows create light by way of contrast, and the nature of a shadow can be found by close study of color and tone. There are as many permutations of shadows as there are conditions of light: cast shadows, attached shadows in which a surface curves away from the light, soft-edged and hard-edged shadows, double shadows (from multiple light sources), and so on.

When I'm painting outdoors on a sunny day, I often go for a subject in which the shadows form a major part of the scene. If I paint contre-jour (facing the sun or, translated literally, against the day), the shadows are thrown on the ground toward me, as in *The Stick Gate, Senegal* and *Shadows and Columns, Venice, Italy* (both opposite). I really enjoy this effect and make use of it to define the plane of the ground upon which the shadows are falling. It also gives rise to halos of light around objects, which are lit from behind.

A completely different but equally compelling effect of cast shadows is the dappled shade cast by tree foliage. It may be that the shade falls on a building; it's a real challenge to create the impression of sun filtered through leaves, while allowing the architectural features to hold their own against the scattered pattern. This can be seen in *Number One, The Royal Crescent, London, England* (page 27), in which the complications of a steep architectural perspective, reflected light and the chaos of cast shadows all conspired to trip me up. Making some



shade from trees features patches of dark and of light, both of which have soft edges. If you look closely at *Turkish Fountain, Hania, Crete, Greece* (opposite), you'll notice that both are present. Some are cast by closeup objects, as in the palm fronds and the pillars, and others are more soft-edged, such as the dappling on the conical top of the fountain and in the left foreground. These are cast by tree foliage which is farther away. Once you become attuned to looking for these variations, you'll find there are endless permutations on the shadow theme.

A different sort of pattern is created by window bars when you're painting indoors. One of my favorite subjects is the interior of a greenhouse, in which the wooden glazing bars are mirrored in a grid-like pattern of shadows and light. *The Greenhouse and Peppers, England* (pages 26-27) was painted on a clear sunny day, and it was something of a task to sort out the various elements: the shadows on the wall, the window at an angle and the reflections in it, the slope of the roof bars, as well as all the different horizontal lines, angled because of the deep perspective. There was also a multitude of patterns within that structure. I painted a light terra-cotta wash over most of the brick wall and, when it was dry, I added the grid of shadows. When I came to paint the brick pattern, I had to make sure that the individual bricks on the sunny sections of the wall were pale enough to read as sunshine, not shadow, and by doing so, keep the strong contrast. The pepper plants are lit up in sunlight and also throw a shadow pattern of their own on the left-hand wall.

## SHADOWS IN PERSPECTIVE

The laws of perspective—mainly, that things appear smaller the farther they recede in space—also apply to shadows. You can often observe that the shadows on the buildings converge at their own vanishing point, as seen in *Shadows and Columns, Venice, Italy*. I mainly work by eye, placing and checking my lines of perspective by simply holding up my brush to gauge the angle and getting it clear in my mind before committing it to paint.

## COLOR IN SHADOWS

In paintings where the sun is very strong, the shadows are where the color tends to be more visible. The sunlit areas are relatively easy to deal with by leaving white space in the first instance. Once you have a strong impression of sunlight working well in the painting, you can then add the slightest hint of diluted color to the patches of sunlight.

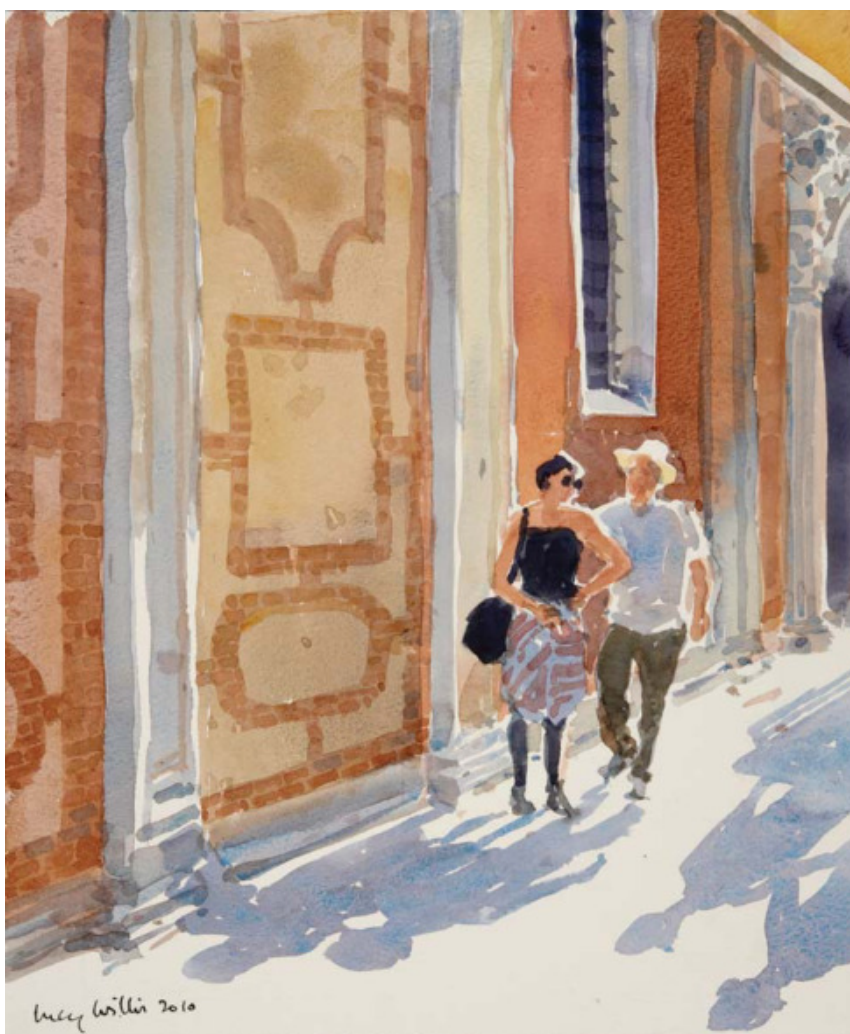
Colors in the shade tend to be cooler (at the blue/mauve end of the spectrum), whereas sunshine often adds a note of warm color to a brightly lit surface. A pale wash of yellow or orange will suffice, but make sure you don't darken the tone too much, or the sense of sunlight will be diminished.

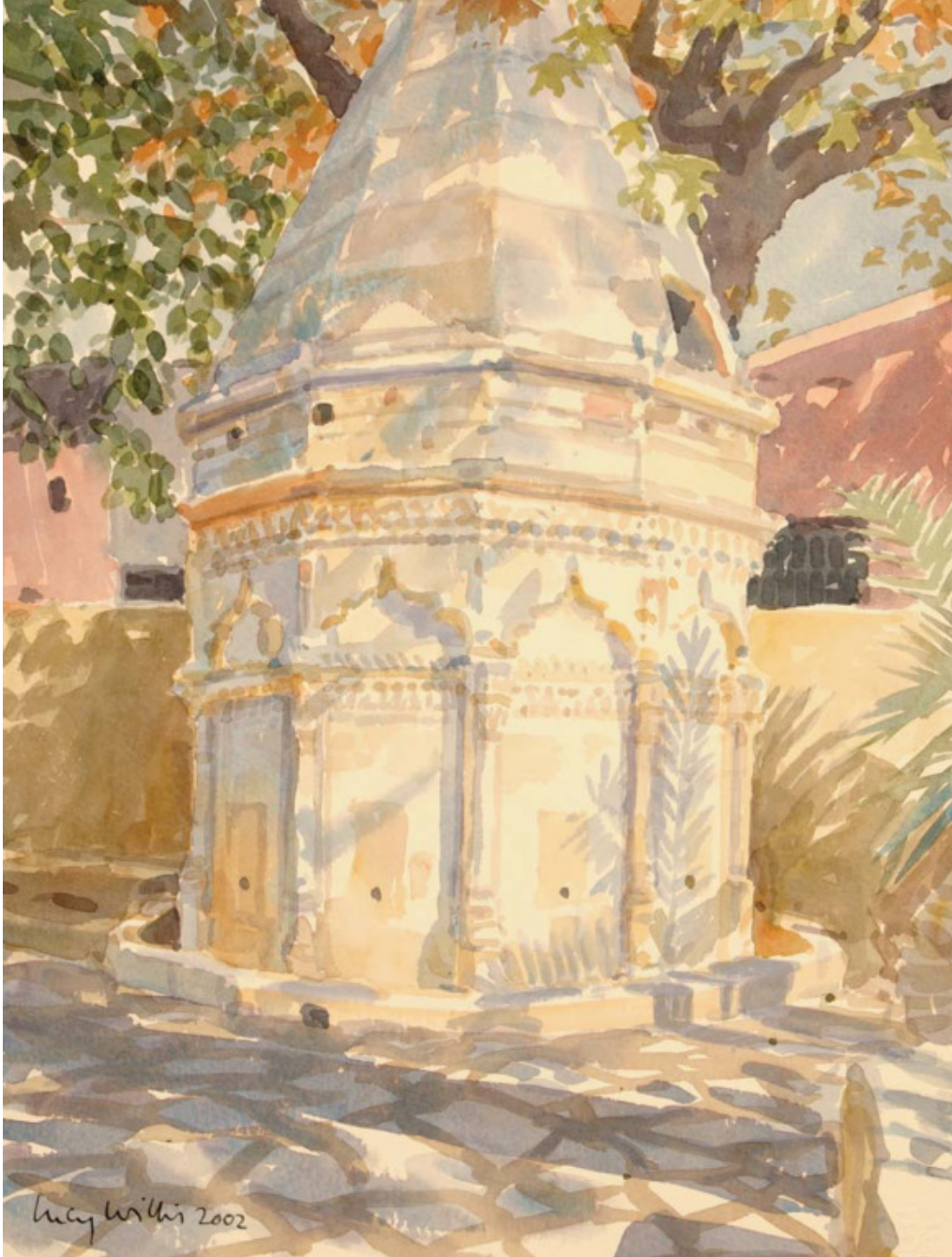
### OPPOSITE

For *Turkish Fountain, Hania, Crete, Greece* (watercolor on paper, 15x11), I painted the more sharply defined shadows, such as those from the palm fronds, on dry paper using the point of a brush. When I started to paint the shadow shapes of some of the more distant foliage, I softened the edges with clean water to enable the paint to bleed and blur slightly.

### BELOW

In *Walking in Sunlight, Venice, Italy* (watercolor on paper, 13x11), the shadows of the figures give us a sense of the horizontal surface of the path and the direction of the sun, but most of all a feeling of warmth and a balmy atmosphere. I added the shadows to the right of the scene mainly to fill a space and balance the composition. Rather than invent the shadow of a building or a tree, I made them in the shape of figures, people visible only by their shadows, adding an air of mystery.





## *Meet the Artist*

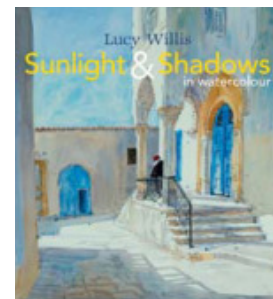
English artist Lucy Willis ([lucywillis.com](http://lucywillis.com)) studied at the Ruskin School of Drawing and Fine Art, in Oxford, England, and then taught drawing and etching at the Aegean School of Fine Art, in Greece. A painter and printmaker, Willis has shown her work in more than 27 solo exhibitions in London to date. Her work has won several awards, including a 1992 BP Portrait Award, and is part of many public collections, including the National Portrait Gallery, in London, and in private collections around the world. Willis has run numerous painting trips abroad as a guest tutor for the U.K. magazine *The Artist*. Her home base is Somerset, England.

Turn for a demo 

Notice how the shadows in *The Greenhouse and Peppers, England* conform to the same laws of perspective as everything else in the picture: All the receding horizontal lines that are parallel—whether glazing bars, shelves, flower bed edges or window frame—meet at a vanishing point somewhere in the center of the picture, level with my eyeline. The shadows on the wall also represent horizontal lines, projected by the glazing bars opposite, so they become narrower as they recede; they, too, meet at the same vanishing point.

## SEEING THE WORLD IN A NEW LIGHT

One intriguing aspect of shadows—particularly those cast by strong sunlight—is that they impose striking patterns onto our familiar world. It seems that our brains have evolved to deal with this phenomenon, and we think nothing of it. It's only when we set out to paint the effect that light has on our surroundings that we realize how extreme and complicated the changes are that occur when the sun comes out. Analyzing these changes and making visual order out of the apparent chaos of shadows can be a delightful challenge.



This article has been extracted from *Sunlight & Shadows in Watercolour* by Lucy Willis, published by Batsford.



# Summer Veranda, England

In a complex composition like this one, which is full of little patches of light, it's important not to burn your bridges by putting large areas of wash on the paper at the beginning and thus losing the chance to retain a highlight where you need it.



## Step 1

I began by building up a series of marks over the surface so that I had an idea of the composition before committing myself to larger shapes. I used the point of my large brush, dipped into a variety of greens, grays and pinks, to lightly and rapidly plot the filigree of leaf shapes that would gradually build up as the painting progressed.



## Step 2

Next, I mixed a neutral gray color so that I could pin down the shadows on the ground, then moved across the picture, building up detail in a loose but controlled way, taking care not to paint over the brightest areas. Before applying the intensely dark trees, I made marks to position the figure, and then painted carefully around her head, giving a crisp edge to the sunlit form.



## Step 3

Never losing sight of the parts of the painting I wanted to keep white, I gradually filled the spaces. On the foliage, I used mostly dabs and small broken brushstrokes so that a sparkle of light would remain on many of the leaves.



## Go Online for More!

Lucy Willis shares more advice for making the most of your travel-painting experience in our Q+A interview: [artistsnetwork.com/go/willis-interview](http://artistsnetwork.com/go/willis-interview)



### *Final*

I toned down the white wooden structure on the far right so that it appeared to be in shadow, and also all the foreground plants beneath it to enhance the effect of the sunlight on the paving stones in **Summer Veranda, England** (watercolor on paper, 17x22). A little extra detail on the dark trees also increased the contrast with the translucent green creepers in front.

## MORE TIPS FOR PAINTING SHADOWS

**Stop and squint.** When you have a subject with areas of strong sun alternating with shadow, it helps to squint to simplify the tones. The whole image becomes a bit of a blur but the basic shapes of light and dark are easier to see, making the shadow pattern clearer.

**Have a strategy.** Once you start applying paint, it's important to have a clear strategy in mind before you apply shadows so that you don't run

into difficulties. For example, if you have a large area of shade, try to apply it in a single wash, even if it's a fairly complicated shape.

**Pre-mix the shadow color.** Mix plenty of color at the outset to avoid running out halfway through; if you have to pause to mix more, the edge of your wash could dry, leaving an unwanted line. Should you run out of color, keep pushing at the edge already on the paper while you mix. **WA**







# *Pouring One's Self.* Into Learning

**SANDY DELEHANTY** FOLLOWED THE ADVICE OF HER GRANDFATHER AND HER WELL-KNOWN MENTOR AND TRAVELED THE WORLD. SHE NOW ADVOCATES FOR OTHER CREATIVES WHO COULD USE THIS KIND OF SUPPORT AND ENCOURAGEMENT.

By Michael Woodson

**T**hey say the best teacher is life itself—that you never stop learning as long as you allow for the student within to thrive. Artist Sandy Delehanty grew up in a small town, but she had big ambitions and a family who valued education. Surrounded by an encouraging community, she went from being one of 11 students in her grade school class to an artist who has taught throughout Europe, has shown in galleries and museums across the country, and is on the board of directors for an organization actively changing the lives of women artists.

## Seeing the World

Delehanty was raised in Fort Jones, Calif., “population 525,” she says with a laugh. “There were six girls and five boys in my first-grade class. I was the kid with the crayons and the colored pencils.” Attending college was naturally a big change after living in a small corner of the world. “I’d visited Grandma in Los Angeles, so I’d been to the city before, but this was a big deal.” She earned her bachelor of arts degree from California State University, in Chico, and, at the suggestion of her beloved grandfather, stayed an extra year and earned her teaching credentials. “My grandfather was a kind, wonderful man,” she says. “He had a sixth-grade education, but really appreciated education. He told me, ‘You really haven’t finished your education until you get out and see the world.’ So I did.”



ABOVE  
**Masai Warriors**  
(watercolor on paper, 14x18)

OPPOSITE  
**Notre Dame**  
(watercolor on paper, 24x18)

Six months after graduation in 1968, Delehanty and her friend, Christine, decided to backpack across Europe. “We worked two jobs all summer and fall, then took off in February,” she says. They backpacked from February through July, at which point the duo was low on finances and stumbled upon a creative way to earn some money. “I was sketching at the Trevi Fountain, in Rome, and an American woman came up to me,” she says. She wanted to know if I’d sell my





**Santorini Windmill**  
(watercolor on paper, 14x10)

1985, he introduced her to his Aunt Betty. “Anybody who knows the watercolor world, especially in the 1980s and ’90s, knows who she is, because she wrote magazine articles about sketching.”

Her name was Betty Lynch. “She was very passionate about watercolor,” Delehanty says. “She told me, ‘Look, this should be your medium. You can paint at the kitchen table. You can take it with you.’ She gave me a list of supplies and told me to go get a watercolor set.”

So Delehanty began painting again—on nights, weekends, summer vacations, whenever she found the time—and Betty served as her mentor. “When I’d see her, she’d look at my work, critique it and tell me what I needed to do next,” Delehanty says. “I just fell in love with the medium, and I’ve been working in it ever since.”

Lynch’s influence extended well beyond the paintbrush. Every summer she taught a watercolor sketching class in Italy, which gave Delehanty an idea—and a way to return to Europe. “I researched tour companies that offered watercolor workshops, and I became an instructor,” she says. From 2003 to 2018, the artist taught every summer at least once, and sometimes twice, in Europe, as well as in Bali. She’s now a full-time artist, but she reflects fondly on those years. “I got to hang out in Europe,” she says, “and I got to know so many wonderful artists from all around the world.”

drawing to her, so I sold it for five dollars.” Encouraged by the exchange, Delehanty sought to strike gold twice. “I sketched another one, and a German lady was watching me sketch. So, Christine got out her German translation book to figure out how to sell the other one for five dollars.”

For the next two months, Delehanty (then signing her work as San Farley) sold work she made using dipping pens, a bottle of black India ink and a little pad of 8x10-inch drawing paper. “In 1969, you could stay in hostels, hitchhike and travel through Europe for five dollars a day,” she reminisces, “so I financed the last two months of our trip by selling sketches to tourists. I had found a way to earn a living.”

## Arriving at Watercolor

Delehanty eventually married and took a job in London, working for IBM for three years before moving back to the United States. Her marriage ended, and as a single, working mother of a young son, she simply had no time for making art. Seven years later, she married Burke Delehanty, and in

## A Fresh Perspective

Delehanty’s artist statement reads, in part, “When I stop learning, that’s the day my work will become mechanical, predictable, boring.” Part of that “always learning” mantra is finding new ways to represent age-old subjects.

Take *Notre Dame* (page 34), a painting Delehanty says is of utmost importance to her career. “I was teaching a workshop in France and before the workshop started, my friend Bobby and I traveled to Paris,” she says. “We were sketching Notre Dame in our journals and wondering aloud how many thousands of artists must have painted the cathedral. I love the building so much. I thought, ‘I’ve got to do a painting of this.’” But the artist wanted to do more than simply paint a subject universally admired and easily recognized; she wanted to find a fresh perspective.

With Bobby by her side, Delehanty snapped photos on her phone without looking, Bobby directing her with “up,”



“down” and “oops, you got some sky, lower it.” “We opened up the pictures later at a café and came across this one, and it was the winner,” she says. “I’d been spinning through pictures, and it stopped us in our tracks.”

When she returned home, she decided to try a new approach—pouring paint—a technique that led to a whole reimagining of her work. “I took that photo of Notre Dame and sketched it onto watercolor paper,” the artist says. “I masked it with Incredible White Mask. I put it on with a palette knife and I saved the whites. Then I mixed three primary colors in water and poured them over the wet paper. After the paint and surface had dried overnight, I masked the next lightest area in the painting. Then I poured again, and I just kept going, working from light to dark. That painting features about 25 pours.”

*Notre Dame* was Delehanty’s first painting to be accepted into the American Watercolor Society (AWS) for

its traveling exhibition, in 2018; *Havana Laundry* (below) was the second, in 2019, and *Central Park Sunday* (page 38) was the third, this year. “The pouring of paintings has really changed my style,” she says. There’s a duality between reality and abstraction at play in them. Her subjects are often ordinary—scenes we might find and see in our everyday lives, on commutes or outside our windows. But the pouring process—and the colors she chooses—bring something playful to the work that both honors the subjects and changes them. It’s a fresh perspective, indeed.

## American Women Artists

In addition to her full-time focus on art, Delehanty also helps bring equal opportunity to the professional art world. To illustrate why the issue of gender equality needs attention, Delehanty posed a question. “Consider all the art

museums in the United States,” she says, “and focus on their permanent collections. What percentage of the collection in any art museum in the United States do you think was created by women? What’s your guess?” I considered it, and hoping to be wrong, guessed 10 percent. “Actually, it’s 5 percent,” she says. The majority of U.S. art museums feature between 3 and 5 percent women artists in their collection. The artist serves on the board of a nonprofit organization determined to change that statistic.

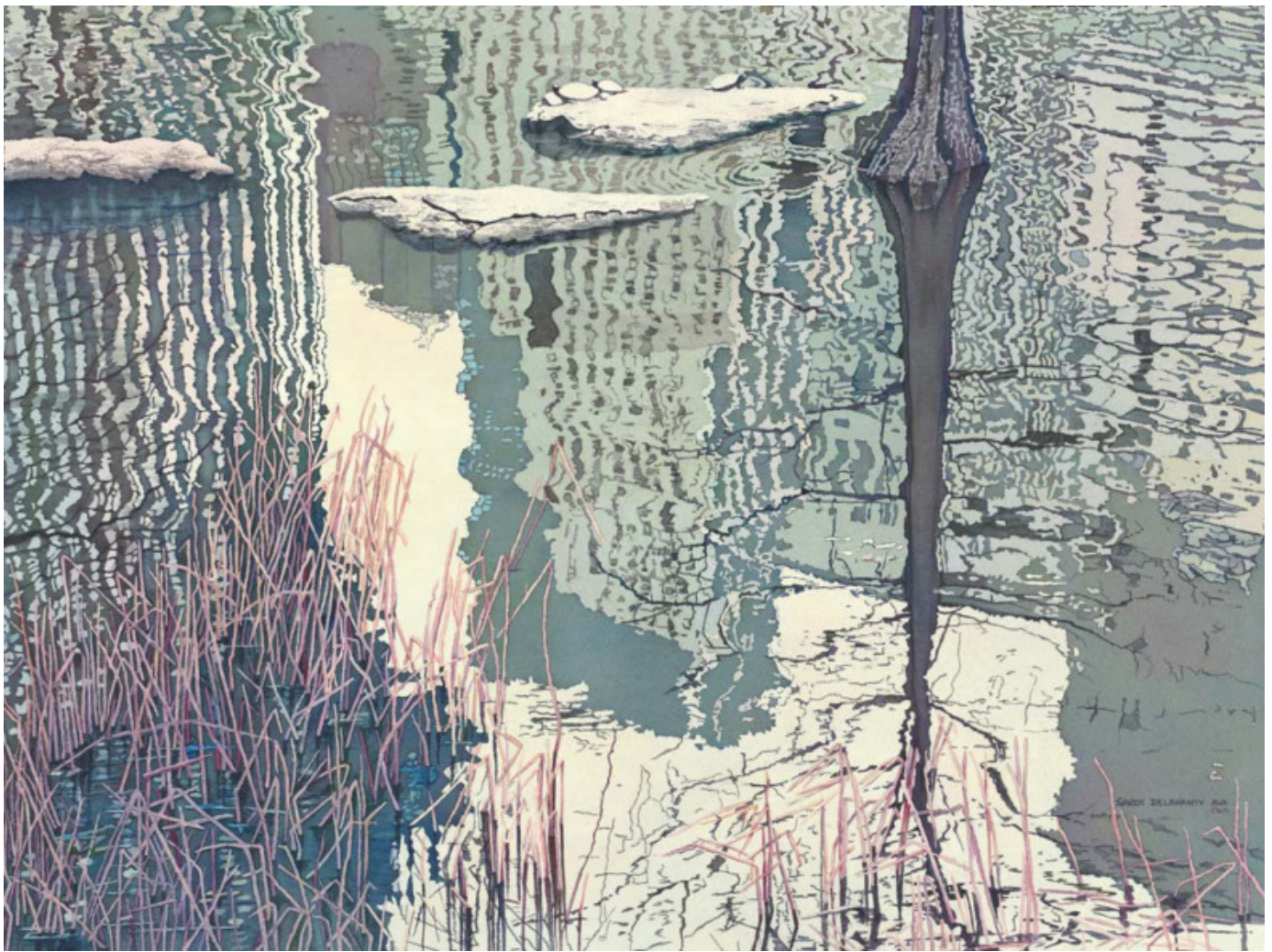
Formed in the early 1990s by a group of accomplished female oil painters and sculptors, American Women Artists (AWA) is an organization that, according to its website ([americanwomenartists.org](http://americanwomenartists.org)), helps women “achieve their dream of becoming professional artists ... overcome barriers and create opportunities equivalent to those commonplace to their male counterparts.”

Delehanty became an AWA executive board member last year, after having shown her work in the organization’s museum exhibition. “I realized this show really made a difference to my resume, and then I was invited to join its board



**Havana Laundry**  
(watercolor on paper, 24x18)





Central Park Sunday (watercolor on paper, 18x24)

of directors. I'd never been on a board before, but it seemed like the right thing to do."

The organization recently launched its "25 in 25" campaign, which is committed to sponsoring 25 women-centric museum shows in 25 years. "We just had our fourth museum show at Steamboat Art Museum, in Colorado," Delehanty says. "We're starting with small museums and have the next four years planned. Museums are now starting to seek us out." She continues, "They're juried shows," she continues, "and the entries we're receiving include very high-quality names. Consequently, we're starting to receive invitations from big museums and galleries."

The mission and the organization's reach seem to be having a domino effect. "AWA had a show at the RS Hanna Gallery, in Fredericksburg, Texas," she says. "I was included in the show, so I went to see it. What I saw blew me away.

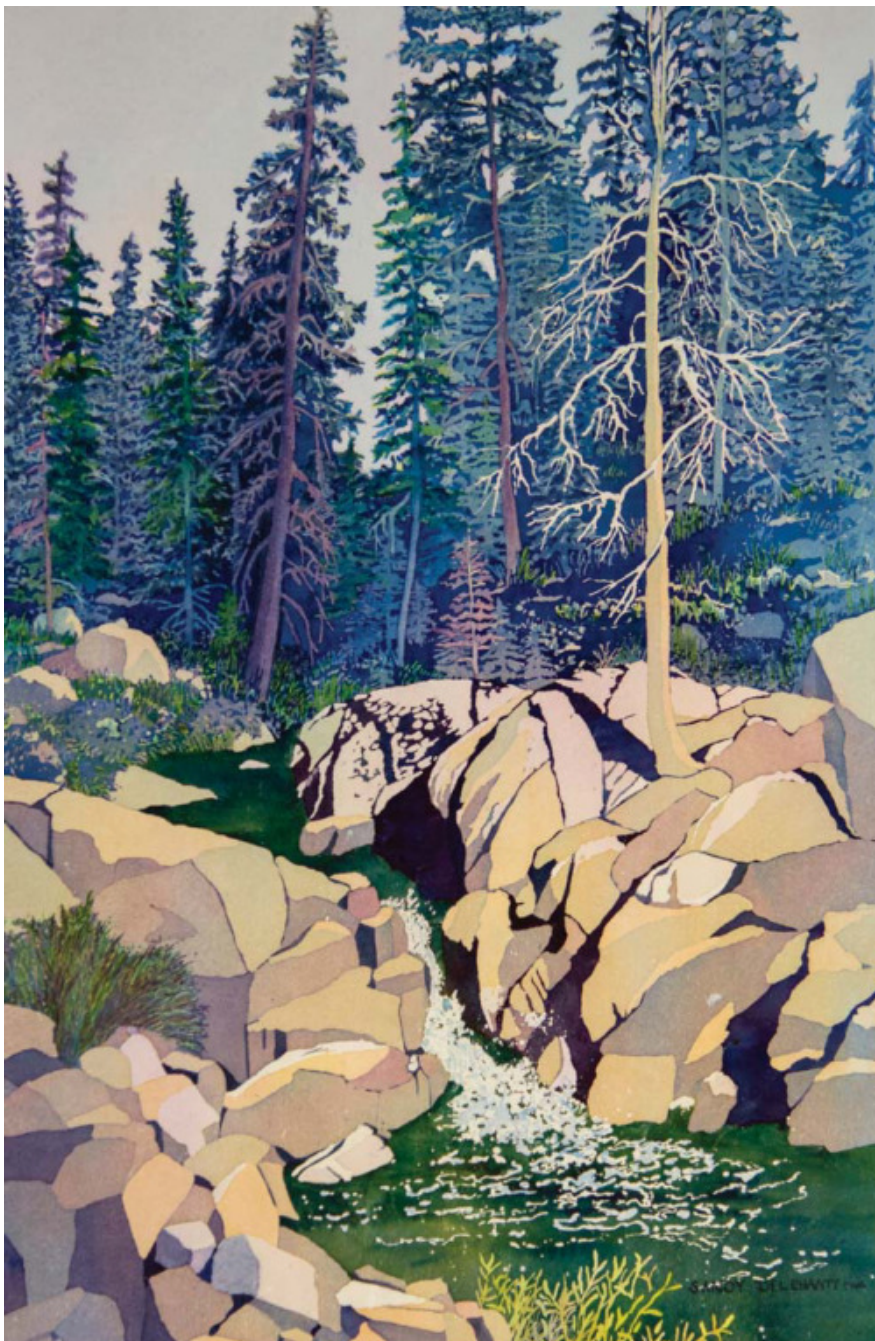
"After the show, I was gallery-hopping with some friends, and we were all still wearing our name tags from the show reception," she continues. "We walked into a gallery, and the owner read my name tag and remembered seeing my watercolor at the other gallery. She asked me to talk to her the next day, and that's when she invited me to show my work in her gallery. We're gaining steam."

## Remembering Aunt Betty's Advice

AWA is Delehanty's large-scale pay-it-forward project, her way of offering help and advice to artists the same way Aunt Betty did—for the new era. "When Betty was first helping me, she could see I was serious about painting as a career," she says. "She told me, 'You have to sign your paintings with your initial. Don't sign your first name, because if you do, you're not going to get into the shows you enter.' I signed my first name from day one, but she found it necessary to tell me that. She had experienced discrimination herself, and she felt it necessary to advise me as a younger female artist. That was part of her canon of advice."

It's that mindset that Delehanty, along with AWA, hopes to change. But in remembering her own artist's statement, Delehanty's advice extends even further. "Look for workshops with a teacher who paints in an entirely different way than you do—who has an entirely different style than yours, who maybe does something that you have absolutely no idea how to do," she says, "and then sign up for that workshop. You'll be so far out of your





**South Fork on the Yuba River**  
(watercolor on paper, 18x12)

comfort zone that you'll probably be frustrated. When you go back home, don't stop. Don't put all the materials away. Take all those things and go through what you did. See what you learned and then incorporate it into your work. Your work will take a turn every single time. You'll jump ahead in your knowledge and proficiency."

*Michael Woodson (michaelwoodson.com) is an editor for Blue Manatee Press, an independent children's book publisher located in Cincinnati. He's also a freelance writer, editor and photographer.*

## The Difference Abroad

With so much of her time spent in Europe, I wondered what Delehanty considered the biggest differences between European watercolor artists and American watercolor artists. "Europeans take the medium very seriously," she says. "When you walk into any gallery in Paris, London or Barcelona, you're as likely to find watercolors as you are oils on canvas, especially in galleries that focus on representational art. You'll find that the prices are very similar, too. The level of appreciation for the medium is stronger there."

Turn for a demo

## Meet the Artist



**Sandy Delehanty (sandydelehanty.com) earned her bachelor of arts degree and a secondary teaching credential from California State University, Chico. She continued her education by traveling through Europe visiting art museums and selling original works of art to tourists. She has taught watercolor workshops in the United States and abroad. She's a signature member of**

**the American Watercolor Society and serves on the board of directors of American Women Artists. She's currently represented by Sparrow Gallery, in Sacramento, Calif., and Art Obsessions Gallery, in Truckee, Calif.**

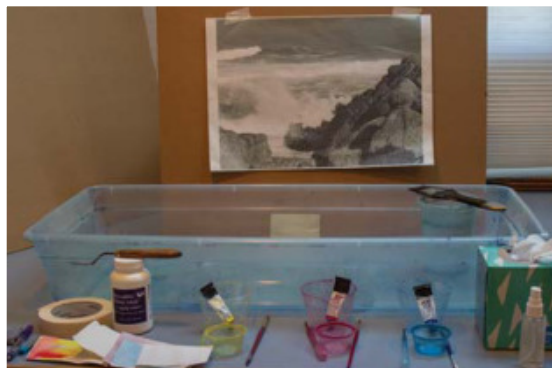
# A Poured Painting

The technique of pouring watercolors gives a painting a unique look that features glowing transparent colors.

I create entire paintings by masking and pouring successive transparent layers of color with little or no direct brush painting. Most artists use pouring to create perfectly smooth washes for skies, sunsets and backgrounds and then complete their paintings using traditional watercolor techniques. Either way, this is a fun technique to add to your toolkit. Based on my own trial and error, here's my technique for pouring watercolor—as well as a step-by-step demo.

- **Tape** the edges of stretched Arches 140-lb. rough or cold-pressed paper with masking tape. Apply masking fluid to seal the tape to the paper.
- **Draw** a detailed picture with an HB mechanical pencil.
- **Mask** the shapes you want to be white first. Later, you'll mask the next lightest shapes, followed by the next lightest, and so on. Let the mask dry thoroughly each time, but don't use a hair dryer.
- **Mix** each color in its own cup. Squirt a dime-sized blob of paint from the tube into the cup. Add approximately one teaspoon of water and mix thoroughly. Slowly add water to fill the cup as if you were making a roux.
- **Test** colors on a wet piece of scrap Arches watercolor paper. Allow them to dry to observe their true values.
- **Wet** the entire paper with water.
- **Pour** up to three colors simultaneously and tip the paper to direct the movement. Note: Too much color mixing will result in a neutral color.
- **Watch** paint dry, catching drips and sopping up puddles by touching a dry edge of a tissue into the wet paint and holding it until the excess color wicks into the tissue.
- **Dry** at least four hours. The surface shouldn't feel cold to the touch.
- **Repeat** the same steps to create more layers. Don't remove your previous mask. Instead, mask the shapes that are one value darker than the first layer. Keep repeating this sequence of steps, always adding more mask until you reach the darkest values desired.
- **Peel** all the mask off. Finish with direct brushstrokes where needed.

**Want to learn more?** I recommend Jean Grastorf's workshops and her book, *Pouring Light* (North Light Books, 2009). Also, check out Linda Baker's instructional YouTube videos.



## Step 1

I set up the pouring station by placing two plastic cups upside down in a plastic tub to create support for the lower edge of the painting. The upper edge will rest on the opposite side of the tub.



## Step 2

Next, I prepared the paper by taping the edges. Then I made a detailed drawing. After masking the white shapes, I poured phthalo blue (green shade) over the ocean. When that layer was dry, I masked the lighter blue shapes and poured another layer of the same blue.





### Step 3

Once the ocean pours were completed, I masked right over the color of the water to protect it while I poured the rock colors.



### Step 4

The rocks required several pours to complete. I began by spattering masking fluid to create texture. After that had dried, I poured a very light layer of Hansa yellow medium, quinacridone red and phthalo blue (red shade). After the paper dried, I masked the light value surfaces of the rocks.

When they dried, I poured a slightly darker value of the three colors. I repeated this process several times, working from the lightest value rock shapes to the darkest, eliminating the yellow at some point. For the final darkest darks, I mixed a brew of all three colors and indigo in one cup and poured.

### Step 5

I removed the masking, which peeled off easily. I then added details to the water, painting directly with a brush.

## Toolkit

### PAPER

- Arches 140-lb. rough or cold-pressed, 2 inches wider on all four sides than the image

### PAINT

- Daniel Smith: Hansa yellow medium, quinacridone red, phthalo blue (green shade), indigo, phthalo blue (red shade)

### BRUSHES

- 2-inch flat, sizes 4, 6 and 8 round

### POURING MATERIALS

- large sink or plastic tub, clear plastic cups for paint mixing, pipettes, tissues, spray bottle, water container

### MISCELLANEOUS

- Gator Board (or similar), Incredible White Mask Liquid Frisket, stapler and staples, masking tape, mechanical pencil with HB lead, kneaded eraser, scraps of Arches 140-lb. rough or cold-pressed paper



## Final

**17 Mile Drive View** (watercolor on paper, 18x24) is based on a reference photo I took along the famous Seventeen Mile Drive in Monterey County near Carmel, Calif. The painting will be exhibited in Sparrow Gallery, in Sacramento, Calif. **WA**

# Have Kit, Will Travel





# A THOUGHTFULLY STOCKED PORTABLE WATERMEDIA KIT IS THE SECRET TO SUCCESS FOR ANY PAINTING EXCURSION.

By James Gurney

**B**eing prepared for any sketching opportunity means having a compact watercolor and gouache kit ready to go at any time. Water-based painting media are compact and adaptable, and they can be used indoors or outdoors, as long as the temperature is above freezing. They have the added advantage of being unobtrusive and easy to clean up. Over the years, I've painted with oil, acrylic, cel vinyl, markers and other media, but I keep coming back to watercolor and gouache because they play well together. They make it possible for me to paint anywhere, anytime—from the humble waiting room of my car mechanic to the posh Presidential box seats at the Metropolitan Opera.

Through trial and error, I've streamlined my watermedia kit to the essentials to ensure that I have the widest range of options available to me via the minimum amount of materials. Take a peek inside my kit and see how I use it to create a variety of sketches and paintings on the fly.

## MY PORTABLE KIT

CLOCKWISE FROM UPPER RIGHT steering wheel attachment for easel (A); cotton rag (B); pencil sharpener (C); water cup (D); camera (E); white gel pen, graphite pencils, water brushes, water-soluble colored pencils (F); pencil box (G); belt pouch with homemade sketch easel (H); synthetic brushes, pastel sticks, plastic container, neutral density filter (I); pan watercolor box with 10 colors (J); spring clamps (K); watercolor journal (L); small set of tube gouache (M); measuring dowel (N)

## BUILDING A BRIDGE FROM DRAWING TO PAINTING

The strategy behind my portable kit is to have at the ready a wide array of options to create anything from a simple pencil drawing to a fully opaque painting. Each component complements the others, allowing me to deploy art materials in unusual ways and at various stages of the process. I might start, for example, with a watercolor pencil drawing, then apply big transparent washes, then add a few opaque touches and finish with crisp highlights, using a white gel pen.

This mixed-media approach to watermedia is influenced by my experience as an oil painter, in which pigments can be applied with a variety of media and tools. I'm not concerned with the traditional definitions of purity in watercolor practice as long as the results convey the effects I'm after and are conservationally sound.



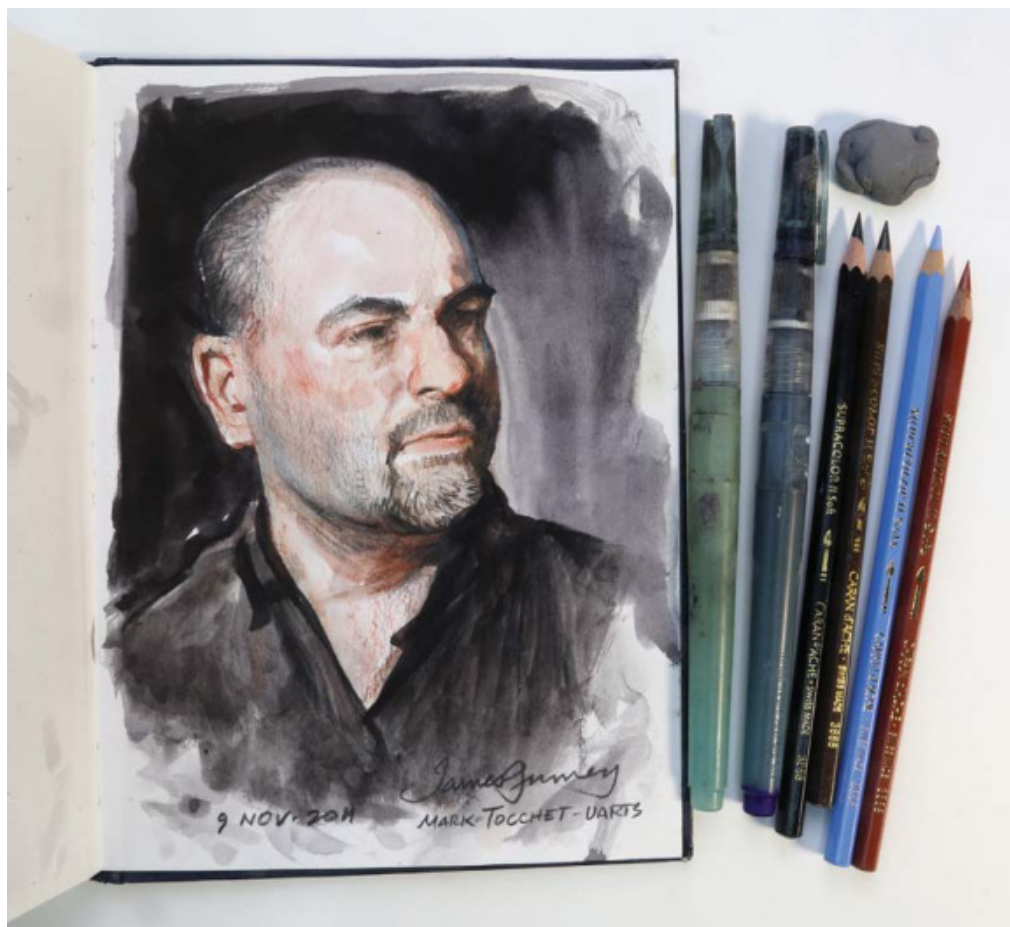
## WATERCOLOR PENCILS AND WATER BRUSHES

My smallest kit includes a couple of watercolor pencils and water brushes. These easily fit in a pocket, which means I can take them anywhere. In the early stages of a sketch, I use them to generate washes of smooth tone or to offer a suggestion of color. After those washes are dry, I can use them to deliver a variety of textures.

The palette for sketching people or animals might include yellow ochre, red-brown, dark brown and black. I have two basic water brushes—one loaded with clear water and the other filled with black ink. If I add another water brush filled with water-soluble brown, black or blue ink, I have even more options available to me, particularly if I'm sketching in tight spaces such as on a moving bus or in a crowded museum.



I sketched **Galapagos Tortoise** (watercolor pencils on paper, 5x7) at the Royal Ontario Museum, in Toronto. The pigment in the watercolor pencils is held together with a binder that allows for drawing but can be dissolved by water after the pigment is placed on the paper. I used the brush to group dark areas together along the bottom of the form. Because the pencils come in many different shades and tones, I can draw lines with exactly the color I want. For example, I used a lighter gray pencil for the growth rings on the top of the shell and darker gray on its sides.



I did this 20-minute portrait study of **Marc Tocchet** (watercolor pencils and water brushes on paper, 8x6) using a water brush filled with clear water and another filled with black fountain-pen ink. I applied the colored pencils at the beginning and end of the process. In the first pass, I placed the main construction lines using the sides of the pencils and scumbled some color across the form. Using the clear water brush, I blended the dry pigment into large washes, starting in the light areas. Next, I added the black background, lightening it with clear water on the right side of the face. After those layers were completely dry, I added textures and linear accents in the eyes and beard.



## A SMALL BUT COMPLETE PAN SET

For basic transparent watercolor, I use a small metal watercolor box, but I don't use the colors provided in the set. Instead, I switch them out for an ever-changing group of 10 to 12 pans. When a pan of a given color runs low, I refill it with tube color. The box, which opens to about 5x8 inches and fits the opposite side of a standard watercolor sketchbook, can hold 12 half pans or six full pans.

The colors I'm currently using are permanent carmine, Payne's gray, ultramarine blue, cerulean blue, permanent green olive, gamboge, raw sienna, sepia, Venetian red and cadmium red. I don't need more options than that. I primarily use synthetic short-handled flat and round brushes.



The half-timbered houses of Bourges, France, were built soon after the great fire of 1487. For **Bourges** (watercolor on paper, 8x6), I spent the first hour working out the pencil drawing in the 8x6-inch watercolor book (1). I then placed very light washes in gray and brown, leaving the white of the paper in the far upper plane of the central building (2). Next, starting with the very dark doorway, I painted the structure area-by-area (3, 4). I completed the entire painting using a ¼-inch flat travel brush. The chisel shape can be used edge-on for a fine line or full-width for wider shapes, such as the reddish brown sill piece at the top of the first floor. I painted the farther buildings on the right side with lighter tones to vignette the subject and create a sense of fog.



## GOUACHE KIT

I travel with a small set of gouache tubes—anywhere from two (black and white) to 10 tubes—in a plastic bag. Sometimes I limit myself to a palette of just three tube colors plus white: ultramarine blue, yellow ochre, light red and titanium white. This forces me to do what I can with those colors.

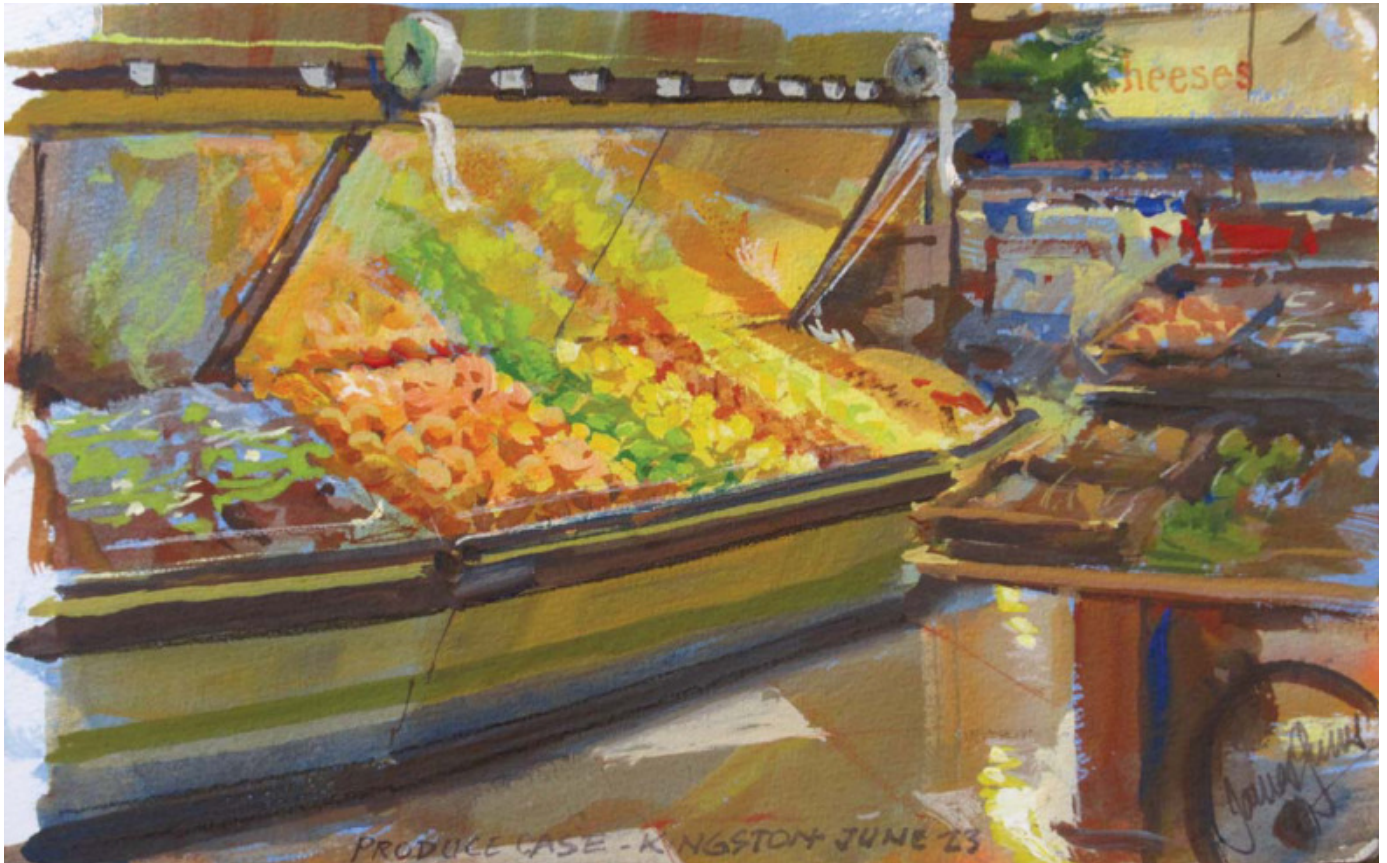
Note: Although it's possible to rewet blobs of gouache that have been squeezed out and allowed to dry, they don't reconstitute into the smooth consistency that they have when they're initially squeezed from the tube.

Gouache dries slowly in the humid conditions of a rainy day, allowing much more time for blending the colors.



Once the layers were dry in **Rainy Day Outside the Tire Place** (gouache on paper, 5x8), I added fine details to create mood and make the scene more realistic. I used brushes from a short-handled travel set.





**ABOVE**

When I walked into this supermarket, I was mesmerized by the produce case. The oranges, limes and lemons were reflected in the big mirrors behind them, and I decided to paint the scene in **Produce Case** (gouache on paper, 5x8).

**RIGHT**

I steered an empty shopping cart to the apple display and set up my tripod sketch easel inside the cart. Because the gouache doesn't emit a scent and doesn't make a mess, I knew I'd be OK working with it there. I had a little less than an hour to paint. I was nervous that someone from the store would ask me what I was doing, but no one said anything to me. I think the uniform-style shirt I was wearing—and my purposeful expression—made it look like I was on a corporate assignment, so no one questioned me.



PHOTO BY JEANETTE GURNEY



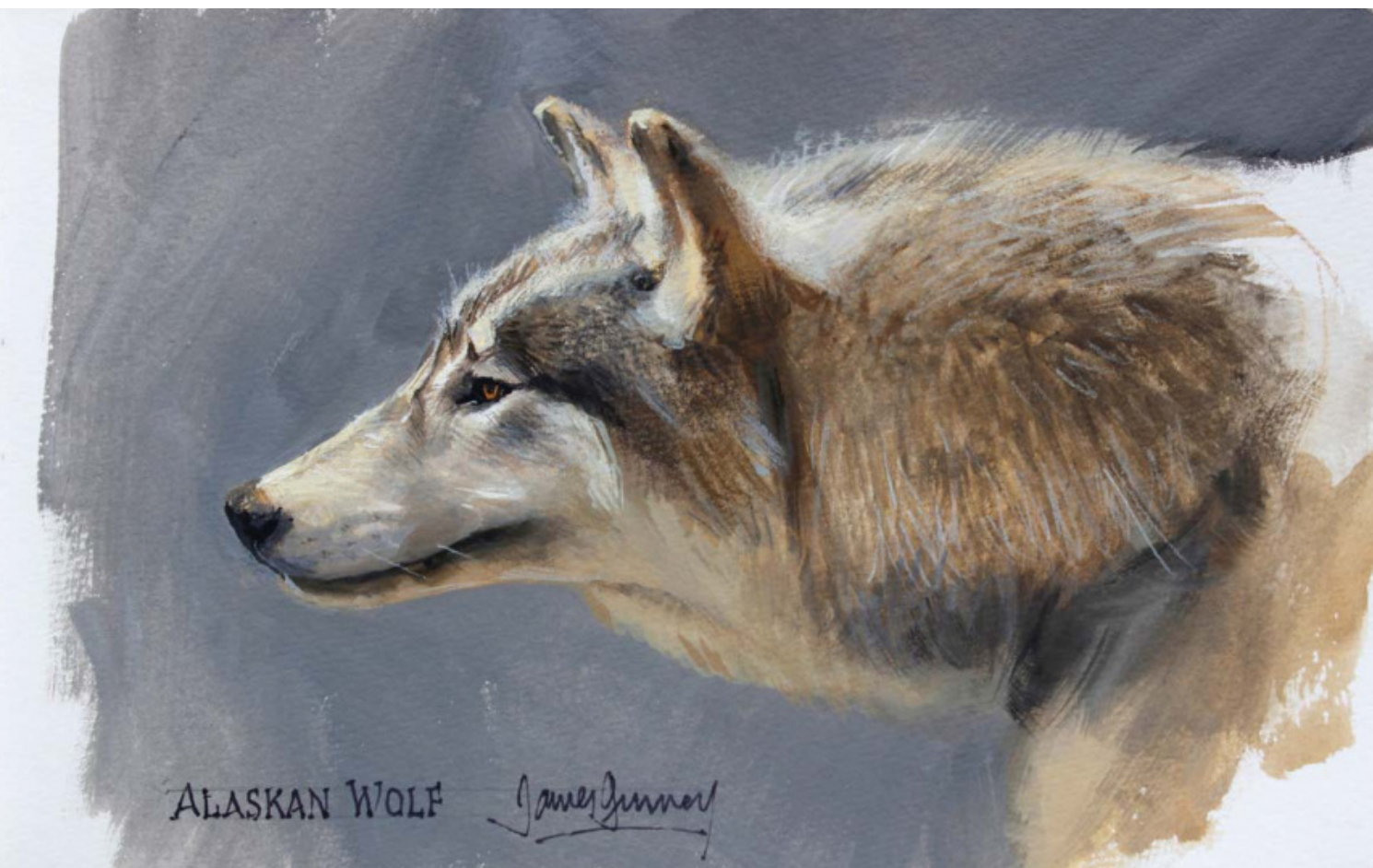
## GOUACHE AND CASEIN

I sometimes use gouache in combination with casein. Like gouache, casein is a water-based opaque paint that dries matte. The milk-protein emulsion is stronger than the gum arabic in gouache or watercolor, but not as strong as acrylic. The emulsion in casein keeps the paint from being sticky or gummy as it's drying.

Therefore, casein flows more readily than acrylic off the brush. Casein dries to a more closed surface than gouache, meaning the dry paint doesn't reactivate when it's wet, unlike gouache. That's why I use a thin layer of casein for an underpainting or priming color, which I apply in advance.



Instead of painting a standard garden vista, for **Cinnamon Ferns** (gouache over casein on paper, 5x8), I decided to unravel the complicated rhythms of a bank of the backlit plants. I'd already primed a page in my sketchbook with casein in a color referred to as "vegetable green" or "parent green." This is the standard hue of the transmitted light that filters through new grass or spring foliage. My intention was to cover up most of the underpainting, but allow some areas to peek through.



I painted **Alaskan Wolf** (gouache with casein on paper, 5x8) from a taxidermy specimen. I started with black and white casein for the background. Once I've painted a background, I don't want it to change too much. I chose gouache for the wolf because I wanted to be able to reactivate the paint. That's the only way to achieve the appearance of soft fur, especially in shadows, such as those under the mouth and on the neck. To create that soft look, I rewet a postage-stamp-sized area using a flat brush dipped in pure water—really quick, no scrubbing. I can gently coax out softness using another brush or my finger, or I can drop in a stroke that will blend into a blur. In the areas in which I wanted fine details of fur in the lights and halftones, I applied gouache with a drybrush technique. I finished with a few touches of light-and-dark-value watercolor pencils.



# An Adaptable Homemade Easel



When I paint in my watercolor sketchbooks, I use a versatile easel that I built myself from two pieces of oak plywood. It's extremely lightweight and easy to assemble. The top panel firmly attaches to a camera tripod. Clamped to the top panel is a sketchbook and a set of short-handled brushes. The bottom panel is attached to the top panel with two adjustable torque hinges, which can be set to any angle relative to the top panel. Hidden magnets in the bottom panel grip the palette or mixing surface that's made from a steel cover of a pencil box enameled white. I glued magnets to the bottom of the water container so that it attaches as well. If you search "sketch easel" on YouTube, you'll find some videos showing the easel and accessories in action.

**Want to build your own easel?** Get advice and see other homemade easels at "Sketch Easel Builders," a Facebook public group. Makers from around the world share their own constructed variations on my sketch easel and offer tips, as well as sources for parts and tools.

## ALL SYSTEMS GO

While this system is what I've found works best for me, it took a lot of excursions in which I packed too much, not enough or even just the wrong items.

If you're assembling your own on-the-go kit, be patient and realize that it takes time. When you're on-site and find that you're missing a must-have tool or material, write yourself a note so that you're sure to remember to add the item to your kit

for your next trip. After you've returned from several outings in a row, go through your kit and remove extraneous items. Channel "Goldilocks and the Three Bears": You're striving for not too much or too little, but just right. **WA**

*James Gurney (jamesgurney.com and @jamesgurneyart on Instagram) was hired out of art school to work as a background painter for the animated*

*film Fire and Ice. He freelanced as a science fiction paperback cover artist and painted historical reconstructions for National Geographic. Gurney co-authored The Artist's Guide to Sketching and is the author and illustrator of Dinotopia: A Land Apart From Time, Color and Light: A Guide for the Realist Painter and Imaginative Realism: How to Paint What Doesn't Exist. His YouTube channel features more than 200 videos.*



MOOSE, WYOMING - MT. MORAN TURNOUT

43° 48' 12" N 110° 38' 31" W 7.9.2017

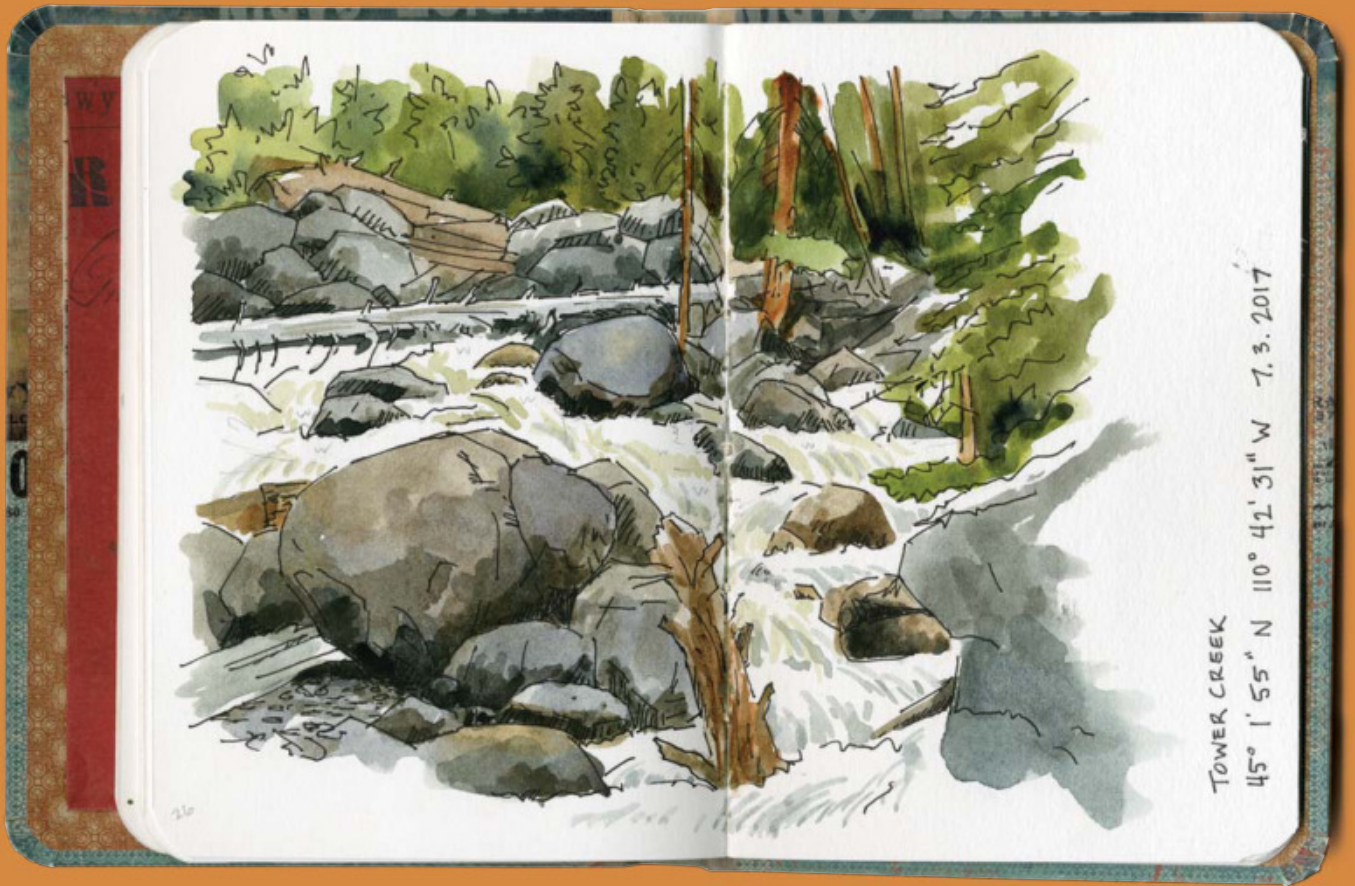


30% HUMIDITY  
77° - 7.7.2017

44° 43' 15" N 110° 28' 46" W

ARTIST POINT





#### ABOVE

I was looking east while sketching **Tower Creek in the Tower Area, Yellowstone National Park** (pencil, ink and watercolor), sitting on the bridge above the creek.

#### OPPOSITE TOP

I sat in my car to sketch **Mt. Moran Turnout in the Moose Area, Grand Teton National Park** (pencil, ink, colored pencil and watercolor) since it was raining lightly that day. This provided a quiet place in which to enjoy the beautiful colors with few disturbances. The field in front of the Tetons is filled with sage and grasses.

#### OPPOSITE BOTTOM

This field sketch, **Lower Falls, Artist Point at the Grand Canyon of the Yellowstone, Yellowstone National Park** (pencil, ink and watercolor) was completed during my artist residency with Yellowstone Forever.

# Art *in the* Parks

**THE COUNTRY'S NATIONAL PARKS OFFER EXCEPTIONAL SIGHTS AND SCENERY.**

**A SKETCHBOOK, BRUSH AND PEN ARE THE PERFECT TOOLS FOR DOCUMENTING YOUR EXPERIENCE.**

By Suzie Garner



Demonstration: Mountain Peaks / View from the picnic area  
on the way to the Fern Lake trailhead down from Moraine Park Campground.



STUDY IN GREEN, MORAINE PARK, RMNP - JUNE 2013



ABOVE AND LEFT  
I painted *A Study in Green, Moraine Park, Rocky Mountain National Park, June 2013* (ink and watercolor) in a Strathmore watercolor sketchbook. I sketched it in about an hour while sitting on a hillside in the Moraine Park area, just across the way from the Moraine Park Discovery Center on Bear Lake Road at Rocky Mountain National Park.

When I was a graduate student at West Texas A&M University, in Canyon, Texas, my mentor and art professor, David Rindlisbacher, suggested that I sign up for a summer class he taught in Palo Duro Canyon State Park, just east of town. The class met on weekdays with a 7 a.m. start time to avoid some of the Texas heat. In spite of that early morning meeting time, I signed up, and then signed up again the following summer. I was hooked.

Later, after completing my M.F.A. degree, I moved to Colorado and accepted a position at Colorado Mesa University, in Grand Junction. In my free time, I continued to go outside to sketch, visiting spots in Colorado, Utah and Wyoming. My first efforts were usually in pencil, in a small sketchbook, but over time I began to introduce color to my sketches, using watercolor.





**Mountain Peaks From the Hollowell Park Picnic Area in Rocky Mountain National Park, 2014** (ink and watercolor) was painted in a Moleskine watercolor sketchbook as a demonstration. The 2¼x12¼-inch sketch was an example of a vignette that didn't fill the page, showing my class how sometimes you can focus on one particular aspect of a place. You can see where I added a National Park Passport stamp at the top left of the page. You can usually find these rubber stamps available for use at visitor centers and ranger stations.



I painted **View of Longs Peak From the Upper Beaver Meadows Picnic Area in Rocky Mountain National Park, 2014** (ink and watercolor) on Canson XL watercolor paper as a demonstration for my Rocky Mountain Conservancy course. The sketch is small, approximately 2¼x4¾ inches, which was meant to illustrate that, if you're short on time, not all sketches have to fill the page.

## Drawn to the Parks

In 2009, as a way to share my love of the parks and art, I started teaching local watercolor workshops at the Colorado National Monument, Arches National Park and Canyonlands National Park. A few years later, I started teaching workshops in watercolor, colored pencil and travel sketching at Rocky Mountain National Park for the Rocky Mountain Conservancy and at Yellowstone National Park with Yellowstone Forever. These nonprofit organizations act as educational and fundraising partners for the parks.

### What I Pack

Here are the supplies I carry with me in a backpack when I head out to sketch on-site:

- **Sketchbook.** I don't have a brand favorite, but I always use one with 140-lb., smooth watercolor paper. Sometimes I create my own sketchbooks using Canson XL watercolor paper. It's not the fanciest or the most expensive paper out there, but I absolutely love the way it feels when I apply media.
- **Faber-Castell Pitt Artist Micron Pens (superfine nib).** These durable pens feature acid-free India ink that's archival, waterproof and quick-drying, making it smudge-proof. I keep a handful of them in my bag at all times.
- **HB pencil and a hand-held sharpener.** I also use mechanical pencils with HB lead. I prefer the Papermate Clearpoint.
- **White Staedtler Mars plastic eraser or a kneaded eraser**
- **Black Gold travel brushes.** I prefer sizes 6 and 8.
- **Winsor & Newton Cotman Watercolor Compact Set of artist-grade paints**
- **Small Nalgene water bottle.** I use this both for painting and for cleaning my brushes. I prefer this brand because it doesn't leak when tossed in a backpack.
- **Tissues or paper towels.** I use these to blot water or test the colors on my brush.
- **Travel stool.** This comes in handy when there are no comfortable rocks nearby.
- **Sunscreen, water, snacks, bug repellent, hat and jacket.** It's best to be aware of current weather conditions and plan accordingly.



I painted **Alluvial Fan in Rocky Mountain National Park, June 2013** (ink and watercolor) in a Strathmore watercolor sketchbook, while sitting on a rock, under a bush with one foot in shallow water. Flooding occurred in the area later that year, and the spot where I was sitting to complete this sketch is now gone. You can still see the Alluvial Fan today, but the rock and shrubbery were washed away, which has given the page an extra poignancy. The image at right shows the view and sketch inked and ready for watercolor in my sketchbook.



After reading an article on self-directed artist residencies, I was inspired to create my own plan. I presented it to Yellowstone National Park, which didn't have an artist-in-residence program at the time. I've been creating my own self-directed residency plans every year since—experiences that have been essential to my development as an artist.

## Refresh, Renew and Recharge

As a studio artist, the primary focus of my art-making is the documentation of the places that I see and experience. There's just something about connecting with a place and capturing that feeling in a sketchbook that fascinates me. This is especially true for me when visiting our national parks and monuments. I think the intrigue might stem from the many family vacations to national parks when





After sketching Terraces Above Mammoth Hot Springs off the Upper Terraces Drive, Yellowstone National Park, Wyoming (pencil, ink and watercolor), just before I was going to apply watercolor, a tourist advised me that watercolor was a challenging medium and I'd have difficulty pulling it off. I showed her some of my other sketches in the same book and she then determined that I'd be OK.

I was a kid. I remember visiting parks and listening to ranger talks—memories that I consider some of my favorites from childhood.

Beyond documenting the places I go, sketchbooks serve as a great way to refresh, renew and recharge. The excuse to slow down and spend time quietly observing and listening is a form of meditation for me. Long after I've completed a sketch, I can remember details about where I was and what I was thinking about while sketching. What an amazing record to have of a specific moment in time. Keeping this kind of documentation of one's travels is so valuable, especially when you consider that the majority of visitors to our nation's parks are taking once-in-a-lifetime trips. **WA**

## Meet the Artist

Suzie Garner ([sketchingspirit.com](http://sketchingspirit.com)) is a professor of art and design at Colorado Mesa University, in Grand Junction, where she teaches design and illustration. The artist has studied in Italy, where she developed a sketchbook course for the university. She participated in an artist residency in Yellowstone National Park, at the Yellowstone Art and Photography Center in the Old Faithful Historical Area, and has taught watercolor workshops in Arches National Park, Canyonlands National Park, the Colorado National Monument, Yellowstone National Park and Rocky Mountain National Park. Her artwork has been exhibited throughout Colorado and other Western states. Garner currently offers a university sketchbook course that takes students outside to sketch at museums, parks and other outdoor venues, including the Colorado National Monument.



## Go Online for More!

Try one or all 10 of Garner's exercises or add-in ideas for your travel sketchbook: [artistsnetwork.com/go/sketchbook-tips](http://artistsnetwork.com/go/sketchbook-tips)

## 5 Tips for On-Site Sketching

These tips—learned from experience—will help you get the most out of your sketching experience, artistically.

**Find the line.** Use a soft-colored pencil or 2B pencil to sketch the subject lightly, capturing the large masses, contours or gestures. You can then go back into the sketch and “find the line” using a darker pencil stroke or ink to better define the lines you're confident in rendering.

**Aim for economy in mark-making.** Simplify your mark-making, avoiding the tendency to draw every detail, like each leaf or branch on a tree. Including too many details can make a sketch busy, very quickly.

**Don't try to create masterpieces in the field.** Fill a page with small sketches and gestures. The overall page will be interesting regardless of the level of perfection in your drawings. Creating pages of color swatches and value scales with your materials is good practice. Knowing intuitively what your materials will do will help you when you're in the field.

**Enjoy the process.** If a sketch doesn't work out just right, turn the page and start another one. Not every sketch or painting you do will be to your liking, but if you embrace the process and the “doing” of it, you'll be happier. Besides, in the long run, any practice improves your skills.

**Find your style.** Keeping a sketchbook or journal of any kind is a personal experience. Look at other artists' work whose styles inspire you and try to emulate them. Eventually, you'll determine what approaches align with your own creative vision.

# Personalizing Your Sketchbooks

Like anything in life, going the extra step can make all the difference between the prosaic and the inspired. The same is true for premade sketchbooks and those that you've personalized or created by hand. Here's how you can raise the status of your own books—or build your own.

By Wendy Shalen With Celia Wedding



A brand-new drawing or watercolor sketchbook brings with it a sense of anticipation and untapped potential. A drawing or watercolor sketchbook that you embellish or make yourself—either by collaging the cover or by assembling the book from scratch—could elevate the sketchbook experience and take on personal significance as it becomes your treasured sketching companion.

California watercolor artist Celia Wedding has been embellishing premade sketchbooks and creating her own by hand for years, which she believes adds to the sketching experience. She shares her beloved travel sketchbooks with us—as well as her tablescape sketchbooks—and reveals how she gives them a creative flourish.

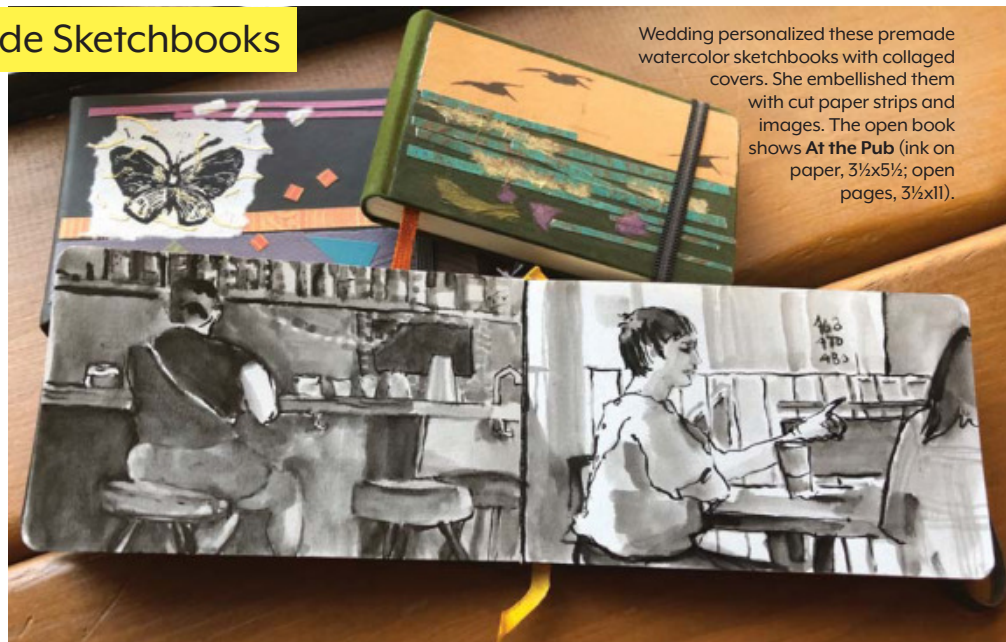
Wedding paints in her handmade watercolor sketchbook.



## Embellishing Premade Sketchbooks

"I began the practice of decorating portable, purse-sized unlined journals with collaged covers to give them a personal touch," Wedding says. "I use the books as a place for drawings, calendars, lists and random thoughts." To decorate the covers, she affixes handmade paper or recycled images using PVA glue (such as Elmer's white glue), a brayer and a bone folder, followed by two coats of polymer varnish.

When you're decorating your own sketchbook covers, consider these decorative options: ephemera, ticket stubs and other memorabilia, washi tape, dried flowers, photos, magazine images, and alphabet or word stickers.



Wedding personalized these premade watercolor sketchbooks with collaged covers. She embellished them with cut paper strips and images. The open book shows **At the Pub** (ink on paper, 3½x5½; open pages, 3½x11).



## Making Sketchbooks

"The jump-start for making books specifically for ink drawing and watercolor was finding a pack of Arches 90-lb. hot-pressed watercolor paper on sale," Wedding says. She followed directions in Kathy Blake's book, *Handmade Books: A Step-by-Step Guide to Crafting Your Own Books*, and fashioned a perfectly sized 5x7-inch watercolor landscape sketchbook using just two sheets of 22x30-inch watercolor paper. She became hooked on the bookmaking process.

Wedding has since made books in a variety of sizes, using different types of papers that complement her sketching and watercolor needs. Her hardbound crafted books open flat into a landscape format, which is ideal for her various travel and tablescape scenes.

Wedding's handmade watercolor and ink sketchbooks feature pasted-paper covers, fabric bindings and sewn signatures.

See a demo of Wedding's bookmaking process.

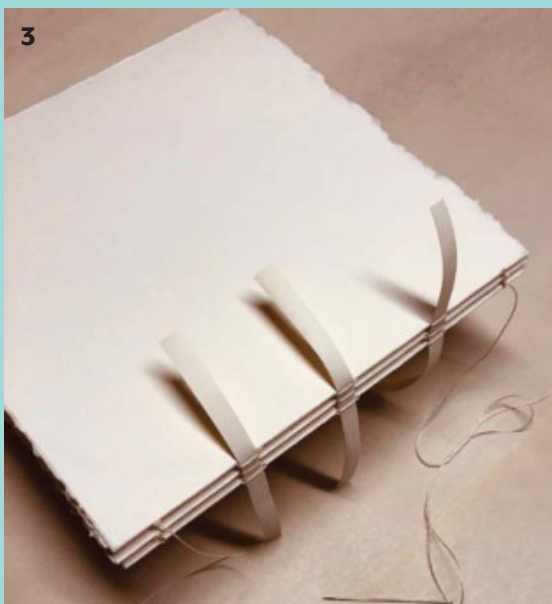
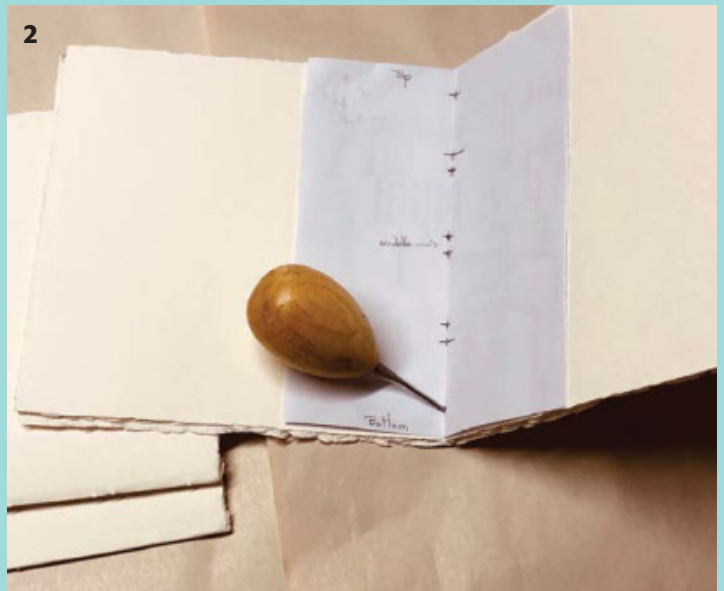
# MAKING BOOK SIGNATURES

To begin, select your paper; drawing, watercolor or printmaking paper works well, depending on the book's use.

You can make books any size to suit your painting style. Two sheets of Arches 90-lb. watercolor paper can be used to make a 22x30-inch book that can fit 30 or more double-page paintings.

Traditionally, linen tapes are used to secure the pages and covers, but if you have some woven ribbon, you can use that instead.

Wedding shares her bookmaking tools (right, clockwise from top): bookbinding needles (although any long needle with a large eye will work); woven cloth tape or ribbon about ¼-inch wide; strong heavy thread; lightweight watercolor paper; template made from scrap paper; bone folder; square; straight edge ruler for measuring and tearing; bookmaker's awl (although any awl will work if it's very sharp); and additional watercolor paper.



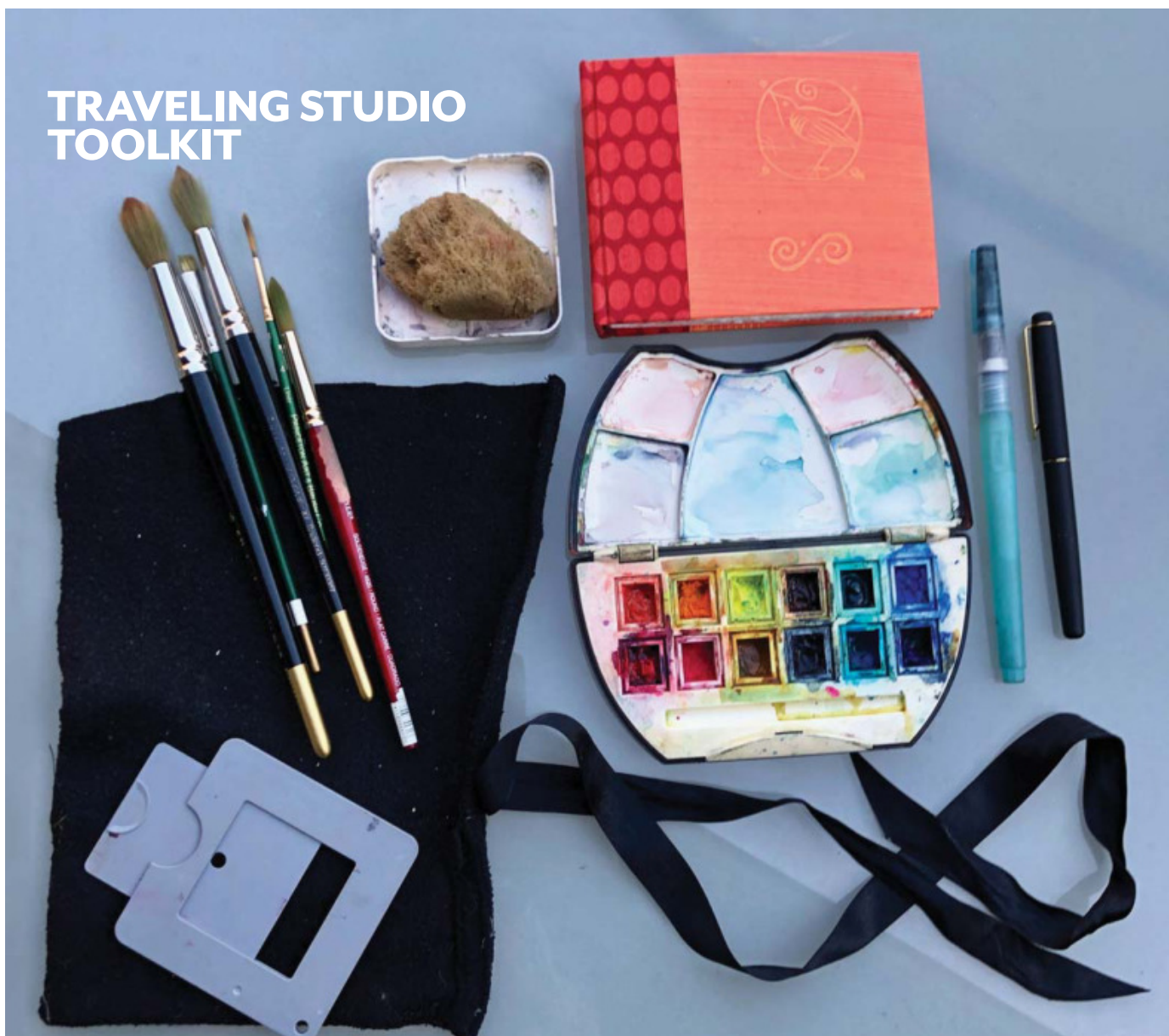
**1.** Cut or tear the sheets and fold them in half. A folding bone is useful for making a sharp fold in each page. Build signatures using the folded pages by nesting them together in equal groups. (The number of pages in a signature will be governed by the weight of the paper.)

**2.** Make a template the same size as the fold of the page. This will enable you to puncture the signatures so the holes will line up when you sew the pages together. Punch holes at the top and bottom of the fold ½-inch from the ends and make three more pairs of holes. The space between the two holes of each pair should match the width of the hinging tape. The three pairs of holes and the holes at the top and bottom of the fold should be equidistant apart.

**3.** Attach the hinging tape to the backs of the signatures by sewing through the punched holes. Also sew the signatures together at the top and bottom holes.



# TRAVELING STUDIO TOOLKIT



## BOOK IT

Want to explore the art of handmade sketchbooks further? There are numerous how-to books available on the subject; here are a few that Wedding recommends based on her own bookmaking experience:

*Handmade Books: A Step-by-Step Guide to Crafting Your Own Books* by Kathy Blake (Bulfinch Press, 1997)

*Little Book of Book Making: Timeless Techniques and Fresh Ideas for Beautiful Handmade Books* by Charlotte Rivers and Esther K. Smith (Potter Craft, 2014)

*Making Handmade Books: 100+ Bindings, Structures & Forms* by Alisa Golden (Lark Crafts, 2011)

## Surface:

handmade watercolor book

## Paints (in alpha order):

cadmium lemon yellow, cadmium orange, cobalt blue, opera, Payne's gray, peacock, permanent red deep, quinacridone burnt scarlet, quinacridone gold, ultramarine blue, vermilion, viridian or phthalocyanine green

## Brushes:

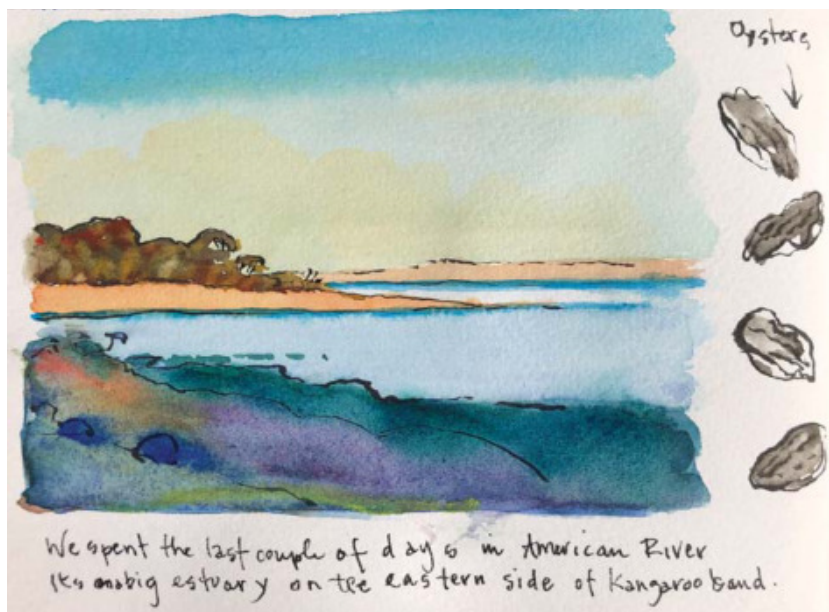
No. 16 watercolor brush, 3/8-inch gouache brush, No. 14 round, liner round, No. 8 round brush, Aquaflo water pen

## Miscellaneous:

viewfinder, roll-up brush holder, pan for mixing, sponge, black ink pen

## Traveling Gets Personal

An intrepid traveler, Wedding has documented her trips to Hawaii, Australia and beyond with the spirit of a 19th-century artist explorer. She carries her handmade sketchbooks in her handbag, along with the essentials she deems necessary for sketching and watercolor painting (see "Traveling Studio Toolkit," page 59).



Oysters, Kangaroo Island, Australia (watercolor on Arches paper in 5x7 handmade book)



Mermaids, Hawaii (watercolor on paper, 7x20; 8x10 closed book size)



Cradle Mountain, Australia (watercolor on paper, 5x7 each)



## Tablescape Sketchbooks



Trolls (watercolor on paper, 5½x15)



Tablescape at Tink's House (watercolor on paper, 5½x15)



Tea for Two (watercolor on paper, 5½x15)

In addition to handmaking watercolor travel journals, Wedding also creates watercolor books that she fills with tablescape watercolor sketches, usually humorous images of beloved possessions, animal figures and flowers. Some are sketched quickly while others are more studied, depending on how much time she has available. **WA**

*Wendy Shalen (wendyshalen.com) is an award-winning artist whose work has been featured at numerous galleries, museums and private collections. She has taught figure and landscape drawing and painting courses for more than 35 years. Celia Wedding (celiawedding.com) works in a variety of media, including watercolor and oil, and covers a variety of genres, including wildlife, figures, still lifes and landscapes.*

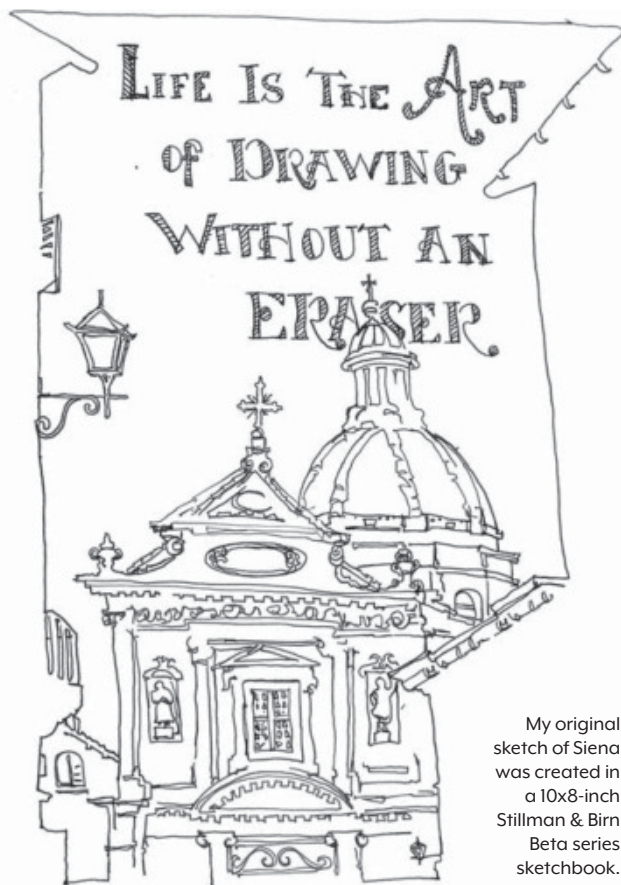
# Sketching Siena

SKETCHING ON LOCATION IS GOOD FOR HONING YOUR ART SKILLS, BUT IT'S ALSO A PRACTICE THAT CAN ELEVATE YOUR EXPERIENCE OF A PLACE. AN AFTERNOON SPENT SKETCHING ON A SIDE STREET IN SIENA, ITALY, BROUGHT HOME THIS IDEA IN A POWERFUL WAY.

By Brenda Swenson

When I was in Tuscany for three weeks last fall, teaching plein air workshops, the final excursion of the trip was a visit to the beautiful Italian city of Siena. After a morning teaching session, I gave the participants free time to explore the area on their own before meeting back at the pickup location. Everybody had a different plan—from shopping or taking a walking tour, to sketching or having a leisurely lunch in a café.

I decided to strike out on my own to seek out a back street, perhaps where I could sit and sketch inconspicuously, observing everyday life in Siena. After walking around for an hour or so, I found the perfect spot. Sitting there, I was able to watch kids coming home from school, girls flirting with boys and women carrying groceries. Everything I could hope for! I also had a perfect view of Santa Maria Church, plus



My original sketch of Siena was created in a 10x8-inch Stillman & Birn Beta series sketchbook.

## One Scene, Five Takes

When I sketch on location, the scene and events of the day remain vivid for weeks, months, even years. The practice helps the image become burned into my heart and mind. Photos are a wonderful tool, but they seldom capture the emotion of a scene in the same way that a sketch can.

The sketches on these pages depict the same scene in Siena—each one a bit different. I've used a reference photo (at right) and my original sketch, done on location (above). I've drawn from the emotional experience as a guide as well. I plan to do a painting eventually, but for now I'm trying out different surfaces.

As you can see, I'm not done exploring the multitude of ways I can interpret the same scene. Exploring various approaches and materials is a good way to stretch creative muscles and grow in new directions.







In this value study (11x5), I used Bockingford 140-lb. cold-pressed watercolor paper and Daniel Smith watercolors (lunar black and Payne's blue gray).



In this version (11x5), I worked on a sheet of gray Canson Mi-Teintes pastel paper. I like being able to create the lights from the start. I used a Pitt artist's pen in white for the lights on the church and added white gouache into a wet passage of cobalt blue watercolor in the sky. The gray paper helped give the sketch a cool, somber feeling.

dramatic lighting and an abandoned doorway where I could sit out of the way of traffic. I felt so happy.

A couple of minutes into my sketch, however, a car pulled up in front of me and parked. Looking around at all the available parking places on the street, I thought, "Are you serious?" But I held my tongue. The woman who got out of the car waved her hands in the air, speaking Italian. I finally heard a few words I understood: "I have to park here! I have to park here!" she said. "My husband is coming home from the hospital in an ambulance." She kept

repeating the lines over and over, and then she entered a door across the street.

I sat in my spot, half-stunned, and decided to proceed to make the best of the view I still had. A short time later, the woman reemerged from her home. She didn't say a word to me, but moved her car forward just a little so I could see better. My heart sank. I wanted to tell her not to worry about me, but I just kept quiet. The day wasn't about me, and I wanted her to forget that I was even there and to focus on her husband's arrival.





#### LEFT

For this sketch (9x4½), I worked in a 10x8-inch Stillman & Birn Nova series sketchbook, in beige. I like the warm beige tone of this sketchbook paper—perfect for Siena—to show through. I used a white Pitt artist's pen for the light on the building and a Sharpie for the smaller highlights. I tried the Pitt pen in the sky but realized the white lines were too harsh, so I quickly wet the area with water and added cobalt blue. This is the dance: Try something new and learn to respond.

#### OPPOSITE

For this 10x11-inch page of sketches, I used Bockingford 140-lb. cold-pressed watercolor paper and started both sketches with an underpainting. For the sketch on the left side, I used quinacridone burnt orange and French ultramarine. Once dry, I drew the image using a Stabilo water-soluble pen in brown. I like how the ink dissolves when touched with a damp brush. The sketch on the right shows the beginning stage of an incomplete sketch. I used three colors—raw sienna, cobalt blue and quinacridone burnt orange—to create this underpainting.

## My Toolkit

### ASSORTED PAPER

I like to paint on a variety of papers and surfaces, including white and toned paper, slick and rough paper, cheap and expensive paper. Some of the papers I use aren't even intended for watermedia, so why do I use them? I'm forever curious. Boredom is the kiss of death for creativity. When I paint a subject I've previously painted and try it again on a different surface, the experience is exciting. I enjoy responding to the new surface. It's a bit like dancing with a new partner. For a toned paper, I've had wonderful results with Mi-Teintes pastel paper by Canson, in cream and gray tones. The paper is easy to work on and responds very similarly to 90-lb. watercolor paper. The paper is 98-lb. and has a 66 percent rag content, and is gelatin-sized, making it sturdy. I use less water, so the paper won't buckle very much. The paper has two distinct surfaces: one side smooth, the other textured. I prefer the textured side.

Transparent watercolor looks different on toned paper. A creamy yellow paper, for example, can make blues look greener, and reds more orange. I find that, overall, the underlying tone of the paper creates harmony in the surface colors. Keep in mind that the surface won't have the same absorbency as watercolor paper.

### WHITE PAINT, MARKERS AND PENS

When I paint on a toned paper, I use white marking pens or paint if I need a lighter value or white. What's the difference between using gouache or a marker/pen? A white Pitt artist's pen by Faber-Castell has a chunky tip and covers well. For fine lines, I use a water-based, extra-fine Sharpie or



a Uni-ball Signo, which are waterproof when dry. I can glaze over the white highlights without lifting. Gouache, on the other hand, remains water-soluble, like watercolor. Painting over an area with gouache will cause it to lift. I do keep some white gouache (not Chinese white) in a small lip gloss container with a screw-on lid separate from the other paints on my palette. I mainly use it in the sky or in final highlights.

I imagine some readers may be raising their eyebrows at the idea of adding white to watercolor, which we've been told is "cheating." My opinion is that if white was good enough for Sargent, Homer and Turner, it's good enough for me. The only time I worry about using it is if I'm entering a transparent watercolor exhibition. In my sketchbook, it's my rules. Better yet, no rules!





STABILD QBO/FU

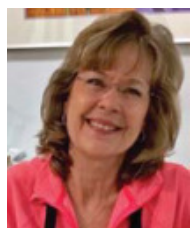


PENCIL RS/CB/QBO

Within a few minutes, an ambulance arrived and then her adult children, who were there to bring him home. When I saw the man being lifted out of the ambulance, I knew he wasn't coming home to recuperate. He was coming home to die. I sat there and attempted to make sense of the day. I'd set out to view life in Siena—not the tourist's view, but real life, and that's exactly what I'd encountered.

No matter where we are in the world, life is full of people mourning, laughing, crying, loving and aching. That afternoon in Siena was a reminder that it's the people in our lives who make life special. I walked to a nearby café, ordered a cappuccino and started to write. A quote by John W. Gardner came to mind that perfectly captured my feelings, and I wrote it across my sketch: "Life is the art of drawing without an eraser." *WA*

### Meet the Artist



Artist and workshop teacher Brenda Swenson ([swensonsart.net](http://swensonsart.net)) is the author of *Keeping a Watercolor Sketchbook* and *Steps to Success in Watercolor* (Artist's Library). Her work has been featured in the competition art books, *Splash 11, 12, 14, 19* and *20* (North Light Books), and many art magazines. She has served on the boards for National

Watercolor Society and Watercolor West (WW). She's a signature member of WW, the Northwest Watercolor Society, the San Diego Watercolor Society and the California Watercolor Society.



## WORKSHOPS

### ALABAMA

#### Huntsville Museum of Art

5/14-5/17/20, **Huntsville**. Donna Bland - Figurative & Landscape Painting in Acrylic or Oil.

6/5-6/6/20, **Huntsville**. Linda Ellen Price - Spontaneity in Your Painting.

8/20-8/22/20, **Huntsville**. David M. Kessler - Bigger, Faster, Fresher, Looser Abstract Painting.

9/18-9/19/20, **Huntsville**. Gary Chapman - CHARCOAL: Expressive Mark Making, A Painter's Approach to Drawing.

10/5-10/9/20, **Huntsville**. Brian Bomeisler - Drawing on the Right Side of the Brain.

10/10-10/12/20, **Huntsville**. Brian Bomeisler - Intensive Painting/Color.

10/22-10/25/20, **Huntsville**. Lian Quan Zhen - East Meets West: Chinese and Watercolor Painting.

Contact: Laura E. Smith, Director of Education/ Museum Academy, 256/535-6372

lsmith@hsvmuseum.org or hsvmuseum.org

### ARIZONA

#### Jan Sitts

Texture.Color.Feeling

5/4-5/6/20, **Sedona**. Sedona Art Center.

11/2-11/4/20, **Sedona**. Sedona Art Center.

Contact: Jennifer 928/282-3809

#### Madeline Island School of the Arts

1/13-1/17/20, **Tucson**. Joan Fullerton

1/13-1/17/20, **Tucson**. Jan Davies

2/3-2/7/20, **Tucson**. Patti Mollica

2/10-2/14/20, **Tucson**. Joe Paquet

11/30-12/4/20, **Tucson**. Daniel Marshall

MadelineSchool.com or 715/747-2054

#### Robert Burridge

5/18-5/20/20, **Sedona**. Loosen Up with Aquamedia

Painting. 3-day Painting Workshop (Monday-

Wednesday). Sedona Arts Center.

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

5/22-5/24/20, **Sedona**. Contemporary Abstract

Figure. 3-day Painting Workshop (Friday-Sunday). Sedona Arts Center.

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

### CALIFORNIA

#### Jan Sitts

Texture.Color.Feeling

7/12-7/16/20, **San Diego**. Watercolor Society.

Demonstration and Art Workshop.

Contact: 619/876-4550

#### Robert Burridge

6/25-6/27/20, **Upland**. Abstract Acrylic Painting

& Collage 3-day Painting Workshop (Thursday-

Saturday) Art Box Studio 1302 Monte Vista, Unit

9, Upland, CA. Contact Sylvia Megerdichian (909)

981-4508 or artboxsylvania@netzero.net

7/13-7/17/20, **Mendocino**. Abstract Acrylic Painting

& Collage 5-day Painting Workshop (Monday-

Friday) Mendocino Art Center, Mendocino, CA.

Contact Gina Hurst-Roach, registrar (707) 937-

5818 or register@mendocinoartcenter.org

7/20-7/24/20, **Mendocino**. Contemporary

Abstract Figurative Painting & Collage 5-day

Painting Workshop (Monday-Friday)

Mendocino Art Center, Mendocino, CA.

Contact Gina Hurst-Roach, registrar (707) 937-

5818 or register@mendocinoartcenter.org

### FLORIDA

#### Tony Couch, AWS

11/16-11/19/20, **Lakland**.

Contact: 678/513-6676,

toncouch@mindspring.com

### GEORGIA

#### Tony Couch, AWS

4/20-4/23/20, **St. Simons**.

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

### KENTUCKY

#### Judy Mudd

**Watercolor Weekly** on Thursdays, Middletown,

KY 40245 Contact: Judy Mudd, 502/550-1827,

www.JudyMudd.com

4/18/20, **Louisville**. Saturday Watercolor

Workshops, "Stormy Weather" Learn how to

paint a skyscape with stormy weather as the

theme. Demonstration and individual instruction.

For more information, go to JudyMudd.com.

For Registration, contact: Preston Arts Center,

502/454-9954

7/13/20-7/16/20, **Berea**. "Mood and Emotion in

Watercolor" 4-Day workshop, subjects are urban,

rural and still life paintings. Watercolor tips and

techniques with demonstrations, discussion and

individual instruction. Located in the foothills of

Kentucky, Berea has been an arts and handcrafts

community for over 100 years and is a tourist

destination for art enthusiasts. Registration

opens March 2020. Go to JudyMudd.com for link

to register online. Or, contact: Berea Tourism,

800/598-5263 11/7/20, Bardstown. "Atmospheric

Watercolors" For more information, go to

JudyMudd.com. Fine Arts Bardstown.

### MASSACHUSETTS

#### Andy Evansen, AWS, TWSA, NWS, PAPA

6/16-6/18/20, **Chatham, Cape Cod**.

Contact: www.EvensenArtStudio.com

### MICHIGAN

#### Jan Sitts

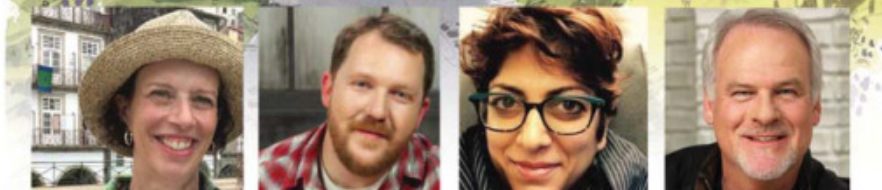
Texture.Color.Feeling

8/10-8/13/20, **Petoskey**. Workshop.

Contact: Megan 231/347-4337

## Urban Sketching Summer Retreat

July 13-17, 2020



Shari Blaukopf

Paul Heaston

Uma Kelkar

James Richards

This inaugural Urban Sketching Summer Retreat will provide a full immersion workshop experience on Madeline Island – known for its extraordinary light and color, with unlimited sketching locations.

Full days of sketching and instruction followed by critiques • demos • open discussions • gourmet dinners & wine

## MADELINE ISLAND School of the Arts

### 2020 WORKSHOP SCHEDULE

#### THREE GREAT CAMPUS CHOICES

#### TUCSON, AZ

Joan Fullerton..... Jan 13-17

Jane Davies..... Jan 13-17

Patti Mollica..... Feb 3-7

Joe Paquet..... Feb 10-14

Daniel Marshall..... Nov 30-Dec 4

#### SANTA FE, NM

Jean Pederson..... Mar 2-6

Jane LaFazio..... Mar 9-13

Jane LaFazio..... Mar 30-Apr 3

Helen Shafer Garcia..... April 20-24

Carol Nelson..... Apr 27-May 1

#### MADELINE ISLAND, WI

Nicki Heenan..... June 15-19

Dan Mondloch..... June 22-26

Joe Paquet..... July 6-10

#### Urban Sketching Summer

Retreat..... July 13-17

Mark Boedges..... Aug 17-21

Johanne Mangi..... Aug 24-28

Kathleen Hudson..... Aug 31-Sept 4

Patrick Saunders..... Sept 14-18



## MINNESOTA

**Andy Evansen, AWS, TWSA, NWS, PAPA**  
**5/2/20, Hastings.** Beginner's Workshop at Evansen Art Studio  
**5/5-5/8/20, Hastings.** Studio Workshop at Evansen Art Studio  
**5/14-5/17/20, Grand Marais.** Grand Marais Art Colony. Contact: [www.EvensenArtStudio.com](http://www.EvensenArtStudio.com)

## NEW YORK

**Robert Burridge**  
**5/3-5/9/20, Greenville.** Abstract Acrylic Painting & Collage. 5-day Painting Workshop (Monday-Friday). Hudson River Valley Art Workshop. Contact: Kim LaPolla, 518/966-5219 or 888/665-0044, PO Box 659, Greenville, NY 12083

### Hudson River Valley Art Workshops

**5/3-5/9/20, Robert Burridge.**  
**5/17-5/23/20, Kellee Wynne Conrad.**  
**5/27-5/31/20, Patti Mollica.**  
**5/31-6/6/20, Portraits/Figures.**  
**6/7-6/13/20, Kim Johnson-Nechtman.**  
**6/14-6/20/20, Joel Popadics.**  
**6/21-6/27/20, Seth Haverkamp.**  
**6/27-7/1/20, Desmond O'Hagan.**  
**7/8-7/12/20, Howard Rose.**  
**7/12-7/18/20, David Smith.**  
**7/19-7/25/20, David Dunlop.**  
**8/16-8/22/20, Seth Apter.**  
**8/30-9/5/20, Margaret Dyer.**  
**9/6-9/12/20, Retreat Week.**  
**9/13-9/19/20, Elizabeth St Hilaire.**  
**9/20-9/26/20, Christine Camilleri.**  
**9/27-10/3/20, Richard McKinley.**  
**10/4-10/10/20, Skip Lawrence.**  
**10/25-10/31/20, Fabio Cembranelli**  
**4/7-4/11/20, Alvaro Castagnet**  
**5/9-5/15/20, Robert Burridge**  
 Contact: 888/665-0044  
[info@artworkshops.com](mailto:info@artworkshops.com)  
[www.artworkshops.com](http://www.artworkshops.com)

## Madeline Island School of the Arts

**3/2-3/6/20, Santa Fe.** Jean Pederson  
**3/9-3/13/20, Santa Fe.** Jane LaFazio  
**3/30-4/3/20, Santa Fe.** Jane LaFazio  
**4/20-4/24/20, Santa Fe.** Helen Shafer Garcia  
**4/27-5/1/20, Santa Fe.** Carol Nelson  
 Contact: [MadelineSchool.com](http://MadelineSchool.com) or 715/747-2054

## NORTH CAROLINA

### Jan Sitts

TextureColor:Feeling  
**11/11-11/14/20, Mathew.** Award Winning Artist Workshop.  
 Contact: Shirley 704/607-6046

### John C. Campbell Folk School

**4/24-4/26/20, Redenta Soprano,** Illustrating Botanicals in Watercolor Pencil. \$354.  
**4/26-5/2/20, Suzanne DesLauriers,** Mountain Spring Landscapes in Watercolor. \$630.  
**5/3-5/9/20, Nan Cunningham,** Painting with Authority. \$630.  
**5/15-5/17/20, Mary Chapman,** Sumi-e Ink Painting. \$354.  
**5/17-5/23/20, Bradley Wilson & Mary Mathias-Dickerson,** Traditional & Expression: Push Your Boundaries. \$630.  
**5/24-5/30/20, Billie Shelburn,** Fast and Loose Ink & Wash. \$630.  
**5/31-6/5/20, Robin Popp,** Oil Painting-Landscapes without Fear. \$564.  
 Contact: John C. Campbell Folk School  
 Brasstown, NC 800-FOLK-SCH or  
[www.folkschool.org](http://www.folkschool.org)

### Robert Burridge

**8/3-8/7/20, Boone.** Loosen Up with Aquamedia Painting 5-day Workshop (Monday-Friday)  
 Cheap Joe's Art Stuff, Boone, NC.  
 Contact Edwina Ma, Workshop Coordinator  
 800/227-2788

## Kanuga Watermedia Workshops

**4/18-4/24/20, Hendersonville.**  
**4/10-4/16/21, Hendersonville.** Held at the Kanuga Conference Center in the Blue Ridge Mountains of North Carolina, we offer 5 full days of instruction featuring 11 award-winning instructors. Painting is always a learning experience. Our goal is to help painters sharpen their critical awareness and discover painting gratification. Class sizes range from 12 to a maximum of 24 students and each student selects one instructor for the entire week. We also have independent Studio options for those who wish to paint on their own or with friends. Meals and lodging are included. (Commuter option available).  
 Contact: 615/202-0281, [KanugaWW@gmail.com](mailto:KanugaWW@gmail.com) or [kanugawatermediaworkshops.com](http://kanugawatermediaworkshops.com)

### Tony Couch, AWS

**5/11-5/14/20, Greenville.**  
 Contact: 678/513-6676,  
[toncouch@mindspring.com](mailto:toncouch@mindspring.com)

## OHIO

### Tony Couch, AWS

**7/13-7/16/20, Oxford.**  
 Contact: 678/513-6676,  
[toncouch@mindspring.com](mailto:toncouch@mindspring.com)

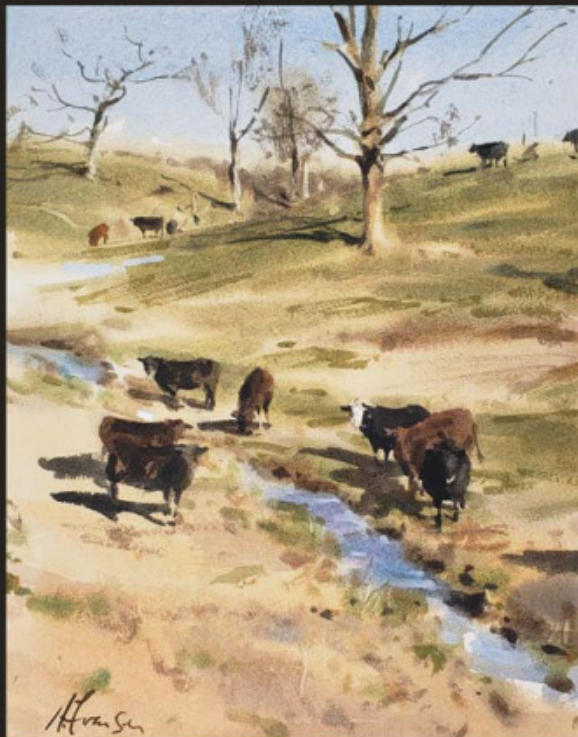
### Yuki Fine Art

**4/18-4/19/20, Cuyahoga Valley.** "Watercolor Fresh & Fluid" Contact: 330/928-8092  
**4/25-4/27/20, Cincinnati.** "Painting Loosley" Contact: [margaret@thebroochandbangle.com](mailto:margaret@thebroochandbangle.com)  
**5/2-5/3/20, Bay Village.** "Capturing the Magic of Watercolor" Contact: 440/871-6543 or [info@BAYarts.net](mailto:info@BAYarts.net)

## OREGON

### Art In The Mountains

**6/15-6/19/20, Bend.** Herman Pekel, The Importance of Tone. Oil - plein air and studio. All levels welcome.



"Spring Herd", 15 x 11 watercolor

# ANDY EVANSEN

AWS, TWSA, NWS, PAPA

## Upcoming Workshops

May 5-8	Hastings, MN
June 16-18	Cape Cod
June 20-27	Scotland *FULL
June 28-July 4	England
August 23-28	Dillman's

For more information about upcoming events,  
 please visit

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

6/22-6/26/20, **Bend**. Herman Pekel, Be Brave and Have Fun. Watercolor - studio and plein air. All levels welcome.

6/29-7/3/20, **Bend**. David Lobenberg, On-The-Go Ink and Wash Sketching. Watercolor - plein air. All levels welcome.

7/5-7/8/20 **And/Or** 7/9-7/12/20, **Bend**. Amanda Hyatt. Studio and plein air- watercolor. All levels welcome.

7/13-7/17/20, **Bend**. Fealing Lin, Mixed Subject Matter. Watercolor - studio. All levels welcome.

7/20-7/22/20, **Bend**. Mary Whyte, Portrait and Figure. Watercolor - studio. Live Models- clothed. All levels welcome. Wait List.

7/23-7/25/20, **Bend**. Liz Walker, Suminagashi Marbling: From Patterned Paper to Finished Painting. Watermedia & Collage - Studio. All levels welcome.

7/27-7/31/20, **Bend**. Joan Fullerton. Studio. Acrylic and Collage.

8/1-8/3/20, **Bend**. Rebecca Sentgeorge, mixed media, studio, all levels welcome.

8/4-8/7/20, **Bend**. Pablo Ruben, Watercolor, plein air and studio, all levels welcome.

8/10-8/14/20, **Bend**. Kathleen Conover. Watermedia - studio. All levels welcome.

8/24-8/28/20, **Oregon Coast**. David Taylor. Watercolor - plein air. Intermediate to advanced.

8/31-9/4/20, **Oregon Coast**. David Taylor. Watercolor - plein air. Intermediate to advanced.

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

**Andy Evansen, AWS, TWSA, NWS, PAPA**  
3/26-3/29, **Portland**.  
Contact: EvansenArtStudio.com

## PENNSYLVANIA

### Art Alliance of Central PA.

6/15-6/18/20, **Lemont**. Watercolor Landscape Workshop with Chris Leeper  
Contact: artallianceofcentralpa.org

## TEXAS

### Jan Sitts

Texture.Color.Feeling  
5/25-5/28/20, **Flowermound**. Studio Art House,  
Contact: Jan Sitts Workshop at ART house

## WASHINGTON

### Tony Couch, AWS

10/30-11/1/20, **Kennewick**.  
Contact: 678/513-6676,  
toncouch@mindspring.com

## WISCONSIN

### Judy Mudd

6/5/20-6/7/20, **Prairie Du Sac**. "Atmospheric Landscapes in Watercolor" Learn to paint a variety of atmospheres in city, land and marine scenes. Demonstration, discussion and individual attention. Email River Arts Inc. at kcoopman@riverartsinc.org

### Madeline Island School of the Arts

6/15-6/19/20, **Madeline Island**. Nicki Heenan

6/22-6/26/20, **Madeline Island**. Dan Mondloch

7/6-7/10/20, **Madeline Island**. Joe Paquet

7/13-7/17/20, **Madeline Island**. Urban Sketching

Summer Retreat

8/17-8/21/20, **Madeline Island**. Mark Boedges

8/24-8/28/20, **Madeline Island**. Johanne Mangi

8/31-9/4/20, **Madeline Island**. Kathleen Hudson

9/14-9/18/20, **Madeline Island**. Patrick Saunders  
Contact: MadelineSchool.com or 715/747-2054

### Robert Burridge

6/8-6/12/20, **Lac Du Flambeau**. Abstract Acrylic Painting & Collage. 5-day Painting Workshop (Monday-Friday) Dillman's Arts Workshop Retreat Lac du Flambeau, WI.

Contact (715) 588-3143 or vacations@dillmans.com

6/15-6/18/20, **Lac Du Flambeau**. Burridge Mentor

Program Dillman's Arts Workshop Retreat Lac du

Flambeau, WI. Contact (715) 588-3143 or

vacations@dillmans.com

## Tony Couch, AWS

6/22-6/25/20, **Lac du Flambeau**.

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

## INTERNATIONAL

### CANADA

#### Robert Burridge

4/24-4/28/20, **Montreal, Quebec**.

Abstract Acrylic Painting & Collage. Workshop

Location - Hotel 10. 10 Sherbrooke West, Montreal,

Quebec. Contact: 514/889-8191,

Lucie Michel - luciemichel23@hotmail.com

### CRUISE LONDON TO ATHENS

#### Art In The Mountains

10/10-10/25/20, **London To Athens**. Bonnie

Broitzman, Watercolor. All levels welcome.

Contact: Tracy Culbertson, 503/930-4572

info@artinthemountains.com or

www.artinthemountains.com

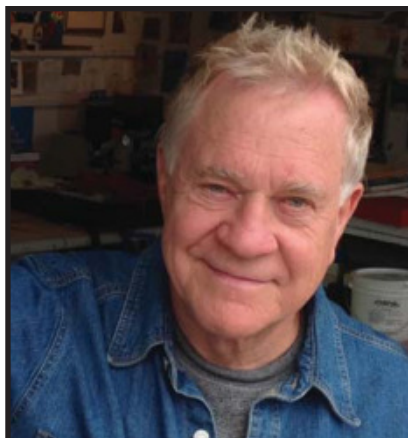
### ITALY

#### Yuki Fine Art

9/4-9/12/20, **Tuscany**. Capturing the Magic of

Tuscany Contact: yukihalfineart@gmail.com

937/6792464



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- Free Weekly BobBlast
- Current Workshop Schedule
- Workshops in Bob's Studio



RobertBurridge.com



## Premier Destination Workshops

### 2020 Schedule

#### Miami, FL

Alvaro Castagnet x 2 April

#### Bend, OR

Herman Pekel x 2 June

David Lobenberg June

Amanda Hyatt x 2 July

Fealing Lin July

Mary Whyte July waitlist

Liz Walker July

Joan Fullerton July

Rebecca Sentgeorge August

Pablo Ruben August

Kathleen Conover August

#### Newport, OR

David Taylor x 2 Aug/Sept

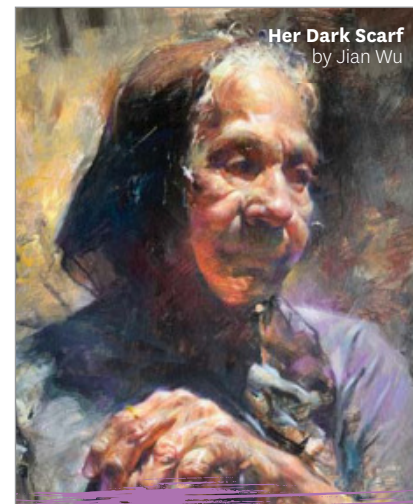
#### London-Athens Cruise Workshop

Bonnie Broitzman October

**503-930-4572**

More Information on our website  
artinthemountains.com

**ONLINE REGISTRATION**  
email: info@artinthemountains.com



Her Dark Scarf  
by Jian Wu

## 12<sup>th</sup> Annual

# Watermedia Showcase

NOW OPEN FOR ENTRIES!

### See your artwork in Watercolor Artist!

Winners of the 12th Annual Watermedia Showcase competition will receive publication in a 2021 issue, in addition to cash prizes for the top-ranked winners. We want to see the best, so get creative and show us what you've got. Enter before the Early Bird Deadline to save \$5 off the entry fee!

Early Bird  
Deadline:

July 3, 2020

Regular  
Deadline:

July 31, 2020

### LEARN MORE HERE:

ArtistsNetwork.com/art-competitions/  
watermedia-showcase/



## CALL FOR ENTRIES

### DEADLINE: MAY 6, 2020

**San Diego Watercolor Society 40th International Exhibition**, October 1-30, 2020. Open to all watermedia artists. Online entries only beginning February 7, 2020. Juror, Michael Reardon. For more information and to view the prospectus visit [www.sdws.org](http://www.sdws.org). \$19,000 in cash and merchandise awards anticipated. [nationalwatercolorssociety.com](http://nationalwatercolorssociety.com).

### DEADLINE: MAY 13, 2020

**Location: LA 51st Annual River Road Show**  
A national juried exhibition sponsored by Art Guild of Louisiana. Open to all U.S. artists 18+ (except photography, digitally enhanced or non-original prints). Work must be original, 2 dimensional and created within the last 2 years. Juror: Soon Warren, AWS, NWS. \$40 for first 3 entries (maximum 10). \$4,000+ in cash and merchandise awards. Exhibit is August 3-September 24, 2020 at the Louisiana State Archives Gallery, Baton Rouge, LA. Prospectus on website; [artguildlouisiana.org/river-road-show](http://artguildlouisiana.org/river-road-show) Contact: Claudia Lejeune 225-292-2004 or [rrs@artguildlouisiana.org](mailto:rrs@artguildlouisiana.org)

### DEADLINE: JUNE 1, 2020

**The Montana Watercolor Society announces its 38th Annual Juried Art Exhibition**, Watermedia 2020. Exhibition dates are September 29 – November 1, 2020 at the Bigfork Art & Cultural Center in Bigfork, Montana. Juror is Iain Stewart. Over \$5000 in awards. For Prospectus, go to [www.montanawatercolorssociety.org](http://www.montanawatercolorssociety.org) or contact Kristin Dahl Triol, Watermedia Show Entry Chair [kristintriol@gmail.com](mailto:kristintriol@gmail.com) (805) 402-8212

### DEADLINE: JUNE 8, 2020

**Women in Watercolor International Online Juried Competition**. Enter online April 1- June 8, 2020. \$5500 total minimum cash awards plus merchandise awards. \$35/1st entry and \$15/ additional entry up to 5. Online competition for women working in watercolor medium. For prospectus and online entry information go to [www.WomeninWatercolor.com](http://www.WomeninWatercolor.com)

### DEADLINE: JUNE 15, 2020

**52nd Annual Watercolor West International Juried Exhibition**, Online Call for Entries Only Juror Iain Stewart. Approximately \$20,000 Cash and Merchandise Awards. Entry Fee for 1-2 entries

is \$50 members and \$60 Non-members. Only Transparent Watercolor on Rag Paper. Exhibition from October 10-December 13, 2020 City of Brea Art Gallery, Brea, CA. Visit <http://www.watercolorwest.org> for prospectus and information

### DEADLINE: JUNE 30, 2020

**Pennsylvania Watercolor Society 41st International Exhibit**, Banana Factory Arts Center, Bethlehem, PA, September 26-November 1, 2020. \$14,000+ in Awards and Merchandise. 1st Place \$1750. Juror of Selection: David R. Smith AWS, NWS. Juror of Awards: Douglas Wiltraut AWS. Prospectus: [pawcs.com](http://pawcs.com)  
Thank you for your support with our community of artists.

### DEADLINE: JULY 1, 2020

**Kentucky Watercolor Society Aqueous USA 2020, 43rd Annual Juried Exhibition**, September 8-November 1, 2020. Actors Theatre, Louisville, KY. Juror: Anne Abgott. Awards of cash and merchandise. For more information and prospectus visit [kentuckywatercolorssociety.com](http://kentuckywatercolorssociety.com)



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## Philadelphia Watercolor Society 120th International Exhibition Of Works on Paper

Entry Dates: April 1 - July 1, 2020

Deadline is July 1, 2020

Exhibition Dates: Oct. 23 to Dec. 7, 2020

Location: West Chester University, West Chester, PA

Total awards in excess of \$8,500.

Juror of Selection: John Salminen

Juror of Awards: Stephen Quiller

Download prospectus at:

<https://pwcs.wildapricot.org>

For additional information contact:

[intlshow@pwcsociety.org](mailto:intlshow@pwcsociety.org)



## Tony Couch WATERCOLOR WORKSHOPS



GREENVILLE, NC - MAY 11-14

KENNEWICK, WA - OCT 30 - NOV 1

LAC DU FLAMBEAU, WI - JUN 22-25

LAKELAND, FL - NOV 16-19

OXFORD, OH - JUL 13-16

DALLAS, TX - JAN 11-14 2021

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(Instruction - 4/11 - 4/15)

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**Jessica Kovan**  
**Stan Kurth**  
**Alexis Lavine**  
**Spencer Meagher**  
**Mark Mehaffey**  
**Nancie King Mertz**  
**Larry Moore**  
**Jean Pederson**  
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Robert Burridge	May 3-9, 2020
Kellee Wynne Conrad	May 17-23, 2020
Patti Mollica	May 27-31, 2020
Portraits/Figures	May 31-Jun 6, 2020
Kim Johnson-Nechtman	Jun 7-13, 2020
Joel Popadies	Jun 14-20, 2020
Seth Haverkamp	Jun 21-27, 2020
Desmond O'Hagan	Jun 27-Jul 1, 2020
Howard Rose	Jul 8-12, 2020
David Smith	Jul 12-18, 2020
David Dunlop	Jul 19-25, 2020
Seth Apter	Aug 16-22, 2020
Margaret Dyer	Aug 30-Sep 5, 2020
Retreat Week	Sep 6-12, 2020
Elizabeth St Hilaire	Sep 13-19, 2020
Christine Camilleri	Sep 20-26, 2020
Richard McKinley	Sep 27-Oct 3, 2020
Skip Lawrence	Oct 4-10, 2020
Alvaro Castagnet	Apr 7-11, 2021
Robert Burridge	May 9-15, 2021

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The Quiet of Passing Steps

by Robin S. Nyikos



# Call for Entries

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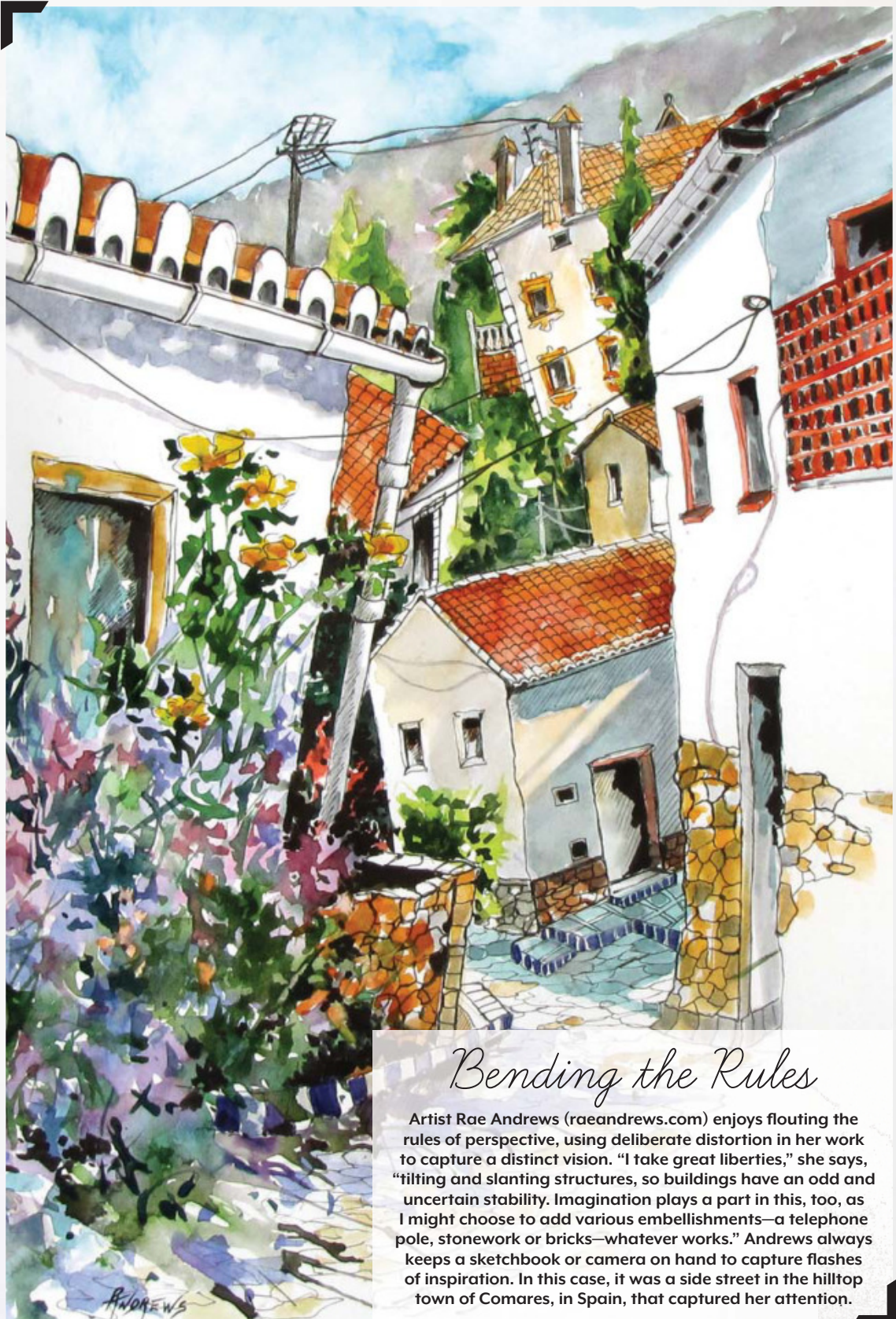
<b>First Place Winner</b>	<b>\$2000</b>
<b>Second Place Winner</b>	<b>\$1000</b>
<b>Third Place Winner</b>	<b>\$500</b>
<b>Select number of honorable mentions</b>	
<b>Early Bird Deadline: May 1, 2020</b>	
<b>Regular Deadline: June 1, 2020</b>	

LEARN MORE HERE: [artistsnetwork.com/art-competitions/strokes/](https://artistsnetwork.com/art-competitions/strokes/)

**Artists**network

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**The Entomologist**  
by Todd Casey



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**May 1, 2020**

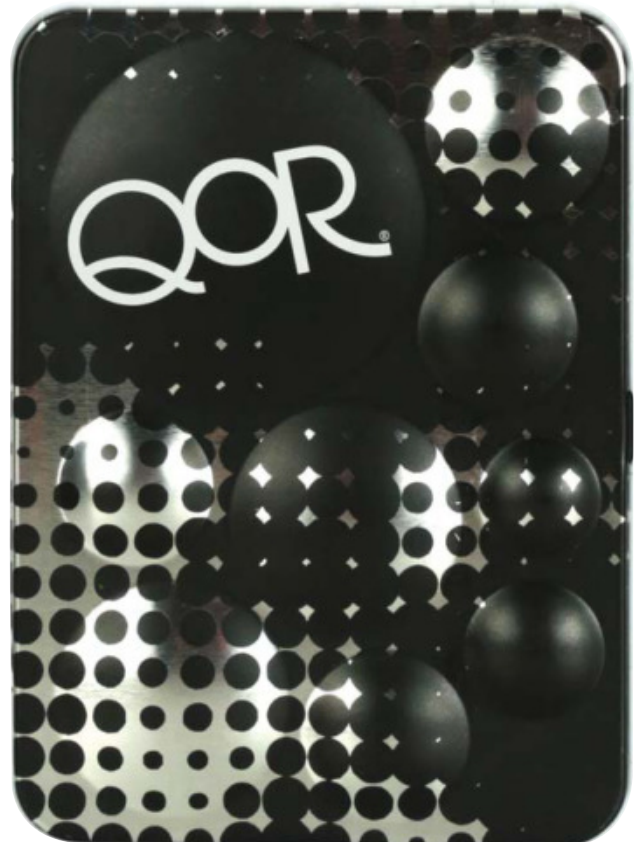
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