

# Ripples

THE NEWSLETTER OF THE  
GUADALUPE WATERCOLOR GROUP  
[www.guadalupewatercolorgroup.com](http://www.guadalupewatercolorgroup.com)

November 2016

c/o K.A.C.C.  
228 Earl Garrett St.  
Kerrville, TX 78028



## FROM THE PRESIDENT

Whew! We have started out the year with a Bang! Our Annual Judged show was a huge success, and I want to congratulate all of you who entered, and thank everyone who helped to make it happen. Doris Tyler and Barbara Gaddis deserve a special "Thank You" for all of their hard work. Doris even does our PR work year round! Let's continue to have fun painting, and learning from our visiting speakers, and our wonderful workshops. Check out the great notes that Marsha Pape took in Karen Vernon's class in October. Be sure to come to our next meeting on November 8th, voting day. Then go out and vote if you have not done so yet!

*Jeanne Heise*

***Come hear the announcement of the People's Choice Award!***

**Next bimonthly  
meeting  
TUESDAY  
Nov. 8, 2016  
1:00  
KACC Forum**

***Bring a friend!***

## November Demo - Laura Carlton

The major focus of my work has been abstract interpretations of nature. Numerous trips west to the Big Bend area have influenced my landscape paintings including depictions of ancient rock art found in shelters throughout west Texas. Add to this the granite mountains and rich valley areas around Lake Buchanan where I live and I am provided endless inspiration for shape and color. I combine personal symbols and geometric shapes with color and line as the means to visually describe my observation of God's natural world. This essence of the natural world never fails to guide my creative journey and is always reflected somewhere in my work.

I will use any tool and any medium to accomplish my goals! Constant experimentation and mistakes move me forward in new directions of paint application, new directions in bringing chaos into design order!!



I have studied with Katherine Chang Liu, Gerald Brommer, Mary Jo Harding (deceased), Carol Light, Betsy Dillard Stroud. I feel that Katherine has been the major influence for me. I attended three Intensive Study 10-day workshops in Taos, New Mexico. I have always tried to paint with the best teachers available in this area.



Memberships:

National Watercolor Society – Signature Member

Texas Watercolor Society – Signature Member, Purple Sage

Third Coast Painters

Gallery Representation: Gallery on the Square, Wimberley, TX

# CLUB NEWS

## CONDOLENCES

Sharon Walling's husband, Floyd Walling, died at home August 22<sup>nd</sup> from stomach cancer. Our condolences to Sharon and her family.



## HOSPITALITY COMMITTEE

for November 8, 2016

The following members signed up to provide snacks of their choice for the November meeting.

**Jean Hayes, Gina Jolly, Mary Ann Moss, Jean Newell, Frances Niles, Teresa Rabalais, Mary Ann Tucker**

Please arrive 15 minutes early and bring your snacks ready to serve.

The GWG Board will provide the table cover, plates, napkins, forks and bottled water.

If you are unable to participate, please find someone to take your place.

The membership roster with contact information is listed on our website - [GuadalupeWatercolorGroup.Com](http://GuadalupeWatercolorGroup.Com)

## MEMBER NEWS

**Jeanne Heise** taught a watercolor class on card making at KACC on Nov. 3.

**Janet Reinwald** is included in an article in the November Kerrville Daily Times magazine *Hill Country Charm* featuring her watercolor note cards.

**Many of our members** from Fredericksburg are exhibiting in the Die Kunstler Art Show. (see info at right.)

*GWG would like to recognize the accomplishments of our members.*

*If you are exhibiting in a gallery, have won an award, or received other recognition, please let us know.*

Email it to: [janetreinwaldart@gmail.com](mailto:janetreinwaldart@gmail.com)



## Leave a Tip!

*If you have just learned something on your own or in a class, or even found a good reference book, write up the tip and leave it in the jar at the meeting.*

**Karen Vernon stressed the importance of doing a small 5 minute value study before EVERY painting to save time and prevent mistakes.**



**Die Kunstler von Fredericksburg** will be hosting their 24<sup>th</sup> Annual Fine Art Show and Sale, November 11-13, 2016. The venue for this event be at the Zion Lutheran Church Hall, located at 424 W. Main Street in Fredericksburg.

Having evolved into one of the largest and most popular art exhibitions and sales in the Hill Country, this year's event will have original artwork from over 65 artists from the Fredericksburg area. Members will be showing both framed and unframed original works executed in watercolor, acrylic, oil, pastel, pencil, and ink.

'Meet the Artists' will be held on opening night, on Friday, November 11th, from 5:00 pm until 8:00 pm. Refreshments will be served. The Art Show will also be open on Saturday, November 12th from 10:00 am until 4:00 pm, and on Sunday, November 13th from 12:30 pm until 2:00 pm.

## RAFFLE!

*If you have new or gently used art related items you would like to donate for the next raffle, please bring it to the meeting.*

1. \$25 gift cert. for Francisco's
2. Nice art books
3. Small Aquabords

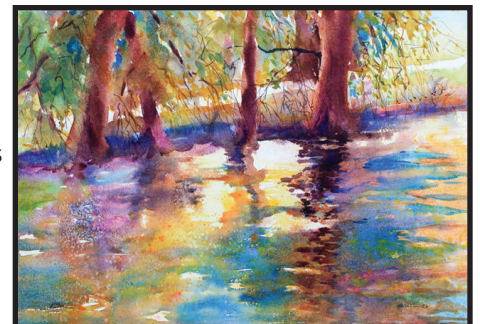
**Buy \$1 raffle tickets to win!**

The money we raise will be used to help with our prizes in the next show.

## Looking ahead to 2017 .....

### WET JUICY WATERCOLOR DEMO BY MARSHA REEVES

A former Special Education teacher turned artist, Marsha Reeves always loved the students who were challenging and unwilling to "behave" in the expected ways. Her choice of artistic medium reflects her enjoyment of nonconformity. The thing Marsha loves most about watercolor is that the paint does not just "sit there" where you put it—it is a living medium with a mind of its own. Watercolor's potential to flow, run, and even make blooms is what makes it special. The focus of her work over the last few years has been to make the most of these unique fluid qualities of watercolor. **She will be demonstrating her wet, juicy techniques at the January meeting.** Beware! Drips, runs, and splashing may happen!



## MEMBER PROFILE - DORIS TYLER

I was born and raised in the small town of Alvin. (Nolan Ryan's hometown) My mother was a first grade teacher and my father was an ironworker by day and a "rancher" on his 50 acres every afternoon and weekend. My sister and I grew up feeding cows and horses, building fences, and mowing. I developed a love of the outdoors and all kinds of "critters".

When I wasn't outside, I was usually drawing. I took 4 years of art in high school and was always the poster maker for school activities. When I attended Sam Houston, I took one watercolor course which I found out later was for art majors. I did not do well, but I vowed to try again someday.



Art took a backseat after college. Marriage, teaching, and the Viet Nam War took precedence. Then came graduate school, two daughters, and 20 more years of teaching. When I retired, watercolor was at the top of my bucket list. I started taking classes with a young Canadian named Carla Gautier.

We finally retired to the Hill Country in 2007 and built our home on Turtle Creek. Our first Christmas there, my sister (and my biggest fan), gave me a gift of GWG membership plus a workshop with the late Angie Banta Brown.

Since that time, I have taken many more workshops with excellent artists such as Ken Hosmer, Linda Doll, Thom Ricks, Tina Bohlman, Ric Dentinger, Lesta Frank, and Karen Vernon. I learn something new in each one.

As far as my painting today, I love to do animals of all kinds. I am also drawn to unusual subjects. I paint for myself and I am always pleased and often surprised when others like my paintings. I would love to be able to paint loosely but haven't had much luck. Maybe in my next life!



## The 2016 Judged Show



We want to thank all of you for making this show such a success. Special thanks go to all the volunteers at Take-In and all the members who helped make our reception, which hosted over 300 guests, such a stellar event. I have heard from several staff members of KACC who said that they always look forward to our show because of the way we all pitch in and get things done from beginning to end. It makes their job much easier.

With 93 entries, this was our largest show to date and the quality of work exhibited was outstanding. We presented 23 awards to 20 of our artists.

A special thanks goes to our award donors: Dan Burt, Fredericksburg Third Friday Watercolor Group, Donna Lafferty for Marjorie P Wier Memorial, Hunt 39er's Watercolor Group, Doris Tyler and Joyce Owen, Jeanne Heise, Tammy Midkiff for Tex-Made, Annette Bennett, Point Theater, Camp Verde, and seven art supply companies.

We are looking forward to an even larger show next year. Start painting!

**Doris Tyler and Barbara Gaddis**

### GWG FALL SHOW FINANCIAL SUMMARY

INCOME: **\$1974.00**  
(entry fees, donations and gifts from individuals & groups, raffle sales)

EXPENSES: **\$2976.20**  
(gallery rental, judging fee, awards, catalogs, misc supplies)

#### \*NOTE

Our Annual GWG Fall Watercolor Show is subsidized through membership fees, workshops, and the generous donations of members and patrons of GWG.



## Demo by Jan Heaton

**September 2016**

*Notes and photos by  
Marsha Pape*

Jan grew up in Detroit. She always knew that she wanted to be an artist. She is from a family of artists. Her mother was an illustrator. Her father was a display artist and sign painter. Her grandfather designed cars with Henry Ford. She had a career in advertising and graphic design. She became a marketing consultant where she could set her own hours.

She spoke to us about her informational interviews with galleries. She was able to find galleries that were a good fit for her audience. She was also able to take advantage of having an edu-

ated, trained eye look at her work. She is now represented by a number of galleries.

Jan's work is tranquil. She uses 300 lb Fabriano Artistico paper because she doesn't want to fight the valleys and hills of a lighter weight paper. Her paper is placed on plexiglass. She works flat rather than on a slant so that she can decide where the paint will flow. She paints in layers and she lifts. She leaves a lot of white paper. Layering is about creating a new color. With layering you can see the history of the white paper. She has 8 - 9 paintings going at a time.

She most often works in series, such as her Farmers' Market Series. She finds fruits or vegetables that interest her. She slices, chops, sketches and then paints before hopefully cooking. She doesn't paint from photos. She doesn't want to just "render" her subject. She likes to paint from memory. She encourages freedom and expressiveness which are almost like therapy where you can lose track of time.

Jan talked to us about a variety of techniques that she uses: wet in wet, wet on dry, glazing-transparent overlays, using found objects, edge variation, blanket stitch, edge drop. She said that 99% of her paintings start wet on wet.

She talked about some of her art materials. She starts by wetting the surface on both sides with a sea sponge. She adds more water with a Mimik 3" wash brush from Jerry's Artarama. She mixes her own colors, never using color straight from the tube. She recommended the Dot sheets from Daniel Smith for trying out colors. She uses "creepy" dish towels rather than paper towels. She tries to keep one container for clean water and one for dirty water. She used a #16 Creative Mark Squirrel Mop Brush. She puts nail polish on the ends of her brushes to keep track of them. Her Pinterest Page lists her favorite resources: <https://www.pinterest.com/jcheaton/jan-my-favorite-art-supplies-resources/>.



# Karen Vernon - Watercolor Basics and Beyond Workshop

GWG workshops/ October 19-21, 26-28

Notes and photos by Marsha Pape

*Editor's note: Marsha's notes are so wonderfully comprehensive and cover everything Karen taught in the workshop! This is a valuable study guide!!*

Karen spoke to us about how art is the voice of an artist. The artist's voice is about passion. Voice is how one's painting has something to say that is different from what another artist has to say. Art is not just rendering or reproducing something that is technically correct. Art speaks to emotion. Using contrasts of values is the element that takes a watercolor to the next level. Value contrast can make a big impression within just 2 to 3 seconds of viewing a painting. The class information is an academic left-brain experience. Painting is a right-brain experience. It may possibly take 3-6 months for us to internalize and "re-file" all of the information we covered. She stressed that failure is okay because you will always learn something.

## Day 1 Composition

Composition: We discussed the necessity of doing Value Sketches. They are absolutely required. This is where you can make your mistakes and resolve them by making adjustments. As the painting moves forward, it becomes your problem solver. A value scale is the teacher when the teacher is not there. It helps you correctly identify contrast, intensity and value. Karen uses a Grayscale no matter what medium she is working in. The color yellow may seem to be a lighter than a red, which may seem to be a darker, but the grayscale can identify the actual value of each of those colors. Karen does her thumbnail sketches with a sketch and wash pencil (purchased from Dick Blick-General #588) on Bristol Paper Sketch pads. These sketches do not fill the whole page. She divides the space in sketch area into a tic tac toe grid by making small marks at the top, bottom and sides of the space without actually drawing the lines through the space. From there she can use the Golden Mean to find the area for her focal point and determine her compositional structure. The focal point will be off center, with "stepping stones" that will lead your eye to it. She will avoid exiting the painting "dead center" and have lines of light pushing to the center. Corners are all arrows that point out of the picture. Avoid those areas. The center of interest will have the greatest contrast. She uses a ratio of contrasts that is 1/3 to 2/3. Examples being: 1/3 dark - 2/3 light, 1/2 warm - 2/3 cool, 1/3 texture - 2/3 non-texture. Notes on the side about the focal point, intensity changes and temperature changes are beneficial. She also notes the light source and direction.

\* The artist needs to identify the theme or concept. Write it down and revisit it. Writing the story beside the value sketch so that the moment can be remembered (i.e.: warm light cool breeze, movement of a delicate flower in the wind,...) is helpful. When referring to a photo, you should close your eyes and go back to that moment to experience what it is that you want to express.

\* The artist needs to determine the design dominance. Focus on the shapes and patterns and how you will incorporate the elements of line, shape, color, value, texture and intensity.

\* The artist must incorporate the principles of design. Focus on using balance, tension, rhythm, movement, unity, harmony, contrast, gradation and dominance (1/3 to 2/3-land/sky, bright/dull, flower/background,...Don't do halves, they are boring).

\* The artist needs to determine the compositional theme or format. Those formats are the Steelyard, Balance (see Gainsborough/Constantinople), Tunnel (takes you in), Radiating lines, Ell/Rectangle, Overlapping Shapes, S/Compound Curve (roads, streams), Z(points and diagonals with more tension), Triangle/Pyramid (upward-lifting, downward-chaos), Cross or Crucible (not centered in middle, optical illusion with complements), Diagonal (rhythm-trees & reflections/not corner to corner), Patterns.

She uses the stop varnish Krylon UV Resistant Clear Spray Varnish in a gloss finish for a harder varnish between the exterior varnish and the painting. Aquabond dries "bisque-like", but brightens back up when sprayed. This protective layer also stops the paint from moving. She sprays about 3 to 4 layers angling across the painting to let it fall on the painting. It is done outdoors and takes seconds to dry. She uses a mixture of 1 part Golden Polymer UVLS (ultra violet light screening) Varnish in gloss finish, 1 part Golden Polymer UVLS Varnish in Satin finish and 1 part water in a cool whip container. The varnish is found in plastic jars, not metal cans. This sealant may be reversed with ammonia. The paint can then be reacti-



vated and the surface can be taken back to nearly white. She applies this final coat with 2" bristle brush found in hardware stores for about \$1.00. Do not use sponge brushes for this application.

She discussed watercolor brushes, which have a short, not long, handles. When loaded with water, the brush should balance in your hand midway. She showed us how many drops of water came out of different brands of brushes. The shape of the brush is important to consider for the job you want it to do. She loads the brushes with water before painting. Kolinsky brushes take a while to load. Natural bristles have give and the paint flows. "Snap" a brush to test it. Never leave your brushes standing in water. Water will go into the ferrel and the brush will loosen and chip.

- \* 7200 series Loew Cornell brushes are a Red Sable/Nylon mix that have a nice point for detail and cutting around edges. They hold up well and the price is reasonable.

- \* Holbein Black Cat's Tongue brushes in L & XL can be used on their side or their point.

- \* Vernon Shaders are used for lifting paint to do reverse painting.

- \* Russian Male Siberian Kolinsky brushes are the most absorbent.

- \* Red Sable is not as absorbent.

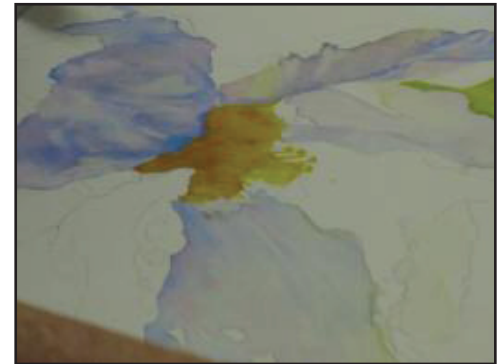
- \* Winsor Newton Series 7 is expensive, but we don't need it.

- \* Rosemary & Company (<http://www.rosemaryandco.com/>) have excellent brushes.

- \* Rounds roll into a point.

Using 6 paper towels that are folded and wrapped in a Handi Wipe make a long lasting and inexpensive surface on which to swipe your brush. Do not use a sponge, as mold can grow and be transferred to you painting from a sponge. She suggested a set up of water at 1:00, swipe pad at 2:00, palette at 3:00 painting at 4:00.

Karen did a demo of a white poppy using basically 3 colors to teach light. She works flat and started by wetting the lower petal and then floating in Verditer Blue (Holbein), letting the water do the work. She also dropped in Scarlet Lake (Holbein) and some cobalt in a "drop & driddle" manner. For the upper left petal she started with water. She dropped in Verditer Blue first and then New Gamboge (Holbein). The warms push back the cools, and yellows push back everything. If she had started with the yellow first before the blue the petal would have turned green. She did some negative painting around the whites of the upper right petal. Karen prefers the pristine surface the "virgin board" for the whitest whites. She used Verditer Blue Permanent Yellow (Holbein), Manganese Blue Hue (Holbein) and Permanent Violet Reddish (Maimeri Blu). She came back to some areas without first wetting them and did some over-glazing with Mineral Violet (Holbein) and Verditer Blue to take it down another level. For the center she wet the area not quite to its edges and floated in bright yellow, Yellow Ochre (Holbein), Scarlet Lake (Holbein) and some Permanent Violet Reddish (Maimeri Blu). Permanent Violet Reddish (Maimeri Blu) is the only complement of yellow that doesn't gray it, but rather turns it amber. The pod was wet, making sure not to touch the petal, Permanent Yellow and Manganese Blue were dropped in. Next she lifted off some reflected light. The stamens were painted later using negative painting. The background areas were wet to "points of forgiveness" and 1/8" away from petals before she dropped in Sap Green, Magenta (Holbein), Yellow, Vermillion (Holbein), Phthalo Blue, Permanent Orange and Cobalt Teal. She blobbed in pure sap green, working damp, rather than real wet.



## Day 2 Color

There are levels of wetness levels to be aware of on both paper and Aquabord. The weight of watercolor paper depends on the thickness of the paper and is determined by the weight of the paper per ream - 90lb, 140lb, 300lb.

- \* Cold Press 300 lb paper has these levels of wetness: flood, hashing(fluid, floating), mid-sheen, low-sheen, no-sheen, feel to touch, dry.
- \* Hot Press 300 lb paper and Aquabord have these levels: flood, mid-sheen, no-sheen, touch, dry. The no-sheen level is optimum for working on Aquabord. As it dries you can mist it with a fine mister to reactivate the paint and keep working. Make sure to spray mist away from areas you do not want to bleed back into where you are working.

**Color:** It is critical to get the colors correct with watercolor. There are no blacks or browns. Those are the result of the absence of color. Black is the absence of all light. White is a combination of all light. We discussed Primary, Secondary and Complementary colors. Complementary colors mixed together neutralize or gray.

The natural outdoor light differs during different times of the year. Spring light is more yellow. Fall light is more orange. These differences will affect the colors that you see outside during those times of the year.

### The Characteristics of color:

- \* Transparent paint has microscopic pigments and these settle and can be staining.
- \* Semi Transparent paints are more like beading balls. They segregate on wet, but don't move on dry.
- \* Opaque paints can create mud if too many colors are mixed together. To "fix" a muddy area you wet the area. When it is damp you use Yellow Orange, Permanent Yellow Lemon or Naples Yellow over it. Yellow will work its way down under the mud and move it so that it can be lifted. Another option for muddy areas is to lay down a bright next to the mud and it will brighten it due to the law of contrast. She stressed the importance of knowing the characteristics of your pigments. We should experiment and determine which are opaque, transparent, staining, etc.. With watercolor you want see through the paint to the surface below for the light to bounce off. Glazing is wet paint over surface of dry paint that was already been applied to the surface. A wash is a layer of color containing a greater amount of water over "virgin" Aquabord or paper.

### Value, intensity and temperature.

- \* Value is light and dark (no change in color or intensity - i.e.: grayscale)
- \* Intensity is bright and dull (high key-Permanent Yellow/ low key - Yellow Ochre).
- \* Temperature is warm and cool (there are warm and cool reds/ warm and cool blues)

To darken a color you can add more pigment based on the grayscale. A complement will dull a color She compared watercolor to a mistress who is playful, joyful and inviting. Play with the color on the surface, rather than pre-mixing colors on your palette. When painting leaves you should be aware that yellow will push other colors. Putting down yellow first and blue on top will give you a green when painting a leaf or foliage of a tree. If the blue is put down first and yellow is placed on top, the yellow will be "pushy" giving a different effect. For back lit veins, put the blue first, then the yellow. The viewer will see green when viewing yellow

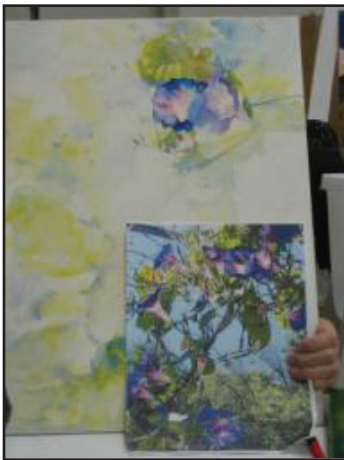
and blue. You can offer a little green to imply a green leaf. Using the law of contrasts paint lost edges both negatively and positively in a piece to add interest. Rather than painting technical reproductions, this evokes emotion, mystery, expression, heart and soul.

Peppers, fruits, vegetables and simple forms can be painted with a yellow under-painting. Allowing some of the yellow to show through in the painting strengthens the colors.



## Day 3 Critique

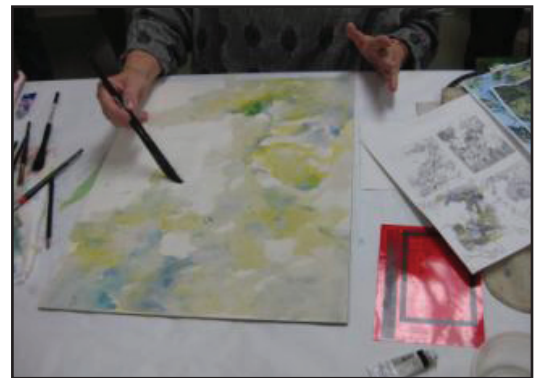
We reviewed some of the key points we have talked about earlier in the workshop. Value sketches are basic forms, lights and composition. They should be loose and done in about 5 minutes. The Compositional format is the skeleton that holds the piece together and gives it strength. Lots of circles can be offset with a triangular composition. Using Prismacolor grayscale markers (2-light value, 4 or 6 mid value, 8 dark value) will keep you from trying to do too much detail. We observed two hibiscus blooms that she had painted. The top one was done all in mid-tone values. It was darkened with complements which grayed it. The bottom one was done 1/3 light values and 2/3 mid-dark values. It was darkened with color. Everything is relative. Complements mixed will gray, but side by side will vibrate and draw the eye to the contrast. There should be warms/cool, bright/dull, line/broad shape, etc... to play against each other.



Karen did a demo of the under-painting of Morning Glories. This will dry very pale and will go away as you paint in your details. She wet portions of the surface where the composition is going, leaving a few areas dry to save some whites. She went back and added lemon yellow in the warm and gray areas. She put in manganese and cobalt blues in the cool and gray areas. She got rid of the bare corners.

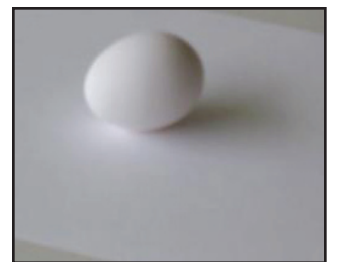
### The process for a successful watercolor is:

- \* wet to dry / big splashy washes
- \* largest to smallest
- \* bright to dull
- \* light to dark



She makes a gray her students call "Vernon Gray" using Manganese Blue, Naples Yellow and Scarlett Lake. Another gray she likes to make uses Rodenite Genuine and Sleeping Beauty Teal.

We viewed a raw white egg on white paper outdoors at noon. We were able to see yellows, reds, blues and violets on both the egg and in the shadow after staring at the egg. She cautioned us about wearing colors when working outside because those colors we are wearing can bounce up to our eyes and throw off the colors we are observing. Wearing white or gray would be best.



**Critique:** Critiques are great for taking you to the next level. She took us through the gallery and critiqued some of our paintings in the show. She commented on composition, values and presentation. Some of the comments she had for a show are below:

- \* Framing of show should be with simple wooden frame and white mat. This continuity of presentation will allow the artwork itself to be showcased in a competition. Decorative frames are for galleries or sales, not competition.
- \* Do not use colored mats in a competition.
- \* White on white mats or using a riser to lift the mat that creates a slight shadow between the work and the mat.
- \* Paper with torn edges mounted on top of a mat is acceptable.
- \* Metal frames are "dated." Use simple wooden frames.
- \* Aquabord can be put in a floater frame and have a linen liner with a beveled edge. This allows for that continuity of presentation.



- \* Scale of the painting makes an impact. Smaller “sleeper” paintings are often overlooked.
- \* Do not just paint to the size of your paper if cropping makes your design work better.
- \* Flowers, children and kittens seldom win awards.
- \* Hang tops of all paintings level.
- \* Decide and define type of show you wish to have. Watercolor can be reactivated. Water media that cannot be reactivated includes acrylic.
- \* She often uses a judging scale of 1-5, with no 3’s, for her initial impressions of the paintings in the show. She then re-views and compares the 4’s & 5’s. The 5’s are then taken and assigned awards.
- \* Movement is the most harmful thing to a painting, this includes vibrations during transportation. As the paint ages, it can become brittle and chip.

**Misc. information:**

She does not use the colors Payne’s Gray or Indigo because they contain lamp ash.

Tape Aquabond on front and back before cutting with a circular saw.

Viewing a painting through a transparent red film allows you to see the values.

NWS is now accepting Aquabond.

Don’t purchase student grade paints. You have to use more, they fade and aren’t really any cheaper.

Transport paintings with insulation for pipes or swimming pool noodles put on the frames.

Wrap paintings in cheap Yoga mats found at the Dollar Store.

The dry angle for display and storage can be found at this link: <http://www.dryangle.com/home>

