

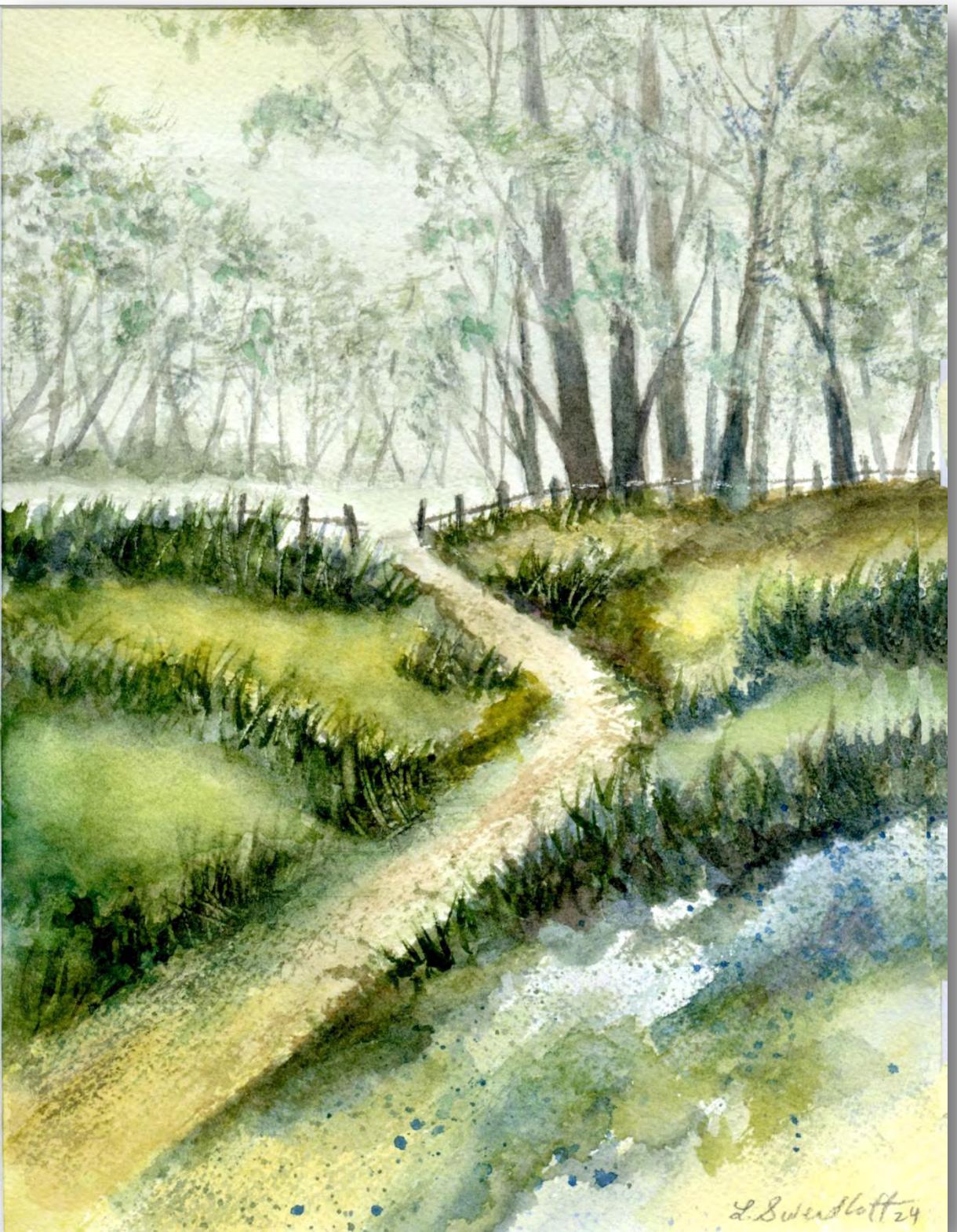
Lorraine's Watercolors

I have long been attracted to the flow and transparency of watercolor paintings, and occasionally took classes to learn the medium. When the pandemic shifted instruction to online, a friend recommended Zoom classes given by Valthea Fry.

Each Tuesday she'd introduce her intermediate students to a contemporary watercolorist and her/his techniques, and we'd spend the following week developing our versions. (When my paintings are based on another's work, I have provided the artist's name.) Most paintings are on 9x12 Arches Cold Press 140 lb using Winsor & Newton, Holbein and Daniel Smith tube paints.

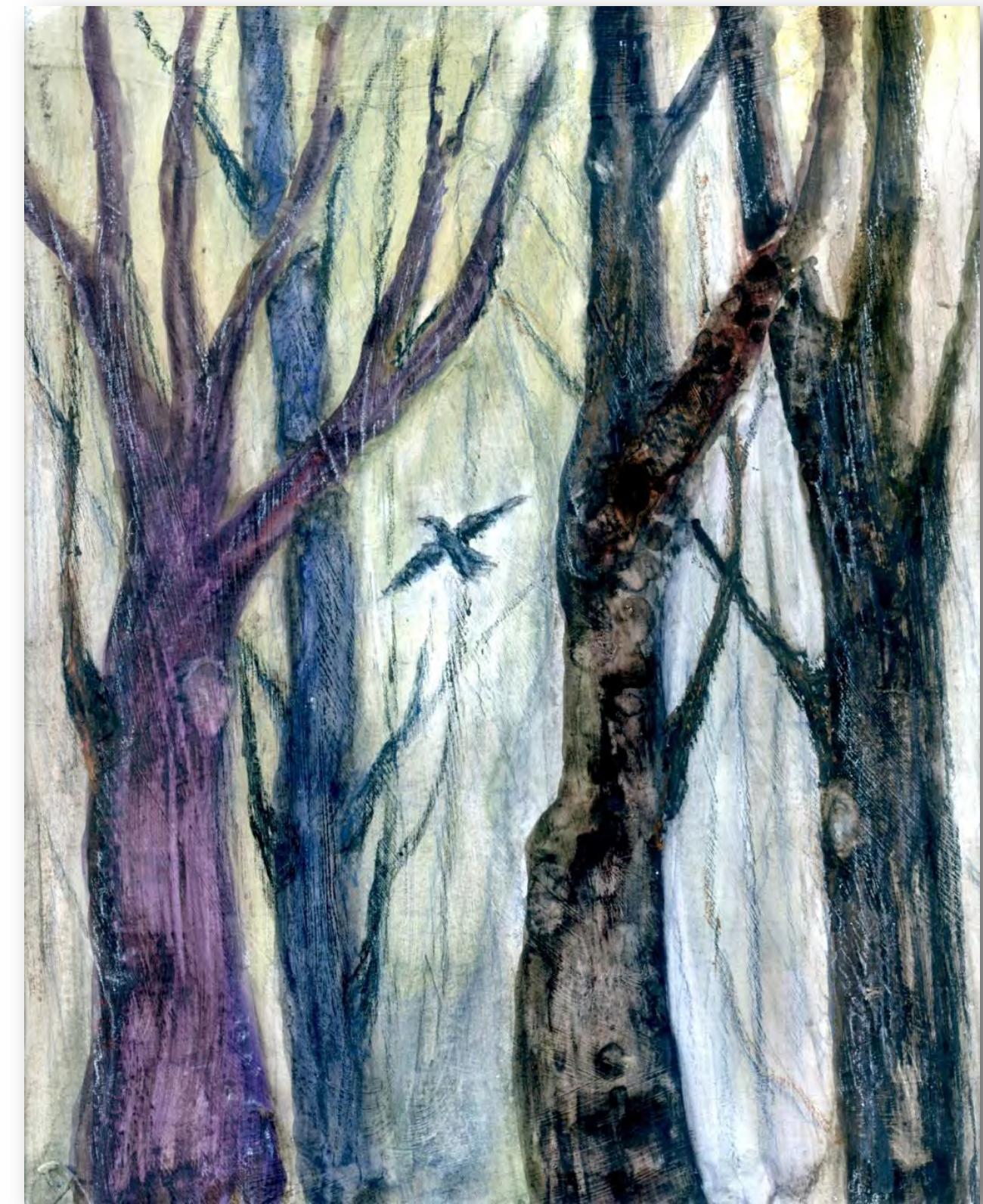
The artwork that follows isn't in chronological order (it's by subject beginning with landscapes, my favorite), but I know how much I've improved, thanks to Val's instruction and almost-daily painting.

November 2025



Landscapes painted during March 2024;
after Robert Hamilton-Pennell.





I painted both on watercolor paper coated with gesso, a white primer that adds a foggy effect; above given to Lynne & John.



After a lesson about artist Bill Hudson, I tried to copy this landscape with its misty background in lavender (2025).

I painted this scene twice, the second on larger paper with deer; after Javid Tabatabaei.
(Original at right promised to Portners.)

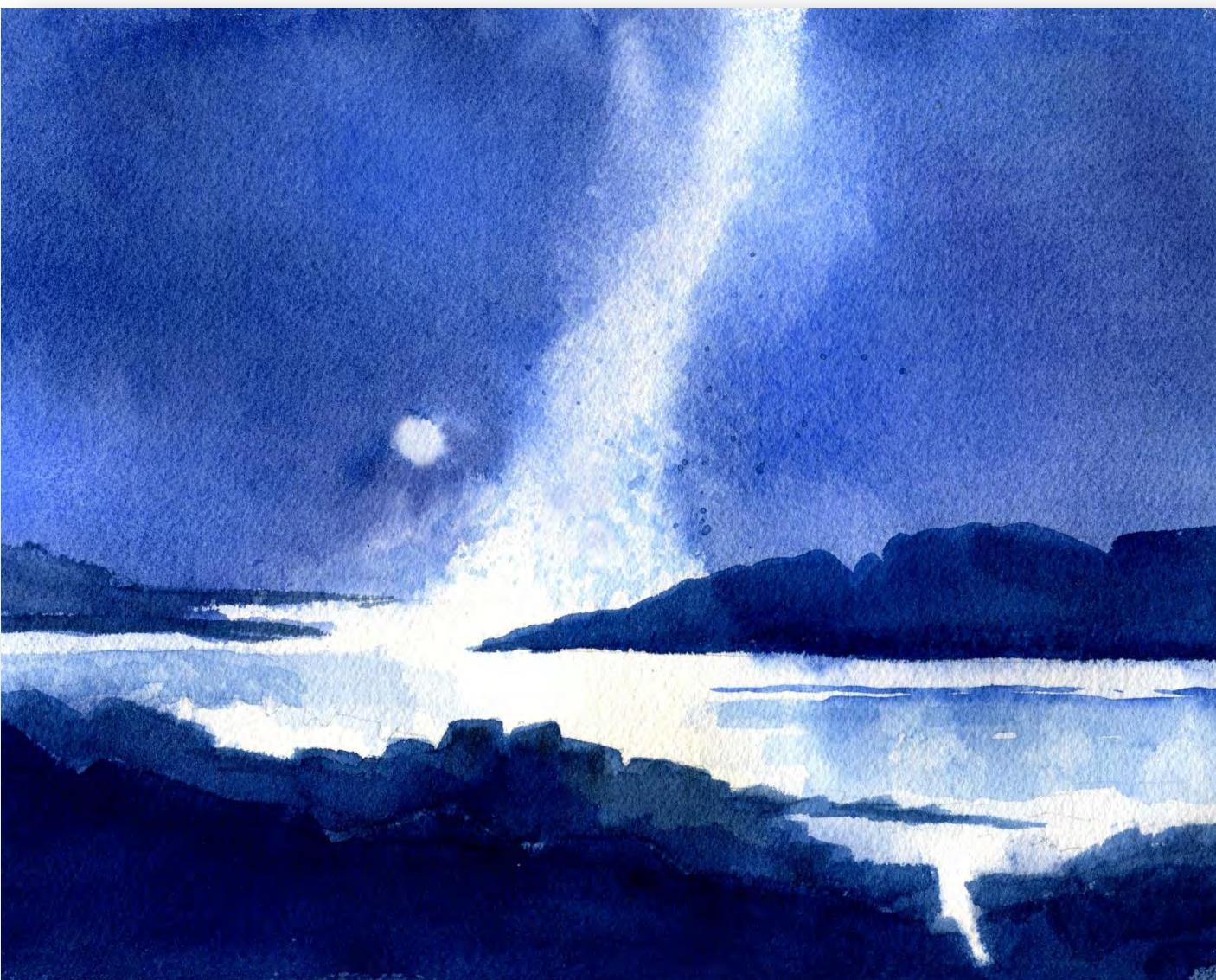


Instructor Valthea Fry introduced the class to the landscapes of David Howell, who often begins with an underpainting to unite the scene. We painted a cow scene in his style, and at home I copied two of his paintings (below and next page). The scenes were relaxing to paint, as if I were hiking the British countryside and came upon the view (2025).





After a lesson about artist Donald Holden, including using a tissue to preserve the white of the paper, I tried to copy two of his paintings (2025).



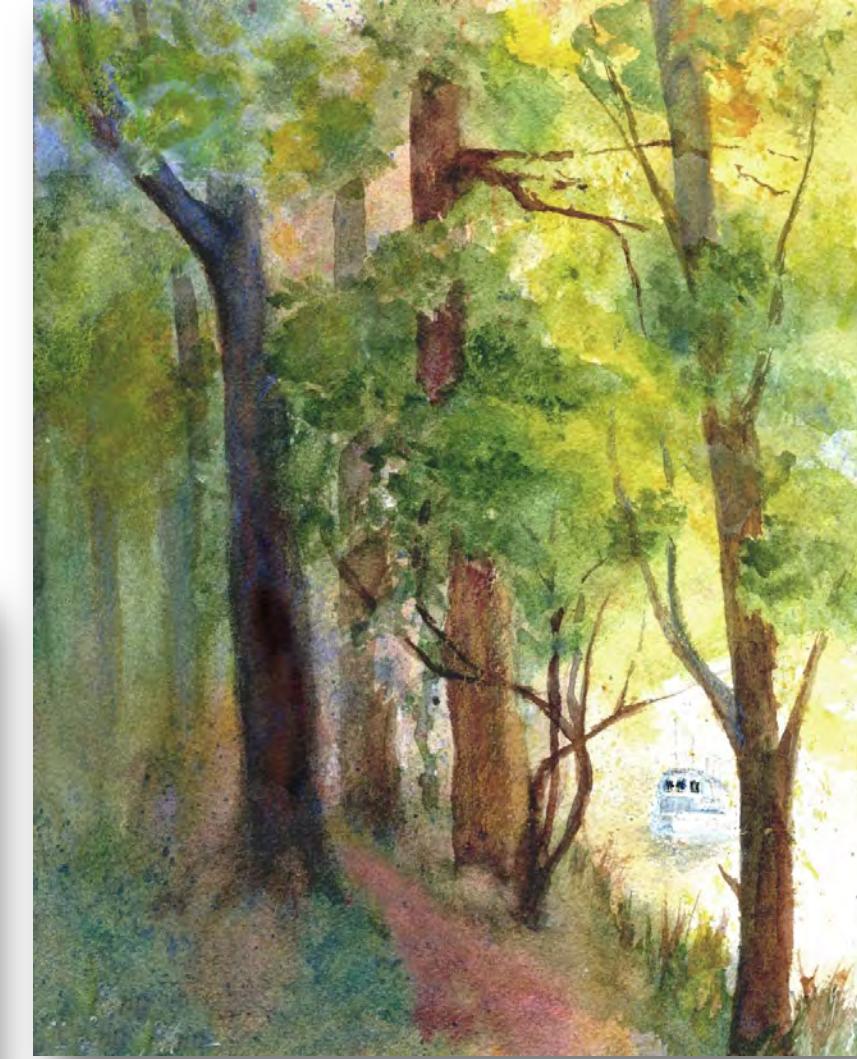


Another British landscape after David Howell (2025).

A landscape
tondo, the
Renaissance
term for a
circular work
of art (2024).



Path by river
painted in part
with sprayed-on
watercolors;
after Cindy Baron
(2022).



Bare Trees in Fog -
a class assignment
(2025).

Middleton
Place SC,
painted for
Anne-Marie.



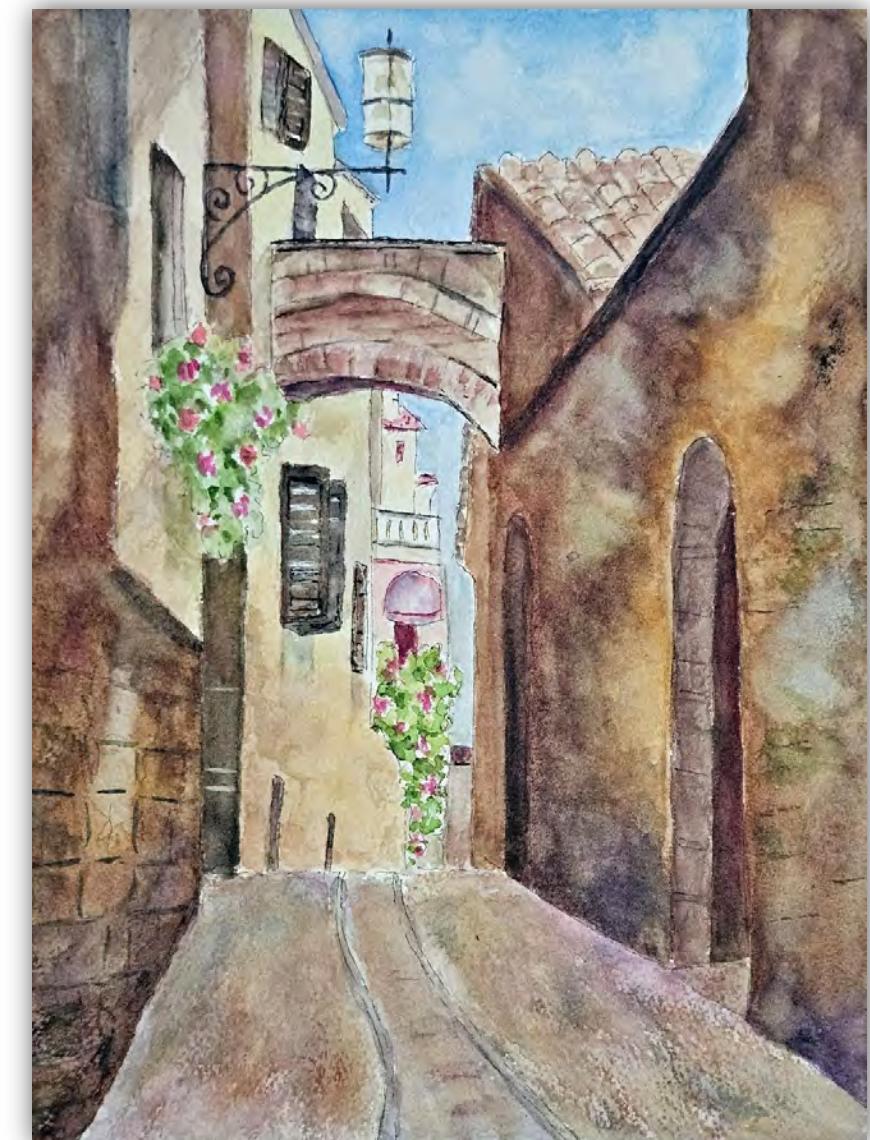
Woods after Gordon MacKenzie (2025).
Promised to Rebecca.



Lavender fields
painted in class
as lesson about
triads(2025).

A study of reflections from a photo taken in Burano, Italy; painted in a workshop given by Cindy Briggs (2023). I added the cat.

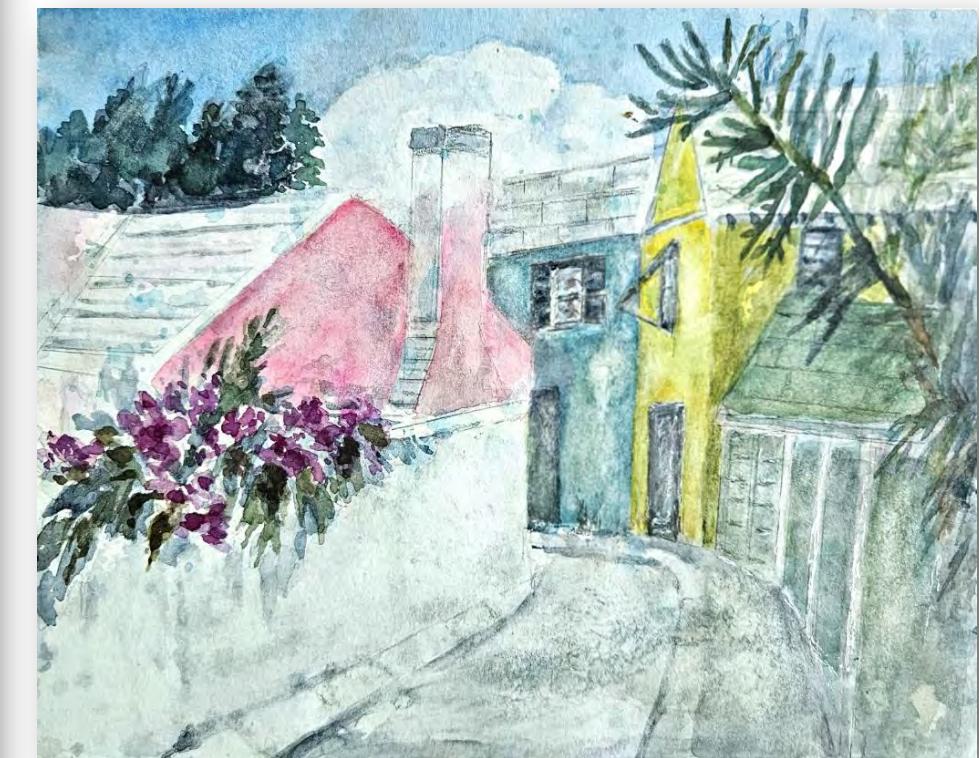




Left: Street in San Gimignano in Italy's Tuscany region; after Cindy Briggs (2023).



Venice scene; after Luis Camara (2025).



In the 1980s I purchased a print of Chapel Lane in St. George, Bermuda from the artist, J. Forbes. When it faded to nothing I decided to paint my own versions in two sizes, adding a cat to the larger one.



Left: ironwork was a challenge to paint, but lace effect on curtains was easy (2025).

Right:
Passageway in
San Juan
Capistrano; after
Julie Pollard
(2025).



Wet on wet is a watercolor technique that starts by applying water to the front of the paper, then painting a loose scene such as these Tuscany poppies. Trees and buildings were added on dry paper. After Cindy Briggs (2023).



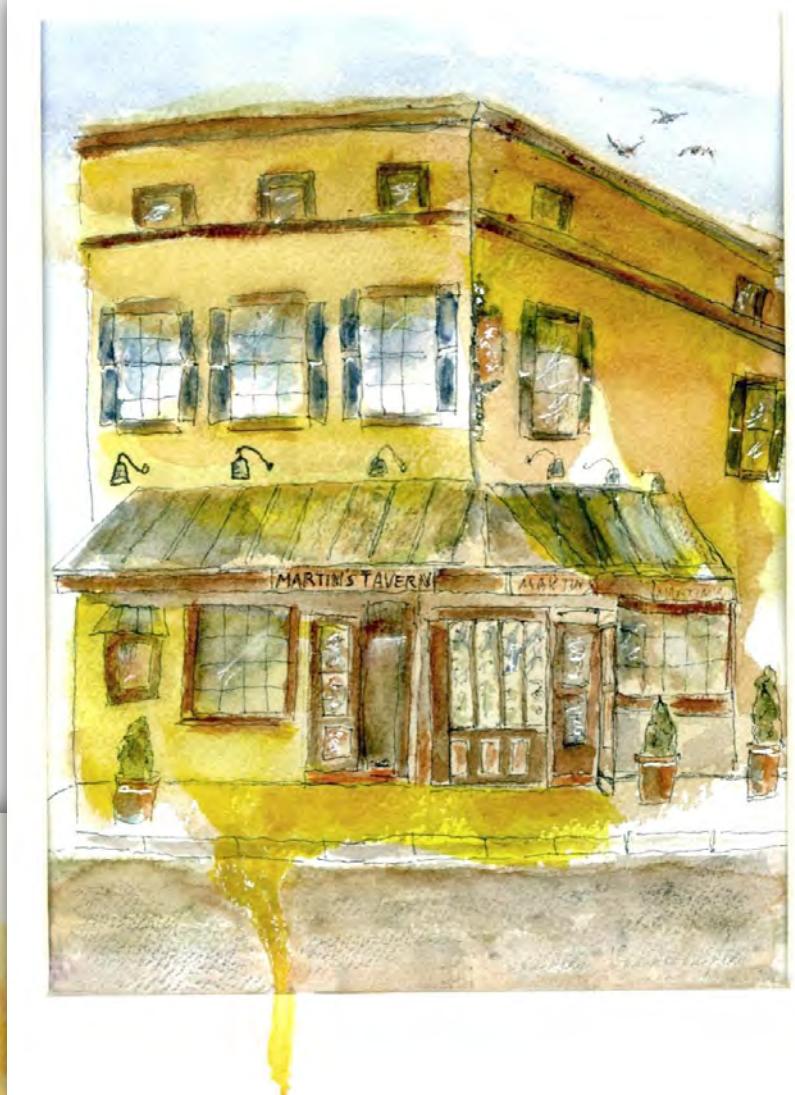


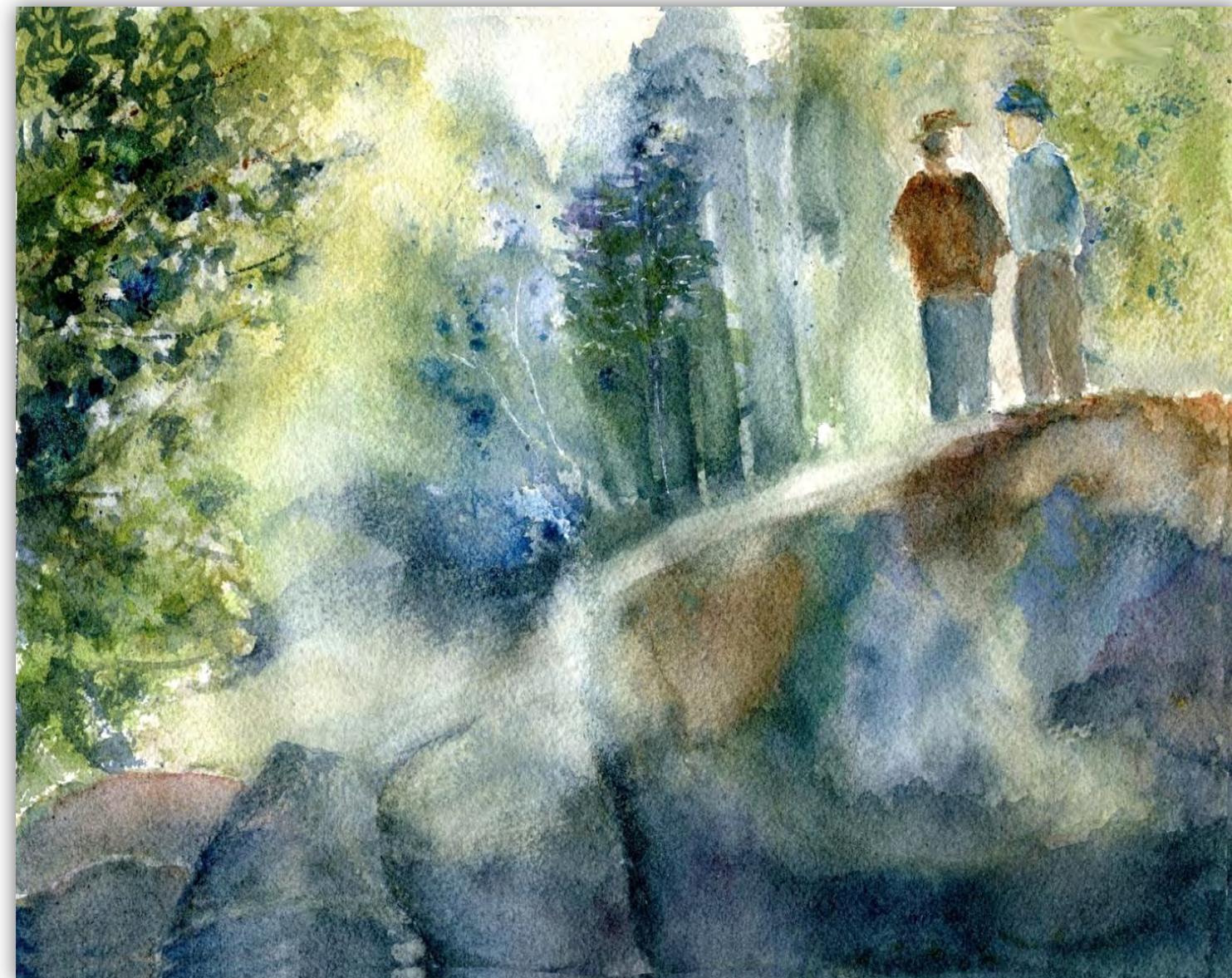
The Church at Auvers in France;
after Vincent van Gogh (2022).



Clothesline in Tuscany;
after Cindy Briggs
(2025).

Martin's Tavern in
Washington DC's
Georgetown, given
to Adi. For a fun
effect I dripped
paint onto the
white mat (2023).





Watercolors at left
and below (2024)
after Sarah Yeoman.

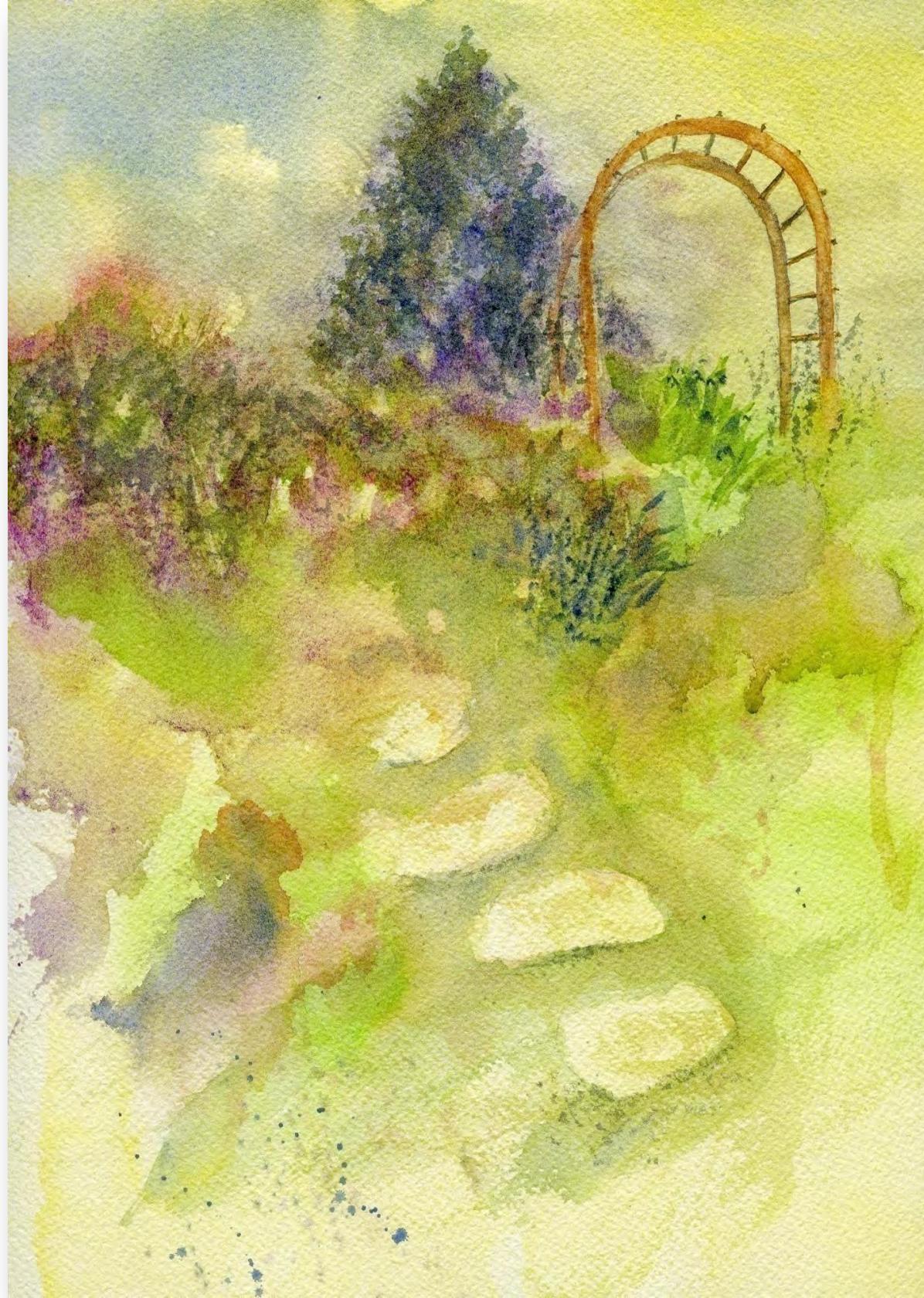
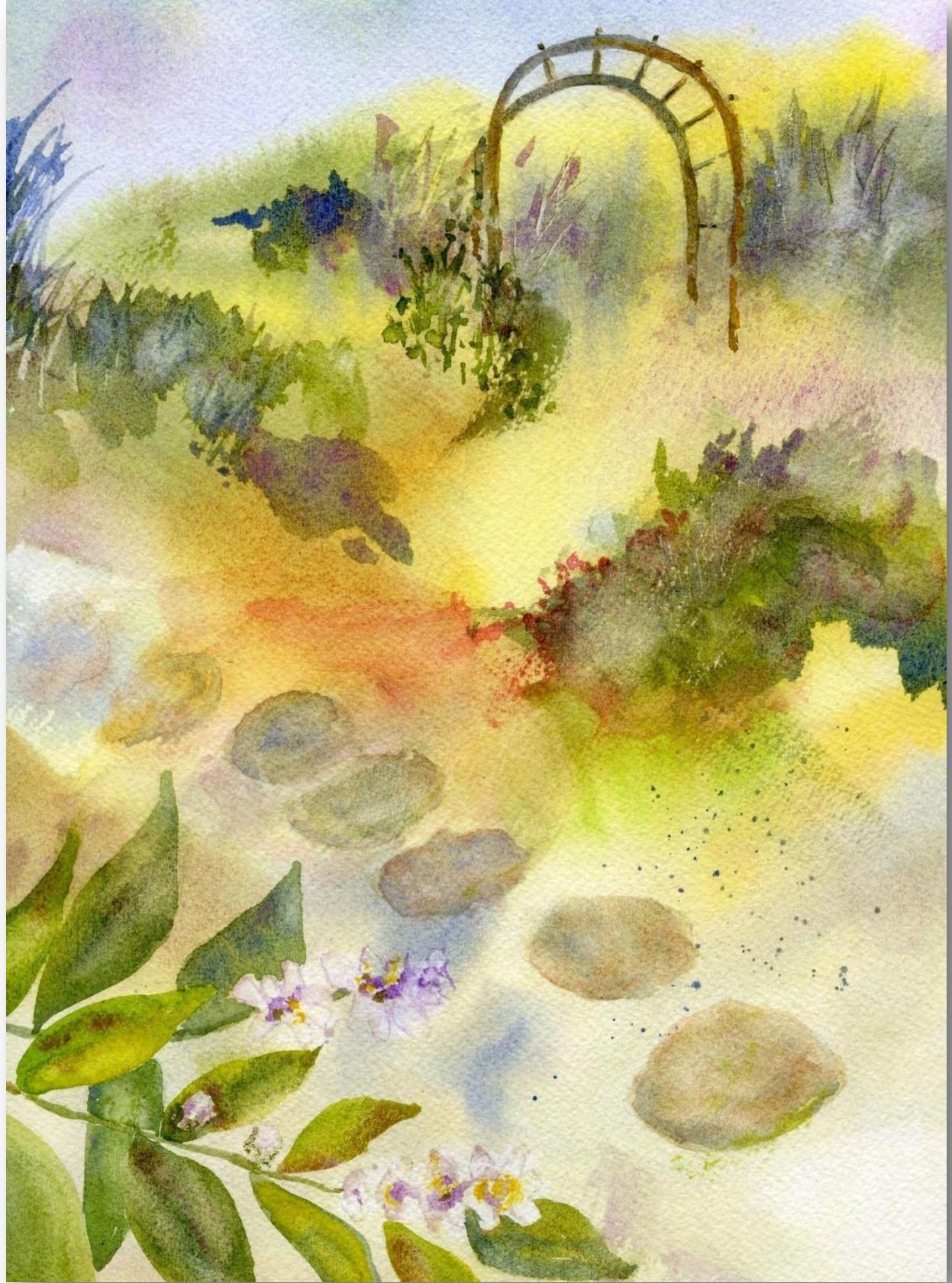




Fanciful forests after Jeanne Carbonetti (2022).

Forest at right given to
Rebecca & Justin.





Lynne's Garden painted twice (above given to Lynne because it features a flowering shrub she loves). I enjoyed experimenting with an impressionistic style.

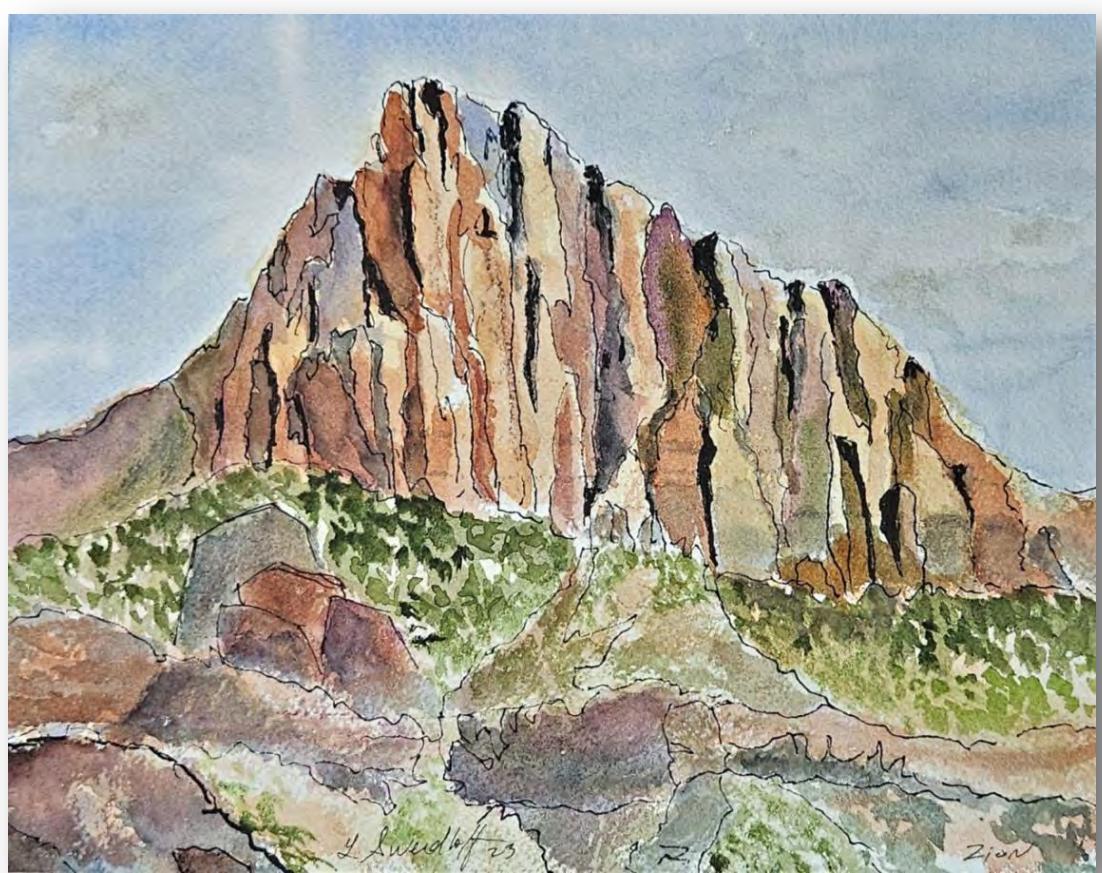


Canadian Alps in Banff National Park, Alberta; after James Koll.
Below: The Watchman at Zion National Park in Utah; after Cindy Briggs.



Landscape near Tucson,
given to Tobey.

Right: The Flatirons in
Boulder, given to Portners.





I won't get to see the Northern Lights,
but I can amuse myself by feebly trying to paint it!



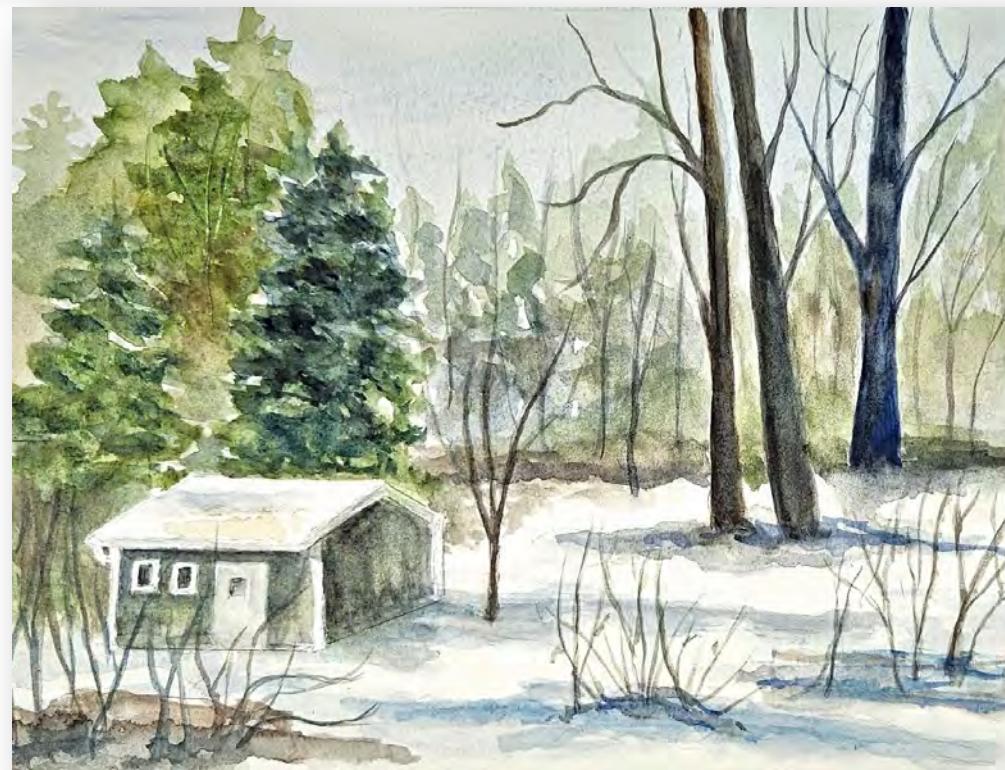
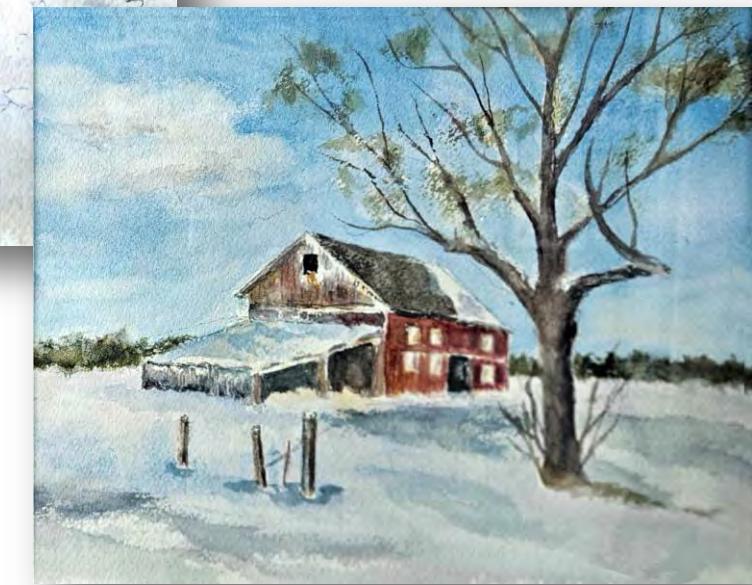
Above, the snowflake effect was created by sprinkling kosher salt into wet paint (2022).

Right: Shed in snowy yard given to Deb & Jeff, 2023.

Far right, one of my very early watercolors: Winter stream painted in 2008.



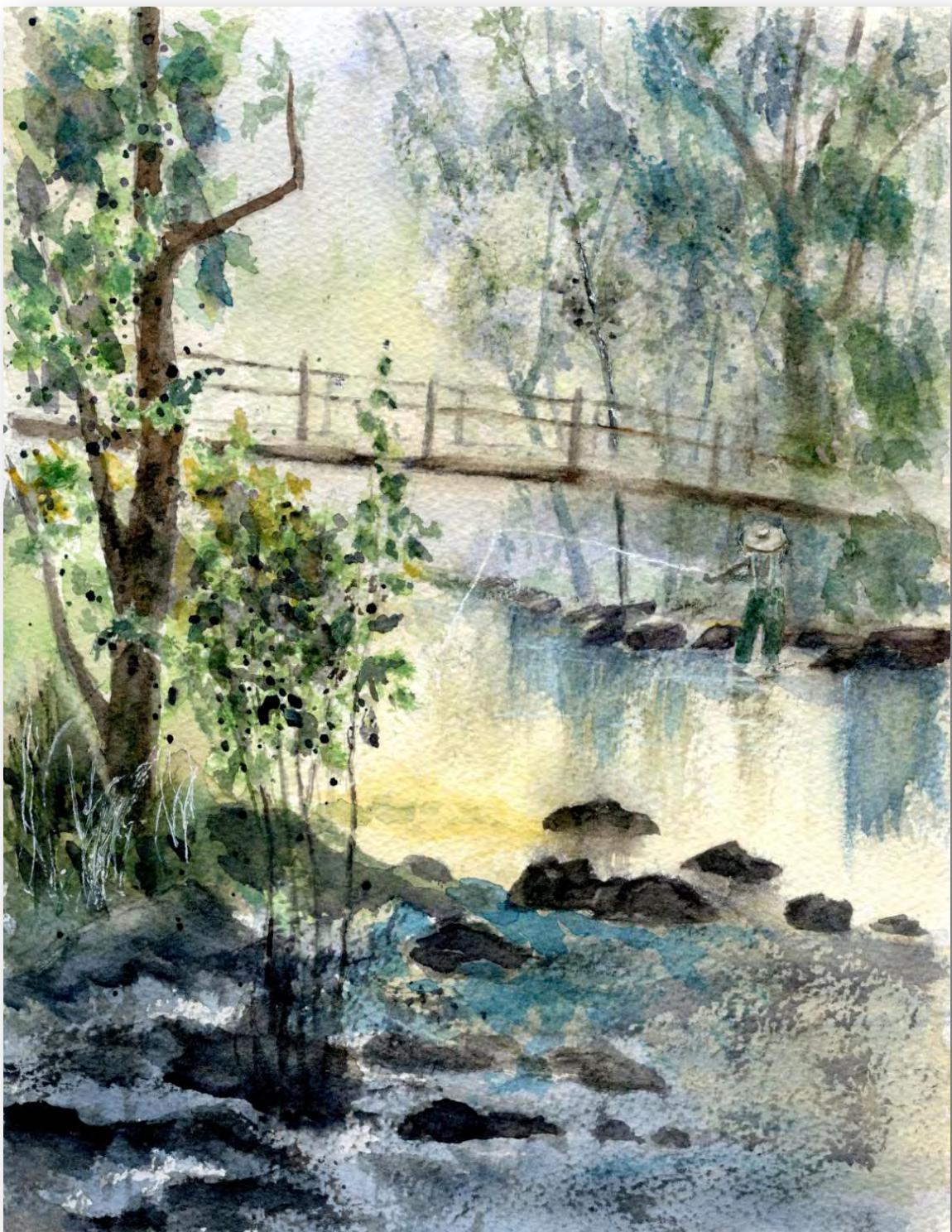
Barn in snow, two years apart.
Scene at left painted in 2025,
below in 2023.





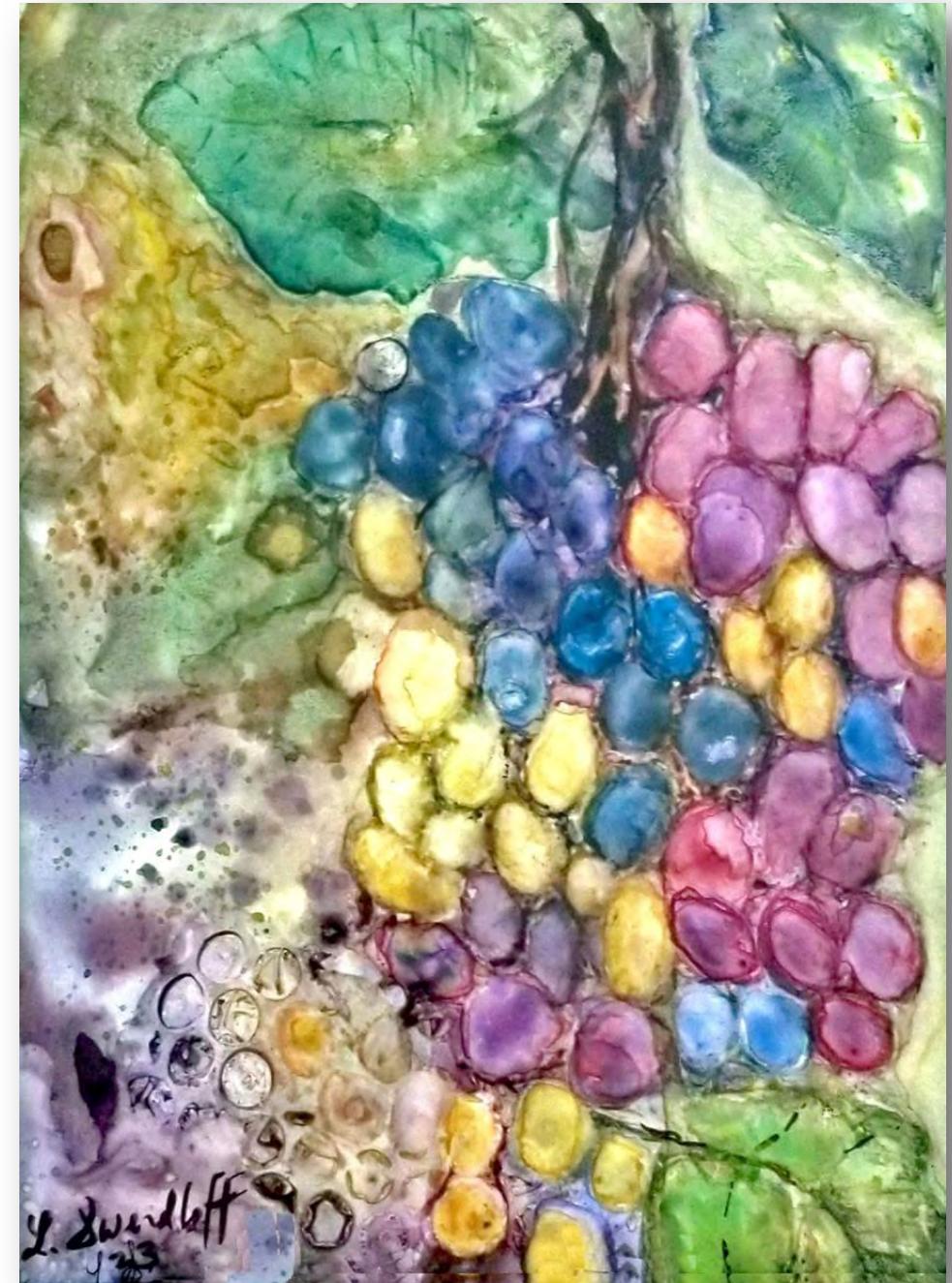
Above in the style of Trevor Chamberlain.

Right: I painted this stream fisher on a foggy day after Orville Giguento following a class lesson on his loose and impressionistic technique (2025).





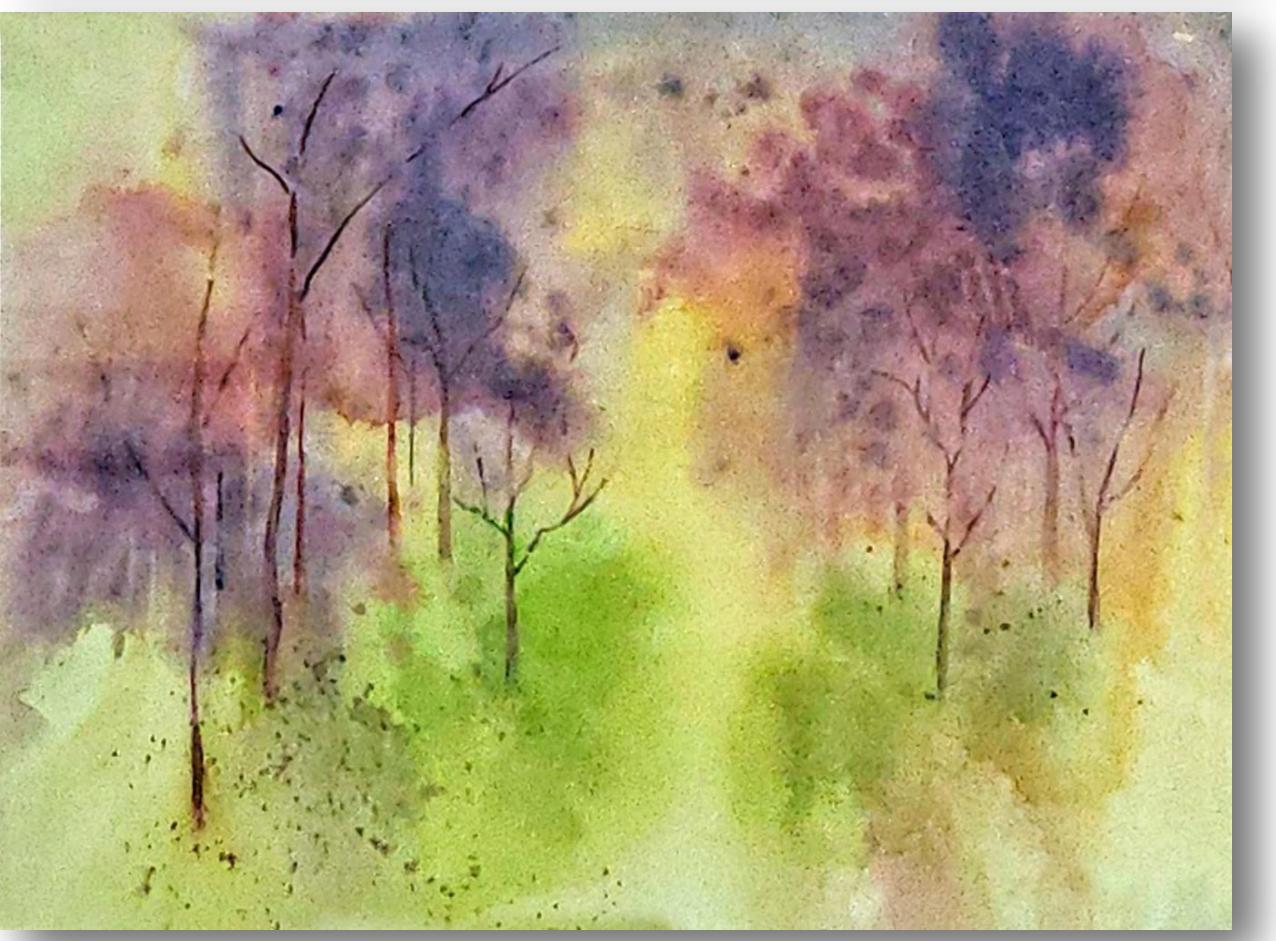
Normally I paint on Arches 100% cotton paper, but this watercolor paper was coated with gesso, a white primer that lends a dreamy look (2023).



The grapes were painted on Yupo, a plastic product made from polypropylene pellets. The watercolor paints sit on top and take a long time to dry, but because they are not absorbed into paper, the colors are more vivid (2023).

Right, my first use of a gel printing plate to create the stucco effect. Below, JMW Turner was the subject of a class in atmospheric landscapes. Both done in 2025 classes.





Above, practicing a scene with a big sky (2025).

At left, two early
loose landscapes
after Jeanne
Carbonetti.

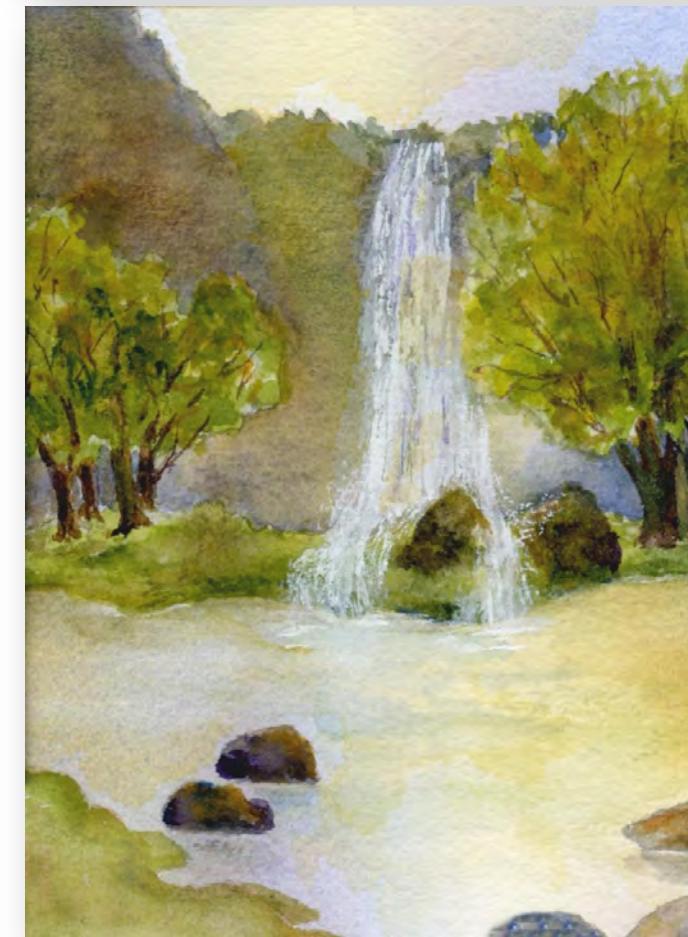
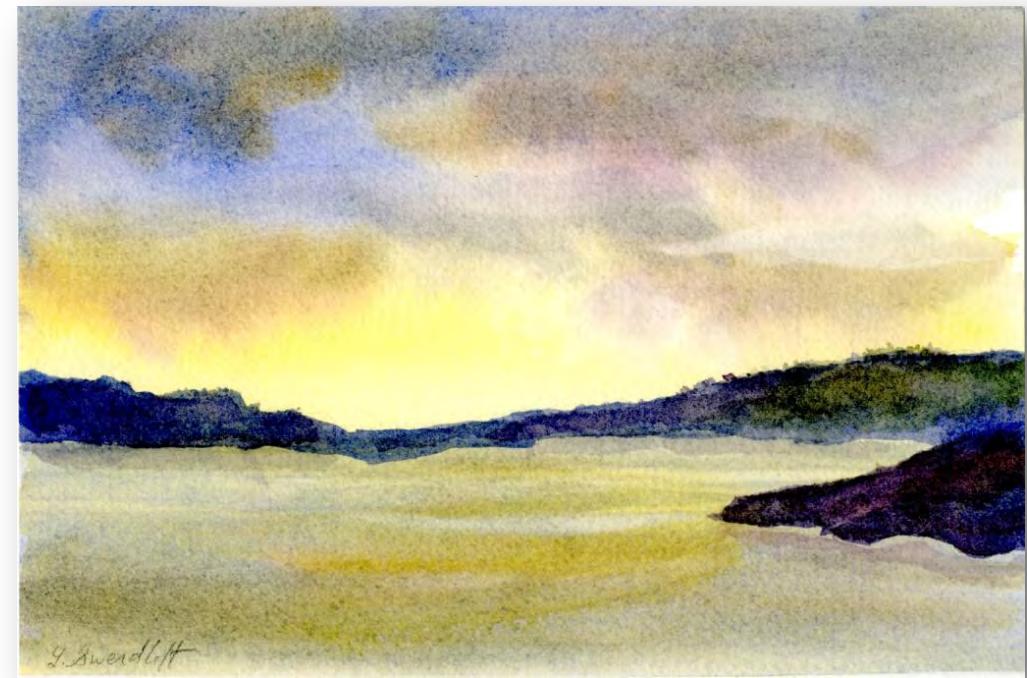
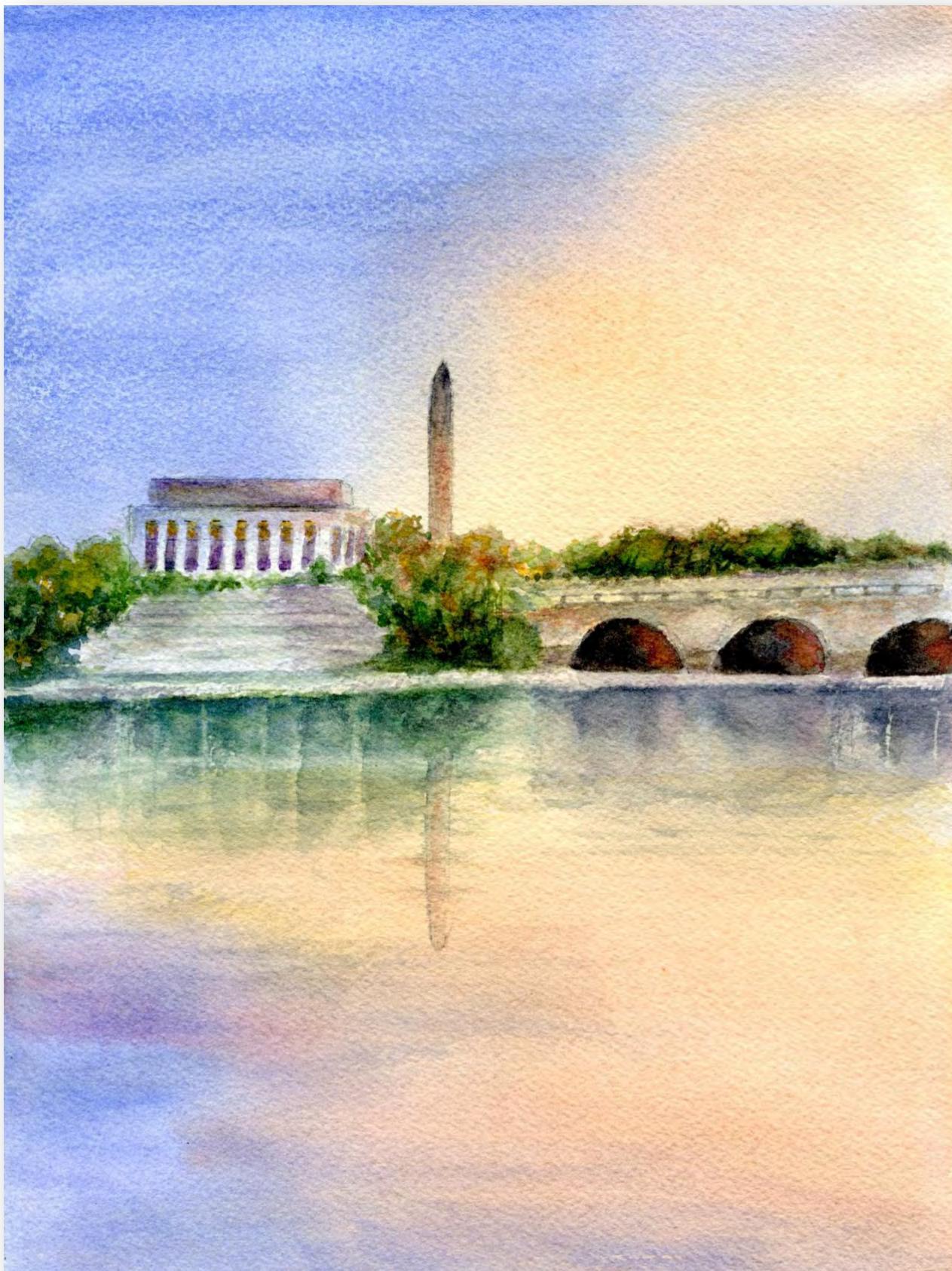
From landscapes to waterscapes ...

Inspired by the colorful reflections in Roland Roycraft's *The Coho Run*, I painted a portion of his horizontal autumn fishing scene as a vertical and switched the angler's gender (2024).





Both lake scenes after Anders Andersson. Above given Deb & Jeff.



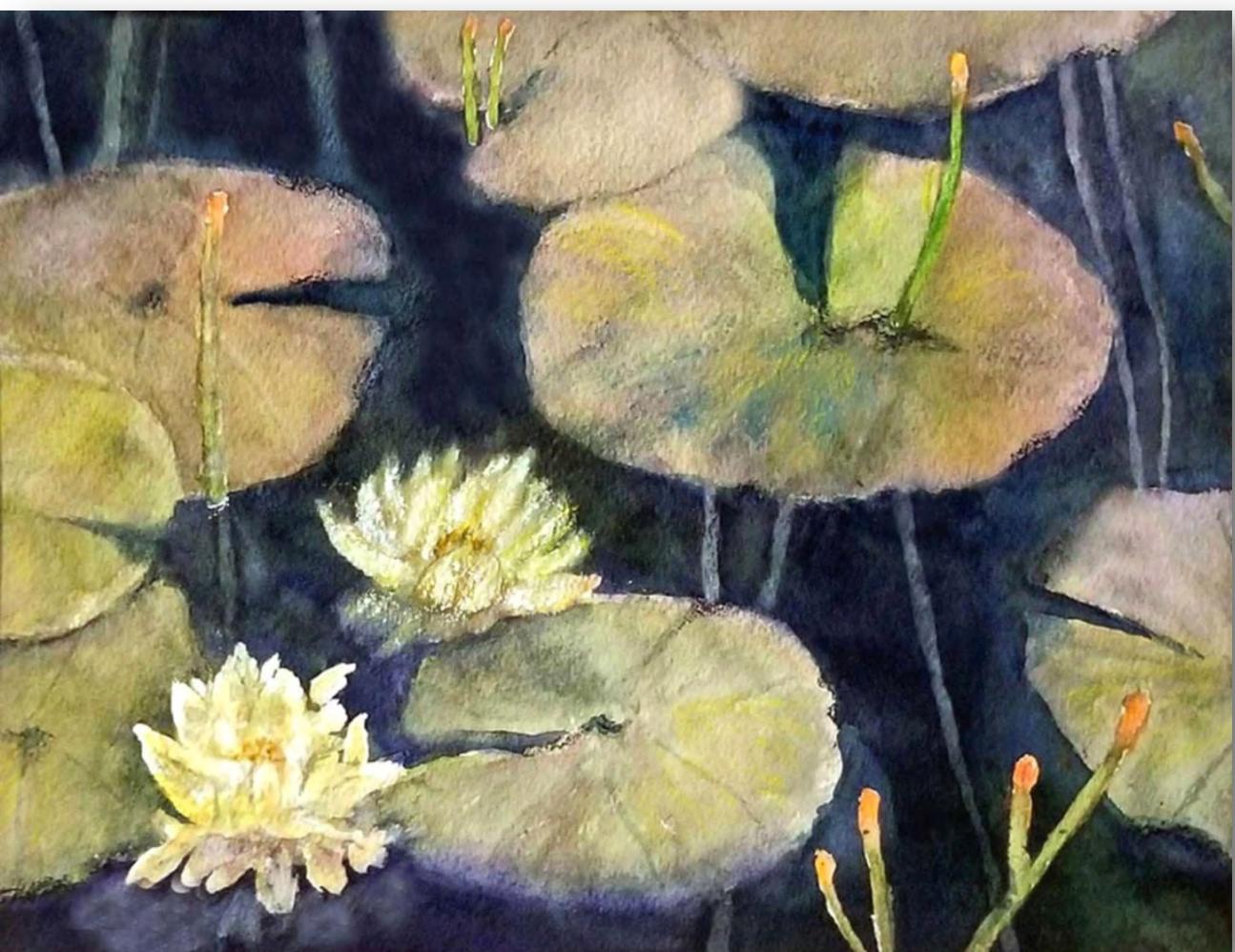
Two early watercolors.



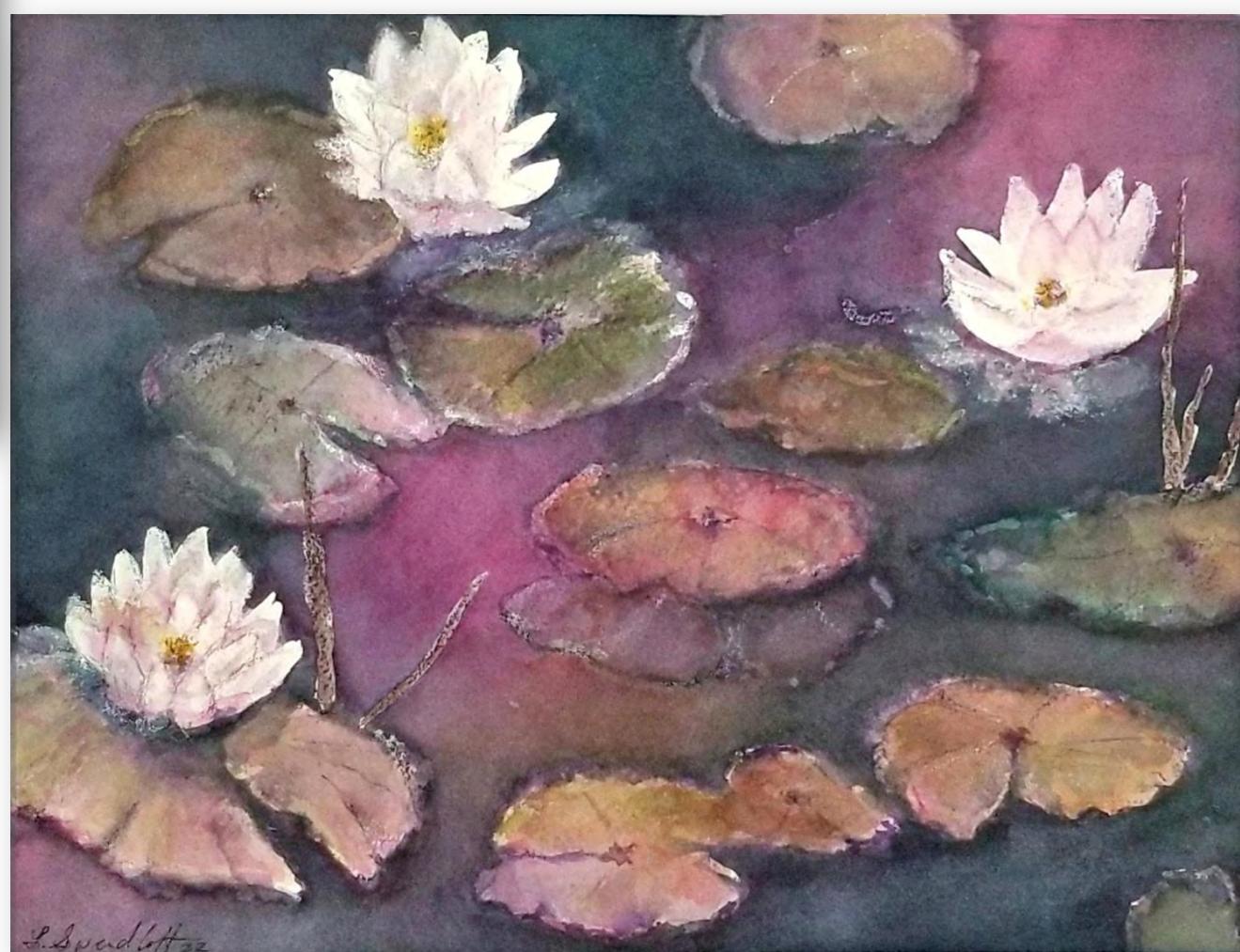
Kayaker after Janusz Kulikowsk (2025).

Fly fisher after Joe Cibere. To create the amorphous effects in the background trees, after painting areas of color I sprinkled kosher salt, sprayed water and created textures with saran wrap (2024).



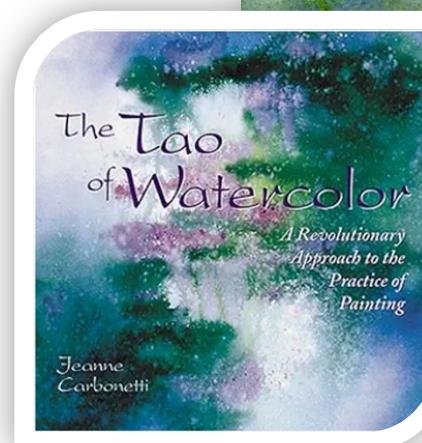
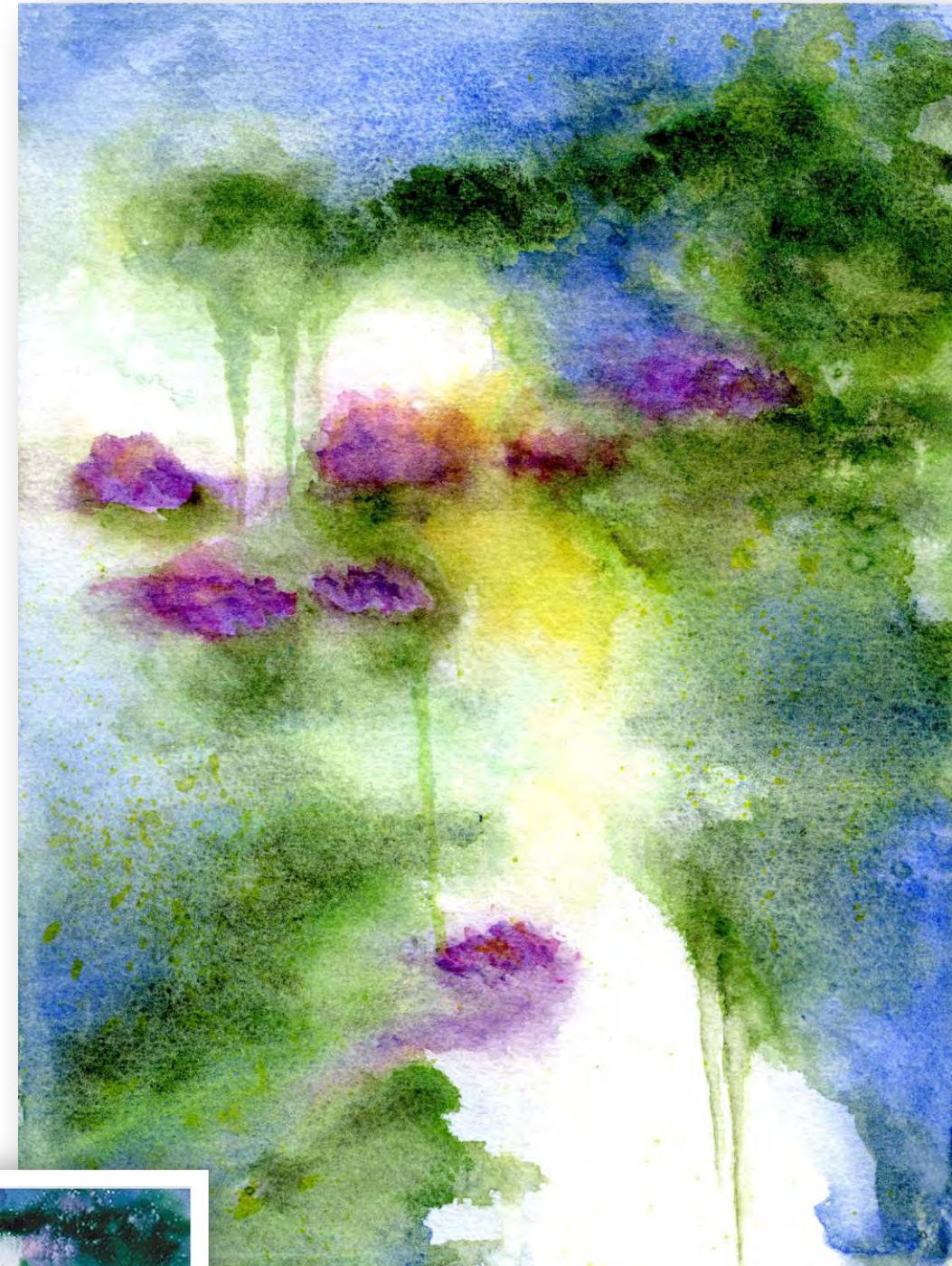


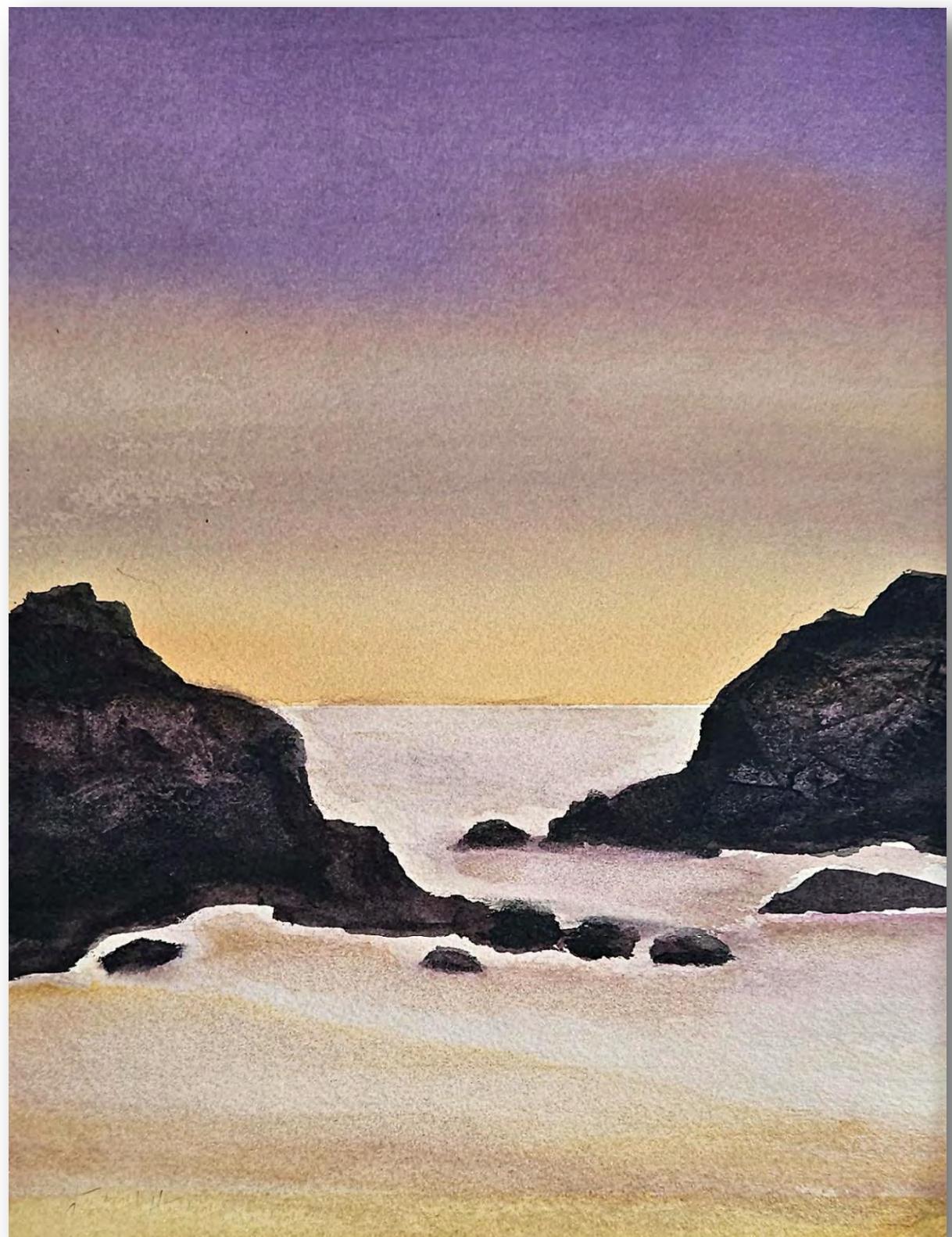
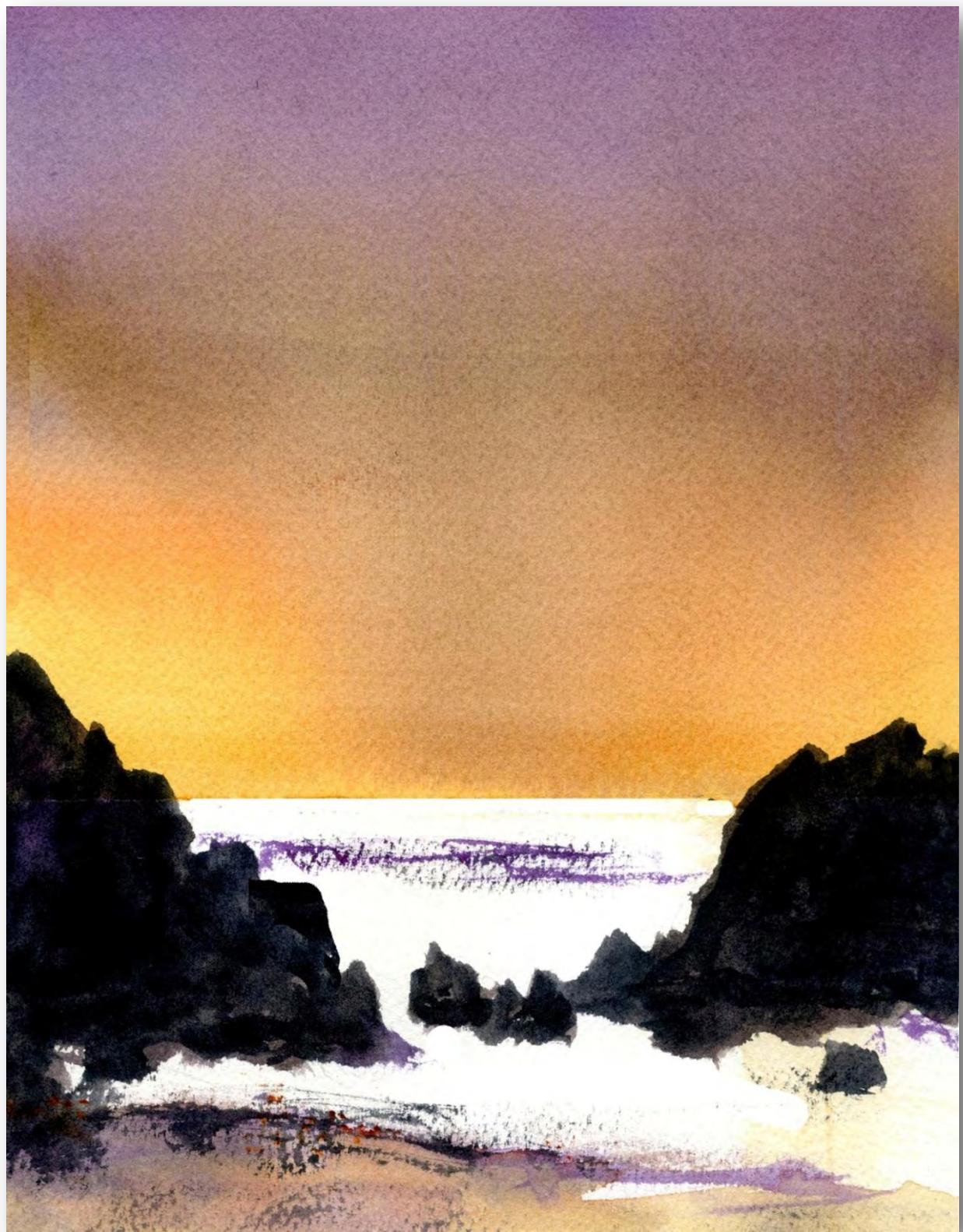
Water lilies after Galina Gomzina (2022).





Lily pond above after Blanca Alvarez (2025); the one at right after Jeanne Carbonetti (2024). Carbonetti used a portion of her lily pond painting for the cover of her book, *The Tao of Watercolor* — the first watercolor book I purchased.





From waterscapes to seascapes ...



Sails done with razor blade; after Anders Andersson.
Right: sails done by reserving the white of the paper.



I copied the above
from a greeting card
in 2008.

Boats moored at sunset, after Lois Davidson.
I gave the painting at right to Lucy so
painted it again (below).





After a lesson about artist Bill Hudson, I tried to copy his painting (2025).



Portland Head Lighthouse
after Thomas Schaller,
given to Linda & Steve.



Bass Harbor Head
Lighthouse.



Fishing shacks at left
is an early painting.



I painted the ocean above after an anonymous picture posted on Pinterest.



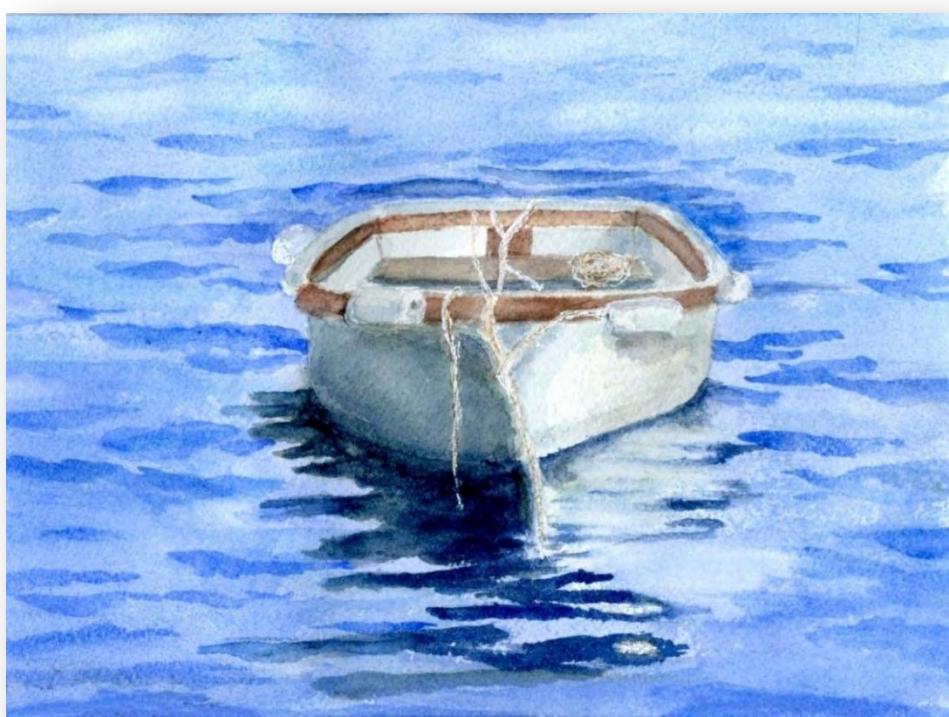
Had so much fun painting the energetic wave that I did it twice in 2024; after Cindy Briggs.
Version at left given to the Portners.



Regatta after a collage by
Nancy Hammond.

River stones after Lee Weiss.





Sunset seascape after Maria Raczynska.

Below: Lobster boats given to the Portners.





Early watercolor painted from a book.



Seaside scene similar to the one painted for Deanne's family.



I used several layers of staining watercolors to build up a dark background, then painted atop it with white gouache, adding color as needed. Giclee print given to Oliver.



I gave the above to Andrea so
painted it again; after Shelley Prior.



*Alive in the sea,
sky and land ...*



Both paintings on Yupo, a slick
plastic nonabsorbent surface.
Fantail goldfish has bubbles
created by kosher salt;
after Mirjam Thomsen.



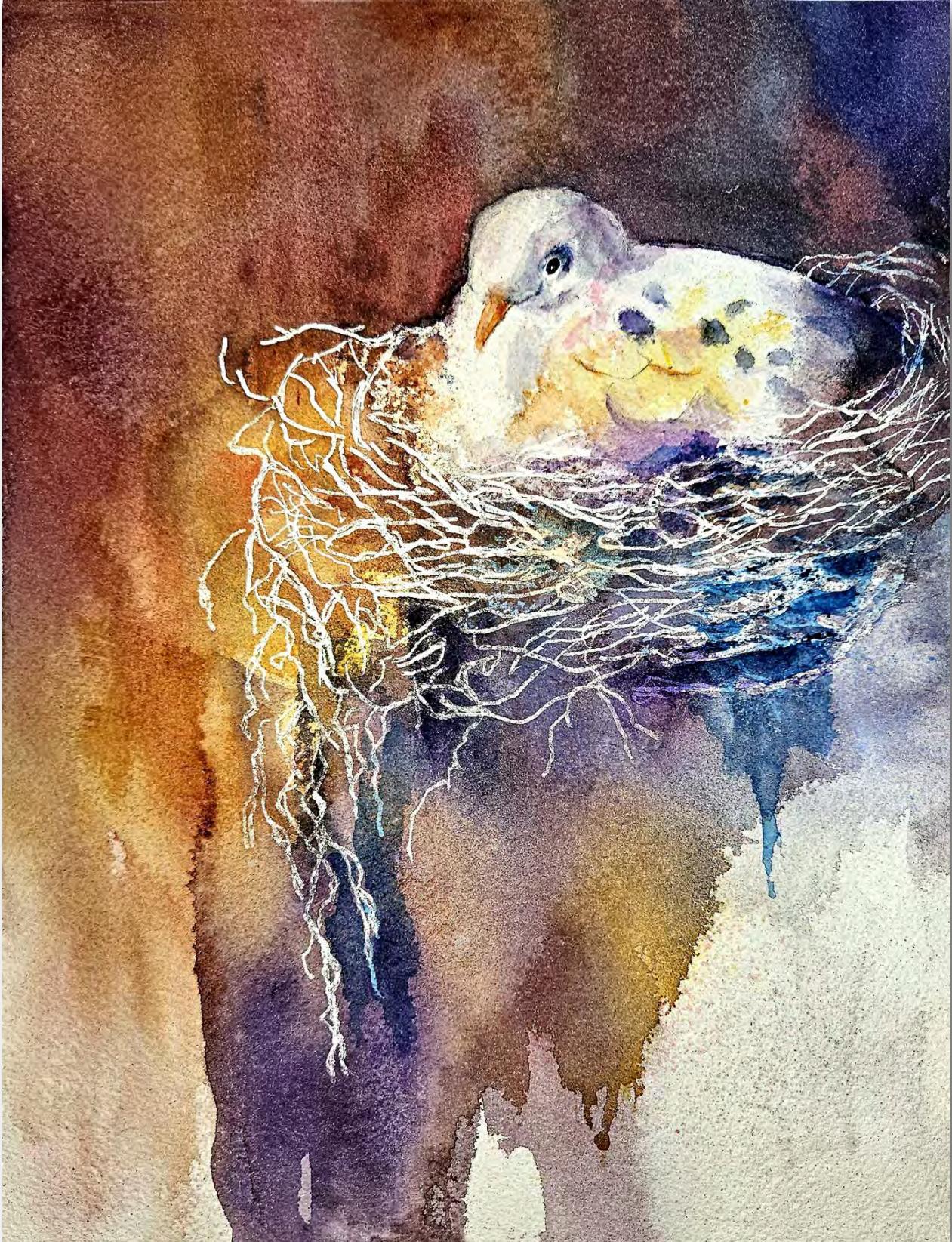
Jellyfish painted
on a streaked
wash background.



Dragonfly
after
Patricia
Carlson.

Loggerheads
are the most
common
sea turtle
species to
nest in SE
Florida.





In class we were studying the art of Susan Crouch and I fell in love with her watercolor of a bird in a nest. I painted it twice, first protecting the bird and nest with frisket, then applying to the wet background intense colors including quinacradone gold and rose, Prussian blue and spraying quinacradone nickel gold. I enjoyed playing with the colors so much that I painted it twice, giving the one at right to Lynne & John.



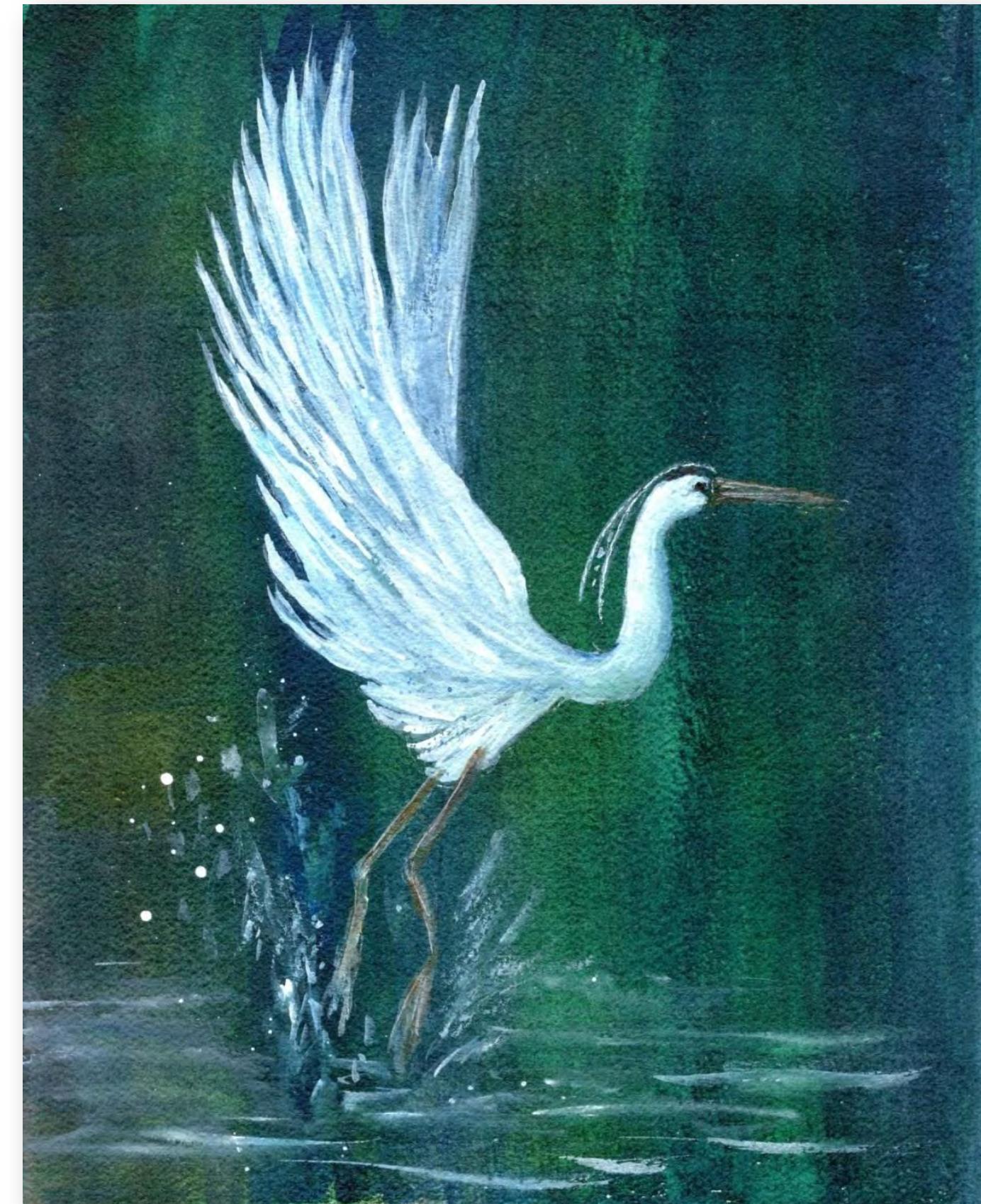
Left: Great White Heron painted on masa paper for a batik effect.

Right: light from the water illuminates a Great Egret.



Left: Spanish black-winged stilts in marsh.

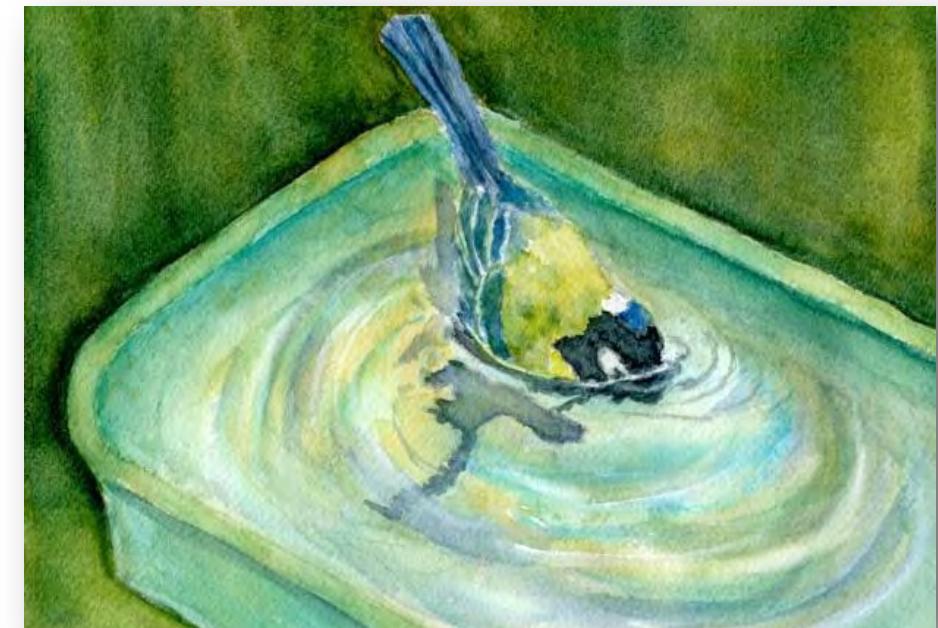
Far left: I painted the egret in silhouette from a friend's photo.



Great White Heron (left) and pelican coming in for a landing share the same technique Val taught us in class: several layers of staining watercolors build up a dark background, then paint atop it with white gouache, adding color as needed.



Yellow bird after Sarah Stokes; I was pleased how well its extended wing turned out. Bird in birdbath after a painting found on Pinterest (2025).



Painting barn swallows clinging to a ledge was a class lesson on making close objects sharp and farther ones blurred (2025).



Sandhill cranes are known for ritual dancing. Painting at left, after Carol Grigg, given to Lynne & John. I gave a giclee print of the crane at right to Deanne.



Rather than painting the rooster's black tail with a flat black, I mixed a dark value with phthalo green and alizarin crimson; the two colors separate on the paper for a lovely effect. Giclee print given to Linda & Steve.



Classes involved not just painting birds but learning textures and background techniques—e.g. the tree swallow at left has a Japanese background technique called bokeh. Far left bird is the aptly named painted bunting.



I love the fanciful art of Abby Roblet; I gave the painting at right to Denise & Mark and a similar one to Lynne & John.

Barred owl and La Jolla sea lion were among my instructor's many classes on painting textures in watercolor. I gave a giclee print of the sea lion to Rebecca.

The red panda I painted on a card for David from a video demo by Irina Kukrusova.

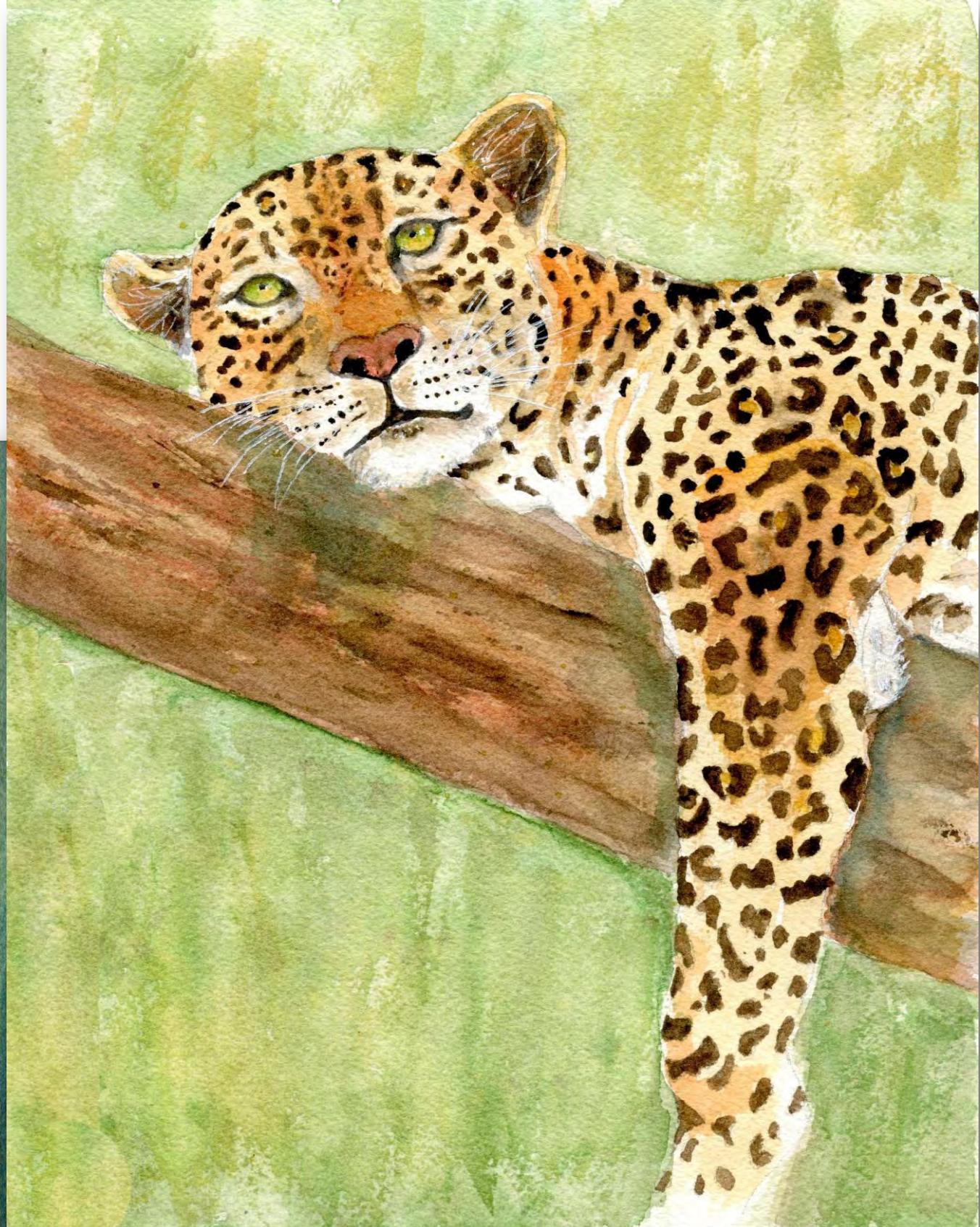
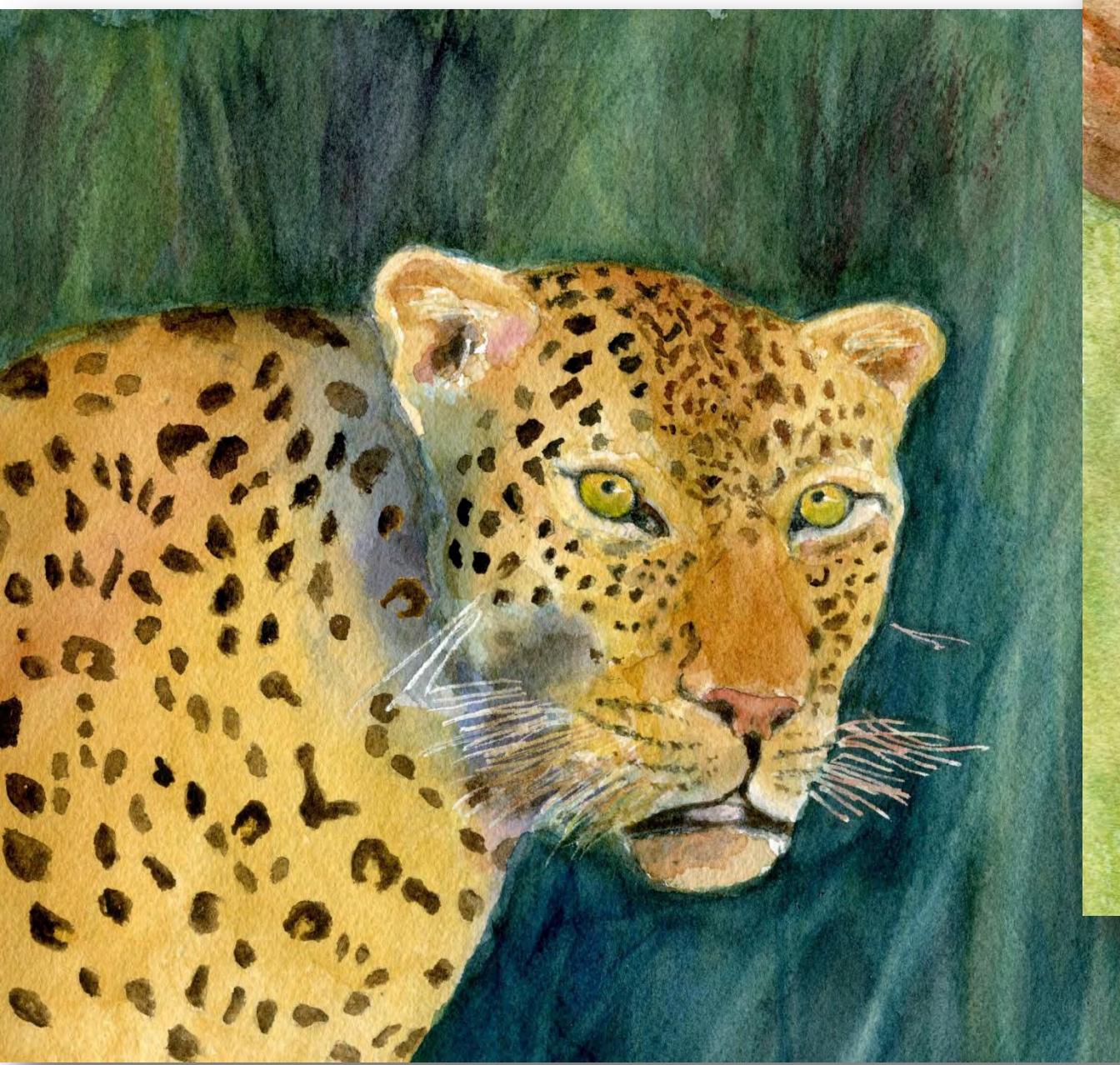


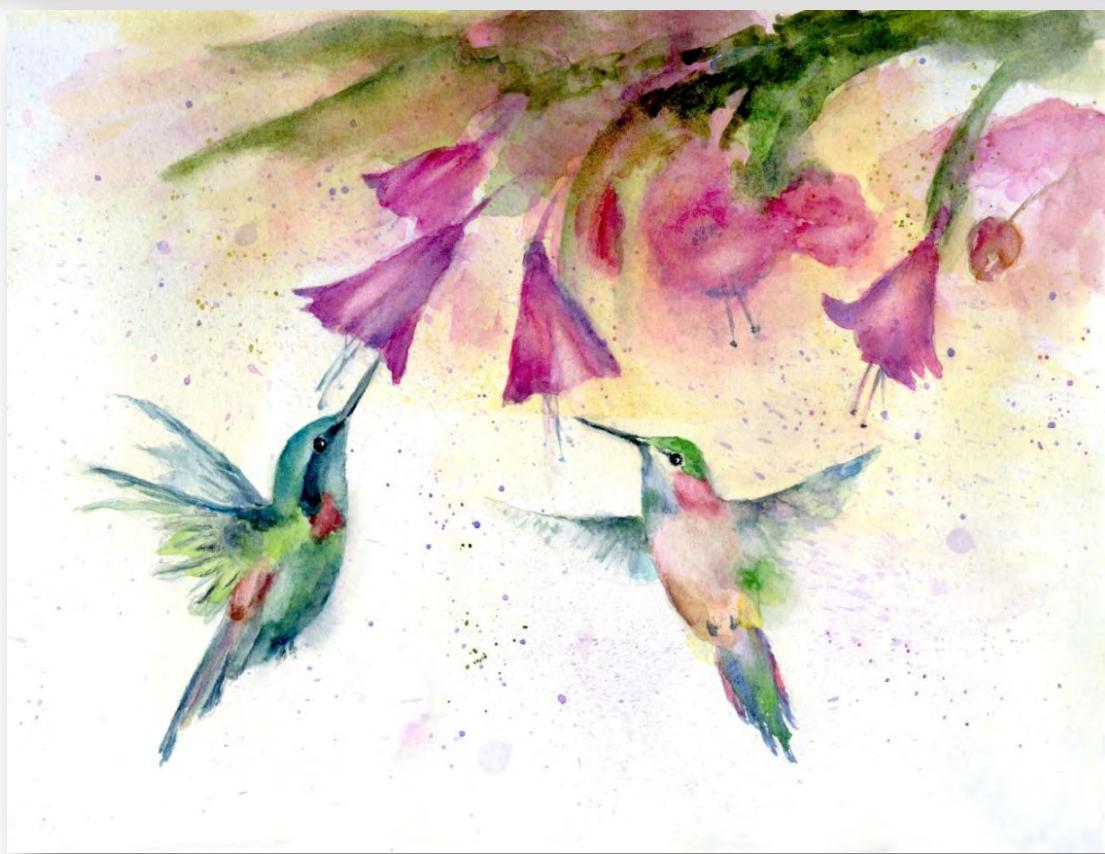


My first experience painting on Aquabord, a clay surface that behaves differently from watercolor paper and is easy to erase. Not happy with the lion at left, I added darks and the result is below. Should I have left it lighter? (2024)



In class we studied Hazel Soan's amazing watercolors of animals using a limited palette of a red, a blue and a yellow. Val led us in painting the leopard below to which I added a background. At home I painted the leopard on a tree limb after Enrique Lacuesta (2025).

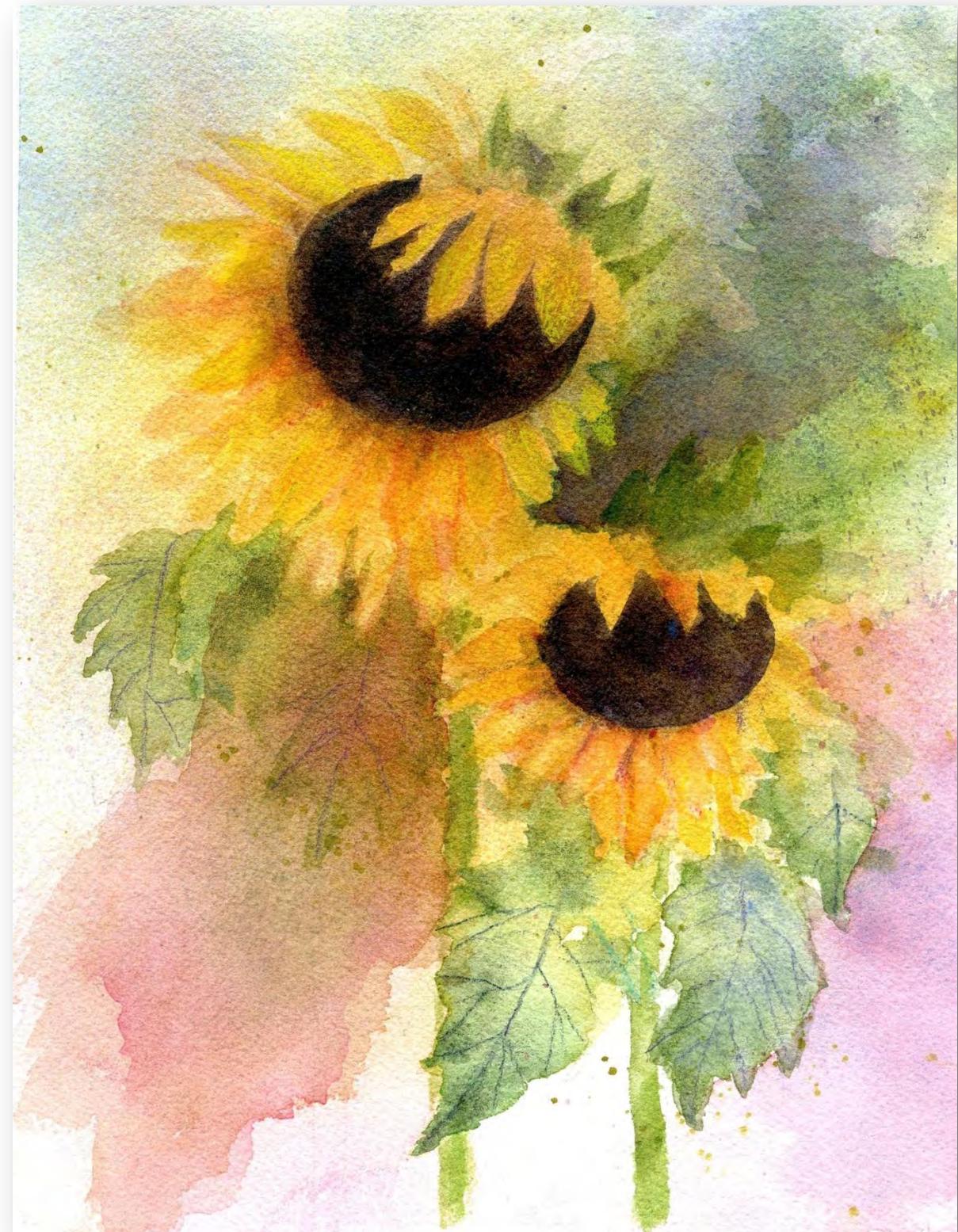




On to flowers ...



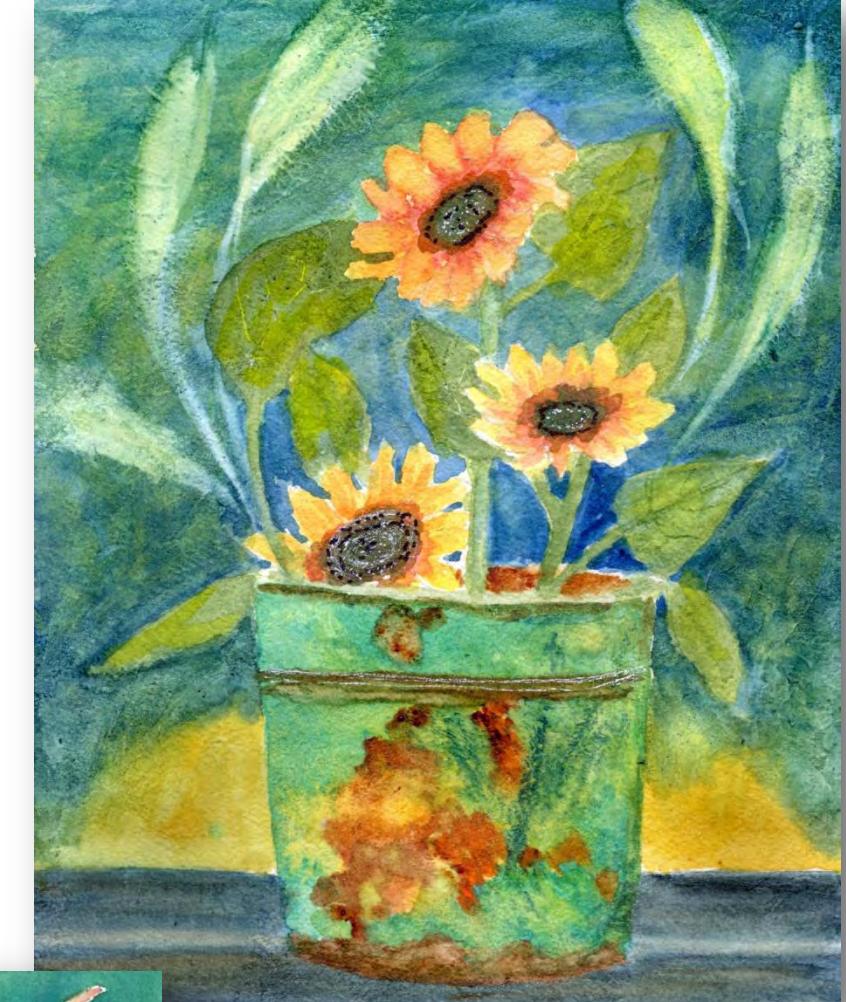
Different approaches to painting
hummingbirds and their favorite flowers.
Watercolor at left after Dean Crouser except
hummer at left inspired by Suren Nersiyan.



Sunflowers after Rachel McNaughton.



Painted in a workshop given by Yuko Nagayama.



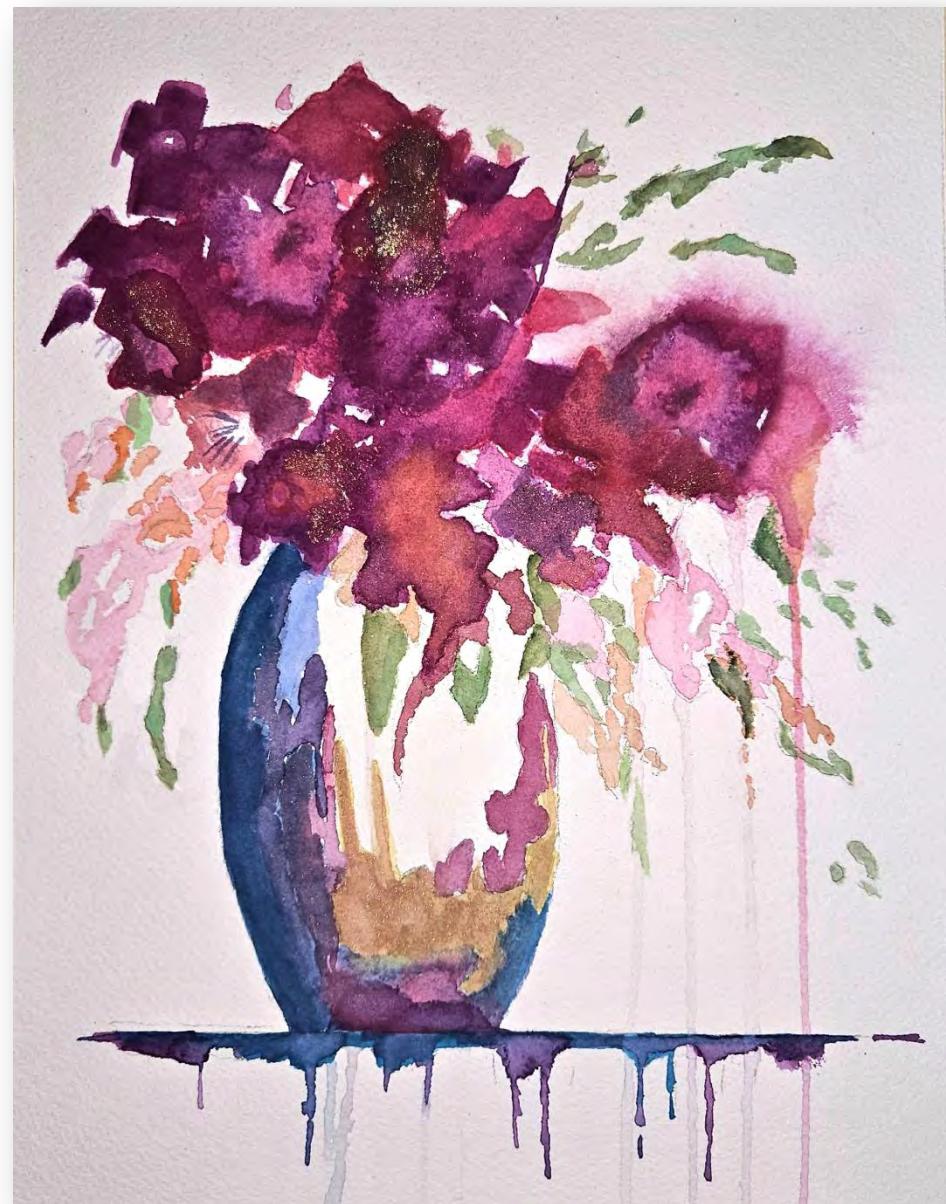
Experiments in class by painting over gesso to create different effects.



Above flower is known as Love in the Mist. Techniques used include variegated washes, dropping in color, wet into wet, wet onto dry, glazing, masking using frisket and adding highlights by lifting out color.

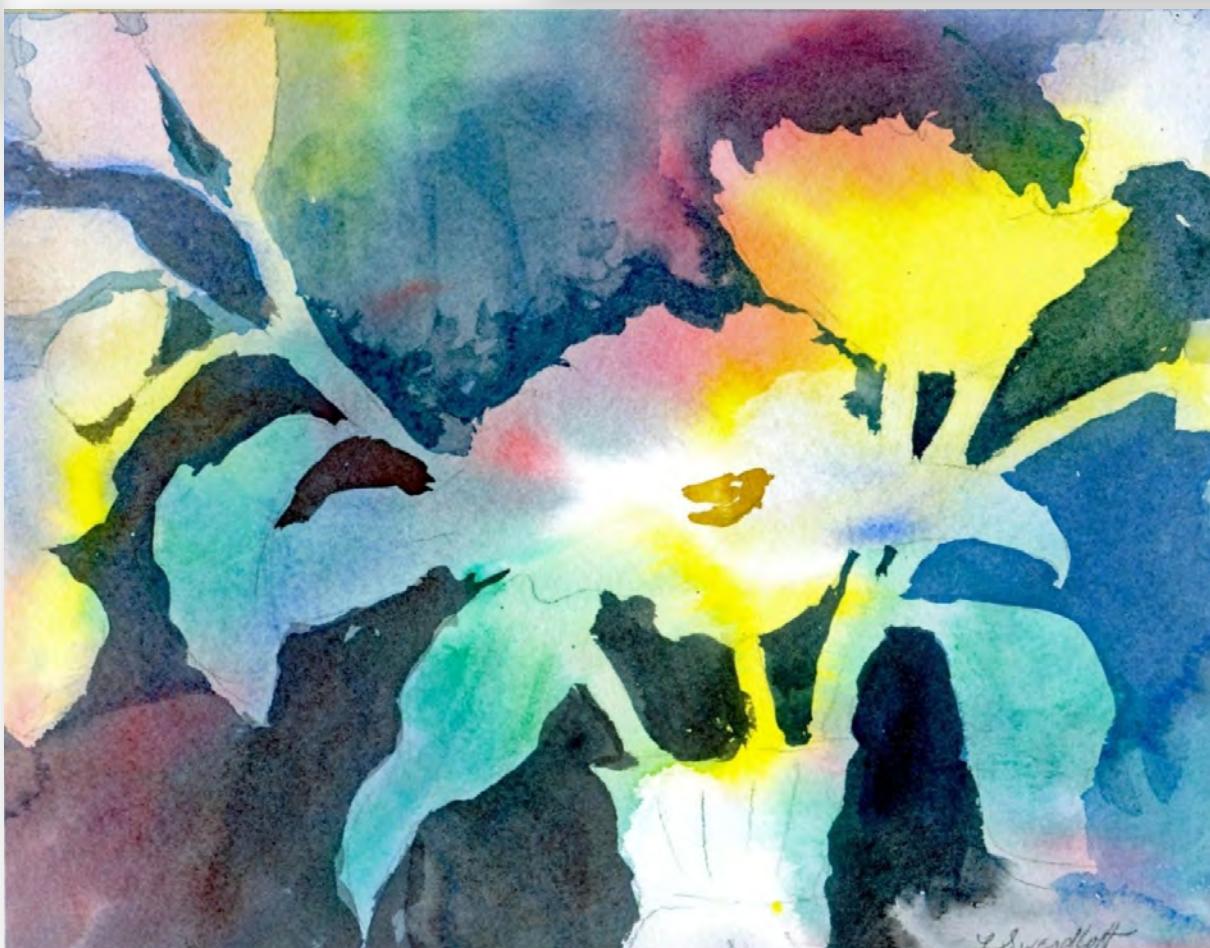
Right: I painted in watercolors based on an acrylic painting by Susan Convery (2025). I sent a giclee print of my painting to Lucy, and hung the original in our bedroom.

Below is a watercolor I copied from one I saw online. I added gold particles to the vase and some flowers.





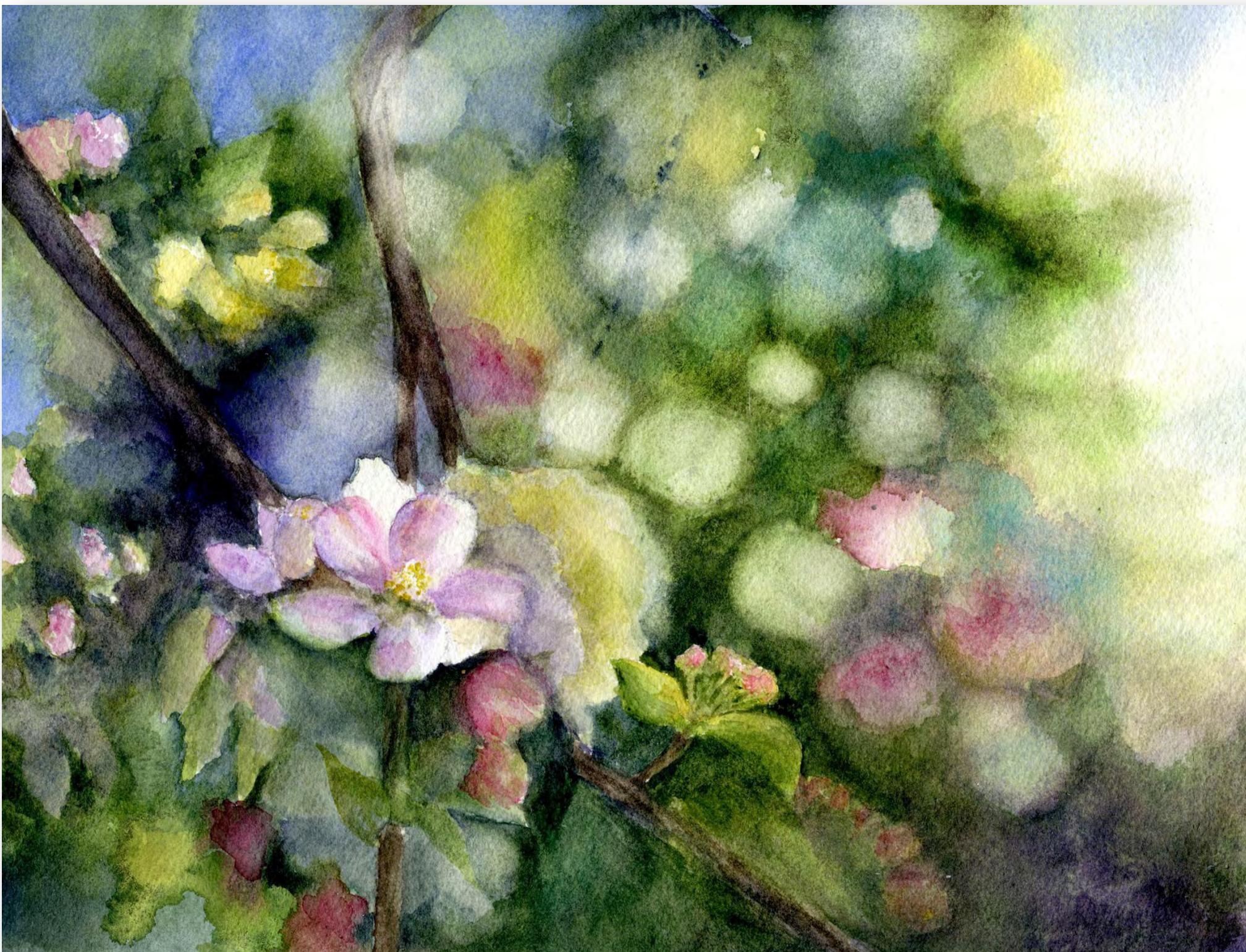
Beginning to experiment with negative painting—that is, painting dark backgrounds to reveal flowers.





More negative painting inspired by Susan Crouch, who paints in layers beginning with the lightest, then adding darker tones to define envisioned shapes: columbines (above) and cherry blossoms (giclee print given to Deanne, 2024).





Apple blossoms with unfocused background, a challenging class assignment that included negative painting and bokeh techniques (2025). Giclee print sent to the Portners.



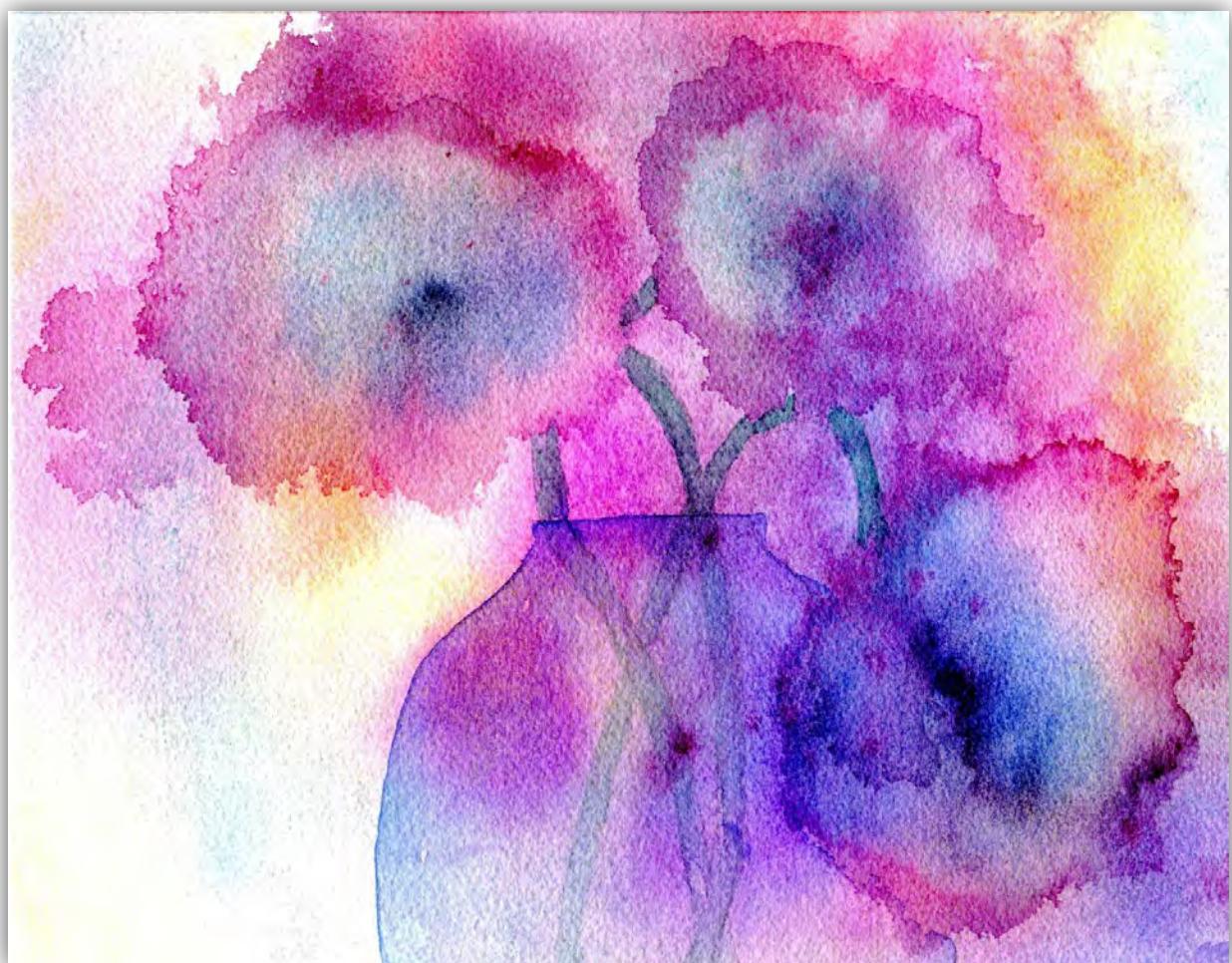
Left: Roses with bokeh background (2025), given (framed) to Lucy.

Below: Painted from my photo of a Double Delight hybrid tea rose that I loved to grow in Washington DC before the deer arrived (2024).



Crinkled
masa paper
mounted on
watercolor
paper
created a
batik effect
for these
roses (2022).





In the 1980s I bought my first watercolor book and I've loved (and tried to imitate) the work of Jeanne Carbonetti since then. These were painted around 1992.





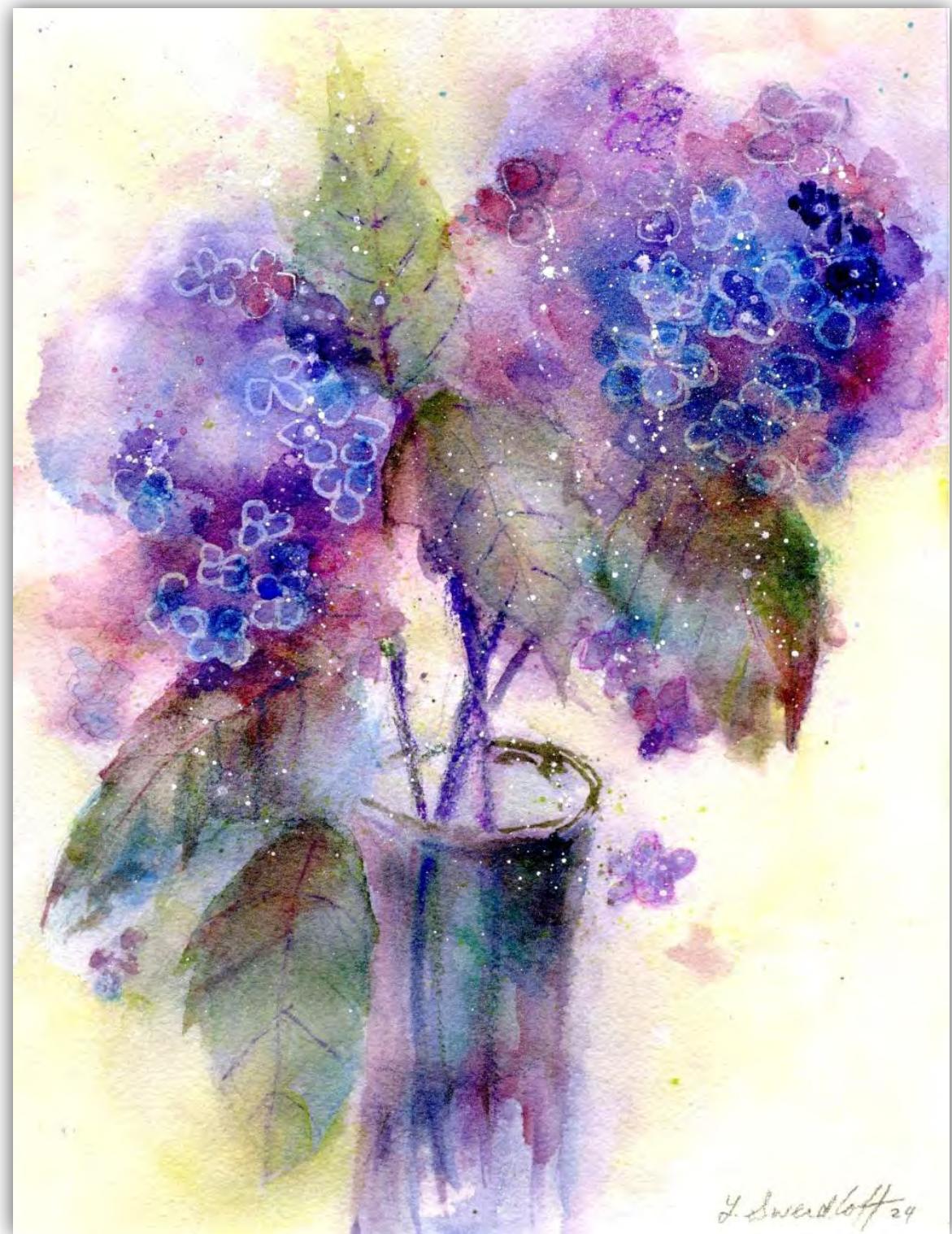
Peonies
after
Karen
Mai
(2023).



Above: Alstroemeria lilies after Shari Blaukopf, cut out and placed on purple.

Thistles were a class lesson in painting wet-in-wet (applying wet paint to wet paper, in this case the background), then wet-on-dry and dry brush (2023).

Fanciful
irises
after
Abby
Roblet.



Hydrangeas in a vase, painted loosely and enhanced with a white gel pen (2024, inspired by an image on Pinterest).



Very early irises.



Camilia done in class,
2025.



Using the three primary watercolors (red, blue, yellow)
and very little water produced poppies that pop (2023).

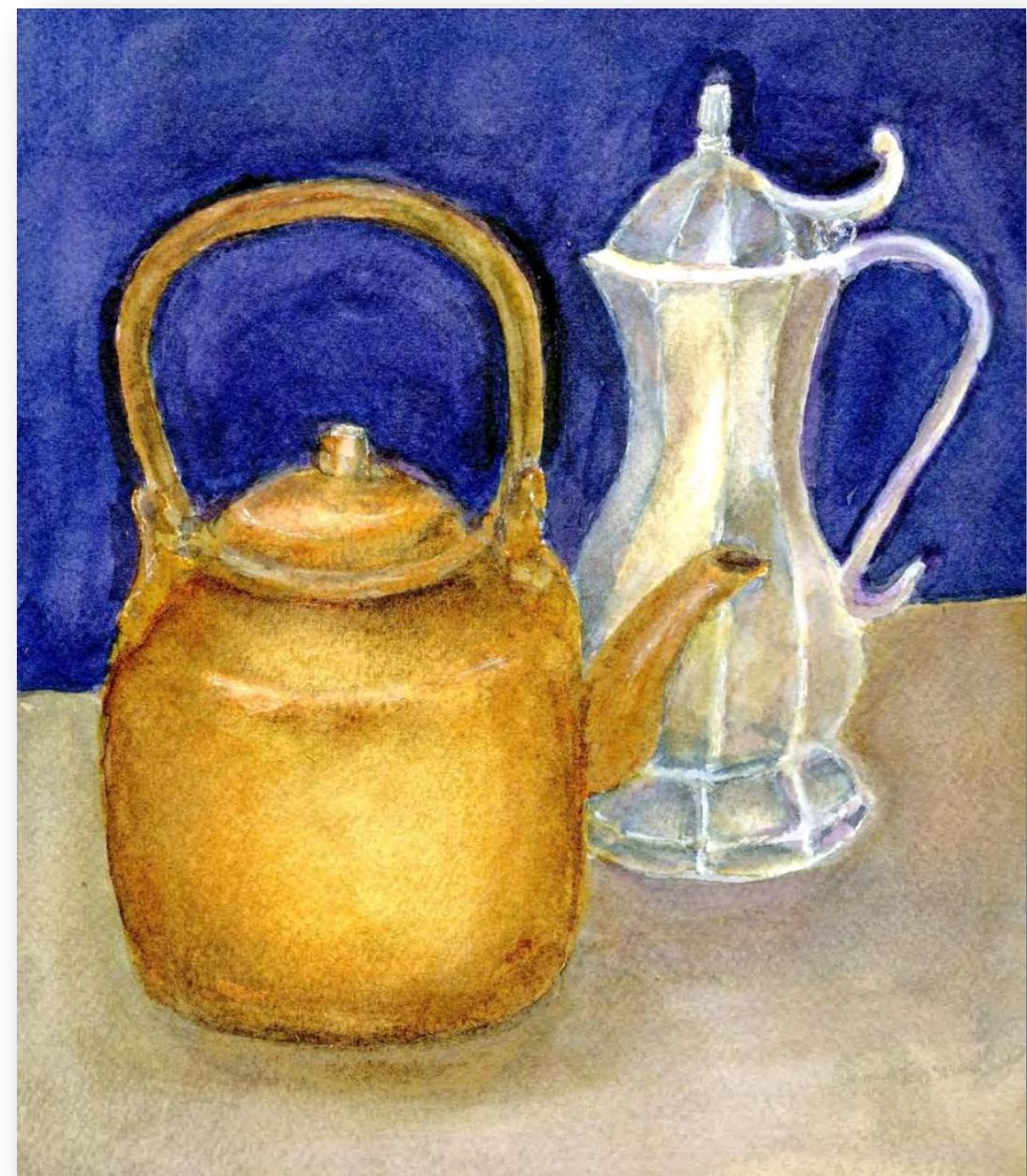
Still life paintings ...



Left: Mixing quinacridone gold and phthalo blue watercolors created the rich green of the olive oil bottle, which was painted in many light layers, called glazing (2024).

Painting perfume bottles to convey the characteristics of glass was a challenge (2025).

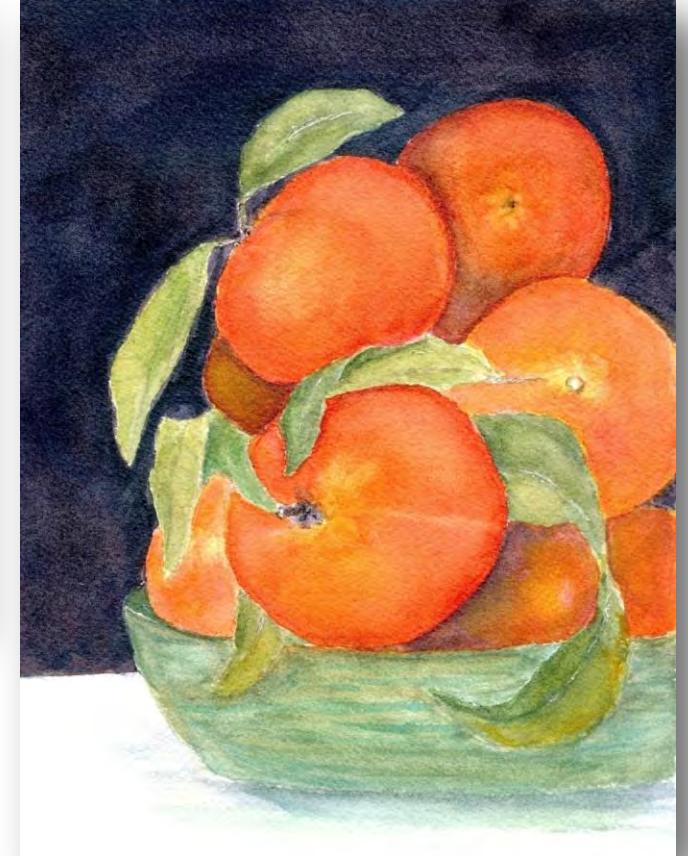




In early 2021 I had been taking online classes just a month when the instructor, Val Fry, demonstrated how to paint the above. I was apprehensive because my preferred subjects were loose florals. I recalled thinking, “If I can manage to paint something that looks like metal during the coming week, I’ve found an excellent teacher.”



Also in 2021: Painted in layers, “paying attention to warm and cool colors and light and negative spaces,” Val instructed. The oranges add pizzazz because they are a complementary color to blue (directly opposite each other on the color wheel).



Every Fall we paint a still life in class. In 2025 it was peppers, above. In 2024, pears at far right.



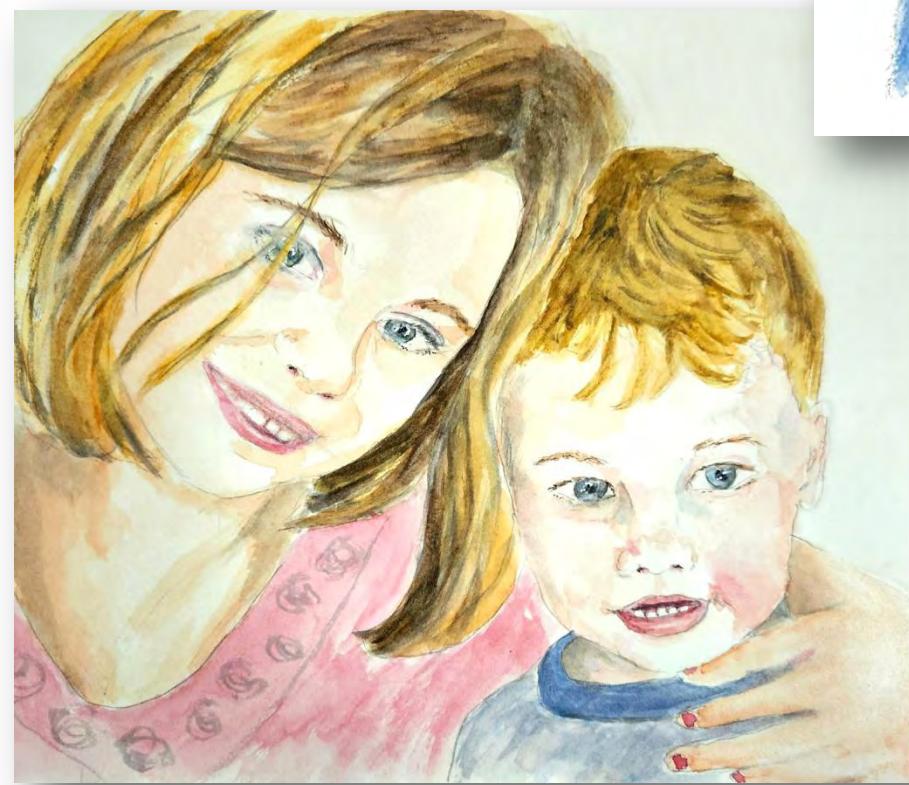
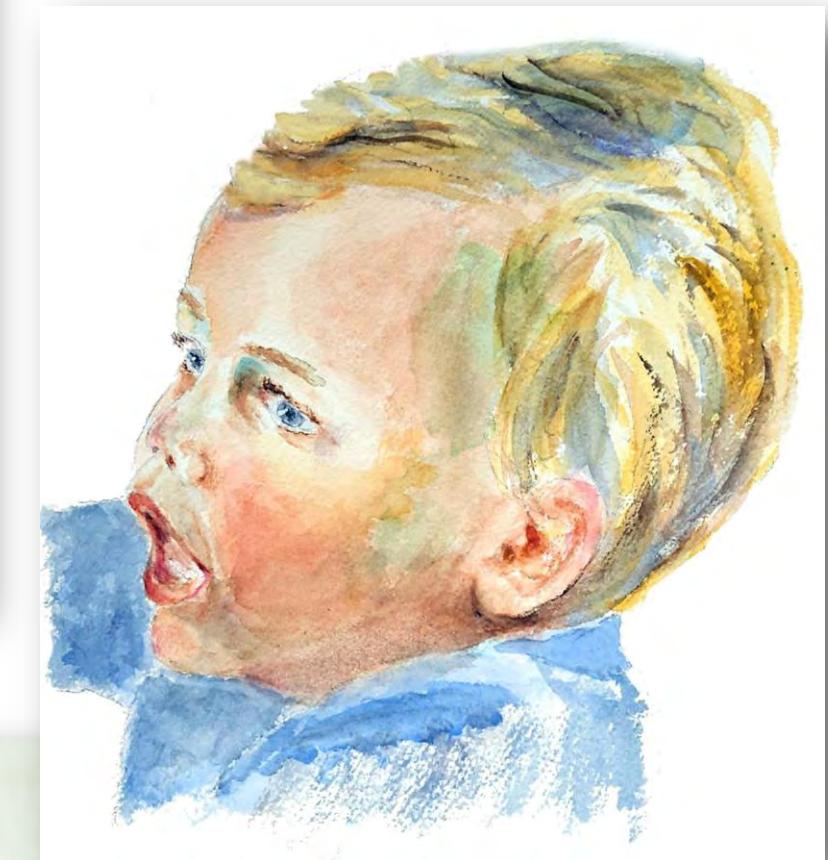
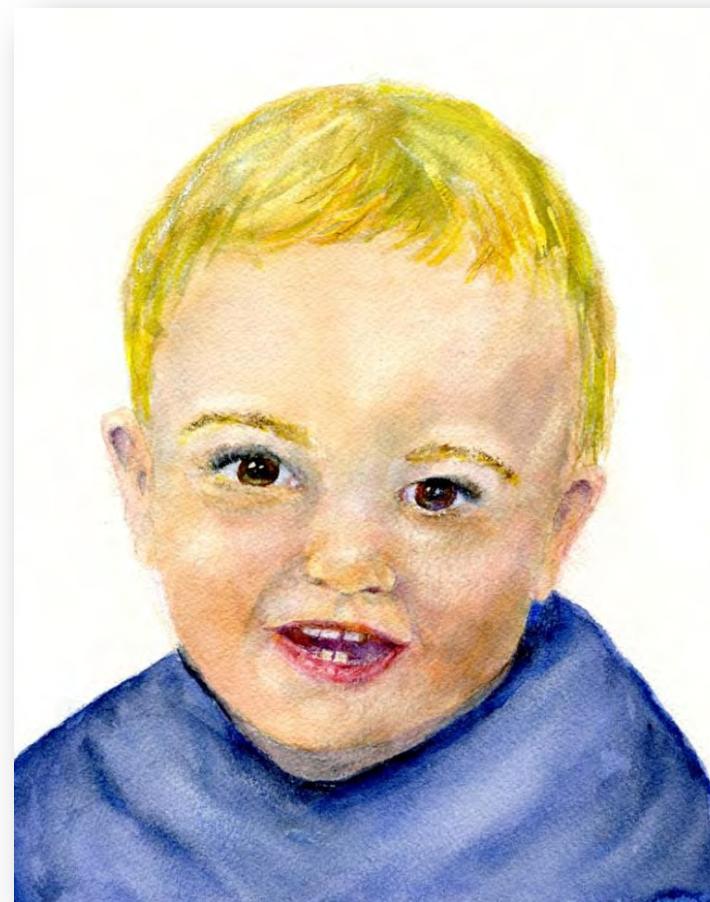
Portraits ...

Oh baby!

Caden (Debbie's first grandchild, at right).

Alex (far right) as a baby, then Alex at 18 months with his sister Hannah.

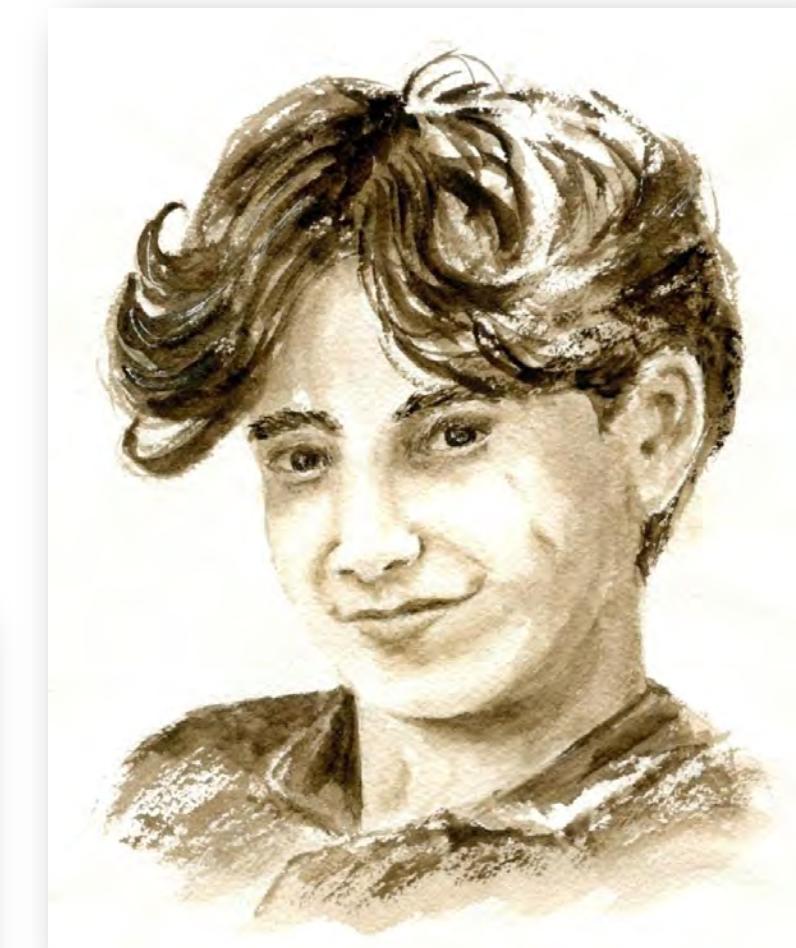
Lucy (below; on the next page she's 18!).



Two paintings in sepia of Matilda at 15.



Lucy at 18, painted in sepia and raw Sienna to capture her blond hair.

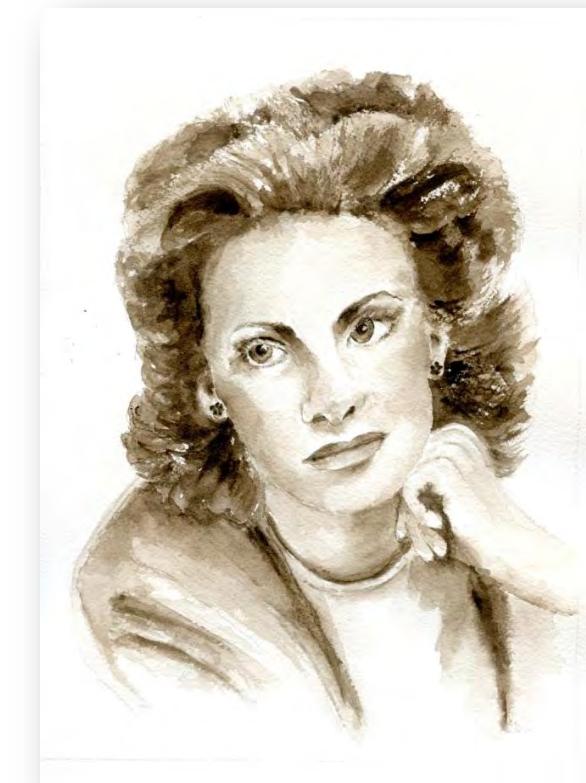


Oliver at 12 in sepia watercolor paint.

I painted the sepia portrait of David below from a photo taken around age 50. For his portrait at 74, I used raw Sienna, quinacridone rose, burnt Sienna and ultramarine blue watercolors (the last two, when mixed, create browns or black).



Two ovals of great-niece Lettie. The portrait at left painted in 2022 from a photo taken in 2016, when she was 7. Right painted in 2023 from current photo, age 13.



Portrait of Greta Garbo in sepia watercolor. (2025).



Aztec face painted in raw Sienna,
Van Dyke brown and Payne's gray
watercolors; after Patricia Guzman.

Painted from a photo I took
in Peru of a family on their
way to a wedding.

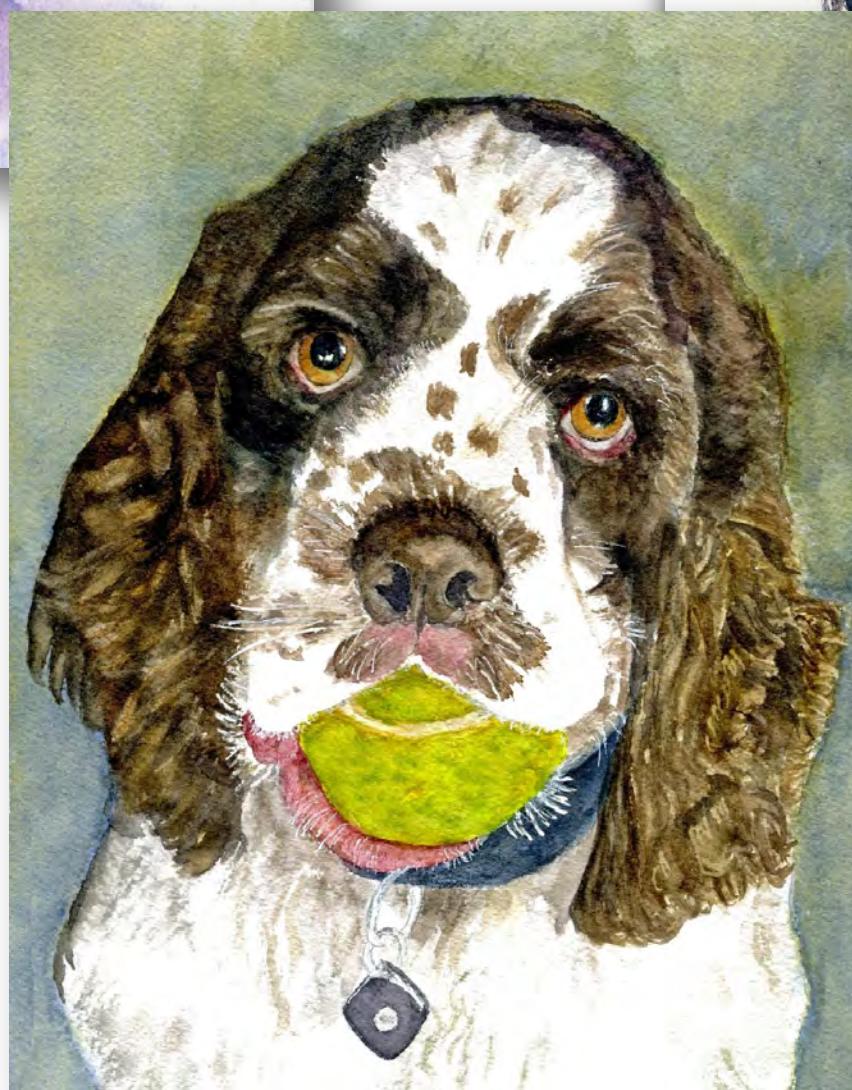


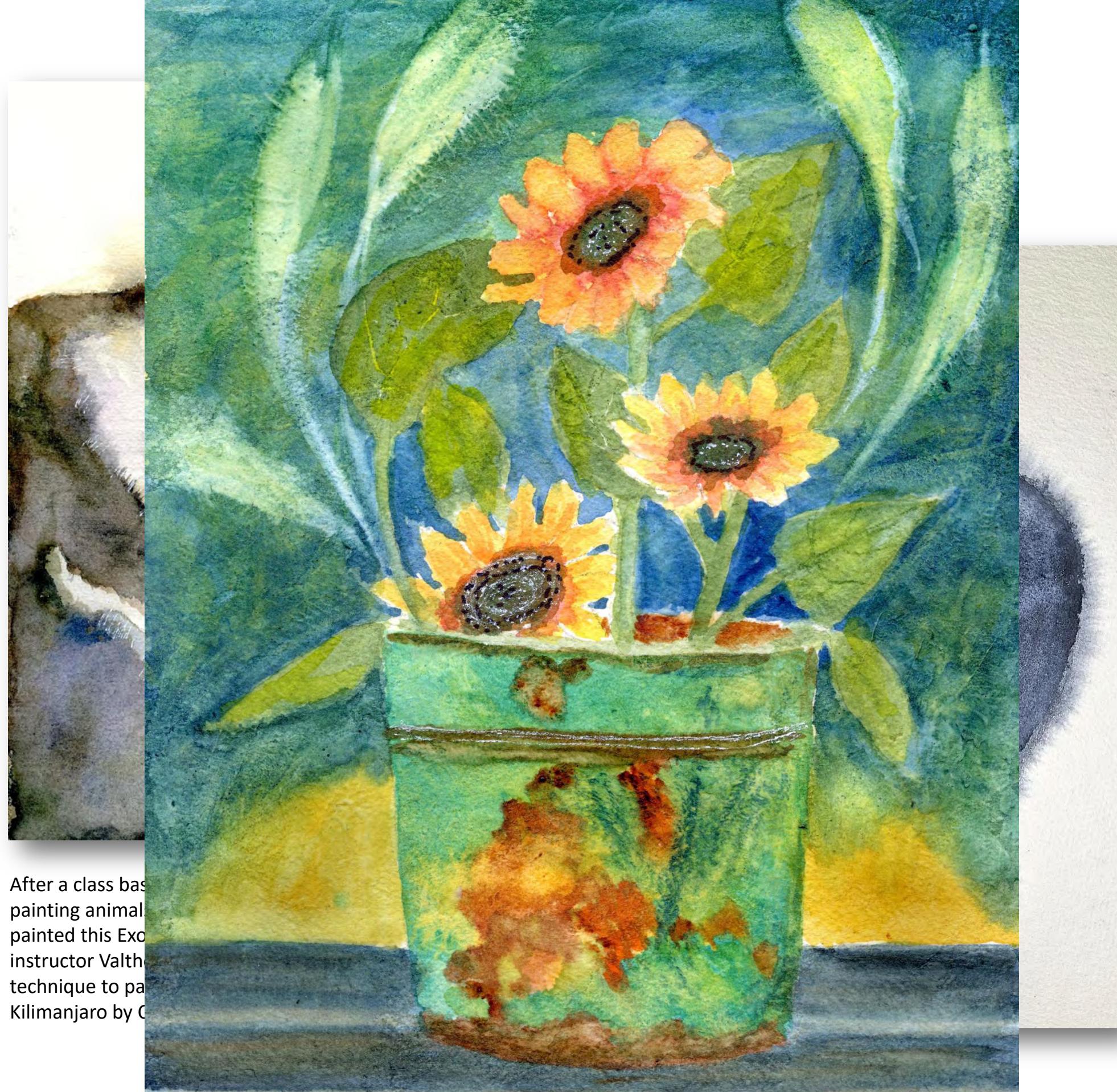


Right: The Zografos family's American Cocker Spaniel Bosco. Oliver (above) is their grand-dog.



Painted for Geri, who takes Lana, a Mini Bernedoodle, to visit residents of assisted living and other facilities.

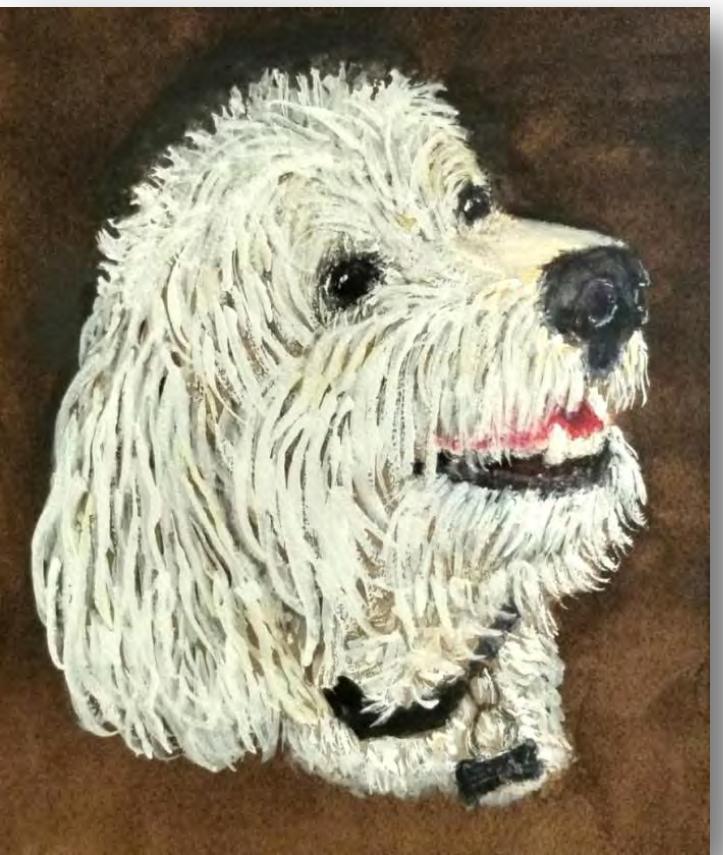




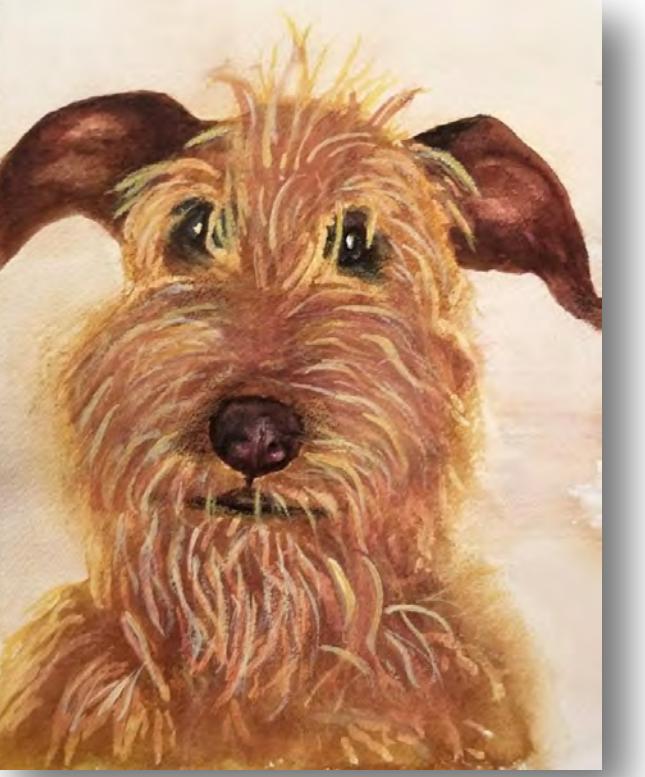
After a class based painting animal painted this Ex instructor Valth technique to pa Kilimanjaro by C



Bentley gave my friend Joan years of treasured companionship.



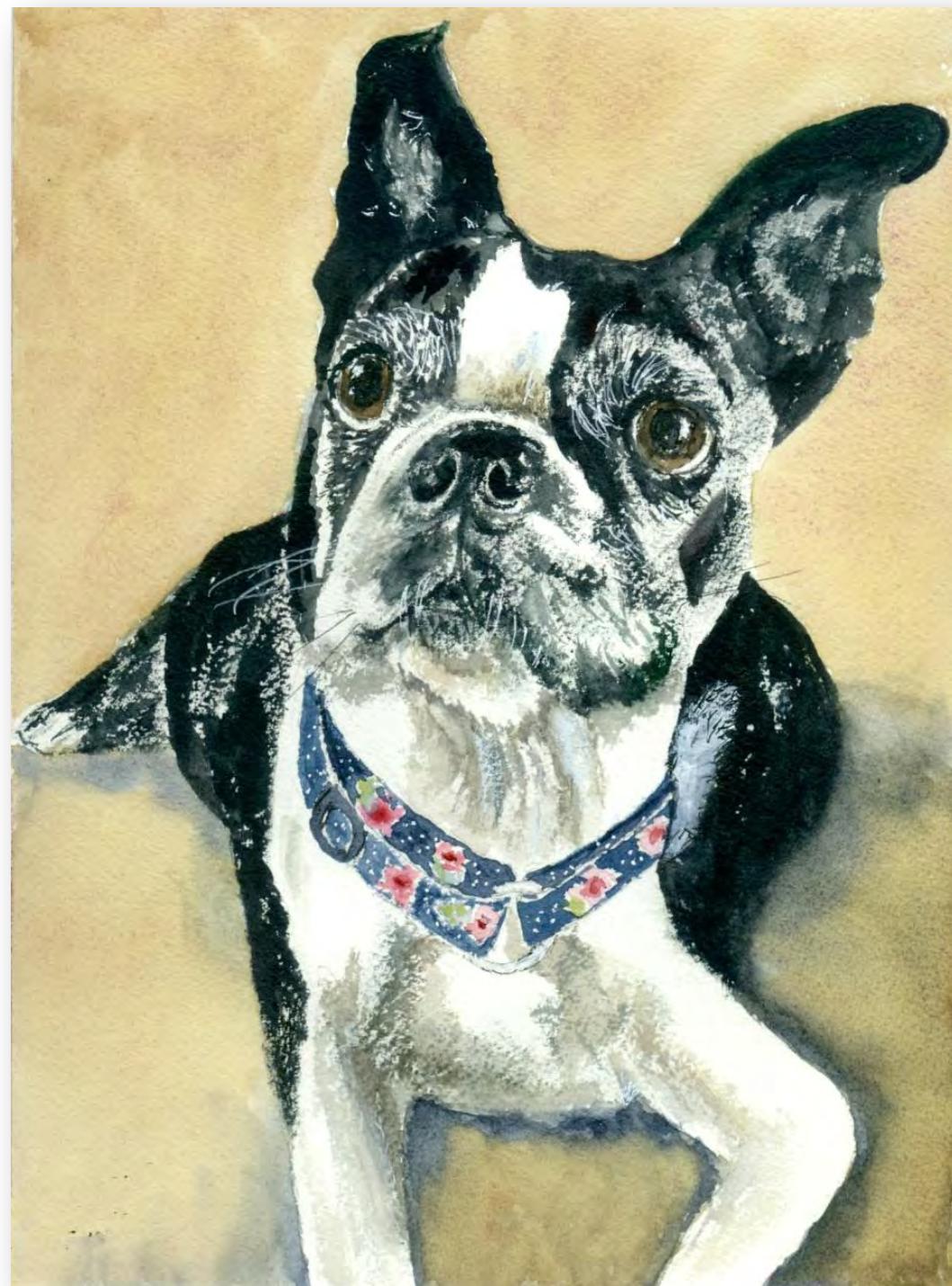
The Freedman family's Goldendoodle Noodle.



The Portner family's Irish Terrier Belfast.

The Levine family's Boston Terrier Mabel.

To paint the deep black of Mabel's fur, I mixed phthalo green and pyrroll crimson watercolors (2024).





Monogram created from
Holly Monroe's calligraphy