Central Coast Watercolor Society

CCWS Newsletter

4th Quarter 2026

Aquarius 2027 CALL FOR ENTRIES

Starting November 29, 2026

As in the past, Aquarius 2027 will be showcased at Art Center Morro Bay, and run February 18 through March 27.



Tim Saternow with *"Orchard & Broome Street, Lower East Side"*

Our juror and judge for the show, as well as our Aquarius workshop instructor, is internationally acclaimed, **Tim Saternow** (timsaternow.com)**.** On Instagram, I read, "[Tim's] paintings are what he sees on his walks around New York City, the dignified old buildings and neglected side streets revealed in watercolor. These are the still moments, wet and dirty, with sunlight showing the rich worn colors of this old city, exposed by the glancing light as it exposes the brick and glass, pavement and puddles."



"Superior Florist" © Tim Saternow



KATZ' Deli, NYC © Tim Saternow

In his workshop guidelines, Tim advises, "As you consider which photos to use, ask yourself, Where can I take this research with paint that goes beyond this photograph? How can I make this painting much more exciting than the photo? If you're not sure how to answer this, then this workshop is perfect for you!"

Workshop Dates: Feb 22-23-24, 2027
Registration opens Nov. 29.

Aquarius 2027 Prospectus

CCWS Members Only Holiday Card Show

Celebrate the season with a splash of creativity!

The CCWS invites all its members to submit watermedia artwork for our 7th Annual Online Holiday Card Show—a joyful tradition that showcases the warmth, whimsy, and wonder of the holidays through your unique artistic lens.

Let your work brighten our virtual gallery and spread seasonal spirit to fellow artists and viewers alike.

Email entries accepted Dec 6-11
at ccwsmos2026@gmail.com *
Dec 13-18 Member voting 'til midnight
Dec 20 Winners posted on Website

*** NEW EMAIL**

Basic Procedures for Entering the Holiday Card 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 a jpeg (at least 200 dpi) of your painting. Be sure to include your name and **the name of your painting.**
7. Your image should be cropped to show **only the painting**: no matting, no background, no frame in the photo.
8. Image must represent the painting exactly. No computer modifications.

Central Coast Watercolor Society
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www.ccwsart.com

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President's Message



Linda Denton, CCWS President

Aquarius is Coming!

Are you ready? Have you read the prospectus, researched the artist judging the show? Selected your favorite painting from the past year or two?

When I first started entering shows, I would review the judging artist's work, thinking if I copied them in my design I might score more points. NOT TRUE!!! So, I started researching what Jurors have to say about their selection process for exhibitions. While their responses varied, several common themes appeared again and again. Here are some of the most frequently mentioned. ENJOY!!

- Authenticity rather than trying to predict a juror's preferences
- Craftsmanship and mastery of drawing, values, and paint handling
- A unique artistic voice and personal story
- High contrast and visual impact
- Confident, attention-grabbing technique
- Imaginative interpretation beyond strict realism
- Engaging subject matter and overall visual appeal
- High quality photography of submitted artwork
- Strong design supported by color and value contrast
- Effective use of the elements and principles of design
- Well-balanced composition
- Originality through unique perspectives and innovative techniques
- Professional presentation, including framing and mounting
- Work developed from direct observation and life experience—photos lie
- Communication of ideas rather than simple replication of what is seen
- Creative risk-taking and distinctive color choices

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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.

The Stuff I Never Knew!



Jeanie Smith,
CCWS Publicity Chair & Webmaster
2022-2026

At the end of this month (November), Jeanie will be stepping down as the CCWS Publicity Chair and Webmaster, NOT because she's burned out or overworked, but because "I've always thought of myself as a writer, just never pursued it after college.... Since retirement, I've focused on [writing] fiction and hope to [publish] in 2027."

I followed Jeanie to her website (jeaniesmithauthor.com) and found **the stuff that I, for one, never knew:**

"Jeanie K. Smith is a romantic comedy author and theater professional with over 20 years of experience directing productions, coaching actors, and developing characters for the stage. [With] a PhD in Drama/Theater [and as a] longtime journalist and former theater critic for Palo Alto Weekly and TalkinBroadway.com, Jeanie brings her expertise in dialogue, character voice, and authentic storytelling to contemporary romance fiction. Her IT background adds genuine understanding of online gaming culture and digital connection—essential elements in her fiction.

"Her debut novel, Juliette on the Verge, follows a late-40s divorcée navigating the hilarious, heartbreaking world of modern dating...as she learns that discovering who you are matters more than finding "the one...."

Well, Jeanie, to quote Napoleon Hill,

"A goal is a dream with a deadline."

It's been a long meander for you and you're almost there. We can't thank you enough for all you've given. And, BTW,

We're rooting for you and Juliette!

President's Message -
Continued from page 2

These are just a few of the many observations I found in my quest to discover the "perfect" painting that would be accepted into every show. The list could have gone on much longer. In the end, I've decided to relax and enjoy painting what I love to paint. Some of these recommendations will stay with me; others I'll leave behind. If a painting gets accepted, wonderful. If not, it's simply one juror's opinion in one show. Either way, it's back to the drawing board, brush in hand.

Linda



2027

Still just $30!

MEMBERSHIP RENEWAL

CCWS yearly membership runs from January 1 to December 31

New OR renewing members should go to the CCWS website renewal page where you can use your PayPal account OR pay with a credit card.

If you prefer to pay by check, please make your $30 check payable to CCWS and mail it to: **CCWS, PO Box 922**
Nipomo, CA 93444-0922.
Be sure to include your email address.

New Members who pay now receive membership through the end of 2026 PLUS membership for all of 2027.

Here's What Membership Buys:

- **Eight monthly meetings with presentations by local artists;**
- **Two Pop-up Galleries and Potlucks;**
- **Multiple Members-Only Online Shows;**
- **Monday Morning Paint-Ins;**
- **Three Hands-on Workshops;**
- **Annual Aquarius Juried Show plus our January "Slide Show" of ALL Aquarius entries.**

WINNERS OF OUR ONLINE Autumn Show

Members Only Show
presented by CCWS CENTRAL COAST WATERCOLOR SOCIETY



1st Place:
"Santiago in the Fall"
© Kate Vause



2nd Place: *"Autumn Snow"* © Jan Godachy

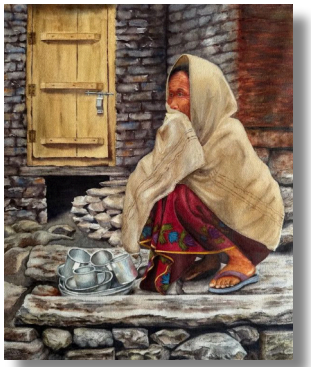


3rd Place:
"Central Park Dairy"
© BK Richard

Honorable Mention (tie):



"Just Weaselin' Around"
© Nickie Brayton



"Nepal, Quiet Resilience"
© Holly Branch

Signature members indicated in RED.



Best Autumn Theme:
"Autumn Gathering"
© Marie Angelus

Thank you to ALL who participated and voted.

See all 32 entries at ccwsart.com.

Fall

She loved to catch
the falling leaves
In autumn

she
would
sit
and wait
under
trees
until
she'd
cautumn

Brian Bilston
With permission

Who Is This Guy Jerry Smith?



The Mayor's Place Nipomo CA

Jerry and Sue will be relocating to New York in the not too distant future. This is our opportunity to send them along with a wave, a wink, and a wish.

But first, a "background check" from our CCWS secretary, **Leslie Parsons:**

"Jerry Smith was the backbone of CCWS for over a decade. He wore many hats for many years, and ***he did all of the jobs with enthusiasm and integrity.***

"Jerry's first CCWS meeting as President was June 2015. He served as President from June 2015 through October 2023. Then he served on the Board as Past President from November 2023 through October 2026.

"Jerry founded the Monday Morning Painters [MMP] as a way for CCWS members to paint together, and get to know each other. He said it would also help encourage people to run for the Board, because they would already know some of the other Board members. MMP was located at the Nipomo Library for several years, but quickly outgrew that venue (it would hold only 12 painters!) and relocated to the Nipomo Community Presbyterian Church around 2018, thanks in large part to **Gary Rice."**



Jerry Smith, CCWS President from 2015 to 2023

Continuing the story, as told by....

...B.K. Richard. I got to know Jerry in the early 2000s, in a class at Cal Poly Extension with Tricia Reichert. At that time, he was already very skilled and on his way to becoming an excellent painter, with a unique style ... and a leader in/of CCWS (who knew in those early days for us). ***Jerry brought amazing innovations and leadership to grow the CCWS*** and give it a strong model for its future, while giving the watercolor art form a visible, rightful place in the arts world along the Central Coast. I don't think I would be as active as a painter as I am without Jerry's friendship and the resources of the CCWS.

...Linda Denton. Just off the top of my head,
"Go Dark!"

...Julie Diani. I joined just a few months before Jerry quit coming weekly to MMP. But my most memorable Monday Jerry-ism during critique time is of him ***measuring the horizon line on ocean paintings to make sure it was level and straight.***

...Chuck Crotser. Years ago, when I first met Jerry, I shared one of my paintings of a farmstead, which he complimented, but said it lacked ***"atmospheric perspective."*** As an architect, I was extremely familiar with perspective concepts, but was a bit puzzled with his comment. Upon further discussion, he clearly explained the concept in words and examples. That simple but powerful "critique" changed the way I paint. Thank you, Jerry!!

...Larry Kappen. ***Jerry was always very patient with me. I had a terrible time dealing with the computer mechanics of entering Aquarius.*** He took me under his wing (so to speak), and, on more than one occasion, helped me through the process. Thanks, Jerry, but NOW, what am I going to do?

...Marie Angelus. I always loved hearing Jerry's booming voice to let us know it was almost time for the Monday morning critiques....[H]e'd start about 5 minutes [beforehand], saying, "5 minutes 'til critiques"...and then "2 minutes 'til critiques." [Then] he'd even get it down to the seconds...like ***"30 seconds 'til critiques!"*** I'll certainly miss him.

...Myra McBeth.

"If at first you don't succeed, try, try again."
- William E. Hickson

"If at first you don't succeed,
outline it in black."
- Jerry Smith

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Jerry Smith - *Continued from page 5*

...Edie Schneider. I miss [Jerry] a LOT and am sorry to hear he is moving all the way to New York. Does he realize how awful the weather is there and how everything is extremely expensive, even worse than here.

His critiques were awesome and I learned a lot from him and his advice....***[H]e used to razz me about the tiny brushes I used.*** So one day, I bought one for him, and, when he left his workstation, I discreetly dropped it into his stuff. He's probably [still] trying to figure out why he had a tiny brush like that and why he would buy one. HA HA!

...Leslie Parsons.

The First Rule of Teaching Beginning Watercolor

Jerry used to offer a free Beginning Watercolor class at the Nipomo Library several times a year. He did this to thank the library for allowing CCWS to use the meeting room on Monday mornings. We would set up tables that had stations, with table covers, paints (red, yellow and blue), brushes, water, paper towels, and a quarter sheet of watercolor paper. On the paper was a pencil drawing of a landscape, usually with a barn, that would be the day's lesson. Jerry drew each one of these by hand.



Jerry's Beginning Watercolor class at the Nipomo Library

At the very beginning of each class, Jerry would stand up in front and announce in ***his patented 'Marine Corps' voice*** that the class would begin in two minutes and fifteen seconds. He would display his completed landscape and explain that he would take everyone through the steps so that they would have a similar completed painting at the end of the session. He would then remind everybody not to do anything until he told them what to do and how to do it. At this point he would look up and see that a number of people already had their paintings half completed. (My favorite was the young lady who painted everything with large polka dots. Trees, sky, barn, etc.)

His cardinal rule for Beginning Watercolor: ***"If a husband and wife come in, don't let them sit together!*** The husband will make fun of the wife's painting, or the wife will try to tell the husband how to paint, and an argument will inevitably break out. ***Separate them!"***

...Dail Schroeder. The 8 years I spent producing the Central Coast Watercolor Society's newsletter with Jerry was a very special time in my life. Jerry wrote many of the articles as "Editor in Chief" and as President of the Society. ***I know he got annoyed and tired of my calls during the few weeks of production each quarter, but he was always kind and always had an answer for me.*** I wish him, his wife and family on the East Coast joy, health and happiness together.

...Brian Reed. I know a few people from Ohio, but when I think of the best of the Buckeye State, I think of our friend Jerry Smith. ***Jerry does have a filter, but it's just porous enough that some of his grit filters through when it's needed most.*** Thank you, Jerry, for your leadership, camaraderie, and artistry during your years of service to CCWS.

...Mike Grahek. [Speaking of filters], the Aquarius 2015 reception and awards ceremony was held at the Castoro Cellars Gallery. Observing that the women far outnumbered the men in attendance, Jerry cordially greeted everyone, then added ***'Welcome to the Central Coast Women's Watercolor Society!?'*** Everyone laughed, to be sure, but since this was also Mike's first year with CCWS, these words left an indelible first impression!

...Jan Godachy. I met Jerry and Sue when they came into the National Watercolor Society Gallery in San Pedro over 10 years ago. ***Jerry was so energized by the exhibition that he wanted his art group CCWS to take a field trip there.*** They only had trips on Wednesday's so I... accommodate[d] the group and open[ed] on my day off. For years we made it an annual trip and that's where I first met so many of the members. Even after I left NWS, we guaranteed the group could come on a Wednesday for a few years after.



The 2019 Gallery hop! $70 p/p included snacks, box lunch, all entry fees and tips.

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Jerry Smith - *Continued from page 6*

It was the most fun time...they'd have their lunch in the back room, I'd arrange raffles and have giveaway prizes. (I believe they'd go to Watercolor West in Brea after a visit to San Pedro.)

I admired Jerry and his enthusiasm to promote and do extra ordinary outings for his group.

I joined CCWS in either 2015 or soon after, and have never looked back. It still remains my favorite art group (because of the people).

Jerry was the best. He never hesitated to offer to let me drop off or pick up my art at his home in Nipomo. He was always kind and CCWS came first. I will miss Jerry, but wish him all the best in his move closer to family. My hat's off to a really great guy and I hope I have the chance to see you, Jerry, before you go. ***Big hugs.***



Painting Past the Fear of a Big Canvas

By Scott Hamill, PleinAir Magazine, October-November, 2026

When the coast is fogged in or the wind makes working outside difficult, I'll often retreat to the redwood grove in Henry Cowell Redwoods State Park, a beautiful place to paint—cool and quiet, full of shifting light that dapples the surfaces of those ancient trees. It's easy to understand why people instinctively treat redwood groves with reverence, often comparing them to cathedrals; spend any time among those trees, and the comparison stops feeling like a metaphor.

I've been going there for years, and each time I return, I'm reminded what a challenge it is to compose a painting in that environment. The forest is dense and complex, so editing becomes essential—deciding what to leave out is as much the work as deciding what to include.

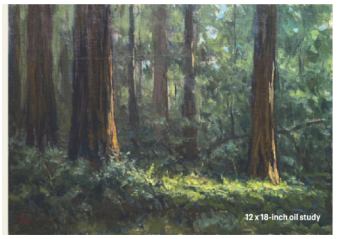
STARTING SMALL

One afternoon, with just a few hours before the sun dropped behind the ridge, I headed into the grove with a small, 6 x 11-inch canvas and found a composition that felt promising: a single ancient tree on the right catching the light, that light raking across the ground plane to connect with a grouping of trees on the left. There was a clear sense of structure between those elements, and depth beyond them, so I set up and got to work.

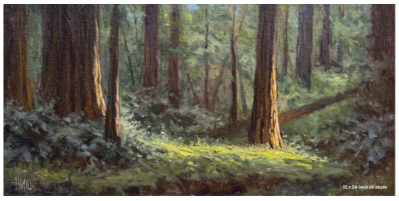


The painting came together quickly, and I was pleased enough with it when I got home to think it was worth revisiting at a larger scale.

SCALING UP



A few days later, I returned with a 12 x 18-inch canvas and set up in the same spot, working the idea more thoroughly this time and aiming for a more resolved painting. The effort paid off—I came away with a stronger sense of the composition, and the location started to feel like a place I could keep exploring.



About a week later, I pushed further, upping my canvas to 12 x 24 inches. Each of these sessions came with an unexpected bonus: I kept running into the same people hiking the trail, and over time, got to know a few of them by name. There's something special about painting in public—the encouragement from passersby is real, and it reminds me how fortunate I am to be out there doing this.

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Painting Past the Fear of a Big Canvas - *Continued from page 7*

After finishing the 12 x 24, I lined up the three paintings in the studio. Seeing them together, I started thinking about taking the idea even further indoors—translating that horizontal format into a much larger piece, a 24 x 48-inch whopper.

THE PUSH TO GO BIGGER

I'll admit, I don't always feel inspired to start large paintings in the studio....One morning, my friend and mentor, John Crump, called me on FaceTime.

...During our conversation, he suggested something simple but important: take the canvas out to the location and paint it there—not just for the scale, but for the physicality of it, the movement and energy that naturally comes from covering that much surface.

That was all the push I needed. The next afternoon, I [went back] into the grove and set up in the same spot. I'd worried about taking up too much space on the trail, but as people passed by and offered kind comments, it was clear that wasn't an issue.

PAINTING LARGE, ON LOCATION

...I sketched in the same design I'd worked out on the previous 12 x 24-inch piece, and because I'd already worked through the composition multiple times, I could start confidently, without hesitation. At that point, the large painting didn't feel intimidating—it felt like a natural extension of the earlier studies.

The entire painting came together in about two hours—faster than I expected, thanks to the groundwork laid by the earlier paintings....With the light fading fast and the mosquitoes coming out, I had to head home. I'd have liked another half hour on location, but I made a few final brushstrokes back in the studio and called it done. It was an incredibly energizing experience....

WHAT I LEARNED

For fellow painters attempting their first large-scale plein air painting, I'd say this: at the very least, do a few thumbnail sketches to work out the placement of your light and dark shapes. Use that design to sketch onto the canvas and don't start painting until you're truly confident in it. Once you feel good about the sketch, jump in with confidence!. scotthamlllart.com

SMALL TO LARGE: A PROGRESSION OF REDWOOD STUDIES



WELCOME to CCWS

The Central Coast Watercolor Society would like to extend a very warm welcome to our newest member,

Laura Hamill, from Prunedale,

Plein Air Painting Opportunities

NEW —> Monday Morning

This group meets at various locations around NORTH San Luis Co.
pleinairartistsatascadero@gmail.com

Wednesday Morning

There are two plein air groups:

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

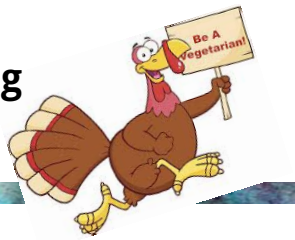
Wednesday Irregulars is based in Cambria.
camarnold@yahoo.com

Thursday Morning

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

Upcoming Meetings

Nov 24 – No Meeting - Enjoy your Thanksgiving



Dec 1* – Jim Trask - With a sword & a mop… Challenging the aquamedia demons!



Jim, shown with his Aquarius 2026 1st Place entry, "You Say 'Tomato,' I Say 'Solanium Licopensium' "

Jim Trask grew up on a farm in the San Joaquin Valley loving drawing and coloring with colored pencils. Tried architecture at Cal Poly, bouncing around in college for a couple of years, joined the Navy, becoming an illustrator/draftsman doing some artwork but mainly map-making for a two-star admiral, 3 years at sea.







Accepted at Art Center College of Design [Pasadena] in 1966, did some traveling/photography to Mexico City and Canada, then back to school to finish a BFA in 1974.
Did not want to compete in the L.A. art market so studied Fire Science, (WHAT?) hiring with Santa Barbara County Fire for a 23-year career doing some artwork on the side. Retired in 1998, continuing a small business designing and building ponds and waterfalls for 15 years on the Central Coast. Now retired on 5 acres in Arroyo Grande with time devoted to painting and visiting my studio daily.

Note special meeting date due to the holidays.

Jan 26 - Aquarius 2027 "Slide Show"

The January meeting is reliably our most popular and entertaining. "Slide Show"? No way! We have long since gone digital, but…you know…the lingo lingers on!

Beginning November 29, **BK Richard**, our new EntryThingy-Aquarius guru and techie, starts collecting all the images and information submitted for consideration in Aquarius 2027. At the time of our January meeting, the entry period has closed and the accepted artists have been notified, their names and titles posted on the CCWS website.



Always a great turnout at the Aquarius "Slide Show"

Now we have an opportunity to view the images of ALL the paintings BK has received. Remember, Aquarius 2027 is open to all watermedia artists residing in California: you may well see subjects and styles unfamiliar to you. No doubt, you'll wonder at the hows and whys of the selection process. You may even be inspired to enter your own work next year! In total, there are about 100 (give or take) paintings to view; less than half are accepted. If you miss this meeting, there's some beautiful work you'll never see.

Recent Meetings

Aug 25 – Jennifer Spotten - Simple Warm-up Exercises to Energize Our Artist's Brain



Jennifer explains her technique to Lorene Cabrera and Rosa Andrade.

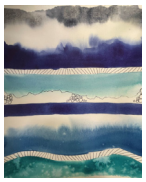
Jennifer had prepared five different warm-up exercises, each designed to stimulate your right brain, to get you thinking about two composition essentials: balancing values and variegating shapes. On days when showing up in your studio might be iffy at best, these warm-ups can get you moving down the hall.

For one of her more interesting exercises, Jennifer sprayed her paper with clear water, then dabbed on quin. burnt orange, UB and a bit of indanthrone blue, letting the colors blossom and blend into interesting shapes and values. Metallic gold (DS) highlights yielded a striking abstract.



A striking abstract emerges with quin. burnt orange, ultra-marine and indanthrone blues with metallic gold highlights.





This wet-into-wet warm-up inspired a finished painting.

While Jennifer prefers Saunders-Waterford 140# paper, for today's demo, she "practiced" on some inexpensive watercolor paper she found at Five Below. With virtually no sizing, it's perfect for her painting calisthenics! The Silver Brush Black Velvet rounds Jennifer uses are excellent for the thick and thin wavy diagonals that decorate her greeting cards.



Never wasted, these wavy-lined, brush-control practices become greeting cards for friends and family.

View Jennifer's gallery at jenniferspotten.com.

Sep 29 - Nick Webb (Art Central) - A History of Watercolor, Concerning Materials



An Illumination

n art historian by education, Art Central's new proprietor, Nick Webb (nicholasjosephwebb.com), took us on a fascinating journey through the history of watercolor, highlighting the discoveries that transformed it into the medium we love today.

Nick opened with a deceptively simple question: "What is watercolor?" While pigments and water are part of the equation, the secret ingredient is the binder. After much experimentation, artists settled on gum Arabic, a resin from the acacia tree that binds pigment to paper while remaining transparent. Its ability to let light pass through the paint is what gives watercolor its distinctive luminosity. The same binder was used centuries ago in medieval manuscript illuminations (e.g., the Book of Kells), and in navigational, botanical and wildlife recordings. It remains the standard today.



Winsor & Newton: The journey from traditional bladders to collapsible metal paint tubes.

Watercolor became far more accessible in 1781 when William Reeves introduced the first commercially prepared watercolor cakes. Previously, artists had to grind and mix their own pigments. Reeves' addition of honey created stable cakes that could be easily re-wetted, paving the way for mass-produced watercolor sets.



Reeves watercolor cakes

The medium was transformed again in the 1840s with the invention of collapsible metal paint tubes. Winsor & Newton adapted watercolor formulas for tube packaging, allowing artists to carry ready-to-use paints outdoors. This innovation helped popularize plein air painting by making watercolor more portable than ever.

To wrap up his presentation, Nick suggested that anyone curious about the old-world experience of making their own paints might enjoy exploring the Natural Earth Paint Kit, available at Art Central.



Oct 27 - Annual Business Meeting, Pop-Up Gallery & Potluck



Winners of the Pop-Up Gallery

(L to R) 2nd Place: *"Peony Color Riot"* © Leslie Parsons; **1st Place:** *"Estuary Evening"* © Sarah DeLong; **Honorable Mentions:** *"Succulents"* © Mike Grahek **and** *"Summer Place"* © Bethanne Dowlan; **Third Place:** *"Apartments"* © Tom Dowlan



Prez Linda gave everyone a ballot and a number for their artwork.

Good food and good company are always a winning combination, and our Fall potluck delivered plenty of both. I thought voting for the artwork was tough. Then I arrived at the "desserts" table!

Thirty captivating paintings lined the gallery. "One of the best pop-ups we've ever had," one person observed. Each work was assigned a display number, and every guest received a ballot to vote for their favorites.



Food with friends--always a winning combination!

The results were announced following membership approval of the Directors, Committee Chairs, and the budget for the new fiscal year beginning November 1.

Thank you to everyone who helped make the day so enjoyable. A special thank you goes to those who may not have entered artwork in the show but joined us to celebrate, connect, and share in a delicious and memorable afternoon.

Two Stacys Who Stepped Up...and We Say, "Thank You!"



Stacy Lawson, our new Vice President, became a member of CCWS in 2022 and has been attending Monday Morning painters since that time. In February 2024, she took over the Thursday Plein Air Painters, allowing Debby Veldkamp much deserved time to pursue her own interests and travels.



Stacy Weed, our new Publicity Chair, has been a member of CCWS since 2024. Currently serving on our Hospitality Team, Stacy says, "CCWS is a valuable organization and I'm willing to go outside my comfort zone to keep it going!"

November 9-11 - Workshop with Geoff Allen - Seeing The Light in Still Life



"A picture is worth a thousand words," so here you go. Geoff's witty observations, indicated here in red, punctuated each day with humor and insight. Yours to figure out and enjoy! (Geoffallenart.com)

"Bunny in a snowstorm!"



Geoff's Day 1 demo painting. It's interesting that we're constantly told to block in the big shapes and hold the detail. But notice all the information and detail in Geoff's drawing: he plans how and where the shadows and light areas will connect and flow.

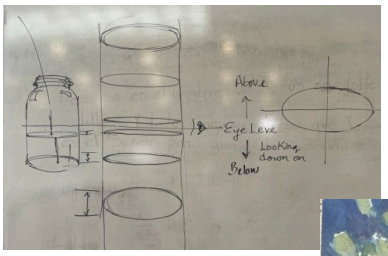


It was exciting to walk into a room set up differently from the usual—flood lamps, spot lights and still life set-ups surrounded by clusters of artists.

"Better fresh than accurate!"

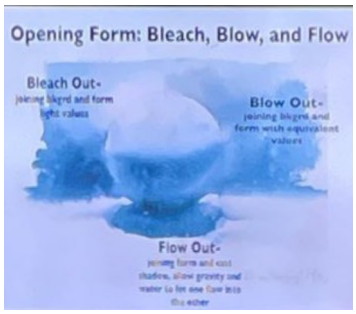


Notan studies on Day 1.



The clear glass jars half-filled with water...an exercise in ellipses and perspective.

"Feed the bead!"



Bleach Out– join background & form light values.

Blow Out– join background & form with equivalent values.

Flow Out– join form & cast shadow: allow gravity & water to flow one into the other.



The lightest dark and the darkest light may be the same value.

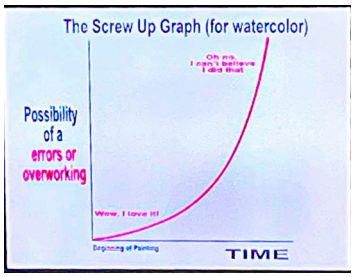


Geoff's Day 3 demo painting with colors drifting into the shadows.

"Working the griddle!"



Lily Sanders brought her plein air setup and painted along with the demos.



The Screw-up Graph– from "Wow, I love it!" to "Oh no, I can't believe I did that!"

"It's cooking!"

"Having different brushes in your hand is like shifting gears in a car!"



Everyone received one-on-one instruction several times throughout the course of the workshop, including **Marie Angelus**, shown here.



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

Paint-In
presented by CCWS CENTRAL COAST WATERCOLOR SOCIETY

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.

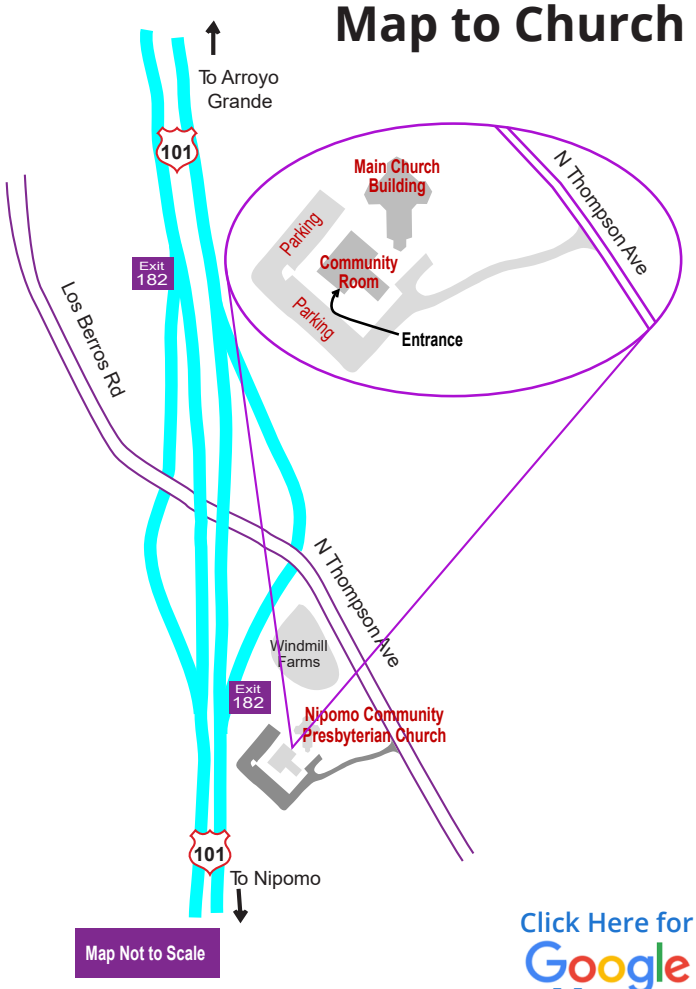
Critique: About 10:15, we do a completely optional, very informal, peer critique. There are some very accomplished artists among the CCWS membership who will generously share their knowledge with you, make suggestions, all very positive.

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.

It is 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 2026

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.

Monday Morning Paint-In
presented by CCWS CENTRAL COAST WATERCOLOR SOCIETY

Nipomo Community Presbyterian Church
9:00 am – noon

Upcoming Meetings:

Nov 25 - No Meeting - Happy Thanksgiving

Dec 1* - Jim Trask - With a Sword and a Mop: Challenging the Aqua-media Demons

Jan 26 - Aquarius 2027 "slide" show (all entries)

Feb 16* - Stacy Weed
*Note date change



CCWS Members Only Holiday Card Show

Email entries accepted Dec 6-11
at ccwsmos2026@gmail.com *
Dec 13-18 Member voting 'til midnight
Dec 20 Winners posted on Website
*NEW EMAIL



Aquarius 2027 Exhibition Calendar

Nov 29, 2026	Digital Entries accepted - Closing Jan 3, 2027 at midnight
Jan 19	Email notification to accepted artists
Jan 20	Accepted artists posted on CCWS website
Feb 17	Take-in, 10:00 - 11:00am at Art Center Morro Bay, 835 Main St., Morro Bay CA
Feb 18	Exhibition opens
Feb 21	Opening Reception 2:00-4:00pm, Awards, Signature Membership and Gallery Talk
Feb 22-24	Workshop with Tim Saternow
Mar 29	Exhibition closes
Mar 30	Take-out, 10:00am - 12:00pm

February 23-25,2027
DRAWING LIVE Online

7th Annual Watercolor Live
January 20-22,2027
WATERCOLOR LIVE Online

JANUARY STRADA 31-DAY CHALLENGE

One drawing or painting FROM LIFE every day for 31 days.
Details at stradaeasel.com
One of the best ways to improve your art is to make a personal daily commitment to painting or drawing. The STRADA January 31-Day Challenge brings together hundreds of artists from around the world who commit to daily practice. Join the tribe and **take the Challenge!**

Newsletter Deadline: The deadline for articles, photos, calendar events, member news and general information for the 1st Quarter 2027 edition of this newsletter will be February **1st.** Please send to Editor, Sandy McNeil: mcneils0911@gmail.com. The newsletter will be published February 15, 2027.