

Ripples

THE NEWSLETTER OF THE
GUADALUPE WATERCOLOR GROUP
www.guadalupewatercolorgroup.com

March 2017

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



FROM THE PRESIDENT

Winter is supposed to be the slow time of year, but not for GWG members! We started off with a bang having Marsha Reeves do an exciting demo for us at our first meeting. Then we had our first paint-in where we painted cards to donate to the local hospital. Eight members came and participated. We had fun, and the cards were very much appreciated by the staff. We plan to do this again in April, so come and join us. Last week and again this week we had Marsha Reeves teaching a one day quickie workshop on painting chickens in her loose and colorful style. We had rave reviews and people asked when we could have her back for another day.

This month we have our new member Virgil Carter doing a demo for us, and look for a possible future workshop with him as well. We are blessed to have so much talent in our group, and especially those who are willing to share their skills with the rest of us. I look forward to seeing everyone again on March 14th for our meeting! Jeanne

Next bimonthly
meeting

TUESDAY

March 14, 2017

1:00

KACC Forum

Bring a friend!

March 14 Demo by Virgil Carter



Retired architect,
Fellow of The American
Institute of Architects
and former professor
and Head, School of
Architecture, Oklahoma
State University.
Painter, teacher, tutor
and commentator in
watercolor, gouache and
mixed media.

"Cypress Creek Morning, No. 1"

GWG is excited to have our new member **Virgil Carter** present a demo at the March meeting. Virgil paints primarily in watercolor, but also in gouache and mixed media. He often chooses familiar landscape and urban subjects, transforming and often reinventing them, with his own vision, and use of rich color. Virgil also creates his works from imagination, based on his travels and observations. He is more concerned about "telling a story"--conveying a personal and expressive sense of place than with photographic realism and reproduction. Virgil's global travels and his love of historical places influence his choice of subjects, including the beautiful Texas Hill Country where he lives

Virgil spends hours each week exploring, photographing, sketching and studying simple subjects and vistas which may often be taken for granted. From these studies Virgil paints en plein air and in his studio in Boerne, Texas.



Member Boerne Art League. Signature member of the Baltimore Watercolor Society (BWS), Pennsylvania Watercolor Society (PWS) and the Philadelphia Water Color Society (WCS). Artist member of the Delaware Valley Art League (DVAL) and Associate Member of the American Watercolor Society (AWS).

Virgil Carter Fine Art - Boerne, TX <http://www.houzz.com/pro/virgilarter/virgil-carter-fine-art>

CLUB NEWS

WELCOME

NEW MEMBER

Patricia Gordinier

VISITORS at our January meeting:

Deborah Russell, Vee Ann Brodnax, Susan Tracy, Pam Bresler, Fred Witteis, Lauri Penzier, Ginger & Richard Gwyn, Donna Jackson, Mark Walter

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.

Buy \$1 raffle tickets to win!

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

CARD PAINTING

Our first alternate-month paint-in was Feb. 14. The 8 artists attending had fun painting 35 beautiful cards that were donated to Peterson Hospital patients. Thanks to Connie Fluegel for delivering them.




HOSPITALITY COMMITTEE

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

Karen Cox, Caroline Dechert, Cheryl Grundy, Judith Hill, Donna Laferty, Tammy Midkiff, Doreen Shann

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



We are now accepting membership renewals.

GWG \$25 annual dues are DUE at the May meeting, but get a head start and pay your next year's dues at the March meeting! Treasurer Glenna Hartman will be at the sign-in table.

Concerns about the GWG Judged Show

The GWG board has given serious consideration to changing the hanging requirements for our show. We want to encourage all of our members to participate in our shows, so we have decided to make NO changes to the hanging requirements for the 2017 show this upcoming fall. As discussed in a previous meeting, jurors have said that paintings with simple frames and light mats better show off your watercolors, and create a consistent looking show, but for now it is not a requirement.

Size limits: As before, each artist may enter up to 3 framed paintings. We want to provide adequate display space for all members. Due to the growing size of our membership and our limited wall space, we need to specify the total dimensions of your 3 paintings. They should not exceed 2000 square inches. To calculate square inches, you multiply the outside height of the frame by the outside width of the frame (not the image size) to determine the total dimensions of your entries.

Sample measurements of 3 paintings:

16" frame height X 20" frame width =	320 square inches
22" frame height X 28" frame width =	616 square inches
28" frame height X 36" frame width =	1008 square inches
Total for all 3 Paintings:	1944 square inches



Leave a Tip!

At our meetings we will have a jar labeled "TIPS" so that if you have just learned something on your own or in a class, or even found a good reference book, you can write up the tip and leave it in the jar.

HOW TO HANG A PICTURE USING A FORK!

Hang the fork face down with the handle sticking skyward and the nail wedged between the middle tines. The fork's handle will stick out from the wall at a slight angle. Slide the wire **behind the fork** until it reaches the nail.

January 2017 DEMO by Marsha Reeves

Notes and photos by Marsha Pape

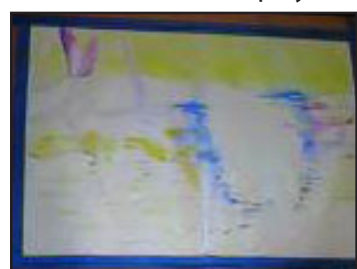


Marsha Reeves is retired from teaching science and special education. She has a style when painting with watercolors that does not strive for control. She studied oil painting in college and has taken classes from Thomas Schaller. She hopes to one day take a workshop by Carol Carter who does beautiful work with blooms.



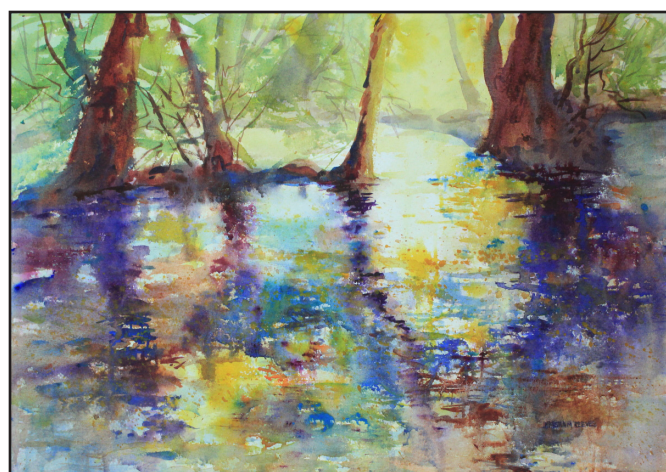
She uses 140 lb rough cold press Saunders, Waterford, Arches or Kilimanjaro paper. Sale prices often determine which of those she will use. She tapes the paper to Gatorboard without stretching it. She will stretch her paper first if she is doing "pouring." She works with her painting slanted at an angle. If she uses masking, she likes Pebeo Drawing Gum because it doesn't tend to go bad in the jar. It should not be left on more than a day or two. Incredible White Mask is cheaper when a large amount of masking is needed, but it will go bad in the jar. She uses Da Vinci (DV), Winsor Newton (WN) & Holbein (H) paints. She has studied the different properties and has found that these are the brands she likes best. She has a notebook

with color swatches and notes about what is in the paints. She uses Silver Black Velvet brushes that are a blend of real and fake squirrel. She most often uses the number 16 size. She also uses the Princeton Neptune which is fake squirrel and the Holbein Black brushes in L & XL. The Vernon Shaders are used for lifting paint. 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.



She had a photo reference that showed a lacy pattern of shadows and leaves. She also made a black and white copy of that photo reference to free her up from just repeating what she saw. She usually starts by making a value drawing. She sometimes takes that a step further by doing the value drawing with an ink wash.

She begins the demo by applying a bright yellow on dry paper. Next she misted the paper and added Cobalt Turquoise Deep (DV) & New Gamboge (WN) for a green area. She drops in the colors on the paper rather than mixing them on the palette. She finds that the colors are brighter and more interesting when they blend on the paper by accident. She then worked in the area of the reflection pattern misting and tilting the paper. She created some lacy runs with Permanent Magenta (DV- PV19) and her rigger brush. If it gets too dark, she just sprays it, a technique she learned from Thomas Schaller. Next she made puddles of Burnt Sienna (WN), Burnt Umber (WN), Cobalt Violet (WN), Permanent Magenta (DV), Cobalt and Raw Sienna. This helps keep her paint wells cleaner. She paints runny, tilting the paper as the paint builds up a series of layers until the paper got "tired." She was careful during this process not to lose the pattern of lights and darks. A flat brush, palette knife or rigor brush can be used to put in darks.



She goes slow in a kind of meditative state. She lays it flat once it reaches a point that she likes. She made the foreground warmer and the background cooler with layers of drippy color. She finds that watercolor is liquid and fluid. It doesn't stay put or quite behave. She put in foliage with greens made from colors that she was using so that the green looks like it belonged. She used calligraphy for the limbs made with blues and browns while preserving the patterns of light. If it started looking too dark, she sprayed it off.

When she thinks that she is finished, she puts the painting on the mantle and observes it while drinking a cup of coffee. She also takes a photograph and looks at the painting on the computer screen. The colors look somewhat different and allows her to look for areas to tweak.

Marsha Reeves workshop "Painting Chickens"

Notes and photos by Marsha Pape



Marsha Reeves held two one-day workshops that many of our members attended. The subject was chickens! She had reference photos for everyone. She broke each of the projects into small bites. She first had us trace her designs. She then demonstrated the technique and then we went back and tried it out for ourselves. For each project she used a red, yellow and blue. She did her color mixing on the page, rather than the palette. She said that you lose some of your control, but gain depth by letting those colors mix themselves on the paper. She mixed up big juicy puddles and applied the paint to dry paper. She encouraged us to use our brush to describe something rather than just filling up a space. We should play with our brushes by using them on the side, the tip and holding at the end of the handle.

Project One: Rooster

Step 1: Marsha used a dark red (DaVinci Red or Winsor Red), a bright yellow (Winsor Yellow or Gamboge) and a deep blue (Pthalo-green shade or Prussian Blue). She began with applying yellow to the comb and wattles and then dropping in red over that yellow. She was careful to plan on leaving the white for the highlight of the eye by painting around that area. She next put yellow in the area of the hackles and the wing. She dropped in several drops of red and then blew on it to create feathers.

Step 2: Marsha used negative painting around the cape of the body. Using her large Silver Black Velvet 1" oval brush dipped in the deep blue and the dark red she created a dark which had variety and was not flat. She Used an "Oriental Sensibility" to determine her lights for the front and darks for the back. She dropped in water on the almost dry area feathered part of the legs to create "fuzzy britches" for the rooster. She added blue, red and yellow to make a gray for the beak which is not a bright yellow.

Step 3: Marsha misted the tail area by spraying up above the paper and letting the mist fall down onto the paper. She painted the tail with the blue and red. She dipped into both the blue and red. It dried substantially lighter. Later she came back in with a thicker blue and red to help the tail not look "wishy-washy." She also "beefed up" the comb with a stronger red, lifting some back out and dropping in yellow.

Step 4: Marsha added scales to the legs and continued darkening the chest area.

Step 5: Marsha wet the background with a juicy yellow. She dropped in drops of red and splashes of blue and let the paint mix on its own.



Project Two: Chicks with Bracelets

Step 1: Marsha used French Ultramarine Blue, New Gamboge and Cadmium Red Deep for this project. She dropped in a base using those colors. She misted it and then tilted it and let it mix. She dropped in more background that turned green as she was doing negative painting around the chickens.

Step 2: Marsha added Cerulean and Hansa Yellow behind the chickens, painting anything that was not chickens. She varied it, making contrast with greens behind the red combs so that it would "pop." She used reds to suggest branches. She added reds to the shadow area under the chickens. She made sure to stick colors in other places around the painting for balance.

Step 3: Marsha painted the combs and beaks. She dropped in the blues and reds on the chickens to form the feather areas. She painted negatively behind the chicken in the front to push the other chickens back.

