

May-June 2016

Brushstrokes



President Sharon Walker, wearing her artist's beret, sets the style for the CVWG 25th Anniversary Year at the March meeting. Be sure to complete her WORD SEARCH PUZZLE, p. 10.



Members of the Courthouse Exhibition Team, **Caroll Mallin, Carolyn Ratcliffe, Karen Perkins, and Jean Botts**, Chair, show examples of work appropriate for submission to the Members' Annual Show.

CVWG Judged Show at Courthouse

Jean Botts, Courthouse Exhibits Chair

The April show was a great success with 21 participating artists and 38 paintings on display in the halls of the Albemarle County Courthouse. The team did an outstanding job working hard all morning. Many thanks to Carolyn Ratcliffe and Caroll Mallin who did most of the hanging, Vicki Dibbern for help with collecting checks, and Karen Perkins, Mary Ann Steele and Rosemary Connelly for managing check in and concierge service. The Courthouse committee invites everyone to a reception at 12:30 on May 23rd (during the social time before the general meeting) to honor the participants and thank the Guild for support of the Courthouse shows. At the meeting merit awards, honorable mentions and written critiques will be given out. All members are invited to attend.

MERIT AWARDS

- First Timer Merit: Brenda Houndshell for *Evening Light*
- Jean Botts for *Reflections*
- Joy Cross for *Maine Buoys*
- Carolyn Ratcliffe for *Sanctuary*
- William Snow for *Sweet Sensations*

HONORABLE MENTION AWARDS

- Harold Hallock for *Free Wheelin'*
- Mary Anne Steele for *Happy Day*
- Joy E. Tartter for *Market Meeting*

MAY WORKSHOP

Do you want to "experiment" with how you paint? Do you want to "reinterpret" all those old photographs and images you have collected?

Join us at Zehmer Hall for the Steve Andrus workshop, May 11 and 12.

There's still TIME to register!

Contact Patty Richmond:
Pattyrichmond@comcast.net
434 296 2979

A NOTE TO ALL ENTRANTS from JUDGE, JEANNINE REGAN

I look for good, strong values and composition, confident brushstrokes (whether loose or tight), transparency (in transparent watercolor) and good clean presentation. but most of all I look for connection....between me and the painting and the painter. Something that draws me to the painting, makes me want to look and look. I'll look at a painting with perfect technique, say to myself "what good technique" and pass it by, but a painting that gives me an intimate view of the painter, an emotional/moody/thoughtful/joyous painting will pull me right in. THEN I look at composition, etc...What a winner if it contains all!



MEMBER NEWS



CVWG watercolorist **Fran Feigert** and photographer husband, Frank, are having a joint show at the Arden Apartments with an opening reception on May 6 from 5-7 pm. Their watercolors and photographs will be on display throughout May and June.

Carolyn Ratcliffe's pastel exhibit, "Simple Gifts", will be at the Crozet library until May 16th.

One of Tatiana **Yavorskska-Antrobus's** paintings will be on display in one of the rooms in the Charlottesville House Design project, May 7-22. For additional information, go online to charlottesvillehouse.com.

Lorraine Momper will be exhibiting various media at the Loving Cup Vineyard, May 6 - June 5, with a reception Thursday, May 26, 4:30-7:30.

One of **Sue Rosen's** (*seated, left*) paintings has been accepted for the *Art Speaks Annual Juried Exhibit* at the Bay School in Mathews, Va. Sue's work is currently represented by the Reid St. Gallery in Chatham, VA.



Brenda Hounshell (*seated, far right*) just received notification that she has attained Signature Status in the Transparent Watercolor Society of America (TWSA). In order to qualify, Brenda needed to have paintings accepted in three of the TWSA juried exhibitions and her paintings needed to pass a transparency test. This year's juried exhibition will be held at the Kenosha Public Museum in Kenosha, Wisconsin. Congratulations, Brenda!

Judi Ely, Brenda Hounshell, Etta Levin, Sue Linthicum, Chee Ricketts and **Sue Rosen** will be exhibiting in the Virginia Mennonite Retirement Community's Juried Exhibition in Harrisonburg. The panel of jurors considered 613 entries submitted by 224 artists representing 32 states with paintings by the above CVWG members making the final list of 101 accepted works. The exhibition opens with a reception on Sunday, May 27 and closes on June 30.



Peg Sheridan, pictured at left, is offering many classes and workshops in May and June. Check her website for details: psheridan99@comcast.net Peg was recently juried into "Art at the Mill" at the Clark County Historical Society in Berryville, VA.

Judi Ely has a private showing at the Outpatient Center at Martha Jefferson Hospital, May 15- June 30.

Marilyn Hayes just completed a month-long juried exhibition of wax monotypes with Jane Forth at the Fredericksburg Center for Creative Arts.



CALL FOR ENTRIES!

CVWG 25th Annual Juried Exhibition

Entry deadline: Saturday, June 4

Prospectus and entry form are available at the CVWG website:

www.central-virginia-watercolor-guild.org

VWS News Flash!

Here is one more excellent reason to support the Virginia Watercolor Society with your membership: VWS is donating an award for the CVWG Juried Exhibition in September! Contact Chee Ricketts, VWS Central Virginia representative at chee@cheekludtricketts.com for membership information.

Congratulations!

The following CVWG members' paintings have been selected for inclusion in the Virginia Watercolor Society's 37th Annual Juried Exhibition:

- Brenda Hounshell (Harrisonburg)
- Sue Linthicum (Culpeper)
- Julie Read (Winchester)
- Chris Rich (Hampton)
- Chee Ricketts (Stanardsville)
- Karen Anderson Schwartz (Williamsburg)
- Peg Sheridan (Staunton)
- Bill Snow (Palmyra)

The 110 painting exhibition opens on May 21 at the Art Speaks Gallery in Gloucester and concludes on June 25.

CRITIQUE BY JULIA MAY: MONDAY, MAY 23

PATRICIA TRAVERS, VICE-PRESIDENT



Those of you that participated in the Annual 2015 CVWG show will remember Julia May, the juror (as seen at left) during her opening remarks prior to the Juror's talk.

Possessing both a Masters and Doctorate in Art History, Dr. May will be at our May meeting to lend her practiced eye in helping members work through issues in paintings that are "in progress". Her skills as a teacher, curator, and juror will help both viewers and participating artists further in making discriminating decisions regarding their creative works.

Please bring a painting in progress to share for this critique. Please do not bring a framed work. Matting is not required; Water media preferred.

JUNE 27th Program: *Drawing: You Can Do It!*

Led by Chee Ricketts

Bring a lap-sized sketchbook and a few simple sketching tools (pencil, Sharpie, etc) to the June meeting and spend the afternoon program time "playing" with different sketching techniques. Chee will demonstrate some simple sketching basics which participants will have the opportunity to practice. In addition, members may observe techniques for transferring images to a final sheet of watercolor paper, discover some of the "transfer" secrets gleaned from the Old Masters, and view examples of sketching techniques by other CVWG members.

If you have samples of your sketches to share, please bring them. This will be an interactive program and input from members is welcomed.

The Importance of A Daily Art Routine

Pam Roland

Recently, I read Liz Gilbert's new book, *Big Magic*, and was fascinated with her stories of how the muses come "if we do the work." I took that to mean that I had to push through something, not just paint when I felt like it. I had recently challenged my students with this: What could you do for five days in a row for 30 minutes that would make a difference?

Well, I decided to take my own challenge and "do the work." I painted for five, then six, then seven...and now, almost every DAY since four months ago. And I've learned a few things along the way you might be able to relate to.

1. I have to confess that I have been an "artist" when I felt like it and something feels different now. It's just like when I had a job I was paid for: I didn't just go to work "when I felt like it." I had to do the work.
2. And yet, just like work, once I got started and got past about 20 minutes, I was 'hooked' and kept painting.
3. Music helped. I hook up my Kindle to my favorite music and get lost in the time.
4. I worked in Sketchbooks. They are small and finishing a painting a day gave a sense of closure, completion, accomplishment.
5. Because they were "just sketchbooks," I didn't get too attached to the results. It felt like the work was less precious and valuable. It was fun to simply date the page and turn it.
6. And most amazing, my art work is 'better,' and I can see the changes. That fuels me to keep on.
7. I think that's what attracted me to art in the first place. I like seeing evidence of my own growth and improvement. I feel like I'm "getting somewhere."



Here's a terrific way to increase Guild membership: **Encourage your students to attend meetings with you.** From left to right, guests Meg Hargrave and Darlene Charles; Jeanne Ann Williams (CVWG Co-VP), Pam Roland (the teacher), and new member Jill Borsdam.

Spotted at a recent meeting!

- Treasurer **Donna Brune**, pictured right, concentrates as she listens to a question from a member regarding the budget.
- **Nancy Frye** (lower left), **Pat Welch** (center) and **Charlotte McDaniel** (lower right) were good sports and managed to smile for the intrepid photographer.



Eloise at 95!

Sharon Walker, Linda Blake, Mary Anne Steele, Marcy Springett, and Karen Perkins helped **Eloise Giles** (seated) celebrate with a retrospective show and sale of her work. The event was well attended and many art lovers departed with a favorite masterpiece.



“THREE FRIENDS, THREE STYLES” An exhibition by CVWG members Matalie Deane, Julia Kindred, and Sue Stover The Unitarian Church, Charlottesville, during the month of May



Sunrise at the Lake
oil
Matalie Deane



In the Shade
oil
Julia Kindred



Daisy Shadows
watercolor
Sue Stover

Matalie Deane writes:

Julia and I often walk our dogs at Chris Green Lake in the early morning. Julia, Susan, and I paint together and often share our paintings via phone messages for critique when we are working alone. The important thing when painting is to share knowledge with art peers. By sharing everyone becomes closer which is difficult with visual artists today. So the word of wisdom to fellow artists is to call a friend to paint, or just to get a cup of coffee! Get to know your local fellow artists. Enjoy painting and each other.

CVWG AT THE LOUISA ARTS CENTER

SUE STOVER, SPECIAL EXHIBITS CHAIR

Julia Kindred and I want to thank all the members of CVWG who responded to the request for entries for the CVWG watercolor show that will be held at the Louisa Arts Center. Forty two paintings representing the twenty artists were selected. Pottery and silk scarves, as well as note cards, will also be on display, demonstrating the diversity of talent within the Guild.

Judges for the show are Donya Bauer and Hal Davis. Donya Bauer has been painting daffodils since she was a child after her grandmother gave her an oil painting of daffodils and her father helped her plant daffodils. She originally studied Interior Design in college earning a degree in Art Education and a graduate degree in Counseling Psychology/Art Therapy. Donya has taught Fine Arts to children and adults and taught Art Therapy on the graduate level. She has worked for the Washington Very Special Arts program and served as a resident artist for the Wolftrap International Children's Festival. She was a founding member of the Fairfax Art League.

Hal Davis is a painter living and working at Lake Louisa. His work has recently been featured at the Purcell Gallery in Louisa and the Occoquan Art Show. Before moving to Virginia, he showcased his works in Chicago, notably at the Chicago Underfoot show. He took graduate courses in design at the Art Institute in Chicago. Hal's work reflects our lovely countryside, the beautiful architecture here, and the deep sense of history surrounding us. He works in acrylic, watercolor, pen and mixed media.

The calendar of events for the show is as follows:

- May 21 drop off of art to be coordinated by Gallery Committee and Sue Stover
- May 27 Show opening reception, 6-8pm
- July 30 Show closes. Art pick up from 9-11am

Please plan to join Laura Foussekis and the Gallery Team at the show's opening reception on May 27 from 6-8 pm. If you have any questions, please contact Sue Stover at 434-985-4995 or susanjanestover@gmail.com.

CAVALIER INN SHOWS

SUE STOVER, SPECIAL EXHIBITS CHAIR

The Cavalier Inn provides a great opportunity for our members to have their own one-person show or join in with other members for a small group show. There is an on-line form for members to use to submit a request for a show. If you are interested in having a show in 2017 and 2018, please let Sue know so she can help you schedule it.

Although the walls are currently empty, one person is interested in being in a group show for May and June. If there are others who would like to participate, contact Sue Stover as soon as possible. Jane Matthews will have a display in the Cavalier Inn from 25 July – 24 Oct. Just a reminder, the CVWG Transparent Watercolor show will be coming up after that, so get your brushes out and create! More information about the show will be sent out at a later date.

CVWG ARTISTS EXHIBITING AT LOUISA

Donna Brune

Joan Cabell

Rosemary Connelly

Matalie Deane

Judith Ely

Sylvia Gibbs

Eloise Giles

Julia Kindred

Sue Linthicum

Caroll Mallin

Charlotte McDaniel

Windy Payne

Julie Read

Chee Ricketts

William Snow

Marcy Springett

Sue Stover

Joy Tartter

Patricia Travers

Don Whitson



Louisa Arts Center

212 Fredericksburg Rd.

Louisa, VA 23093

540-967-2200

CHEE'S CHATTER

*As I listened to Pat Williams' presentation during the CVWG March meeting, I wished that the entire membership could benefit from her words of wisdom. The crowd was predictably large, but I wanted her comments to reach **ALL** of the art lovers and aspiring artists in the Guild. Therefore, I prevailed upon Pat's friendship and asked her to "recap" her talk, which is included below.*



Becoming the Painter You Want to Be: Pat Williams

A synopsis of the March 26 member meeting

If you think of art as a continuum from 1 to 10, with hyper-realism at 1 and totally non-objective painting at 10, what places an artist paint at a particular point on this continuum? That is the central question posed at the CVWG March 28 meeting. What made Norman Rockwell (1894-1978) a 2 and Mark Rothko (1903-1970) a 9? Both were exceptional artists and they were contemporaries, but they expressed themselves in very different ways.

Consider these five factors that can influence an artist's personal expression:



1. Desire to create art
2. Taste
3. Skill set
4. Tools and
5. The intangible thing called the hand of the artist

Of these five elements, the artist can exercise the most control over skill set and tools. Painting is about 95 percent technique, and technique can be learned. Ten actions that can have a profound impact on artistic development:

- 1: Acquire basic skills: I learned to use the tools at my disposal so that when I do something, the results are not a surprise. If I like it, I can replicate it.
- 2: Seek critique: The great thing I learned in art class that I didn't learn in school or the business world is the value of criticism from people who are trying to help me get better at what I want to do.

3: Don't try to paint paintings: When I'm painting, I try not to concern myself too much with the end result and instead concentrate on exploring whatever idea I'm playing with. If I get really invested in the outcome, I start playing it safe, or worse yet, get paralyzed with fear that I'll mess it up. That prevents me from trying new things and taking risks that might not work out but might also pay off spectacularly.

4: A corollary: Give yourself permission to paint really bad paintings: They don't all work, but it is better to paint a bad painting that comes from stretching oneself than to paint the same thing over and over, even if it is successful.

5: Find your people: Getting to know people who share your passion and support you—and allow you to do the same for them. CVWG has been an important resource for inspiration and support.

6: Make friends with **RED**, or whatever color you like least: For most of my life, I have hated red, disliked orange and wasn't much on yellow. To rid myself of color prejudice, I spent an entire summer painting nothing but red paintings, with orange and yellow accents, of course. As I became more comfortable with these hues, I began to use them more, resulting in more colorful and perhaps more interesting paintings. This led to greater success in entering shows and showing my art.

7: A corollary: Eat your spinach: Purposefully do whatever it is that you habitually avoid in painting, not necessarily to change the way you paint, but to acquire more tools for the artist's toolkit. As an example, I recall

that I did not take to line immediately, and even after learning the basics, I rarely used line in paintings. One day I picked up a piece of water-soluble graphite to sketch a tree before I painted. I loved the effect, and line has been an important part of my technique since. If I had never acquired the skill, that wouldn't have happened.

8: Material things matter: In watercolor perhaps more than in other media, the qualities of the paper, the pigment and the brushes make an integral contribution to the painting. Watercolor artists should use the best materials they can and spend time trying and comparing different materials from different manufacturers to find the materials that are right for them. Finding my paper, the surface that helps me do my best work, was a pivotal event in my painting life.

9: Go with the flow: It's good to have a plan for a painting, but once you get started, it's better to let the painting guide you to where it wants to go.

10: Clean out from under the bed: I used to keep all of my paintings under the guest bed. A teacher convinced me that at some point every serious artist needs to show their work for the value that comes from the response of viewers. Showing my work has changed the way I think about painting. And it's great when people get what I'm trying to do.

Artists showing their work should remember that it deserves the best presentation they can give and approach shows and exhibitions in a professional manner. Mats and glass or plexi for framed works should be clean, and the frame should be undamaged. It should be in compliance with any instructions from the host gallery. The artist should have a consistent pricing policy that can be explained to a potential buyer. And it really helps to have a trusted curator. Unfortunately, I am not the best judge of my own work because of my emotional involvement with it. A good curator provides a more objective evaluation of the work.

Art's a Journey and a Destination

I always had the desire to paint but it took time—40 years to be exact—to get nerve enough to try. Once I did, it took another 20 years to develop the skills needed to paint the way I had always wanted to paint. I like to combine pure abstraction with elements of realism. I want the viewer to be involved in the process, do some of the work and contribute to the experience of the painting.

I'm not going to change the way the world thinks about art, and most probably, neither are you. It is still possible to create work that we find satisfying and other people find interesting and enjoyable.

Three Excellent Art Teachers

Patricia Williams still takes art classes for three reasons: it provides scheduled time to paint, she enjoys the interaction with other students and the critique helps her improve her work. She credits three teachers for being especially important to her artistic development.

Deborah Ellis

"Deborah really taught me the basics of the interactions of water, paint and paper, and the Ellis Salon is my artistic home," Pat said. Deborah teaches at the Art League School in Alexandria, Virginia. Many of the classes are available on YouTube

<https://www.youtube.com/user/sueyarvin>

courtesy of Pat's classmate Sue Yarvin.

Steve Fleming

"Steve insisted that I get outside my comfort zone and showed me how to do that," Pat said. "He insisted that I show my work and showed me how to do that, and he gives spot-on critiques." Steve teaches various classes in Northern Virginia and Maryland. He is scheduled to teach a workshop for CVWG in the fall and can be found in the meantime at

<http://www.steveflemingartiststudio.com/blog/>.

Marsha Staiger

"Marsha gave me the language to say what I wanted to say, and her classes are the most fun ever," Pat said. Marsha has a studio in the Torpedo Factory and teaches classes and workshops at the Art League School.

MEMBER PROFILE: MARCY SPRINGETT



Marcy Springett joined the Guild around the year 2000 and has been actively involved ever since. Many of the ongoing activities of the Guild are the result of her efforts. For example, Marcy started the Courthouse exhibits and helped run them for many years. Although she has served as President, Vice President, Annual Show Assistant Chair and Chair, she is often the person tapped by each year's President to handle an important committee assignment. She's worked diligently taking care of duties that are usually time- and labor-intensive. For example, in 2010, when Marcy was supposedly taking a little time "off" from Guild duties, she handled both the updating and revision of the bylaws and chaired the Nominating Committee. This year, once again, Marcy is at the center of activities as Chair of the 25th Anniversary celebration.

Marcy says that she enjoys varying her style and media among several different artistic disciplines: "...creating, experimenting, and constantly evolving all facets of my art. My favorite subject matter includes nature, landscapes, portraits and mindscapes". An example of her decorative painting is included below because in 1976, she was juried into the Historical Society of Early American Decoration (HSEAD). This includes the rendering of bronze powder stenciling on tin and wood, gilding on tin and wood, oil painting on tin, wood, paper and cloth and pen and ink work on wood and paper. These techniques require very technical, specialized craftsmanship.



Top: Marcy updates Guild members on plans for the 25th. Middle: *Helebores*, watercolor Bottom: At a recent critique, Marcy discusses a new painting.

In 1993 Marcy received a BA in Therapeutic Art from George Mason University where she studied drawing, oil painting, printmaking, and sculpture. She continues her study of art, participating in numerous workshops and ongoing lessons in watercolor and acrylics. Her paintings have been accepted in the juried Virginia Watercolor Society Annual Exhibit, the Central Virginia Watercolor Guild Annual Juried Exhibit, the Charlottesville Albemarle Art Association Annual show, and the Historical Society of Early American Decoration Annual Judged Exhibits.

CVWG 25th Anniversary: Spring Up-Date

Marcy Springett, Chair

The 25th Anniversary Committee consisting of, Marcy Springett, Sharon Walker, Pam Roland and Bill Snow, has produced the eye-catching logo (designed by Bill) for the poster and Annual Show prospectus, interesting historical trivia (Pam), special name tags, and silver themed door prizes.

Be on the look out for an article about the CVWG by David Mauer in the Daily Progress and an article in the Albemarle Magazine. We are adding a special 25th Anniversary Silver Jefferson Cup to the Best In Show award at our Annual Show.

We have decided to sponsor a Plein Air Paint-Out along the Downtown Mall for the first Saturday in October, the 1st. We will be inviting interested artists from UVA and PVCC as well as other local water-media artists in the area. We will be needing some volunteers to hand out water bottles and stickers for that event, so please volunteer.

Finally, our big celebratory end of year luncheon on Monday Nov. 28 will be held in the new Mission Building at the Church of Our Saviour, 1165 Rio Road, East. There will be plenty of room for each one attending to bring a painting to show. Also, we hope to entice as many past presidents to attend, as are able.

Interesting facts gathered from the Guild's documents from twenty five years ago.



On display at a recent meeting: Two community arts awards bestowed upon the CVWG.

1. What was the original name of our group?
Central Virginia Watercolor Society

2. When and why was it changed?

The name was changed fairly quickly, within that first year. Our founding members realized this group was not to be confused with Virginia Watercolor Society whose purpose and structure was different (even though we "borrowed" their goals).

We wanted an organization that focused on individual growth with lots of opportunities to learn from each other as well as experts brought in to provide programs. For years and years, there was a critique for members every other meeting and this created a need to find opportunities for members to have shows for the public that have been in various places around Charlottesville. The Annual Exhibition was held that first year and has been every year since. The uniqueness of this organization is the focus on opportunities for members to learn, grow and share our work. We extend this in our Annual Exhibition which is open to artists from all over Virginia, not just our membership.

WORD SEARCH PUZZLE

FROM YOUR PRESIDENT,
SHARON WALKER

Art Word Search

Find words that are all about creating artwork, in this medium-sized puzzle that includes backward words.

V I C V E D I G L P Y R Z M I
K A R T I S T T Y R E T T O P
R U L E R K O G C R A Y O N S
D E V X G S C I H P A R G T J
R T Y T I V I T A E R C L A E
A T A U A W U R C O L L A G E
W E B R U S H E S L I C N E P
I L V E W N P A P E R D E N E
N A E R U T P L U C S Z P I H
G P A I N T I N G I H C A L C
L R O P H O T O G R A P H Y A
E O G M F F V P Z G D F S E U
S C K P E N O T N I A P N Z O
A S R O L O C R E T A W P I G
E P N L J E H G R K F A R S H

Words List

pencil
artist
watercolors
ruler
crayons
paint
paper
collage
montage
shape
size
texture
tone
line
creativity
drawing
painting
sculpture
pottery
photography
graphics
gouache
palette
brushes
easel

♥ Look for helpful information on pigments and supplies,
courtesy of Pat Williams, in the July-August issue!

WE'RE ON THE WEB!

WWW.CENTRAL-VIRGINIA-
WATERCOLOR-GUILD.ORG

Deadline for next issue:
July 2, 2016

To submit articles or photographs,
please contact:

Chee Kludt Ricketts, Editor
chee@cheekludtricketts.com
434-985-4051

Please note: Any errors or omissions
are unintended.