



Waterworks

A Publication of the Louisiana Watercolor Society, Established 1968

PRESIDENT'S CORNER



Here it is - another amazing newsletter for LWS members! This one is sure to please. So many upcoming events – learn with us in September and March, paint with us in November and December. And so many new lessons and techniques right here in this edition of *Waterworks*.

We're working overtime to bring you educational, community-building stories and events made for water media artists of all skill levels. Can't draw a stick figure? No worries. Can't tell a watercolor from a gouache? Who cares? Can't paint loose? Who can? Or ... been there, done that? Great! We welcome -- and challenge -- you, too. LWS provides fun and opportunity for all to create, enjoy, and paint from the soul.

A little bit about what to expect as an LWS member:



LWS has a new website with a calendar of events. Check it out at [LWS Calendar](#).



Look for at least two member shows and awards receptions per year; the Annual International Exhibit, with submissions open in October and due in February, and a workshop and awards ceremony in May;



Various paint-outs – two more just this year; and



Two member meetings with activities and door prizes per year, in Spring and Fall. Board elections are held at the Fall member meeting. Nominations, including self-nominations, are welcome at any time.



We publish *Waterworks* quarterly and an International Exhibit Catalog a few months after the International Exhibit closes.



We are active on [Facebook](#) and [Instagram](#).

We encourage feedback. Love the positive comments, but also welcome constructive criticism. Email me at president@louisianawatercolorociety.org. Here's what I see:

We are doing a great job growing LWS:

- ✍ Membership is up,
- ✍ Event participation, as you'll see in the enclosed feature stories, is at *record* levels, and
- ✍ Member show entries are increasing. The current LWS Summer Exhibit at Oak Knoll is well worth the drive to Hammond.

2025**BOARD OF DIRECTORS****PEGGY KIRBY**

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Chair, Installations

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CHRYL CASSO CORIZZO**LWS**, Chair, Publications**MONNISA LEWIS**

Chair, Technology

Help us do better. We'd love to offer more events across Louisiana. We just need help scouting locations and recruiting local help. I read recently of one large watercolor society that may have to shut down because of lack of volunteers. We too need to increase depth in leadership structure. Every Board position should have a shadow – someone learning the job and willing to step up over time. Most Board positions have two-year limitations, so we always need emerging leaders. We also need additional volunteers willing to take on more limited tasks.

At LWS, there's a place for everyone. Yes, we work hard, but I guarantee we have fun, and you *will* make new friends. [Find your place here.](#)

I look forward to seeing you all...



[In Baton Rouge](#) (p. 4) for our member meeting with fun, free mini-demonstrations and door prizes;



[Painting in Madisonville at Fairview-Riverside Park](#) (p. 5); and



Getting in the Christmas spirit [painting with us in Darrow](#) (p. 7).

We have four workshops already lined up for 2026 – topics include feathers, gouache, color theory and so much more.

Thank you for being a member of LWS!

Paint away!

Peggy Kirby-Paradise

Patricia LaBruyere, LA

Sandra Bono, LA

Janet Krail, LA

Thomas Rue, LA

Welcome to Our 2025**New Members****(5/16/25—8/7/25)****LOUISIANA WATERCOLOR SOCIETY**

55th Annual International Exhibition

David R. Smith AWS, NWS, TWSA, Juror

**2025 FIRST PLACE**

Chris Krupinski LWS-M

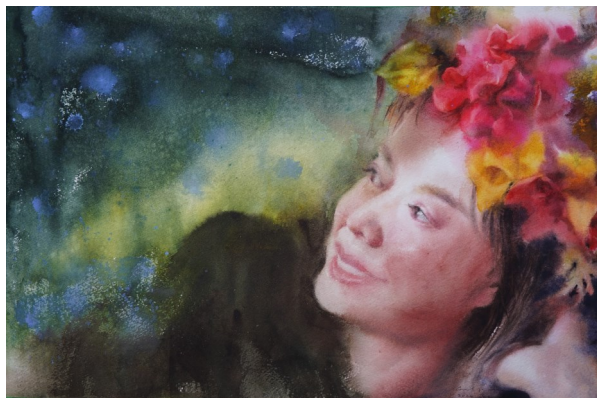
Feeling Left Out

By now members should have received their 2025 catalog. But you can also [check it out here.](#)

*Let Watercolor Shine*

SUMMER JUDGED MEMBER EXHIBIT AT OAK KNOLL COUNTRY CLUB

Thirty seven beautiful pieces were entered into the Show. Congratulations to LWS members who received awards and thanks to those attending the reception. Many thanks to the show judge, Theresa Miller LWS and to Oak Knoll for hosting us at their wonderful facility.



SECOND PLACE AWARD

Autumn Dreams by Coral Ye Chen LWS



FIRST PLACE AWARD

The Appetizer by Tracy Hebert LWS



THIRD PLACE AWARD

Once Upon a Home by Kim Voisin



HONORABLE MENTION

*Cherries Jubilee
by Carol Creel LWS*



MERIT AWARD

Enchanted Forest by Sue Evans



HONORABLE MENTION

*Ripple, Pass Christian
by Chryl Casso Corizzo LWS*



MERIT AWARD

*Oyster Shell: Inside View
by Cissy McCabe Quinn LWS*

SEPTEMBER 21 MEMBER MEETING IN BATON ROUGE...



Join fellow LWS members in an encore of our last member meeting format – back by popular demand! At our Spring meeting, members learned about preferred color palettes for painting skin tones from three master artists. At our *Fall member meeting, September 21, 3:00 – 5:00 pm at Bluebonnet Library, Baton Rouge*, we again offer three mini-workshops in one setting and all free to members! Enjoy meeting art lovers, sharing refreshments, and engaging in lively conversation about three perplexing art topics – *color theory, correcting mistakes, and resizing your drawing*. Come meet the artists:

- ⇒ *Emily Efferson LWS* – Resize your drawing to the exact size you want using Excel. No more algebra or resizing gadgets!
- ⇒ *Peggy Kirby* – Is blue really blue? Learn about variations in pigment, intensity, saturation, and a whole lot more across manufacturers. Try some new colors and test your color knowledge.
- ⇒ *Kathy Miller Stone LWS-M*– Oops! Learn to fix watercolor mistakes with tricks of the trade such as Mr. Clean and wet media acetate.

Also, meet the 2026 Board Nominees and vote on the slate of candidates.

There's even a chance to win door prizes!

Come and learn more about your LWS!



MARCH 2026 SPRING WORKSHOP



"It is only fine feathers that make fine birds." Aesop

Come paint fine feathers with us! Learn the colors of white and discover the beauty of shadows with *Cissy McCabe Quinn LWS* who was born and raised on the Mississippi Gulf Coast.

As a child, her time was spent swimming in the bayous, playing on the sand bars, and fishing

in the waters. These childhood experiences have had a special influence on her artistic inspirations. As an art teacher, she works with all material and media, but watercolor is where she always returns.

Look for more details in the next newsletter and on social media. See more of her work [here](#).



PAINT OUT AT FAIRVIEW- RIVERSIDE PARK



Come join us at this beautiful park off Hwy 22 in Madisonville for a great day of photography and painting.



Majestic oaks, a nature trail along the Tchefuncte River and the Otis House (on the National Registry of Historic places) provide abundant reference material for everyone regardless of what medium you use.

Hope to see you there!



Watercolor completed at the June paint out by Marina Gonzales Reed



DATE:

Sunday November 16
from 9:00a–4:00p

WHERE:

119 Fairview Drive
Madisonville, LA 70447

The covered Pavilion is available; restrooms, fans and tables. Picnic tables galore, shaded areas all over park. 1/4 mile boardwalk along the river with places to sit and paint

Free park admission for those 62 and older; \$3 for those younger.

Bring a bag lunch, snacks and water provided

RSVP to attend. Open to all art groups, come join us! To sign up, or for more information, call or text Chryl's cell: (985) 264-0964

A collaborative event hosted by



IN MY TOOLKIT...



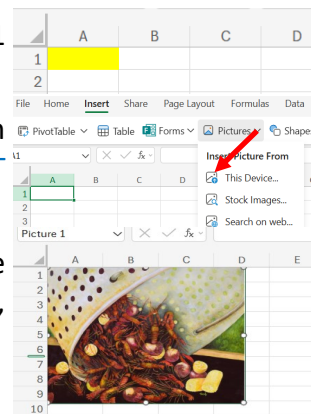
Emily Efferson LWS

Resizing a photo to the exact size you want can be a tricky endeavor. You can use a resizing gadget or trial and error but I have found it to be so easy using the Microsoft Excel Program. Prior to resizing, make sure to crop and/or adjust the lighting on the photo so it is easier to see when tracing.

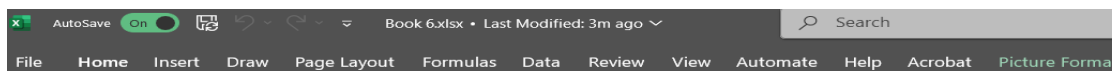
Open Excel, place the cursor in cell block A-1 (top far left cell block).

Across the top of the Excel program Click on **INSERT**, Click on **PICTURES**, Click on **INSERT PICTURE "From this Device"**.

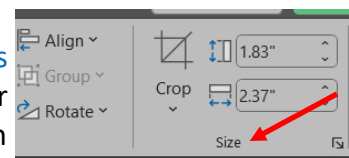
From your computer photos, find the photo you adjusted, double click on the photo, it will automatically insert into cell block A-1.



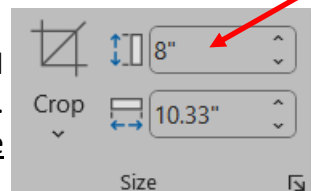
Leaving Photo highlighted, look across the top of the Excel page, click on **PICTURE FORMAT**.



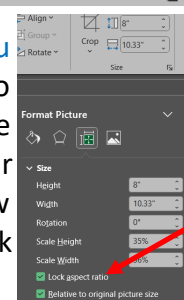
To the *far right*, look for the word **SIZE**. Above **SIZE** you will see **measurements with drop-down menus**. This is where you can resize (*increase/decrease*) your photo (*in inches*) to just about any size you want including standard sizes such as 11x14, 20x24, or larger if your photo image size has enough pixels.



Once you adjust the size (*up or down*) in height or width, the other will automatically move since it is set to keep the **ASPECT RATIO** for the photo. Because the *aspect ratio* is set, you may never get the exact standard size measurements but you can get very close. Practice to see how the sizing works.



ASPECT RATIO ADJUSTMENT: To the right of the word **SIZE**, there is a **drop-down menu** with a tiny arrow on it. Click the arrow and uncheck the **Lock Aspect Ratio** if you want to manipulate the photo size a bit. You can *manually* change the **height and/or width** of the photo. This will allow you to get closer to the size you want, but it can also skew your photo if you manipulate the size too much. It's good to know how to use this tool and how to make it work for you, but be careful. Play around and see how you can make this work for you.



An **Alternative Way to Resize** instead of the Picture Format Tool is to place the cursor in the last cell block on the right-hand side at the bottom of photo. A tiny square appears, grab the tiny square with your cursor and drag the cell block to the size you want and release. Notice that you will see the photo **SIZE** change.

Prior to Printing, on **PAGE LAYOUT**: Set **all 4 margins to ZERO** to give you tiny 1/4" margins and save paper when you print. **ORIENTATION**: Check which orientation, portrait or landscape, takes the least amount of paper for printing. Print Preview will also tell you how many pages. Save your design in Excel, or as a PDF. Trim the edges of the paper (1/4") and tape the pages together.

Hope these instructions help the next time you want to resize a photo.

PAINT OUT AT HOUMAS HOUSE



Come join us for a fun-filled day of sketching, painting and photography at the beautiful Houmas House Estate, the “*Crown Jewel of Louisiana’s River Road*.” The Estate will be decked out for the holidays. You don’t want to miss it!

This event requires an RSVP and because of space, is limited to 24 and to LWS members only.



Pigeonaire watercolor completed by Carol Creel LWS at the 2023 paint out

Members attending are asked to stay off walkways to set up and paint out of consideration of the guests and golf carts.

Attendance by RSVP only, sign up with Kathy, this will fill up fast!

DATE:

Friday, December 5
from 9:00a until after lunch...

WHERE:

40136 Highway 942
Darrow, LA

COST:

There is no cost to enter for artists, check in with the Gift Shop on arrival; tell them you’re with the LWS Plein Air Paint Out Group. If you wish to tour the home, there is a small fee

RSVP TO:

RSVP required by December 1. To register or for more info, call or text Kathy Stone’s cell: (225) 324-9838

LUNCH:

LWS Paint Out members enter at no cost, please plan to stay through lunch with us at the Carriage House restaurant. Attendees should purchase snacks and drinks at the Gift Shop; no outside food/drink



Let Watercolor Shine

LouisianaWatercolorSociety.org

EDUCATION CORNER: KEYS TO A SUCCESSFUL COMPOSITION...

THE CBM METHOD



Developed by Larry Casso (1939-2020)

Delivered by Chryl Casso Corizzo LWS

Larry Casso owned and directed The Baton Rouge Fine Arts Academy with locations in Baton Rouge and Mandeville Louisiana. Before his death in early 2020, he taught close to 50,000 students over his 48 year career and was a mentor to so many well known artists today. I am proud to say he was also my father and had a great impact on my development as an artist. Larry was so successful in teaching composition to his students. I hope you gain at least one tool to put in your painting arsenal from this article.

From the Book of Larry...

The study of composition is one of the simplest yet most misunderstood subjects in painting. To study most books on this subject is like studying books on perspective - you have to know it

already to understand it. This is not a complex subject and with a few simple rules, anyone can learn to compose a painting.

There are three shapes in drawing, three values in shading and three elements of composition: *Center of Interest, Balance and Movement*. Secondary elements related to this subject will be brought up in our study.

The first rule of composition is Center of Interest (Focus)

(A). This is the weakest part of most approaches to painting and is due primarily to a lack of discipline, not a lack of knowledge. Every painting must have one major focal point and the remaining parts must be secondary. Discipline comes when you have to make a decision on what the focus is, the hardest thing for most people.



We can better understand this if we look at the three stages of learning to paint. *First*, you become aware of the language. What are oils; what is watercolor; what is burnt umber? We educate ourselves about the basic concepts, materials, techniques and procedures. This is time consuming, yet necessary to acquire this knowledge. We must learn to “walk the walk and talk the talk.” *The second stage of development* is learning technique by copying other successful artists whose style we admire. The classical approach to studying music, dance and yes, art, is to copy the masters. We must master technique and be able to express ourselves intelligently before we move on to the next stage. *This is a learned skill and again, anyone can learn it.*



The third stage of development is the simplest, yet most difficult because *we must learn to think and not just paint*. We must have the courage and confidence to make decisions about our focal point and then shape what we see in a way that others can see it also. When we look at a subject and decide to paint it, we are bombarded with thousands of bits of information. *We must decide not only what to use, but also more importantly, what not to use.* We must then “insert brain before brush and hand.” That takes courage and conviction because we are laying our souls bare for the world to see and judge.

EDUCATION CORNER: KEYS TO A SUCCESSFUL COMPOSITION... THE CBM METHOD CONTINUED

The second rule of composition is Balance (B in figure on previous page). Remember, you do not have to paint what you see. You, as creator, have a right to move everything around, take anything out and add anything you want. Balance therefore is the orderly, logical and even mathematical procedure whereby we arrange the parts of our composition, within certain dimensions, in such a way as to be interesting and pleasing to the eye.

The third rule of composition is Movement (C). It can be defined as the method an artist uses to control how the observer enters the painting, moves in and out and around it and eventually settles on the focal point. The unique thing about this is that it is done naturally and subconsciously. The artist literally tricks the eye and mind to see what he sees. *Movement is the linkage of the entire piece*, keeping the interest and excitement high and preventing boredom. Let's review the basics of composition again. We have a center of interest, balance and movement, concepts that can be learned and must be applied for a successful painting.



I will introduce you to methods I developed on the computer to simplify composition. I believe Michelangelo would demand a computer and the best Canon copier money could buy if he were alive today. Art is about seeing, not about what mechanical methods you might choose in doing your painting. When we look at a photograph or study life we are bombarded with innumerable bits of information all competing for our attention. How do we determine what is and is not necessary for our composition? Our downfall is putting too much information in our painting, confusing the observer and ourselves and then painting a picture instead of a painting. *The biggest problem I have observed while teaching is a failure to define a clear center of interest when planning a composition.* One idea must rule and capture the eye, mind and heart of the viewer, and only that information necessary to support the main ideas should be added and no more! Most students believe that if we photograph something, every bit of information in that reference must be used. WRONG!

Start by observing my image of the Tchefuncta River at daybreak: beautiful photograph, way too much information. I make a DECISION on my center of interest and how much information I really need beyond



that. Next I CROP only the main idea, eliminating any competing parts. *It should jump off the screen at you if it is right.* Then I ask myself how much more information I need, if any? Sometimes it is right the first time. If not, I undo the image on my computer, return to my original photo and keep adding information until it is right or I totally change direction. When it is right, you will know it. I then enlarge the final information until I can see the details clearly and print it. The key to this method is it allows you to move all over your original photo quickly, eliminating the non-essential information while enabling you to see what works.

EDUCATION CORNER: KEYS TO A SUCCESSFUL COMPOSITION... THE CBM METHOD CONTINUED

I cropped the image and enlarged on the computer for easy observation.

In the watercolor painting below, Tchefuncta River Daybreak, I added the fisherman to further accentuate the center of interest.



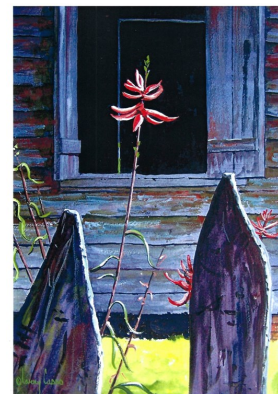
Here is another example of finding a great composition in the midst of too much information. This photo was taken just as we were leaving Evangeline State Park in St. Martinville, Louisiana. I saw the fence and unusual contrast between the flowers, foliage and the building. It was enough to stir my interest to record it.



Original reference photo

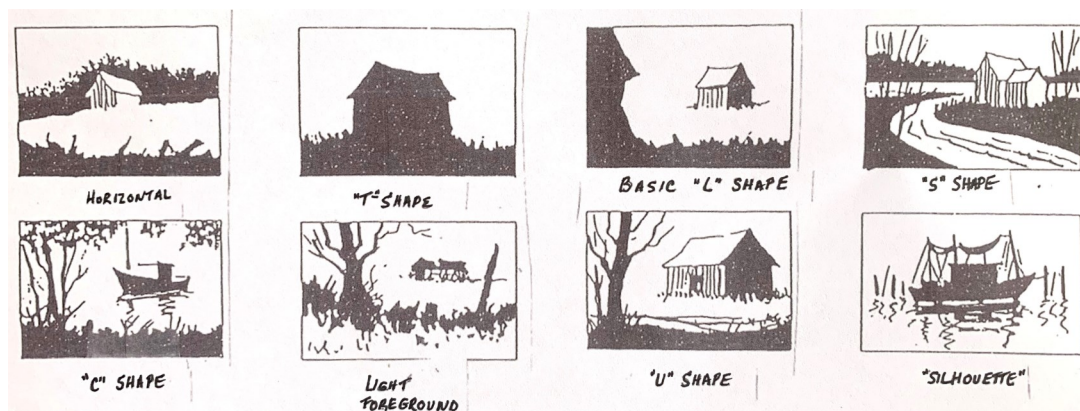


Cropped to define my center of interest



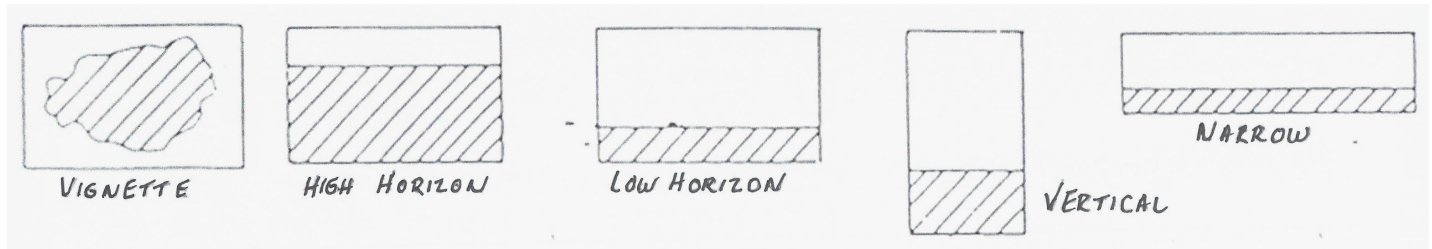
Evangaline, watercolor

You have your center of interest defined, now *how do you create balance and movement*? There are eight designs for creating original compositions, all can be reversed to make a total of sixteen different designs.



EDUCATION CORNER: KEYS TO A SUCCESSFUL COMPOSITION... THE CBM METHOD CONTINUED

There are also numerous variations available, use your imagination. You could also consider rain, snow, pastoral, wet on wet, reflections, morning or evening, seasonal, small or large size... the sky is the limit.



Lets look at some examples of how to use these designs in creating your composition...all the following were completed in watercolor, my favorite medium.



Center of interest well established; Balance in composition; U-shape movement leads to focus (boat)



Center of interest well established; Balance in composition; Reverse C movement



Center of interest well established; Balance in composition with pilings; Movement in water and added birds; Silhouette



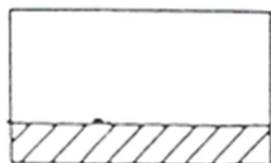
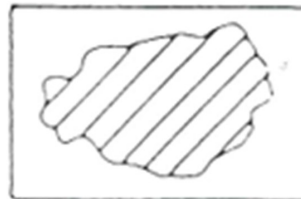
EDUCATION CORNER: KEYS TO A SUCCESSFUL COMPOSITION... THE CBM METHOD CONTINUED



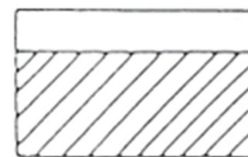
Notice the L Shape on left side of painting and how the branch on the right brings you back into the painting



Center of interest well established; Balance in vignette composition; Movement in from the left with tree foliage and grass, from the right with tree branches



Center of interest clearly established; Balance across painting, horizontal movement with low horizon line



Center of interest well established; Balance in composition; Movement in water ripples leading you up to center of interest. High horizon and vertical movement

In summary, there is only one element in a painting that touches our passions and emotions, the rest is only necessary to support the main theme. Define your center of interest, the most important element in your composition. Ensure balance and movement in your painting using one or more of the concepts presented in this article. Most importantly, plan and think before painting or as I like to say, *"Insert brain before brush"*.

Excerpted from the writings and lessons composed by Larry Casso (1939-2020) including his book *Remembering the Classics* (unpublished). For more information on Larry, visit his [website](#) or follow his paintings and lessons on [Facebook/Remembering Larry Casso](#) and on [You Tube @TheCassoChannel](#).

LAST QUARTER EVENTS AND SUCCESSES

2025 55TH INTERNATIONAL LWS WORKSHOP OUTCOMES

The *David R. Smith AWS, NWS* workshop was full and attendees raved about the workshop itself and the instruction David provided. Three paintings in 3 days, whew! But they did it! And as you can see below, the results were outstanding. Thank you to the attendees who provided jpegs of their completed paintings and to David, who was a stellar instructor. Great job all...



Valerie Clark



David demonstrating...



Peggy Kirby



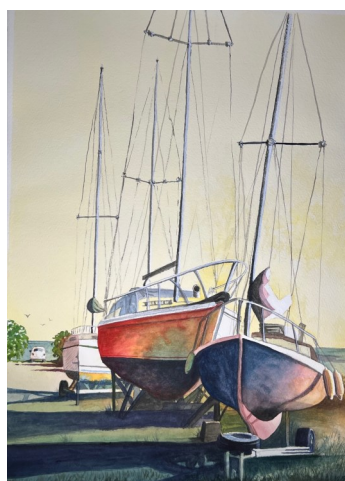
Ann Clement



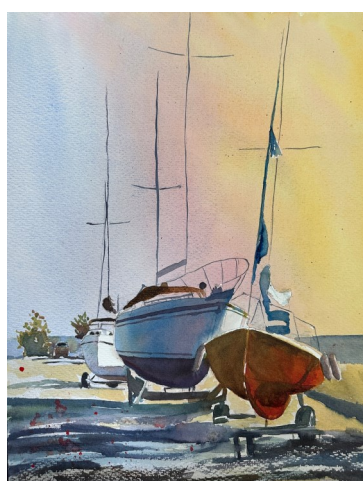
Ann Clement



Pio Lyons LWS-M



Valerie Clark



Peggy Kirby



Claudia Lejeune LWS

LAST QUARTER EVENTS AND SUCCESSES

FAIRVIEW-RIVERSIDE STATE PARK PAINT OUT

What a fabulous day to paint, draw, sketch and photograph! There were a total of 35 artists at the paint-out from Baton Rouge, Livingston Parish, New Orleans and across the Northshore. One artist even came from Lake Charles on her way to Florida! Many had never attended a paint out before. We loved that there were many varied mediums: watercolor, acrylic, oil, pastel and pencil. Some did rough sketches, others more detailed paintings. Enjoy seeing the results and join us for our next paint out [November 16th](#).



Let Watercolor Shine

LAST QUARTER EVENTS AND SUCCESSES

FAIRVIEW-RIVERSIDE STATE PARK PAINT OUT

What can you do in a short time at a paint out? Well here you go! Paintings and sketches submitted from artists attending the June paint out. No level of experience needed. Join us for our next paint out [November 16th](#).



Terry Dakmak Sketch



Jill Rabalais Sketch



Cyndie Perilloux Sketch



Kathleen Grieshaber Watercolor



Julie Matte Watercolor



Chryl Casso Corizzo Watercolor



Linda Kyle Pencil/Watercolor Sketch



Lynn Thibodeaux Watercolor



Linda Ducote Oil



Marina Gonzales Reed Watercolor

LAST QUARTER EVENTS AND SUCCESSES

NIGHTTIME: GO DARK! SUMMER WORKSHOP

Betsy's workshop on July 26th did not disappoint. All twelve of the participants raved about what they learned AND their results proved it! Oak Knoll was such a great location to have the workshop, perfect room, great lunch, beautiful peaceful views. Look for news on our next workshop to be held March 2026...



Let Watercolor Shine

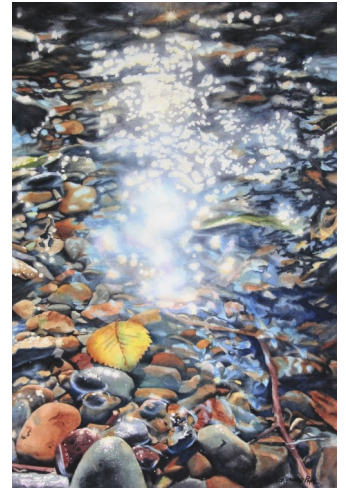
MEMBER NEWS AND CONGRATS



Congratulations to *Lisa Girouard Pope LWS* who won an Art Sparks Merchandise Award for "*Crimson Classic*" and an Honorable Mention for "*River Rock Rill*" in the 2025 Women in Watercolor competition. This year's competition had over 1730 submissions from 56 countries.

She also earned her SIGNATURE membership status with National Watercolor Society.

Kudos Lisa!



Congratulations to *Tracy Hebert LWS* who won an Honorable Mention for "*Gumball-Kaleidoscope*" in the 2025 Women in Watercolor competition. This year's competition had over 1730 submissions from 56 countries.

Kudos Tracy!



Congratulations to *Rick Anderson LWS* for his nine page article entitled "*Structured vs. Spontaneous*" in the Fall 2025 issue of Watercolor Magazine. From a small town in Mississippi, Rick truly draws inspiration from the Delta he loves and beyond. The article focuses on the importance of planning out a painting then deciding how structured it should be. The article is well written and features many of Rick's beautiful watercolors. Well done Rick!

Congratulations to the 18 LWS members who had works accepted into the 55th Annual River Road Show National Juried Art Competition! Will be at the Louisiana State Archives Building in Baton Rouge August 4—September 23, 2025, open Monday—Friday from 8:00am until 4:30pm, entry is free and open to the public. *Go see this great show!* LWS members include:

Marilynne G. Bradley LWS-M, MO

Chryl Casso Corizzo LWS, LA

Carol Creel LWS, LA

Terri Dakmak LWS, LA

Emily Efferson LWS, LA

Margaret Hawkins, LA

Tracy Hebert LWS, LA

Ellen Jenkins, LA

Michele Tabor Kimbrough, FL

Rebecca Krutsinger LWS, IL

Pio Lyons LWS-M, LA

Donna Magee LWS-M, LA

Theresa Miller LWS, LA

Betsy Neely, LA

Patricia Ryan, LA

Suzanne Shumate, LA

Kathy Miller-Stone LWS-M, LA

Herb Willey LWS, MS

LAST THOUGHTS...

[Click here to view the 2025 Calendar](#)



One last picture of beautiful Fairview-Riverside State Park...
hope to see you in November!

Have you visited the LWS
Facebook Page?

Check it out [here](#)! And Like/
Follow Us!



WHEN ARE WATERWORKS ARTICLES DUE?

Spring	February 15
Summer	May 15
Fall	August 15
Winter	November 15

Send us an image of your award-winning painting and information on what/when/where and we will include if space permits. Be sure to include your name and the title of work on your jpeg.

Are you interested in writing an article for the newsletter or have an idea for a story artists would enjoy? Want us to feature an LWS member?

Email information to
publicity@louisianawatercolorsociety.org
or
lws@louisianawatercolorsociety.org

OUR PURPOSE...

The Louisiana Watercolor Society, founded in 1968, exists to advance the art of painting with watermedia. While watercolor is the preferred medium, we accept casein, acrylic, gouache and egg tempera.

Like Us!



Louisiana Watercolor Society

P.O. Box 82978
Baton Rouge, LA 70884-2978

www.LouisianaWatercolorSociety.org
email: lws@louisianawatercolorsociety.org
Facebook.com/louisianawatercolorsociety
Instagram/louisiana_watercolor_society