

# Ripples

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

May 2017

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



## FROM THE PRESIDENT

Here we are at the end of another great year for GWG! It has gone by so fast with all of our activities. We have had several wonderful workshops, and two paint-ins where we made cards to donate to Peterson hospital. Our speakers have been outstanding, and I think our meetings have been fun and instructive. I want to thank everyone for being so friendly and helpful. This is truly a fine organization, and I am proud to be your President. It is time to elect our officers for next year once again. Our current Board is willing to stay on, and they are all wonderful at their jobs, but if anyone else in the club wants to get involved, please let us know. We are very open to new ideas and fresh approaches. Doris Tyler has been Chair of the annual Judged Show for a number of years now, and she could use a break. If you can work with her to learn the ropes this year it would be so appreciated. Please consider helping with this most important job, and step up to serve the club. It will be a fun experience, I promise!

Jeanne

**MEETINGS**  
**2<sup>nd</sup> Tuesday**  
**Sept-Nov-Jan-March-May**  
**1:00**  
**KACC basement**  
**Next meeting**  
**TUESDAY**  
**May 9, 2017**  
**Bring a friend!**



**LESTA FRANK**

## May 9 Demo by Lesta Frank

I paint people and places, color-drenched in layers of metaphor. My love of painting started when I was four with fingerpainting. The same excitement about making art is as alive as it was then. My paintings are my hearts' connection with the world around me.

The subject matter is myriad. Color and expression of emotion are the key components of my art. The paintings have recently expanded from watercolor to mixed media, with a new emphasis on combining more abstraction and texture with imagery.

I earned a Bachelor of Fine Arts Degree from Cranbrook Academy of Art, and a Master of Fine Arts degree from Rochester Institute of Technology.



**ONE-DAY WORKSHOP !**  
**Sign up by email today for a**  
**PET PAINTING workshop**  
**with Lesta on either May 10 or 11**  
**at KACC, 9 to 3:30. \$45!**

*Sign up at the meeting  
is subject to availability.*

**Email Jeanne today to be in a class.**  
**[jeanneheise@aol.com](mailto:jeanneheise@aol.com)**



# CLUB NEWS

## WELCOME

**VISITORS** at our March meeting:

- Jan Parker
- Lori Porter
- Susan Tracy
- Donna Jackson
- Candy Kane
- Sheryn Goldman
- Heidi McCord

## MEMBERS IN THE NEWS

**Jeanne Heise** recently donated more than a dozen framed watercolor paintings to display permanently at Peterson Hospital. **Cheryl Grundy** also assisted with framing and delivering the artwork.

**Donna Lafferty** painted the scenery backdrop for the Fredericksburg theater.



If someone from our club is recognized in the news or a gallery, please let me know.



**GWG \$25 ANNUAL DUES** are DUE at the May meeting. **Treasurer Glenna Hartman** will be at the sign-in table to take your check or cash.

## HOSPITALITY COMMITTEE

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

- Jen Brown, Janice Christofferson, Julie Dunlap, Anna Guerrero, Debbie Jascur, Marsha Mefferd**

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.



## OFFICER ELECTIONS

Our annual election of officers is due in May. If you are interested in taking on one of our Board positions, or have questions, please contact Jeanne before the May meeting. [jeanneheise@aol.com](mailto:jeanneheise@aol.com)

Our current slate of officers has been doing a fantastic job, and they are willing to serve again if needed. We will have a vote at the May meeting.

### CURRENT BOARD POSITIONS:

- President:** Jeanne Heise
- Treasurer:** Glenna Hartman
- Show Chair/Publicity :** Doris Tyler
- Show Co-Chair:** **NEEDED!**
- Secretary:** Marsha Pape
- Newsletter:** Janet Reinwald

## CARD PAINTING

Our alternate-month paint-in was April 11. The artists attending had fun painting **54** beautiful cards that were donated to Peterson Hospital patients. Thanks to Connie Fluegel for delivering them.



Card painters: Sharon Pilie, Glenna Hartman, Marsha Pape, Jeanne Heise, Pat Gordinier, Jo Anne Spencer, Cheryl Grundy, Jean Newell, Connie Fluegel. Not pictured: Debby Jascur and Connie Holcomb





## GWG Judged Show Reminders!

- Limit your TOTAL size of your paintings to 2000 square inches
- Take photos of your paintings BEFORE framing
- Paintings must be at least 80% water media
- There will be no restrictions on matting and framing except for the NO GLASS rule.
- You may enter 3 paintings to hang, and 10 matted unframed paintings.
- No giclees will be allowed.
- All paintings must be original, from the artist own photographs.

**Take in - Sept. 25<sup>th</sup>.**

## 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.

Notes and photos by Marsha Pape

### Virgil Carter

#### LOOSE AND COLORFUL LANDSCAPES WORKSHOP

GWG / April 18, 2017

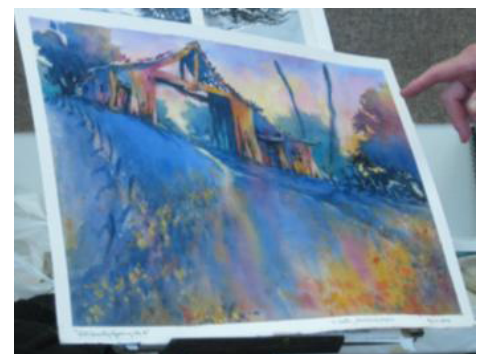
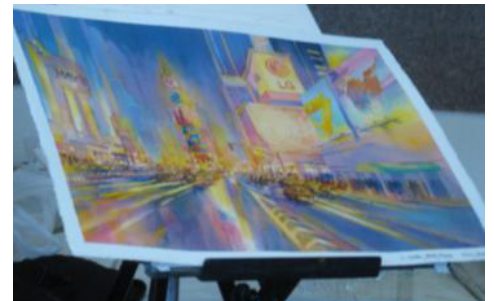
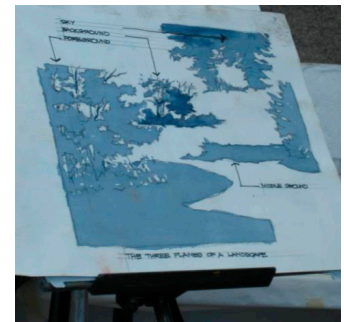
The Virgil Carter workshop included a lecture, a demo, a painting time and a friendly "show & tell" critique that wrapped up the day. He shared a wealth of knowledge in a short period of time while illustrating the concepts with a collection of his paintings. During the lecture he urged us to consider our expression of what we wanted to say and how we wanted to say it as artists. He told us not to worry about local color when painting a loose and colorful landscape. He shared three secrets:

1. Forget realistic objects and search for simple, visually interesting shapes.
2. Use a variety of soft, hard and lost edges to create eye movement through the painting.
  - a. Hard edges always attract and hold the eye.
  - b. Soft edges cause the eye to pause, but it doesn't linger
  - c. Lost edges keep the eyes moving.
3. Color should change every two inches on the painting.

Landscapes and cityscapes are challenging because they have a lot of information. Landscapes are in constant motion with moving subjects as opposed to a Still Life which remains motionless. A camera captures everything and simply replicates all that is there. There is a need to simplify and interpret what is shown in a photograph. We have the ability to "recompose" a scene just as a poet or essayist has the freedom to choose their own words. Artists have a secret weapon. It is a sketchbook. Thumbnails can be used to explore ways to tell the story. Figure out what story is going to be told before ever picking up a paint brush. A sketchbook allows you to compare composition and design options.

Virgil discussed some **Foundational Principals** to create a sense of space and depth so that the painting does not appear flat. These were developed during the Renaissance Period.

1. Use three planes: foreground, middle ground and background.
2. Use of aerial perspective that is produced by moisture in the air
  - a. Warm colors advance in the foreground.
  - b. Cool colors and less definition recede in the background.
  - c. Middle ground is a mix between the warm & cool and definition of detail



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3. Use of the rule of thirds for composition will help work out proportions and points of interest. There are horizontal and vertical planes and four points of area of interests.

4. Contrast will draw a viewer's eye to a point of interest in the painting. Below are examples of contrast using different techniques.

a. Shapes and edges.

b. Dominance- more than 51%, but try for 60-70%

c. Asymmetrical imbalance for placement on paper.

d. Values of dark, medium and light can be explored in the three planes of a landscape. Exceptions to muted atmospheric backgrounds occur when the "star" is in the background. The color red is an eye magnet. Figures and animals become focal points.

e. Intensity occurs with the use of highly saturated, intense color surrounded by neutralized colors or when complements are side by side. A color can be neutralized by adding a complementary color.

f. Hue is when saturated color is everywhere juxtaposed to complements.

g. Temperature is when warm and cool are juxtaposed.

h. Light, shade and shadows used as design tools will bring the eye into a painting. Morning light is cool and yellowy. Midday light is neutral with local color appearing as it is. Evening light is an orangey pinky color.

Demo: Virgil did a demo of painting a loose and colorful landscape. The story of his demo was of his love of the rolling hills, trees and texture of the Texas Hill Country. He used the "portrait" orientation for his painting. He finds that orientation to be really expressive. He purposely leaves portions of the painting undefined in order for the viewer to personalize it with their own experiences. He chooses either the top line or bottom line of the "rule of thirds" for his horizon line. He first wet the entire paper with a large 3" brush. He then painted wet into wet to get soft edges. He loves the accidental nature of watercolor, so he worked at an angle so that gravity could create effects and the paint could run. He paints from light to dark and from large to small. He used a paint/water ratio of 50/50 as he began the first stage of painting the sky. He created a variegated sky using a cool Lemon Yellow, a warmer New Gamboge, Yellow Green and Indian Yellow.

The horizon line was very much lighter than what was directly overhead. For the background he used Turquoise (which is lighter and recedes), Manganese, and Yellow green as you get closer. He lets the colors mix on the paper letting variations occur rather than making homogenous mixtures on the palette. He blocked in the trees to see the shape, but not in the final color or value. He had a light source in mind. He used Orange, Permanent Rose, Perylene Maroon, Magenta and Ultramarine Blue. He rounded the color wheel using analogous color harmony with up to 5 colors. There is a saying in watercolor about being willing to accept what the paint and water gives you.

For the plane with the ground he used fluid shapes as abstractions of the hillsides using reds. He misted the dry paper to get runs.

At the conclusion of the workshop we had a fun, positive and painless critique. He pointed out positive aspects that were working in each painting.





# March 2017 DEMO by Virgil Carter

Notes and photos by Marsha Pape



Virgil is a retired architect and educator. He first painted with watercolors in Architectural school at Oklahoma State University. He later took some watercolor classes when living in Washington D.C. He is a member of the Boerne Art League, a signature member of the Baltimore Watercolor Society, the Pennsylvania Watercolor Society and the Philadelphia Water Color Society. He is a juried Painter Member of the Delaware Valley Art League and an associate member of the American Watercolor Society.

Virgil strives to be an expressive painter through using ideas, emotion and feeling. He says there is no right way-wrong way or better way-worse way to paint. The strongest, most memorable paintings are the ones that tell a story. You need to first figure out what story you have to tell. The "heavy lifting" is the thinking that you do before you begin to paint. Use sketching as the GPS for your thoughts as you work out the design, composition and values for the painting.

Make sure that your subject matter is watercolor material. In watercolor you need to Simplify, Simplify, Simplify.

There are three sources for subjects to paint:

1. Painting from life.
2. Painting from source materials such as photos, internet, etc...
3. Painting from your imagination using your own experiences.



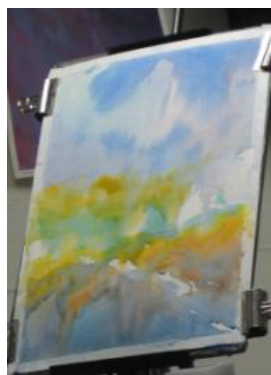
For his supplies he said it is important to always use artist grade 100% cotton fiber paper. He prefers to use the Cheap Joes Kilimanjaro 300 lb cold press paper. His paints are Da Vinci and American Journey. American Journey is Cheap Joe's house brand that is made by Da Vinci. He uses a variety of brushes, but has never owned a sable brush. He said that using a palette with flat wells will help preserve the tip of the brush because you can use the side and belly of the brush to soak up the paint. He used a splatter screen purchased from Cheap Joes. He used a spray bottle which is great for wet in wet loose and colorful watercolor. He had a backing board attached to a Jim Kosvanec twister atop a tripod.



He likes his work to have a spontaneous finished appearance. He plans for spontaneity by using his sketchbook, brush and gravity. He said that John Singer Sargent said that painting in watercolor is making the best of an emergency.

He gave us *three secrets for loose paintings*:

1. **Stop seeing real objects**, and use visually interesting shapes (outlines).
2. **Vary edges** to create movement through the painting.
  - o Hard edges are made with wet on dry paper. Paint hard edges where you want the eye to go and stay – focal point.
  - o Soft edges are made by the bleeding of colors together causing the eye to pause and move on.
  - o Lost edges are close in value on either side. The eye sees it but moves on.
3. **Use lots of saturated paint**. Change the color every 2 inches.





## March 2017 DEMO by Virgil Carter *(continued)*

Notes and photos by Marsha Pape



Virgil did a landscape to demonstrate his style of painting loosely and colorfully in watercolor. He first tapes the edges of his paper to preserve a white border and the deckled edges because he often floats the painting when framing. The paper is held on a backing board with bulldog clips. The composition for his light drawing used the rule of thirds to divide his paper, with the lower third being the horizon line. He incorporated intersecting and opposing diagonals. He also used “papa,” “mama,” and “baby” bear sized shapes. He paints wet in wet, so he used a 3” nylon brush to wet the entire sheet. He works light to dark, remembering that it always dries lighter. He does not try to preserve the white of the paper. He dropped in Lemon Yellow and New Gamboge and then on top of that he put some Manganese Blue and Andrews Turquoise to suggest distant hills. He then misted that. He tilted the paper so that the colors could move. He likes runs. He also used Ultramarine Blue, Ultramarine Violet and Dioxazine Purple.

He reminded us about the importance of knowing the characteristics of our paint: transparency, opaqueness, staining or granulating. For example, transparent paints mix well, and granulating paints sit on top of the surface and are not good mixers. He loaded a splatter screen with paint and then blew through it with a straw. He gradually built up his dark values as the painting began to emerge.

He sent in the finished painting of his demonstration titled

“Round the Bend, No. 3”.

<http://www.virgilcarterfineart.com/>

