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May 8, 2002

“How to do a Watercolor Bath Painting”

with John Krenik

Guild Hall, Congregational Church (Middle side door), Sanborn St., Reading. MA

John Krenick is an art educator. He has taught art locally from Nashua, New Hampshire to Orleans, Massachusetts. Some of his organizational memberships include *The Southwest Watercolor Society*, *Copley Society of Boston*, and *The New England Watercolor Society* where he was also a former first Vice President. John has written articles for publications including *American Artist* and *The Artist Magazine*. Krenik’s work has been juried nationally and internationally. He has been featured in many solo and group exhibitions from Boston and the Cape, to Mexico and Venezuela.

Krenik’s demonstration will create a torn paper collage from rice paper, using watercolor to help enhance the fibrous appearance of the paper. He will be showing many different techniques on how to achieve what he wants by utilizing varied textures, applying color applications, and exercising the treatment of edges.

Presidents Message

I am retiring as President of the Reading Art Association as of June 2002.

My two years in office have been a very rewarding experience, and I wish to thank all of the committee members for their help and support.

It was a privilege to serve as your president and I thank you for giving me this opportunity.

I want to congratulate **Leo Lambert** who will succeed me as President, and to **Joe Leto** who will become Vice President.

I know that you will all give them your full cooperation.

Sincerely

Anthony J. Accettullo, *President RAA*

From the Editor

The importance of organizational membership. Sure, you’ve heard it before, but have you ever taken advantage of it? It is out there for you to grab.

It is generally documented that about 80% of any membership, in any given association, never go to any of the associations meetings or demonstrations. They pay their dues and get the newsletter. What a waste! There is so much to be gained from becoming “active” in an association. I’m surprised there is not more draw, pardon the pun! As a “for instance” let’s take a closer look at our own group.

We pay a low dues fee, which of course entitles us to belong to a prestigious association. The association offers its newsletter as a tool to present timely information and informative articles of interest. But there is a lot more. If you really want your artistic levels to soar, and your talents to increase, do what artists have been doing for hundreds of years . . . associate! Come to the demonstrations and learn. Even accomplished artists can pick up a new technique. Make new friends with other artists. You would be surprised of the many new ideas and concepts you could pick up in

ordinary conversations from people who talk the same “language” as you. Join the board or get onto a committee. Get on the inside to hear and discuss what’s going on. Help shape what is going on. It is your organization. Enter your artwork into the exhibitions. We hold two a year. You’ll get a good feeling from the judging of what they are looking for, and how it may make you a better artist. Look at your contemporaries’ works. There is always something to be experienced from them. Go to the workshops. They’re friendly, relaxing, and worthwhile. If you are truly an artist, think like one. Learn as much as you can. Monet, Gerome, Rembrandt, and Picasso were others who associated.

Best Thoughts -Joe

Members Message Board:

Plans are currently underway for the June 2002
“Reading Art Association Members Dinner”

All details have not been worked out yet however, remember to mark your calendars around the second week in June. Please look for any updates by going online to the Reading Art website at www.ReadingArt.org. Those who prefer can either contact Pat Wells at 781-483-1045, Joe Leto 781-933-1240 and/or Evelyn Knox at 781-944-3972. Last years event was described as “Great, friendly and jovial” with slide shows, good food, and wonderful speakers. Everyone is welcome!

Because of personal reasons One of the 2002 Spring Show judges, Francesca Anderson had to cancel. Her replacement will be Silvana Siudut.

Siudut is an artist and art instructor in Methuen, MA. Born and educated in Genoa, Italy, she continued her art education here in Boston at the Vesper George School of Art. She has won numerous awards for her paintings and painted ceramic pieces. In 1998, she founded the Arts Institute Group of the Merrimack Valley. Under her leadership, the group has promoted both visual and performing arts in the community by organizing many exhibits, performances, workshops, and demonstrations.

Notice to any RAA artist who would like to exhibit their paintings at the Reading Library for a two-month period. Some works would be displayed upstairs and others in the downstairs gallery. Depending on the paintings’ sizes the library would need a total of 10 to 12 paintings. Contact Jeannette Corbett at (781) 944-3181 if you are interested.

Corrections:

Please note the change of e-mail submissions to the Mixed Media. My new e-mail address is jletojr@attbi.com. Also, for those who prefer to telephone, please call me at 781-933-1240. The listings in the RAA Program and the RAA Directory are incorrect. Thank you - Joe

Welcome new members!

Olga Gernovski, Salem, MA

Maria Lakhman, Malden, MA

Irene Palumbo, Wakefield, MA

Paul Scola, Reading, MA

Welcome returning members!
Doreen Bolnick, Reading, MA
Crist Filer, Somerville, MA

People Doings!

S.O.S. ! Three RAA members are participating in this year's upcoming *Somerville Open Studios* weekend, May 4 and 5, 2002. **Nancy Fulton**, "Watercolor Paintings", at 89 Dover Street; **Ginger Greenblatt**, "Watercolors of Somerville City Scenes", at 110 Belmont Street; and **Charles McCarthy**, "Realistic Pastel Still Life's", at 17 Wigglesworth Street.

All are cordially invited to visit them at their above studio locations, and to the many other studios open to the public, as your time allows, on Saturday and Sunday, from noon 'til 5 pm.

Refreshments and tour maps will be available at all SOS locations. Please come and enjoy a pleasant day. *Please note that although his studio will be open during the entire time period, Charles McCarthy will not be available from noon to 1:00 pm on Saturday.*

Lori Rae Palumbo recently presented "Colors and Life"; a refreshing mixed media exhibit collection of her recent and past works. It ran from April 1-30, 2002 at the *Lewis Gallery, Portland Public Library*, Portland, Maine. It included acrylics, oils, and watercolors displayed in a free and unique style. Her chunky brush strokes and bold use of color reminds us that we can paint without rules.

Daniel A. Sheldon, formerly of Wakefield, now living in Woburn and a member of RAA is going to exhibit some of his paintings and prints at the *Wakefield Coop Bank* from April 18 through June 18. The bank likes to feature local artists and have featured other RAA members. This is a first for Dan.

Jack Jones will be conducting his 9th annual "*Outdoor watercolor Workshop*" on Cape Ann on June 10, 11, & 12. Beginners and intermediates are welcome. Each morning Jack will start with a painting demonstration and lecture. The rest of the day is for painting, and Jack will circulate and give personal critiques, and show everyone how to improve his or her efforts. For brochure, call 978-777-2242 or e-mail jjones391@aol.com.

This summer **Judythe Evans Meagher** will be conducting the following 3-day watercolor workshops at her gallery on Rocky Neck in Gloucester:

July 29, 30 & 31 - Beginning Watercolor

August 5, 6 & 7 - Watercolor Landscapes for Beginners

For more information, call 781-944-4362 or email to jemeagher@attbi.com

The Lower Art Gallery at the *Malden Public Library*, 36 Salem Street, Malden, will be hosting "Three Local Photographer Artists"; **Olga Gernovski**, **Maria Lakhman**, and **Irina Azarova**, Saturday, May 4, 2002, from 2:00 to 5:00 pm. It is free, handicap accessible, and open to the public. For gallery hours and more details, call 781-324-0218.

Our Sympathy Message

We regret the loss of RAA member Esther Corleto on March 30, 2002. She was a founding member of the Woburn Guild of Artists and served as its president for many years. She has also served several terms on the Woburn Cultural Council. Esther was a well-respected painter and art teacher. She will be greatly missed by family and friends.

Coming Events

The Sharon Arts Center is featuring “Pigment & Wax”, the art of encaustic painting, from April 13 - June 2, 2002. The Sharon Arts Center Exhibition Gallery is located at 30 Grove Street in Peterborough, NH, going north about half mile up on the right, from the junction of routes 202 and 101. Times are Monday-Saturday, 10 am-5 pm, and Sundays, 12-5 pm. All are welcome; admission is free and is handicap accessible. For more information call 603-924-7676.

Watercolor Workshops with Paul George! Learn, have fun, and enjoy painting with friends. **Paul George** is offering assorted watercolor workshops throughout the northeast coast including Foxboro, Cape Cod, Block Island, and Maine. Enrollment is limited so call early. For costs and reservations call or write the George Gallery, P.O. Box 1105, Gloucester, MA 01931, e-mail: pg77@aol.com, Web: www.pgeorge.com, or telephone: 978-283-8234.

The Copley Society of Boston will present “Fresh Paint Week”, artists painting Boston, Sunday, May 12, 7 am -3 pm. A silent auction of fresh paintings will be held Monday, May 13 - Saturday, May 18, and a gala reception and auction closing on Saturday, May 18, 5-8 pm. Tickets are required for the reception/auction The Copley Society, 158 Newbury Street, Boston, 02116. Call for information and details, 617-536-5049, www.copleysociety.org.

Tips and Techniques

Liquid Mask can be used in watercolor and acrylic painting. There are differing opinions on its value but I happen to like it. I use it often and find it useful to keep areas clean and free of paint especially since I paint all over the place! When placing large washes where your paint runs all over the paper and board, keeping certain areas uncontaminated for later glazing is a must. How to do that? That's where the liquid mask comes in.

To use it effectively and creatively, here are a few tools you can use and a few ideas on how to use them. I've found to my delight that these tools often create some really neat effects and patterns. Let your imagination go wild and try whatever is at hand.

A sponge is a great tool to use with mask. Any disposable sponge cut up in various shapes will do. This is really great for tree foliage or the shadows on the ground that trees make.

If you're going to use a brush, try using an older one you won't miss, or a disposable one. A paper clip is great for making lines and tree branches. Just pull the clip apart and dip into the mask. A palette knife is also excellent to make thin lines.

Stems are great since they make the most natural looking stems and branches. Besides being disposable, there are plenty of them! A weed stem, while not as sturdy, works just as well. A calligraphy pen, with interchangeable tips is a good one to use if you are masking out highlights on hair. Cleanup is just as easy as with the paper clip.

The Incredible Nib has been used to apply mask by many artists. An even better idea is the shaper tool. It is great since it has a rubber tip and a formed edge. This neat little tool comes in a series of sizes to choose from and larger ones are great for covering bigger areas.

Spattering with Liquid Mask Try playing with mask to get a feel for it. Dip a stick or shaper tool into the mask and spatter your paper with it by tapping the handle and flicking droplets of mask onto the paper.

Here is one last technique that is a great little trick you can use when trying to create a rough look for dirt, beaches, sand pebbles etc. Brush on mask in a flat area. Spread this out with your fingers to coat where you plan your earth tones to be. Before the mask is completely dry, run the tips of your dry fingers over the top of the mask to lightly pull some of the mask away from the paper. This takes a bit of practice; you don't want to pull all of the mask off and what you do pull off, you want to make it look random just as it's found in nature. When you're sure that you've got it, just like you want it, let the mask dry.

With the mask dry, take a brush loaded with earth colors and paint over the top, or use a few different glazes of earth colors. When the watercolors are dry, remove the mask. You'll have a very natural looking result in which you can add more details.

Written in part by Sadie Curt
