



# Hot Press News

JULY 2015

P.O. Box 984

REHOBOTH BEACH, DE 19971

[www.delawarewatercolorsociety.org](http://www.delawarewatercolorsociety.org)

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## Second Tuesday

In June, signature member Lesley McCaskill walked us through the steps of producing water



*Lesley McCaskill demonstrates painting waves.*

views in our paintings. McCaskill showed how she uses a small sketch and value study to help solidify her composition and give direction to her painting. She focused on warm and cool color, value, form, and the energy of brush strokes to denote movement.

Her anecdotal stories about her painting experiences entertained participants as they enjoyed and learned from her demos what to look for and how to create a focal point in their work. Members learned valuable lessons in a short period of time.

On July 14, Elizabeth Collard will lead us through an experimental process to learn how to expand our imagination and paint negatively to create a positive image.

Collard will show us the steps we need to create a painting by sculpting out background colors to reveal an entirely new positive image.

Bring your paints and a quarter sheet of watercolor paper; you will need to secure your paper to a support board with tape or staples. A one-inch or larger flat brush, a #14 or larger round brush, sea salt, table salt, and saran wrap and other items that might create texture in your under painting are essential to this process.

Join us for some fun and enjoy the freedom of painting abstractly using three analogous colors. For more information, contact Donna Sheppard at (302) 569-7008, or email at [ggshep16@gmail.com](mailto:ggshep16@gmail.com).

### UPCOMING SECOND TUESDAYS

**10 A.M. - NOON**

**16 GLADE FARM DRIVE**

**July 14 – *Abstracting Your Art***

**August 11 - *What Other Artists Are Doing in Watercolor - Group Presentation AND the Art Abandonment Project***

## Member News

**Nancy Brown** has two paintings, *Market Day* and *Rush Hour*, in the West Virginia Watercolor Society Juried Exhibition Aqueous 2015. Juror and award-winning artist, Peggi Habets, selected 31 artists for the exhibition, which runs from July 2 to August 21 at the Stifel Art Center in Wheeling, WV.

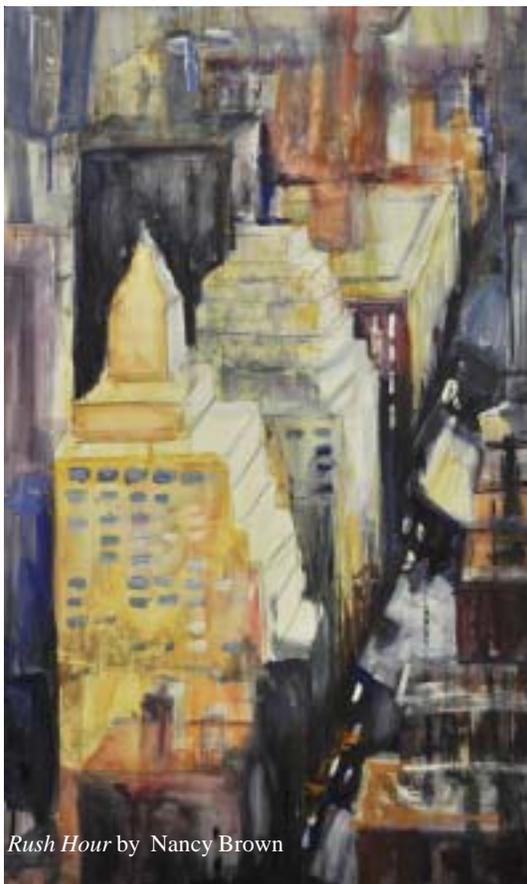
**Anne Crown-Cyr's** painting, *Larry, Curly, and Moo* is on display at the Rehoboth Art League's Homestead exhibition, *Animal Kingdom*, through July 19.

She also will participate in the juried *Local Color* exhibition as part of Plein Air Easton, on July 17-19, at the Tidewater Inn in downtown Easton. Juror Tim Bell, Second Place Winner, Plein Air Easton in 2014, selected the 43 participants. Awards Judge John Brandon Sills, Grand Prize Winner, Plein Air Easton, 2014, will present awards at noon on July 17, followed by a reception.

**Elizabeth Forsythe's** *Summer Sunshine-Honkers and Quackers* will appear in the 2015 Pennsylvania Watercolor Society's 36th Annual International Juried Exhibition from September 26 to November 13, at the Carlisle Arts Learning Center, 38 W. Pomfret St, Carlisle, PA 17013. The opening reception is September 27, 2015, from 1:00-4:00 p.m. Awards judge Luke Buck will present awards at 3 p.m.

## July Workshop - ALMOST FULL

There are only **four** spaces left for Rachel Collins' workshop. If you want to take advantage of this one-time only opportunity, you need to act quickly. To register, go to *Workshops* at [www.delawarewatercolorsociety.org](http://www.delawarewatercolorsociety.org).



*Rush Hour* by Nancy Brown

Collins, a nationally known watercolorist, will lead a three-day workshop on "Painting Nature Up Close in Watercolor." The workshop will be held July 31-August 2, from 9:30 a.m. to 4:00 p.m. each day at the Glade Clubhouse, 16 Glade Farm Road, Rehoboth Beach DE.

Participants will develop an awareness of how to forge a strong two-dimensional design while simultaneously creating the illusion of a three dimensionality necessary for making compelling paintings of the natural world that are somewhere between the representational and the abstract.

Collins is a signature member of the National Watercolor Society, the Watercolor USA Honor Society, the Transparent Watercolor Society of America, the Rocky Mountain National Watermedia Society, Southern Watercolor Society, and the Philadelphia and Baltimore Watercolor Societies, among others. She is a juried member of the Torpedo Factory Artists Association and, as such, paints regularly in her studio in the Torpedo Factory Art Center in Alexandria, VA, and also teaches classes and workshops in watercolor at The Art League School in Alexandria.

### Reminders – DWS Opening Receptions

Nassau Valley Vineyards and Winery  
Thursday, July 9, from 5 to 7 p.m.

Biggs Museum of American Art  
Friday, August 7, from 5 to 7 p.m.

Bring your family and friends!

## Tip of the Month

In May, we discussed proper matting for our artwork. Let's look now at framing and all of the components needed to finish the work.

### Framing Components

Once you're happy with your finished painting and are ready to frame, you have to decide on the frame, mat, mounting board, and glass.

#### *The Frame*

What to choose—metal or wood? Consider the look that best suits your work. Wooden frames usually have a warmer, more inviting and traditional look. Metal frames, with their straight edges and sharp corners, tend to portray a bolder and more contemporary, even industrial look.

#### *The Matting*

Once you have decided on the frame, choose a mat that sets off your work but does not compete with your frame. Matting allows air space between the glass and the artwork so that over time the two do not stick to each other. It also creates a border between the frame and the artwork, allowing the viewer's eye to move inward towards the art.

As discussed last month, select the grade of board, ply, and color best suited to your work. For exhibition purposes, gray, off-white, and white are the best choices. Colored mats often trap the art and make it static. Neutral colors allow the art to be the focal point, not the mat. Double matting with a secondary color can help create depth and complement your work.



*Artwork hinged to the mounting board.*

#### *The Mounting Board*

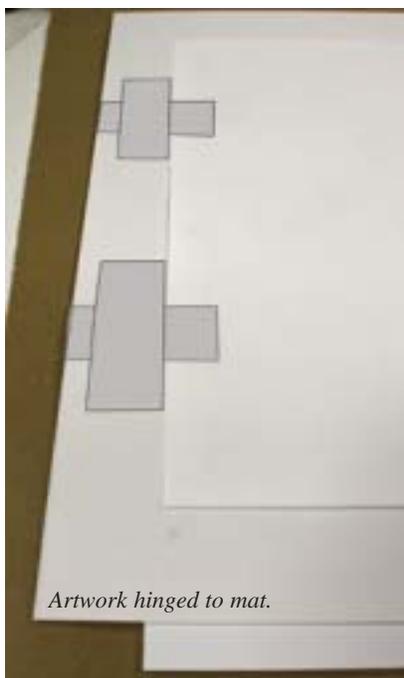
Always secure artwork on paper to something else that's part of the framing treatment, either the *mounting board* or *mat board*, to prevent the art from slipping once assembled and hanging.

In general, the artwork should be attached to high-quality, acid-free mounting board, such as Foamcore, placed at the back of the frame or to the acid-free mat itself. Never use cardboard; it is acidic and will yellow the art and cause it to deteriorate.

Consider the thickness of the Foamcore as well. Foamcore comes in several thicknesses, but the usual choice for framing is one-quarter inch. If you are unsure, ask your framer.

Attaching your work to a mounting board. Use linen tape to create a t-hinge to hold the artwork securely to the mounting board. First, center the artwork face up on top of a piece of mounting board. Use a ruler to be precise. You can use post-it notes at each corner to mark the top and side edge of the art.

Attaching the artwork to the back of the mat. With artwork face up, hinge the artwork to the mat instead of the mounting board by placing a few strips of linen tape, sticky side up, at the top of the back of the artwork, leaving a decent amount of tape hanging off the edge.



*Artwork hinged to mat.*

### *Taping the Mat and Mounting Board Together*

Use archival mounting strips to adhere the mounting board, artwork and mat together:

Archival mounting strips offer a safe, reversible method for attaching art to a mounting board.

Hinge the mat board to the mounting board by putting the mat board face down above the mounting board and using a piece of linen tape to attach the two. This will allow the mat board to be opened and closed while still being attached to the mounting board.

Keep in mind that if you plan to hinge your art to the mounting board, you will need center the artwork on the board and then place the mat on top to make sure your art is placed properly in the mat frame.

### *The Glazing*

Glazing is the cover that protects your framed work from temperature, humidity, and dirt. Glazing may be Plexiglas (acrylic), or glass (anti-glare, ultraviolet). Anti-glare glazing reduces the glare from natural or artificial light. Ultra-violet glazing prevents UV rays from penetrating the glass, which can be important for watercolors, especially if the artwork will hang direct sunlight.

It should be noted that most art conservationists stress that no fine art should be hung in direct sunlight. Both anti-glare and ultra-violet reduce glazing. In other words, the color of the art appears duller.

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[Source: <http://www.americanframe.com/blogs/ask-mike/March-2015/mounting-board,-mat-board-strips-how-to-attach-art.aspx>.]

## Georgetown Art Crawl in September

DWS is planning to have an information booth at the 2015 Historic Georgetown Art Crawl to be held on Sunday, September 13, 2015 from 10:00 a.m. to 4:00 p.m. in downtown Georgetown.

This is a rain or shine art event, featuring artists, artisans, area art

leagues and art guilds from the region. (See <https://www.georgetowncoc.com/event/chamber-events/historic-georgetown-art-crawl>.)

If you are interested in participating and want to learn more, please contact Rita Poore at (703) 217-2905 or [RPoore40@aol.com](mailto:RPoore40@aol.com).



*Artwork hinged to mounting board, and mounting board and mat frame taped together.*

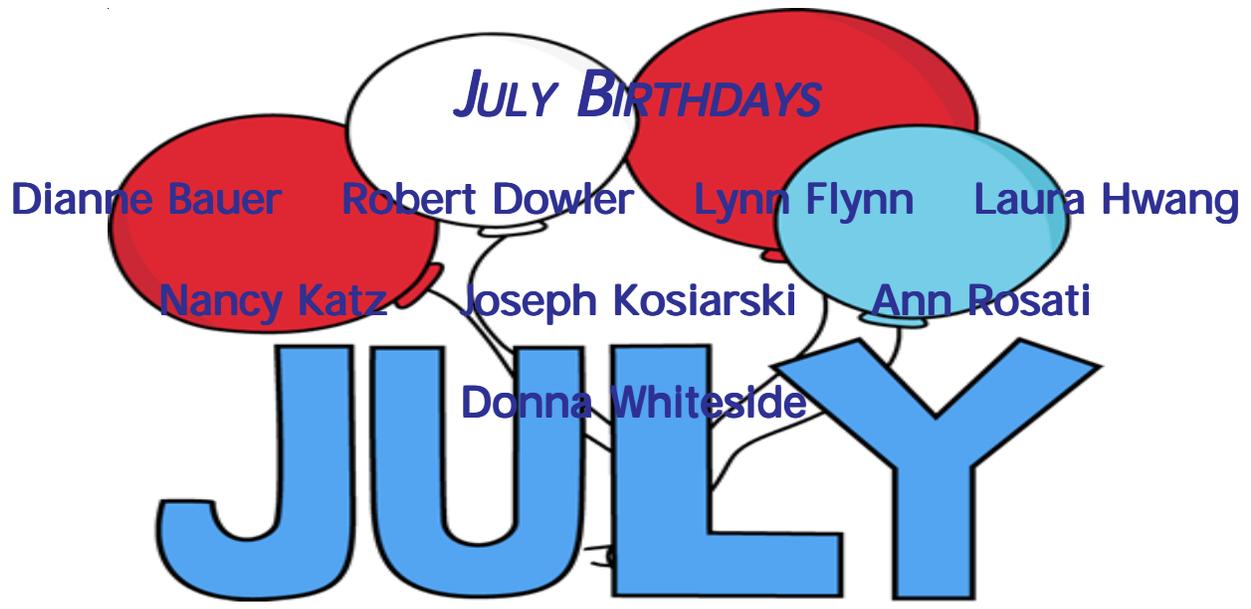
## DWS Wisdom Box

Have you noticed our Wisdom Box at the Second Tuesday meetings and other events? It's there for you to share your watercolor techniques, tips, and ideas. Please help us out by dropping your ideas in the box or by contacting Sue Dutton at [docdutton@gmail.com](mailto:docdutton@gmail.com) or (302) 644-2992.

### Who Said?

“A painting is not thought out and settled in advance...While it is being done, it changes as one's thoughts change. And when it's finished, it goes on changing, according to the state of mind of whoever is looking at it.”

Pablo Picasso



## DWS Sponsors Award for Best Watercolor

**D**id you know that for the first time, DWS will sponsor an award for RAL's 77th Members' Fine Art Exhibition?

This is another example of DWS providing opportunities to showcase watercolor as viable art. It would be great if a DWS member won the \$300 award. If you are a RAL member, consider submitting your work. If you don't enter, you can't win.

The exhibition takes place from July 24 to August 23, 2015; application deadline is July 10. The prospectus is online at [ww.rehobothartleague.org](http://ww.rehobothartleague.org).

## Late Breaking - Call for Entries

July 20 is the deadline for entering the Garden State Watercolor Society's upcoming 46th Annual Juried Show "Nature's Beauty" in Princeton, NJ, from August 11 to September 25.

For more information and the prospectus, go to [gswcs.com/events](http://gswcs.com/events).



Please submit any news item(s) you have to Editor at [delawarewatersociety@gmail.com](mailto:delawarewatersociety@gmail.com) three weeks in advance of the first of each month. Please include all information pertaining to your submission: who, what, why, when, how and any contact numbers. If you have questions or need assistance regarding DWS issues or events, please contact one of our Executive Board members:

Donna Sheppard, Vice President (302) 569-7008  
 Carol Yost, Treasurer (302) 945-9631  
 Kaz Huston, Secretary (302) 945-1218  
 Rita Poore, Outreach Director (703) 217-2905