



Newsletter

3rd Quarter 2024

CAPTURING THE MOMENT IN PLEIN AIR WATERCOLOR

Monday through Wednesday
October 21-23, 2024

Geoff Allen

Workshop
presented by
CCWS
CENTRAL
COAST
WATERCOLOR
SOCIETY



Learn the joys of capturing the moment, color and mood of California's Central Coast. This workshop will cover the basic watercolor techniques that speed up your process, loosen you up, and increase your success in capturing outdoor scenes.

There will be daily demonstrations reviewing the crucial ingredients to successful watercolor paintings: strong design, a value sketch, tone, defining major shapes, "one-go"

mark making, and edges. In addition, there will be skill-building exercises focusing on controlling paper moisture, mixtures, and timing to



"Moonlight Madness" © Geoff Allen



Crystal Reflection #2 © Geoff Allen

"keep it fresh". Geoff will show you how to simplify your composition while enhancing design dynamics, expression and atmosphere. He will be following up individually with students to reinforce all these concepts and skills.

The workshop will be held at Nipomo Community Presbyterian Church, 1235 N. Thompson Road in Nipomo (see the map on page 10). Doors open at 8:30; the workshop starts at 9:00. A light breakfast and lunch will be provided each day.

[Register Here](#)

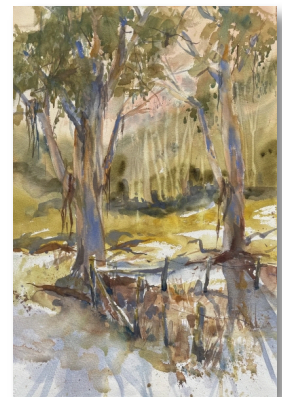
CALL FOR ENTRIES

Starting December 6, 2024

Aquarius
2025

We are pleased and honored to have award-winning artist **Keiko Tanabe** jury and judge next year's Aquarius Show for us. Digital entries will be accepted starting December 6, 2024. Entry deadline is midnight January 5, 2025 with the accepted artists posted on the CCWS website January 20th. Each artist may submit two paintings.

The Prospectus will be available on our website
September 15, 2024.



First Place Aquarius 2024
"Harmony Trees" © Kathy Miller

Central Coast Watercolor Society

PO Box 922 Nipomo, CA
93444-0922

www.ccwsart.com

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President's Message

Right-brain? Left-brain? A couple of weeks ago I had the pleasure of sharing a table with Jerry Smith during Monday Morning Painters. After a period of time Jerry looked up from his painting and quietly said, "Everyone is painting now". We both laughed because it was true. The reason we could tell was not by *looking* around the room but by *listening*. The room was quiet, no one was talking.

This experience reminded me of the premise that drawing/painting, or the task of creating, is a right-brain function and talking is a left-brain function. Have you ever tried to explain something to someone while you are painting or drawing? You will probably find the need to stop what you are working on in order to talk and explain. The function of language is mainly located in the left hemisphere. The function of creativity is located in the right hemisphere.

The same is true when trying to draw. If you are drawing an eye and you keep telling yourself, "You're drawing an eye", chances are you will not be very successful. However, if you focus on the lines, the curves, shapes and



Linda Denton, CCWS President

shadows, your chances for success are much greater. Naming objects is also a left-brain function and it gets in the way of what we are really seeing.

In the human brain, we have what is called a crossover connection of left-hand to right-hemisphere, right-hand to left-hemisphere. The Corpus Callosum, located in the center of the brain, transmits information from one side of the brain to the other. In the 1960s, patients with epileptic seizures involving both hemispheres of the brain were greatly disabled. When nothing else worked, the Corpus Callosum between the two hemispheres was severed and the patients were relieved of their seizures. In further testing, patients were shown two different pictures on a split screen. The screen was set up so they were unable to look at the screen with

Continued on Page 3

Our Mission

The Central Coast Watercolor Society was founded in 1976 with the main purpose of fostering interaction, creative activity and artistic development among watercolor artists living on the Central Coast.

In addition, we seek to further the interests, appreciation, activity and growth of watercolor and water media through educational programs and art shows for the community and our membership.

The Central Coast Watercolor Society is classified by the Internal Revenue Code as a 501(c)(3) non-profit organization.

President's Message

(Continued from Page 2)

both eyes. A spoon was on the left side and a knife on the right side. The result? When asked to name what was flashed on the screen, the patient would reply, "A knife". But when asked to draw what was on the screen the patient would draw a spoon. It was after this and many other tests that scientists were able to determine that the Corpus Callosum provided a path for the brain to communicate with both sides of the brain. It also gives weight to the idea that drawing and creativity is a right-brain function.

Linda Denton

OVERWHELMED. . .

WHY CAN'T WE JUST BE "WHELMED"?

Nature is so vast that deciding what to paint can be a challenge in itself. To try and reduce...creation to a few small strokes of paint is to attempt the impossible. It's enough to drive anyone crazy. I have found that usually paintings look better after I get them home where I can't compare them to the incomparable.

It takes a village...

We have all heard the famous saying, "It takes a village". Normally used in reference to raising strong, successful, and law-abiding adults, it is also true with any organization, including the Central Coast Watercolor Society (CCWS). Without the hard work and inspiration of our many members, the CCWS would not be in existence today.

Hospitality

This position might well be shared among two or three people, so coerce a few of your friends to help you out, because EVERYTHING goes better with food!

The Hospitality Chair provides lunch and a light breakfast during all workshops. You order sandwiches, pick-up food, set up the serving table, make coffee and clean-up. You ensure that all supplies, (knives, forks, napkins, cups, coffee, water, sugar, cream, etc.) are available. Currently, these supplies are stored in four large plastic bins. **This is a Board Position so at least one person would be responsible to attend the Board Meetings.**

We are thrilled to announce that Jerry Smith and Chuck Crotser have agreed to co-chair the Aquarius Exhibitions. May the FORCE be with you. And, thank you!

All new volunteers will be mentored through the process of learning your new responsibilities.

So now, it's time for **YOU** to step up! The CCWS currently has three volunteer opportunities available. Look them over.

Aquarius Donations

The Aquarius Donations person contacts both local and mail order art suppliers (we have a list!) to request donations of merchandise and/or gift certificates to support our show. You also keep the award ribbons and signature pins that are awarded at the Opening Ceremony of the show. This is **not** a Board Position and you will not be required to attend our monthly Board Meetings.

Historian

The Historian collects all documents relating to CCWS functions. These include Board Agendas, Board Meeting Minutes, Treasurer's Reports, Newsletters, Aquarius Brochures, etc. As these materials are collected during the year, they are placed in a binder with tabs for each category. Binders dating from 1987 to the present are currently kept in one large plastic storage bin. This is **not** a Board Position and you will not be required to attend our monthly Board Meetings.

If you will consider stepping out and stepping up, please contact President Linda Denton:

ldenton1011@gmail.com

CCWS Members Only Show Autumn 2024

Autumn 2024

Members Only Show

presented by



CENTRAL
COAST
WATERCOLOR
SOCIETY

This will be our third virtual On-line Members Only Show this year.

Use this opportunity to practice taking a great photo of your work and emailing it at the proper resolution to enter the show. See the basic procedures to the right. It's easy!

Our CCWS membership includes artists who range from total beginners to professionals who teach watercolor painting and regularly sell their work. Be inspired by the excellent work of all our members no matter what level they're at.

Since these online shows are not juried, everyone who enters gets in. So why not join in on the fun for the Autumn show?

Email your jpeg entry to:
ccws@ccwsart.com

CALL FOR ENTRIES

in our VIRTUAL ONLINE GALLERY

Oct 7 – Oct 13 Entries accepted til midnight Oct 15
Oct 15 – Oct 20 Membership voting til midnight Oct 22
Oct 22, 2024 Winners Announced on Website

All CCWS Members are encouraged to enter!

The CCWS Membership will vote for the winners.

Basic Procedures for Entering the Virtual Show

1. One (1) painting per member.
2. Original work only.
3. No size requirements.
4. Entry by members only.
5. Members will judge the show.
6. Email the digital submission of your painting – a jpeg (at least 200 dpi), your name and the name of your painting. You do not need to re-name your jpeg identification.
7. Image should be cropped to show only the painting; no matting, background or frame allowed.
8. Image must represent the painting exactly. No computer modifications.



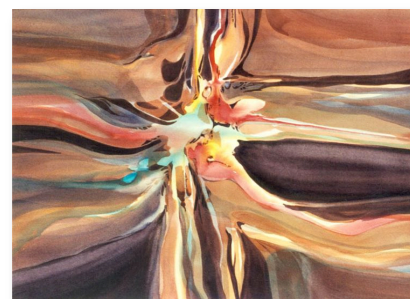
"Morning Light" © Jan Godachy

**Voted First Place in the Autumn 2023
Members Only Online Show**

KUDOS to **Edie Schneider** who was awarded Honorable Mention for her watercolor, *"Everything is Everything"* in the 2024 5th Annual Women in Watercolor International Juried Competition.

"Our group is so FULL of extremely wonderful painters who never enter," says Edie. "And they are getting better every day. Our Monday Morning Paint-Ins are fabulous and filled with great art. I want to encourage [everyone] to enter shows if they can afford it—it does cost a bit, [but] if you don't enter, you can't get in OR win!"

Check out the show at womeninwatercolor.com or visit one of Edie's favorite sites, CaFÉ™, at callforentry.org. CaFÉ™ is the foremost call for entries submission and online jurying solution by and for artists specifically for the arts and the public art field.



"Everything is Everything"
© Edie Schneider



Congratulations and Thank You to All!

Thank you to the thirty-six artists who submitted such a diverse and beautiful collection of paintings. Here are the winners of the Summer Virtual Show as chosen by YOU the CCWS membership.

Third Place



"Summer by the Lake"
© Jan Godachy

Second Place



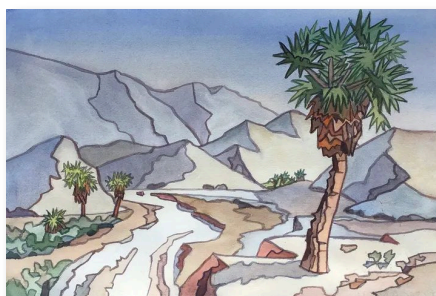
"Cabo Sunrise"
© Karen Olsen

First Place



"Backlight"
© BK Richard

Honorable Mention



"Palm Springs"
© Michael Grahek

You can still check out the entire show at ccwsart.com/summer

Names in **RED** indicate CCWS Signature Members

WELCOME NEW MEMBERS

The Central Coast Watercolor Society extends a very warm welcome to our new members. We are so glad you have joined us.

Anh Nguyen
Lancaster
Dee Hall
Nipomo

Leslie Siembieda
Pismo Beach
Bridget Ritterbush
Arroyo Grande

Linda Souza
Nipomo
Lynn Toomey
Arroyo Grande

Sandra Narozonick
Lompoc

Upcoming Meetings

August 27 – Lee Hoerner Demo - The Importance of Value

Lee studied architecture and design at Cal Poly San Luis Obispo and Art Center School of Design in Los Angeles. Among many things, Lee enjoys gardening for a self sustaining lifestyle, as well as “camping in the Sierras and traveling throughout the beautiful state of California.”



Of himself, Lee says, “I paint primarily in watercolor, but have recently renewed my relationship with gouache and am enjoying the process. I approach each piece of work with no expectations other than to respond to the moment as it unfolds.”

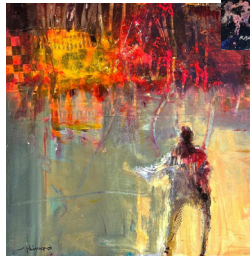
For his presentation, Lee will be instructing on **value**, one of the fundamental building blocks of visual art, and which refers to the lightness and darkness of a color, with gray variants in between.

Find out more about Lee at leehoernerart.com.



Sep 24 – Bob Burridge Demo - Loose Figures in an Abstract Landscape

Bob Burridge is a noted award-winning Industrial Designer who, after twenty-five years in the corporate world, re-focused his life to painting everyday. Bob attributes his success to his education from the University of the Arts in Philadelphia, his stint as an adjunct professor at Cooper Union in New York City, and in



1966, his Fluxus art performances with Yoko Ono, Nam June Paik, Jim McWilliams and Charlotte Moorman.

His work hangs in permanent collections of international embassies, corporate galleries and art colleges. His solo museum exhibitions received positive attention, so he was invited to exhibit his paintings at the 2017 Smithsonian Folklife Circus Arts Festival in Washington, DC.

See more of Bob’s favorite things at: robertburrige.com

Oct 29 – Annual Business Meeting, Potluck and Pop-Up Gallery

Mark your calendars for October 29 because **your vote counts!** This is where we approve the annual budget and vote on the slate of officers as put forward by the Nominating Committee. Then the real fun begins with our Members’ Pop-Up Show and potluck lunch.

Each member is encouraged to bring a matted and/or framed painting to place in this very informal show. The paintings are placed on chairs along the wall, each with a number. Attendees are given a ballot to vote their favorites, 1st through 4th place.

Our CCWS members range from beginners to seasoned professionals, but the paintings brought to share are all excellent. Plus, it’s fun and informative to see what everyone is working on. Everyone has a great time sharing ideas, food and conversation.



Last October’s General Business Meeting with a potluck lunch and “Pop-Up Gallery”.

For this meeting, we’ll be at Nipomo Community Presbyterian Church, 1235 Thompson Avenue.

[See map on page 10.](#)

"Watercolor Painting: Making the Best of an Emergency!"

– John Singer Sargent

And so began our 3-day workshop in early June, where Don Andrews addressed the elements of **Color, Light, and Design** and how these might better inform our individual painting styles.

With more than a hint of a Texas drawl, he began each day with what reminded me of a fireside chat, outlining his plan for that day, regaling us with accounts of lessons learned and techniques to be taught.

Laughing, Don observed that, "You never hear an artist say, 'I wish I could tighten up!'" So...exactly how DO you loosen up your paintings? That, I believe, was the gist of the workshop. There was necessarily plenty of overlap among these three inter-related elements (**Color, Light, Design**) and more than once we were reminded that it's okay to "manipulate reality": deepen the value, move the light source, alternate soft and hard edges. All techniques to draw the eye to and through your painting.

Don launched into **Color** with a demonstration of what he called "granulation," which is essentially painting color into color, wet into wet, allowing the colors to bleed and blend as they will, according to your design.

Don often prefers a limited palette of Scarlet Lake,



Limited palette, unlimited colors

Aureolin Yellow, and Cerulean Blue—just three primaries—producing unlimited colors. Though the actual primaries selected may vary from one paint-

ing to another, within any one painting, the colors will be harmonious. The beauty (and fun, I might add) of granulation and a limited palette is "the discovered or found color": you just can't find them in a tube! Or, why would you want to!



Top lighting

in front, in back or on top—where it is most dramatic. From here, Don segued into a lengthy discussion of *Edge Quality Variation*, aka the technique of lost and found edges. Once you paint a shape and adjust its form and value, there's an additional often overlooked step: adjust the edge(s) before leaving it. If a shape is less important, lose it; where it is more important, find it. Alternating lost and found –soft and hard – edges provides visual interest and leads the eye through the painting, much in the way of alternating light and dark areas.

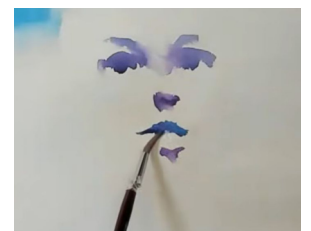
In the end, the workshop was a reminder that we design our painting, much like a stage production where the judicious use of color and light create mood and atmosphere, supporting the main character.

To see more of Don's work, workshops and videos, visit donandrewsstudio.com.



Don Andrews regaling us with lessons learned and techniques to be taught.

"**Light** is the most important aspect of the visual arts." In this regard, Don was talking not so much about preserving the white paper, but about placing the light source—



Edge Quality Variation

Recent Meetings

May 28 - Blaire Kilbey - Building Layers and Textures



Artist Blaire Kilbey came from an artistic family in New Mexico, and was early on exposed to many creative ideas....Her early work was very controlled until over time she found out that "if you're not having fun doing art.... get out of it!"

Prize winning samples of the abstract art she's painted remain a mystery to this viewer, yet Blaire's work connects with me because of the rich color, texture, and layering techniques she uses. Hints of figurative shapes or buried images in some of her work is intriguing.



Linda, our CCWS president, asked..., "What is going on inside your head?" Blaire answered, "...I don't plan, though I may start with an idea, a color, a theme, or a commission. I start with an under-painting...thinking anything."

Blaire randomly uses Golden's acrylics, ink, pastels, and watercolor crayons on Yupo or watercolor paper or gessoed cardboard to paint layer after layer. She incorporates pieces of her own art work, paints over it, then wipes or dabs away the paint. Stamps, combs, stencils and brayers are used to create interesting textures throughout her work. Its therapeutic and fun working in an artistic space where anything goes.

Blaire reminds us that we can rework paintings we may have dismissed. By not throwing it all away, we can produce surprising, new work of mixed media.

— Contributed by Bob Norwood

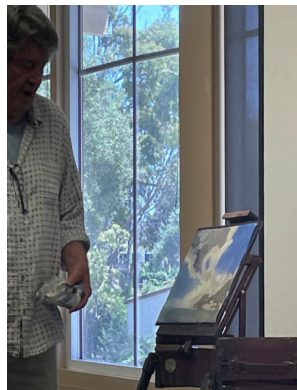
See more of Blaire's work at blaire-kilbey.pixels.com

June 25 - Woody Benton - "Clouds in the Forecast"

Woody has never lived far from the coast, whether in the U.S. or in Europe. With years of exploration behind him, he comprehends the compelling work of such masters as Turner and Sargent. These are not artists given to wimpy washed-out color, and neither is Woody. Big skies and big surf coalesce in many of his paintings in big dramatic fashion.

So, with "clouds in the forecast," Woody proceeded to demonstrate the meaning of **big**. He began with a HUGE mop brush, completely and thoroughly wetting his 140# Saunders-Waterford paper. Since it was a warm afternoon, it didn't take long for the "glaringly wet" to become "damp with a bit of shine".

Using Winsor & Newton paints ("They're made in England so they're already a bit



Big color, big brush and a wad of paper toweling in hand!

grey") and a 2" flat, he applied big swaths of color that suffused his sky with remarkable dark blends and warm lights that he teased into puffy clouds and soft edges with the crumpled paper towel he kept in his hand and the water spritzer nearby.

Clearly, Woody has studied the colors of the sky ("more cerulean near the horizon") and the ocean ("tends to be greener under cloud cover"). "Too much blue can be a little bit boring." So, in addition to the usual parade of blues, Woody livens things

up with the judicious use of cad. red, quin. magenta, raw sienna, and yellow ochre.



"Coming Storm" © Harwood Benton

Find out more about Woody at bentonstudio.com

Recent Meetings

July 30 - Judy Ann Maynard - Alcohol Inks on Yupo



Notice the tools of the trade: ink air blower in Judy's left hand and alcohol spritzer nearby.

You might be wondering why our watercolor society had this demonstration of alcohol inks, but after spending an hour with Judy Maynard, you would know why!

liberally uses air and alcohol to move the inks around. Once the alcohol evaporates, the remaining color is intense and vibrant. For texture, she spritzes alcohol; and for detail, she favors Posca acrylic paint markers. To seal her work, Judy uses Krylon Kamar® spray and a UV protectant.

Her work calls to you from across the room. It's visually stunning, mesmerizing, intricate and, occasionally, capricious. She calls it "organic." Alcohol inks are fast-drying, waterproof, highly-pigmented, dye-based colors (as opposed to pigment-based) that are flowy and transparent. Due to this nature, users are able to create unique and versatile effects that cannot be achieved with water-based products. Once applied onto a surface and dried, alcohol inks can be reactivated with alcohol and can be moved again (just like watercolors can be reactivated again by adding water). Alcohol inks are best used on hard, non-porous surfaces (think Yupo) where the inks don't get absorbed and can move around freely. Judy



[Untitled] © Judy Maynard



"Sea Floral Small"
© Judy Maynard



[Untitled2] © Judy Maynard

See more of Judy's inks at artwithjudyann.com

Plein Air Painting Opportunities

Wednesday Morning

There are two plein air groups:

PACA is based in Morro Bay.
pleinaircoastalartists@gmail.com

Wednesday Irregulars is based in Cambria.
camarnold@125107922.mailchimpapp.com

Thursday Morning

This group meets at various locations in San Luis Co.
thursdaywatercolor@gmail.com



The Artist's Book of Excuses, By Narda and Jim Wilcox
With illustrations by John Potter
Published by Design-Art, Inc.



Come Paint with Us on Monday Mornings!

What: Paint-In Session

When: Every Monday morning

Where: Nipomo Community Presbyterian Church

Time: 9:00 am – 12:00 noon

RSVP: Please sign up when you receive the email invite each week.

Monday Morning



What is a "Paint-In" ? Bring whatever you are working on and spend the morning painting with other members of CCWS. Share tips and techniques and try new things. Be inspired and motivated. Make new friends. This is a **FREE** benefit of CCWS Membership.

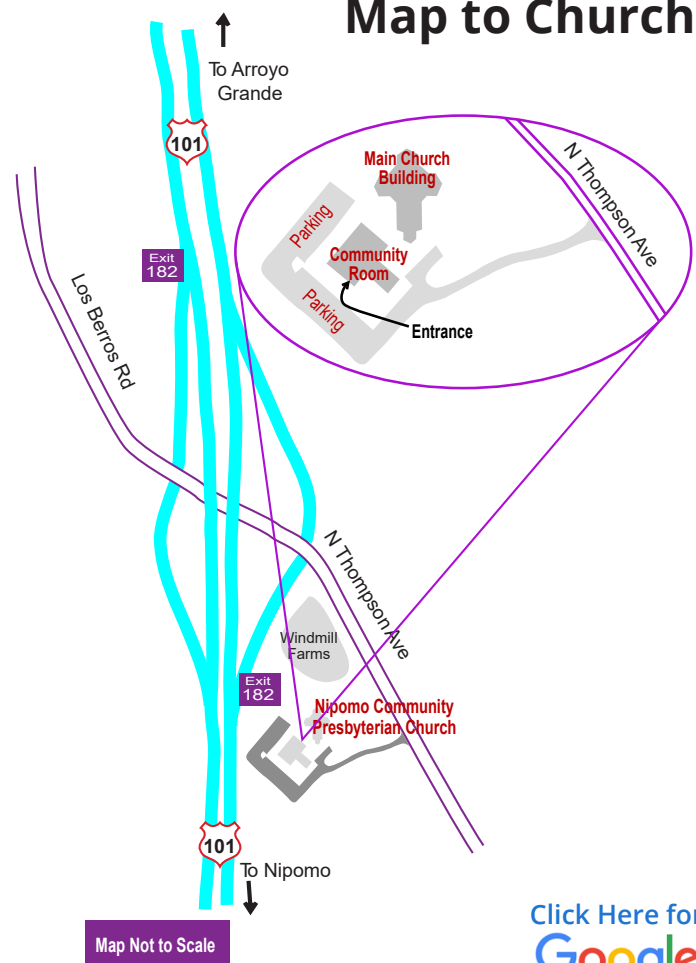
Critique: About 10:15, we do a completely optional, very informal, peer critique. There are some very accomplished artists among the CCWS membership who will generously share their knowledge with you, make suggestions, all very positive.

Where: Nipomo Community Presbyterian Church, 1235 Thompson Avenue. See map.

Who can Attend: Active (dues paid) CCWS members are encouraged to take advantage of this great member benefit. You may invite a guest to introduce them to this CCWS event and if they want to continue they will need to join CCWS.

Covid Update: Although CCWS no longer requires attendees at live events to be vaccinated, it is still recommended, and also requested, that you stay home if you have any symptoms of illness. Thank you for your consideration!

Map to Church



[Click Here for Google Map](#)

CALENDAR OF UPCOMING EVENTS 2024

Meeting Reminder

CCWS meets the last Tuesday of each month, unless notified of a **date change** for that month.

CCWS Monthly Meetings begin at 1:00 pm

The first 1/2 hour is a social time and demonstrations start at 1:30 pm.

SLO United Methodist Church, Wesley Room.
1515 Fredericks Street, San Luis Obispo.

Upcoming Meetings:

Aug 27 – 1:00 pm – Lee Hoerner has titled his demonstration The Importance of Value.

Sep 24 – 1:00 pm – Bob Burrridge' presentation will feature Loose Figures in an Abstract Landscape

Oct 29 – 1:00 pm – Annual Business Meeting, Elections, and Pop-Gallery with Potluck



All members are encouraged to enter!

Voting will be by the CCWS membership.
Email jpeg entries to: ccws@ccwsart.com starting October 7

Oct 7 - Oct 13 Entries accepted until midnight
Oct 15 - Oct 20 Membership voting til midnight
Oct 22 Winners Announced on Website

Are you ready?

SEPTEMBER STRADA 30-DAY CHALLENGE REGISTRATION NOW OPEN

One drawing or painting FROM LIFE every day
for 30 days. Post your work on **IG** or **FB** and be eligible to win a Strada easel

Details at stradaeasel.com/pages/september-2024

**Monday Morning
Paint-In**

presented by
CCWS **CENTRAL
COAST
WATERCOLOR
SOCIETY**

**Nipomo Community
Presbyterian Church**

9:00 am – noon

**Aquarius
2025**

Feb 20 – Mar 31, 2025

Feb 18 Receiving hand-delivered paintings,
10:00 -11:00 am at Art Center Morro Bay,
835 Main St., Morro Bay, CA

Feb 20 Exhibition opens

Feb 23 Opening Reception, Awards and Gallery
Talk, Sunday – 2:00 - 4:00 pm

Mar 31 Exhibition closes

Apr 1 Pick-up hand-delivered art 10:00 to 11:00 am

Stop by the
**NIPOMO LIBRARY
EXHIBITION
AUGUST 1-31, 2024**



CCWS supports this exhibition as a fundraiser
for Friends of the Nipomo Library, 918 Tefft St.,
Nipomo, CA

Newsletter Deadline: The deadline for articles, photos, calendar events, member news and general information for the 4th Quarter 2024 edition of this newsletter will be **Nov. 1st**. Please send to Editor, Sandy McNeil: mcneils0911@gmail.com. The newsletter will be **published November 15, 2024**.