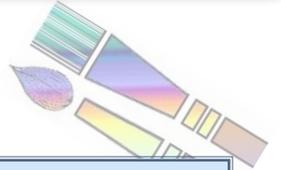


# BRUSHSTROKES

Congratulations to the 20 artists, representing 28 paintings, accepted into the SC juried exhibition: Seasons of Enchantment: Painting the New Mexico Farm and Ranch. Here are the award winning paintings:

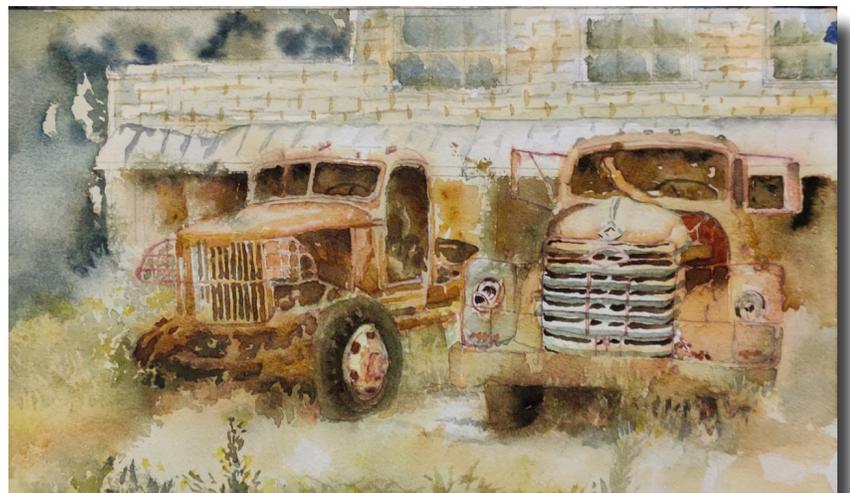


BEST OF SHOW  
Pat Black "Cinching Up"

Prez Sez...	3
NMWS Chapter News	4
Volunteer Corner	4
Exhibitions	10
Exhibitions cont'd	11
Call for Entries	11
Paint Outs	12
Plein Air/Fresh Air	13
Tips & Trix	14
Signature Member News	15
Workshops	15
Member Spotlight	16
And Everything Else...	17



1st Place  
Tina Stallard "Winter Coat"



2nd Place  
Mark Cirzan "Out to Pasture"



3rd Place  
Junko Nakao "Family Rancher"



Honorable Mention  
Nancy Frost Begin "The Farm Fantasy of Mr. Goat"

## Farm & Ranch Exhibit Artists' Reception



On April 23rd the Southern Chapter hosted the Artists' Reception for the Seasons of Enchantment: Painting the New Mexico Farm and Ranch exhibit at the NM Farm and Ranch

Museum. A special thanks to Rachel Murphree, File Manager, and Karen Steinberg, Exhibition Chair. Congratulations to the winners! The Viewers' Choice award was tallied from votes submitted during the reception. See page 9 to read the Judge's comments on the exhibit. And see all paintings submitted and photos from the reception under Exhibitions on our 2022 smugmug page, or click [HERE](#).

We were thrilled to see multiple artists from the Albuquerque chapter and their friends who drove down to the reception. Thank you so much for making the effort! It was great to visit with you.



Viewer's Choice  
Richard Harris "Soft Landing: Aplamado Falcon"

# Prez Sez...

## NORTHERN CHAPTER



### "D-I-N Mantra"

Many people use mantras to help guide their behavior and decisions.

Paul McCartney, songwriter cum

philosopher, endorses the "Do It Now" approach to setting creative priorities.

Influenced by his father, who probably just wanted his son to take out the trash, Paul even wrote a 2018 song by the same name. In part, he wrote "So do it now, do it now. While your vision is clear, do it now, while the feeling is here. If you leave it too late, it could all disappear, so do it now, while your vision is clear.

How does this apply to painting? Accomplished artist, Robert Henri wrote, "If you do not act on a suggestion at first, you grow dull to its message." Do we choose "priorities" like cleaning house or grocery shopping, while procrastinating on sketching fresh ideas, jotting down cool painting ideas, or applying a first wash? If so, the net result is a big artistic ZERO!

Shall we create a D-I-N challenge? For example, for 2 weeks, keep paper/ pencil handy to jot down ideas or quickly scratch out a scene, as soon as it pops into our brain. Or, decide that, (other than that first cup of coffee,) nothing is more "urgent" for the first hour of the day than sketching something, anything, the salt shaker.

Do It Now. See how the creativity flows!

Barbara McGuire

2021-2022 NMWS President

## SOUTHERN CHAPTER



### "Nobody Wins Afraid of Losing"

This line from a Chris Stapleton song kept floating around my head this week and it

seems to fit our particular obsession with watercolor. I'm not talking about winning awards, although that is of course an extra. I'm talking about winning at watercolor...at enjoying the process, the learning, the setbacks and more.

We're here to enjoy our brief time on earth, doing what we love and being with the people we love. Sometimes the fear of losing gets in the way of that enjoyment, if we fear being honest in our personal relationships, or we fear being honest on the page. We want to make creative, passion filled paintings that interpret how we see the world, but we hold ourselves back. We don't take risks. We don't push the boundaries. We stay in our neat little box and accept what has been working for us in the past or what feels safe. That can be especially true with painting for exhibitions, especially if you're a procrastinator like I am.

How do we overcome the fear? The key is to develop our painting practice. It's much easier to say it's only paper when there isn't a deadline. Painting just for the fun of it, as an inquisitive process to see what if? or how about? is how we grow. One of my friends calls it "painting for the bin". As for setbacks, they are just opportunities to see what went wrong and puzzle out how to make it better the next time... and there must BE a next time. The fear can't hold us back. Nobody wins afraid of losing!

Rachel Murphree

2021-2022 NMWS-SC President

## NMWS OFFICERS

### ALBUQUERQUE - MAIN GROUP BOARD OF DIRECTORS

#### Strategic Leadership 2021-2022

Chairperson of the Board: Tina Stallard

Vice-Chair of the Board: Barbara McGuire

President: Barbara McGuire

Immediate Past President: Toni Seidel

Secretary: Connie Smith

Treasurer: Ron Nedrow

Membership Chair: Joyce Rapp

Satellite President: Rachel Murphree

Members at Large: John Cormier & Lonnie Shan

### EXECUTIVE COMMITTEE

#### Tactical Leadership

President: Barbara McGuire

Vice-President/Programs Chair: Woody Duncan

Secretary: Connie Smith

Treasurer: Ron Nedrow

Standing Committee Chairs: Joyce Rapp, Membership; Linda Krume, Exhibitions

Steven Webb & Lucy Jelinek Hays, Publicity

Jim Terry, Facilities

Immediate Past President: Toni Seidel

### LAS CRUCES - SOUTHERN CHAPTER

#### EXECUTIVE BOARD 2021-2022

President - Rachel Murphree

Vice President - Open

Secretary - Karin Hayes

Treasurer - Rob Sheldon

Membership - Dorian Clouser

Exhibitions - Karen Steinberg

Past President - Beverley Pirtle

Workshops - Georgia Young

For contact information and other officers, please see the website

[nmwatercolorssociety.org](http://nmwatercolorssociety.org)

# NMWS Chapter News

## ALBUQUERQUE (Northern Chapter)

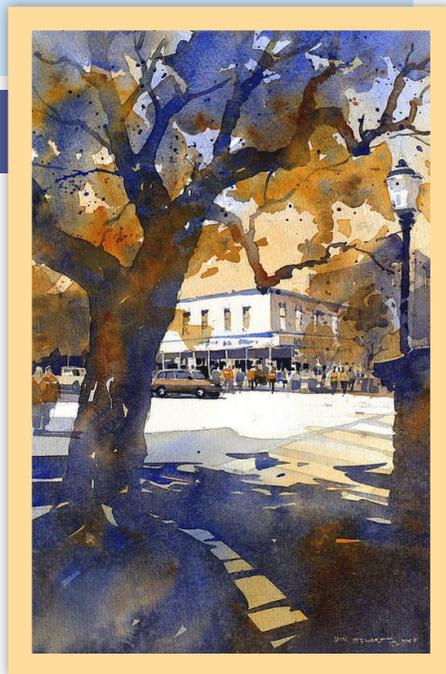
### May 2nd Meeting: Demo by Iain Stewart



The next meeting will be Monday, May 2nd at Hotel Albuquerque, 800 Rio Grande NW. The meeting begins with a brief business meeting followed by a public demo by Iain Stewart, the juror and workshop presenter for the Western Federation of Watercolor Societies exhibition.

The demo is by reservation only, Fee is \$10 PAID ahead ONLINE to reserve your seat. Purchase your ticket [HERE](#). Registered Workshop students admitted free of charge.

Mr. Stewart asks that ALL ATTENDEES wear a face mask.



## Mark Your Calendars for future meetings

The June meeting has been moved back to the original date of June 4th. It is our annual New Members' "[Show and Share](#)" meeting, where we welcome our new members to bring 2 or 3 paintings to share with other members and tell the story of inspiration. This is not a critique, but a self-introduction through your art work.

Here are the dates for future meetings at Heights Christian Church:

August 6

Sept 10 (due to Labor Day)

October 1

November 5

Dec. 3 or 10 (TBD for the Holiday Party)

January 7, 2023

**NOMINATIONS  
OPEN**

Nominations for the 2022-2023 Board Positions are now being accepted by the Nominating Committee Chair Toni Seidel. Job descriptions for these positions are listed on the [NMWS website](#). This year, because of the preparations for hosting the May Western Federation, the NMWS Board approved a motion to postpone elections until September 2022, with nominations presented to the society in August 2022.

Barbara McGuire will continue to serve as President through June. Other Executive Committee members will stand in as needed, after the July summer hiatus, when ABQ meetings and activities resume in August. NMWS President. Contact Toni Seidel (toniseidel [at] comcast.net) for additional information and/or to nominate someone.

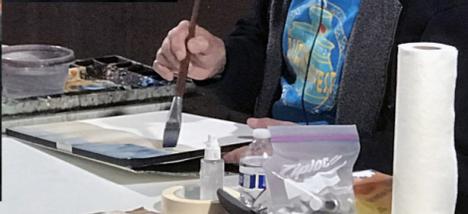


MasterWorks  
of New Mexico

April 8,  
2022



## David Drummond Demo



As part of MasterWorks of New Mexico, workshop presenter David Drummond provided a wonderful demo to both NMWS members and the public. We all enjoyed this rare opportunity to see David demo painting his famous water, cliffs, and light. Over a period of about an hour David talked us through how he approaches his paintings, encouraging us to use palette mud for neutrals and other unfussy suggestions. He took many questions, and produced an extraordinary painting in a short amount of time. Thanks David!



*New Mexico Watercolor Society  
invites our new members  
to a luncheon in your honor!*

*Wednesday May 18, 2022  
1pm-3pm*

*At the  
FineArts Bldg. Expo NM*

*Please RSVP Shirley Jenkins  
greeneyes55@icloud.com  
by May11, 2022*

## REMINDERS!

**JUNE 4th:** Our newest members are invited to introduce themselves in a "Show & Share" at the regularly scheduled monthly meeting on June 4th. Please bring 2-3 of your paintings, matted if possible, (no need to frame), to show and share the "back story", inspiration, or subject matter, for a minute or two each. This is NOT a critique, but rather a way for existing members to get to know you a bit through the type of artwork you enjoy creating. Be BRAVE and GENEROUS by sharing your art.

### **NO MEETING IN JULY!**

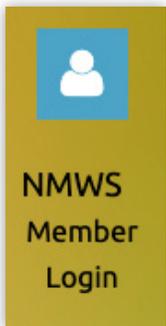
Remember there is **no** meeting in July, nor will there be a July issue of Brushstrokes. All pertinent news items should be planned for the June or August editions.



As you know the NMWS is a nearly all-volunteer organization. Its success resides squarely on the generosity, skills, and time given by its members (and often their spouses, friends, and families!) This new column will provide updated information about volunteer positions that need filling in the Society, their descriptions, and how to sign up.

There's an old saying that if you want a task done ask a busy person! We're ALL BUSY, no doubt! The rewards for fitting in some volunteer hours are so worth it, especially in this organization that's rich with talent, strong friendships, and good will. The benefits of volunteering, especially among retirees, is well known.

## Ready to Volunteer?



Please login into the [NMWS website](#), click on the blue man on the top right, and view your profile. Once there, you can see towards the bottom of your profile what you've indicated as your interest in contributing. If you haven't

checked a box, or would like to change or add to your volunteering interests, then click on EDIT. Once there you'll see a list of available positions in the organization. While some are more time consuming than others, many of the positions can be shared, or take only a few hours a month. You can even work from home! Please consider which of the following positions you'd be willing to fill (alone or with a friend) to keep the Northern Chapter strong and alive.

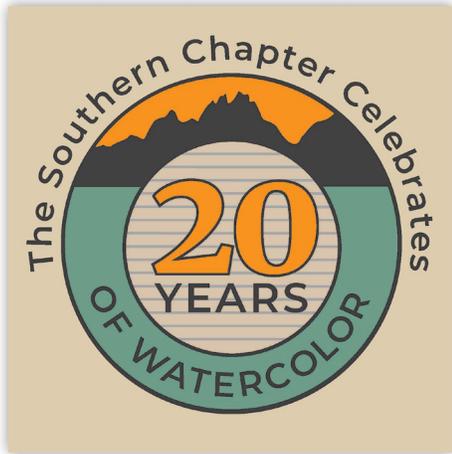
- Awards Coordinator: Click [HERE](#) for the description. Currently there is only one show per year that requires awards. Contact Jane Fritz (janekfritz [at] janefritz.com) for additional information and/or to volunteer.
- Volunteer Coordinator: Recruit, retain, and enhance appreciation for volunteer participation. Click [HERE](#) for the description. Contact Joyce Rapp (joyce.rapp [at] gmail.com or Barbara McGuire (bmcguire [at] swcp.com).

- Publicity/Print: Manage publicity and printing needs for NMWS. Click [HERE](#) for the description. Contact Lucy Jelinek Hays at lucyjelha [at] gmail.com.
- Insurance Coordinator: Manage the renewal of our three insurance policies each spring. Contact Jim Terry (jgterry [at] comcast.net) for additional information and/or to volunteer.
- Exhibit Decorations: In charge of decorations for the Fine Arts Building foyer. (We are currently hosting 1 exhibit per year.) In charge of additional decorations for the exhibit's Opening Reception. Contact Linda Krume (lkrumel.26 [at] comcast.net) for additional information and/ or to volunteer.
- Alternate Spaces: Click [HERE](#) for the description. Contact Linda Krume (lkrumel.26 [at] comcast.net) for more information and/or to volunteer.

None of these positions requires attendance at board meetings unless desired. Many positions are described on the [NMWS website](#). For more information about these positions contact Barbara McGuire, President.

# NMWS SOUTHERN CHAPTER

## May 20th Meeting - Annual Swap and Sell!



Please join us for our annual swap and sell where members bring their gently used art supplies, books, and possibly prints and originals to swap or sell. Bring your shopping bags with you for this event! We'll also be celebrating the 20th anniversary of the Southern Chapter of the NM Watercolor Society with a look back at our history and plans for the future. Cake and refreshments will be provided, and the public is welcome to attend!

## April meeting - Demo by Laurel Weathersbee

As promised, Laurel Weathersbee showed us how she takes less than successful paintings and transforms them with collage and extra painting if needed. She said the "The only tools you need are a bad painting, scissors, paste and a sense of fun". That was certainly true! We had a lot of fun and there were audible gasps from the audience at the beautiful desert compositions replete with cactus flowers and birds, birds, birds!!

After a lovely review with explanations of her various collage paintings through the last decades, she worked a collage using a background of an unfinished meticulously painted Pima woven basket. She had already cut out thin, detailed paintings of Indian paint brush and other wild flowers and a pot with calligraphic marks on it to place in the foreground. She wove the elements into various composition possibilities. It will be finished using YES paste. To paint specifically for collage, she uses Strathmore Aquarius 90# paper. I was inspired to view my watercolor "duds" in a different way after the demo, and I loved her collage motto: "Abandon what isn't working and embrace what COULD work." Something to think about beyond collage!



FROM THIS...



TO THIS !!



## Farm & Ranch Exhibition : Judge Joy Miller's Comments



We were honored to have Joy Miller as our Judge for the Farm & Ranch Exhibition. She provided the following comments on how she selected the awardees and some other fun things.

“It’s always a fun challenge to be a juror. You pick pieces until you run out of space. In contrast, to be a judge you have to pick only five pieces to mention and honor. The three things I look for when I judge a show are:

- Technique - and that’s exhibited in every piece here.
- Story and metaphor. What did the artist seek out when they were searching for subject matter to fit a theme?
- Composition, especially in terms of medium.

After selecting the initial pieces, I go through the show again noticing what pieces I spent the most time with. That tells me that my eyes were busy, and that my mind was filling in the story the artist was telling. Those are the things that stood out in all the pieces I selected for the awards.

**The Farm Fantasy of Mr. Goat.** (Honorable Mention, Nancy Begin) What a hoot! What stood out to me was the graphic strength and the quirky interpretation. You don’t necessarily walk in and expect to see this caricature of a goat. Be sure to check closely on that piece, as there are lots of fish and unpredictable creatures for a desert landscape.

**Family Rancher:** (3rd Place, Junko Nakao) The striking thing to me, particularly from a distance,

was the Japanese influence. The landscape was represented vertically rather than horizontal. I saw this represented in the rancher pursuing a cow up a hill rather than across a horizontal. And then I moved in and saw the subtlety and delicacy of the piece and was really impressed by that.

**Out to Pasture:** (2nd Place, Mark Cirzan) An example of how you can use watercolor in such different ways through applying the paint, brushwork, and negative space. What struck me was the delicacy of how the paint was handled. It spoke to the passage of time and theme of the painting which was these trucks fading away. Likewise, in the composition we see lines that come to an end and a fun play with negative space. I thought those were the strengths that piece exhibited.

**Winter Coat:** (1st Place, Tina Stallard) Talk about technique! I thought it was an acrylic or an oil. Just fascinating to me to see pieces that you aren’t sure what medium you’re viewing. (Laurel’s piece was similar. Is this a batik?) *Winter Coat* is a really impressive piece with the composition and engagement of this creature just coming right at you. You’re looking at him, looking at one eye, and then the other almost closed. Just a lot of psychology there to enjoy.

**Cinching Up:** (Best of Show, Patricia Black) This piece was exceptional in the use of color, the gesture, the negative space, and the background. Truly a piece where I felt if I walked into it the cowboy might walk out of it! It has such beautiful, dynamic quality to it.

Kudos to a wonderful show. It’s always a treat to see these Southern Chapter watercolor shows and a challenge to judge them!

We'd love to have YOU join our team of volunteers to help produce the wonderful programs, exhibits, workshops and other services that we all enjoy! Here are the current openings:

**Membership Chair:**

See the job description [HERE](#).

**Programs Chair :** Arranges monthly programs: finding presenters, arranging financial contracts/payments from Treasurer, providing descriptions and photos to the website manager/ publicity person as well as writing articles for Brushstrokes.



**Historian:** Collects information and digital photographs of events, activities, and accomplishments to tell the SC's story for the year. Takes and/or solicits photos from events, uploading them with captions into online website Smugmug.

If you'd like to learn more, please contact a member of the Nominating Committee:

Rachel Murphree at 915-217-3698 or rcmurphree[at]outlook.com

Karen Steinberg at 915-307-6383 or kjsteinberg[at]aol.com

Karin Hayes at 610-462-6366 or Hayes.karin[at]gmail.com

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## NOMINATING COMMITTEE ANNOUNCES BOARD CANDIDATES

At our May 1st meeting we will vote on this proposed slate of officers and chairs/volunteers. Thanks to everyone who has agreed to serve and a special thanks to new members Mark Cirzan, Sue Davis, Ann McPhee and Roberta Martinez for jumping in!! If you are interested in helping in an open slot, or learning more about it, please contact Rachel at rcmurphree[at]outlook.com

\*President: Rachel Murphree

\*VP of Programs: **Open...could it be YOU?**

Technology: Mark Cirzan and Sue Davis

\*Secretary: Karin Hayes

\*Treasurer: Rob Sheldon

Asst. Treasurer in the summer: Beverley Pirtle

\*Membership: **OPEN...could it be YOU?**

Meeting Hospitality Coordinators: Ivan White & Pat Bonneau-White

\*Exhibitions: Karen Steinberg

Reception manager: Beverley Pirtle

Alternate Spaces: Laurel Weathersbee

\*Workshops: Karin Hayes

Publicity: Rachel Murphree

Digital designers for publicity: Mark Cirzan and Sue Davis

Distribution Assistants: Beverley Pirtle and Georgia Young

Website manager: Rachel Murphree

Student Awards: Ivan White and Pat Bonneau-White

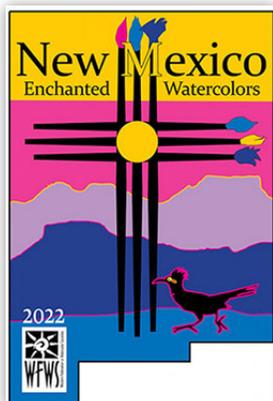
Historian: **OPEN ...could it be YOU?**

DVD Library: Ann McPhee and Roberta Martinez

Paintouts: Nancy Tipton

Venue coordinator: Barbara Kejr

# Exhibitions



Congratulations to the 22 NMWS artists whose paintings were accepted into the 2022 Western Federation of Watercolor Societies 47th Exhibition, scheduled for May 5 - June 5 at the Fine Arts Gallery at EXPO-NM, in Albuquerque. Accepted artists include:

Todd Tibbals, Joyce Rapp, Meg Munro, Dave Cook, David Collis, Toni Seidel, Becky Lucas, Karen

Bunkowski, Barbara McGuire, Joy Brinkley-Hill, Rex Barron, Jane Fritz, Bud Edmondson, Mary Perkins, Gayle Weisfield, Tina Stallard, John Cormier, Patsy Welch, Frank Fuchs, Robin Lee Makowski, Antonio Darden, and Ruth Andrews-Vreeland.

The juror and workshop presenter is Iain Stewart.

The workshop is May 3-7 at Hotel Albuquerque, 800 Rio Grande Blvd. NW. Proof of COVID vaccination is required to attend the workshop. As of this writing there are still spots available - register [HERE](#). For more information about the exhibition see the [website](#). Be sure to mark your calendars for the Saturday, May 7, for the Opening Reception.

The BEST part of NMWS is our members. So, please show your NM friendliness and "corazon" (heart) by volunteering to sit the Western Fed Show during May and early June. It's only a 3 hour time commitment and you'll receive a parking pass which gets you FREE parking for EXPO-NM, for ALL of May and early June. Even if you didn't have a painting accepted for the display, you'll have the chance to learn from excellent exhibit paintings, meet other members, and as a NMWS member, will help us put our BEST FOOT FORWARD in greeting and chatting with our visitors! Sign up [HERE](#).



The 6th annual American Impressions: Small Works Impressions is May 12 - June 19 in Taos, with an awards reception and public opening on Saturday, May 14 from 5 - 7 pm. Click [HERE](#) for more information.

## NMWS Gratefully Acknowledges Our "Contributing Members"

James Culpepper, Toyoko Lee, Robin Lee Makowski, & Kerry Renshan

Please keep in mind that NMWS is a 501c3 certified charitable organization, so for any donation made, the donor will receive a receipt for their tax deductible contribution.

## Exhibitions cont'd



### A Successful LIVE 2022 MasterWorks of NM Exhibition

We were delighted to have an in-person MasterWorks of NM exhibition return to EXPO-NM in April. Congrats to NMWS member Mary Perkins for winning Best of Show and all of the other ribbon and award winners. Congrats to artists Arterburn, Baca, Cassidy, Cormier, Heffner, Misgen, Renshaw and Stallard for sales of their standard sized paintings, along with the many miniatures sold during the show. Overall, 25 standard sized paintings and 42 miniatures sold. Since NMWS pays a "participation fee" to show our members' paintings in the exhibition, robust numbers of entries and sales are very important.

The awardees for the minaitures were:

Award of Excellence - Ruth Vreeland

Award of Excellence - Susan Kennedy

1st Place - Bud Edmondson

Award of Excellence - Bud Edmondson

3rd Place - Tina Stallard



Show Sitting is fun! Todd Tibbals shares another of his talents with visitors to MasterWorks

## Call for Entries

### ALBUQUERQUE ARTS BOARD

#### 2D Traditional/Contemporary Call for Art

An Open Call for New Mexico Artists to acquire 2-Dimensional works to the Public Art Collection. The call will be open soon and will specify for works made within the last 3 years, including all styles and aesthetic approaches. Works should be professionally framed and mounted, using archival materials. Emphasis would be given to works exhibiting contemporary viewpoints and techniques, grounding this call in our current moment.

\$100,000 in total project funds will be available for purchasing works. The dates for applications through Art Call have not been set. For more

information and to view the prospectus contact Woody Duncan at 505-344-3613 or 913-963-1472.

**NOTE THE DATES**

Submission of artwork is **JUNE 1 to JULY 15**

**34<sup>th</sup> ANNUAL JURIED OLD CHURCH fine ARTS SHOW & Sale**

**October 1-9, 2022**

Hosted by Corrales Historical Society Visual Arts Council & Corrales Society of Artists  
Old San Ysidro Church • Corrales, New Mexico

# Paint Outs

## **NORTHERN CHAPTER** by Jay Leutwyler

The May paint out will be on May 14th at [Hidden Valley](#). It is located behind the club house at 605 Green Valley Dr SE. We'll meet at 10 and paint till noon.

Below are a few pics from the April paint out at Old Town Farms. We had a beautiful morning with live jazz and lots of sunshine.



## **SOUTHERN CHAPTER** by Nancy Tipton

Our May paintout will be at La Buena Vida Park. It is a cactus garden located at 3000 Buena Vida Circle, just down the street from the Good Samaritan Society building where NMWS meets each month. We will meet at this park on Thursday, May 5, from 10:30-12:30. This garden offers a variety of cactus plants, many of which should be blooming in May. There great trails throughout the garden along with some benches.

Let's meet at the covered picnic area and parking lot. From there we can walk around the park and its trails to find that perfect painting spot.

I hope to see lots of you participating in this as it's our last scheduled paintout until September. Come paint with us or enjoy taking photos to paint from later. Or come by and say "hi" and enjoy this amazing garden setting.

Below are a few pics from the April paint out at the NMSU Golf Course clubhouse.



# Plein Air/Fresh Air

## by Tom Cassidy

### Composing a Better Painting

One of the biggest challenges for me when plein air painting, or for that matter, anytime I am starting a painting, is getting the proportions and layout right. You see, I'm a bit of a perfectionist when it comes to drawing and have found few tools and tricks to help me with composition. Speed is of the essence when painting plein air so anything that can help me move quickly to getting paint on the paper is much appreciated.

Using a View Finder is one of the most helpful tools I have found to lock in my subject and start setting up my drawing. I have two view finders

that I carry with me at all times. There's no particular reason to have two, I just seem to have collected them somewhere along my journey and use them interchangeably. The first, is called View Catcher, which is small and easy to handle in the field.

The second is called Picture Perfect "3 in 1" View Finder and while this one is larger, it

does have some features I find very helpful. It has 3 viewing windows for paintings with a 1:2, 3:4 and 4:5 ratios. The View Catcher is similar and has tick



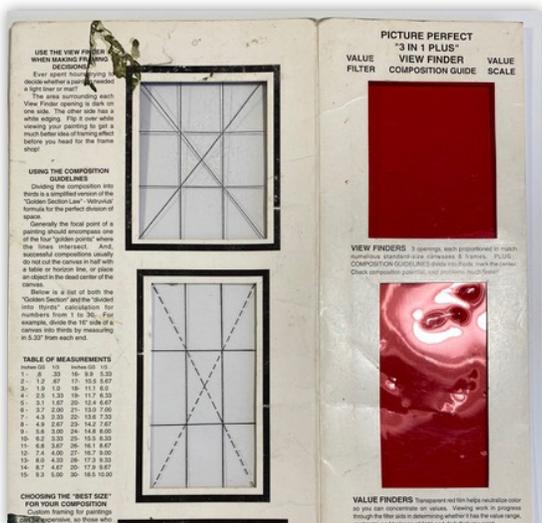
marks along the sides for different sizes of paintings: 8x10, 9x12, 11x14 and so on, but the Picture Perfect windows are divided into 3 sections both horizontally and vertically. These lines are a great help to get the proportions correct. I also carry a small collapsible ruler so I can mark my sheet into thirds as I begin my layout. The grid lines also help me to align the subject in the view finder.



The photo above illustrates an example of how points in an image are aligned with points in the view finder. This is particularly helpful since I am continuously shifting my view from the subject to the paper. By aligning a corner of a building or branch of a tree with the intersection of 2 lines in the view finder I can return to the same view each time.

As helpful as the view finder is, it does not solve all the layout challenges. I still rely on using my pencil to measure heights and angles of different parts of my subject. I only recently learned the trick of holding a pencil at the same angle of a roof or the curb line of a street and then carefully bring it down to the paper. This simple trick is actually much easier than it seems and is extremely helpful.

All of these tools and tricks are no substitute for having a good knowledge of drawing composition. The "rule of thirds" and an understanding of the fundamentals of perspective drawing are also very important when composing your drawing. I constantly read articles and watch videos about watercolor painting and they always begin with applying the fundamentals to the layout of the painting. As helpful as all of these are there is still no substitute for the age old adage of "practice, practice, practice..." Happy painting.



# Tips & Trix

May flowers have to wait for June in the mountains and when they come their dancing yellow faces bending to Spring's winds lighten our hearts. They inspire many artists to take up the challenge of painting something yellow, a tough hue to manage for painters at any level. A dapper yellow fire hydrant in the neighborhood caught my eye and turned out to be a real challenge, teaching me some lessons. This demo will span two columns, this one focusing on palette and values and another on shadow edges and how shadow shapes increase the 3D illusion.

Pure yellows from the tube, Lemon and Hansa for example, are intense (strong/saturated) hues but not dark, only a value 1. Nickle Azo can be value 2 and low intensity "yellows" such as earthy Ochre and Raw Sienna can stretch to 3 and 4 respectively. Altering intense, light yellow enough to get darker values for shadows often leads you to yellow's analogous friends oranges and yellow-greens or neutrals that don't look very yellow at all.



My resource photo above, grouped with a color testing strip and sketch illustrates my color goals and process. I altered the top "nut," cropped off the bottom, and amped up color. I work out my color mixes on a watercolor paper scrap, label them and paint a print-out of the sketch on printer paper (see the test swatches above). The hard part was determining the hue I was seeing in the darkest shadow areas on this yellow object.

My under painting (at right) shows the first layer of wet-in-wet grading of my yellows to begin

developing form. I should have gone darker in this layer, but let it dry and re-wetted in sections (bonnet, individual valves, etc) to glaze for darker hues. Use a soft brush (like Silver Black Velvet), a light touch and work quickly in order not to lift the first layer while you add the second.



When color matching I always use an old card on which I've punched a few holes as a tool to isolate color. Holes spaced an inch and two inches apart make ports for seeing two hues at once for comparison. No matter how "un-yellow" the hue looks, match it and it will look right. On the test strip you can see tries at matching the color in the cast shadow on the large valve on the hydrant (pumper valve). It wasn't dark enough at the finish and was glazed two more times to get there. Darkening the shadow made the shot of light across the valve glow.

This subject won't ensure you a sale at a show, but it is great for practicing yellows and for learning to develop shapes using shadows-the focus of next month's column. Learn these skills and you'll be ready when nature's colors catch fire in the Spring.



*Kathy Gaither*

# Signature Member News

Congratulations to newest Signature Member  
Paula Heffner!



"Orchid and Shadow"

## Summer Show in Los Alamos

This show will run July 9 - 27 at the Step Up Gallery in the Los Alamos Public Library. The entry deadline is May 22nd. The theme is "Watercolors of the High Desert", a loose theme. The opening reception will be July 9 from 2:30- 4:00pm.

The entry fee is \$10 per painting and each SMG member may submit up to 2 paintings. Register [HERE](#).

## Workshops (not sponsored by NMWS)

**The Taos Watercolor Workshop** is June 5-11 at the Sagebrush Inn in Taos, New Mexico. This week-long painting experience for beginning to advanced watercolorists began over 45 years ago and continues today with wonderful artists from all over the country. [Nancy Baldrice](#) will lead the workshop. The \$350 fee includes all art classes, breakfast, and dinner. Call the Sagebrush Inn (575-758-2254) to reserve your room at discounted rates. Send registration fees to:

Taos Watercolor Workshop  
240 Cruising Oak San Marcos, TX 78666



**Taos Watercolor Society** presents "Confident Watercolors" with [Rickie Vios](#) October 6-8 at the Stables Gallery in Taos. Cost is \$450 and seating is limited. Intermediate to advanced. Register [HERE](#).

Contact Diana Smith (575-224-0062), Lonni Shan lonnieshanart[at]gmail.com or Carol Doughty lccdoughty[at]gmail.com with questions.

# Member Spotlight

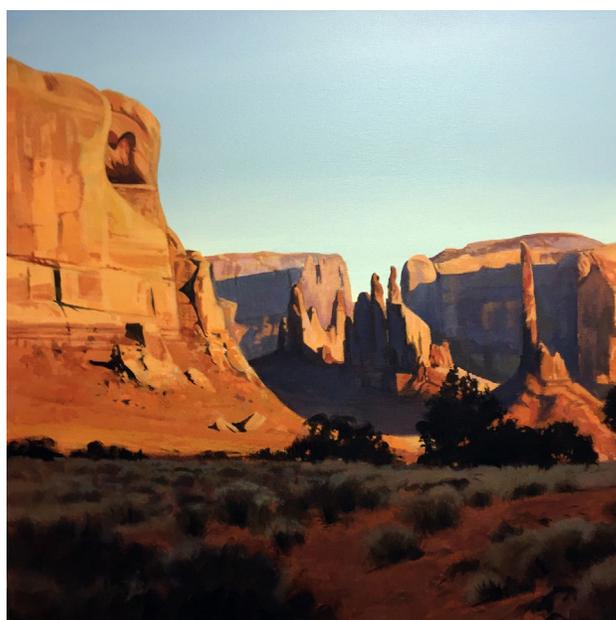
**ROBERT HIGHSMITH**, longtime NMWS Signature member, will be in the May issue of Western Art Collector.

Robert says “I am primarily a landscape painter working mostly in watercolor, painting the desert and canyons of the southwest, New Mexico, Utah, Arizona and Colorado. I have recently been incorporating animals, western structures and people in my work. I’ve also been using the COVID lockdown to teach myself acrylic painting. I have been wanting to paint on canvas for some time now and have

used the last months to get acquainted with this medium. I have worked in watercolor for fifty years and thought it was time to teach this old dog a few new tricks.

Robert has a watercolor painting in the Farm & Ranch Museum, and his work can be seen at Trails End Gallery, 1732 N. Mesquite in Las Cruces. Click on his website [HERE](#) to see more of his work.

The saddle painting below is watercolor, while the canyon is an acrylic.



## ***It Takes a Village - A word of appreciation from your editor***

Each month I have the privilege of receiving articles from regular contributors (Prez Sez, Paint Outs, Plein Air, Tips & Trix, etc.) I also receive articles from members like you who want to share notice of exhibits, calls for entry, and brags! I just want to express my gratitude for the “Village” that contributes to this newsletter, and your kind comments of your enjoyment of its publication. But did you know I have “behind the scenes” editors? Barbara McGuire and Rachel Murphree carefully read my drafts, making edits and corrections before you see the final copy. I am eternally grateful for their help and support in making Brushstrokes accurate and meaningful. Please thank them when you get the chance. They are amazing beings and artists!



# And Everything Else...

## **WHO WE ARE & WHAT WE'RE ABOUT**

The New Mexico Watercolor Society was founded in 1969 as a statewide chapter of the Southwestern Watercolor Society of Dallas, TX. In January 1970, the New Mexico Watercolor Society became an independent entity with 501(c)(3) status.

### **OUR VISION:**

*To Inspire a Passion for Watercolor Art*

### **OUR MISSION:**

*We will accomplish our Vision through support of the highest aesthetic standards in quality and presentation of art, education of the public regarding watercolor art, promotion of community engagement, facilitation of member artistic development through workshops, demos, etc.*

## **OUR COMMON CORE VALUES**

*Core Value #1: Artistic Development Through Education*

*Core Value #2: Participation and Volunteerism*

*Core Value #3: Community Presence*

*Core Value #4: Organizational Sustainability*

*Core Value #5: Welcoming Culture*

[See the website](#) for more details on these core values.

New Mexico Watercolor Society  
Signature Member status is attained when a NMWS member in good standing has been accepted in five "eligible" NMWS juried shows within five years.

Click [HERE](#) for more information.

The New Mexico Watercolor Society is a member of the Western Federation of Watercolor Societies (WFWS).

## **PAPER SALES** (not available at the Southern Chapter)

Albuquerque - Ray Prudhomme sells watercolor paper at the meetings or by appointment at 505-296-0273 or raynjan1969[at]yahoo.com. CHECKS ONLY (no cash.)

Prices are:

Arches 140 lb. Cold Press, Hot Press, Rough	\$8
Arches 300 lb. Cold Press, Hot Press, Rough	\$17
Arches 300 lb. Bright White	\$17
Fabriano Artístico 140 lb. Bright White	\$7
Yupo 72 lb. White	\$5
Yupo 144 lb. White	\$6

Special order/special request watercolor paper:

Fabriano 140 lb. Cold Press	\$7
Fabriano 300 lb. Bright White Soft Press	\$14
Saunders Waterford 140 lb. Cold Press	\$10

All prices are subject to change.

## **PLEASE CONTRIBUTE TO THE JUNE ISSUE OF BRUSHSTROKES**

Please send news items, accomplishments (i.e. if you will be featured in a gallery or other venue) and other contributions to

**ctrotter [at] un.m.edu**

The information is due by MAY15 to be included in the June issue.

Caryl Trotter, Your Brushstrokes Editor