**September 17, 2022**

**SWS General Meeting Minutes**

The meeting was called to order at 10:00 by President Gail Johannes. The meeting and program were taped and are available on the website.

The reception for the SWS Member Juried Show will be this Friday, September 23rd, from 5-8pm at Spokane Art School. Refreshments will be served.

Carrie reported there are 7 people signed up for the Liana Bennett workshop this coming Friday and Saturday at Spokane Art Supply. Class starts at 10:00 both days, ending at 4:00 on Friday (to accommodate reception) and 5:00 on Saturday. There are still spaces available. Lianna has generously offered to critique up to 2 pieces per student as well.

Kathi reported the next Plein Air event will be in October at Finch Arboretum. Details are on the website. There is a suggestion for attendees to gather for coffee afterward at Brown’s Bistro next to Coeur d’Alene Park in Brown’s Addition.

Three new members were introduced and welcomed. Ann Cowles, Cheryl Renee Long and Patricia “Trish” Taylor are new members. Each submitted pieces of their work and told a little about themselves if present. SWS is always pleased to have new members.

Nancy Huck reported on the RRAFA show currently at MADCO Lab on east Trent. They have a large gallery space for exhibits.

Janie Edwards has paintings at 2 locations of the Little Garden Café. Karen Robinette and Gloria Fox have an exhibit at Pottery Place Plus until Sept. 29th.

PROGRAM

Lorraine Watry, signature member of National Watercolor Society and several other well known societies, gave a presentation of her realistic style of painting glass. She enjoys painting reflections on water, glass and other objects. Birds are frequent subjecst also. Her supply list is available on the website.

Lorraine uses Arches or Fabriano cold press 140# paper primarily- sheets not blocks. She uses tape for masking when possible to assure nice clean lines. She prefers Scotch brand – available in 3 widths. Overlapping strips about 1/8 inch is recommended. She prefers mostly Daniel Smith and some Holbein pigments. Today’s demo was done using Indathrone Blue, Quinacridone Scarlet, Quinacridone Coral and Alvaro Fresco Grey. She likes to use about 5-8 pigments in a painting and supplemented with Cobalt, Thalo BlueTurquoise, Hansa Medium, New Gamboge and Burnt Sienna. She likes to start with the largest brush possible. Today she used she used silver black velvet brand brushes #20, #6 and #12. They hold a good point. The board was tipped up about 2 inches at the top. She uses a small, quiet dryer as needed, but not until the shine is off the paper to allow for better absorption of pigment into the paper and to avoid a flat look. The Heat It craft heat gun works well and can be used over masking fluid and masking tape. She does not draw on the watercolor paper but rather does a very detailed drawing on tracing paper for reference. On the tracing papershe shows all the shapes and color changes using a dashed line to indicate soft edges. She uses an HB pencil to draw with and goes over it with a Uniball black ink pen which is waterproof. For corrective work or softening edges from masking she prefers a small craft brush with stiffer bristles which she may trim as opposed to a scrubber. She uses a small flat acrylic brush to soften edges as she is joining areas of color during painting. When she uses masking fluid, as for small highlights on glass, she prefers the clear Winsor Newton brand so as not to be distracted by a colored product.

Lorraine started with the background. This may require 2 layers. She keeps a flour sack towel handy to remove excess water from her brush. A good tip is to remove excess water from the top of the masking tape as you go also. To proceed, she starts in an area where she can identify a shape using the lightest colors. When painting glass she focuses on 1 area for a while. With other subjects she moves around the painting as she works. She works from light to dark using a series of vey small brush strokes done with the tips of her brushes. She recommended stopping to look at your work from a distance periodically to assess colors and values. She stressed the importance of becoming very aware of color and value changes. She often rewets an area of the painting before applying more pigment. In the clean up stages after removing masking products she likes to pull some of the pigment from surrounding areas to correct a shape. She has a collection of a variety of styles of glass objects that she enjoys painting.

Lorraine takes her own photos. For good lighting she prefers outside, on a table inside by a window or using a backdrop. She has 3 backdrops she created using foam core board – 1 white, 1 grey and 1 black.

It was an excellent presentation with a lot of good information and tips.

Respectfully submitted by SWS Secretary, Gloria Fox September 22, 2022