

Enjoying the Journey

The Life and Times of the Long Beach Peninsula

February's Fun and Funky Businesses and March's Colorful Charm

For February I chose to focus on some of the many unique business establishments that can only be found in small towns such as we have on our Peninsula. Their hometown decor can be a flavorful representation of our nautical environment or of an era we long for that has unfortunately been replaced by box stores. They are not only wonderful places to shop, but also to slow down, say hello, and catch up on the latest news.



The Peninsula is known for its crabbing, clamming and fishing. *Sportsman's Cannery* is one of many places folks go to have some of their catch canned. This was a particularly enjoyable subject to paint with all the different floats hanging from the ceiling.

There are so many fun and funky places located here it was difficult to narrow my selection to paint just two, however the next subject is a good representation of the many antique and collector shops located up and down the Peninsula.

John, Hobo Junction shows another side to the business on the Peninsula, the art of collecting "Stuff". John is a master of his trade; whatever you are looking for, whether it is vintage or collectables, there could be a treasure just around the corner.

John, Hobo Junction shows another side to the business on



After the winter months, March and all its color is a welcome change. On the Peninsula the sights and smells fill my senses

and I hunger for color. With the winter rains to nourish the multitude of plant life, the happy colors of daffodils and the gentle softness of cherry blossoms demand my attention. The question is, of these two subjects how to select the images to paint?



however, this time the blooming daffodils by the ancient cypress trees offered a different perspective with the church framed in the background. This charming scene was a pleasure to paint. Just one of the many unique treasures on the Peninsula.

Oysterville Giants and Daffodils is a wonderful contrast in size and color. Usually the Oysterville Church catches my eye,

The small town of Ocean Park is a blaze with color this time of year. Many residents in this community love gardening of all types but the flurry of color in the spring gives all of us great pleasure in seeing the gardener's gifts to the community.

Pretty in Pink in Ocean Park is an example of what spring and our wonderful gardeners share. Although I have painted cherry blossoms before, this painting is very special for the canvas full of different shades of pink is on rice paper that has been crinkled to create depth and contrast. This process takes time and care to make sure the watercolors come through with vibrance and definition.



These Originals are available for purchase. With our generous Return Policy, you may try these beautiful originals in your home for 45 days with a full refund, if you choose not to keep the painting. Our complete Return Policy is on-line (www.ericwiegardt.com/return-policy-for-paintings/)

School of Painting

The Color Green

In art school I remember struggling with a painting of a flamingo. The painting looked dead and I wasn't well enough along in my education to understand why. The teacher came along, looked at my feeble efforts, and said "Put more green, from the grass, on the underside of your flamingo". Green into the red of a flamingo? It didn't make sense at the time, but I took his word for it and the painting started to improve. On the second round, he said "Now put more red, from the underside of the flamingo, into the grass". Well, I was on a roll, did as I was told, and Voila! The painting snapped into one of the better pieces I had done at that time, all from a simple change in technique.

Similarly, I frequently hear the comment that green is a problem color. It goes flat in paintings. Theoretically, this doesn't make a whole lot of sense as green is just another pigment, so why should it give us trouble? I think the problem lies in the expanse of green required, especially for a representational landscape painting. (I think if we lived on a planet where all the foliage was red, we would be saying the same thing about red.) There is simply a lot of green needed, and color variation is required for visual interest. If a large flat mixture of a green wash is applied to paper, especially one that is over mixed, then it easily can go flat and look pasty.

As in the flamingo painting, the way to remedy this is to add some complementary color into the green mixture. Take a violet for example, and run it into the green mixture already on the palette, being careful not to over stroke and deaden the individual color bands of green and violet. Or other times I will just load up both colors from my wells, stacked on top of each other on the brush tip, and make a swirl in the palette to gently combine the two, but not over mix.

Another variation of this is to add the violet into the wet wash of green already on the paper, and let it float on its own, into the green mixture. Or, sometimes I will lay scattered strokes of the violet on the dry white paper first, and then add the green into, or next to the wash of violet. The violet can be wet or dry, depending on the look I want. When dry, smaller accents of pure violet left untouched in a passage of green can be visually stimulating. Regardless, the point is that a little bit of complementary color can bring life to a color passage.

Note also, nature doesn't boor us with the same green in every foliage mass. Some plants are cooler in hue, some are warmer. So simply varying your mixture of greens from different sources of blues and yellows will also add the variation in color passages that design calls for.

I hope this helps out.

2012 Plein Air Workshop in France...

For those of you interested in our *Plein Air Workshop* in France, the dates are set. We will be staying from June 2nd through June 16th, 2012 in a charming, intimate hotel in the heart of the beautiful village of Frejus. Frejus is close to Nice, Canne and many other historic as well as exciting locations. Space is limited so if you are interested contact us by email watercolors@ericwiegardt.com to receive information on this very special workshop. Please place in the subject line "France Workshop" so we may add you to the list to receive information.

Essential Design Art Kit for the School of Painting-Watercolor Store

Essential Design Workbook has been so successful we have added the ***Essential Design Art Kit***.

Included in the kit is: *Essential Design Workbook*, watercolor palette, sketchbook, watercolor paper, pencil, graphite 6B pencil and eraser, sponge, Graham watercolor paint, Cosmo Top synthetic 1 inch flat brush, spray bottle, collapsible water bucket, custom watercolor apron and a custom tote to carry all your supplies in. \$150.00 for kit
Shipping and handling \$15.00



This would make a wonderful kit to discover the world of watercolor painting. You can find Eric's *Signature Brushes*, *Essential Design Workbook* and DVDs at www.ericwiegardt.com under **Watercolor Store** and **Books and DVDs**.

Collectors' Corner

The first three months of Limited Edition Giclee Prints are now released for *Life and Times*. There are only 45 or 95 Limited Editions available for these Giclee Prints.

September

Classic Front Ends



October

**Cranberry Harvest-
Pulling in the Boom**



November

**Clamdigger's
Dream**



On Your Mark



**Water Music Festival-
The Duo**



**Gathering Eelgrass
for the Garden**



The Art of Framing

By Christl Mack- Framing for Wiegardt Studio Gallery

When displaying a beautiful painting like Eric's, it is important to complement but not distract from the character of the painting. Matting is very important in drawing the eye to those colors in the painting you wish to accent. It helps define the space between the painting and the frame. There is more to matting than you think. I have identified some of the most important aspects to consider when selecting the mat for your artwork.

As mentioned, Mats are applied as a border separating the art from the frame and glass, and visually, from the room surroundings.

There are different types of matboard:

- Paper mats. Even though today they are mostly ph-buffered, making them acid – neutral, Paper mats should not be used on valuable artwork. The buffering just keeps reproduction art from deteriorating so fast
- Next are the alpha-cellulose mats, for which alpha-cellulose pulp has been purified. These are a better quality than buffered paper mats, though rag mat is still recommended for conservation framing.
- The best quality mats are made from cotton, rather than wood pulp. They are referred to as rag mats. Since cotton is not acidic, rag mats are used on better artwork to protect it from deteriorating.

Mats serve two purposes:

- They create the necessary airspace to keep glazing from touching the surface of the art. Without a mat, glass can stick to the art and damage it.
- Mats provide visual relief, sometimes called breathing space.

Color Choices:

- Traditionally, mats were neutral in color, providing an area of relief between the art and its surroundings.
- With the many color choices available today, mats can be used to closely tie the framed art to the color scheme of the room where it is displayed.

Note: In Wiegardt Studio Gallery, we favor an off-white mat as it provides a clean, simple look and effectively enhances the Eric's paintings.

Today's Paper Mats come with many different surfaces, including suede, fabric, linen and silk, as well as numerous patterns such as marble, parchment, flannel, or crackles.

At Wiegardt Studio Gallery we use the best quality rag mats available. We are framing mostly very low-edition Giclee prints and Eric's beautiful original watercolors. With conservation framing we want to do our best to ensure pleasure that lasts a lifetime.

Announcements:

Scott Milo Gallery - Some of Eric's Watercolor Paintings are featured at [Scott Milo Gallery](#) in Anacortes, WA. If you are in the area, be sure to stop by. Kathy (owner) has been a long time admirer of Eric's work.

TWSA - Eric has just returned from conducting an extensive double workshop for the *Transparent Watercolor Society of America* (TWSA). He was honored with being the judge of this prestigious organization that had over 700 entries. At the banquet he was honored with the presence of so many highly reputable artists such as Chen Khee Chee and John Salminen. It was a delight and pleasure to return to the roots of his education.

Watercolor Store

We have added more brushes, more products in our **Watercolor Store!** Need **Art Supplies** for watercolor painting? We have products Eric uses and recommends.

Signature Three Brush Set- 28 years of experience has proven these brushes to be the best. They hold a tremendous amount of water and pigment, giving bold juicy washes for my signature loose style. All three together offer the broadest range of techniques, from broad washes to fine detail. These brushes are also great for "detailed" paintings. Look no further! You can also purchase the **Flat Brush** separately for \$75.00 plus shipping.



Retail Price \$266.00 per set *Shipping and handling \$5.00*

Russian Blue Squirrel Quill Mop—Large. Like the Russian Blue Squirrel Quill Mop included in the Three Brush set, this brush provides full strokes across the paper with an even larger reservoir of water for those bolder wash and mop techniques. This one is a real experience!

Retail Price \$155.00 *shipping and handling \$5.00*

New Brushes!

Russian Blue Squirrel Quill Mop—Russian Blue Squirrel hair, size #5, is of the highest quality and holds a large volume of water which makes it excellent for mop and wash techniques.

- Generously sized and hand shaped, its unique point allows for full strokes across the paper.
- Huge reservoir lays down large amounts of water ideal for wash and mop techniques.

Great for initial detail construction. **Retail Price:** \$65.00 *Shipping and handling \$5.00*

Red Sable Round Kolinsky, X-Long Taper –Size #12

The unique taper is great for fast, loose watercolor painting and is a favorite among illustrators, cartoonists, and film animators. Great for drawing long, clean lines.

Retail Price: \$150.00 *shipping and handling \$5.00*

Originals and Giclee Prints are available framed and unframed on our Website, www.ericwiegardt.com. We have selected two frames that complement my paintings.

Help us to continue to refine our database: We appreciate how many have replied to our request for state locations to add to our email database. If you have not shared the state where you reside, we would appreciate this information to update our database. When an event or workshop is in your area, we would send you a notice so you may participate if so choose.

Thank you for your help!