

# artBeat

October 2021

Published by Tennessee Watercolor Society



## FEATURED ARTICLES

### THE HEALING POWER OF ART

[Forest Bathing and Art](#)

[Healing Powers of Art](#)

[Healing Arts: Sharing Our Stories](#)

### ELEVATE, EDUCATE & ENCOURAGE

[Sizing Your Photographs \(PC\)](#)

[How to Size Photographs \(Mac\)](#)

[Photographing your Art for the Internet](#)

[Painting Records](#)

[Why Journals?](#)

[Using PayPal](#)

## HEALING AND ART

### Forest Bathing and Art



by **Elizabeth Sanford** (R2) [talks](#) about the Association of Nature and Forest Therapy where she has fulfilled a lifelong dream of becoming a Certified Guide. They encourage a deeper relationship with connections of nature and how her watercolor plays into this connection.

### Healing Powers of Art

by **Barrie Skoda Foster** (R1) shares [insight](#) from Barrie on her experience in Art Therapy. Barrie recently began a job with the VA as an Art Teacher. She quotes poet Nikki Giovanni in saying "Art offers sanctuary to everyone willing to open their hearts as well as their eyes."

## In this issue

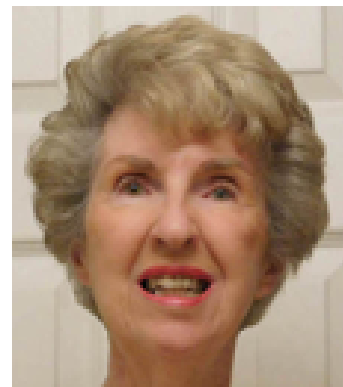
In this issue of **ArtBeat**, we are again offering two themes. The first theme is **The Healing Power of Art**. It is well known that the act of creating is a powerful force which fulfills needs, releases endorphins which reduce stress and pain, and simply makes us feel good. We have articles by two of our members, **Elizabeth Sanford** and **Barrie Skoda Foster**. A third article was submitted by guest writer **Mallory Montgomery** who is a board-certified art therapist who specializes in medical art therapy.

The second focus is a timely collection of past and new articles full of information that will help answer questions related to exhibiting or sharing your art. Past issues of ArtBeat and Medium contain a wealth of information and are available by visiting [TnWS.org](#). To aid in finding these articles, a list with title, author and issue dates are included in this publication. Simply visit [TnWS.org](#) to read the full articles. New informative articles by members **Linda Sue Campbell**, **Mark Cobbe**, **Peach McComb**, **Pat C. Patrick**, and **Tuva Stephens** are also available.

This issue also welcomes two new Golden Volunteers, **Fred Rawlinson** (R1) and **Helen Burton** (R3). If you would like to nominate anyone to be honored as a Golden Volunteer, [let us know](#).

## GOLDEN VOLUNTEERS

### Helen Burton



**Helen Burton** is a gifted artist who has a passion for TnWS and traditional watercolor.

### Fred Rawlinson



**Fred Rawlinson** loves teaching, mentoring and sharing his love of watercolor.

# artBeat

## 2020: 2022 Executive Board and Committees

### Executive Board

President: [Pamela Kingsley Seay](#)

1st VP/Regional Coordinator: Open

2nd VP/Traveling Exhibition Committee Chair: [Ann Aiken](#)

Secretary: [Gayla Seale](#)

Treasurer: [Lil Clinard](#) (New)

Immediate Past President: [Judy Duke](#)

### Committee Chairs

Membership Chair/Data Entry: [Pat C. Patrick](#)

Grants: Open

2021 Workshop Chair: [Jan Batts](#)

2021 Online Juried Art Exhibition: [Linn Stilwell](#)

Arts Advocacy: [Kathleen Haynes](#)

Historian: [Patsy Sharpe](#) (New)

Member at Large: [Lil Clinard](#)

### Nominations Team

Chair: [Barbara Jernigan](#) (R5)

[Tuva Stephens](#) (R1)

[Pat C. Patrick](#) (R2)

[Marie Spaeder Haas](#) (R3)

[Jean Porter](#) (R4)

### Social Media Team

Facebook Team: [Marie Spaeder Haas](#)

[Tuva Stephens](#)

Website Liaison: [Mark Cobbe](#)

### Newsletter Team

Editor and Writer: [Pamela Kingsley Seay](#)

Writer: [Alyssa Peacock Leonard](#)

Graphic Designer: [Mark Cobbe](#)

### Regional Contacts

Region 1: [Pamela Kingsley Seay](#)

[Tuva Stephens](#)

Region 2: [Wendy Latimer](#)

[Patsy Sharpe](#)

Region 3: [Helen Burton](#)

[Mark Cobbe](#)

[Marie Spaeder Haas](#)

Region 4: [Jean Porter](#)

[Gayla Seale](#)

Region 5: [Barbara Jernigan](#)

### 2022 38th Juried Exhibition Team, R: 3 Chattanooga

Chair: [Helen Burton](#)

Co-Chairs: [Mark Cobbe](#)

[Marie Spaeder Haas](#)

Entry Intake: [Pat C. Patrick](#)

Traveling Exhibit: [Ann Aiken](#)

Juror: [Stan Miller](#)

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watercolor  
society

This project is funded under an agreement with the Tennessee Arts Commission and the National Endowment for the Arts. The Tennessee Arts Commission is a state agency that funds and supports quality art experiences to ensure that the citizens of Tennessee have access to and participate in the arts. No person on the basis of race, color, national origin, disability, age, religion or sex shall be excluded from participation in or otherwise be subjected to discrimination of services, programs, and employment provided by the Tennessee Watercolor Society.



## Pennings from Pam

by Pamela Kingsley Seay

Greetings from West Tennessee

Fall is finally in the air on the western edge of Tennessee. So much is happening here and all through our state. We are still learning to cope with the Covid issues keeping us closer to our homes and dealing with life changing events. I am so impressed by the talent and heart of the **TnWS** members. Hearts that are giving and caring, as seen recently by the number of members involved in an online auction. Artists across Tennessee donated works which were sold to raise money to aid so many who lost their lives, loved ones and property. They set a goal and exceeded it! Thanks, and kudos to all who participated in that event.

Speaking of setting goals and looking ahead, it is that time again. **Barbara Jernigan** (Chair of Nominations) and her team are working hard to gather up a new slate of officers and committee chairs to serve our Society in 2022-2024. If you are asked, **SAY YES!** If you are not asked, then **OFFER UP YOUR SERVICES!** We need several major positions in leadership, yes, but there is a lot to do. Lots of smaller jobs.

This organization was **built by VOLUNTEERS** (we ARE the Volunteer State!), and for 50 years our volunteers have served us well. Today our membership consists of an aging population. Many members have been serving for up to 20 years! It is time to "make new friends, but keep the old, one is silver and the other is gold." In my day I was one of those who both worked away from home, but also raised a family, often alone as my husband traveled. My free time was limited but I managed. Today's young people have less time than I did. Millennials do not give up their free time without a great deal of

thought. So, finding a younger membership is indeed a challenge. But never fear, **ART cannot be shoved away for long.**

Determining what to do to ensure viability over the next 50 years is a challenge. Yes, we could keep the status quo, or we could engage in conversations now, looking to the future. To that end, our current lead-



ership shared a survey with the entire membership this year. We heard back from about 40% of the members (excellent numbers of return for a survey of this type.) Now we are looking at the results. Our Full Board of Di-

rectors will participate in a Zoom conference on **November 6, 2021**, to brainstorm thoughts and ideas. If you are interested in this subject, contact **Ann Aiken** or **Vickie Montgomery** to be added to the invitation list.

Throughout our history, **TnWS** held several conversations planning the future of the society. These conversations are so important. As we meet, we must be open and willing to listen to all the ideas that can take us forward. It may be different that we currently do things, or it could be a tweak here or there. Or the consensus could be continuation of certain ideas. Our world has changed drastically in the last 20 years. We need to find a way to adapt to lifestyle changes such as more digital presence than in person. (I love the ability to meet via Zoom rather than drive for hours to meet for an hour, BUT I do so miss in person contact!) I do believe **TnWS** can meet this challenge without losing our basic mission and goals. Remember no one person OWNS **TnWS**. We are all caretakers. We are members. We have much in common, but much individuality, too. **Let us be good stewards and manage ourselves and look to another 50 years!**

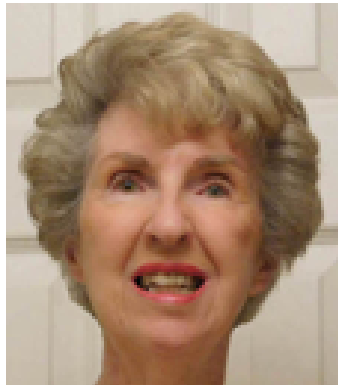
## Helen Burton

*Introduction by* **Nick Long**

*Personal note from* **Wendy Latimer**

*Interview by* **Jan Alice Keeling**

Have you ever met a person who was always willing to jump into the fray and help out with a problem, issue, or cause? Does she maintain her composure while taking fire from all sides and forge ahead towards an equitable solution? Is she always willing to share her knowledge, talent, and expertise? Are fairness and kindness adjectives that come to mind in describing her? **Helen Burton** is that person!



Beyond her sheer talent for creating beautiful watercolor paintings, Helen has a depth of knowledge of the medium that is unrivaled in our organization. If you want to know which paint manufacturer might have a more luminous yellow, talk to Helen. If you want a well thought-out opinion—regardless of the topic—and need straightforward answers, ask Helen. She approaches every project with meticulous precision whether it's newsletter design and proofing or organizing a paint-out for her multi-talented region.

This is just the short list of Helen's many attributes. Woven throughout all of this, you will discover Helen is always kind. Kindness is hard to achieve day-to-day in an organization with multiple personalities and multiple agendas. Helen Burton accomplishes this with grace and ease and is one of the treasures of the Tennessee Watercolor Society. — **Nick Long**

If you have been a **TnWS** member since the early 2000s, **Helen Burton** is sure to be a familiar name and face. Living in the Chattanooga Region, Helen has been greatly relied upon by her Region, as well as by the statewide **TnWS** Board of Directors.

It would be almost impossible to list our many adventures and accomplishments over the past twenty years. Helen has been a co: worker, a fountain of information, a tremendous help to all, and most of all, a dear friend. In honor of Helen, we reach out to our fellow TnWS members, and all watermedia artists, to be a part of this great organization, to learn, to find life: long friendships, and to

*Helen Burton continued on page 4*

## Fred Rawlinson

*Introduction by* **Mary Spellings**

*Interview by* **Jan Alice Keeling**

**Fred Rawlinson.** Wow! Now that is a guy who knows art! Fred Rawlinson was a dean at the Memphis College of Art for years. He is a gifted teacher and artist. He and his sweetie (wife) Jo have a gallery and teaching space



in the Atelier Shopping center in Germantown where they have equipped many artists to excel in their individual work. Fred loves watercolor and has a very expressive style. He loves to paint nature, often spending countless hours on beautifully expressed trees. He has a way of capturing the simplicity of nature through his technique called pressing. He

uses washes, lifting, scraping, calligraphy, tool marks, and texture to create master watercolors. He has a unique and recognizable style that is loved by many. He is loved by many. Fred Rawlinson is a blessing as an artist and mentor. —Mary P. Spellings

**Jan Alice: How did you get into volunteering for TnWS? What was your first volunteer position?**

Fred: I never had a "position." Never wanted to serve as an officer. My first service, as I remember, was as a Gofer, meaning "to go for." My faculty position at Memphis College of Art offered me some flexibility in taking time off, and I had time available to help others who did not have time available. My wife and I loved to travel by car, and we found ourselves transporting paintings to be exhibited at annual shows. We were also available to pick up paintings and return them to the artists when annual exhibitions were taken down.

**When you were thinking of volunteering for something, did you consider your own skills and what you enjoy doing?**

As TnWS sought out new members across the state, I was sometimes requested to be the "entertainment" at new-member gatherings. I would entertain by doing a painting while members watched. Perhaps because I love to teach, I enjoyed doing demonstration paintings at meetings... even if they were only "entertainment."

*Fred Rawlinson continued on page 5*

*Helen Burton continued from page 3*

make a difference in the Visual Arts Community as a volunteer. Helen, I couldn't have done the last two decades without you. — XOXO **Wendy**

**Jan Alice:** *How did you get into volunteering for TnWS? What was your first volunteer position?*

**Helen:** When I joined TnWS in 2002 I got involved in the preparation for the 2002 Exhibition at AVA in Chattanooga by helping to write and design the prospectus.

**When you are thinking of volunteering for something, do you consider your own skills and what you enjoy doing? How have you used your skills and joys in your volunteer work?**

Yes. I have always been a writer and have training in graphic design. In 2003 I took on the newsletter for two years and named it *ArtBeat*, with the heading design an outline of the state of Tennessee and each of the major cities a star, plus the slogan "the pulse of our 'state of the arts'". In 2004 I became Region III Contact for five years. During that time I organized regional exhibits, designing and printing programs and writing press releases, plus other activities, communicating with printed flyers on color paper. That led to my becoming chairman of the 32nd Exhibition in 2010 at Chattanooga State Community College. I designed the catalog to emulate AWS with a horizontal format and named the top awards First Place Gold, Second Place Silver, Third Place Bronze with a **TnWS** medallion symbol. Total awards were \$16,795, the highest amount at that time. For that show I designed Award Certificates that I have continued to produce for every exhibition since.

**What is the TnWS volunteer work you have enjoyed the most?**

I enjoyed being the Regional Contact for Region III for five years. It gave me an opportunity to know the artists in the Chattanooga area by creating activities we could all participate in, especially local exhibitions.

**What have you learned from volunteer work for TnWS?**

Many activities are "behind the scenes" work that others are not aware of, so don't expect to always be recognized for everything you do!

**How do you manage time in order to volunteer?**

I sacrifice a lot of my personal time to get on the computer and communicate with others about certain projects, and to produce the printed pieces required.

**If you want to recruit another person for volunteer work, how do you go about it?**

I stress that such work is for the benefit of all of us and for the volunteer's personal satisfaction in achieving something worthwhile they can be proud of. Right now I am asking all our members to be volunteers in bringing in award sponsors for the 2022 Exhibition.

**What was your biggest challenge in accomplishing your volunteer work?**

The 32nd Exhibition in 2010 was a tremendous undertaking and involved recruiting many volunteers to make it a success.

**What has been your most recent TnWS volunteer work?**

Returning to two former volunteer positions, I have served as co-editor and page designer with **Wendy Latimer** on the *ArtBeat* and *Medium* until 2021, and am on the Region III Team with **Mark Cobbe** and **Marie Spaeder Haas**. Now I am reprising my role as Chair of the Exhibition as it returns to Chattanooga as the 38th in 2022.

**Is there anything else you'd like to say about volunteering for TnWS?**

Yes! Your investment in any commitment returns to you as 100% satisfaction in a job well done for the benefit of others. During these past twenty years I have truly become a part of the Tennessee Watercolor family, forming warm and wonderful friendships. I am honored to know so many talented individuals who are such an inspiration to me.



*Fred Rawlinson continued from page 3*

***What is the TnWS volunteer work you have enjoyed the most?***

I've enjoyed demonstrating watercolor techniques at state-wide meetings as well as conducting workshops.

***What have you learned from your volunteer work in TnWS?***

Meeting new artist friends from across the state offered learning experiences akin to "graduate study." Had it not been for my serving in the ways mentioned here, I would not have had the pleasure of knowing, and learning from so many talented artists. Many remain friends to this day.



***How do you manage your time in order to volunteer?***

People find time to do the things they want to do. There were times when we had to reshuffle outside commitments in order to serve TnWS, but there is always time available to do the things that are important to you. In my Bible study time I learned that all of us, God's children, have been given three T's—Talent, Treasure, and Time—and we are expected by God to share with others a portion of each T.

***If you want to ask another person to do volunteer work, how do you go about it?***

Know the person you are recruiting and compliment them on their strengths. Tell them how they are needed. Then ask.

***What was your biggest challenge in accomplishing your volunteer work?***

Maintaining a high level of energy. When serving as "entertainment," one must be "on stage" at all times.

***Do you have any more you'd like to say about volunteering for TnWS?***

As a volunteer, you are sure to meet a lot of great people from all across our great state

## 2022 PROSPECTUS

### Artist Eligibility

The exhibition is open to artists 18 years of age and older who reside in Tennessee or meet the requirements of [membership](#).

### Works of Art Eligibility

Must have been completed since February 2019 and not shown in any previous juried TnWS exhibition, including online. Each artist may submit up to THREE images, but only ONE is eligible for inclusion.

### Fees

**Members:** \$40 for the first entry, \$10 for the second, \$10 for the third (\$40, \$50, \$60)  
**Non-Members:** \$80 for the first entry, \$10 for the second, \$10 for the third (\$80, \$90, \$100)

### NEW REGULATION FOR 2022

Any painting that is accepted for a physical TnWS Juried Exhibition may not be shown in any virtual exhibition during the scheduled time of that TnWS Exhibition. The same applies for the Traveling Exhibit that follows it. The gallery or venue in control of the original art has exclusive rights to display, promote, and sell that painting.

### Requirements

**ORIGINALITY:** The painting must be completely the artist's own original work—idea, content, and composition. Reference photos must be taken only by the artist. NO copies of another's work or photos, published images, copyrighted material, "free" online images. NO paintings done under instruction whether in person or online.

**WATERMEDIA:** Any water-based media (watercolor, acrylics, gouache, casein, egg tempera, water-based ink (not water-based oil) applied in an aqueous manner (no thick paint or raised surface). Graphite and watercolor pencils must be dissolved. Drawing or pencil marks cannot be the main element of the painting, only as guidelines or details.

**SUBSTRATE:** The material painted on MUST be paper or synthetic paper like Yupo, or illustration board. There are many brands and types of watercolor papers.

**COLLAGE:** Elements can only be paper hand-painted by the artist, not to exceed 25% of the total surface. NO other materials permitted (metals, gold leaf, 3-D objects, fabric, thread, organic pieces, commercial or computer prints, etc.)

**SIZE: ATTENTION!!! New information** — Minimum size is now 9" in any direction to accommodate artists using 9x12 watercolor tablets. This can include the 1/8" image under the mat.

TnWS Juried Exhibition 2022

2

Please visit the [TnWS website](#) to see the full 2022 Prospectus

# 2022 WORKSHOP REGISTRATION BEGINS NOVEMBER 1, 2021



## STAN MILLER 2022 Juror, Award Judge and Workshop Presenter

An internationally well known American artist from Spokane, Washington, Miller has won many awards.

40 years, with a background in commercial illustration and graphic design.

Miller's work has been featured in many publications like *American Artist*, *Watercolor Artist*, on the cover of *International Artist* in 2017, First Place Award for Figure/Portraiture in *The Artists Magazine* International Competition, Best of Show several times, Grand Prize in *Watercolor Magic*, and winning First

Place in a number of their competitions, during the past 15 years. For a more extensive biography and to see more of his paintings, visit his [website](#).

Miller's online demos exhibit his skillful yet relaxed watercolor instruction.



*Miller's Nick's Gaze shows his attention to detail, yet emphasizes the character of his subject with light and shadow.*

### WORKSHOP DATES - MAY 17-20, 2022

Tuesday thru Friday, 9am-4pm

FEE: \$400 member / DEPOSIT \$200

\$450 non-member / DEPOSIT \$225

BALANCE due May 1, 2022

JANUARY 1, 2022 - Open to NON-MEMBERS

STUDENT LIMIT: 15 - 25 / LOCATION: Townsend Atelier  
The Arts Building, 301 E. 11th St., Chattanooga

REGISTER ONLINE: [www.tnws.org](http://www.tnws.org) / PAY thru PAYPAL

**CANCELLATION POLICY** We understand that emergencies can happen and urge you to find *another artist\** to take your place so you may receive a full refund of any fees paid. Cancellations within 2 weeks of the workshop with no replacement will result in the loss of all paid fees.

*\*from stand-by list or other source.*

Stan Miller is a popular workshop presenter. He will be teaching techniques for Portrait and Landscape each day.

A selection of handout photographs of each subject will be available to choose for each day's lesson as Stan guides the students through that painting. Following a painting demonstration, workshop participants will work on their own painting in order to fully understand the process. Technique, color, composition, and design will be addressed

Workshop artists will learn:

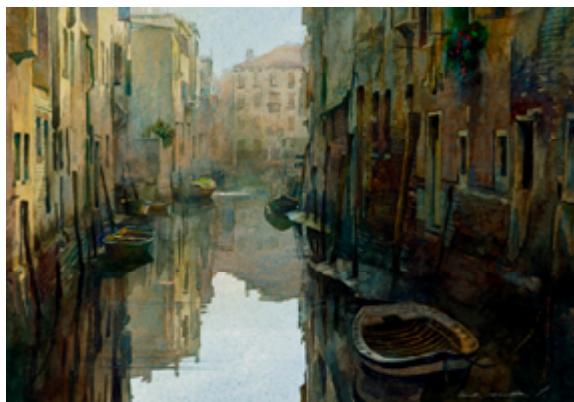
Portrait - The importance of lighting on the subject, facial expression, skin tones, personality and mood revealed with the application of color and contrast.

### **WORKSHOP CHAIR**


Durinda Cheek

423-802-9787

[durinda@durinda.com](mailto:durinda@durinda.com)








Landscape - Perspective in buildings, relationships between foreground and background with emphasis on atmosphere, special techniques for representing various surfaces, and color density. *At left - Miller's Venice Calm*


\$35.00 USD

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## Paying through PayPal

by **Lil Clinard**, Treasurer TnWS

You do not need a PayPal account to pay via PayPal. It works just like the membership payment on our TnWS website. When you click the option to pay via PayPal the first screen comes up in PayPal with the option to pay with Debit or Credit Card.

The next screen shows how to pay as a Guest. This screen provides all the information you need to register for a workshop.

### The security you want.

### The protection you deserve.

Creating a PayPal account is optional but if you do, you'll get **Buyer Protection** on all eligible purchases, plus faster checkout every time you shop. [See terms](#)

### Create a PayPal account? (It only takes a moment.)

☐ Yes, I'd like a PayPal account.

Create password

☐ No, I don't want an account now.

You'll return to the merchant to complete your purchase.

Pay Now

Have a PayPal account? [Log In](#)

Left: First screen

Above: Second screen



## Forest Bathing and Art

by **Elizabeth Sanford**

Is your art inspired by the natural world? Do you feel a sense of relaxation or restoration after spending time in nature? Are you interested in exploring ways to deepen those kinds of experiences while supporting well-being? If the answer to any of these questions is yes, then you might enjoy going on a Forest Bathing walk.

Although the pandemic certainly rearranged my life in multiple ways, it also opened the door to new possibilities and allowed me to fulfill a long-held dream of training to be a Certified Guide with ANFT, the Associa-

also encouraging deeper and more relational connections with the rest of nature, whether in a forest, park, garden, or other natural setting.

A Forest Bathing walk is a slow and relaxed way to explore the environment, engage all the senses, and experience the present moment. It can easily be adjusted for different populations, including those with mobility issues. We have a saying: "The forest is the therapist; the guide opens the doors." Each walk is a unique experience that is guided by a sequence of open-ended sensory Invitations, and each participant is free to explore those Invitations in their own way. There's plenty of room for spontaneity and creativity.

In fact, art projects are an important part of the 6-month training. Drawing is emphasized as a way to sharpen observational skills and become more aware. The ability to see subtle details can strengthen our engagement with the world around us and also help with recognition of specific plants, such as those traditionally used for healing as well as potentially hazardous ones like poison ivy.

Our final assignment was a Harvest Project, a way to demonstrate what we "harvested" from the training. These projects took many forms, including a children's book, an interactive website, and a long-term plan developing programs for the Colorado Center for the Blind. My project is shown here; it's called *Among the Trees* after a poem by **Mary Oliver**. The butterfly in this piece symbolizes the transformative nature of our training, which deepened relationships that began in childhood. The woods offer a few surprises, as heart shapes are hiding among the branches; finding them all may take awhile. *Among the Trees* is currently on display at Vanderbilt University as part of their **Art of Healing Exposition**, a series of in-person and online events that will continue through **December 2022**.

Please feel free to contact me with any questions, or join me for a Forest Bathing and Art workshop in October at the Franklin Recreation Center! You can learn more about the workshop on my [website](#).

Visit the [ANFT website](#) for more information about ANFT and the healing benefits of Forest Bathing.



tion of Nature and Forest Therapy. We're an international organization of more than 1100 guides from 60 countries. Our immersive and research-based practice builds on the health benefits of Shinrin-Yoku ("Forest Bathing") while

*Reshaping the Shadows Looking for Signs*  
by **Elizabeth Sanford**



## The Healing Power of Art

by **Barrie Skoda Foster**

Dutch post-impressionist artist Vincent van Gogh stated, "Art is to console those who are broken by life".



Recently I began teaching art classes in my studio after a long hiatus due to the pandemic. Last week one of the art students shared with me her art journal. It was filled with art quotes, fun and colorful illustrations, boarding passes, theater tickets, and other items. One page referenced her depression.

She told me that it was not as bad now that she was able to meet up with other artists and paint again. I also feel great after creating art, especially if done in a group setting. I always leave art class feeling almost euphoric.

Many of us love creating art. We are often content with the act of artin' itself. Just look at the popularity of adult coloring books over the past few years, or the paint by number kits my parents used during their leisure time. Many of us have an innate desire to paint, dance, sing, play a musical instrument, write, act, or in other words create art. For me, the need to paint is a driving force that calls to me. I find that if I go too long without painting, I feel somewhat unbalanced. A small study of 39 participants at a large university was [published](#) in the journal *Art Therapy* in 2016. Participants had the option of using collage, model magic clay, fine-tip markers, or any combination. The authors reported that 75% of the participants

showed lower levels of the stress hormone cortisol after creating art for 45 minutes, regardless of prior art experience. Tamara A. Sheila [published](#) in *The Arts and Psychotherapy* that hospital patients who participated in an art therapy session experienced reduced pain and anxiety, and improved mood at the end of the session.

Art therapy sessions may include painting, drawing, finger painting, doodling, working with clay, carving, sculpting, and making collages. Art therapy can address the needs of people who experienced trauma, such as combat or a natural disaster; individuals with significant health challenges, including traumatic brain injuries and cancer; and people with certain conditions, such as depression, autism, and dementia. In addition, art therapy can help reduce stress and anxiety for people living with pain. The practice may also benefit people with eating disorders and substance abuse disorders. For people who want the health benefits of art therapy without attending sessions, there are many options they can do at home. These include creating a collage of emotions, drawing their mood, blindfold drawing, telling their life story



through art, practicing mindful drawing, using art as a release, and getting together with other artists. American poet Nikki Giovanni, said "Art offers sanctuary to everyone willing to open their hearts as well as their eyes." I agree.

Above: Barrie Skoda Foster

Right: Close to home

by **Barrie Skoda Foster**

## Healing Arts: Connection, Understanding, and Sharing Our Stories

by Mallory Montgomery, guest writer

"I haven't made art since kindergarten."

Even after six years as an art therapist, I still find myself smiling when my new patients in the Detroit healing arts art therapy program express this apprehension. I help these patients with their apprehension by telling them the truth about art: everyone is an artist, even those who walked away from it for many years. After all, humans have always made art. Our prehistoric ancestors captured scenes of their daily life on stone with the first paints, crushed organic material that has survived the test of time. Art is always waiting for us to come back, so that even those of us who do not see ourselves as artists or creatives may rediscover the magic of making. These patients are often surprised at how the act of making helps heal their anxieties, sadness, and fears. Those who choose to participate in our patient art show are again surprised when they see other people connect to their art, and these patients are again healed by the simple act of sharing their creation. And so, the cycle goes: we make art to heal ourselves, and then we share that healing art with others, so they also feel seen, heard, and loved. There is something magical about art that transcends communication—it evokes deep emotions,

moves us to smile or to tears, forges a connection to the viewer that says "I see you and I hear you."

This isn't simply philosophy; this is data driven science. Multiple studies have been done on the healing power of art over the last 60 years, and all of them reach the same conclusions: art connects the mind and body to promote healing. Art making reduces the stress hormone cortisol, helps people express themselves, externalizes negative emotions safely, lifts our mood, and improves our self-esteem. When we use lines, colors, shapes, and symbols to express our



internal worlds, we share our stories. It matters less that the story "looks good" and more that we shared a small piece of our world to connect with others.

Still, my patients who have not made art since childhood need a little coaxing, and to be reminded that we were all beginners once, seeking to try our hand at art. My patients find it is well worth working through the worries of these early days to begin their return to creating art of their own. In my practice, I use watercolor art across all cancer disease types, with multiple mental health concerns, and at the end of life. For example, Watercolor art is known to help anxious people relax and helps people with obsessive compulsive disorder tolerate feeling out of control in a safe environment. In a group with combat

veterans, they were asked to create watercolor images and then dialogue with the art to achieve catharsis and heal their trauma. In hospice care watercolor painting is used in association with the Alzheimer's Association of America to create legacy works that the residents give to their family members.

Through the gift of creation, we, who were once not artists ourselves, reconnect first with ourselves, and then others. Our prehistoric ancestors left their hands on the walls of caves, creating a way for us to connect back to them thousands of years later. We were all beginners like they were once, seeking to try our hand at art, to communicate and to connect, fumbling and learning and growing, so that we too might be creators. And it is in that act of creation that we find healing, connection, and communication between all people.

*Mallory Montgomery is a board-certified art therapist who specializes in medical art therapy. She works for the Henry Ford Cancer Institute in Detroit, MI.*

## Importing and Sizing Your Photographs

by **Linda Sue Campbell (R5)**

### Ways to Import Your Photograph

1. USB cable from camera to PC
2. Flash Card directly into PC
3. Flash Card into desktop Card Reader to PC
4. Wi-Fi if Camera and PC are capable

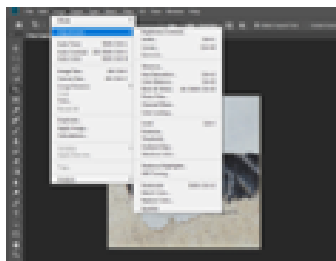
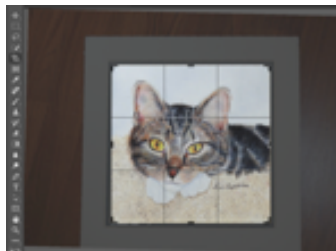
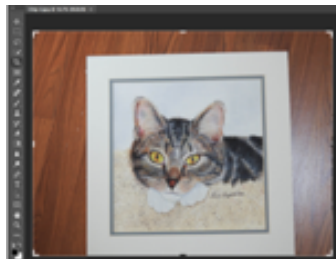
### PPI vs DPI

- PPI is the number of Pixels Per Inch in your image
- Affects the print size of your photo
- Affects the quality of the output
- Too few pixels will pixelate the image
- DPI is Dots Per Inch and only refers to the printer
- It is how many dots of ink are laid down per inch
- In relation to a photo, it is a holdover from the days when a digital image was printed to a printer using a 1 to 1 ratio (1 pixel = 1 printer dot)

### Working with your photo

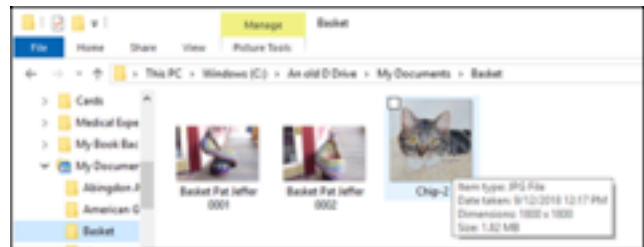
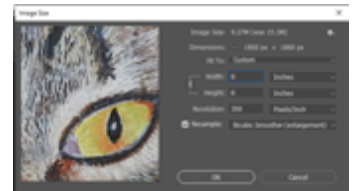
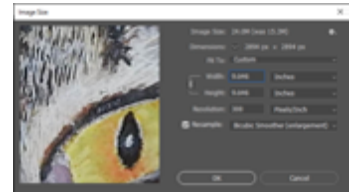
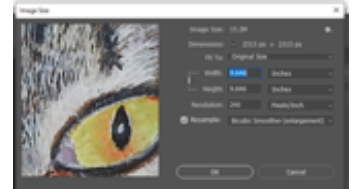
- Write down where you store your photo when you import it.  
*Example: This PC/Windows C:/My Pictures/Photos For Judged Show/name of photo*
- Open program to work on photo (Photoshop or Photoshop Elements)

- Select the photo with which you wish to work and crop to remove extraneous information
- (Photoshop) Select Image/Adjustments to adjust the image to match your painting
- (Photoshop Elements) Select Enhance then select appropriate options to adjust the image to match your painting
- (Photoshop) Select Image/Image Size to bring up the Image Size dialog box
- (Photoshop Elements)



Select Image/Resize/Image Size to bring up the Image Size dialog box

- Replace 240 in resolution to 300.
- The only thing that has changed is the Resolution. If the prospectus states that no side can be greater than 1800 px, then you will need to adjust the width/height until you get less than 1800 px. I substituted 6 for the 9,646 and the pixels came out to 1800. You may have to substitute multiple different numbers until you get 1800px or less.
- Ignore the number after Image Size. It is NOT the megabytes that you need according to the prospectus. I will show you that number later. This number is a calculation made by Adobe that is the uncompressed size of the image. Since you will be saving your image as a JPEG, it will be compressed to a smaller size.



- By going to Windows Explorer and finding your photograph in its folder, you can scroll over the picture to see how large it is. In this case, it is 1.82 MB.



## TIPS AND TECHNIQUES

### For Future Reference: Articles to help with Exhibitions

Looking back on *ArtBeat* and *Medium*! There are several articles written over the years that serve to educate our membership on various aspects of entering an exhibition. Check out [TnWS.org](https://www.tnws.org) to find these articles. You might want to save this list along with a copy of this *ArtBeat* for future reference!

Fall 2016: Original Artwork: A definition to keep your work from being disqualified in juried competitions. by **Helen Burton** (R3)

Summer 2017: Sound Advice for Presentation of Paintings/ Lack of Photo Quality: Prime Reason for Rejection by **Laurin McCracken** (R1)

Fall 2017: Tips for Exhibition 2018 Entry Process by **Pat C Patrick** (R2)

Fall 2018: Color Correction for Artists by **Nick Long** (R2)

Spring 2020: Use Software that Comes on Your Mac to Resize an Image! by **Jan Alice Keeling** (R2)

Spring 2020: A Great, Cheaper Substitute for Photoshop by **Jan Alice Keeling** (R2)

Spring 2021: 2022 Exhibition Dos and Don'ts by **Helen Burton** (R3)

Spring 2021: How to Write a Press Release by **Helen Burton** (R3)

## TIPS AND TECHNIQUES

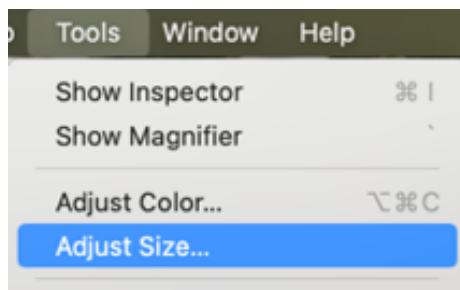
### To Size Photographs in Preview on a Macintosh

by **Mark Cobbe** (R3)

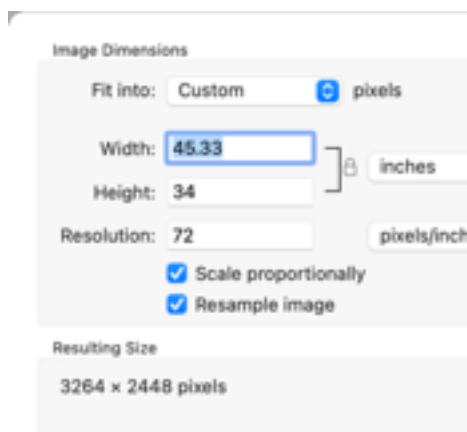
Open your photograph in Preview. You can either double-click on the photograph file (this should open Preview and your photograph), or you can open Preview, then go to File>Open and search for your photograph. When you find your photograph, select it and click on open.

Your target size is: 300 pixel resolution and 1800 pixels for the longest dimension and a file size less than 3 megabytes (MB).

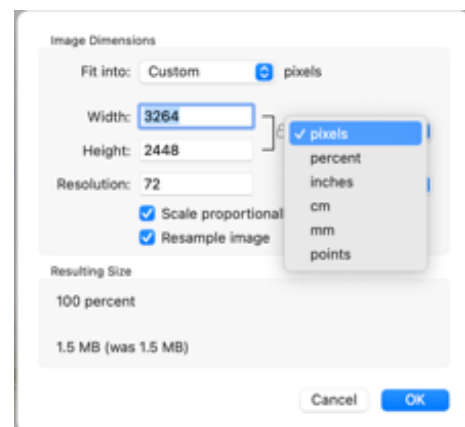
With your photograph open, go to "Tools>Adjust Size..."



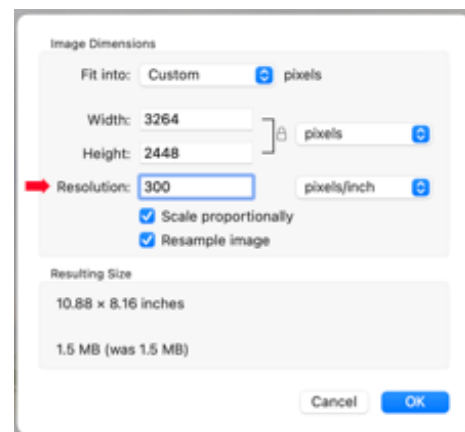
You will see the following dialog box:



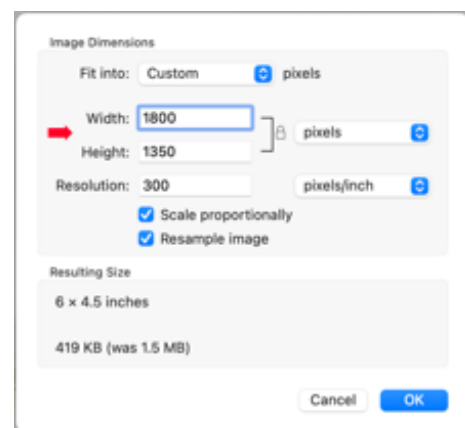
In the dialog box, click on "Inches" in the Width/Height section and change it to "pixels."



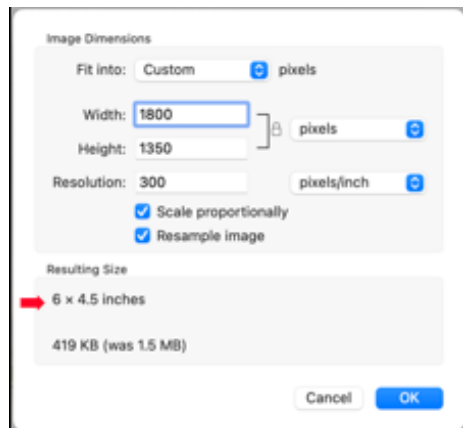
Then go to The "Resolution" area and change the resolution to 300.



Finally, change the longest dimension to 1800.



Check the Resulting Size area. It gives you an image size in inches and a file size. Your image size should be 6 inches on the long side.



The file size should be less than 3.0 MB. File size will vary according to your original photograph.

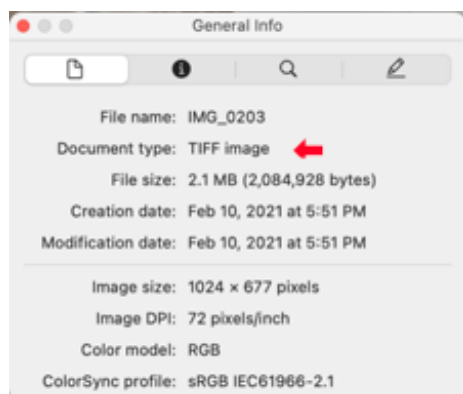
Click on "OK."

Save your photograph.

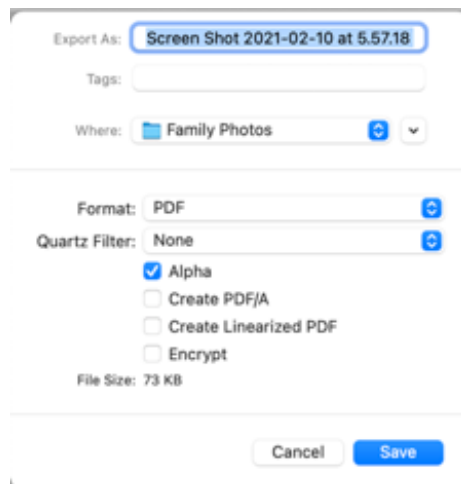
If you are sure that your photograph is a ".jpeg", i.e., shot on your phone or iPad, you are done.

## Changing File Type

If however, it was shot with a camera that does not save the file as a ".jpeg," you will need to check the file type.

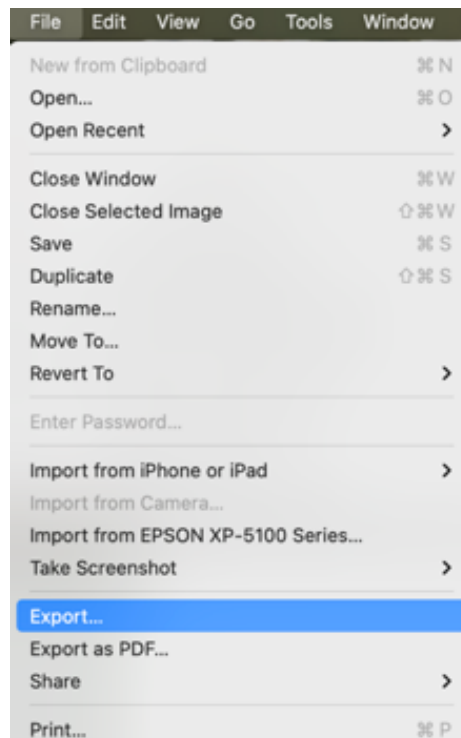


Go to "Tools>Show Inspector" You will see the following dialog box:

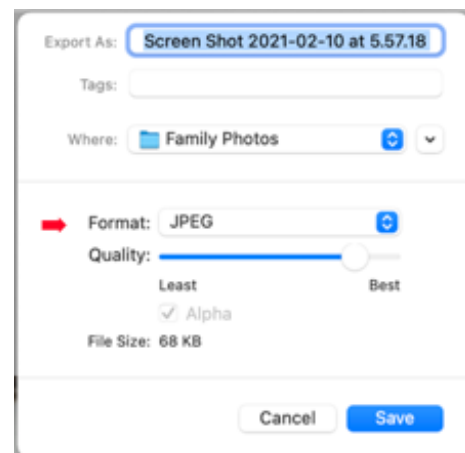


If the document type is NOT .jpeg, you will have to export your photograph.

Go to "File>Export..."



You will see the following dialog box:



Change the file type to "JPEG." Note where the file will be saved, and you are done!

## Photographing Your Art for the Internet

by Peach McComb

I belong to a few art groups and organizations made up of all manner of artists. Their technological capabilities vary, and I am often asked how to photograph artwork and how to get it online in the proper size and format. I have taken a couple of classes on how to photograph artwork effectively and am sharing that information here along with some tips on how to get the images online.

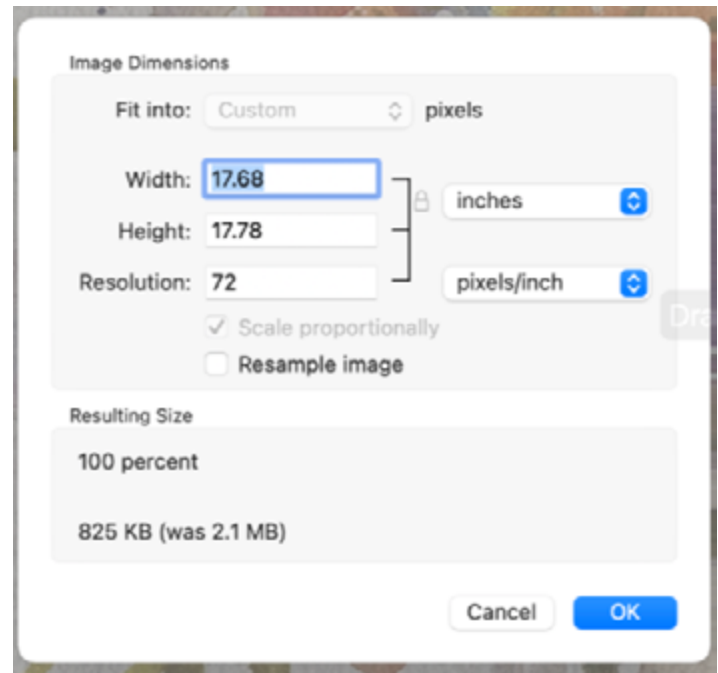
Each image should be between 500KB (Kilobytes) to 1MB (Megabyte) (1MB) in size, cropped properly, and in focus. If you need more information on size and pixels and such, please check out the websites below. They are great!

When submitting to a website, or for a competition, please make sure that the photo resolution is high enough. Here are some instructions from the website Shutterstock.com. All geeks use google to find out how to do things with software. If all else fails, google it! Shutterstock has a free image resizer at this link. (Look under TOOLS on the navigation bar.) To use the software on your pc, or mac, follow the instructions below.

### For Mac

1. Launch Preview: Every Mac with OS X has a version of Preview pre-installed on it. The handy program allows you to view and edit image files, so it's perfect for resizing a JPEG. First, open the image in Preview — either by launching Preview in the Applications folder, or control + clicking the image and choosing "Open With".
2. Adjust the Size: Any adjustments to your JPEG can be found under the Tools section of the menu bar. Choose "Adjust Size" to open a new dialog box called Image Dimensions. This allows you to change the width/height, resolution, and other measurements. For the average user, we recommend changing the measurement to "percent" and then choosing a number that fits within your target size. When you change this value, the "Resulting Size" section will tell you exactly how big your new file will be.
3. Save a New Version: After clicking "OK", you'll be able to see how the image looks with its new sizing. Fear not — you can undo the changes if it doesn't look right. Just click Command + Z to undo. However, if you're pleased with the results, select File and then "Save As" to create a new version of your JPEG. Give it a new name, like "[Image] Small" or "[Image] Web Version" and click "Save".

On a Mac in Preview, open the image and click on Tools and then Adjust Size:



Unclick Scale Proportionally and Resample Change the resolution from 72dpi to whatever you want, 300 to 500, are a good size. Please note that you can see what the size of the image below under Resulting Size Click OK and you are done.

### For Windows

1. Launch MS Paint: Every Windows user has toyed around with Paint, a fun program that you can use for amateur cartooning and abstract artwork. However, not everyone knows that Paint can also resize images and tweak their resolution. It's so easy to do! First, find the Paint program by clicking Start, "All Programs", and then "Accessories". It doesn't matter if your computer has Windows 95 or Windows 10 — there will be a version of Paint preloaded on your operating system.
2. Find the Resize Option: To resize an image, select the "Home" tab and look for the "Image" heading. There will be a "Resize" option. When you click on it, a new dialog box will appear with more advanced settings. Before adjusting the size or pixel count, it's important to check the "Maintain Aspect Ratio" box to keep the image's dimensions intact.
3. Tweak the Resolution: Besides adjusting the picture's size by a specific percentage, you can also change the



resolution. Just click "Pixels" and decide how many pixels per inch you'd like for the smaller JPEG.

4. Save a New Version: If you're happy with your new size settings, select "Save As" from the main menu. We recommend saving a new version of the image, in case you need to use the original file at some point.

From [Shutterstock.com](https://www.shutterstock.com), an excellent website for information.

## Informative Websites

Check this [link](#) for more information on pixels.

MB is megabytes and that means how large the file itself is. For example, 1MG (megabyte) would be 1,000KB (kilobytes). This [link](#) explains it more clearly.

Check out this [blog](#) from Will Kemp Art on how to avoid mistakes when you are photographing your art with a smart phone. It's GREAT! [artworkarchive.com](http://artworkarchive.com) is a very informative website with lots of info about [art business](#):

## Tips and Tricks

If shooting indoors, get next to a door or window. Use a see-through white shade for diffused light. You may also use a sheet. Anything that will diffuse the light coming in the window to eliminate glare, especially if the painting has already been varnished. Speaking of that, you may want to photograph your work (oil/acrylic) while it's still wet. Photograph watercolor after it's dry before framing it.

You can photograph your artwork outside, too, out of direct sunlight. In sunlight the colors photograph much differently than they do in shade.

1. Use a blank white wall for a background if possible. This cuts down on postproduction time by helping balance the color. If you do not have a blank white wall, put mat board, or white foam core, on an easel and put the art in front of it.
2. Get directly over the art, square it up in the viewfinder and snap the photo.
3. Use your phone, if you do not have a camera and tripod. The new ones have great cameras! Don't use flash. Turn off the digital zoom, auto-focus and auto-exposure, if they are settings on your camera, or smart phone, and do not use a wide-angle lens.

4. Photograph art BEFORE framing and varnishing. If the framed piece is under glass, you will need to pull it out as it's hard to photograph through glass without a glare.
5. If you use a gloss varnish, photograph your work before adding the final coat of gloss
6. Take several photos and then take a few more. You can compare them later.
7. The camera lens needs to be parallel and centered to the painting. This is probably the most important and trickiest part.
8. Square your phone, or camera, up to the art, by making sure the art looks straight up and down and even on the bottom through the lens.
9. Once you have taken the photo, adjust it on the phone, or your iPad, tablet, or computer, using your photo editing software.

There are several, easy to use, image editing applications out there. The [WIX Photography](#) blog has information about this editing software that you can use to adjust your artwork

You can send your photo to Instagram, Facebook, your email, and your website, right from your phone, or tablet, once you have cropped the photo and gotten it the way you want. You can also put/download your photo on to your computer. Check out the file name, the size, and kind indicated in each column. Those sizes may be too big to send for a website, so please compress the files to 1 to 2 MBs if you know how to do that. If not, check out your photo editing software to adjust the image size to a smaller one.

The other issue is when you send photos that are SO small 75KB(kilobytes), for example, that they are blurry when loaded to a website, or online to FaceBook, etc.

If you want to put a photo on FaceBook, or Instagram, right from your phone, you must first open the application on your phone and sign in. Next, select the photo, click the upload icon, and it should show options below the photo such as FaceBook, Messenger, etc. Pick the one you opened, and you are on your way. You may also share your photo to Facebook from Instagram.

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## Why Journals? Finding Your Own Way

by **Tuva Stephens**

*The purpose of this brief article is to share my personal way to my watercolors. The simple truth is I could NOT paint well without writing about my art. There is a spiritual connection between the hand, heart, mind and soul. I had three decades to think about being a "real artist" while teaching visual art, English and drama to high school students.*

### Tuva's Art Journals



**Writing about my paintings has given me a deeper meaning in understanding myself and my art.** I do my problem-solving by writing thoughts in my journals for each serious painting; "planning leads to the intuition to just paint!" All I need is written in two sizes of journals. Small hardback (4 x 6) journals are kept on a shelf within easy reach. The other (8 ½ by 11) journals contain stories, sketches, goals, dates, workshop notes,

and words of encouragements from others. Keeping a list of accomplishments/awards is also invigorating to read, review and reflect.

**In my opinion the guide to a successful painting is having a PLAN.** I jot down the answers to these questions before there is a single brushstroke made. While drawing the subject, I write a few adjectives in the margins of the edge of the paper for example "humble but strong" for a portrait. Concentrate on what you want to say about the subject. Keep it simple.

What is the **intention or purpose** of the painting? (I usually write a few sentences about expressing the "essence" of the person if painting a portrait.) Light is always an important when painting any subject. Decide the **kind of sur-**

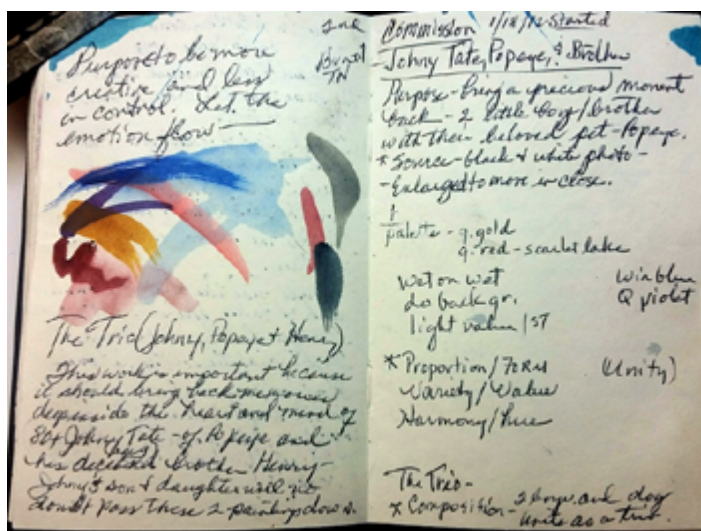
**face** (rough, soft, cold-press, hot-press/300 lb or 140 lb) that would be best for that particular painting. Consider all your options in **techniques in order**, for example, wet-on-wet, wet-on-damp, dry brushing, scratching, atomizer, lifting, stencils, etc. As I am listing these techniques, I am thinking of the steps that will be followed in my flexible intuitive approach with expressive marks. This is a type of visualization of a finished painting. Let the painting tell you what to do next!

What **elements and principles** will be used to create a strong composition? (This is also important to note the style of the painting.) *Usually I use the same ones and that gives me my style. Example: variety of texture and value; harmony and emphasis of color; movement of form, repetition of form, etc. (A design chart is helpful.)*

What **colors** will be used in the painting? Name them. Be specific. (A limited palette of selected colors will create Unity.)

The stories I have found in my notebooks have driven my paintings to completion. I usually end my paintings with a tear, a sigh or a smile. Writing has helped me to enjoy my journey as an artist. For example Nita Leland said, "Build on Your Strengths. Avoid Negative Influence. Trust your instincts. Resist impulses to correct small mistakes. Learn to handle criticism regardless of the source." And above all else BELIEVE IN YOURSELF! Writing in my journals has made the experience of art much richer.

National and international painter award winning, Tuva Page Stephens is a signature member of National Watercolor Society, Transparent Watercolor Society of America, Watercolor West, Watercolor Society of Alabama (Gold), Kentucky Watercolor Society of America, Missouri Watercolor Society, Southern Watercolor Society and Tennessee Watercolor Society. See Tuva's [website](http://www.tuvasart.com) online.



## A Tool for Projecting Images

by **Mark Cobbe**

Those of us who have been painting for a while probably have used various methods to get your image onto the paper. There is direct drawing, which can intimidate one if the image is complex; think a city street scene. There is the projector, which most of us had in the old days to project slides onto the paper. But with us all moving to



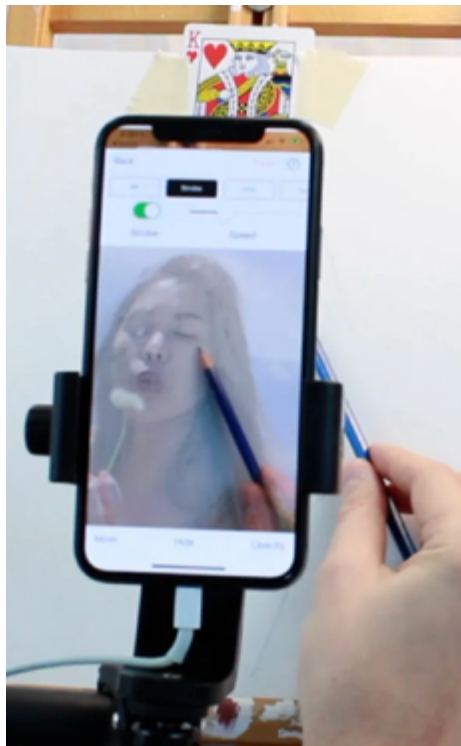
digital, buying a good digital projector can cost between a \$200 and \$600.

There is a low-tech way: the Camera Lucida.

The Camera Lucida uses a half

silvered mirror to allow the artist to see both the subject and the paper at the same time. The problem with a camera Lucia is that it can only be effectively used in a studio setting.

Recently, the *Artist's Network* sent an email about an application that works on both iOS (iPhone and iPad) and Android: Da Vinci Eye AR. This app takes one of your digital photos and superimposes it of the image of your paper. And the best part—it costs \$4.99! The Da Vinci [website](#) has many very good videos showing how to use it.



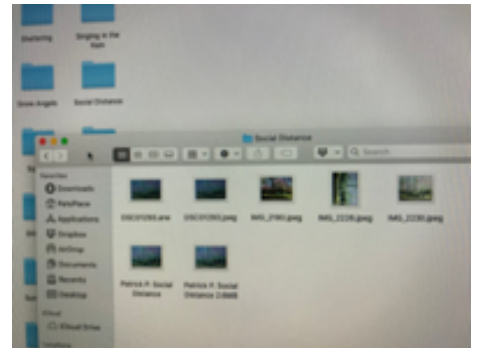
## TIPS AND TECHNIQUES Painting Records

by **Pat C. Patrick**

Have you ever wanted to enter a painting into a show, but can't remember if it has already been accepted there before or what paper was used? One way to be ready for exhibitions is to take a high quality photograph of the finished painting, but how do you keep that so that you can find it and the other needed information?

I use a Mac and keep A LOT of reference photos sorted into albums on the computer. But once I paint from that photograph, I save it on a portable hard drive (or thumb drive) along with any photos I take as the painting progresses. I usually use my iPhone for these.

Once I think I am finished, I use a Sony Alpha with 24.3 Mega Pixels to take a high quality photo that is saved as both an ARM and a JPEG. I shoot in light shade or an overcast day using a camera on a tripod.



I may take several photographs, but save the best on the thumb drive in the folder with the reference. I save the originals without any cropping or adjustments. I then crop the photograph to remove anything that would be covered by the mat. I rename the photograph file to the same folder. I then open in Preview/tools and adjust the resolution and dimensions as required by the exhibition prospectus. I then save this file named as required. I may

have several files in this folder with different resolutions and names.



I also print a very small print of each painting on just regular paper and tape into a bound notebook or journal. Information such

as matted dimensions, framed dimensions, type paper, brand of paints, use of plexiglass and maybe location of reference is recorded. Good information might also be cost of framing and materials. Also entered is each time the work is submitted to an exhibitions and note if it was accepted. Cost of entering and any prize money or sale can also be recorded.



## Sargent's Women, Four Lives Behind the Canvas

by **Donna M. Lucey**

Donna Lucey explores the lives of four women painted by John Singer Sargent using original letters and diaries. Read about Elsie Palmer (Portrait of Elsie Palmer), Sally Fairchild (Lady with a Blue Veil), Elizabeth Chanler (Elizabeth Chanler), and Isabella Stewart Gardner (Isabella Stewart Gardner). Learn about the women and how their lives intertwined with Sargent.



There is also an in-depth article on Sargent's materials and techniques. As he primarily painted plein aire, his paintings were generally 16 x 21" or smaller, because he used watercolor paper blocks. He also usually painted on rough paper.



His techniques included applying china white to add highlights, although he generally retained the white of the paper. His other techniques include scraping and modifying the working properties, for example adding ox gall to improve the flow of the pigment.

This book contains over 100 of Sargent's watercolors.

## John Singer Sargent Watercolors

*John Singer Sargent Watercolors* is the catalog from the joint Boston Museum of Fine Arts and the Brooklyn Museum exhibition.



These two museums purchased these paintings from the only two shows Sargent held in the United States.

Although best known for his portraiture in oils, Sargent was also a prolific wa-

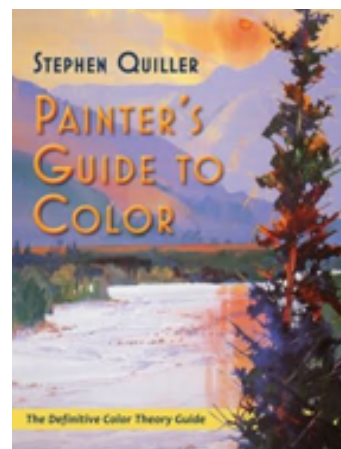
tercolorist, painting mostly plein aire. He actually started painting in watercolors in 1868—1869, between the ages of twelve and thirteen.

This catalog discusses his various influences and puts his paintings in historical perspective. It also examines his watercolors, not by date, but by subject, allows the reader to see how he approached each subject over a period of time.

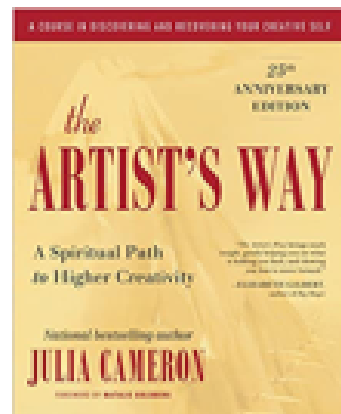
Sargent's approach to watercolor painting disregarded the norms of the day. Instead of carefully delineated and composed landscapes, he painted in bold, dense strokes, loosely defined forms, and unexpected vantage points.

## Painter's Guide to Color

by **Stephen Quiller** is a wonderful book recommended by **Kate Aubrey** during a recent program for TnWS. The book was written for artists and is full of wonderful color theory techniques. Excellent for training one's eye to see and use color in new ways.



**The Artist's Way** by **Julia Cameron** is a book many of us have in our libraries. This is another of the books **Kate Aubrey** recommended in her presentation. If you haven't read it, then do. And do your morning pages while you are at it!



Above: *White Ships*  
by John Singer Sargent