

W GREEN COUNTRY WATERCOLOR SOCIETY



Next Meeting: **November 16, 2023**

*Green Country Watercolor Society
meets at 10:00 am.*

**The 2nd Thursday of the month.
The meeting is held at:**

Arts@302, 302 South Main Street, Broken Arrow.

Links

[Website](#)
[Facebook](#)
[Newsletter Archives](#)

Green Country Watercolor Society
P.O. Box 33435
Tulsa, OK 74153
Robert Freeman – Contact

IT WAS A BEAUTIFUL DAY!

Saturday October 7th was a beautiful day for the Art on the Square Event which had 90 booths of art on display. The Green Country Watercolor Society had art from thirteen different members on display and sold works by four of those watercolorists. Fifteen members came out to work at the booth and we had the opportunity to tell a number of folks about the society and invite them to join us. A few of us also broke out the paints and brushes and took advantage of the amazing weather to do some painting together, which was also a lot of fun.



Thank you to all who volunteered your time to make the event a success.



**October 12, 2023, Demonstration
by Sherry Peters from Arkansas
On Shadows
(Please see the next two pages)**

Shadows

Shadows and darks in general distinguish amateur work from that of more expert artists.

- They anchor objects to the ground or to the lowest level in the painting such as a tabletop in still life.
- They can be used to frame a focal point or general area of interest.
- They add drama and mystery to your work.



So how do we paint shadows in watercolor?

1. Determine your light source(s) and the angle at which light strikes each object.
2. Evaluate your areas in shadow.
 - 1) Are they solid or diffuse?
 - 2) Are they truly dark or is there enough distance from the object casting the shadow that they are a more mid-range to light value?
 - 3) Is there a dominant object casting a much darker shadow than surrounding objects? For example, a tree trunk casts a darker shadow than the leaves or small branches of the same tree do.
 - 4) Are there elevated objects that cast a shadow such as wires or light standards?
 - 5) Is the “plane” that contains the shadow even? Or is it bumpy or curved or does it have broken angles such as different levels of a roof?

At this point, we should understand the shadow areas we need to handle in our painting, so here are some guidelines.

- Use transparent paint where possible. If you can't use transparent paint, thinned semi-transparent paint is your only other alternative. Opaque or semi-opaque paint is not a good choice because except for the darkest shadows, shadows are transparent themselves.
 - The exceptions to this are reflective surfaces:
 - Snow. Shadows cast on it are still transparent, however, they are influenced by the reflective nature of snow, so semi-opaque paints will work in its case.
 - Water. Shadows on water are a combination of reflections and a darker,
- Paint should be TEA consistency in concentration. The darkest shadow could be COFFEE value of the color of the object casting the shadows. Granulating paints are very effective for shadows on water because they create a mottled shadow that looks appropriate consistency. **This is important because even transparent pigments become opaque at greater concentrations.**
- Determine for yourself whether each shadow should be a glaze over an existing wash or its own wash. For example, you are painting a building with a light green roof with the sun at an early afternoon position in the sky and the angle of the roof is such that the

roof is reflecting the light strongly. There is a tree casting lacy shadows on the roof, so you paint a wash to suggest the light green roof. You need a slightly darker value to indicate your shadows, but it also needs to be slightly grayer and a bit bluer. In this case paint the light green roof while reserving enough of that paint for the shadow mix, which would consist of the original paint with small amounts of red (Transparent Red Oxide is a good choice) to gray the green and blue (Ultramarine Blue is more transparent than Cobalt) to make the mix cooler. Since this is an elevated shadow, it will only be slightly darker in value than the base wash.

- When painting a large shadow, there will be less chance of a muddy result if that area is its own wash.
- When painting an intricate lacy shadow, first paint the shadow area with CLEAR water, allow it to penetrate the paper, and then paint your shadow color into the wet area(s). This technique is called charging and when done correctly, your shadow will have diffuse rather than hard edges. Tip: towards the far edges of the shadow, add a small amount of clear water to your paint mixture to make it less concentrated, which will allow the edges to be lighter. Tip: sketch the shadow lightly with a watercolor pencil slightly smaller than the area to be painted. The line will dissolve into the shadow's wash.
- Within a cast shadow the further it is from its source the lighter in value and more diffuse in shape it will be.
- When two cast shadows cross one another, the area where they cross will be slightly darker than either shadow alone.
- **UNLESS** the object casting the shadow has a very hard edge, the edges of a shadow should NOT be hard and crisp. This is particularly true of trees and other vegetation because there is always motion within them even without any noticeable air movement because of insects, birds, squirrels, and other small mammals who nest, shelter or feed within them. Additionally, if the sun is the light source, its imperceptible, but, constant movement blurs hard shadow edges. Shadows at night usually have a main light source that is static such as a streetlamp.
- Good choices for paints for shadows are:
 - Transparent Brown Oxide
 - Neutral Tint
 - Black Tourmaline Genuine
 - Lavender (snow) Holbein or Daniel Smith
 - Schminke Super Granulating colors (water)
 - Glacier Brown
 - Tundra Green





STAN KURTH WORKSHOP!

November 8, 9, 10, 2023

Arts@302, 302 S Main St, Broken Arrow

Intuitive Painting with Stan Kurth is a well know watercolor artist specializing in abstract composition and design. This workshop is designed to teach all levels of students to paint intuitively, starting without preconceived notions or outcome. There will be no preliminary planning or drawing. Process will dictate direction as students use ink pen, watercolor and gouache to implement elements and principles of design. Instruction will start with random marks, then color using a mixture of watercolor and gouache to create a library of design elements. There will be much discussion on the definition of intuitive painting. There will also be regular comments and evaluation of student work in progress, mostly concerning relationships between elements and principles. It is entirely possible that finished work may be representational, but the goal is work which is compositionally pleasing and aligned with the artist's personal aesthetic.



WATERCOLOR GRADIENT WASHES WORKSHOP



Thank you, Dennis Crouch, for presenting Gradient Washes on September 22nd. It culminated in lots of fun, new techniques learned, and five successful paintings. Five GCWS members participated in the workshop held at the Arts@302 studio in Broken Arrow. The artists participating were: *Judy Neel Aldridge, Jim Buchan, Becky Brady, Jim Grisham, and Jo Ann Krueger*. Dennis was excited about presenting this four-hour workshop to these very talented artists.



Painting Studio – Wednesday, Nov. 29th & Dec. 13th

THIS IS A GREAT PLACE TO ENJOY INTERACTING WITH FELLOW ARTISTS, ASK FOR INPUT, EXPAND ON TOPICS PRESENTED IN REGULAR MEETINGS, SHOW WHAT YOU ARE WORKING ON, OR SIMPLY PAINT IN GREAT COMPANY.

At the October paint studio there was a lively discussion plus additional instruction, on perspective and proportion. First time participant, Becky Brady brought us a work in progress, and a source photo to get reactions. This led to a fun discussion of a number of ways to eliminate extraneous detail for added interest. And a bit of drawing instruction from Robert Freeman. What a great studio day! The Painting Studio meets at **St. Pius X Church Activity Center, 1717 S 75th East Ave. Tulsa, from 9:00 a.m. to noon.**



JEAN FRANCOIS ARNAUD WORKSHOP

February 14, 15, 16, 2024 Arnaud has taught this course more than fifty times around the world; it has been extensively refined. It's quite technical, but students learn the solid foundations of watercolor and thus gain the keys to progress over time after the workshop."

Paint the Light, Not the Details! with Jean Francois Arnaud. More information is yet to come about this wonderful watercolor class with Jean Francois Arnaud. He will be here to teach a 3-day watercolor class **at Arts@302, 302 South Main Street, Broken Arrow**. Mr. Arnaud will be traveling here from France for this 3-day workshop on **February 14, 15, and 16, 2024**. You will not want to miss this! Click on the link on the right to view a YouTube interview.

There are two options - Workshop Payment

1. pay online via Arts@302 website where there is no refund other than credit towards a future workshop/class. This is their policy. They have added a Payment Plan option, where you can pay the tuition in two installments. Again, only refundable via credit toward a future class at Arts@302.
2. pay via check to Jo Krueger - either full amount or a deposit of minimum \$100. Full tuition is due 30 days of class start date. Becky Brady



<https://youtu.be/ix12Yz3i3UU?si=anUQ6nPpx7S6LFR3K>



November 16th
“Christmas Card Workshop”
with Jerry Wade!!
Bring your painting supplies
and a wet brush!

Please bring snacks!



- **Newsletter** - Information and news items you would like to include in our newsletter are encouraged. Please send to: j-jhooks@cox.net
- **Facebook and Website** - invite members to send items to Becky Brady so she can include in upcoming issues: cd3777@hotmail.com
- **Catherine Johnson** is showing her sculpture in a show at Arts@302 until the end of year.

Please support
our 2023 GCWS
Annual Juried
Member Show
sponsors!



Next Members Show will be in April 2024



Green Country Watercolor Society Board Members

Officers

President - *Robert Freeman*

Treasurer - *JoAnn Krueger*

Secretary - *Jane Holt*

Vice President of Shows – *Linda Benken & Jim Buchan*

Vice President of Workshops – *Becky Brady*

Members at Large – *Jo Lynch & Sherry Peters*

Chairs

Communications Chair – *Jim Grisham*

Library Chair – *Judy Gregg*

Program Planning Chair – *Win Noren -- Thank you Sherry Peters for all you did in 2023!*

Show Your Small's Chair – *Linda Benken*

Other Positions

Facebook – *Becky Brady*

Name Tags – *Jeanette Hooks*

Newsletter – *Jeanette Hooks*

Paint trips and Road Trips – *Donna Whitsitt*

Painting Studio at St. Pius X – *Judy Gregg & Jo Lynch*

Publicity _____

Show Awards – *Terri Neal*

Website & Facebook – *Becky Brady*