

CCWS Newsletter

4th Quarter 2022

Aquarius 2023

CALL FOR ENTRIES

Hope you are considering a painting for the upcoming Aquarius Show. It's right around the corner and entries will be accepted starting Dec 1, 2022 and closing Jan 8, 2023.

Aquarius 2023 will be held at Art Center Morro Bay, 835 Main Street, Morro Bay, CA. The show will run from February 23 thru April 3, 2023. Opening reception and awards will be on February 26 from 2:00 to 4:00 pm. See the Aquarius Calendar on page 20 for more information.



First Place Winner, Aquarius 2022 Pat Cairns with "Luca"
© Pat Cairns

Judge and Juror Fealing Lin also conducts the Aquarius Workshop. The workshop, "Transparent Watercolor Portraiture & Figure," will be a 3-day event February 27 through March 1, 2023 at the Nipomo Community Presbyterian Church. Workshop registration forms for the Fealing Lin workshop are available on

the [CCWS website](#). More information about the workshop is on page 9.

[Aquarius 2023 Prospectus](#)



CALL FOR ENTRIES

CCWS 3rd Annual Christmas Card Show

in our Virtual Online Gallery

Entries Accepted **December 4 - 11** • Member Judging December 14 -19
Winners Announced December 21st!

Please join us online for CCWS's 3rd Annual Christmas Card Show. This COVID legacy event has been a winner the last two years with great participation. We will do it at least one more year, maybe more if we get a good response again. Members vote for a first and second place winner in one or more of five categories:

- (1) My Favorite Painting; (2) Best Winter Scene; (3) Best Religious Painting; (4) Best Humor Painting and (5) Best Holiday Painting.

Your card may be voted into more than one category. For example, in our 1st

card show in 2020, Marcie Hawthorne's "Three Masai Wise Men and the Christmas Star" won second place in both "Best Religious Painting" and "My Favorite Painting."

Your entry painting must have been used as a cover on your Christmas card (any year) regardless of the subject matter.

The entered card painting must be your original artwork. It may have been entered in a previous art show. Any water media is acceptable.

Each artist may enter 1 jpeg. Email your entry to ccws@ccwsart.com

Central Coast Watercolor Society

PO Box 2418 Nipomo, CA
93444-2418
www.ccwsart.com

President

Jerry Smith

Vice-President

Michael Grahek

Secretary

Leslie Parsons

Treasurer

Elaine Tillman

Membership

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Workshops

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Aquarius Exhibitions

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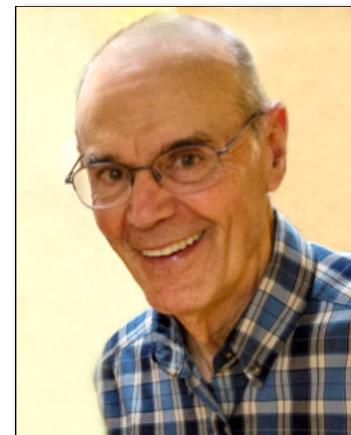
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President's Message

Many of our members may have heard of a religious group known as the "Shakers." The history of the Shaker people is quite intriguing. They were among the many the religious sects who immigrated to early America because they desired religious freedom. The name came from the interaction during a Saturday night spirited dance where the two normally separated sexes held a dance where the two were separated in a Conga-style lines. The dancers would become so frenzied that they would start shaking. I was not there so this knowledge comes from reading the history of Shaker furniture which is a very sought after design for early American style interiors. Regardless they are a very unique group of people and the Shaker people were Master Inventors.

Just look at some of their product development. The Shakers are believed to be the very first to mass produce seeds through mail order. They were very successful farmers, and would har-



Jerry Smith, CCWS President

vest, dry and package their seeds to sell to the public. This concept caught on like wildfire and carried a huge impact on the way that farming progressed in America. Their abilities in agriculture were phenomenal. Crops were cultivated and selectively grown according to size and yield and then these qualities were reproduced and sold as seeds through the mail.

The Shakers are also credited with inventions for the circular saw, spinning wheel head, and false teeth among many others. Fed up with watching the Shaker men waste so much energy using a two-man whip-

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

saw, a Shaker lady realized a round, rotating blade would be much more efficient. She is credited with inventing the first circular saw used in a sawmill in 1813. She even hooked it up to a water-powered machine to reduce the effort required to cut wood even further!

Now if you are still reading; the basic point of this message is why and how ideas for these inventions were made from a group working together. The impact as it relates to your watercolor painting is this; painting together as a group will increase one's knowledge of all of the factors required to produce a better painting. One can never make continuous strides without the suggestions and, yes, critiques, from other knowledgeable artists. This is why painting groups such as CCWS's Monday Morning Painters are so great. See you on a Monday Morning.

Jerry Smith

Thursday Morning Plein Air Painters

Meet: at 9:00 to paint and at 12:00 for lunch critique.

Bring a folding chair to sit on, water and food. For details call or email, Debby Veldkamp 801-3617, artmom5@gmail.com or Mike Grahek 805-481-8621, slo_artist@yahoo.com or Joan Faubert-Suttle at joan.faubert-suttle@gmail.com

Information about upcoming Paint-Out Sites is posted on ccwsart.com as it is received.

Paint Sites

Important COVID Information

As we gradually return to our previously normal CCWS activities, it is incumbent on all of us to behave responsibly in light of the fact that the pandemic is not really over. (We just would like it to be.)

CCWS requires all attendees for ANY CCWS activity to be fully vaccinated and boosted at least 2 weeks prior to the event. That includes: Monthly Meetings, Paint-Ins, and Workshops, etc. Our church venue in Nipomo is allowing us back for Monday Morning Painting and workshops. Masks are optional but social distancing will be required.

Our church venue in San Luis Obispo is also allowing us back for monthly meetings. Hopefully as we continue to learn to live with this disease we can continue to meet together without infecting each other.

Thursday Morning Plein Air Painters Information

Nov 17, Dinosaur Caves, Shell Beach

From the North take Hwy 101 south to Shell Beach. Exit at Spyglass Drive and turn left onto Shell Beach Road, drive all the way down to Cliff Ave and park anywhere along the coast. From the South drive north on Hwy 101 to exit at Price Street and turn right onto Price St, drive along the coast to Cliff Ave and park along the coast.

Nov 24, Happy Thanksgiving

Dec 1, Cuesta Park - 2400 Loomis St, SLO

From the South go north on Hwy 101 exit at Grand Ave. (exit #203D). Turn left on Grand Ave and immediate right on Loomis just after going under the freeway. Right onto Loomis and follow this out till it dead ends at the park. The entrance is on the right. Lots of varied views of the creek and vegetation.

Dec 8, NEW! "Christmas Paint-Out and Party"

Meet at Mitchell Park off Chorro with views of the old Mitchell House flanked by a very tall redwood tree, or to its left the old historic Avila home. Idea: after painting get a sandwich or salad, at the charming Side Street Market and Deli on Chorro, across from Grace Church.

Dec 15, Montana de Oro, Spooners Cove, 3550 Pecho Valley Road

Always worth a second visit. From SLO go West on LOVR towards Los Osos. Continue through Los Osos while it becomes Pecho Valley Road. Drive out to the park or park at the beach below the bluffs. Amazing views of the cove and/or old Spooners ranch house.

Christmas & New Year's Holidays, Dec 22 through Jan 4

Central Coast Watercolor Society's Annual October Business Meeting

The annual Business Meeting of the Central Coast Watercolor Society was held October 25, 2022, at the San Luis Obispo United Methodist Church. The important items the membership voted on and approved are as follows:

- Annual Membership Dues will remain at \$30
- The 2023 Operating Budget breaks even (*as we are a non-profit organization*).

The budget includes:

- 10 General meetings with demo artists
- The weekly Monday Morning Paint-In Program
- The Annual Aquarius Show including prizes
- The Aquarius Show 3-day Workshop led by the Aquarius Show judge and juror plus one additional workshop in the fall
- The costs to run the CCWS website.

And the following officers were nominated by the nominating committee and elected by the membership for 2023.

- President - Jerry Smith
- Vice-President - Michael Grahek
- Secretary - Leslie Parsons
- Treasurer - Elaine Tillman
- Membership Chairperson - Sue Sevier
- Publicity Chairperson - Jeanie Smith
- Aquarius Exhibitions - Diann Johnston
- Historian & Hospitality - Linda Denton
- Newsletter Editor - Dail Schroeder
- Contributions - Sarah DeLong

Thanks to the nominating committee of Leslie Parsons, Sally Jacobs, and Dail Schroeder for presenting an excellent slate of officers for 2023 to the Membership.

Additional Membership Benefits

The following Membership Benefits are not technically budgeted for. However, also not budgeted for is the time and effort volunteered by that Slate of Officers and Board Chairpeople you elected at the October Business Meeting. They graciously give their time and effort to try and make CCWS a fun, educational, and inclusive place to learn about painting watercolor. Their ulterior motive is that they want an organization like CCWS to be part of. They give back to help make that possible. The following are some of the things they organize and make available to the membership:

- Four online shows posted on the website in a virtual gallery that all members are encouraged to enter. Members are also encouraged to participate in voting for the winners who are then featured in the Newsletter. This obviously is a popular Covid holdover.
- At two of the monthly meetings each year there is a Pop-Up Gallery with winners voted on by attendees.

- Four quarterly Newsletters are emailed to the membership and posted on the website, detailing upcoming and past events and sharing members' news.
- A well-stocked watercolor instructional DVD Library is made available at meetings for CCWS members to utilize on a monthly basis.
- A Facebook page is maintained by the Publicity Chair that includes information about upcoming and past events and includes a private Art Space Group for CCWS members to post and share their work.
- Communications regarding CCWS events are sent to the membership via emails and posted on the ccwsart.com website.

Please use the convenient online payment option to renew your membership for 2023 and please consider volunteering in the future to help keep CCWS going strong.

See renewal information next page.

Member News



MEMBERSHIP RENEWAL for 2023

The yearly membership runs from January 1 to December 31

**Membership Fee
Still a bargain at just \$30!**

DUE NOW!

We highly recommend that you take advantage of our convenient online payment service to renew your CCWS membership for 2023.

You **do not** need a PayPal account to use this option.
You can use a credit card instead.

**Just Click on the PayPal
Logo Link to Renew**

If you prefer to pay by check, please mail it to the address below.

CENTRAL COAST WATERCOLOR SOCIETY
PO Box 2418 • Nipomo, CA 93444-2418



Workshop Information

Please Refer to COVID Information on Page 3



**Dec 6 – 7, 2022
Nipomo, California**

If you are attending Frank's workshop, "Beyond Technique Finding Individual Expression," just a reminder that it will be held at Nipomo Community Presbyterian Church, 1235 N. Thompson Road in Nipomo. There is a map link on the CCWS website (*and on page 18*). Doors will open at 8:30 for set up and the workshop starts at 9:00 am.



Yosemite Valley, © Frank Eber

Lunch will be provided each day, along with coffee, tea and water, and a few morning snacks. If you have questions, please contact Jerry Smith at jsmithp38@sbcglobal.net.

Register

For more information about Frank, visit [his website](#).

Member News and Updates

Thank You!

to Mari O'Brien for her years of service to CCWS. As Publicity Chair, she made sure that local citizens and visitors knew that there was a group of dedicated watercolor artists holding meetings the last Tuesday of each month, with a guest artist presenting a demo at that meeting and that it was free to the public if anyone was interested in attending. She also publicized our Aquarius Show, and started and administered our Facebook account and kept it updated. Great job Mari and we are glad you will continue to be a member.

WELCOME to CCWS

The Central Coast Watercolor Society extends a very warm welcome to all of our new and returning members.

Sammie Bankston

San Luis Obispo

Julie Diani

Santa Maria

Susan Duffy

San Luis Obispo

Stacy Lawson

Santa Maria

Elizabeth Ostapiuk

Santa Maria

Cathy Spargo

Los Osos

Mary Velasquez-Bailey

Nipomo

Jennifer Zapp

Sunland, CA

Rejoining CCWS Welcome Back

Linda Groover

San Luis Obispo

DVD Library UPDATE

DVD Artists and Titles

I am thrilled to announce **Marcia Johnson** has volunteered to be the Assistant Librarian for our DVD Library. She lives in Trilogy, Nipomo, so she is close enough to pick up the DVDs and bring them to the meeting when I can't make it.

We now have ten new DVDs that we can start sharing in January, 2023. I found as many of the titles on the wish list as I could, and that fit into our budget. New, recently released DVDs can be over \$100, especially right now when everything in the world costs way more than it should. I tried to keep purchases around \$50 each or less so we could have a few more to choose from. I will put a list of the new titles on the website and have them separated from the existing ones starting at the January meeting.

Dail Schroeder

Introducing Our New Publicity Chairperson

Jeanie Smith moved to Arroyo Grande in 2021, and started painting with her sister, artist Charlotte D'Aigle Berney, that November. Initially interested in acrylics, she soon changed her focus to watercolors and started classes with Virginia Mack in January 2022. Jeanie was delighted to discover CCWS and the Monday Morning Paint-ins, and appreciates that everyone is so helpful and friendly.

No stranger to the world of art, Jeanie studied drawing and ceramics as a teen, as well as ceramics, art history, music and creative writing in college. Mostly, Jeanie has been active in theatre for many years — as actress, director, coach, and critic. She holds a Ph.D. in Theatre from U Washington and is a published scholar. She taught at the college level for over 20 years before switching to middle school in Palo Alto. There she taught drama for ten years, running a major after-school production program (painting

scenery!), while directing shows for Bay Area semi-professional theaters, and reviewing for the Palo Alto Weekly newspaper.

Still making and reviewing theatre, she then shifted her teaching career to Information Technology classes for the next ten years— including web design, animation, video, and computer literacy. At the district level she taught other staff to work effectively with computers in their classrooms, and served as Tech Lead.

Now retired, she's enjoying making fine art again, "I feel like I've come full circle, returning to an early love." And she's happy to put her knowledge of IT and social media to use serving as Publicity Chair for CCWS. "Keeping up with the latest tech keeps me on my toes!"

Jeanie lives on the A.G. Mesa with her Scottish husband Gordon and their three rescue Chihuahuas.

Member News

CCWS Signature Member Mari O'Brien's Art News Congratulations Mari on all your successes!



"Doodleflower"

Mari O'Brien's "Doodleflower" (a digitally manipulated experiment with acrylic, Brusho, and bleach) was accepted into the international juried online exhibit **Plan-tarium** (sponsored by Gallerium) about trees, plants and flowers; the piece will also be published in an art book about the exhibit.



"Girl No. 9"



"Negative Capability"

Mari received an Honorable Mention for "Negative Capability" (acrylic on watercolor board 16" x20") and "Girl No. 9" (acrylic on watercolor paper 22" x30") in the **Art Show International's** online juried exhibition called "**Color 2022.**"



"Road to Perdition"

All paintings and images are copyrighted by Mari O'Brien.

In addition, "Road to Perdition" (acrylic & oil pastel on watercolor board 25"x 28") has been selected for "**Political Storm 2022,**" an online exhibition at **Las Laguna Online Art Gallery.** The exhibit will be available for viewing in November and December, 2022. This link laslagunaartgallery.com will take you to the general page, where you can explore the entire exhibition, piece by piece, as curated. Tap on the painting for more information. You can also explore by artist's last name, or by any of the "rooms" of the various art mediums used in the art. (My painting is in the "mixed media" room.)

The quality of the paintings seems to be very good, and it is a well put-together, thought-provoking gathering of art on a timely, urgent topic.

Important Announcement

The starting time for all Monthly Program **Meetings in 2023 will at at 1:00 pm.** The demonstration meetings will all be held at the SLO United Methodist Church, Westley Room. We have been experimenting with the starting time for these meetings over the last year. The reason was to determine the effect on attendance between the afternoon and evening with our membership. The result is the afternoon meetings had much higher attendance.

We hope you will be able to attend, learn a new painting technique, pick up a tip or two to try on your next painting and enjoy the demonstration artists that Vice President Michael Grahek has arranged for 2023.

Request for Donations

Sarah DeLong is our Chairperson in charge of acquiring donations from Art Supply Companies, Patrons of the Arts, and from generous members of own watercolor society.

For example, in the past members have contributed a donation (\$100-\$200) in honor of a family member, an artist that has passed on or just donated in their own name. These awards have expired and she is seeking new donors for the Aquarius 2023 Show.

If you personally or maybe even a group of members would be willing to sponsor an award for the 2023 Aquarius show please contact Sarah via email to let her know you are interested. Thank you.

delong.sarah@yahoo.com

Member News

"Just Add Water"



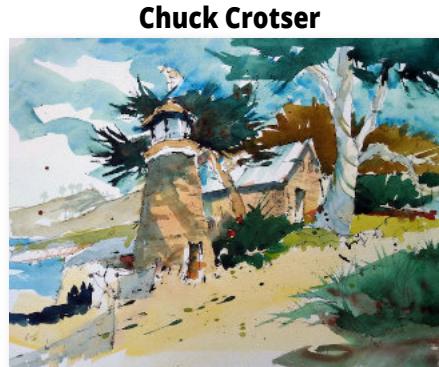
**Six Artists from the Central Coast Watercolor Society
are featured in the Gallery at Art Central in San Luis Obispo through November 28th**

Etty Pacifico, owner of Art Central, and her collaborators wanted to feature local watercolor artists in the Art Central Gallery and decided a multiple-artist show would be the best way to go, even though several of the featured artists are highly accomplished professionals and would definitely be a draw just on their own.

The wonderful part of this story is that they mined our CCWS website and the online Aquarius Shows to find artists and chose them on the basis of consistency, quality, execution of subject matter, and because they are each using watercolor in a different way or in a different style. Of course this makes for an interesting show and that was part of the mission.

As local artists, we owe Etty a debt of gratitude for not only creating a great local art supply store, but for making it a hub of art activities. Thanks to you and your staff.

Be sure to try and make it to this delightful show. The store will **closed** Thanksgiving Day, but open that weekend. Hours: M-F 10-6, Sat 10-5 and Sun 12 noon - 4:00 pm



Chuck Crotser



Pam Haste



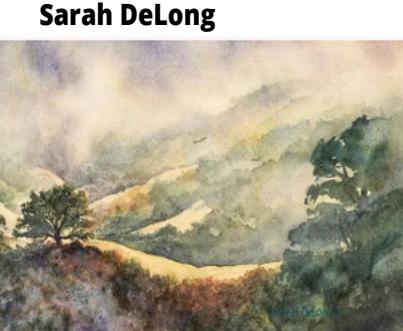
Shirley Horacek



Larry Kappen



Leslie Parsons



Sarah DeLong



"Just Add Water" Show

The Gallery at Art Central



Art Central • 1329 Monterey Street • San Luis Obispo, CA • artcentralslo@yahoo.com • artcentralslo.com • 805-747-4200

Workshop Information

Please Refer to COVID Information on Page 3



"Transparent Watercolor Portraiture & Figure"



with Award Winning Artist, Fealing Lin

February 27 & 28 and March 1, 2023



Fealing Lin is a signature member of National Watercolor Society, Transparent Watercolor Society of America, Watercolor West, San Diego Watercolor Society and the Missouri Watercolor Society. Her works have been juried in many national exhibitions including NWS, WW, TWSA (Transparent Watercolor Society of America), Brand National, Audubon Artist, San Diego Watercolor International and many others. She has won numerous awards among these shows.

Workshop Description

Although portrait painting can be very intimidating, Fealing will teach you how to relax and enjoy the

process as you discover the spontaneity and uniqueness to watercolor. You will also learn how to capture the quality of light available to you. You will achieve a level of transparency with your images and develop an understanding of head architecture that will give you the confidence to take on even the most challenging portraits.



Softly She Smiles

Paintings are copyrighted by Fealing Lin.

For more information about Fealing Lin, visit her [website](#).

During this workshop, you'll learn how to use value and temperature change, as well as transparent glazing to allow the glow of the paper to shine through. By balancing colors and weaving lights and darks, you will be able to achieve successful painterly paintings.

The workshop will include daily demos and time for individual painting with critiques. Be prepared for an art intensive 3 days.



Pondering

Workshop Venue and Details

The workshop will be 3 days, Monday, Tuesday and Wednesday from 9 am to 4 pm with an hour for lunch. It will be held at the Nipomo Community Presbyterian Church, 1235 North Thompson Road, Nipomo, CA. The workshop venue is a large, comfortable, room with lots of natural light. Doors will open at 8:30 am each day for set-up and you can leave your things overnight.

Lunch will be provided each day along with coffee, tea, and water.

The workshop fee is \$335 for members and \$375 for non-members. A registration fee of \$100 will hold your place, with the balance due Jan 15, 2023. Click on the Registration Button for payment options, a registration form, and directions to the venue.

[Register Here](#)

Workshop Review

Sterling Edwards Workshop "Watercolor from A to Z"

Sterling Edwards led a dynamic four-day watercolor workshop from October 3 - 6 in Nipomo, CA. Using time tested techniques, his vast teaching experience and powerful communication skills, he demonstrated his process from start to finish. What evolved from each demo consistently became another Sterling Edwards creation suitable for framing. "Don't expect to create a masterpiece during the workshop," Sterling wisely told us. "That

"Give yourself permission to accept a painting that doesn't look like your vision." Those words allowed

us to focus more on being engaged listeners, observing and experimenting with techniques and tips and less on trying to produce a finished painting at the workshop.

Day One – was all about **Negative Painting**. It was also about Value Studies and how valuable they are to creating a good painting. Once you create your value study, set the photo aside and paint to the value study. You will have chosen your center of interest in the study and indicated where your darks are going to be, and what your shapes will look like.

Continued on next page.



Day One – Introduction, a little about himself, a little about brushes, paints, paper and such, and about the format of the workshop.



Plein Air sketch and value study all in one from an area near Pebble Beach, CA.



Day 1 demo painting!

Robert Norwood: Sterling uses a palette that he designed to accommodate the large brushes that he also designed. He has switched from Maimeri-Blu paints which he used for years to Holbein paints and uses Fabriano paper with some Arches thrown in once in a while depending on what he is working on.



Sterling's Brushes – The wide hogs hair are great for softening edges and putting lots of water on your paper for wet-in-wet.

When starting a painting he recommends that you mix large amounts of your colors before painting wet-in-wet in order to quickly apply these colors without running out of them and before your paper gets too dry.

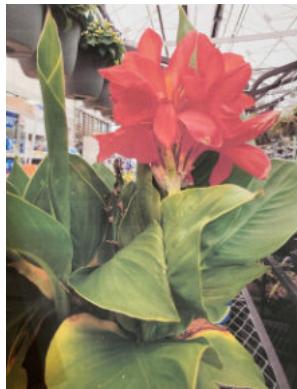
Sterling uses the wet into wet technique to lay in initial background washes and create some soft edges on his subject. He allows his paper to dry, then proceeds to use dry brush and hard edge effects to build additional layers that finish off his compositions. He easily incorporates complex negative painting techniques into his designs which inform his art with an added depth and richness. Sterling's suggestion to add darker hues (even black) to one's watercolor work also proved for me a very valuable tip.

Workshop Review

Sterling Edwards Workshop

Continued from page 10

Day Two – The morning demonstration was a stylized flower painting done without a value study, but Sterling was basically painting the photo using big bold brush strokes. He made sure to soften some edges as he went along with this painting. He says, “soft edges let the eye move through the painting while hard edges stop the eye and say Look Here!” When finished he reminded us to always leave a place to sign your painting as he was deciding where he would sign this one.



Source photo of a Cana Lily.



Finished painting.



Sterling discussing leaving white at the center of interest.

All paintings and images will be copyrighted by Sterling Edwards.

Sandy McNeil: One of the most interesting segments of Sterling's workshop was the 10 Minute–10 Million Dollar Abstract. Sterling observes that artists, as well as potential buyers, either love abstract art or they dismiss it. (Personally, abstract art is mostly lost on me.) For Sterling, however, his abstract art far outsells anything else he produces.

"Why would that be?" you ask. Because it works for the buyer. Sterling goes on to explain that if you want to draw attention to your work, you don't do it by showing a landscape, albeit a stunning one, in a gallery already full of stunning landscapes. It's the abstract painting that pulls the viewer in for a closer look. Whether they like it or not, the abstract is the one painting they invariably remember.

Sterling elaborated with a story of a wealthy client who owns a houseful of traditional (and pricey) art works. For the pièce de résistance, she bought one of his HUGE abstracts to hang over the grand fireplace. And it works!



Sterling showing off the morning demo abstract painting.

Elaine Tillman: I was impressed with Sterling's daily morning demos, and the extra “quick” demos on several afternoons. The first day he spent a lot of time demonstrating negative painting. For me it was a real challenge but one I will continue to practice. He covered landscape painting with rocks, water, and trees and he did several great demos on waves with beautiful spray. One day was spent on abstract painting adding variety to an already varied program. The pace was fast but afternoons allowed time to paint, practice and get one on one help. Many folks marveled at some of the brushes Sterling sold at the workshop. I loved the #6 rigger that sold out but even using a Sterling Edwards brush, I can't paint like Sterling.

Day Three – Abstract Day!

Since this is now Sterling's favorite way to paint, it was easy to tell that he was very enthusiastic about abstract day.



The Abstract movement started in New York City and took off after WWII when the housing boom started. Guggenheim was instrumental in getting it started. *Continued on next page.*

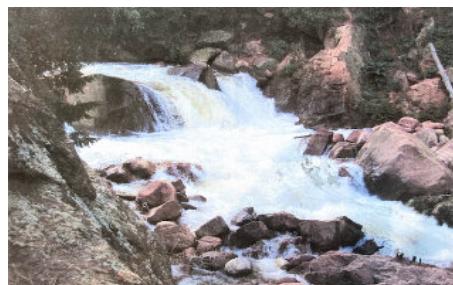
Workshop Review

Sterling Edwards Workshop

Continued from page 11

Day Four – A Waterfall and Rocks

This is the day we watched Sterling paint credit card rocks more skillfully than anyone I have ever seen do it, and I have watched a bunch of artists paint credit card rocks!



Source photo for the waterfall.



Value study for the waterfall and rocks.



Finished beautiful painting.



Sterling's "Carrot People." He sometimes puts them in for interest or scale.

Mike Grahek: The recent Sterling Edwards workshop proved to be an excellent learning experience and helped add new tools for painting better watercolors. A big focus of the workshop was what is called “negative” painting, which is simply leaving the main subject light or white and then painting darker colors around it. This may sound simple, but it really does take a large shift in thinking about how to compose a painting. And the beauty of this shift is that it results in a whole different look and feeling to a painting. Sterling started with a demo of a large tree and then had us do a simple exercise of painting multiple layers of trees with several layers of glazing, each layer creating different degrees of darker negatively shaped trees.



This was available as an example to practice our negative painting skills.

Sterling called them successive “generations” of trees or shapes. The idea he was getting across was that any subject may be approached this way with successive generations of negative shapes with varying degrees of values. He went on to do a series of demos of paintings in negative shapes of flowers, a barn with trees and fences, and a waterfall with rocks. He also showed us how to scrape out shapes very effectively getting negative shapes of rocks and trees and whatever.

Another technique he showed was to immediately soften hard edges using his special brushes. This is another tool of great importance, that is to get an understanding of the need to soften edges before they dry. Way too often we let far too many edges dry hard, and it's a difficult mindset to change, but well worth it. His special brushes are effective, but softening edges can be done with other brushes too. It's much harder to change our thinking about softening edges.

Sterling also did a great demo on abstract painting. He started by showing us how to find interesting shapes as the basis of the painting. He likes taking pictures of junk and trash, then uses a simple little tool called a “zoom finder” to pick out an interesting shape in amongst the junk. Again he used negative shapes, scraping, and soft edges to produce a very pleasing abstract painting.



The workshop was a very useful experience for everyone and added some helpful tools for us to create better paintings.

Continued on next page.

Workshop Review

Sterling Edwards Workshop

Continued from page 12



After we master credit card rocks, this is how we can put one in the sea.

Jerry Smith: These comments include the entire arranging of the workshop from start to finish. In writing my analysis of this workshop it is like comparing a Corvette to a horse and buggy with other workshops. Sterling and his wife have developed a complete program that needs to be duplicated by any number of artists who are companions of Sterling on the now global workshop trail. We did not hear comments like, "Where did I put that" or "I forgot to bring that" in the entire 4-day workshop. This attention to detail allowed the attendees the opportunity to focus on Sterling's main messages for developing one's watercolor painting. Outstanding!

I will also try to utilize Sterling's method of individual review in future CCWS workshops. His review was broken down into 2 separate parts. First, was the individual's review at their workstation and then if someone wanted additional help, he instructed them to come up to his work area. This separation of reviews allowed equal access to his time for each artist. Again, "Outstanding use of time."



A different type of abstract. Each day there was a main painting demo in the morning. If he finished with extra time, Sterling would paint another demo for us. This was one of those extras.



Thanks for the Opportunity to Learn from a Master Watercolor Artist and a Great Workshop Instructor

This was a terrific workshop and I have struggled to do it justice in review. That is why I asked some other attendees to help with their testimonials and impressions of the four days spent with Sterling Edwards.

Thanks to Bob Norwood, Elaine Tillman, Sandy McNeil, Mike Grahek and Jerry Smith for their impressions and their comments shared in this article. I really appreciate your help and your voice.

Hosting a 4-day workshop takes a lot of organization, hard work and coordination. Jerry Smith acts as our Workshop Chair, with the Board of Directors, but Jerry does all the work, starting with initial contact, scheduling, budgeting, collecting the money and I'm sure there are more things I don't even know about. Thank you, Jerry!

Elaine Tillman our Treasurer arranges accommodations. Thanks, Elaine! Our Hospitality Chair, Linda Denton, arranged for lunch and breakfast snacks each of those days, which was not a small job. A huge thank you to you, Linda!

And most of all, I'm sure all of the attendees would like to thank Sterling for such a comprehensive four days of instruction. I think we all learned a lot and have lots of new skills to practice. Thank you, Sterling, for making the trip to the left coast to share your tips, techniques and philosophies with some of your fans. It was wonderful!



Another extra demo using lots more negative painting and a really stylized barn.

CCWS Members Only Show

Autumn 2022

CONGRATULATIONS! to the WINNERS of the Autumn Show

The Autumn Members Only Online Show is currently running on ccwsart.com and is available for your viewing pleasure, just in case you missed it!

As most of you know this is the 3rd online art exhibition CCWS has hosted this year for its members. Many, many thanks to our President and Webmaster for putting these shows together for us. He does a great job, and it's always fun to see what CCWS members are working on.

First Place - Best Painting and Best Show Theme



"Reflections of Fall" by **Jan Godachy**

This is always a free competition which gives you the chance to see how your work holds up against that of the other member artists. Hopefully it will inspire you to continue painting, and enter the next online show. Don't worry if you haven't been awarded an honor yet. Keep trying, eventually it will pay off, and you will probably enjoy the journey. Watercolor is fun!

We so appreciate your entries and your voting. Without your participation, we wouldn't be able to have a show. So a BIG thank you goes to all of you who entered and took the time to vote as well

Honorable Mentions



"107 Degrees in the Shade" by
Norma Neil



"Autumn Bounty" by
Leslie Parsons



"Tulips of Joy" by
Carol Roberts



"October Vintage" by
Sue Sevier

Members Only Show
presented by
CCWS CENTRAL COAST WATERCOLOR SOCIETY

View Autumn Show Here

CCWS Signature Members' names are shown in Red.

All paintings are copyrighted by the individual artists.

Mini-Seminar Review

Chuck Crotser's Mini-Seminar on Perspective

by Dail - layout and design and Jerry (who also has a degree in architecture) - all the technical stuff.

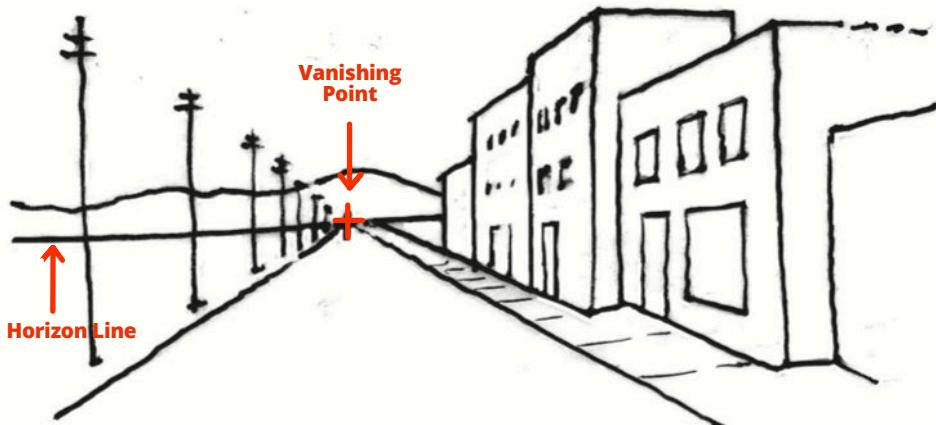
On a Monday morning this past August, long-time Cal Poly Architecture Professor and member of CCWS, Chuck Crotser, attended the paint-in session to give us a couple of lessons in perspective. For some of the members who understand perspective and how it works it was a great little refresher course. And maybe enlightenment for those who sorta know how perspective works. But some of the tricks he showed us would work for everyone. We have his permission to share as much of the lesson as we can with the rest of the CCWS membership, so we will give it a go. The illustrations are from handouts that he emailed us. Thank you very much Chuck.



The group is giving Chuck their undivided attention and taking lots of notes.

Examples of 1-Point Perspective

Perspective drawing can seem intimidating and complicated, but unless you intend to construct an extremely accurate representation of objects, there's no need to get into the many technicalities of this drawing "tool."

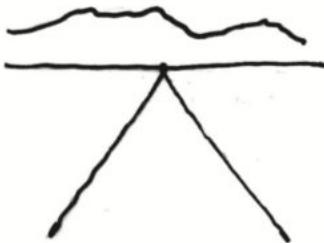


This is a simple illustration of 1-point perspective. Notice all of the lines that "aim" towards the Vanishing Point: road edges, sidewalk edge, poles, building tops and bottoms, the tops and bottoms of windows and doors. All other lines remain vertical or horizontal.



Chuck spent about an hour helping us understand perspective. He's a great teacher. There was lots of audience interaction.

Composition Examples



Avoid this composition.
Too strong and dominant.



Simply offset one edge of the road/path. But avoid major diagonals aiming to the corner of the frame.



Even more interesting, if appropriate.

Mini-Seminar Review

Chuck Crotser Demo

Continued from page 15

Once your composition is established with a 1, 2 or 3-point perspective and a vanishing point, the next step is to establish where the vertical elements will be located. The method shown below for locating the vertical elements, is referred to as Modular Repetition.

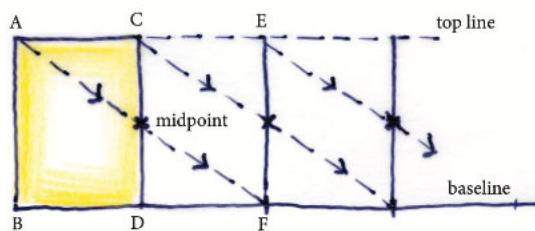
Modular Repetition

For objects, that repeat a pattern or rhythm such as a colonnade, regularly spaced trees, phone/light poles or fence posts. The face of a building that repeats a regular horizontal rhythm such as window or door spacing.

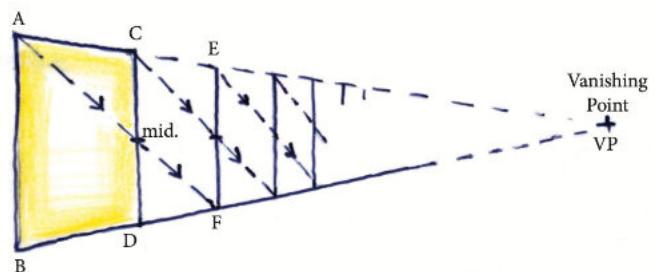
This simple technique provides pretty good accuracy if that's your intention. It can also make your drawings or paintings a bit more believable or persuasive.

Any rectangle or square can be accurately repeated by following these steps. Follow the same rules in perspective.

Step 1. Draw the initial rectangular (shown yellow). In perspective, this will likely be an estimate.



Step 2. Extend top line and baseline.



Step 3 and 4. Mark the mid-point on vertical line CD. Extend a line from point A through midpoint of line CD. Where it intersects the baseline, this becomes the bottom of the leading edge of the next rectangle. Then, . . . REPEAT.

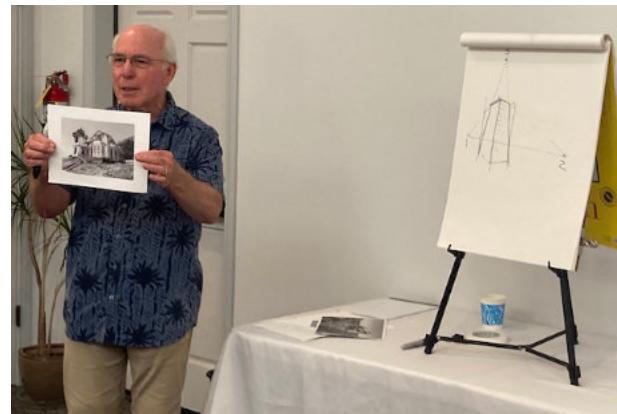
Thank You to Chuck!

CCWS is very lucky to have generous and talented members that are happy and willing to share their considerable knowledge with the membership and Chuck is one of them. He has done a number of mini-seminars for us and has also done demonstrations and lectures at our meetings for which we are very appreciative. Thank you so much Chuck for your contributions to our organization.

Example of Modular Repetition



The San Luis Obispo Mission has been drawn or painted thousands of times and provides a great opportunity to use the technique described below to determine the column spacing.



Chuck explaining how perspective works above and below the horizon line or the line of sight.

More Member News

Sheila Underwood – August's Presenter

"At Play with Watercolor"

Signature Member Sheila Underwood, showed us how she approaches and works on her version of abstract art which she refers to as impressionistic. She tries to convey movement and emotion in her work. For her demo, she worked on watercolor board which had been prepared with gesso. Her work is very loose and very juicy and using a large

synthetic 3" brush, she lays in color and moves it around until it speaks to her.

For the sailboats she used no reference photo, and



Sheila didn't finish this at the meeting, she brought it to the October meeting for me to take a photo of it for this issue of the newsletter.

says she just lets the medium speak to her and tell her which way to go. When she paints flowers which are one of her favorite subjects, she will sometimes set up a still life for inspiration.

Sheila says she usually has several paintings that she alternates between. When she comes to an impasse, she will work on the other one for a while and then come back to the original with a fresh eye. It is definitely an interesting way to work and it certainly works for Sheila. Her paintings are beautiful.



This photo shows Sheila working on the sailboats. And a start that will probably turn into some flowers.

Woody Benton – September's Presenter

"Values, Values, Values"



The large dark shape against the lighter clouds with the white water at the base is very powerful. There are also powerful shapes in the clouds.

Woody loves watercolor's way of capturing not only mood and light, but cultures, time and texture. His philosophy of making a better painting is to practice, practice and practice some more. For example, if you want

At September's meeting Signature Member Woody Benton, spoke to us about the importance of value relationships in our work.

Strong value relationships tend to make people stop and study your work. Woody also uses a strong emphasis on large shapes as you can see in this painting.



Lecturing on the importance of value.

to paint better skies, paint them a bunch of times and you will see improvement. Along the way you will get a better feel for how wet the paper should be for wet-in-wet techniques, mixing colors, how much paint to use and how to let watercolor do what it does best.



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. Due to COVID rules we will be limited to 40 people.

COVID-19 Rules: The church is requiring participants to have been vaccinated and boosted at least 2 weeks prior to attending. Each person can have their own table if desired. We sanitize tables before we leave.

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.

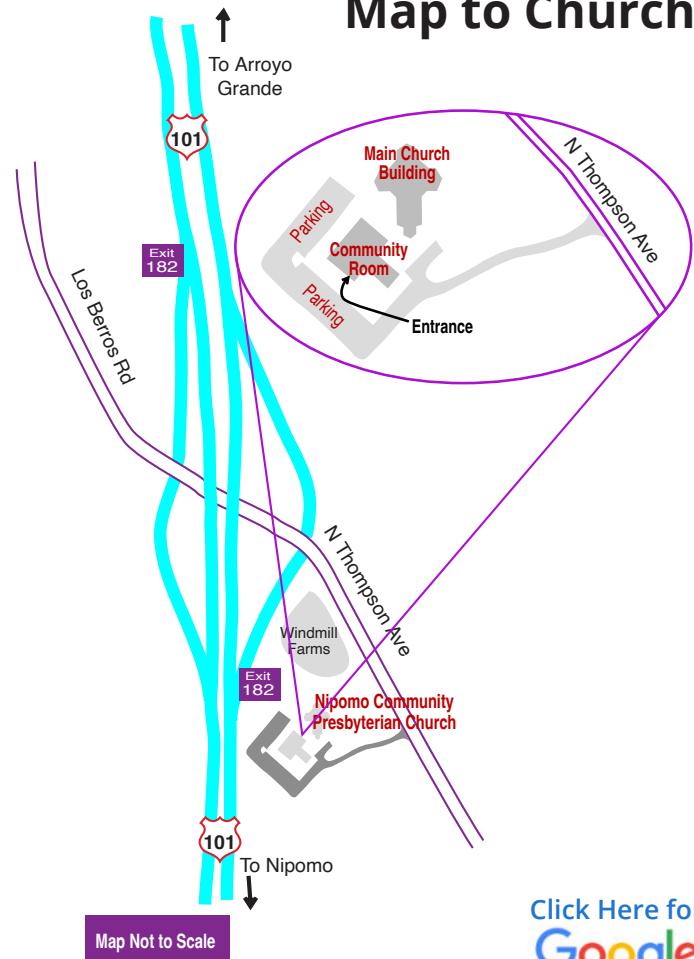
Where: Nipomo Community Presbyterian Church, 1235 Thompson Avenue. See map.

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.

Monday Morning



Map to Church



[Click Here for Google Map](#)

Sterling Edwards Extras!

Sterling covered a lot of painting information in four days. So much, even with good notes it will take a while for it all to sink in. As reminders, below are some of the last things he told us on day four:

- **The best paintings** are typically done from a value study as opposed to a photo
- **Work on timing**, especially when doing wet-in-wet. Watch the shine on your paper and experiment so you know when to proceed and when to stop and dry
- **Start painting** by just laying in blocks of soft color and saving whites. Green where trees and bushes go, blue where water and sky go, etc. Just get color on the paper
- **Rocks and Trees** it's important to vary the colors as you paint, even in the greens
- **Practice** credit card rocks, paint dark so there is texture once you scrape
- **Trees are always darker at the bottom**, because that's where the shade is
- **Put in just enough detail** so people can figure out what it is
- **Use "Power Points"** a very dark wedge that adds an accent and moves the eye through your painting, especially in abstract work
- **Save the soft edges** interspersed with the hard edges that are usually at your center of interest
- **Create exercises for yourself**
- **Practice, Practice, Practice!!!**

National Watercolor Exhibitions Online

While taking a break from newsletter production, I searched "National Watercolor Art Exhibitions" on YouTube and was blown away by all the shows that are featured. This is one rabbit hole I am happy to spend hours in, and I will, as soon as this edition of the newsletter is published. Here are a few links to the shows if you are interested and have some extra time to spend looking at the best of the best watercolors in the world. Sadly a lot of these shows are now available online because of COVID. I guess a few good things came out of that horrible time.

National Watercolor Society, 102nd International Open, 2022

Run time: 10 minutes – youtube.com/watch?v=h4Gqn1XRLGI

Jurors of Selection, Mark Mehaffey, Dale Laitinen and Mary Alice Braukman, Judge of Awards, Stephaen Zhang

American Watercolor Society, 155th International Exhibition 2022

Run time: 12 minutes – youtube.com/watch?v=p0dRZBUpRpc

The American Watercolor Society's Annual International Exhibition is one of the premiere watercolor exhibits in the world. This year's exhibition features 140 artists from around the world, working in a variety of watermedia including watercolor, gouache, and acrylic.

National Watercolor Society Member Exhibition 2022

Run time: 10 minutes – youtube.com/watch?v=FPyyC2vOTww

Juror Tim Saternow

The Member Show is held in the Spring and is open to all current Associate and Signature members. The National Watercolor Society is one of the oldest non-profit artist-led societies in the United States.

Transparent Watercolor Society of America 2021 Exhibition

Run time: 37 minutes – youtube.com/watch?v=qRaWknNGDE

TWSA Jurors Mark Mehaffey and Brenda Swenson walk us through the 2021 Transparent Watercolor Society of America exhibition at the Kenosha Public Museum, highlighting the award winners and other works. *This is last year's exhibit, but the Gallery Walk is excellent.*

California Watercolor Association

The California Watercolor Association is a prominent watermedia organization. Their 2022 Member Show, October 14 - November 18, 2022, is on display at a gallery in San Rafael, but you can also view it online at this link – californiawatercolor.org/gallery.php?cat=181

San Diego Watercolor Society 40th International Exhibition 2020

Juror Michael Reardon chose 100 paintings from 800 national and international entries. At the beginning of the video he talks about that process.

Run time: 30 minutes – youtube.com/watch?v=daADiwH1xCA

CALENDAR OF UPCOMING EVENTS

Monthly Meetings

CCWS meets the last Tuesday of each month at the San Luis Obispo United Methodist Church, 1515 Fredericks St, San Luis Obispo.

NEW! All meetings start @ 1:00 pm. The first half hour is social time. The demo starts at 1:30 pm. The DVD Library is also available during the 1st half hour.

No meetings in November or December. Please enjoy the holidays.

Normal monthly meetings will resume January 31, 2023 at 1:00 pm.

Our Upcoming Meetings Will Feature:

January 31st, 2023 - 1:00 pm

This is only opportunity to see **all** the paintings that were submitted for consideration to be juried into the Aquarius 2023 Exhibition.

February 28th - 1:00 pm

To be determined.

March 28th - 1:00 pm

CCWS Signature Member Kathie Miller

[Aquarius 2023 Prospectus Link Here](#)

Exhibition Calendar for Aquarius 2023

Dec 1 Digital entries accepted – Closing Jan 8 at midnight

Jan 22 Email notification to accepted artists

Jan 23 Accepted artists posted on CCWS website

Feb 14-18 Receiving of shipped paintings

Feb 21 Receiving hand-delivered paintings, 10 am-noon at Art Center Morro Bay, 835 Main St., Morro Bay, CA*

Feb 23 Exhibition opens

Feb 26 Opening Reception 2:00 - 4:00 pm, Awards and Signature Membership*

Feb 27, 28, March 1 Workshop with Fealing Lin*

Apr 3 Exhibition closes

Apr 5 Pick-up hand-delivered work 10 am to noon

* All events are subject to COVID restrictions

Monday Morning

Paint-In

presented by
CCWS
CENTRAL COAST WATERCOLOR SOCIETY

Nipomo Community Presbyterian Church

9:00 am – noon

Now showing in our VIRTUAL ONLINE GALLERY



(excerpt) of "Boca Boats"
© Frank Eber

**Frank Eber Workshop
"Beyond Technique"**

Finding Individual Expression

December 6 & 7, 2022

[Register Here](#)



Softly She Smiles
© Fealing Lin

Aquarius 2023 Workshop

"Transparent Watercolor Portraiture & Figure"

with Award Winning Artist, Fealing Lin

Feb 27, 28, and Mar 1, 2023

[Register Here](#)

Newsletter Deadline: The deadline for articles, photos, calendar events, member news and general information for the 1st Quarter 2023 edition of this newsletter will be **February 1st**. Please send to jsmithp38@sbcglobal.net or dails@earthlink.net. The newsletter will be published February 15, 2023.