



# Pittsford Art Group

NEWSLETTER - November 2021

## A Message from the Vice President

Dear Members,

I am looking forward to welcoming author/illustrator Marty Kelley from New Hampshire as our presenter in December. He is a talented artist of many stripes; watercolor, portraits, cartoons, illustrations, graphite and digital. That doesn't even touch upon his musical, storytelling, creative writings and culinary talents!

We have a great exhibit at the Pittsford Credit Union with many new and consistent members participating. Thank you Margie Mitchell and especially Diane Tank for your energetic generosity of time helping to process the registrants and hanging the work. Thank you also to Ann Limbeck and husband for transporting the panels to and fro! It certainly takes a team to pull all the pieces together.

The show will come down Friday, January 7th 9:30-12:30PM. Make sure to put it in your calendar to pick up displayed works, or make alternate arrangements with a fellow member.

Congratulations to Hiroko Jusko for selling a piece at the Episcopal Home My Sister's Gallery. Congratulations also to Niesdri Welsh for selling 2 paintings at the Friendly Home. Contact Laura Davis if you would like an opportunity to display your work about town. There are a few slots still open.

January we will have an **in-person creative session** with our next presenter Erica Bryant.

Betsy Liano

## November 2021 Guest Artist - Debbie Bakker

Debbie provided a live Zoom demonstration. A huge THANK YOU to Betsy Liano for these very detailed notes!

First, Debbie went over the handouts she forwarded to the group regarding materials that she uses, paints, brushes, paper, masking tools etc. She prefers transparent colors and likes to use 'Escoda Perla' brush for fine details because the brush is not too soft.

### Set up

She first sets up a black tri-fold display board, like ones your kids would use to exhibit presentations, for her background. She sets up her items for still life in front of the board on a table.

She uses a flexible necked, portable lamp with a strong wattage light bulb to illuminate the composition. For some reason the old masters tended to light from the left side and believe it makes the composition appear more realistic when painted. She discovered that she can use the volume component on her apple earphones to trigger the shutter on her cell phone camera. She finds helps make a clear image without touching/shaking the camera.

Debbie also takes a lot of close up photos of the individual items, especially fruits or flowers that change or degrade over time. These reference photos will help her paint the details later.

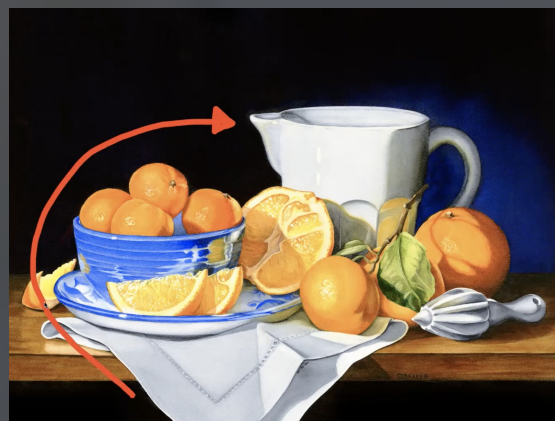
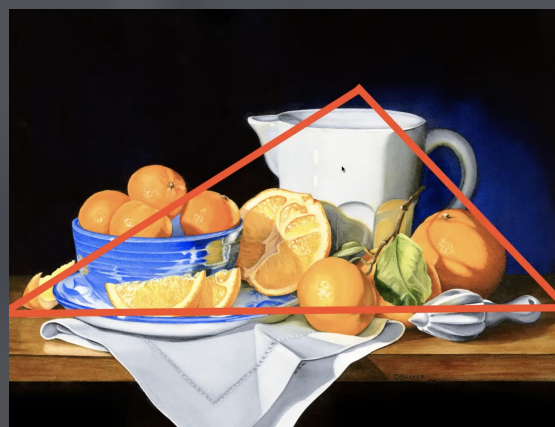
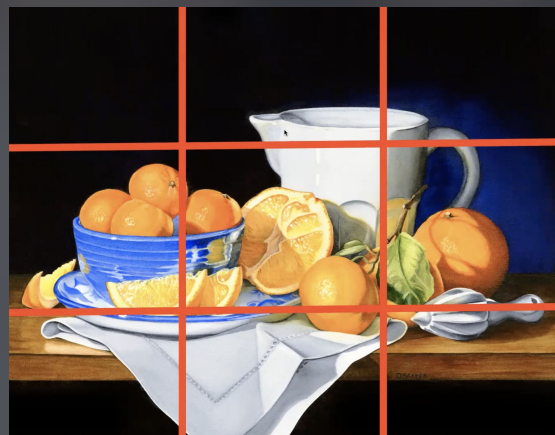




### Composition

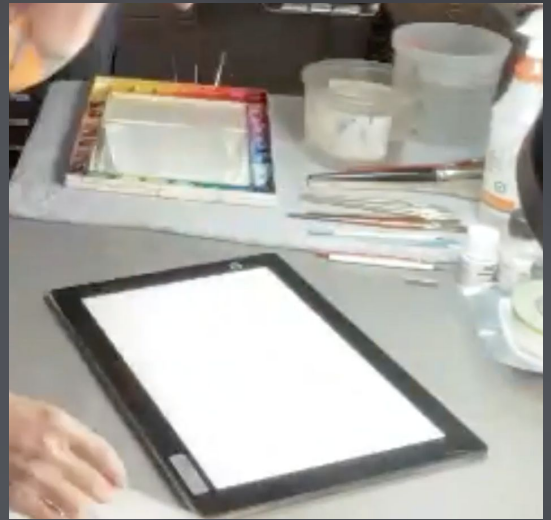
Debbie follows the rule of thirds when setting all components of her composition. In the painting she used for our sample, even the shadow on the pitcher has a dark shadow across  $\frac{1}{3}$ rd of the face of the pitcher. The clementines are divided into  $\frac{2}{3}$ ,  $\frac{1}{3}$  within the bowl. The level of the table is along the bottom  $\frac{1}{3}$  of the composition.

The total composition creates an asymmetrical triangle. The subject should never be centered. Items should be of different heights. Items within the composition should create 'lines of motion'. From the bottom of the composition, follow the line of the cloth up to the table, to the orange segment. The curl of the orange moves your eye back into the composition instead of out of the painting. Your eye moves up to the highest point of the pitcher, then down the curl of the handle, to the juice squeezer. The juice squeezer points you back into the center of the composition.

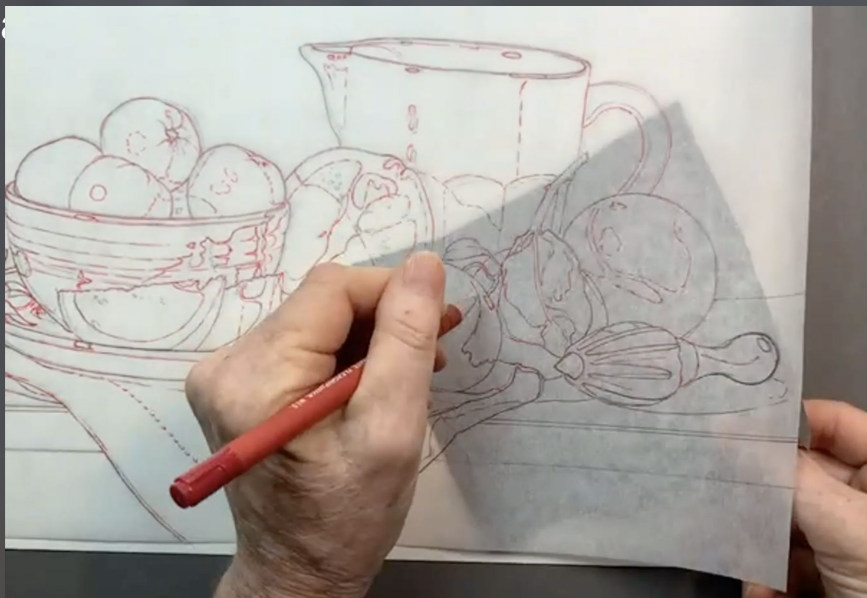


### Draw, Define, Deeper, Darker, Details

She prints glossy photos because they are more transparent than matte finish. Tape the top edge of tracing paper to the photograph to stabilize. Using a pencil she transfers the images using a light box onto a piece of tracing paper first. Solid lines are used for outlines of objects, dotted lines for shadows and other small details. Solid lines on interior shadows are “the kiss of death”. Once the drawing is on the tracing paper, you can check to see if it needs any adjustments.



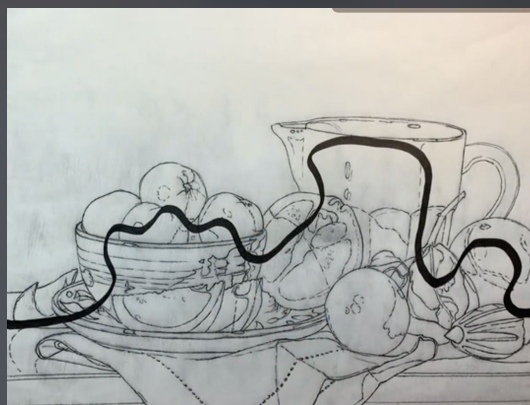
She then transfers the image from the tracing paper to the watercolor paper. Tape the tracing paper to the top edge of the watercolor paper for stability. She uses a very small piece of graphite paper and moves it underneath each section of the drawing as she is transferring the image. She goes from Right to left because she is left handed. She tries not to press on the graphite paper to minimize smudging on the watercolor paper.





### Define

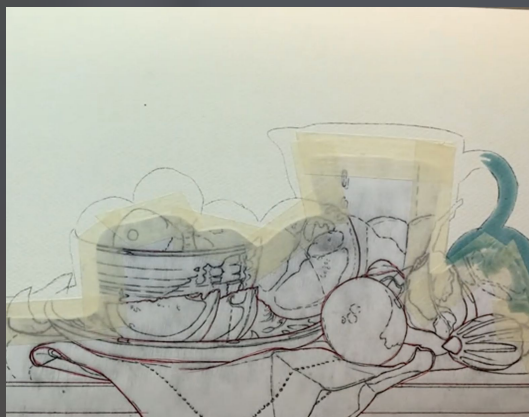
Once the image is transferred she next begins to define the edges of her subject. She masks the edges of her subject to paint in a dark or black negative space. She strongly warned NOT to use masking fluid with PBO. It tints the paper leaving grey areas that can not be removed. (She never uses magic eraser until the very last stage in creating her paintings.) She lays down drafting tape to seal the edges then uses masking fluid around the outline of the entire subject. To keep the masking fluid from gumming up during application, she pours out a small amount and adds a bit of water.



In another container, she keeps a bucket of soapy water to frequently wash out her brush. The masking can be applied with more precision in this manner. The masking goes over the drafting tape to provide a wide protected edge. Now she can apply her negative space without concern for missing the edge of her subject. Some artists add water each time they use their masking fluid and store it in the refrigerator.

She always lays down an underpainting of a color that occurs within the painting, this time blue. She feels that this tames the paper, to behave when she applies her final black negative space wash.

She will also leave a location in the negative space along the edge of the subject that contains that glow of the underpainting. The companion color will make the dark background more interesting. She uses large brushes to apply the paint, which she has prepared in a corning ware bowl (which does not stain). She tips the painting so that any wet bead goes to the outside edge, not along the masked subject.

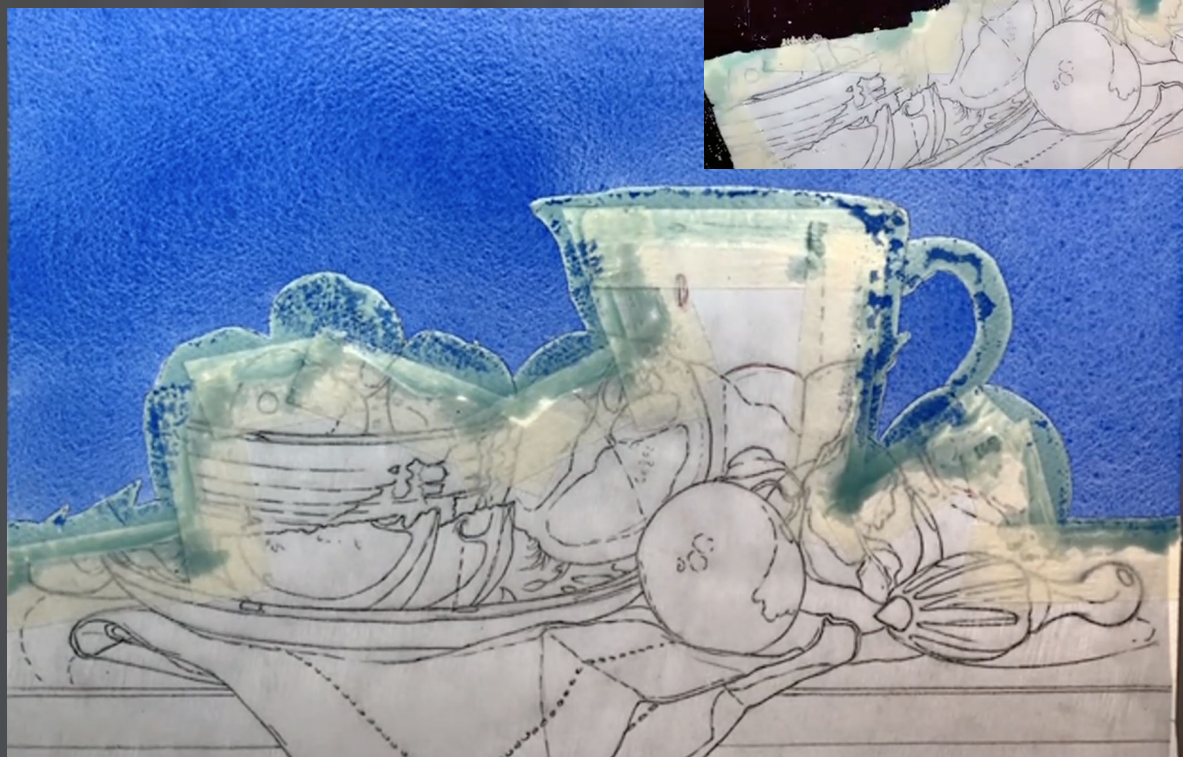


## November 2021 Guest Artist - Debbie Bakker

She took an entire weekend workshop with Laurin McCracken on how to create her own blacks with Daniel Smith paints. Mixing up fresh paint, will not granulate as much as reconstituted dried paint. Mix a puddle the consistency between coffee and cream. Her secret weapon for application, is a big Paul Jackson brush. Again, hold the painting board angled away from the edge of the subject. When you get to the area that you want to maintain the underpainting glow, brush the underpainting with a glaze of water, then sneak in the black around that area. Glaze again lightly with water to join the areas.



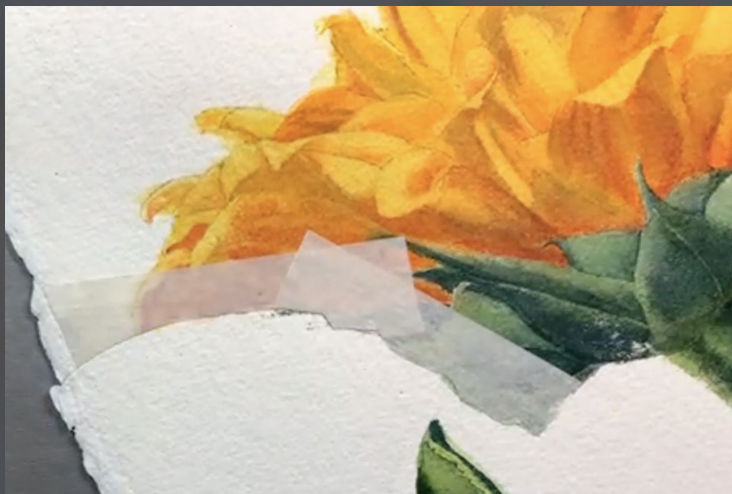
Debbie recommended investigating other watercolor artists regarding creating blacks for negative space backgrounds like Laurin McCracken and Soon Warren.





### Other Masking Techniques

Using drafting tape (not masking tape) because it is less adhesive and won't be likely to leave residue. Lay tape over area to mask, with a razor or exacto knife cut delicately along the edge of line to remove excess tape. This is an excellent option if you need to mask over a pre painted area. Masking fluid can sometimes lift the original color.



Jeff McCormack uses automotive tape that comes in various widths to lightly stretch along curved edges. Can't make sharp turns, but good for gentle slopes.



While concentrating on a large shape, like grouping of oranges, she will mask around the bowl edge and highlights on the fruits. Now she can concentrate on painting the larger shape with a bigger brush to obtain uniform colors without fussing around detailed areas. Eliminate cookie cutter look as well as protect sharp edge of the bowl.



She also cuts out a large paper mask shape to cover her large negative space to protect it from splashes and drips etc that will ruin the perfect wash. Easy to fix edges near the subject, but impossible to fix flaws to the uniform background.

# November 2021 Guest Artist - Debbie Bakker

## Deeper (Color)

To not get lost in her paintings Debbie first glazes shapes with 20% color wash. Again it tames the paper to accept additional glazes of color and helps to define shapes properly for building the painting. If you have accidentally painted an area the wrong color, 20% is much easier to lift than darker color. She uses a lot of glazes to build up to the original color once the shapes are will defined.

## Darker (Value)

Most watercolorist do not use maximum value. They may get up to 85% In order to get up to 100% she cuts up a reference photo to lay against her painting to see if the colors are true. She usually sneaks up gradually with at least 16 layers to bring up to true values.



A color trick she uses is to take a strip of watercolor paper, of the brand she is using, and paint a strip of pigment off the side edge. She can then line up the dried sample swatch next to her reference photo to see if she has the right color to apply.



To address cooler colors in the shadows, don't use blue/violet for fruit or they will look rotten. She makes her shadows in the brown tone, using the base color in the fruit. She used the same orange as in the oranges, then a bit of blue from the color used in the bowl. For the shadows near the leaves, she uses the orange with the green to make a brown that relates to the items in that part of the painting.





# November 2021 Guest Artist - Debbie Bakker

## Details

Choose your weapon (brush) and clean as you go! She uses softer brushes for the general application of color and firmer brushes for details. To clean up edges she uses a soft square brush that was designed for acrylics.

At the end of the painting, put away photos and work with the painting to put on finishing touches and make it your own. Only now use Mr. Clean if needed. The micro abrasion can ruin the fibers of the paper which will affect any subsequent washes after use.

Debbie has begun to use [Raymar watercolor panels](#), a very expensive product that is glued to a panel of aluminum. She is exploring a new group called Breaking the Glass which shows watercolor paintings that are not framed behind glass. Using an airbrush in her garage, she first applies a light spray of varnish to her completed paintings. Once the surface is protected, she will brush on a layer of varnish.

## Final Summary

She does not use White or Black paint and does not own any to resist the temptation.

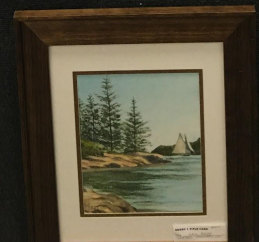
- Paint areas in ONE SHAPE, so they sit together.
- Save edges to make them pop out.
- Drawing is IMPORTANT. Paint and color will not save a poor drawing.
- Take time to know your subject well.
- Keep your paper light and clean.
- Color gets all the glory, Value does all the work! Get to 100%.
- Save details for the end.

## Painting Crystal

She prepares 2 tablespoon wells of neutral tint in 4 graded values. Starts with the 20% value rule so that she knows where she is going. The shapes are complex and it is easy to get lost. She tries to follow the beveled edges . She usually builds up to 5 coats of gray and adds dips and dabs of reflected colors.

A link to the video of Debbie's presentation was shared with current members.

# November PFCU Show





# November PFCU Show



# WELCOME New Members!

Jill Paperno (oil)



PAG currently  
has 36  
members!

## ROTATING EXHIBIT Schedule

Venue->	Pittsford Town Hall	Friendly Home Main	Star P.T.	Presbyterian Church
# pieces->	10 to 15 medium	22	16	3 large, 7 small
Oct-Dec '21	Nina Varon / Carol Schott	Nies Welsh	Ann Limbeck	Betsy Liano
Jan-Mar '22	Barbara Jablonski	Ann Limbeck	AVAILABLE	AVAILABLE
Apr-Jun '22	Betsy Liano	Joanne Andrews	Hiroko Jusko	AVAILABLE

If you have questions about this schedule, please contact [Laura Davis](#).

## REMINDERS

**Current Show** November 19 - January 7: Pittsford Federal Credit Union

**OUR NEXT MEMBERSHIP MONTHLY MEETING** is **Thursday, December 4th** at 7pm via ZOOM. Check the [PAG website](#) for a list of upcoming presenters.

**GUESTS** are welcomed and encouraged to join us at our monthly meetings to hear and see what's going on and to watch our wonderful demonstrators. To help with rising costs it would be appreciated if a **\$5.00 donation** was made to the group for in-person attendance. If the guest would like to join our group then their donation will be applied to their joining fee.

Sylvia Ball will send **occasion appropriate cards** to members or their families. If you know of someone who is ill or a member that has passed, please **email or call Sylvia Ball**.



PAG is at the *Pittsford Spiegel Recreation & Community Center* on two Friday evening from 6 - 8:30pm this **Dec 10th** to **come together and paint!** After the holidays we can do it every other Friday or at our convenience. The room number will be either 18 or 19, so stop by and do not forget your supplies!

**PAG on Instagram:** <https://www.instagram.com/pittsfordartgroup>



Time to update our content! Please send Joe some new pictures of your work to be posted on our Website and Instagram account.

**Our December Zoom meeting guest is Marty Kelley, Portrait Drawing**

The material list, for people who would like to draw along, is simple so plan ahead and get your supplies ready!

- Strathmore Toned Tan paper (any toned paper would work fine)
- A variety of pencils - 2B to 6B is a good range
- A white charcoal pencil. Marty likes General's brand, but any will do. Even a white colored pencil could be used in a pinch, but it won't have the same properties.
- A kneaded eraser

Marty will give some quick demonstrations of how to render a few effects and then do a drawing demo and answer questions.

Contact **Betsy Liano** if you would like a sheet of toned paper.

Looking for new venues to hang your artwork in 2022?

- **My Sister's Gallery**, at the [Episcopal home](#), is a great place for a solo show. It has 24 hangers. Some can be used for double hanging smaller works. There is also a locked glass case for cards, prints or smaller works. A reception will be provided when COVID rules allow.
- The **1570 Gallery at Valley Manor** on East Avenue is a great place for a group show. It can accomodate 40 pieces and also has a locked glass case for smaller items.

If you are interested in either of these, please reach out to **Betsy Liano**.

Explore Rochester's art venues on **First Friday** December 3rd. Visit [firstfridayrochester.org](https://firstfridayrochester.org) for a full list participating venues and their events.



# BOARD & Committee Members

## 2021 – 2022 Positions

### Executive Board Officers

President	Margaret Mitchell
Vice President	Betsy Liano
Treasurer	Hiroko Jusko
Recording Secretary	Sylvie Culbertson
Corresponding Secretary	Joe Sirianni

### Standing Committees

Membership	Carol Schott
Program Chair	Betsy Liano
Refreshments	Niesdri Welsh
Rotating Exhibits	Laura Davis
Sunshine	Sylvia Ball
Website Manager	Joe Sirianni
Newsletter	Joe Sirianni

### 2021 – 2022 Season Shows

**November 19 - January 7, 2021: Pittsford Federal Credit Union**

**March 2022: Pittsford Barnes and Noble**