



Newsletter

QUARTERLY
2010

Special Points of Interest:

- Thank You 2009 Demonstration Artists
- "Patterns" an article by Robert Genn
- "The Most Valuable Lesson Learned" by Frank Francese
- About Watercolor West

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Winter



The President's Message

By JoAnn Formia

Happy New Year!

Our 2009 Exhibition was well received and we had terrific feedback on what proved to be a better than average display of very talented artists. I would like to take this opportunity to thank the Riverside Art Museum and their staff for helping to make this a great show. Also, many thanks to those serving on the Board of Directors for Watercolor West. With their support and dedication this event continues to be successful every year. Our 2009 Demonstration Series was well attended. I hope everyone gained something that can be added to their personal toolbox.

We are now looking forward to the 42nd Annual Exhibition. As we all know, 2009 was a year of transitions which will continue through 2010 and into 2011. This year, 2010, will be the last year we will accept slide entries; We will accept only digital entries in 2011.

I am happy to say that many of the essentials for the 2010 Exhibition are already in place. We have the location (The City of Brea Art Gallery), the dates for the show (October 9 – December 19, 2010), and the Juror of Selection and Awards (Frank Francese). We will soon go to press with the Prospectus. The only thing left for everyone to do is *paint* and then choose your best qualifying work for submission. As each of us chooses our paintings for submission, please keep in mind that Watercolor West is a *Transparent* Watercolor Society. Refer to the 2010 Prospectus which will detail the criteria for submissions. This is very important because it is always a sad day when a well executed piece has to be rejected. Not only is the artist disappointed but believe me, Watercolor West is disappointed as well.

Watercolor West will continue to promote the appreciation of purely transparent watercolor as an art medium. We will encourage the use of transparent watercolor by artists who are just getting their brushes wet as well as those who are more seasoned and accomplished. In my opinion it is very rewarding to successfully leave the white of the paper whether it was planned in advance or one of those happy accidents.



*“Happy
are the
painters,
for they
shall
not be lonely.
Light and
colour,
peace and
hope,
will keep
them company
to the end
of the day.”*

Winston
Churchill

**Happy New
Year!**



Calendar

Thank You 2009 Demonstration Artists

The Board of Directors would like to thank the wonderful artists who participated in the 2009 Seminar and Demonstration Series. Those artists include Donal Jolley, Sharon Towle, Joanna Mersereau and Bill Hudson. Each artist in the series had something special to demonstrate or teach the audience.

Thanks also to Scott Moore, the 2009 juror and Sheila Hansberger who was the special speaker at the Annual Meeting.

Last, but not least, thanks to Joan Wiley for organizing an outstanding 2009 Seminar and Demonstration series. Joan is already working on the 2010 series which will undoubtedly be an interesting group of artists.

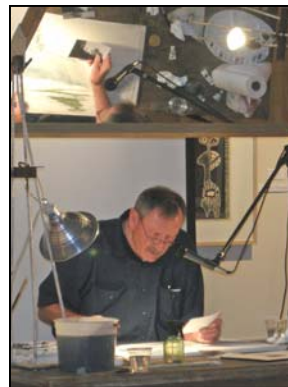


Donal Jolley

Details about the 2010 Seminar and Demo Artist schedule will be out in a few months.



Sharon Towle



Bill Hudson



Joanna Mersereau

Dates to Remember

42nd Annual Juried Exhibition at the City of Brea Art Gallery

Late February 2010	Prospectus will be ready
June 30	Entry submissions due
Sunday, September 19	Juror Seminar
Saturday, October 9	Annual Meeting; Opening Reception
Saturday, October 16	Demonstration #1 of Series
Saturday, November 6	Demonstration #2 of Series
Saturday, December 4	Demonstration #3 of Series
Sunday, December 19	Demonstration #4 of Series; Exhibit closes

Patterns *By Robert Genn*

After days of working *en plein air*, I'm realizing once more the compositional problems inherent in the real world. Vacillating, as most of us do, between the truth of reality and the compositional needs of the painting, in the field one tends to go for the truth.

That's where a few days back in the studio can really pay off. The images developed on location are still fresh in the mind, but something else begins to happen. Composition improves.

One of the main problems in location work is the failure of pattern. Jane Hofstetter's *Seven Keys to Great Paintings* starts right off emphasizing the early need for pattern. "If the basic shapes of a painting are not well designed and exciting," she writes, "there is little purpose in continuing."

Some things to think about:

- It is best to plan your pattern first, not after the fact.
- Don't be afraid to use thumbnail value plans as starters.
- Think of the pattern as a structure that moves the eye.
- The eye moves first to the simpler, larger shapes.
- The overall pattern is best when it is ir-

regular and varied.

- Avoid predictable shapes like blocks, circles and rectangles.
- Avoid equality, kissing shapes and homeostatic effects.
- Patterns should move beyond the periphery of the work.
- The focal area can be more active, with smaller, sharper shapes.
- Viewers' eyes ask to be entertained and pattern is the opening act.
- Patterns thrive in lights, darks and plenty of middle tones.
- Add mystery, shapes can be fuzzy and obscure.
- Ying and Yang your pattern by alternating dark and light activity.
- Squint at your work, invert it, or look at it in a mirror.
- Your work should "read" from across the room.

If, in the early stages, your work is not turning out to have enough pattern, face it against the wall, or bury it and come back later. Very often the simple passage of time will give fresh keys to pattern improvement. As Don Quixote said to Sancho Panza after a particularly vexing passage: "Tomorrow will be another day."

For Your Information: *Tips from The Board*



1. This useful tip is from board member, Moira Johannessen:

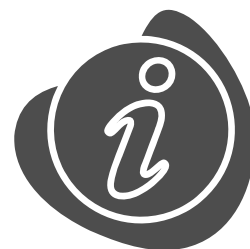
Use paper medical tape, such as *3M's Micropore*, to attach your painting to the mat. Whether you need to remove it in five days or five years later, it will lift right off without damaging the surface and can be reused. You can buy it in the drugstore in the bandages section.

2. Board member Jim Salchak learned this tip from watching a John Salminen DVD. Mr. Clean Magic Eraser is a sponge product that when wet will lift color from watercolor paper just like magic. There are no chemicals in it to harm the paper. Two large pieces come in the package and you can simply cut a piece off with scissors.

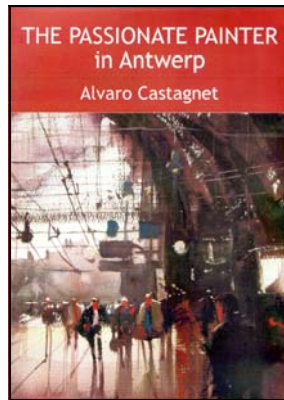


*Robert Genn
is a Canadian
artist and author
of
The Painter's
keys.
He publishes
twice-weekly
letters on art
that are delivered
by e-mail.*

*For a free
subscription go
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F. Y. I.



Film Review



“...Castagnet talks about his process, brushwork, and colors. He shows how he takes a very complicated view and turns it into a simple but wonderful watercolor painting.”



The Passionate Painter in Antwerp

Featuring Alvaro Castagnet

A Film Review by Jim Salchak

Just released, *The Passionate Painter in Antwerp* is another great film produced by APV Films of Great Britain. This is their second film featuring internationally renowned watercolor artist Alvaro Castagnet. Like the first film, *Inspired Watercolor*, Castagnet is painting on location and this time in the city of Antwerp, Belgium. The film is beautifully done and the 90 minute DVD shows the artist completing five paintings from beginning to end. It is a great learning experience to see what the artist sees and watch as he interprets the scene to make it his own.

Throughout the film, Castagnet talks about his process, what he simplifies, what he leaves out, creating a focal point, brushwork, and the colors he is using as he paints. He shows how he takes a very complicated view and turns it into a simple but wonderful watercolor painting.

The first demo is painted from inside a railroad station that is enclosed by an intricate glass covered iron roof structure. Castagnet creates the roof structure with “one go” by using pigment with little water and making dry brush marks on his rough paper that give a wonderful impression of the enclosure. The trains and people are silhouetted against the glass end wall of the station. Strong value contrasts create a wonderful feeling of light.

The second and third paintings are city street scenes with buildings, people, cars, and street cars. He simplifies by eliminating un-

necessary detail and emphasizes focal areas with strong lights and darks. All this is done with a fairly limited palette.

The fourth demo is painted inside a cafe looking toward the windowed front of the room providing a high contrast backlit scene. His first medium dark wash covers most of the sheet leaving white paper for the windows and portions of the bar and bar stools. Adding strong darks into this wet wash creates the feeling of a dark interior. Intricate chandeliers are created with a few dry brush marks and customers and waiters are silhouetted against the windows with warm and cool darks. More darks emphasize the focal area. This is a great demonstration of how to simplify a complicated scene.

The last demo is painted at night looking at an exterior of a restaurant. We see the glowing light from the windows and people and a red umbrella in an outside patio area. Castagnet creates a painting that is much more exciting than the scene before him by exaggerating the reflection of the lights and the red umbrella onto the foreground. A demonstration of a night scene is something we seldom get to see.

This film and Castagnet's first film where he is painting on location in Spain are available from The Artists' Place. The phone number is 1-800-278-7522 and their web site is www.artist-videos.com.

Sneak Peek !!!

The Juror for the Watercolor West 2010 Exhibit will be Frank Francesel! Our next issue will feature a profile on him and his work.

“The Most Valuable Lesson I Learned was...”
Insights from the Studio of Frank Francese



Frank Francese



We will
 continue this
 Series
 in the
 spring issue
 with more artists
 telling us their
 “Most Valuable
 Lesson”

Thanks to
 Frank Francese
 for his
 contribution
 and his
 creativity!



“Memphis and
 Beal Street”

“The most valuable lesson I ever learned was to believe in myself; to take my own creative ideas and transform them into worthwhile paintings.

In the early years, the late 70’s, 80’s and early 90’s, I could not wait for the latest art/painting instruction book to come on the market. I would read each one from front to back cover. As the years and books would come and go, I found myself very confused, lacking faith in my abilities to paint. I reached a point where I was afraid to begin a painting because I feared I would break someone’s so called rules! At that time, I almost laid my brushes down and walked away, to forever forget my dream of becoming a painter!

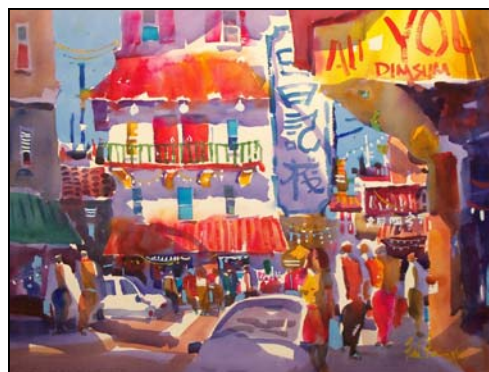
Then a wonderful thing happened; I signed-up for a workshop with Robert E. Wood in Carmel, California. The first thing I was told was to believe in myself and my ability to create on paper what I could see in my mind. At the time it was very exhilarating but very frightening. Imagine, to take one’s own ideas and run with them. How simple of an approach! I returned home and boxed-up all

my instruction books (to this day they are still in the boxes in the basement) and I developed a working schedule.

After all these years I still follow these simple ideas while I paint:

- 1] Make it interesting!
- 2] Make it colorful!
- 3] Most important, make it fun!

Be true to yourself and you will never fail”!



“China Town, San Francisco”



Criteria for Member News

Please note that the following items may be included in this column:

- Awards in Exhibitions
- Publications
- Solo or two artist exhibitions
- Small group invitational exhibitions
- Serving on juries
- Additions to permanent collections

The following items will NOT be included:

- Admissions of an entry to a juried exhibition
- Workshop listings
- Member News items achieved more than six months before submission

Sending the information:

The preferred method is via e-mail for both pictures and text. Use "Member News" in the subject line. Contact us at our web site: www.watercolorwest.org

Spring issue deadline is April 2, 2010

Thank You!

Member News Congratulations!

Signature member **Kathleen Alexander** received first place for her painting "Sonoma Vines" in the watercolor category of the First Annual Autumn Arts Painting Challenge 2009. An exhibition of the winning works will be held at the Bucks County Gallery of Fine Art, Pennsylvania, in the month of March. She will also be a featured artist in *Watercolor Artist Magazine* coming out in February.

Dan Burt won the Accent on Watercolor Award at the 29th Annual San Diego Watercolor Society International Exhibit.

Ratindra Das NWS, AWS was awarded the Eunice Porte Memorial/Woodside Animal Hospital Award by the San Diego Watercolor Society International. He also won the Purchase Selection and the Jack Richeson and The Artist' Magazine Award at the Watercolor West Exhibition. The Rocky Mountain National Watermedia Exhibition gave him the Carol Barnes Award. His work will be published in an article called "Breaking the Rules" in the winter issue (Dec'09) of Watercolor Magazine by American Artist.

Pat Dispenziere was awarded the Salis International, Inc Award in the Pittsburgh Watercolor Society 63rd Annual Exhibition being held at the Borelli-Edwards galleries in Pittsburgh, PA. Pat's watercolor "The Bishop's Chair" was selected for the NWS

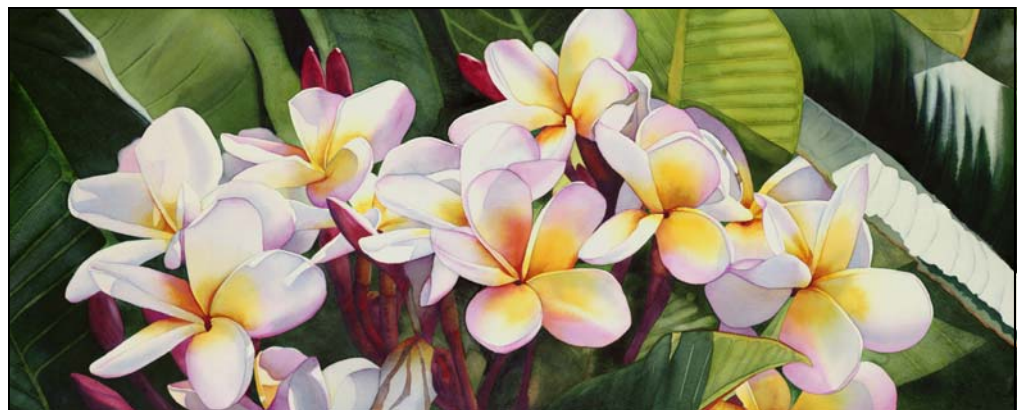
2010 Travel Exhibit which begins Feb 7-March 28, 2010 at the Fallbrook Art Center in Fallbrook, CA.

Jeanne Hyland has been selected as one of 9 participants in the Cecelia Beaux Forum Mentorship Program within the Portrait Society of America. Her painting, "What Birdseed Becomes" won the Jack Richeson merchandise award at the recent New Mexico Watercolor Society Fall Exhibition.

Sylvia Megerdichian, NWS, received Signature Membership from the National Watercolor Society. Her paintings were published in the December issue of *Watercolor Artist Magazine* and in January her work will be published in a book for Creative Art Press called *The Artistic Touch*.

Mel Stabin was honored with the Swede Johnson Memorial Award at the 36th Annual Rocky Mountain National Watermedia Exhibition and the Cheap Joe's Art Stuff Award at the 41st Annual Exhibition of Watercolor West.

Doug Stenhouse will have a solo exhibit entitled "The Beauty of Plein Air Watercolors" at the Sprague Library in Salt Lake City, Utah from January 13 through March 10, 2010.



Signature Member Kathleen Alexander will be featured in Artist Magazine, February 2010

Member News *Continued*

Hazel Stone, KWS, had a painting juried into the Kansas Watercolor Society National Exhibition 2009 which will hang at the Wichita Center for the Arts from November 20, 2009 to January 3, 2010. Her painting received a Patron Purchase Award.

Clonard Thomas' painting is featured at the Watercolor Show for the Coachella Valley Historical Society until January 24th in Coachella Valley, CA. She is also the featured artist and CVWS Painter of the Year for the 2008-09 group show of Watercolor Wonders at the Palm Desert Community Gallery located in the Visitor Center in Palm Desert, CA from December 7th until January 24th.

New Members *Welcome !*



Sustaining Associates

Chin-Chin Chen, Alhambra, CA
Selina Cheng, Malibu, CA
Detra Francis, Laguna Beach, CA
Flora Johnson, Claremont, CA
Sharon Lin, San Marino, CA
Phyllis Tseng, Temple City, CA

This issue of the Watercolor West Newsletter contains some particularly beautiful and colorful paintings.

As, always, go to the Watercolor West website for a full color version of this newsletter or to see other recent newsletters and learn more about this organization.

www.watercolorwest.org

About Watercolor West

In 1967 a group of Southern California painters banded together and formed a transparent watercolor society called Watercolor West. Through the efforts of those founders and other artists from across the United States, an organization of national status was created. From the beginning, Watercolor West promoted and exhibited transparent watercolor knowing that many other shows are open to works rendered in mixed media, acrylic, ink, collage and opaque materials.

The first juried exhibit was held in 1969 at the Lyons Gallery in Redlands, California. Since that year, Watercolor West has annually sponsored a national competition and exhibition open to any artist who paints in transparent watercolor. Hosts for these exhibits have been the City of Brea Art Gallery, The Riverside Art Museum, the San Bernardino County Museum and Glendale's Brand Library and Art Center.

2010 will be the 42nd consecutive exhibit and will be held in the City of Brea Art Gallery.

"The artist is a receptacle for emotions that come from all over the place; from sky, from earth, from a scrap of paper, from a passing shape, from a spider's web."
Picasso



Watercolor West Membership

Sustaining Associate requires only an appreciation of purely transparent watercolor and the payment of \$25 annual dues.

Juried Member requires at least one painting accepted and exhibited in WW Annual Juried Exhibit and the payment of \$30 annual dues

Signature Member requires three paintings accepted and exhibited in WW Annual Juried Exhibits and the payment of \$35 dues.

Dues are payable February 1 and delinquent April 1. Watercolor West will send out a dues notification on approximately January 1.

All member categories receive the newsletters and catalog of the Annual Juried Exhibit. Only Signature Members may use the name or initials of the society in the signing of their paintings.

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web site:
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	Gladys Nichols, Member at Large

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