



## NEW Tricia Reichert Demonstration Webinar

Wednesday, June 2, 2021 @ 2:00 pm

### The Power of the White Paper

In this demo you will see how I leave the white paper showing in a painting in different ways depending upon the subject, mood and effects that I am looking for.

**You will need to register ahead of time for this FREE webinar.**

**Click on link below.**

Please see page 8 for more information on this demonstration.



**Register for Webinar**

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



*Examples of the use of white paper in a painting. The demo may use different images.*

## JULY 2021

### Members Only Show

presented by



## CALL FOR ENTRIES VIRTUAL ONLINE GALLERY

Show Theme

### "The Butterfly Effect" of Acceptance and Tolerance Paintings

The First Quarter 2021 CCWS Newsletter's President's Message went into detail concerning creating art to affect the rise of hate crimes. Since the publishing of the issue we have seen a list of these crimes continue to increase in number and severity. This is not limited to big cities but is occurring here on the Central Coast.

We might never know how pulling together art, depicting 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 our-

selves. These theme-based art pieces may help each of us to examine our feelings about hate-filled acts. This may help individuals develop a deeper emotional involvement with our fellow humans who have been the focus of hateful actions.

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 typhoon in Japan." This is called the "Butterfly Effect."

Please see "How to Enter" on page 3. Entries will be accepted starting

**July 15, 2021**

# Central Coast Watercolor Society

PO Box 2418 Nipomo, CA  
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[www.ccwsart.com](http://www.ccwsart.com)

**President**

Jerry Smith

**Vice-President**

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**Newsletter Editor, Design and  
Production** Dail Schroeder

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## President's Message

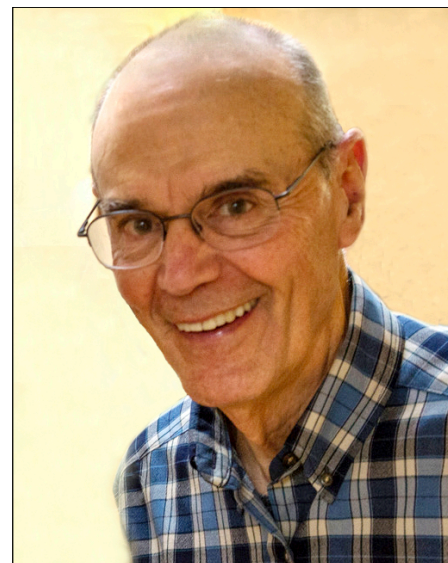
### Thank You All!

The entire membership of CCWS deserves a hearty "Thank You" for their continued support of our organization during the Covid-19 pandemic.

A quote from web-based "Brain-pickings.org" says "...the habit of saying 'thank you' is also merely one token of a much larger philosophy, a set of assumptions of what humans are and what they owe one another, that have by now become so deeply ingrained that we cannot see them." However, in this case I want each of you to see what we owe each other and some very special members of CCWS.

During the pandemic these CCWS members deserve my and your words of thanks as they have continued to do the work to keep CCWS running even though our venues for meetings, Monday Morning Painters and workshops have been placed on hold.

During the early part of the pandemic Michael Grahek was kept busy contacting and moving our



*Jerry Smith, CCWS President*

monthly demonstration artists from spot to spot and will be busy again if and when we have a firm startup date as to when our meeting venues will open for the public.

Elaine Tillman, our Treasurer, has kept all the financial books up to date with paying the bills that keep coming and tracking the new and renewing memberships.

Leslie Parsons, our secretary and lady with an excellent mind for catching my and the Newsletter errors, has been kept very busy when it comes time for

*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*

publishing the newsletter or updating the website.

Our continuing newsletter publication is completely due to the wonderful work of Dail Schroeder. Her long hours in writing, layout and art work have been outstanding to keep our membership informed of our organization's programs.

Diann Johnston deserves a special note for lining up our Aquarius shows and the jurors with an ever-changing calendar with what can be and what cannot be open. She has been supported with the Aquarius work by Sarah Delong and Pat Soenke.

Sue Sevier, our Membership person, deserves a special word for her long-time service to CCWS and all its programs and development.

A very special thanks and safe journeys to Ruth Doermann who moved to AZ this past fall. She did an outstanding updating project on CCWS history as our Historian. The person who will fill this spot will have excellent guides to continue our history.

Our publicity and Facebook work has been continued by Mari O'Brien along with our Hospitality board member Linda Denton.

I have been receiving emails asking when we expect to be back to our normal programs.

The best I can say at this time is just as soon as I know for sure I will send all the membership a Welcome Back as to when we can resume our normal meetings and schedule.

Until then,  
*Jerry Smith*

### Editor's Note:

We also owe a huge thank you to President and Webmaster Jerry Smith for organizing and producing online virtual shows, contracting for demonstration webinars, helping with the quarterly newsletter, keeping us posted on when we might be safe to get together again, and just holding things together in general.

## How to Enter the July 2021 Members Only Show

Members can enter the show by sending a JPEG of their painting to:

**ccws@ccwsart.com after July 14, 2021**

Each entrant will be sent a return email when their entry is received starting on July 15th. If you don't receive a return email this means your entry did not transmit.

The JPEG's will be posted anonymously by number to our virtual online gallery. All CCWS members are encouraged to visit ccwsart.com on or after July 27th to vote for their favorite paintings. View the show and jot down the number of the paintings you wish to vote for. There will be a link to a form with spaces to enter the number of each painting and its ranking.

Artists and winners will be identified in the gallery after voting closes on midnight July 31st. Winners will be posted August 2nd on the CCWS website.

### How to Enter:

1. One (1) painting for each CCWS Member
2. Original work only
3. No size requirements
4. Entry by members only
5. CCWS members will judge the show
6. Email the digital jpeg submission of your painting - and the name of your painting. You do not need to rename your jpeg identification.
7. Image should be cropped to show only the painting; no matting, background or frame allowed on the image.
8. Image must represent the painting exactly. No computer modifications please.

**Please see the Calendar on page 8 for show timeline.**

## Aquarius 2021

**CONGRATULATIONS again TO THE WINNERS!**

Since we didn't have enough time to gather the information for the last issue, we are featuring the artist's comments about their work in this issue. It is always interesting to hear the "back story" about a work of art. So here are the stories about this year's Aquarius winners as judged by Bob Burrige.

If you missed the show, please use the link below to view it on our CCWS website.

### Aquarius Show 2021



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

### 1st Place - "One Last Cast" Ardella Swanberg

My inspiration was a beautiful Wednesday when Kathy Miller took me painting in Cambria. We chose to paint at the entrance to the Fiscalini Ranch where this cove is visible. We could see a fisherman on a rock above the water. I decided to make a 14"x17" graphite drawing instead of a plein air watercolor. I had been experimenting with faceting at the Morro Bay figure drawing group in 2019 so that is what I tried. Next I traced the drawing onto 4 quarter sheets of paper and tested various color schemes. Finally, I drew the design onto a full sheet. This time I went with a completely different color scheme of purple and gold. I was trying to flatten and abstract the landscape but still make it identifiable as a specific place.

While I drew and painted the work, I kept thinking about my father, grandfather and grandmother who loved fishing. One morning, my grandfather was fishing at a lake when he turned to my grandmother and said, "After this cast, let's go have lunch." Then he fell over dead of a heart attack. I have always thought that was a nice way for him to die, doing what he loved. A little hard on my grandmother though. I have a photo of my grandmother fishing on Laguna Beach Pier several years later. The purple sky made me think that fisherman should go home soon before it got too dark. So the title has a double meaning for me. An end to a good life and an end to a good day.



### 2nd Place - "Maui Morning Shadows" Gary Miyamoto

My inspiration in choosing the subject matter for this painting was the sun shining bright on a beautiful Maui morning. For this painting I decided to use a different approach and emphasize the shadows first.

It was fun to paint mid-morning shadows when they are not overly

stretched out and elongated like they are the first thing in the morning. The crisp texture of the plant foliage and chiseled shadows make there own design.

If were to repaint this subject I would try to introduce bright sunlight streaks and do some positive and negative painting on the foliage.

**2nd Place is "Maui Shadows"**  
by Gary Miyamoto



# Aquarius 2021 Winners – continued



## Juror's Award "Vineyard Tractor"

by Tom Lawlor

hills of grapevines and Tuscany-like landscapes. My interest in the location was primarily for landscapes but I came across the tractor as I started to look around for some other things to add interest to the painting.

## Juror's Award – "Vineyard Tractor," Tom Lawlor

I had walked past the tractor many times without ever really looking at it as a potential painting. One day I decided to sit and do some sketches. As the light changed, I noticed the fading blues of the hood and the contrasting rust of the old engine parts and decided to try it out as a watercolor.

This scene is at a winery east of Templeton known for its expanse of beautiful rolling

While I was doing some sketches of the tractor a group of kids came over and started climbing and playing on it. That is when I thought about looking at it more as a sculpture representing a period of history at that vineyard. Sort of like stumbling across an old decaying die cast toy in a field from the 30s or 40s that takes you to the time when that was some child's prized possession. I wanted to try and inspire the viewer to see that same thing.

If I were to paint this again, I would sketch the tractor in ink, have the background even lighter and more faded, and paint the tractor with a more transparent wash to really push the look of a vignette and the nostalgic feeling I wanted.

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



## Honorable Mention

"Never Promised A Rose Garden"  
by Edie Schneider

My so-called garden, which is mostly weeds, was my inspiration for this painting.

This painting is what I like to call an "ORGANIC" abstract. I have been doing several of those lately and enjoy throwing color around and then picking up little details here and there to pull it all together.

My message to the viewer of my work is "I don't paint pretty flowers, so don't look for them in my paintings."

I'm very happy with how this piece turned out, I doubt that I would paint it again.

## Honorable Mention

"Lured by the Corals"  
by Nancy Joy

For an abstract start I played with my favorite bright red, blue, violet and yellow watercolor. I threw them, splashed them, blew them with a straw, drizzled, and sprayed them.

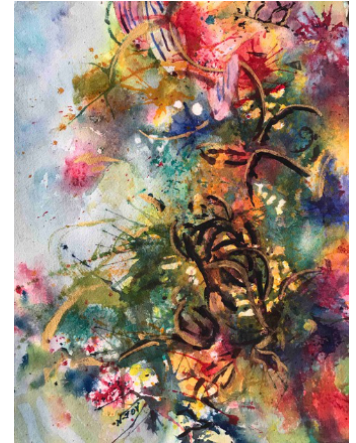
As the paints mixed or settled into shapes, they began to suggest a coral reef.

My next choices were influenced by memories of National Geographic underwater photographs.

I added textures, a bit of detail and deepened values. The challenge was to save the freshness of the "start." Some fish shapes and crustaceans appeared. The finish was the bright shiny metallic gold watercolor to contrast the hard-shelled crustaceans against the softer forms.

The painting says to the viewer: Imagine yourself swimming here. See the sunlight through the water, the bright color blooms, little fish and sea creatures. Feel the slow, rhythmic wave movement of the water.

If I were to paint this subject again, I would use larger paper to add more watery blue shapes and sunlight in the top right quadrant.



## Tricia Reichert's Webinar Demonstrations for CCWS

Tricia Reichert has now done 5 demonstration webinars for CCWS at the request of President Jerry Smith. If you missed any of them, you can watch them from Tricia's Studio on her YouTube Channel. They are all together under the "Play List" for CCWS. They

average 2 hours in length as she shares her methods and techniques.

The last 3 are reviewed below. There will be one more on June 2 highlighted on the front page of this edition. These are free to CCWS members.



## Figures Absorbed in an Activity – March Webinar



In this demo, the subject (person) and what the subject is doing becomes the total center of interest. Everything else in the painting, all

the extraneous stuff, is faded out.

Tricia started with the background painted and showed us how to paint the figure. She blocks in the colors then "lifts" to get highlights and adds more of the same color to get the darker tones.

In the demo Tricia is religious about naming the colors she is using as she goes along. This is especially helpful if you haven't painted a lot of skin tones. She also painted the face last because it would be easier to achieve the correct value compared to the clothes.



## Wet Street Reflections – April Webinar



This painting was done very wet-in-wet on 300 pound paper, because it stays wet much longer than 140 pound. This means you can work with it for a much longer time. In a street scene, you want to bring the light forward to

the front of the painting and work with lots of layers. Notice how the light from the sky in the background comes all the way off the page in the front.

The vertical white lines, reflections of the headlights, are lifted out before the paint dries.

Working with the heavy paper, keep in mind that it absorbs the paint and dries much lighter than 140 pound. When

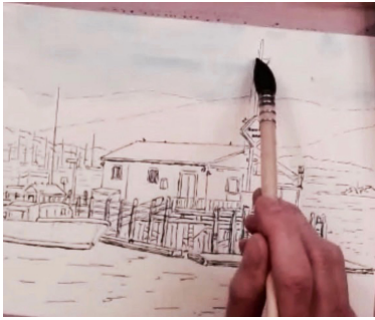


you are happy with the washes, Tricia recommends drying with a hair dryer and then applying white paint for headlights and adding some architectural details to the buildings.

Notice the detail in Tricia's drawing. Also notice the changes she made from the original photo. The people are much more prominent.



## Pen and Ink with Washes – May Webinar



For those artists who would like to expand their techniques from a basic layered wash with watercolor paints this demonstration by Tricia Reichert was a real treat. She has a wide knowledge base of

most artist materials and can demonstrate the “how” with the “why” very effectively.

Starting with a subject that has good line quality she reviewed all the different types of ink and their

application on hot press paper. She demonstrated using ink as a tone all the way to dark shadows and outlining the subject material. Warning not to use ink lines to create a coloring book effect on an existing painting, she demonstrated how one could improve by using broken ink lines.



## Tricia Reichert Demonstration Webinar

Wednesday, June 2, 2021 @ 2:00 pm

### ‘The Power of the White Paper’

#### Additional Info on the June 2 Webinar:

1. Just the smallest amount of white paper can be very powerful, especially in a mid-tone to dark subject.
2. The white paper can be reduced with a very light tone of color and still read as white, just not as harshly.
3. Areas of white paper can be used as a light focal point accent or highlight with additional small light accents.
4. White paper shapes can be used to lead the eye around the painting.

**You will need to register ahead of time for this FREE webinar.**

**Click on link below.**

**Register for Webinar**

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

### Tricia Reichert’s Online Information

All the webinars that Tricia has done for CCWS are on her YouTube site, “Tricia Reichert Studio.” They are listed under the “CCWS PLAYLIST.”

[https://www.youtube.com/playlist?list=PLckBnO\\_v5287yFOcyV6nmiQ9QPI8x\\_DiU](https://www.youtube.com/playlist?list=PLckBnO_v5287yFOcyV6nmiQ9QPI8x_DiU)

### Also

At [tricia.yondo.com](http://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. Click on “Videos” and scroll to the bottom of the page.

Also, be sure to check out Tricia’s other work on her website [triciareichert.com](http://triciareichert.com). There you will find her bio, her philosophy on painting and art, and many examples of her sculptures, prints, watercolors and drawings as well. She is a very talented artist as well as a superb teacher.

## Monthly Meetings on Hold:

CCWS normally meets the last Tuesday of each month except for December. Due to the worldwide COVID-19 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:

### Tricia Reichert Webinar

June 2, 2021 @ 2:00 pm

### The Power of the White Paper

"In this demo you will see how I leave the white paper showing in a painting in different ways depending upon the subject, mood and effects that I am looking for."

## July 2021

### "The Butterfly Effect" of Acceptance and Tolerance Paintings

#### Members Only Show - VIRTUAL GALLERY

#### July 15 Online Entries will open

- July 24 Midnight - Digital submissions due
- July 27 Virtual show posted on ccwsart.com voting link is shown on the show page

#### July 31 Midnight - Voting closes

August 2 Winners posted on ccwsart.com

## Planning for 2022

Feb 22 - Apr 5 Aquarius 2022, Morro Bay Art Center

Monday, Feb 28 and Tuesday, Mar 1

Frank Eber Aquarius Workshop

Nipomo Community Methodist Church



Gapstowe Bridge  
by Frank Eber

## 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.

## WELCOME to CCWS

The Central Coast Watercolor Society would like to extend a very warm welcome to our new member and welcome back a member rejoining.

**Silva Synthia**  
Nipomo

### Welcome Back

**John Hallvik**  
Avila Beach

**Newsletter Deadline:** The deadline for articles, photos, calendar events, member news and general information for the 3rd Quarter 2021 edition of this newsletter will be **August 1, 2021**. Please send to [jsmithp38@sbcglobal.net](mailto:jsmithp38@sbcglobal.net) or [dails@earthlink.net](mailto:dails@earthlink.net). The newsletter will be published August 15th, 2021.