

GREEN COUNTRY WATERCOLOR SOCIETY



Green Country Watercolor Society

PO Box 33435

Tulsa, OK 74153

Robert Freeman—Contact

Next Meeting: **March 14, 2024**

**10:00 AM on the
2nd Thursday of the month
at Arts@302
302 South Main St., Broken Arrow.**

Links

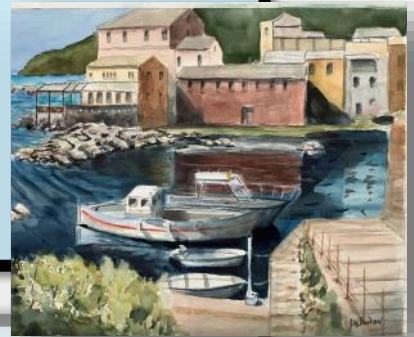
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MARCH MEETING — WORKSHOPS REVIEW

The two recent Green Country Watercolor Society-sponsored workshops provided six days of great instruction by world-class artists Stan Kurth and Jean Francois Arnaud. Come hear from fellow members who attended these workshops so you too can learn and benefit from these workshops. Your fellow artists will show off some of the work created during the workshops and share their biggest takeaways. You won't want to miss this opportunity to benefit from the lessons learned during these workshops.



2024 Monthly Programs

A great line up of monthly programs is being built for 2024. Look for a sneak peak each month of what is coming so you can invite other artists you know to come and learn with you. Here is what is in store for early 2024.....

- March — ***Stan Kurth and Jean Francois Arnaud Workshop Reviews***
- April — *Have Fun Painting Greeting Cards* with Kay Hays
- May — Sherry Peters will be with us to present something new
- June — open
- July — *Helpful hints when doing portraits* with Jeanette Hooks

If you have suggestions or want to boldly volunteer to conduct a program, contact Win Noren at WinNoren@gmail.com or 918-809-2334

Thank you Jo Lynch for getting us Show Ready! — our February 8th meeting was filled with great information about presentation, presentation, presentation!

These are absolute **MUST DO'S!!!**

1. CLEAN & SMUDGE FREE - no visible specks under the glass, on mats or painting. Nicely sealed back dust covers & taut hanging wire, securely wound.
2. Visible art image (not including mat or frame) must be minimum of 10 inches width & height. Maximum outer edge of frame 48 x 48 inch.
3. To prevent damage to dust cover when removing show labels, place a rectangle of packing tape on the dust cover, and securely tape labels onto it.
4. Main/top mat must be white, off white or pale grey. If using inner liner mat, it may be any color, but no more the 1/4 inch visible.
5. Water based paints only. No water soluble oils. Acrylics & guache must be diluted to paint flat. No impasto and no texturizing agents.
6. Vignettes must adequately fill space in mat/frame, not small in a pool of white. The painted area should be very close to the 10 x 10 image minimum.
7. Paintings displayed without glazing/glass, must be sealed with acrylic or polyurethane to protect the painted surface.
8. Box style mounts, such as wrapped canvas, must have finished sides. Either painted or if bare wood, varnished.
9. If you missed the presentation and have questions, please attend the Paint Studio, March 27th, at St. Pius X, or contact Jo Lynch.



Again, THANK YOU JO LYNCH

GCWS 20th ANNUAL JURIED MEMBER SHOW!



Painting by Posey Gaines – Best of Show 2023

Tuesday, April 2, 2024

10 a.m. to Noon

at Arts@302 — 302 S Main in Broken Arrow

– RECEPTION –

Thursday, April 4th - 6:00-7:30 pm

& ANNOUNCEMENT OF WINNERS

Please NOTE:

- ◆ ENTRY FORMS — will be sent via e-mail
- ◆ LAST DAY TO ENTER — THURSDAY MARCH 14th at our monthly meeting
- ◆ COST — First Painting FREE! — two paintings \$10 , three paintings only \$15
- ◆ DELIVERY — April 2nd from 10am to noon. If possible, please arrive according to Last Name: A-D 10:00, E-H 10:30, J-R 11:00, S-W 11:30

- ◆ HANGING — April 2nd Noon until finished that afternoon
- ◆ JUDGING — by *Monty Toon* - April 2nd late afternoon
- ◆ PICK UP — Tuesday April 30th - 10:00 am - noon (please be prompt)

Arts@302 will collect 20% commission on paintings sold. They provide everything for the reception except finger foods. Please sign up to contribute towards the food at upcoming meetings. If you need help or have questions, please contact Jim Buchan 918-760-1702

2024 GCWS Sponsors



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Jean Francois Arnaud Workshop was a humongous success!

Notes from the Jean Francois Arnaud Workshop by Win Noren

Jean's methodology is tied directly with the light-to-dark value scale.

- ⇒ The first 3 steps are what Jean considers "the light."
- ⇒ The next 4 steps are "the shadows" and the last 3 steps are "the details."
- ⇒ Each tube of paint corresponds to a value on this scale. Jean uses a very limited pallet. For "the light" he only uses Cad Yellow, Cad Red, and Royal Blue (Sennelier). For "the shadows" he substitutes Indigo Blue (Sennelier) for the Royal Blue. For "the details" he will mix other colors with the pallet mud or use bits straight from the tube.
- ⇒ Jean always mixes a neutral from the three primaries and then "pushes" the blend towards warm or cool for what he sees in the reference.

Remember that adding a touch of the color's compliment makes the color more natural and what is seen in nature.

- ⇒ You cannot get a darker value by mixing paints of low value.
- ⇒ It is the combination of lights and shadow's that provide the "volume" that a shape takes up in the scene.

When you feel lost in front of your paper, think about these principles.

- Paint "the lights" with a big brush (like really big), "the shadows" with a medium brush, and "the details" with a small brush (but Jean's "small" brush was at least an 8 if not a 10).
- Step one is to paint "the light." Unless there is true, pure white in the scene, paint the entire paper focusing on a temperature of the scene and the general color and shapes. Jean would start in the upper left corner and paint towards the lower right corner. Paint quickly with the objective that the top portion is still wet when you get to the end. Spray the paper with water before you start if you paint slower than would allow the page to still be wet when you finish.
- After the paper is completely dry, swap out the Royal Blue for the Indigo and paint "the shadows." Still working from light to dark.



Now for the details.

- Create a neutral of the right value, then make it warm or cool by adding color. Details might also be painted using pigment straight from the tube or mixed with a dark neutral.
- Use a natural-hair brush when laying down washes for "the light" and "the shadows." Switch to a synthetic brush for "the details." The reason for this is that a synthetic brush does not release water as easily as a natural-hair brush and will lay down more pigment than water.
- At the very end, apply touches of gouache (mixed with some of the pigments on your pallet) to "recover lost light."
- Paint background trees with a dry brush that has been pushed flat and then "scratch" the paper to leave marks.



Arnaud traveled to the United States from France for this three-day workshop. [Jean Francois Arnaud & How to Paint Light in Watercolor - YouTube](#)

Meet Our Newest Member

I learned of GCWS after posting one of my first paintings on Facebook. My friend, Linda Dunbar, told me I should consider joining the society.

I am an absolute beginner, attached is one of my first of a dozen paintings that I did when learning to use a gift set of watercolors. I have much to learn.

First of all, I am a collector of watercolor paintings and have purchased several over the years. I love how watercolor has a life of its own and takes compositions to unexpected conclusions. I love to watch watercolor paint move on the paper and mix into new vibrant shades and hues. I've been practicing mostly with line and wash on ACEO sized paper.

I started painting in 2021 after retiring, and if one must paint a thousand pictures before gaining quality experience, I have painted less than 50 works.

My husband and I grew up in Kansas but raised our three daughters here in Tulsa. I like painting sunflowers, windmills in fields with fence posts, bugs, animals, and portraits.

I appreciate the society's generous sharing of knowledge.

Cristine "Cris" Bolley



Friends telling friends
about Green Country
Watercolor Society!!

Painting Studio 4TH WEDNESDAY of each month, 9AM to Noon

A Note from Jo Lynch— GCWS Paint Studio started 2024 with a lively group. There was a mix of discussions and critique on varying intensity and contrast to improve depth of field. Looking at each others work in progress, it was interesting to continue sharing thoughts about composition and what levels of detail were more successful in various paintings. Several people worked on preliminary paintings. Of particular interest was checking a couple of paintings for show eligibility. There was plenty of paint splashed on paper, and laughter too. Next dates: March 27 & April 24. Here's a picture of Robert and Dennis critiquing.

St. Pius X Church Activity Center, 1717 S 75th East Ave. Tulsa



DRAWING AND SKETCHING CLASS WITH ROBERT FREEMAN

Date: Mar 22, 2024 Time: 10:00 - 12:00

Location: Ziegler's Art Supply

For more information: TEXT Robert Freeman at: 918-231-4615

This class is not sponsored or affiliated with Green County Watercolor Society

Advanced Watercolor Classes at 302

Instructor: Jim Buchan 918-760-1702 www.watercolorsbymjimbuchan.com

DATES: March 7 TIME: 1-4:00 p.m.

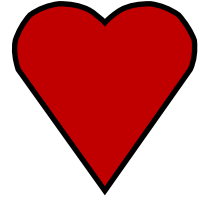
COST: \$35 per class register at ART@302.com

With more than 50 years of experience painting and instructing you will gain insight into perfected methods and techniques. Each session will complete an entire painting.

This class is not sponsored or affiliated with Green County Watercolor Society



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The Art of Sketching
by Vladislav Yelisseyev

Notice

Newsletter – Please send information and news items for the newsletter to Jeanette Hooks: j-jhooks@cox.net

Facebook and Website – Please send items for the GCWS Facebook page and website to Becky Brady: cd3777@hotmail.com

Programs – If you have suggestions or want to boldly volunteer, contact Win Noren at: WinNoren@gmail.com or 918-809-2334