

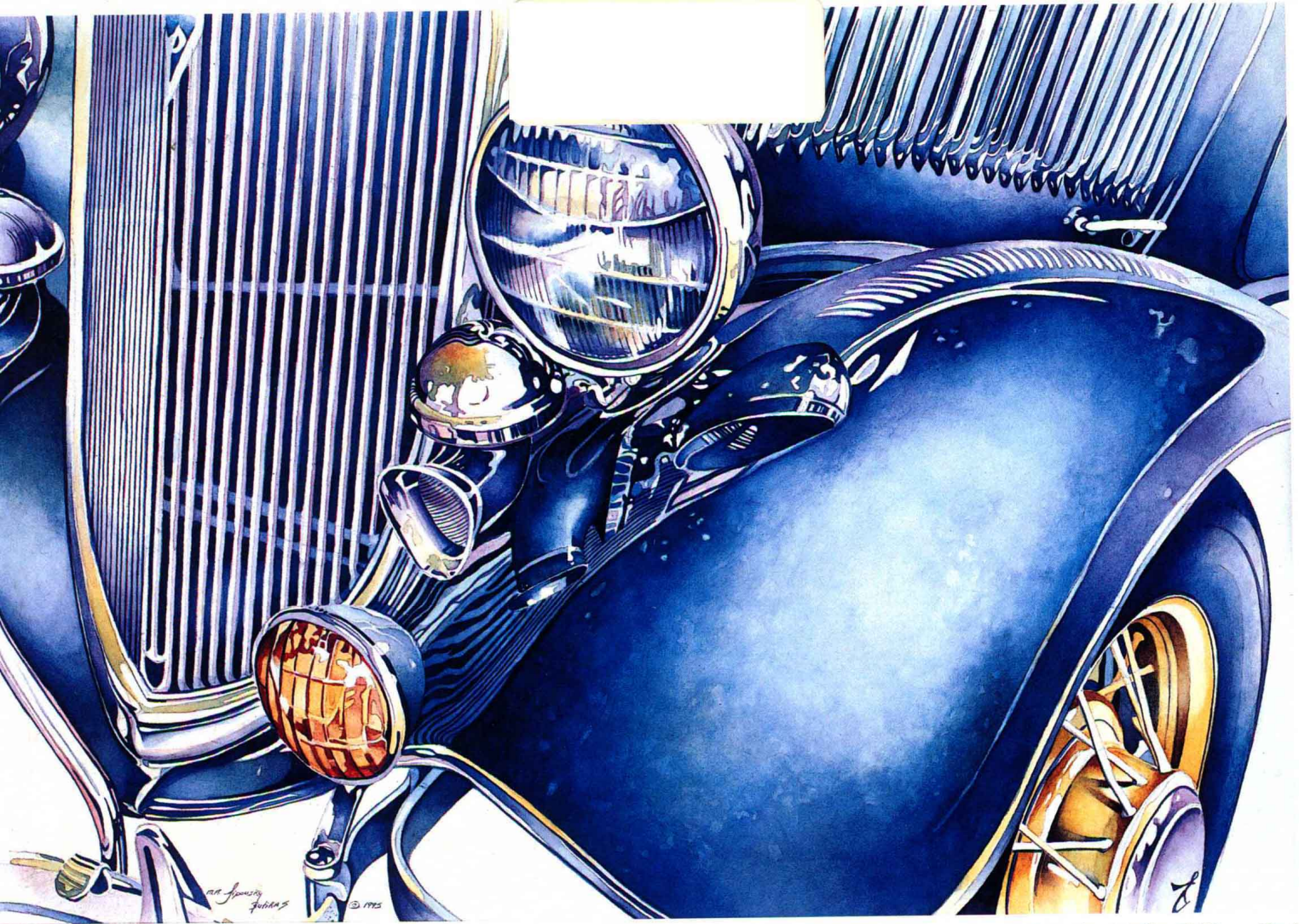


THE MAGIC OF TEXTURE

94 of the best contemporary watercolorists show and tell how to enliven your paintings with texture

EDITED BY RACHEL RUBIN WOLF

splash



CLASSIC FORD #2 Mary Anne Lipousky Butikas, 11.75" x 17" (30cm x 43cm)

splash₆

THE MAGIC OF TEXTURE

I have a preference for vintage model cars, from a time when aerodynamics took a back seat to durability, style and artistic design. To look deep within the massive chrome grills and reflective convex surfaces is like stepping through the looking glass.

—Mary Anne Lipousky Butikas

Rachel Rubin Wolf is a freelance writer, editor and artist. She has edited many fine art books for North Light, including the *Splash* watercolor series; *The Best of Wildlife Art* and *Best of Wildlife Art 2*; *The Best of Portrait Painting*; and *Best of Flower Painting 2*. She is also the author of *The Acrylic Painter's Book of Styles & Techniques*; *Painting Ships, Shores and the Sea*; and *Painting the Many Moods of Light* (all from North Light).

Wolf studied painting and drawing at the Philadelphia College of Art (now University of the Arts) and the Kansas City Art Institute, and received her B.F.A. from Temple University in Philadelphia. She resides in Cincinnati, Ohio, and continues to paint in watercolor and oils as much as time permits.

❖ *Thanks again to the talented editors and staff at North Light Books who helped organize the myriad details of this book, including Mary Dacres, Jolie Lamping, Stefanie Laufersweiler and Amber Traven.*

Most of the works in this book were painted with transparent watercolor alone; however, some of the artists creatively combined watercolor with other mediums. The legends note when these artists used mixed media.

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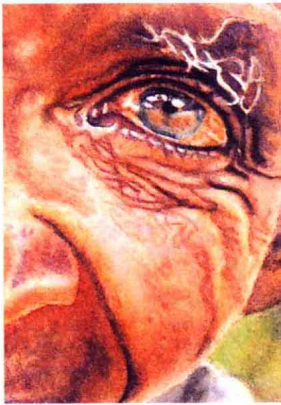
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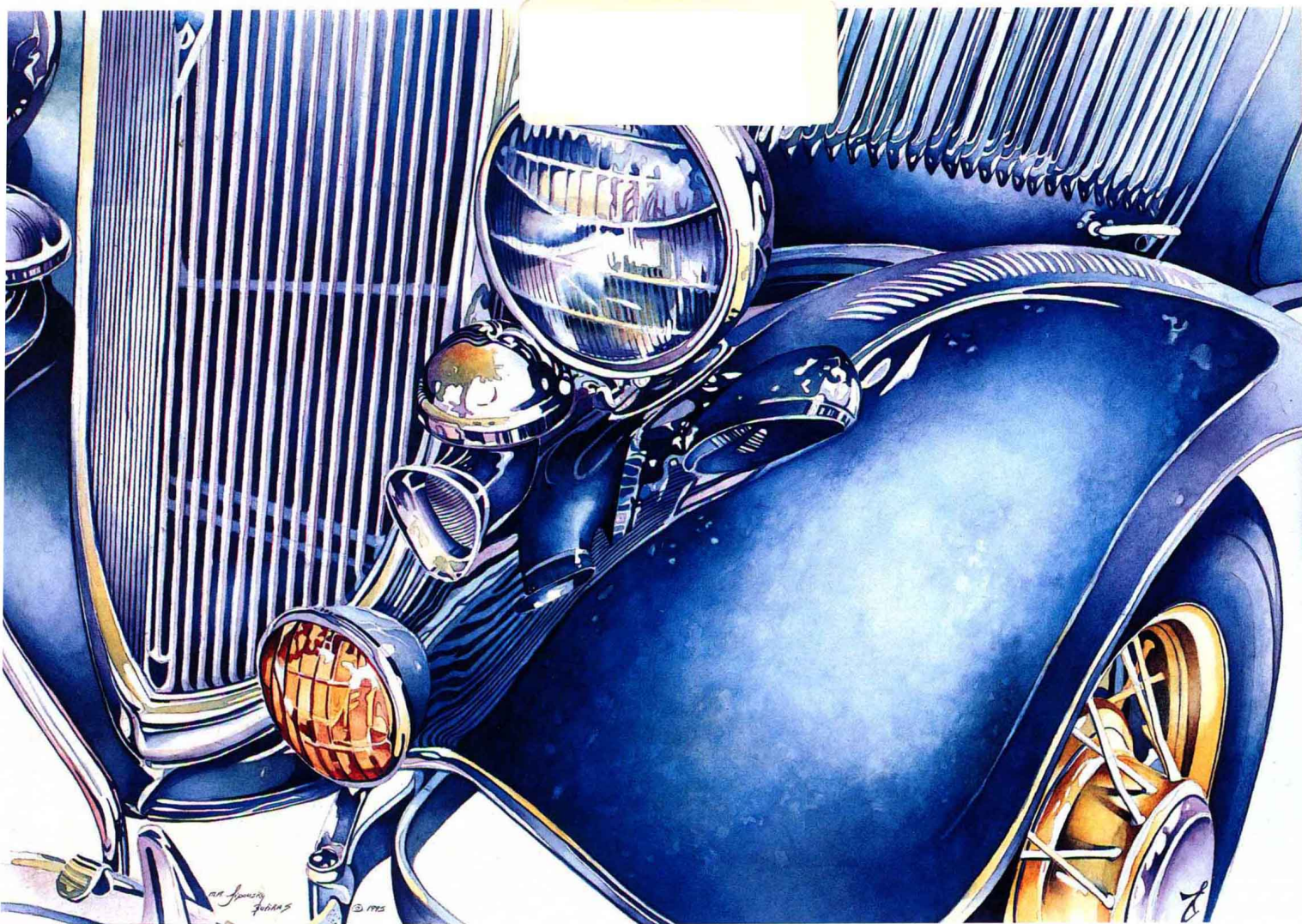
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WILDFLOWER TAPESTRY Bambi Papais, 22" x 30" (56cm x 76cm)



splash⁶

THE MAGIC OF TEXTURE

The idea for *Wildflower Tapestry* came to me while I was walking through an incredible area of wildflowers. When I tried to concentrate on one flower, the intense colors of flora and fauna seemed to make my eyes ramble on to the next flower and continue until I had lost the first flower I was looking at. It was this natural spontaneity with nature that I wanted to capture with watercolor.

—Bambi Papais



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SUNSET AT SAN XAVIER Mary Jo Harding, 22" x 30" (56cm x 76cm)

To the many generous artists who have shared their work with us: You have enriched the texture of our lives by doing so. To the artists whose work appears in this book: Thank you for all of your cooperation in carrying out the tasks to complete this book, especially for the cheerfulness with which they were performed.



San Xavier del Bac is one of the most beautiful of the Spanish missions in the Southwest. I painted it in the pinks and reds of the southern Arizona desert, with the mission backlit by the glowing sunset. To dramatize the expanse of the western sky and the jewel-like quality of the clouds, I placed the mission very small against the large sky, giving me the freedom to use backruns to explore the texture.

—Mary Jo Harding

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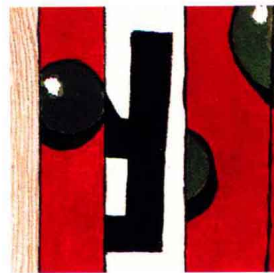


disclosing the textures of the **spirit**
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conveying the textures of **light** and weather
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depicting a variety of **manmade** textures
pg 122





HOPE Paul W. McCormack, 27.5" x 17" (70cm x 43cm)

In this, our sixth edition of *Splash*, we were aware that we could rest on our laurels, kick back and let our previous successes lure us into complacency... same old, same old. However, as the production staff at North Light will attest, this editor never likes to do the same thing twice. It makes the people who have to balance the ledger a bit nervous sometimes, but it keeps life interesting.

So we decided to highlight texture in this edition because, over the years, we have found that it is a particular interest of watercolor artists. Perhaps it is because watercolor is adaptable to so many different applications. Some of our artists get turned on by the very textures one can create from the paint itself. Endless variations. Others are fascinated by the infinite world of natural textures and seek to replicate these in some way for our better appreciation of them. Still others seek to reveal the sometimes beautiful, sometimes ugly side of textures that we as humans have added to the fabric of this earth. Some of our contributing artists make visual a very personal texture that creates a mood or spiritual feeling. All of these are valid interpretations.

Some words that can define texture are: surface quality, feel, character, composition, weave, personality, nature, makeup and appearance. All of these and more are represented here. We hope the *Splash* series continues to give you inspiration and pleasure.

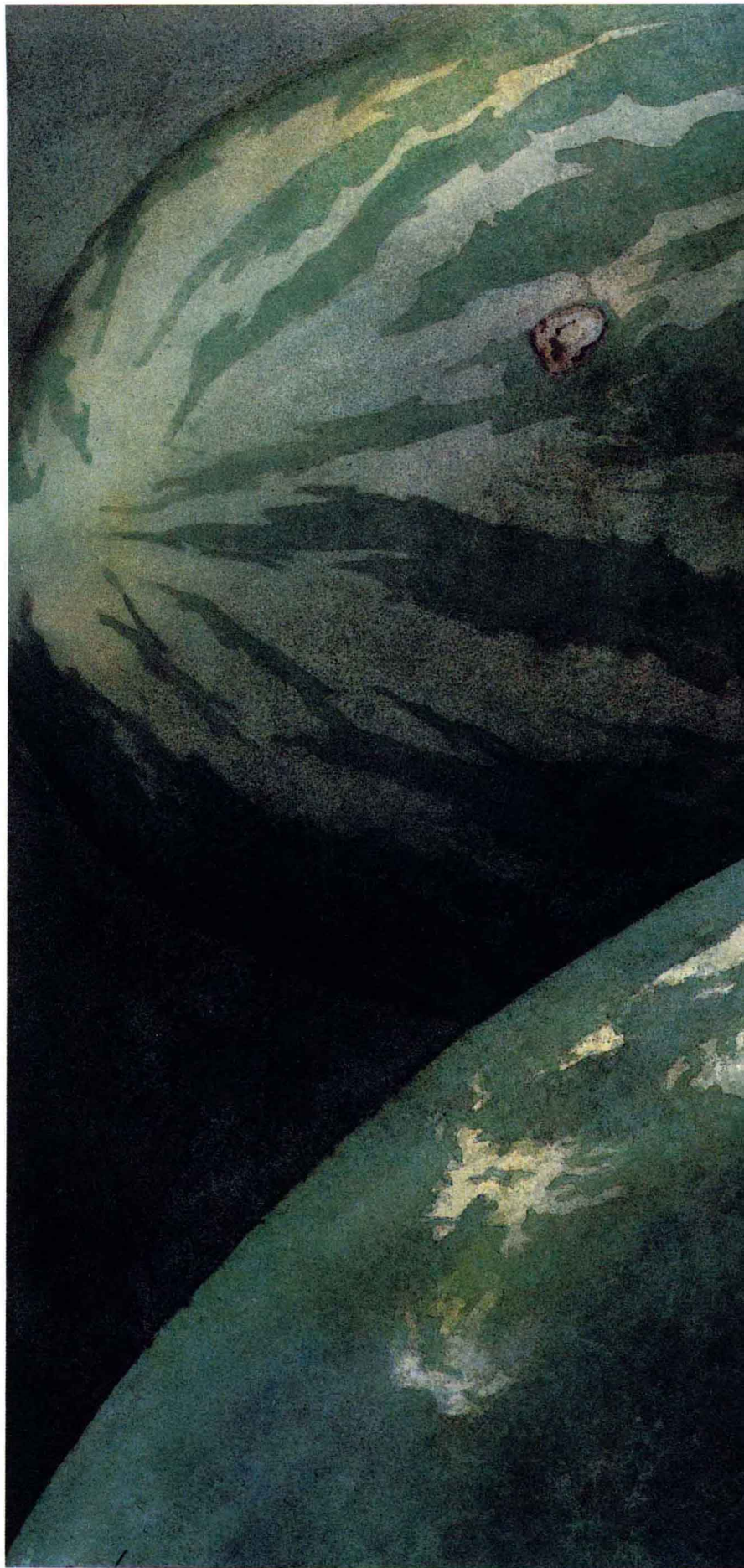
—*Rachel Rubin Wolf*

Making my living primarily as a portrait artist, it is always an extreme pleasure when I can afford the time to paint something for myself. *Hope* was inspired by my wife when she took this pose next to a north-lit window. The contrast in texture of the velvet dress against her skin was an added plus to this already striking pose.

—*Paul W. McCormack*

*Art is the difference between seeing and
just identifying.*

—Jean Mary Morman





394 A LB. Beth Patterson, 13" x 18.75" (33cm x 48cm)



REFLECTIONS Elaine Hahn, 22" x 30" (56cm x 76cm)