



July 2026 Newsletter

President's Message-Ginny Sparlin

If you did not attend our first paint party in June, we missed you and we're hoping to see you all at Marilyn's house for the July party.

The July party will include a pot luck lunch. If you are planning to attend, we'd love for you to bring a dish of food to share. ALSO! If you plan to attend, please give Joan Egar, our hospitality lady, a call 720-916-0424, and let her know what you plan to bring, so the board members can fill in the gaps. Thank you so much, we look forward to seeing you and playing in the paint. Also, we're playing with gourds and artists trading cards, come join the fun, be there or be square, Saturday July 18, 9:00am (before it gets HOT).

Any questions, call me 303-408-0414

Ginny Sparlin

Workshop Report – Andrene Schmelzer

Judy Patti seminar July 25th 2026

Coming up very soon, so hope to see all 14 people that have signed up. We have 11 members and 5 guests. One of our guests is Pat Greene who most of you already know. The other two are fairly new to watercolor, so let's make them feel welcome. They are Brenda Hamilton and Penny Thompson. The other two guests are friends of Judy from Fort Collins area.

Please be careful not to park in front of the camera store next to Judy's studio.

We will be painting on a quarter sheet of watercolor paper that Judy will prep for us with gesso and have ready to paint at 10:00 am. Hours are 10-2. Door open about 9:45. The Address of class is: Judy Patti Studio is 5847 So. Broadway, Littleton, CO.

The fee is still \$35.00, but include \$5.00 for prep to your check, so that Judy doesn't have to collect it. If you haven't paid yet make your check to Rocky Mtn. Hi for \$40.00 and give it to Linda Beaty or mail it to her.



Coffee and donuts will be there in the morning, but you are more than welcome to bring a snack for lunch. Sign up early to hold your seat.

Please bring your regular watercolor supplies. Judy can supply a palette for a small fee if you do not have the right colors. I have asked her if we need any special brushes, so when I hear from her, I will send out an email to those that have signed up.

Any questions call or text Andrene 720-840-1255

Sunshine Report- Karon Sorensen

Sending best wishes to Melinda Barnes July 30

Tole Chatter-Melinda Barnes

Color Red

I am continuing the interesting history of red. This information is on the Getty News' website. Sorry the images aren't in my article. We can explore other colors in the future.

Cochineal's popularity endured into the 19th century, used by artists such as Joseph Mallord William Turner. It was often painted on top of other reds to give oil paintings a deep crimson glaze, but by this point in history, artists were increasingly aware of its tendency to fade due to light exposure.

Making red: From caves to chemicals

Long before cochineal, red artist materials were mined came from earth itself. In the paper conservation laboratory at the Getty Center, conservator of drawings Michelle Sullivan holds up a sample sheet displaying an array of red chalks, both natural and manufactured. Swipes of orangey rose, blood red, and warm brown read like lipstick shades on a makeup artist's palette, but they're actually drawing materials that an artist would use.

Each of these red chalks obtains its red color from the mineral iron oxide, which occurs naturally in their earth. In natural chalks, variations in hue result from other minerals present in the ground, often related to geography and where the chalk was mined. In manufactured chalks, the addition of fillers, dyes, and other pigments also impact the final shade of red. Artists could further manipulate the appearance of red chalks by blending, moistening, and even grinding and applying it in powdered form.

Iron-rich red ocher was used to adorn bodies over 300,000 years ago; in the Paleolithic period, it was employed to paint caves with drawings of bison and other animals in Altamira, Spain. In ancient Egypt, red ocher was utilized for wall paintings and cosmetics, while China produced black and red pottery as early as 5,000 BCE. Pliny's *Natural History* (77–79 CE) mentions red more than any other color, including that the Romans regarded the mineral cinnabar (a main ingredient in vermilion) as having great importance and sacred associations.

In medieval illuminators' toolboxes, according to Morrison, you'd find vermilion, minium, madder, brazilwood, and cochineal, any of which would be bound in egg white or gum arabic. But vermilion, as expensive as gold during medieval times, was especially prized for its intensely bright orange-red hue. It also covered well. Vermilion remained popular among European oil painters well into the 19th century, with many using both vermilion and carmine. But in the 20th century, the art world's interest in vermilion waned, due to its high cost and toxicity (it's made with mercury and sulfur).

Vermilion was also being edged out by a new competitor. A synthetic pigment called cadmium red became available commercially in 1910. With its equally strong color and opacity, cadmium became a fashionable alternative in artists' palettes and remains popular today.

Devotion, passion, and hell

Dieric Bouts's Annunciation, with its deep red canopy, shows the geometric patterns of the folds, an admired feature at the time, and the weight of the thick red fabric. "Bouts's use of this magnificent, saturated red helps define the architectural space of the Virgin Mary's chapel and may also allude to the blood of Christ's future sacrifice on the cross," says Woollett.

Not far from Bouts's Annunciation, An Allegory of Passion by Hans Holbein the Younger, employs red to signify affairs of the heart. The galloping, unbridled horse embodies the headlong rush of passionate love. Significantly, the rider himself wears a red tunic, which flies behind him. And fittingly, even his hair is red.

Morrison explains that in devotional manuscripts, "if you want to feel really bad about what Jesus did on your behalf, you might look upon a page like The Flagellation by Simon Bening, showing blood pouring from Christ's wounds and actually pooling at his feet."

She also notes a 2024 Getty exhibition called Blood: Medieval/Modern curated by Associate Curator Larisa Grollemond, which juxtaposed medieval side wounds and saintly sacrifice with contemporary works including Andres Serrano's "Bloodscape X," tracing how red has had immense symbolic power across time.

Scarlet vestments during Holy Week are also tied to Christ's Passion and blood. In a more light-hearted aside, Morrison refers to Saint Jerome as the "big red guy," because of the endless iterations of his red robes and hats, due to his supposed role as a cardinal. She notes the charming scene of Saint Jerome Extracting a Thorn from a Lion's Paw, which she jokes, "looks like he's giving a pedicure to the lion."

Red is also synonymous with a much less charming subject: hell. In illuminated manuscripts, gaping red maws called hellmouths—flames as shorthand for damnation—symbolize eternal pain.

The **fickle future of reds** will be continued next month.

TRACY MOREAU'S SPOT

Did you know....

Giuseppe Sanmartino or Sammartino (1720 – 12 December 1793) was a prominent Italian sculptor in Naples during the late Baroque period who focused on religious sculptures. His most famous work is the Veiled Christ in Sansevero Chapel in Naples.

Raimondo di Sangro appointed the young Neapolitan artist, to make "a life-sized marble statue, representing Our Lord Jesus Christ, dead, and covered in a transparent shroud carved

from the same block as the statue”.

The carved marble tomb effigy was completed in 1753. It is formed from a single block of white marble, then treated with a wax medium to bring a soft flesh like realism to the sculpture and is now the centerpiece of the Cappella Sansevero.

Did you know....

Marcus Aurelius on horseback is one of the only surviving Roman bronze statues. This is due to iconoclasm that happened in Europe during the medieval period, destroying any hints of “pagan” civilization. All bronze images from the pre-Christian Roman empire were sought out to be destroyed. The only reason this statue survived is that it was mistaken to represent the Christian emperor Constantine.

Tracy shares her talent with a free project almost every Saturday on Facebook and YouTube.com.

Tracy has many e-packets available now.

Tracy's website: <https://tracymoreau.net/>

Computer Security...

Google has issued updates for the Chrome browser, patching a number of high severity vulnerabilities.

The update includes fixes for 74 vulnerabilities, including one that is being actively exploited in the wild.

Be sure to check and see if your Google browser is updated.

Microsoft has issued fixes for the largest Patch Tuesday in history, fixing 206 vulnerabilities and three publicly disclosed zero-days. Make sure you update.

Open Settings

Click the Start button (the Windows logo at the bottom left of your screen).

Click on Settings (it looks like a little gear).

Go to Windows Update

In the Settings window, select Windows Update (usually at the bottom of the menu on the left).

Check for updates now.

Scammers go phishing wherever the victims are. In the UK, that means **Facebook, Instagram, and WhatsApp**, according to Lloyds Bank. It just revealed that Meta platforms account for

over two thirds of fraud reports made by its customers.

The scams cover everything from fake concert tickets and sporting events to bogus listings for cars, bikes, campervans, mobility vehicles, and rental properties.

As always be careful what you are clicking on or opening.

Melinda