



Newsletter

1st Quarter 2021

Aquarius 2021

This year's Aquarius Show was yet another victim of the world-wide COVID pandemic. Fortunately for CCWS, our president and brilliant webmaster has gotten quite good at mounting virtual online art shows. We had a number of members only shows last year and even though there is nothing to compare with viewing paintings in real life, in person, it was a way to stay somewhat connected.

When COVID started surging instead of letting up, we knew Aquarius would have



1st Place is "One Last Cast"
by **Ardella Swanberg**

to be a virtual show as well. We were lucky to have local artist Bob Burrridge as judge and juror for this show.

Bob has judged all the paintings he selected for the show, and these are our 2021 Aquarius winners. His Juror's statement is on page 3.

Thank you to Diann Johnston, Aquarius

Chairperson; Jerry Smith, President and Webmaster; Bob Burrridge, our judge and juror and especially to all of you who participated. Without your participation there is no show.

CONGRATULATIONS TO THE WINNERS!



2nd Place is "Maui Shadows"
by Gary Miyamoto



Juror's Award goes to "Vineyard Tractor"
by Tom Lawlor



Honorable Mention "Lured by the Corals"
by **Nancy Joy**



Honorable Mention "Never Promised A Rose Garden" by **Edie Schneider**

Click below to go to the show.

Aquarius Show 2021

Names in **RED** indicate
Signature Membership status.

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President's Message

The recent reported hate crimes at a Cal Poly Jewish fraternity prompted a CCWS member who is on the Cal Poly teaching staff to start thinking how the use of "Art" could affect our thinking on such divisive actions. Does art have a place or a function that could be a positive force to help in alleviating these harmful actions by and to our society? The idea is to generate visual art pieces to illustrate or perhaps even mitigate the effects of these types of actions in both the long and short terms. Can those persons who performed these acts of hate be influenced by being exposed to theme-based art? And can they be strongly influenced by individuals or groups who do speak out against their actions, thus not supporting their actions. In this case the lack of any action by the community against hateful acts will not reduce these hate-filled acts. From the very beginning as artists, we learn the different points of good design. Words like variation, harmony and contrast are those that spring to mind.



Edgar Whitney said selecting a design "is to contrive an emotional involvement with your design." In our paintings the words variation and harmony are always foremost in our minds. We know to focus the viewer of our paintings by trying to place "the darkest dark next to the lightest light." Why is this a good axiom to follow? It draws attention to the center of interest in your painting.

We as artists need to utilize our training in the principles of design to facilitate works of art with a theme of acceptance and tolerance, which will help educate viewers to see the larger scope of these hateful actions. This theme-based art may also help educate those who see

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.

Member News

President's Message

Continued from page 2

these art pieces. This education will be focused on how diversity and shapes, lines, shading and values in art can create a harmonious piece to the viewer. If the viewer becomes emotionally involved with the art showing contrast with diversity, then we have made progress.

Any progress may be unseen until some future time. The metaphor for this progress is "that the flapping of the wings of a single butterfly in Florida today, can at some unknown future time cause a hurricane in Japan." This is called the "Butterfly Effect" as identified in the Deterministic Chaos Theory, which could be applied to a single painting.

We might never know how pulling together art focused on acceptance and tolerance may change a future world, but it's possible it could have an impact. And a small action like creating a painting that is focused on "acceptance and tolerance" is very likely to change ourselves. These theme-based art pieces may help each of us to examine our feelings about hate-filled acts, which may help individuals develop a deeper emotional involvement with our fellow humans who have been the focus of hateful actions.

Additionally, we are hopeful that the same painting principles you've communicated to our audiences can assist in reducing the types of hate crime by speak-

ing out against hate crimes of any type. Positive supporting actions against any hate-filled action by all in the community are a need in any form to demonstrate to those perpetrating the crime that they do not have the support they are looking to receive by their actions.

Sharing those paintings with each other may teach us something about not only ourselves but our community. And sharing those paintings with the broader SLO community, including our Jewish community, can create a visual solidarity for all to see.

Jerry Smith

Aquarius 2021 Juror's Statement by Robert Burridge



To jury the collection of your contribution of paintings is a proud moment for me. The Aquarius Exhibition has been a time-honored and prestigious exhibition in our community. This last year, we lost several pioneers and artistic giants who have been

major supporters and leaders for us growing painters on the national level. I am proud to be included in this event to honor today's painters who have picked up the banner and continue the tradition in art. You are our next generation.

How do I jury a show? I look for the paintings that stop me in my tracks. The ones I continue returning to view; I study the images repeatedly. They seem to have that "wow" factor. They hold my attention and are memorable. I also look for an original point of view. These paintings stand out

because the painter had something to communicate and not merely reproducing a mediocre, seen-before image. And finally, for bestowing awards, I look for the painter who paints with the fire in the belly. It tells me that the painter really wanted to commit and make that painting.

Thank you, to all, for sending images of your creative efforts. I know it may be a nervous time, yet thrilling to get any feedback.

Thank you again.
I love being invited!
Robert Burridge
Juror

Learn more about Robert Burridge and his art at:

robertburridge.com



"Make More Wine"
© 2020 Robert Burridge



President and Webmaster, Jerry Smith and Aquarius Chairperson, Diann Johnston at Aquarius 2019.

Aquarius 2021

By Diann Johnston, Aquarius Chairperson

2020, unprecedented in so many ways, yet we have persevered to find connections, to continue creating and sharing our art. Aquarius 2021 is a tribute to that endeavor. Although we could not safely have our work displayed at the Morro Bay Art Center, we were able to have our virtual show with the great support of our juror Robert Burrridge and all of the artists that contributed. We had 90 entries with 60 artists contributing their work.

During COVID-19, art, as a form of communication has helped us keep in touch with ourselves and one another. Although this exhibit is in a virtual gallery instead of a walk-in art gallery, it allows our fellow artists to share their different perspectives, documenting their artistic journey. Then, there are those immeasurable benefits of just sharing our connection to creating in watercolor (and other water media).

We look forward to next year's exhibit at the Morro Bay Art Center, February 22-April 5, 2022.

I would like to add:

"Creativity is contagious, pass it on!"

– Albert Einstein

Throughout the newsletter you will see artists' names in **RED** type when associated with a painting. The red indicates the artist holds CCWS Signature Membership status.

CONGRATULATIONS to our New CCWS Signature Members

To attain Signature Membership, you must have been accepted into three Aquarius Shows within a ten-year time frame. You must keep your membership active from the first show until the third show to qualify. Thereafter, membership must be continuous to maintain Signature status.

New Signature Members are announced following each Aquarius Show. The new Signature Members for 2021 are:

JoAnn Formia
Pasadena, CA

Mary Ann Osko
West Covina, CA

Larry Kappen
Los Osos, CA

Jeanette Perry
Paso Robles, CA

Aquarius Show Traditions

We all know that 2020 wasn't the best year for most people. And 2021 isn't starting out much better. Most of our traditions associated with the long-running Aquarius Watercolor Exhibition, at least in recent times, fell by the wayside as we all stayed home, if we could, to stay safe.

We missed seeing beautiful paintings in "real life," socializing at an "Opening Reception," and handing out awards to our winners.

In lieu of a gallery show, Diann Johnston, Aquarius Chairperson and Jerry Smith our President and Webmaster, with the help of our Judge and Juror, Robert Burrridge, pulled together an impressive "virtual" Aquarius Show which is available on the CCWS website.

As your newsletter editor, I would like to share with you what I am missing most though as I put this issue together. I don't have any photos of your happy smiling faces to include with the article about Aquarius 2021. I always try to include lots of photos, of the artwork and the artists as well because I think that people enjoy being recognized, and it makes me happy when I can provide that for our membership via this platform.

I am hoping that when we get back together we can take some photos of this year's show winners and the new Signature Members to be published in whatever edition of the newsletter comes up next.

Dail Schroeder, Newsletter Editor

The Best Kept Secret: Gouache

Painting with Gouache – A Tricia Reichert Webinar

Reviewed by CCWS Member, Phyllis M. Connolly

On Wednesday February 3, CCWS facilitated a two-hour webinar demonstration by Tricia Reichert, a well-known local artist, art teacher and member of CCWS.



Original source photo.

For one attendee, Barbara Langham, she “learned about the gouache float and immediately applied it to a painting, where a mountain needed to be pushed back and appear misty at the top.”

Tricia suggests M. Graham & Co. Gouache because Graham uses honey in their formula to help keep the paint from drying so quickly. She also uses Turner Gouache, whose pigments provide more intense color.

Discussion about the best paper to use included gray or beige mid-toned mat board and regular or rough cold press watercolor paper. Canson and Mi-Tientes Art Board can also be used. It’s very important to use synthetic brushes so as not to ruin your good sable brushes. I found the suggestion about

using a china plate as a palette for gouache really helpful – I had been putting it on my regular watercolor palette.

Another attendee, Lee Ann Stangl said one thing she appreciated was, “the way Tricia ‘thinks out loud,’ as she demonstrates. A sure sign of a good teacher.” Janet von Freyman says she is “not sure how she will use gouache – she will need to experiment.” However, her thoughts now are she may “use it to create raindrops across a painting and filtered sunlight through a window.” She also says that it might be “nice with square brushes – creating a more abstract representations of things.”

Several attendees mentioned the helpfulness of the Downloads for class materials which were avail-

able before the demonstration. The Chat Room, where you can type in questions for the presenter, was pretty busy during the webinar, and Tricia answered the posted questions during the break and at the end of the two-hour demonstration. Sixty-two people signed up for the demonstration and 50 attended.



This is the basic painting and from here Tricia adds in darks and lights.

This was an excellent and useful demonstration and reflects one of Tricia’s famous quotes, “Just because we can.”

Tricia has more webinars planned, and right now you can watch the full



This is when the painting really starts to look finished.

version of this webinar and the one reviewed on the next page on her YouTube Channel, “[Tricia Reichert Studio](#).” She has created a Playlist for CCWS which includes the webinars we are sponsoring so they will all be listed in one place.



A few more darks are added as well as some shadows and a few lights for the final painting. That’s the nice thing about gouache; when you use it full strength you can also add lights at the end.

Mixed Media on Watercolor Canvas

Tricia Reichert Webinar Demonstration Review

For those of us who have had our artist creativity “frozen in time” due to the Coronavirus and the presidential election process along with our normal everyday living patterns being shattered, Tricia Reichert’s demonstration on January 13 was a wake-up call. I personally was totally engaged with the clarity and her detailed description as she proceeded to produce a country farm, covered in snow covered using mixed media on watercolor canvas.

Her demonstration covered all the important painting steps starting with attaching the canvas sheet to Gator-Board with a lot of staples to prevent the canvas from warping during the painting process. Prior to starting the actual painting on canvas a value sketch is done on brown paper. The color of the substrate, in this case “Paper Bag Brown” substitutes for the midrange values and the value sketch now only needs the dark and light values applied. The value or tonal study does the heavy lifting for the artist as the values are set prior to starting the actual painting.



Tricia started with a light watercolor wash for the sky.



Finished mixed media painting from Tricia’s webinar demonstration.



Brown paper tonal study that shows where the lights and darks will go.

Watercolor canvas has a nice texture but works similar to yupo in that watercolor and gouache lift back easily. Easy lifting also makes it much more difficult

to work in layers with watercolor. Tricia used watercolor, gouache, watercolor crayons and watercolor pencil in that order. She added dark accents at the end with gouache which works well because the medium is more opaque. She added in white gouache accents at the end as well. Watercolor crayons work well to soften edges. The watercolor pencils can be used wet or dry, they go on much darker if they are wet. They are great for fine details.

A white china plate was used for mixing gouache. Just put out what you will use and keep it separate from your watercolor.



Mixing really dark brown in this image.



The order of painting was the sky wash, the buildings and while they were drying she put in the mountains and then more details at the end.

The full 2-hour version of this webinar is on YouTube at Tricia Reichert Studio.

At tricia.yondo.com Tricia has over 90 instructional videos on many subjects, for skill levels from True Beginner to Intermediate that you can rent for 3 days for \$10.

Additionally, check out Tricia’s website triciareichert.com to see more of her work.

Ardella "Jo" Swanberg's Aquarius 2020 Show Entry Brings Record Price at Auction

Friends of the Morro Bay Harbor Department, is a not-for-profit community group established to help improve Harbor Services in Morro Bay. They held an art auction with the proceeds going towards the \$100,000 needed for the purchase and refurbishment of a used patrol boat.

"I am not a member of the Friends of the Morro Bay Harbor Department" said Ardella, "but Mary Watt who is a member asked me in early June if I would donate my *Harbor Storm* painting. I wanted to enter it in another show but it was declined. So it hung on the living room wall while I thought about it. What I kept thinking is that no one would buy it for the \$3500 price that I had on it in the Aquarius Show or for any other price and that if the Friends of the Harbor Department could get a \$1000 out of it there would be room on my wall for something else. So in November, I asked Mary if it was too late to donate the painting. She assured me it wasn't. She contacted Bill Luffee who is the president of the Friends and he was pleased with the idea. The next thing I knew they proposed to put it up for auction on line and asked me to deliver it to the Harbor Department. They put it in the window of the vacant Morro Bay Aquarium with Christmas lights so everyone walking the Embarcadero could see it.

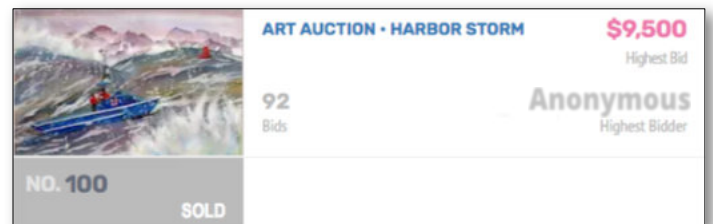
"The auction got off to a slow start. They put the estimated price at \$650. Several days later when it got to \$950, I was pleased because that was double the price of the frame and I feel the price should more than cover the frame. When the price hit \$2000, they raised the estimate to \$2500. A day later I checked on the price and watched it go from \$8000 to \$9000 in 2 minutes. I hyperventilated! I tried to show my husband as it rose, but he brushed me off because he was talking on the ham radio. A few minutes later, after he had seen the



"Harbor Storm" by Ardella Swanberg

price, he was bragging about it over the air. That was Tuesday of the 2nd week of the auction and it sold for \$9500. I just want artists to know, there really are buyers out there. We just have to go about selling in a different way. I think we need to find a young computer expert (or even an old one) and pay them to put our paintings in online auctions. I have a 10' x 13' storage shed filled with unsold paintings. The percentage of artists in SLO county is

too high to sell here. We need to get our work out into the world."



The final bid of \$9500 was earmarked for a new diesel engine that will go into the used patrol boat that the Morro Bay Harbor Department got from Port San Luis. The refurbished boat will have extra emergency features like a water pump for putting out fires. Bill Luffee told me that there would not be a ceremony because of COVID-19 and also the buyer wants to remain anonymous. I thought good! But I told him that "all I want is a ride on the boat when it is ready. "He said, "You got it!"

If you would like to contribute to the fund raiser, you can get more information here.

friendsofthembhd.org/harbor-patrol-boat-fundraiser

Thank you, Jo, for sharing your story. Be sure and let us know when you get your boat ride!

OCTOBER 2020

Members Only Show
presented by
CCWS CENTRAL
COAST
WATERCOLOR
SOCIETY

Currently Showing in the CCWS
VIRTUAL ONLINE GALLERY

Our virtual October Members Only Show which was posted November 4th is still available for viewing on the CCWS website. Be sure and check out the show if you haven't already.

Thank you again to the 36 artists who entered the show and the 62 members who took the time to vote for their favorites. As we noted last time at the bottom of this page, we didn't have time to gather the back stories for these

paintings from the artists before the release date of the 4th quarter edition. All five winners have since submitted information about their work and they are featured on the following page.

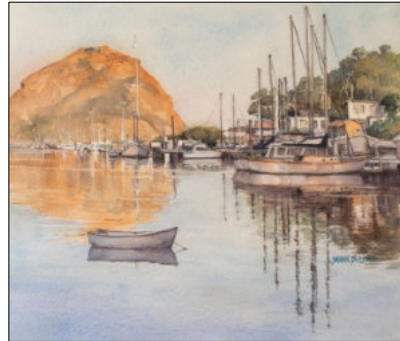
CONGRATULATIONS TO THE WINNERS of the October Online Members Only Show!

First Place



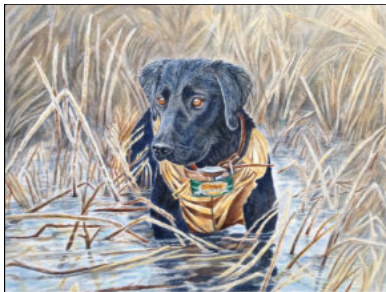
"Dalidio Ranch"
by Chuck Crotser

Second Place



"Morning Stillness"
by Sarah DeLong

Honorable Mentions



"Ivy the Waterdog"
by Marjory Abeyta



"Spring Will Come"
by Carol Roberts



"Happy Burritos"
by Mary Ann Osko

A Note About the Winning Paintings –

The Virtual October Show closed November 10th, and we felt it would be too rushed to get comments from the winning artists in time to publish

them in the 4th Quarter 2020 issue which was released November 15th. Please scroll down to the next page to read what each artist had to say about their winning painting.

"In Their Own Words"

Stories about the winning paintings from the October Members Only Online Show



"Dalidio Ranch"
by Chuck Crotser

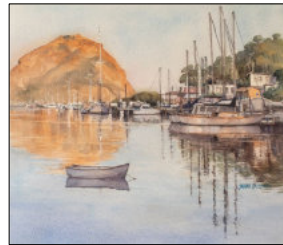
Chuck Crotser's painting of the "Dalidio Ranch" took **First Place** in this virtual show. This is what he said about why he chose to paint this scene, "I went out with the Thursday Morning Painters Group on a morning, not long before

the Dalidio site was to be prepared for the new San Luis Ranch development. I knew that this scene might not be here much longer, so it became my morning subject."

Chuck says he has always enjoyed drawing or painting old farmsteads and barns. "This may have a bit to do with my architectural background and appreciation of local history. When I paint these scenes, I imagine and speculate about how these locations were inhabited and how they functioned.

I suppose that this subject matter simply expresses one way to help keep alive the story of human settlement in agricultural or rural settings. I believe that imagery of these settings is important to our understanding and appreciation of our history."

In regard to this painting, "An acquaintance and much respected fellow painter kindly observed that my painting lacked 'atmospheric perspective.' He was absolutely right. I was generally pleased with the composition, colors and general treatment, but the painting does lack a sense of depth. If I were to paint it again, I would vary values as the scene recedes, and increase 'lost edges' to help imply that sense of depth."



"Morning Stillness"
by Sarah DeLong

This is our **Second Place** winner, "Morning Stillness," by Sarah DeLong.

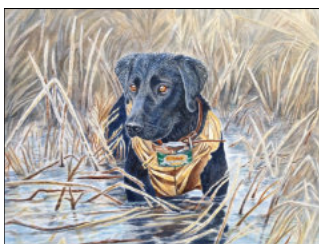
"This view is one of my favorites to paint. It's just down the hill from my house. Morning or late afternoon is the most dramatic time for the play of light on the boats or on Morro Rock.

For this painting I was drawn to the peaceful moment of the lone rowboat near the reflection of Morro Rock and the fleeting morning light on the foreground boat. My eyes then wandered to the morning sun on Morro Rock and the distant boats. This scene gave me a sense of peace to start the day.

Painting the rowboat was the easy part but trying to simplify the scene and show the warm glow of the morning sun on the Rock and the water reflections was the hard part. The white boat masts and their reflections were really tricky and I feel I used too much opaque white paint. Maybe I should have masked out the areas for the masts and their reflections.

I began the painting with a wash of Daniel Smith permanent orange over most of the painting to make the painting elements work together and show the warm glow of the morning light. I use a limited palette of maybe 4-5 colors to paint with and I also mix my own black. If I had to paint this scene again I would want to paint it in a looser style, mask out some of the white masts and boats and make the rock reflection glow."

Honorable Mention Winners



"Ivy the Waterdog"
by Marjory Abeyta

Marjory Abeyta shared this story about her **Honorable Mention** painting of "Ivy the Waterdog."

"I love doing pet portraits. It gives me great satisfaction to give happiness to pet owners when they receive a painting of their beloved pet. So I was very flattered when my best friends

wanted a painting of their dog, Ivy, based on this beautiful photograph taken of her. The intensity in Ivy's expression, and the feeling of arrested motion and energy as she pauses in her rush through the watery marshland is really eye catching.

Continued on next page.

Member News

October Honorable Mention Winners

Continued from page 9

I was both excited and challenged in taking on this painting as it's much larger than I normally paint. The shape of Ivy's head and face are longer and a little more narrow than with a lot of Labradors so I frequently checked the initial sketches, looking at them backwards with a mirror, and adjusting measurements. The complexity of the surrounding environment required planning, research and studies in my watercolor sketchbook, working to get the right tones and shades of color. I used masking fluid on some of the main reeds and branches as well as around Ivy's head, then started with very thin washes, gradually added more, painting the negative spaces and then finishing with overall thin

washes on the background to blend and soften. If I could change anything I would improve parts of the foreground, changing the position and quantity of the reeds and floating branches.

Ivy is a wonderful dog; sweet, playful, full of drive and this painting was a joy to do. I wanted to convey the carefree, single-minded joy of a dog doing what she loves, and the companionship and peace available to us in spending time outdoors. We can all benefit from getting away from the TV, social media and daily stresses, and spend time outdoors with our canine friends getting some fresh air and BREATHING."



"Happy Burritos"
by Mary Ann Osko

Mary Ann Osko shared these notes about her **Honorable Mention** painting of two "Happy Burritos."

"After drawing and composing the burritos I used watercolor, acrylic, and scraps of torn tissue paper to create texture.

While painting (after applying acrylic medium to the paper) my full attention was on the pigments, wetness of the paint

and edge quality.

I glazed over some areas to generate a passage of light that moves the viewer through the painting.

I got my inspiration to paint these colorful burritos thinking about a sick friend that likes donkeys. It sure put a smile on her face. She loved them so much that I gave her the painting."



"Spring Will Come"
by Carol Roberts

"Spring Will Come" by Carol Roberts also received an **Honorable Mention**.

My inspiration for this painting was Springtime. "I always think of tulips as a token of spring. Our daughter lived in Holland for over 30 years and it has a deep connection."

In this painting, more than creating a message for the viewer, "I was experimenting with different techniques. I liked the way it came out. If I were to paint it again, I might add a little stronger or different colors and maybe a few more darks. I try a lot of different things when I paint. I tend to focus more on process than on subject matter."

Throughout the newsletter you will see artists' names in **RED** type when associated with a painting. The red indicates the artist holds CCWS Signature Membership status.



Christmas Card Show Winners

As we all know, 2020 was a rough year. They may be hard to find, but a few good things happened in 2020 and one of them was the first-ever virtual online Christmas Card Show for CCWS.

We had good participation and some beautiful, cheery and whimsical cards. Members voted for their favorites as has become

our practice in 2020 and the winners that were chosen are featured below with comments from the artists who created them. There is a **First** and **Second** place winner in each of five categories. Enjoy!

The show is still available for viewing on our website in case you missed it.

CONGRATULATIONS TO ALL THE WINNERS!

"My Favorite Painting" as voted by CCWS Members

1st Place – Diann Johnston



"Christmas Card 2020"
by Diann Johnston

Regarding her inspiration in choosing the subject matter for this painting Diann says, "Birds are incredible, and always a source of inspiration. The Great Blue Heron is certainly a majestic sight as it lifts off."

"The Christmas Card show theme did not influence my painting. I usually send a card with a bird painting I have

done. I try to include some interesting information about the bird, conservation status etc. so that others may appreciate that particular bird."

Sharing a bit about this painting, "this was a painting that I wanted to have more of a 'print' look to it. I approached the painting as a print. I masked-out areas and painted, then masked out the next area, etc. much like one would do in printmaking.

I was trying to convey to the viewer the sense of a calm morning lift-off from a night spent in the cover of reeds."

If you were to paint this again? "Not really sure I would change anything, but I would like to do another big painting of a heron, with a more close-up perspective. They are amazing up close!"

2nd Place – Marcie Hawthorne



"Three Masai Wise Men and the Christmas Star"
by Marcie Hawthorne

"The inspiration for the 'Three Masai Wise Men and the Christmas Star' was based on a walking safari with our young family in Tanzania with these young men as our guides. The three 'Dorobo' were not cattle pastoralists, but hunter gatherers who showed us how to track animals, locate a tree with honey bees, hang a rope swing to play on, and build a fire by rubbing sticks together, etc.

We lived in Tanzania for a year while my husband taught at the university, sponsored by a Fulbright Grant, and had opportunities to visit many remote areas, and meet fascinating people as well as view marvelous game animals. Every day graced us with a profound sense of wonder and awe.

The motivation for this painting was a commission by a safari company to produce several Christmas cards for their clients, after we returned to California. This was one of three Christmas watercolors.

Continues on the next page.

Member News

CCWS Christmas Card Show

Continued from page 11

Earlier I had done a very similar watercolor of the Dorobo at sunset, based on my photos and sketches, which I had exhibited at an art show in the American Embassy in Dar es Salaam, with the moon and not the star. It is now in the collection of the American Ambassador's widow.

The stunning sunsets in North Africa are often very red, due to the burning of the crops and the subsequent particulate matter in the air; the alizarin color is hardly an exaggeration!

This particular evening sunset was magical with our alert guides standing on a ridgeline, listening to the hyenas howl and the lions roar, with just a sliver of a new moon glowing. There are very dark skies in the African wilderness, and the stars are dazzling bright. I took artistic license to change the moon into the Christmas star for the Christmas card.

I look forward to one day returning to Tanzania with our children who are now all grown."

"Best Winter Scene"

1st Place - Jan Godachy



"Winter's Day" by Jan Godachy

I paint many snow scenes and use them for my Christmas card each year. Watercolor lends itself to painting water and all forms of it.

The inspiration is the mood and atmosphere of the warm sunset against the bitter cold of a snowy scene. I have always loved barns and old dilapidated structures. Long before I became an artist I have taken many

"I'm honored to have received 1st Place for **Best Winter Scene** for my painting *"Winter's Day."*

The painting came before the Christmas

photos of barns, old mining towns, old junkyards etc. I visited and stayed on a farm much like this one in 1970 in Woodstock, Illinois. I believe this photo was from that area.

I don't always have a message, but rather try to convey the scene and my interpretation of it. How can you portray ice and snow, with the warmth of a sunset against a brick red barn and a silo.

If I were to paint this scene again, I would paint the top of the silo differently. I was having trouble with it and the branches of the tree behind it. It is not enough to ever want to redo this one.

I usually paint God-made objects as opposed to man-made because of my lack of drawing skills. So if I want to paint a structure, an old shack or barn does not have to be perfect!"

2nd Place - Dail Schroeder



"Christmas Trees in the Wild" by Dail Schroeder

good friends that we spent the holiday with each year. The painting is that wonderful memory spilling out onto the paper.

"My inspiration for this painting was a favorite memory of Christmases past. When I lived in Colorado many years ago, we would hike through the snow and cut down a Christmas tree on mountain property of

This painting didn't start out as a Christmas card but when it was done, it seemed perfect for Christmas wishes. My family and friends know how much I love trees so I figured they would know I painted it. Even so, it took a while for some people to catch on. Someone called me in June of the following year and told me they liked my painting on the Christmas card.

I used frisket to create the snow on the branches, and also splattered frisket with a toothbrush all over the painting to make it look like it was snowing. Purples and blues are my favorite palette colors and they help make this winter scene look cold."

Continues on the next page.

Member News

CCWS Christmas Card Show

Continued from page 12

"Best Religious Painting"

1st Place – Larry Kappen



"Karin's Guardian Angel"
by Larry Kappen

"I thought a guardian angel would be the perfect subject matter for Christmas, 2020, a positive image of hope that could help us get through these turbulent times. Who couldn't use a guardian angel right now?"

The horizontal format of a card suggested the placement of the angel floating and flying across the surface. I usually do an acrylic painting for our Christmas card each year, but because this would also be used for the CCWS show, I thought watercolor would work well, and the medium suggested the mosaic style. I thought that using only square and rectangular brushstrokes would be a challenge, and it was.

I wanted to do this painting in the style of a Byzantine icon. As a high school student, I was asked by my art teacher if I would help on a tile mosaic reproduction of the Archangel Michael from a church in Ravenna, Italy. The mosaic took three months, and I have always remembered that piece and that experience.

The possibility of a force or being protecting all of us – the idea of a benevolent universe – is very attractive to me. More generally, in these often very dark days, the hope is that viewers – whatever their personal philosophy – will feel a renewal of optimism about the future.

This is the second version of this subject. The first painting included two angels. When I completed it, although I put many hours into it, I thought the design was awkward, and I knew I could do better, so I painted it again this time using only one angel. I am glad I did, because it became a much stronger painting.

This was the inspiration for the painting, done with two other students in 1963."

2nd Place Best Religious Painting



"Three Masai Wise Men and the Christmas Star"
by Marcie Hawthorne

Please see Marcie's story about this wonderful painting on page 7 as it also won 2nd place in the category of "My Favorite Painting."

"Best Humor Painting"

1st Place – Edie Schneider

"I have been painting Christmas Cards to send to



"Penguins"
by Edie Schneider

my friends for about 3 years now, so this was a no-brainer for me. I like Penguins and just thought that they would make a cute card. I love the responses I get from the people who receive my cards. Some even wind up framing them. The cards are all different too; and some are personalized. I just try to come up with something that would work for Christmas and try to think what the recipients would enjoy having.

If they love cats, their card will have a Christmas cat on it, etc.

I think what inspired this card was the documentary "Walk of the Penguins" which I saw several years ago. The relationships between the male and female penguin is pretty interesting.

This particular card doesn't have a special message, it's just something fun to look at.

If I were to repaint this subject, I would change their feet. I don't like how they turned out. Penguins do have gnarly looking feet, but mine turned out pretty ugly."

Continues on the next page.

Member News

CCWS Christmas Card Show

Continued from page 13

"Best Humor Painting"

2nd Place – Jennifer Spotten



"Frosty and Friends"
by Jennifer Spotten

her that would make her smile if possible! It seems everyone loves a snowman, as it probably brings

"I guess I've always enjoyed painting a Christmas card that usually has some sort of 'snow' in it. (Maybe this comes from living my whole life in California), but I also have a love of chickens, and a lot of my landscapes have barns and chickens. This particular year, about 3 years ago, was the year my sister was diagnosed with Alzheimer's disease. I wanted to do a card for

back fond childhood memories for us adults. Why not paint a snowman with some chickens?"

How did the theme influence me? The Humor category. "I chose this card for this show, as it might make someone else smile, or even chuckle, especially with COVID-19 and all the political unrest happening.

I didn't have a photo, just an idea in my head. I felt it should be kept very simple, basic background, basic chickens, not much detail.

I think my message is that we can find simple joy in many simple places or things. Our friends can be any creature. And if I've 'made you smile', then I have done my job!

If I were to repaint this, I would probably add a couple more chickens, maybe one perched on Frosty's head and/or shoulder."

"Best Holiday Painting"

1st Place – Roberta Thompson



"Christmas Noel"
by Roberta Thompson

'model' or particular theme and each year try for something new and fresh. A couple of years ago, a friend sent me a card with the word, 'Joy' on the front. The 'O' was an ornament. I think that image stuck with me and this year, after mulling over ideas decided to use this concept. I love black and white design and, certainly love Art Deco. So I combined the two and added my traditional sprigs of holly, enhanced the other letters with pen and ink and there you have it. My intent was to convey a sense of joy and happiness – I think it worked!

If I were to repaint this image, I'd widen the letters a bit and add a few "dots" as seen on the 'N'."

"The *Christmas Noel* card is for the fourteenth year I've created Christmas cards for family and friends. I don't paint snow or wintery scenes but try to capture a modern California vibe. I have no

2nd Place – Mary Gilman



"Christmas Caboose"
by Mary Gilman

"A red caboose is hard to resist; they used to be common but now are antiques showcased in rare places. We as children used to wave at the caboose as a train passed by, and we invariably got a wave back,

from the conductor we assumed. Three or four years ago, during the second week in December, I enjoyed a train ride, a quick, two-day round trip from Washington, DC to Greensboro, NC and back, to visit with my last remaining aunt in Winston-Salem before I was to participate in a friend's wedding in Virginia. In a happy season, I saw this wreath-festooned caboose in front of a train station somewhere in Virginia and enjoyed sketching it before my train passed by. I felt that I didn't have time to get out my camera or my cell phone, so I

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Member News

CCWS Christmas Card Show

Continued from page 14

spent the time sketching. Photos of the painting have been the cover of Christmas cards I've sent for the past couple of years. In my hotel room in Leesburg, the day of the wedding rehearsal, I painted this scene, enjoying again the sight of the Christmas caboose. If I were to paint it again, I would plan the remaining brown leaves on the almost bare trees more carefully, making them more of a shape instead of using the texture of dry brush as much. I might also leave less white, and I would definitely place the limb of the forward tree in front of the tree behind it. (That was an "oops!") I have this painting hanging in my den, where I still enjoy revisiting the experience that created it, and the crudeness of the style is part of the hurried circumstances, the chance to visit with my aunt, the lovely wedding, and the Christmas season!"

Annual CCWS Membership Fees

**If you paid your
CCWS Membership
for the year **2020**,**

**your membership
will be extended
through
December 31, 2021**

**due to the COVID-19
pandemic and the
loss of our regular
activities.**

*The normal CCWS
Membership year is from
January 1 to December 31.*

WELCOME to CCWS

The Central Coast Watercolor Society would like to extend a very warm welcome to our new members and welcome back those who are rejoining.

Anne Crowe
Pismo Beach

Wendy-Marie Teichert
Arroyo Grande

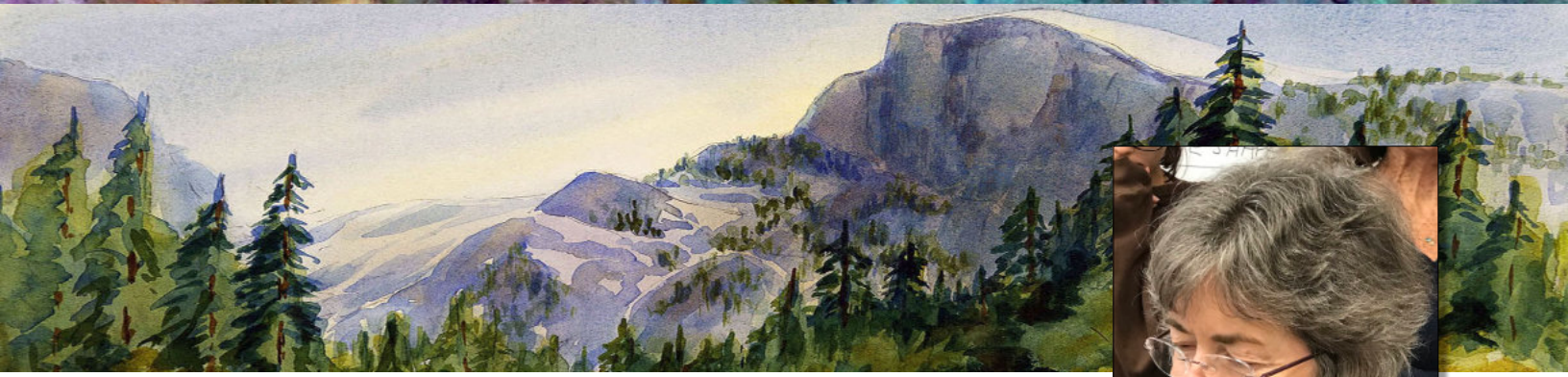
Sandra Winfree
Anchorage, AK

Welcome Back

Steve Kennington
Santa Maria

Blaire Kilbey
San Luis Obispo

Barbara Langham
Nipomo



Tricia Reichert

Artist and Teacher Extraordinaire

Tricia Reichert has always been a creative person, which was obvious even as a young child. She studied at Battersea College and London University and taught high school in England before relocating to the US with her husband in 1978. Over the past 30 years, Tricia has honed her creative passion into the fine artist and teacher that she is today.

Her beautiful website, triciareichert.com, has a wealth of information including her bio and her philosophies on painting, subject matter, painting mediums, drawing, sculpting and printmaking. Rather than include a repeat of that extensive information, I'd like to explore some of the artistic challenges and successes she has had over her career. Please imagine Tricia's answers in her lovely British accent as you read this interview.

Q. Your college degrees are in Home Economics with a minor in Textile Arts. Did you take any basic art classes as part of your Textile Arts minor? What type of projects did you work on while earning that degree?

A. General Education subjects were covered in high school in England. At college level, immersion in the field of study was the norm at that time. I already had some drawing experience and in the textile art part of my course, I decided on two areas that interested me at the time. I had learned embroidery as a child with my mother and I wanted to find out more about the origins of this craft, so I chose to focus on a few specific techniques, mostly Blackwork, Cutwork and Drawn Thread work. The other area

that I particularly enjoyed was free motion machine sewing where I could effectively draw on the fabric with the thread. I was making panels and using some natural and architectural influences in both of these areas.

Q. You taught in England before moving to the U.S. What grade level did you teach? Teaching was one of your earliest major successes in life. Did that first teaching job help you realize your calling, or do you think it is just part of your DNA?

A. Yes, I do believe that teaching is part of my DNA! I taught high school level and even though my first position was challenging, situated in a very difficult part of London at the time, I very much enjoyed working with that age group. Fundamentally I do love

to help others to learn and I enjoy the challenges of preparing and delivering material to make that happen.

Q. While living in the Santa Cruz Mountains, you started taking art classes at nearby West Valley Community College and then continued at Hancock and Cuesta after moving to the Central Coast. Tell us a bit about your early successes in those classes with Life Drawing, Portraiture and Sculpting.

A. In Life Drawing, even though my initial drawings were not as proportionally correct as I would have liked, I was somehow able to capture a facial likeness. The hands and feet were always too small in those first efforts, but the face was always

Tricia Reichert

Continued from page 16



Pencil sketch.

time I had also started working with soft pastel and that medium lends itself very readily to portrait work.

I was really surprised to find that when I started to sculpt in clay, capturing a likeness followed through into that 3-dimensional world. In fact I found it much easier to make the figure and portraits in three dimensions than in two. That seemed to come more naturally to me than the 2-dimensional work. I love the feel of clay and the idea of creating an image out of an inanimate block of clay. My favorite historical sculptor is Donatello. For the time period in which he lived, his work shows so much humanity.



One of Tricia's sculptures.

Q. Share with us how portraiture of both people and animals helped you build skills.

A. I think that faces are probably the most challenging of all subjects to draw and paint. They require more attention to specific proportions than most other subjects and there is a part of me that likes that attention to detail to achieve the likeness. I also love to research subjects that I am really interested in and I focused entirely on portraiture, both animal and people, for quite a few years. I had

more accurate. I have always been attracted to faces, particularly those with character but I hadn't learned much about how to draw and paint them. I had always admired Rembrandt and John Singer Sargent's figure and portrait paintings. When I had the opportunity, I took several workshops with a few current portrait artists to expand those skills. At that

requests to paint commissions initially from friends and acquaintances and then after I launched my first web site, from other pet owners and folks who wanted adult and children's portraits. All of this focus and practice helped me to hone my drawing and painting in portraiture skills.

Q. At one point in time, you were certified as an official portraiture artist for the American Kennel Club. I just googled AKC portrait artists and your name and website came up. How did that honor come about?

A. At that time I was painting quite a few dog portraits and I had painted two for a client of her dogs in the poses that she wanted, but I saw a different side to her dog that made me want to capture more of the essence of his character. I submitted this portrait to the AKC. I had also painted a wide variety of other dog breeds by this time and I was delighted to hear that I had been accepted as an AKC portrait artist.



Amber, who took her retrieving so seriously, she brought in Tricia's paper and also the neighbors' papers.

Q. One of your favorite mediums is pastel. I find it very messy to work with. What draws you to it?

A. Exactly that! The fact that I can draw and paint at the same time with this medium for me is one of its greatest assets. Yes, it is a messy medium but becomes a little less so the more you use it. A dust catcher on the easel under the paper helps a lot and then, about once a year, I use the collected dust to make neutral pastels.

I really like the ability to soften an edge just by touching it, the vibrancy of the colors and the ease in which I can draw fur textures and skin tones. The other great benefit of pastel is being able to see the colors throughout the painting before you start painting. I collect my pastels for a painting in light,

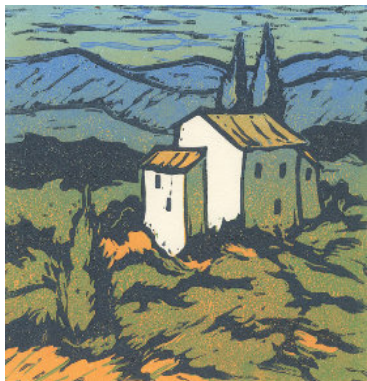
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Interview

Tricia Reichert

Continued from page 17

middle tone and dark tones for each color and place them in a tray. Looking at the range of colors I can see immediately if they harmonize, or if a color doesn't seem to fit before I start to paint.



"The Little House," a 3-plate linocut print.

Q. Having learned Print Making at Cuesta College, you taught classes in that at the SLO Museum of Art. You work in so many different mediums, is it a bit of a

challenge to switch between them or is it all just "making art" for you?

A. I had explored simple relief printmaking with lino cuts many years before, but I had never experienced acid etching until Cuesta. After that I found solar plate etching and it was that and relief printing that I have been teaching in a variety of locations over the years. I think that printmaking helped me overall with my composition skills, because the plates have to be designed before they can be carved or etched and that involved thinking about planning the image much more carefully.

Printmaking is also process oriented and that is very appealing to me, along with the serendipity of not knowing how the image will actually look until it is printed.

I do love to work in all the different mediums because they all offer varied and interesting challenges.

Q. Last year was difficult for everyone, but you quickly learned how to migrate your classes from your studio to an online presence. That had to be a huge challenge. You've also put many instructional videos on your website. It's obviously not as good as in-person learning, but is it working well enough now that it might continue as part of your new normal?

A. Yes, absolutely, it was a very steep learning curve to move to an online platform with my classes. Luckily my husband was able to install the hardware for me and I found an online platform with the capability of using two cameras within the system.

I am still learning a lot about this system, but so far it is working well for delivering these online classes. Another challenge was to find a video editor to work with the files after they are recorded and take out any obvious problems. Learning to send and receive the videos remotely to the editor was another new challenge.

I decided to initially offer a wide variety of webinar watercolor 'skills' lessons in a small format and they are now in video form on my online site. I am using the interactive part of this system more at this time to begin to replace the many different classes that I taught through Extended Education at Cal Poly over the last 16 years. So yes, in these ways, it will become part of my new normal.



"A Winter Scene" by Tricia Reichert.



Gardenia Still Life

Q. Over your illustrious career, what do you consider your greatest challenge and your greatest success?

A. I think that starting later in life to pursue my lifelong dream of becoming an artist was a bigger challenge than I could have anticipated at the time.

I also think that starting later in life has been one of my greatest successes, because by then I had the time available to develop my personal skills and I have also been able to employ my teaching skills to share my love of art with so many wonderful students.

Interview

Tricia Reichert

Continued from page 18



Nothing like a good book and a sunny day.

Q. Have you achieved everything you want to achieve in your art career and if not, what comes next?

A. No, I am still very much enjoying learning and exploring areas of interest. For example, I am learning about some new to me Japanese techniques in printmaking. Drawing skills can always be improved, but more excitingly right now, sculpting is beginning to call to me again . . .

I would like to thank Tricia for taking part in this interview. She wrote her own answers to the questions asked. Tricia is a Signature Member of CCWS and has done demos at our meetings many times. I was lucky enough to benefit from her talent and wonderful teaching skills for more than three years. I know quite a few of you have also taken her classes. She normally teaches a range of classes at Cal Poly, and at her home Studio Classroom in Arroyo Grande. Since the pandemic she has taught via an interactive Zoom-type program at tricia.yondo.com. She also does webinars through tricia.yondo.com. Her YouTube presence is at Tricia Reichert Studio where she has free videos and trailers for some of her feature-length paint along videos that are on yondo.com. Visit her website triciareichert.com to see more samples of her artwork, classes she offers, and learn more about her philosophies on painting, sculpting, print making and art mediums.

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Please see the Calendar on the next pages for upcoming Tricia Webinars.

Monthly Meetings on Hold:

CCWS normally meets the last Tuesday of each month except for December. Due to the worldwide coronavirus pandemic, we will not be meeting until the State of California, the CCWS Board of Directors, the CCWS Membership and the churches that we meet at, feel it is safe to do so.

Until We Meet Again in Person:

You will need to register for this webinar. Click on link below.

March 3, 2021 @ 2:00 pm

Tricia Reichert Webinar **Watercolor Figures –** **Absorbed in an Activity**

I will be painting one figure for the demo, most likely a musician, and will share a few more paintings.

To view the webinars you will need to be using either a Google Chrome, or Mozilla Firefox browser.



The Professor
By Tricia Reichert

April 2021

Members Only Show – Virtual Gallery

This show will continue our online virtual galleries and will follow the same format and procedures that we used in 2020.

June 2021

Members Only Show – Virtual Gallery

Until we can have gallery space and visit freely another virtual show will have to do.

Monday Morning Paint-In

presented by
CCWS **CENTRAL
COAST
WATERCOLOR
SOCIETY**

Our Monday group painting sessions at the Nipomo Community Presbyterian Church are **on hold** until further notice.

Register for Webinar

Covered in the March 3 Webinar:

1. You will see how to focus in on the essence of the figure.
2. Ways to simply paint the clothing.
3. How to deal with the background areas around the figure.
4. Basic colors to use for painting the skin tones.

More Tricia Reichert Webinars

Tricia has generously offered to do 4 more demonstration webinars. These will be **FREE** for CCWS Members. The dates are as follows:

March 3

Time: 2:00 – 3:30 pm.

April 7

May 5

June 2

You will need to register ahead of time at tricia.yondo.com to watch these webinars.

Newsletter Deadline: The deadline for articles, photos, calendar events, member news and general information for the 2nd Quarter 2021 edition of this newsletter will be **May 1, 2021**. Please send to jsmithp38@sbcglobal.net or dails@earthlink.net. The newsletter will be published February 15th, 2021.