

**MARCH 16, 2024**

**SWS GENERAL MEETING MINUTES**

The meeting was called to order by president Oral Carper at 10:00 at Spokane Art Supply. There were 25 members in attendance. This was our first general meeting to be transmitted live via internet. The meeting was also recorded so that it could be posted on our website at [www.spokanewatercolor.org](http://www.spokanewatercolor.org).

Oral reported that April 18<sup>th</sup> National Show Reception will serve as the April general meeting. The May general meeting will be a zoom presentation of Elise Beattie doing a pouring demonstration. The June general meeting will be a plein air event at Maribou Park from 10:00-1:00 led by local artist Meg Perkins. On Saturday, June 1<sup>st</sup>, Carrie Dugovic will host a plein air event at her home on the Little Spokane River starting at 10:00 AM.

Oral also reported we are in need of a show chair for the 2025 National Juried Show. Oral has served as this chair a number of times and encourages anyone who is interested to step forward and shadow him through this year's show in preparation for next year. Michael Holder will be the juror and workshop artist. Valerie Woelk volunteered to be the workshop chair.

Diane Postlewait is the show chair for the juried Member Show which will take place in September at the Spokane Art School. Entries must be no wider than 30 inches including the frame with a maximum weight of 30#. They can hang 30 paintings. Submissions will start on June 14<sup>th</sup> and end on July 5<sup>th</sup>. The show opens September 1<sup>st</sup>. The prospectus will be available soon.

Oral thanked Vicki West for her efforts to increase sponsorships and awards for the juried shows.

**Challenge Paintings:**

There were 22 challenge paintings shown by 17 members. Janine Marx won the drawing for the \$15 gift certificate to Spokane Art Supply. It was suggested that photos of submissions of paintings for the monthly challenge be sent to Carrie and Oral for recording even when we are having an in-person meeting so they can be included in the recording. The current system of just having the artist hold them up does not represent them clearly for the recording.

Member Marianne Ophardt would like to create a "Museum of Tiny Art" to function the same way as the little free libraries. People would take a tiny painting and leave a tiny painting. She distributed 2" x 2" papers to those who were interested. Works should be no larger than 2 1/2" x 2 1/2". Bring your contributions to the next meeting.

**Break**

Member Sue Rohrback, known for her masterly use of greens, gave a very informative presentation on watercolor painting, including many tips and suggestions. She recommended keeping files of everything you plan to work on at a future date. She prefers a Pike Palette for general use but has a smaller palette on hand and an even smaller one for her "to go bag". Arranging her pigments by family groups of colors she often puts more than 1 pigment in a well, also creating extra wells by using small bottle caps affixed with masking tape next to the

existing wells. Make a chart of your pigments. She mentioned several things to think about before painting:

Have 3 of every color to give yourself a range of value and temperature choices.

Decide on the season, time of day, lighting, and have good references. Keep a file of "paintable" photos. She tapes the last 2 pages of her sketchbook together to store references in.

Learn to mix all the colors you use. She adds red to black to make it more inviting. All browns are in the red family.

You can dilute with water or add a color to neutralize to the desired degree. You can create a warm and cool neutral to use throughout. Raw umber tones a lot of colors down.

Know your paints. Make a chart for every color on your palette by mixing it with every other color. When doing color charts label everything for future use.

She stressed the importance of identifying the "mother color", that is the color of an object without the effects of light or shadow. Start with this color and adjust lighter or darker as needed. To lighten use water. To darken for shadows add a neutral to the mother color. To check for color accuracy, paint a stroke on the edge of a strip of paper and hold it up to the original. Adjust as needed to match color.

Techniques:

She uses a 1/2" flat brush with paint on the tip of bristles, bristles fanned out and strokes up to create grass. Drag a dry fanned out brush through paint to do pine needles. She uses the tip, side or down to the ferrule of her brush to absorb and apply paint. Sponges provide texture.

Mask edges of a foreground subject before doing background to control edges.

To assist with water control it is sometimes helpful to spray your palette and take water from there rather than dipping your brush in a container of water.

Sue draws freehand, but may occasionally do some tracing. She does a value chart for colors she is using. She does a value sketch of her subject and numbers the different value areas 1-10. She transfers this value scale to her drawing before painting.

Her most commonly used colors are undersea green, Indian yellow, blues and raw umber. Colors can vary a lot by brand. Find those you prefer. Choose good quality pigments.

Thank you, Sue, for all the valuable information and insights!

Respectfully submitted by SWS Secretary, Gloria Fox, March 21, 2024.