



# Waterworks

A Publication of the Louisiana Watercolor Society, Established 1968

## PRESIDENT'S CORNER

2026 is shaping up to be a busy year for LWS members. After the brutal cold of January, we can now look forward to spring paint-outs, exhibitions and workshops. Your board has put together an exciting slate of events!

First things first. Are you a 2026 member? Here's a clarification :



- ◇ 2026 dues were due January 31st. If you forgot, hurry and [pay now](#).
- ◇ If you are a signature member or working on your signature (with one or more accepted paintings in the International Exhibition), whenever you pay your dues, they are credited to the last year you did not pay. So, if you didn't pay in 2025 and you pay in February 2026, dues are credited for 2025, and you still owe 2026.
- ◇ If you do not maintain continuous membership, signature status or all progress toward signature status is lost.
- ◇ You cannot enter member exhibitions or the International Exhibition at the member rate if you are not a 2026 paid member.

Thanks to everyone who has renewed their membership. Only with your support can we continue to offer high-quality water media experiences.

Our first event of 2026 is the [Spring Member Exhibit at the Louisiana Archives](#). Entry submission is Match 1 so it's not too late to enter your beautiful watercolors. The exhibit will hang through March 30<sup>th</sup>. I hope to see you at the reception, *March 12<sup>th</sup> from 5 – 7 pm at the Archives*. Our talented Judge, [Donna McGee LWS-M](#), will announce the award winners.

A favorite among members is the first viewing of the International Exhibit accepted paintings. See them all at our [Spring Member Meeting, March 22, at the Bluebonnet Library](#). Because you asked, we moved the meeting up to 2:30 so that we could end a little earlier and you would be home for dinner. Also at the meeting, [Ellen Jenkins LWS](#), will present a "show and tell" of her beautiful watercolor journals.

Join us for our first paint-out of the year at the beautiful [Hudson Oaks in Prairieville](#). The April 11 event is free of charge but you must RSVP.

For May, block out our biggest event of the year, the [56th International Exhibit and workshop](#)! See the best of the best selected by [Judge Matthew Bird](#) at Place St. Charles in New Orleans, May 4th – 22nd. Be challenged by Matthew's expert techniques in realism by signing up for his [3-day workshop May 12<sup>th</sup> – 15<sup>th</sup>](#). There are only a handful of spots available so sign up today.

All the essentials for Spring events are in this newsletter. Sign up now. There's even more inside! Read how to paint water, how to pour watercolor, and how to take rejection in an art exhibit. These informative articles are courtesy of [Tracy Hebert LWS](#) and [Kathy Miller Stone LWS-M](#). Also inside, delightful features on two active LWS members,

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*Cissy Quinn LWS* and *Gina Judy LWS*.

That takes us through May but stay tuned for more – more paint-outs, more exhibits, more workshops! In June, be on the lookout for a paint-out in Hammond and a workshop on gouache. In July – August, a [virtual member exhibit](#) (You asked for it, we listened!) Then in the Fall, another workshop or two, a paint-out or two, and a Fall Member Exhibit.

So much time and effort go into making each issue of Waterworks informative, educational, and entertaining. We hope you'll enjoy reading every word! If you'd like to contribute an educational feature or let us know of an art award or other honor you received, please notify us at [publicity@louisianawatercolorsociety.org](mailto:publicity@louisianawatercolorsociety.org).

Finally, I'd like to recognize our newest board members, *Karen Ranatza* and *Don Reggio*. Karen graciously accepted the role of 2nd Vice President. As such, she will chair LWS member exhibits, and, like the rest of us, assist in everything else LWS! Don accepted the position of Director-at-Large for Paint-outs. He will coordinate venues, dates, and member correspondence. Look for more info about Karen and Don in our next newsletter!

What about you? Are you ready for a fun challenge, new friends, and insider information? Curious? We need nominations – self or other – for two open board positions.

Are you gregarious, outgoing, love to throw a party? We're looking for a *Director-at-Large for Hospitality Support*. You would assist in securing the necessary decorations, food, and supplies for workshops and exhibits. You would not do it alone. We board members all remember being the newbie, so we all help new board members.

Not the host with the most? Maybe social media is your thing! We need a *Publicity Chair* to keep members informed of all our events through Facebook and Instagram. If you use either platform, it's easy to learn the other. Again, we have board members to help. Others provide content and can show you how to schedule postings for a whole week or more all at once.

Interested in either volunteer position? Contact me directly at [president@louisianawatercolorsociety.org](mailto:president@louisianawatercolorsociety.org). I'd love to discuss the role with you.

Paint away!

Peggy Kirby-Paradise

*Let Watercolor Shine*

## LWS SPRING WORKSHOP

[Click here for more information or to register](#)

# THE COLORS OF WHITE



with Cissy McCabe Quinn LWS

LWS is proud to offer our first workshop on the Gulf Coast. Come join us at the beautiful Ohr O'Keefe Museum of Art to paint in the second floor overlooking the Gulf of Mexico. What a great excuse to spend the weekend!

**White**.... pure, bright, snowy. These are a few words most would use to describe white. Avoidance, nemesis, fearful, challenging...are words that I was using when white objects were in a composition to be painted. I have found that when something is difficult or challenging, I will find it extremely rewarding when I have worked to master it, or in this case, to become comfortable with white. So, I set out on a mission to paint white objects and I give you the outcome of my quest. Not necessarily mastered, and still challenging, but now at least comfortable. Join me in my journey in finding **The Colors of White!**



*Feather*, a watercolor  
by Cissy McCabe Quinn

Cissy is an artist and instructor who was born and raised on the Mississippi Gulf Coast. As an art teacher, she worked with all media, but watercolor is where she always returns.

All proceeds from this workshop directly benefit LWS.

### DATE:

Saturday March 7  
9:00a–4:30p

### WHERE:

The Ohr O'Keefe  
Museum of Art  
4386 Beach Blvd  
Biloxi, MS

### COST:

**\$100 members;**  
**\$125 non-members**  
Enrollment limited to the  
first 14 students to  
register; no refunds

For additional questions,  
call/text Cissy at (228)  
263-1642 or email  
cissymccabe@bellsouth.net

### LUNCH:

Bring a bag lunch &  
drinks, restaurants close  
by

[Click here to register  
or for more details](#)

**OHR-O'KEEFE  
MUSEUM OF ART**

*Space graciously provided  
by the Ohr O'Keefe Museum  
of Art*



**Let Watercolor Shine**

LouisianaWatercolorSociety.org

## SPRING JUDGED MEMBER EXHIBIT AT THE LOUISIANA STATE ARCHIVES

### MARCH 3—MARCH 30

**Location:** Louisiana State Archives, 3851 Essen Lane, Baton Rouge, LA

**Entry Deadline:** March 1 from 9:00am to 11:00am; please submit jpegs of paintings if you want them considered for social media

**Entry Fee:** \$25 for 1-3 paintings

**Show Judge:** Donna McGee, LWS-M

**Reception:** March 12 at the Archives, 5:00pm - 7:00pm

**Drop Off/Pick Up Paintings:** March 2/March 31 from 9:00am to 11:00am

[Click here to register and submit jpegs of paintings](#)



Donna McGee, LWS-M, received a Bachelor of Science in Art Education from Mississippi State University in 1974 and a Master of Fine Arts in Studio – Painting and Drawing from Louisiana Tech University in 1993. She works in oil, watercolor, acrylic, and mixed media painting. For over 30 years she taught drawing, design, and painting (beginning through advanced) at the university level. During this time, she also became a popular workshop instructor and teacher for private lessons. Donna's award-winning work has been exhibited in over 80 international, national, and regional juried exhibitions. Look for a feature on Donna and her work by John Kemp in the January-February issue of *Louisiana Life*.

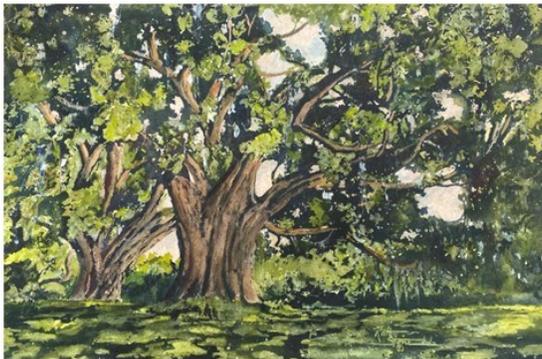


*The Catch* completed by  
Donna McGee LWS-M



*Laura's Pride* by Barbara Olivier, awarded First  
Place at the 2025 Spring Archives Member Show

# PAINT OUT AT HUDSON OAKS



Oak rendering completed by Kathy Miller Stone

**Attendance by members and guests by RSVP only**, space is limited so sign up with Kathy, this will fill up fast!

Come join us at the Hudson’s private home and grounds for a great day of photography and painting in Prairieville. Beautiful oaks, a pond, marvelous architecture, birds, something for everyone regardless of what medium you use.

**DATE:**  
Saturday April 11  
from 9:00a–3:00p

**WHERE:**  
Prairieville, LA  
RSVP for directions  
Restrooms available; painting can be done from the back porch for those who can’t have too much sun; follow the signs to park, those there early park closest to highway on the property in rows so all have room to park.

**COST:**  
No charge to come paint with us but **RSVP is required to attend**

**RSVP TO:**  
To sign up, or for more information, call or text Kathy Stone’s cell: (225) 324-9838

**LUNCH:**  
Bring a bag lunch, snacks and drinks



Let Watercolor Shine  
LouisianaWatercolorSociety.org

## 2026 56TH ANNUAL INTERNATIONAL LWS EXHIBITION

LWS will host its 56<sup>th</sup> Annual International Exhibition with an in person show at the beautiful *Place St. Charles* located in the heart of downtown New Orleans just one block from the French Quarter. *Please join us for the Awards and Reception May 16th from 2:00pm until 4:00pm.* Parking is easy with a parking garage connected to building



We are honored to have *Matthew Bird, AWS, NWS* as our Juror of Selection and Judge of Awards this year. Born in Baltimore, Maryland, Matthew graduated with honors from the Pratt Institute of Art in Brooklyn, New York, in 2000. He worked as a designer, art director, and children’s book illustrator, and is a Signature Member of numerous organizations, including the American Watercolor Society and National Watercolor Society where he served as vice president. His award-winning watercolor paintings have been exhibited in juried shows across the United States, as well as in Canada, China, England, Greece, Hong Kong, and Italy. Matthew says that his subjects are selected to communicate his love and respect for nature and life. Some pieces create narratives based on his own experiences. His desire is that when others see his work, they are *“inspired by the perceptible signs of the real Creator.”*

First Place **\$2,500**, Second Place **\$1,000**, Third Place **\$700** plus other additional cash and merchandise awards.

Accepted paintings posted online	March 9
Exhibit opens	May 4
Mathew Bird workshop	May 12-14
Awards & Reception	May 16
Last day of exhibit	May 22



Treasure Hunting by Matthew Bird



*Let Watercolor Shine*

## EDUCATION CORNER: WHY WASN'T MY PAINTING ACCEPTED FOR THE INTERNATIONAL EXHIBIT?



Written by  
Tracy Hebert LWS

LWS first ran this article in the Spring 2025 newsletter but thought it warranted repeating. Good reminder for both long time and new members.

First, let me explain the jurying process in most art organizations, including LWS. LWS selects the juror/judge with signature status in the National Watercolor Society, American Watercolor Society, Transparent Watercolor Society, and other prestigious watercolor organizations.

The juror/judge sees every painting submission that follows the organization's prospectus. The juror chooses the paintings that follow composition, value, technical merit, and other criteria, which is a monumental task. They contemplate each painting to select a well-balanced exhibit. If there are forty portrait submissions, the juror will narrow it down to a good number of portraits to allow other subjects in the show. Due to subjectivity, the juror may choose some pieces over others simply because a piece may resonate for one reason or another. It may help to do some internet searching for judging and jurying – [What to Expect When Entering Art Shows](#), [Juried Art Shows Success Tips](#), etc. There are a lot of helpful articles out there.

It takes bravery to exhibit your work and even more courage to submit your painting to a jurying process, not knowing if it will be chosen for the exhibit. As good as it feels to be accepted into a show, we all know how brutal it is to be rejected from shows. Art journeys have highs and lows. The important part is the journey and keeping your brush on paper. Here are some tips that I have picked up along the way.

- ◆ **Never** try to paint according to the juror's style or favorite subject. Paint what inspires and moves you, and paint in your style. If you are wondering what your style is....well, that is a whole different article.
- ◆ **Follow** the Prospectus rules. Every exhibit has its own set of rules for its exhibitions. Read them carefully and ask questions if you have them.
- ◆ **Submit** the best digital image possible of your work. Poorly photographed work starts behind from the beginning. Take a look at page 9 of our [2024 Winter Newsletter](#) on the LWS website. An article in the Education Corner by Peggy Kirby Paradise, "[The Technical Aspects of Submitting a Painting to LWS](#)," explains all about how to enter an exhibit and how to get a successful photograph.
- ◆ Jurors have many photos of paintings to go through to make their selection. **Get the Juror's attention.** Surprise them with bold value, a unique technique, or color choice. They also look for design principles and elements of art. Study that. Attend juried exhibit receptions to see the work in person. Sometimes, the Judge is present to announce and hand out awards. They may explain why they chose the paintings they decided to award. It is also valuable to visit with the attending artists. Most are generous in sharing their thoughts on any art-related question.
- ◆ If you get rejected, **keep entering.** Many artists have had the same painting rejected more than once from different exhibits and later have it accepted and recognized for an award in another exhibit.

I'm repeating this because it warrants repeating. **Think of rejection as a catalyst to become a better artist.** Remember, even the best artists are rejected from juried exhibits. Don't let rejection get you down. Consider your art a creative journey to a never-ending conclusion. **Never stop doing what inspires you.**

## 2026 INTERNATIONAL PAINTING WORKSHOP

### LESSONS IN REALISTIC WATERCOLOR: STILL LIFE WITH MATTHEW BIRD

**Date/Time:** Tuesday – Thursday, May 12 – 14, 2026, 9:00 am – 4:00 pm

**Location:** American Legion Post 397, 1225 Hickory Ave, Harahan, LA 70123

**Cost:** \$370 members / \$420 non-members; no refunds; *Space limited to 20 participants*, register early!

**Questions?** Carol Creel LWS, [carolbc@bellsouth.net](mailto:carolbc@bellsouth.net)

[Click here for more details or to register](#)

This workshop is designed to take you through Matthew's entire painting process, as he demonstrates each step along the way to a finished piece. Participants will learn the various techniques he uses in painting realism, including creating rich dark backgrounds, the importance of underpainting, wet into wet washes vs. wet on dry, dry brushing, masking, glazing, and more. The focus will be on understanding value and color, establishing form, and creating texture.

Students can expect hands on guidance as we push out of comfort zones and try new things in a fun, relaxing environment. The goal is to learn a lot and enjoy the journey. If you love detail and methodical painting, but have struggled to paint realism with watercolor, this class is for you!



Confectioners Shelf by Matthew Bird



*Let Watercolor Shine*

## LWS MEMBER SPOTLIGHT: CISSY QUINN LWS



Cissy didn't grow up in a family that emphasized art. Sports shaped her childhood, with a strong focus on hard work, participation and competition. Her love for animals led her into thirty years of equestrian participation and competition. But her best friend's mother was an art teacher, and by high school Cissy already knew she wanted to become an art teacher herself.

She received a scholarship to Mississippi University for Women, unaware at the time that it housed one of the best art departments in the state. She began her studies with little background but with a blank canvas and an eagerness to learn. The head of the art department, Charles Ambrose, had previously led the art department at the University of Southern Mississippi. A watercolorist, he taught watercolor and often had his students painting outdoors from life—though Cissy didn't yet know the term "plein air." He was a very quiet man, and Cissy was equally quiet, so she learned mostly through observation and often felt intimidated by the knowledge of her classmates. As she later said, "he scared me to death." Still, she persevered, graduated with a BFA, returned home, and began teaching junior high art. She loved teaching from the very beginning.

Several years later, another art teacher invited her to take a watercolor workshop over summer break. By then, Mr. Ambrose had become head of the art department at William Carey College on the coast, and he was offering a one-week workshop. That experience changed everything. The class was small, Cissy was older and more confident, and she discovered him to be a lovely, generous, and deeply knowledgeable instructor. She learned so much from him, and she still has the painting that earned her first "A" hanging in her living room. That workshop ignited her lifelong passion for watercolor.

Cissy soon learned about the Mississippi Watercolor Society and began submitting entries to their national show. She vividly remembers the excitement of having her first piece accepted. She continued taking workshops, and at an Ian Stewart workshop she met artists from New Orleans who introduced her to the Louisiana Watercolor Society. When the Mississippi Watercolor Society disbanded, she joined LWS and began submitting to their international show. Her first acceptance thrilled



A Walk in the Shadows,  
watercolor by Cissy



House With the Red Door, watercolor by Cissy

her and motivated her to keep learning. She took many of their workshops—Paul Jackson, John Salminen, Ken Call—and gained invaluable knowledge while meeting many talented artists. Her second acceptance was just as exciting, but she never expected to achieve Signature Membership after her third acceptance. That honor inspired her to push herself even further in her creative journey.

Cissy eventually retired from teaching in the public schools at Biloxi High School. The Mississippi Gulf Coast is home to a vibrant community of artists, many of whom have become her friends and colleagues across local, regional, and state organizations. Few of them are watercolorists, but watercolor remains where her heart truly lies.

## LWS MEMBER SPOTLIGHT: CISSY QUINN LWS (CONTINUED)

She is deeply honored to be part of LWS and to have earned signature status. She continues to teach, now at the Ohr O’Keefe Museum of Art, and she is delighted to work with a group of people who are inspired by watercolor—not only as artists but as friends.

What could be better!

Don’t miss [Cissy’s workshop, “The Colors of White”](#), being held at [the Ohr O’Keefe Museum of Art](#) on the beautiful Gulf Coast Saturday March 7! Space is limited, register early...



Tea Time, watercolor by Cissy

Cissy can be reached at:

Facebook: [Cissy McCabe Quinn Watercolors](#)

Website: [Cissymccabequinnart.com](#)

Instagram: [cissymccabequinnart](#)

## SAVE THE DATE: SPRING LWS MEMBER MEETING MARCH 22

Join us for the Spring Member meeting **Sunday March 22 from 2:30pm – 4:30pm at the Bluebonnet Library (9200 Bluebonnet Blvd) in Baton Rouge**. LWS had record attendance at the last few meetings, such a great way to network and share ideas with other artists in our group.

 Get a sneak peek at the paintings juried into the International Show. Last year those attending requested a quick review of all paintings submitted as well, everyone was impressed by the quality of work submitted.

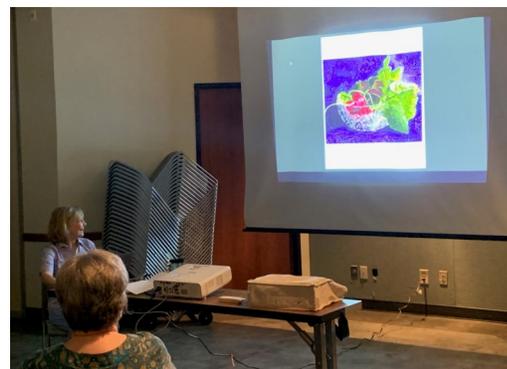
 Ellen Jenkins will be presenting a "show and tell" of her beautiful watercolor journals.

 Enter for your chance to win one of several door prizes....

 This is Louisiana...you know there will be good food!

Why don't you bring a friend and come mingle with your fellow LWS artists?

Remember the earlier start time—2:30pm. Come and learn more about your LWS...Let [Watercolor Shine!](#)



Review of International Show entries



Valerie Clark with one of several door prizes given away

## EDUCATION CORNER: POURING TRANSPARENT WATERCOLOR



*Kathy Miller Stone LWS-M encourages watercolorists to try pouring watercolor, but tempers her enthusiasm with caution. "There is the important preparatory work of masking to create a successful painting," she emphasizes. "If I am painting an oak tree, for example, the careful application of masking fluid retains the shapes of the trunk, branches and foliage. When I have protected the background and the sky that shows through the tree, I can paint, pour and spatter whatever colors I want."*

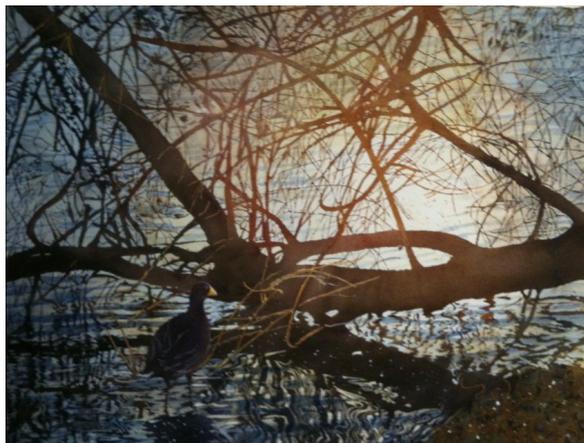
Kathy lays out her drawing thoughtfully and with precision, initially planning the values and colors in graphite. She may modify the composition as the painting progresses, but the drawing provides direction and cohesion for later stages, which she handles more loosely. The drawing is completed on a full sheet of 300-lb rough watercolor paper, then Kathy paints the details and lighter areas of the background with traditional applications of transparent watercolor. Kathy uses many different brush sizes and shapes, but she favors the No. 12 kolinsky with a fine point because it gives her such flexibility. *"A kolinsky has a fat belly that will hold a lot of water," she says, "so I can make a long, unbroken line or broader strokes."* Kathy tends to paint the areas to be protected with masking fluid a little darker than other areas, because some of the underlying color there may lift off when the fluid is removed.



*Medusa Oak, a watercolor by Kathy using her pouring technique*

Kathy applies the watercolor, the mask and the poured pigment making sure the paper is completely dry before proceeding with each

application. She applies masking fluid with a number of tools. One of her favorites is a plastic spoon with the bowl broken diagonally to form a sharp point. She will use the spoon to ladle and spread the fluid for larger areas, and use the point as if it were the nib of a pen to make fine lines. The tip of a toothpick is another simple tool for lines; for a wider mark, Kathy will turn it on its side. She has even used her finger to spread fluid over a broad area, such as a tree trunk. To mask a sizeable section of the design, she cuts architect's masking film into the shape of an object or figure, then seals the edge of the film to the paper with a line of the masking fluid.



*Poule Dieu Paradise, a poured watercolor by Kathy*

Kathy applies masking fluid liberally to the dominant elements of the composition, the highlights and patches of white. Most masking fluids have pigment added so you can see the applied fluid. Kathy suggests letting the pigment settle and pour only the fluid from the top of the container. Kathy says *"This is to avoid staining the paper with the mask pigments but also because the color in the fluid can be a distraction that influences color choices as she tries to offset its effect."*

Masking fluid can also be used in reverse. Instead of painting and masking a tree, then pouring the surrounding areas, Kathy will mask the surrounding areas and pour the shape of the tree creating a backlit silhouette.

## EDUCATION CORNER: POURING TRANSPARENT WATERCOLOR

Kathy typically only uses two colors when mixing paint for pouring to avoid creating a muddy mix. She will squeeze 3—4 inches of each color into an 8 ounce bottle half filled with water, then shake it for 10-15 minutes. Kathy will vary the color and intensity of the pouring fluid to match her subject. It might be near black using Payne's gray and French ultramarine blue, or burnt sienna and alizarin crimson if she wants to emulate fall foliage.

### The Pouring Process:

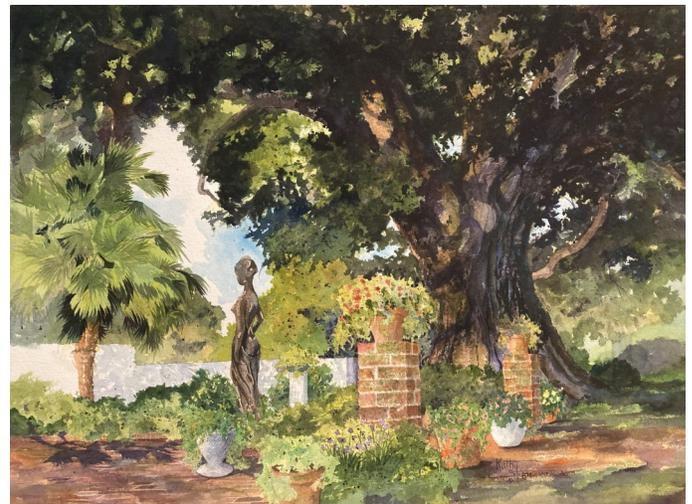
-  Work over a large plastic tray (marbling tray) to catch drips and spills from the pouring process.
-  Before pouring, spritz the paper with water, allowing the paint to spread in a foliage like pattern.
-  Apply the paint to the spritzed areas in a series of controlled pours, tilt the paper so the paint moves in the direction the limbs and branches spread.
-  Be liberal with the spray bottle at this point, encouraging the paint to spread or lightening its intensity to create a foggy or hazy effect.
-  While the paint is flowing, brush in other colors to bring more harmony to the work.
-  After the pouring, subsequent spritzing and dropping of additional color, let the painting dry thoroughly. Unless it is completely dry when you remove the masking fluid, the fiber of the paper will lift and the paper may tear.
-  Be sure to wipe any dried paint from the masking surface so dried particles won't be rubbed against unmasked areas. The best tool to remove dried masking fluid is with a standard mask pick up square.
-  The final step is to scrub and repaint some areas. In some cases, more opaque watercolors, such as cerulean blue or the cadmiums may be added. Kathy has not used acrylics or gouache, but suggests that some artists may find it useful in applying accents at this stage of the painting.



*Colorful Cypress*, a poured watercolor by Kathy



*Plaquemine Railroad Bridge*, a poured watercolor by Kathy



*Patio at Tezcuco Plantation*, a poured watercolor by Kathy

## EDUCATION CORNER: POURING TRANSPARENT WATERCOLOR STEP BY STEP



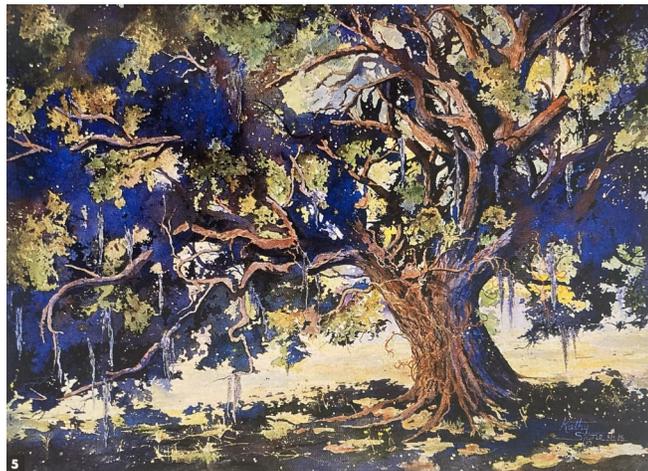
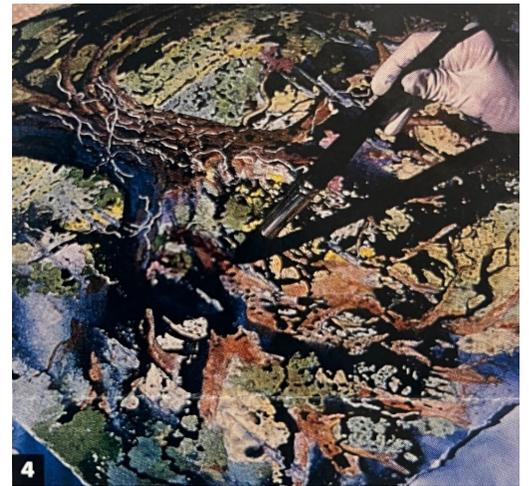
**Step 1.** Kathy did a light drawing in graphite, then followed with a traditional application of watercolor. She let the paper dry thoroughly and then masked the light areas.

**Step 2.** Kathy let the mask dry completely, then spritzed this area of the paint and poured a mixture of Payne's gray and French ultramarine blue. The paint spread into a pattern resembling foliage. Kathy encouraged that even more by turning the paper so the flow moved outward in the direction of the limbs and branches.



**Step 3.** To further encourage the paint to run in the desired direction, Kathy spritzed the paper with water again.

**Step 4.** Kathy then brushes in other colors such as reds, blues and purples. She left some extremely dark areas to represent the heavy shadows within the tree. In other areas, she thinned some colors as needed.



**Step 5.** Kathy let the painting dry overnight so that when the mask is removed, it won't damage the paper fibers. It is a good idea to also wipe the dried puddles from the mask so they won't transfer to clean areas of the painting. Kathy then scrubbed into some sections and added a few darker colors. She also added some of the more opaque colors, such as cerulean blue, burnt sienna and the cadmiums.

*Lone Oak—Grand Old Oak Series, a poured watercolor by Kathy*

## IN MY TOOLKIT...PAINTING THE OCEAN IN WATERCOLOR



Painting water, especially ocean swells, can be a daunting task for many artists. How do I make it realistic? Where do I start? What colors do I use? Questions go on and on.

*Tracy Hebert LWS* has a love for all things related to the water and is a master at painting ocean swells, so much so she was asked to make a video to demonstrate the techniques she uses when painting in watercolor which is available on her [YouTube Channel](#). This 30 minute demo covers a portion of the layering techniques and methods used to paint the ocean swells in her painting “*Cover Me in Sunshine*”. And all with three colors....samples of her work painting water below. Thank you Tracy, will be a great addition to anyone’s artistic toolkit.



Link to [Cover Me In Sunshine Painting Demonstration by Tracy Hebert LWS](#)



*Girl Trip*, watercolor by Tracy



*Beach Bounty*, watercolor by Tracy

## LWS MEMBER SPOTLIGHT: GINA JUDY LWS



Gina was born and raised on the East Central side of Ohio in Steubenville and has always lived within fifteen minutes of that area, except during her college years. Located just an hour from Pittsburgh and 45 minutes from Wheeling, West Virginia, Gina has deep roots in her community. She has been married to her husband Mark for 36 years, and together they adopted two daughters from Thailand in 1996 and 2000, when the girls were 19 months and 18 months old. Today, her daughters are 31 and 27, both married, and Gina delights in being a grandmother to a 14 month old granddaughter.

In 2014, at age 53, Gina retired after 30 years as an art teacher, working primarily with junior high students in Ohio public schools. Gina chose to retire to help care for her father, who had Alzheimer's. She briefly returned to teaching as an emergency full-time art substitute at a Christian school seven years after retirement. Alongside teaching, she spent about 15 years working as a freelance wedding photographer, which sharpened her eye for composition. Her artistic goals include exhibiting in multiple states and earning signature memberships in various watercolor societies.

Gina fell in love with watercolor at Bethany College in the early 1980s, inspired by her advisor and mentor, the late *Wes Wagner* of Wheeling, WV. Wagner, a watercolor specialist trained at the *Pennsylvania Academy of Fine Art and the Barnes Foundation*, had also studied with Andrew Wyeth's brother-in-law. Gina completed her senior project as a watercolor show, though she also explored airbrush, oils (especially in graduate school), and printmaking. As an art educator, she was trained in all media, though ceramics never became her strength. During her 30 years of teaching, Gina constantly demonstrated drawing and painting for students, which kept her skills sharp. Watercolor was one of her favorite media to teach. After retiring in 2014, she began painting more seriously and regularly, focusing on signature memberships and acceptance into national and international shows.

Inspiration for Gina's work comes from a variety of sources. She credits *Wes Wagner* as her greatest influence, admiring his loose style. Over the past decade, she has attended workshops with many renowned artists, including *Gerald Brommer, Frank Webb, Frank Eber, Keiko Tanabe, Chris Leeper, Annie Strack, Michael Holter, Cecy Rose, Eileen Sudzina, Pat Dews, Lana Privitera, and Susan Hope Fogel*. She especially values the freedom of style taught by *Susan Hope Fogel* and the techniques of *Lana Privitera*.

Gina believes in the importance of "looking"—studying shows, galleries, museums, catalogs, and online images. Following Wagner's advice to "borrow but don't steal," she refines her own work by observing and learning from others. Her favorite subjects include figures, animals, landscapes, and architecture. Photography often provides her with strong references, but she especially enjoys painting live subjects and plein-air landscapes. She regularly participates in plein-air events in Wheeling, WV, and Pittsburgh, thriving both in the competitions and the camaraderie of fellow artists.



*Waiting at Woodlawn*, watercolor by Judy

## LWS MEMBER SPOTLIGHT: GINA JUDY LWS

Gina cherishes several achievements. She was accepted into the Online National Art Educators Exhibit with *Waiting at Woodlawn* and into the AWS Associate Member Online Show with *Romantic Roses*. She has exhibited in the Adirondack Exhibitions of American Watercolors and won an award in the Rocky Mountain National Watermedia Show at CAE, which she considers highly competitive. She currently holds fifteen watercolor signatures, including: National Association of Women Artists (NAWA), Ohio Watercolor Society (OWS), Kentucky Watercolor Society (KWS), Louisiana Watercolor Society (LWS), Watercolor Society of Alabama (WSA), Montana Watercolor Society (MTWS), Alaska Watercolor Society (AKWS), Rhode Island Watercolor Society (RIWS), Woman's Art Club of Cincinnati (WACC), Philadelphia Watercolor Society (PWCS), Spokane Watercolor Society (SWS), Baltimore Watercolor Society (BWS), Pikes Peak Watercolor Society (PPWS), Red River Watercolor Society (RRWS), and North Star Watermedia Society (NsWS). She is also pursuing pastel signatures and dreams of achieving one of the "big four": AIS, NWS, AWS, or TWSA.

Gina has completed many interesting commissions, both paid and unpaid. She finds it difficult to single out just one, because often the "weirdest" projects are the ones that teach her the most, demand the greatest creativity, and ultimately delight the client. One memorable watercolor was for a former student, now an adult—who requested a sentimental scene: a tree that only grows in the South, struck by lightning at night in the rain, at the place where the couple had first met. The student provided a photograph of the tree, but Gina had to be highly inventive to bring the vision to life.

For eleven years, while still teaching full-time in another school district, Gina also volunteered to paint opaque acrylic sets for her daughter's high school. Because the school lacked the capability or budget for theatrical fly-system (panels that go up and down with scenery), the sets had to be painted directly onto moving wooden panels or stationary walls, often on scaffolding 16 feet in the air, only to be painted over the following year. The subject matter varied widely depending on the plays, which pushed her creativity and served as excellent painting practice.

Gina advises not to turn down a job that seems tough, but to know your limitations. One particularly challenging project came when an unexpected family funeral delayed her timeline. Gina had to rush through the set of *Annie* in just six days: two sides of 44-foot canvas panels, made up of eleven 4' x 8' sections, painted front and back. The long eight-to-ten-hour days stretched across nearly a week. She devoted the most time to the mansion, while the orphanage's starkness allowed her to finish more quickly. Both sides turned out beautifully, and she considers them among her two best play paintings. Still, the tight schedule left her sore and reminded her how close procrastination had come to getting the best of her.



*Romantic Roses*, watercolor by Gina

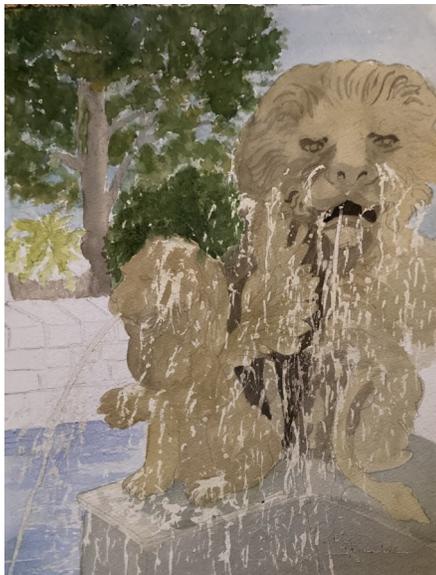
## LAST QUARTER EVENTS AND SUCCESSES

### HOUMAS HOUSE AND GARDENS PAINT OUT DECEMBER 5

Artists and friends gathered to paint and celebrated the holidays at this beautiful, historic plantation. The weather was gorgeous, the company delightful and the food fantastic. Thank you *Kathy Miller Stone LWS-M* for organizing! Join us for our next paint out April 11 at *Hudson Oaks* (page 5), be sure to register.



Let  
Watercolor  
Shine



## MEMBER NEWS AND CONGRATS



Rick Anderson LWS painting, *"Near Amsterdam Airport"*, was selected for inclusion in the Watercolor Society of Alabama's National Online Showcase '26. Sixty six artists submitted 115 works with only 50 juried in for entry.

Congratulations Rick!



Annie Strack LWS had her painting *"Into the Darkness"* selected for the 49th Southern Watercolor Society Exhibition. Another painting, *"Surf's Up"*, was published in Fine Art Connoisseur magazine. She was honored to be Judge of Awards for the Philadelphia Watercolor Society Annual Member Exhibition.

Congratulations Annie!



Lisa Pope LWS was thrilled to learn that *"Transparent Trio"* was selected as a finalist in the Splash 27: The Best of Watercolor art competition. Her painting will be published in a special issue of Artists Magazine, scheduled to hit newsstands in July. Congratulations Lisa!



## LWS MEMBERSHIP DUES ARE DUE IN JANUARY, RENEW HERE

If you haven't paid your 2026 dues yet, [join or renew](#) now. Don't miss all the workshops, paint outs, member shows and the online member show this year! Have a friend you think might have an interest? Invite them to join so they can receive the same great benefits, including discounts on workshops and other events.

US Members: \$40 annually

International Members: \$45 annually



## LAST THOUGHTS...

[Click here to view the 2026 Calendar](#)



2026 has begun! A chance to start with a clean palette and paint what excites you. May your palette get dirty and you receive immense pleasure from your artistic journey ...

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@louisianawatercolorssociety.org](mailto:publicity@louisianawatercolorssociety.org) or [lws@louisianawatercolorssociety.org](mailto:lws@louisianawatercolorssociety.org)

Have you visited the LWS Facebook Page?  
Check it out [here!](#) And Like/  
Follow Us!



## 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](http://www.LouisianaWatercolorSociety.org)  
email: [lws@louisianawatercolorssociety.org](mailto:lws@louisianawatercolorssociety.org)  
[Facebook.com/louisianawatercolorssociety](https://Facebook.com/louisianawatercolorssociety)  
[Instagram/louisiana\\_watercolor\\_society](https://Instagram/louisiana_watercolor_society)