



Newsletter

2nd Quarter 2026

Aquarius 2026

If you attended the February 22nd Aquarius Reception at Art Center Morro Bay, (one of the best-attended, I'm told), you would know that the exhibition was captivating, and the paintings adventurous. And if your artwork was on the wall, well



The Aquarius 2026 Reception

really, what could be more gratifying? Beautifully curated by Exhibition Chair **Chuck Crotser** and his team, and complemented with the exquisite glass sculptures of Morro Bay's Ross Neder, Aquarius 2026 was indeed a celebration of very fine art.

As you strolled around the gallery, perhaps you wondered, "How did (s)he do that?" I learned that **Diann Johnston** really did use a dead fish to imprint her "Incarnation"! (also known as the Japanese art of Gytaku). And I could easily relate to **Mary Gilman's** "Albuquerque Sunrise" because, like her, I've also been to the annual International Balloon Fiesta.

Juror Michael Reardon commented on how impressive the submissions were, "which made the final selections quite challenging." Continuing, he said, "For those who were not chosen, please don't view this as a comment on your value as an artist or the quality of your work."



First Place (\$800)
"You Say 'Tomato,'
I Say 'Solanum Lycopersium'"
© Jim Trask

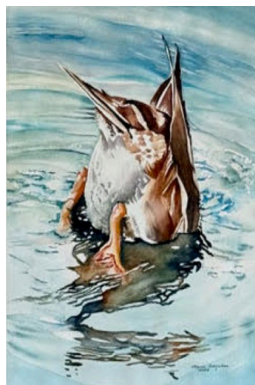


Second Place (\$600)
"Incarnation" © Diann Johnston

"The size of the show was limited. For those who were selected...

...Congratulations!"

CCWS Signature Members indicated in **RED**



Honorable Mention (\$200)
"Bottoms Up" © Marie Angelus



Honorable Mention (\$200)
"Zebra" © Nickie Brayton



Third Place (\$500)
"Shadows in the Sand"
© Pam Haste

See the entire Aquarius 2026 at ccwsart.com

Continued on page 3

Central Coast Watercolor Society

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www.ccwsart.com

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President's Message

Where do we go from here?

As the month of April comes to an end, I want to pause and reflect on what we have done this year as the CCWS. We have had members only on-line shows, our annual Aquarius juried show, potlucks, pop-up galleries, monthly meetings with demonstrations, member newsletters, Monday morning painters, and three-day workshops. I want to take time and space now to thank all of you who made this possible. We are an all-volunteer organization and everything that gets done is through the kindness and generosity of those willing to share their time with all of us.

We are an active organization, but we want to make sure we are meeting the needs of all our members. Where do we go from here? Are we meeting your needs? Are you interested in taking a bus trip to a gallery? Is



Linda Denton, CCWS President

there a favorite artist you would like us to hire to give a workshop? Would you be interested in additional 1- or 2-day workshops with local artists? We have over 140 members. Are we meeting your needs? Please go to our website and let us know what you would like to see happen.

I also want to thank those of you who have donated money to the Society. Your donations have allowed us to continue with our activities. The Central Coast Watercolor Society is a 501(c)(3) which means that all donations are tax deductible.

Please send us a note via our website at CCWSart.com.

Linda

The 'earth' without 'art' is just 'eh'!

--Demetri Martin

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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.

**Thank You to
Our Aquarius Team!**

Many hands make light work.

- CCWS President - Linda Denton
- Publicity/Webmaster - Jeanie Smith
- Donations/Awards - BK Richard & Chuck Crotser
- Graphic Support - Jan French
- Workshops - Brian Reed

And...to all of the artists who enter and support our organization, to all in the Central Coast community who take an interest in art and attend our shows...**Thank You!**



Jerry Smith Award
(\$300)
"Peppermint Swirl"
© Karen Percival



**Ida Schneider
Memorial Award** (\$200)
"Daybreak Summons"
© Tony Segale

Merchandise Award Winners

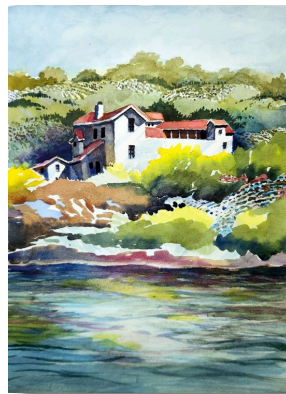


"Butterfly Pebbles"
© Eileen Starr

*Signature members
indicated in RED.*



"Asphalt"
© Sunny Patton



"Vines on the Douro"
© **Chuck Crotser**



"Kablooey"
© Brian Reed



"On Solid Ground"
© Mary Gail Stablein

*L to R: Jay Stieler, Beth Ostapiuk,
David Massey, Gary Gery, Marie Angelus,
(Exhibition Chair Chuck Crotser), Stacy Weed.*



Our newest Signature Members!

More than just awarding you bragging rights, the purpose of Signature status is to recognize the evolution of your artistic skill as a watermedia artist. The process to Signature status may be quite rigorous, as with the National Watercolor Society. In the CCWS, you must be juried into three Aquarius shows within a 10-year period. To retain Signature status for any given year, you must be current with your dues. The designation also allows artists to include CCWS as part of their signature on their artwork.



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CALL FOR ENTRIES Summer Show

In our Virtual Online Gallery



Email entries Jun 14-19 to
ccws@ccwsart.com
Jun 21-26 Members Vote
Jun 29 Winners Posted

Just in case the virtual Spring Show slipped by you, now is the time to revive your artistic goals of the not too distant past. Surely, there is ONE engaging technique you've learned since January that's screaming to be put to paper!
That's the one you should enter...now!

Basic Procedures for Entering the Virtual Show

1. One (1) original work per member.
2. No size requirements.
3. Members will vote for the winners.
4. Email a jpeg (at least 200 dpi), including your name and the name of your painting.
5. Your image should be cropped to show only the painting: no matting, background or frame in the photo.
6. No computer modifications.

Cynthia Armstrong

Workshop Reminder
presented by
CCWS
CENTRAL
COAST
WATERCOLOR
SOCIETY

June 8, 9 & 10 2026

"Doing More with Less - How the Power of Constraints Can Set You Free"



Cynthia Armstrong is an extraordinarily gifted teacher whose depth of skill and experience makes her exceptionally well qualified. She graduated from UC Santa Cruz in Science Illustration and earned a Master's degree in Education from Stanford. She has been a freelance illustrator and artist for

over 30 years, and a teacher for the past 25. As a published illustrator and instructor, she has traveled and journaled extensively throughout her career. Her client list includes the New York Botanical Gardens, US National Park Service, the Maine State Museum, US Forest Service, the California Native Plant Society and the Winslow Art Center.



"Skagit Valley Tulips"

"Watercolor has the unfortunate reputation of being difficult. While it can be dynamic and unpredictable, with paint flowing and blending in unexpected ways, one key strategy for taming it is to get more out of it by working with less! Exploring the power of a limited palette, understanding the basic components of watercolor, and employing a variety of techniques, we will work toward developing confidence and mastery in this versatile medium."



"Tuscan Apples"

Whether or not you plan to attend Cynthia's workshop, it's well worth a visit to her gallery (cynthiaarmstrongart.com) to see her beautiful and varied range of work.

[Register Here](#)

For venue information, see [page 14](#).

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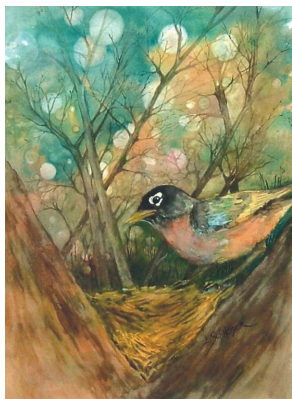
**Here they are!
 Winners of our Virtual**



Spring Show



First Place
"Pink Locust Tree"
 © Stacy Weed



Honorable Mention
"A Sign of Spring"
 © Edie Schneider



Honorable Mention
*"Desert Blooms in the Heat,
 Las Vegas"*
 © Karen Olsen Bender



Third Place
"MK's Birds"
 © Kathy Miller



Second Place
"Letting the Spring Air In"
 © Anna Simmons

These paintings seem to carry their own inner lanterns — soft washes that shimmer like morning light caught on petals, as if spring itself leaned in and whispered color onto the paper. Together, they create a gallery of gentle brilliance — a collection that feels alive with the artists' confident touch. All told, 39 submitted work for consideration and many thanks are due (in **Jeanie Smith's** words) "to the intrepid voters"; it really *was* hard to choose. See or revisit the Spring Show at ccwsart.com. Keep in mind that this is the first of four members-only virtual shows we'll have this year, so future opportunities abound.

WELCOME to CCWS

The Central Coast Watercolor Society would like to extend a very warm welcome to our new (and returning) members.

Kay Marcum
 Santa Maria

Alison Richmond
 Tehachapi

Cecelia Noyes
 Grover Beach

Holly Block
 Shell Beach

Fanny Coble
 Santa Maria

Steve Kennington
 Santa Maria

Randy DeGroot
 Avila Beach

Jane Faber
 San Luis Obispo

Lucinda "Cindy" Lamb
 Lompoc

Upcoming Meetings with Three CCWS Signature Members

May 26 - Kathy Miller - Wet into Wet



For Kathy Miller, fresh brilliant color and gesture are the main objectives while also maintaining an impressionistic yet representational image. Preferring the experience of outdoor painting, compositions primarily include natural landscapes, seascapes and florals in a fresh spontaneous approach.



The juicy vibrancy of her watercolors are combined with brilliant outbursts of color. California's Central Coast provides abundant inspiration for these continuing efforts.

Primarily self-taught with a few classes at Bakersfield College, workshops with established artists have been most helpful in Kathy's artistic development.



June 30 - Beth Ostapiuk - Enhancing Your Watercolors



Do your paintings lack pop and pizzazz? Join Beth Ostapiuk as she walks you through her unique process of enhancing and embellishing your watercolors. Achieve special effects using transparent collage papers, tissue paper, metallics and more. It's a fun and creative way to transform and elevate any painting, old or new. An award-winning artist, Beth's creative journey



began in the wintry climates of northern Minnesota, where she developed her indoor talents in fiber arts, ceramics, painting, and the creation of Ukrainian eggs. As a young woman, she was drawn to California's Central Coast, where she earned her degree in Fine Art from Allan Hancock



College in Santa Maria, CA. She absorbed Art History like a sponge and developed a unique Art History Course for Kids, which she taught in the Santa Ynez Valley public schools for 17 years through Arts Outreach. Visit fineartamerica.com to see more of Beth's artwork.

July 28 - Stacy Weed - Painting Palm Trees



An international award-winning artist, Atascadero resident Stacy Weed enjoys capturing the diverse local landscapes with watercolor. The plentiful vineyards and picturesque coastlines of the California Central Coast provide endless inspiration.

Whether painting plein air or from her photos, getting the paint to accurately portray the beauty of her subjects is the ultimate goal. Originally trained as a



chemist, Stacy is captivated by the way the pigments diffuse, blend, and repel each other.

The unpredictability of the medium is an enjoyable challenge that fills most of her spare time as an empty-nester. When she's not gardening or playing with grandkids, she can be found sitting at her easel (or at winecountrywatercolors.com).



Recent Meetings

February 17 - Tracy Taylor - You Cannot Escape Beauty *



Tracy's drawing completed, she begins adding splashes of bright color.

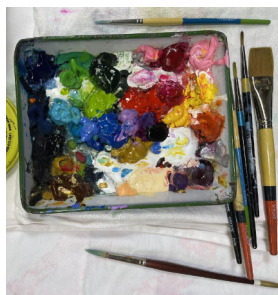
Tracy Taylor is an engaging speaker who kept up a lively chat for her hour-long demonstration.

She sold her first painting at 14 years old and just kept on going. The mother of five, she kept an art

table in the house where the kids could create at any time.

Tracy sees beauty everywhere, capturing it with water, paint, and paper in equal amounts. She uses Arches 300# paper in all sizes including several elephant sheet (23"x28") paintings as well.

For her palette, Tracy favors bright colors of professional grade Winsor & Newton and Holbein. Pink is her favorite, with a shout-out to Holbein's Jaune Brilliant #1, often



Tracy's small juicy palette.

described as "sunlight in a tube". For brushes, while she didn't specify brand, Tracy primarily uses small rounds (4, 8, and 10). Clean water is a must!

For her demo, Tracy began by drawing with a SHARP #1 pencil. This indents the paper, creating a little moat to keep colors from running out of their area. She mingles wet into wet within shapes for variety, leaving a lot of white background. Subjects are varied, but typewriters and metal objects are favorites. When asked about using an easel she said she always paints flat. She loves happy accidents and believes in letting watercolor do its own thing.



One of Tracy's bright and lively paintings.

Tracy feels very fortunate to have made a living as an artist. Most of her sales are from referrals, past customers and her website, tracytaylor.com, which has remained the same for 28 years. Amazing!

* Many thanks to Elaine Tillman and Kathy Miller who reviewed Tracy's presentation.

March 31 - John Klippenstein - Old Barn at Carrizo Plain



John, keeping up an "interesting" conversation during his "plein air" demo.

One of the fun things about our monthly demos is that you never really know what you're in for! Before today, we sort of knew that **John Klippenstein** is primarily a plein air painter and he typically paints on full sheets. That's it! (unless you checked out his

Facebook page beforehand, [facebook.com/p/John-Klippenstein](https://www.facebook.com/p/John-Klippenstein)). He came equipped for a plein air demo, sans hat. Where he typically holds a palette of Daniel Smith colors, today, he held a tablet with a photo image.



"Old Barn at Carrizo Plain"

© John Klippenstein



John's compact "plein air" set up.

He uses few brushes, usually a 3" flat, a medium or large round and a rigger. "Once you paint with a big [3"] brush, you don't want to go back to 'Tinkerbell'. It [just] feels more like painting if you use a big sheet, big brushes and big shapes." Using bold, swift strokes of color, John ordinarily paints coastal scenes and places, with just enough detail to make them recognizable.

He admits to using a LOT of Ultramarine Blue, mixing it with Phthalo Green for ocean views. Lately, he's also (grudgingly) using Moon-glow "because I need to get rid of it!" Today's painting of the old barn near the Selby Campground at Carrizo Plain is particularly memorable because it's no longer there; it burned to the ground during the Madre Fire in July 2025. Thank you, John, for validating...

...one more reason to paint en plein air!

Recent Meetings (cont'd)

April 28 - Spring Pop-Up Gallery & Potluck...a Fun and Food-Fulfilling Fete!

Hmm. You'd almost think I'm a foodie and this was the food event of the year! I admit, food is always high on my agenda. But today's fare was truly about the inspired artwork that walked through the

door. There were 18 contestants and WOW! The voting was tough. Thankfully, it was much easier figuring out what to eat! So here they are...

Winners of our Spring Pop-Up Gallery



1st Place: "Shell Beach" © Sarah DeLong ~

~ 2nd Place: "Calico Quilt Kitty" © Sunny Patton ~

~ Honorable Mention, "Artichokes" © Kate Vause ~

Briefly, here is what I recall each of the winning artists said about her inspiration. Sarah DeLong's "Shell Beach" is a studio rendition of a plein air painting she did near the stairway leading down to the beach. Sunny Patton's kitty had no choice in the matter: Sunny needed something for today's show and so "Calico Quilt Kitty" was it! Kate Vause has been working on her "Artichokes" for weeks now, using only three colors: Azo Yellow, Cobalt Blue, and Alizarin Crimson. Beautiful enough to eat. And, since this WAS an



Guests enjoying food, friends, and fine art.

eating event, I would be remiss if I didn't point out that the food selections were well-crafted and beyond generous.



An impressive gallery!

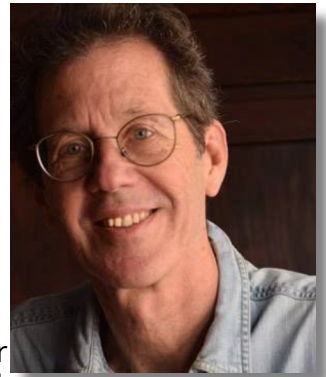
No one to blame but yourself if you left hungry.

Finally, thank you because YOU and your smile showed up, in one way or another, and made this...an EVENT!

Michael Reardon

Aquarius Workshop Review

presented by
CCWS
CENTRAL COAST WATERCOLOR SOCIETY



**"You have one plot:
figure it out and stick to it.
Remember, it's a short story, not a novel."**

– Michael Reardon



Day 1 demo: creating pathways of light and dark.

What a memorable saying! What a memorable workshop! For 3 days in January, twenty-five watercolor artists assembled to watch, listen, and do from one of the best: **Michael Reardon**. Most remarkable? The time he spent with each one

there. **Prissi White** summed it up this way:



Day 3 demo: windows, big surf... and fog!

"[Michael] was very responsive and his lessons were about things we need to know....He never quit working....He was never grouchy and helped everyone."

Each of the three paintings Michael did over the course of the workshop began as a value study, then progressed to the line drawing (big shapes), then to the underpainting. The value study is where virtually all your painting decisions are made.



Day 2 demo: backlighting figures and structures.

Theoretically, creating a value study should take maybe 5 to 10 minutes. Personally, that's too little time for too many decisions! Here's where Notan studies (in black and white) are invaluable as a decision-making tool. (FYI: the Notanizer app (@

\$1.99, a one-time charge) turns any photo into a Notan).

Leslie Parsons noted that "Michael...is very good at teaching you to look at your source material or idea and whittle it down to its bare essence." How many of us cropped and chopped our studies until we had our point of interest dialed in. This process gave me an "awareness of being a slave to...paper size," remarked **Jay Stieler**.

Working his way down Baohong rough 140# paper, and generally following the back-, mid-, and foregrounds, Michael applied swaths of Cobalt Blue, then Permanent (or Cadmium) Orange, a bit of Quinacrodone Gold, followed by Cobalt Blue nearest the bottom, leaving the white and light areas untouched. No masking fluid. No

retouching. No reworking. Let the colors blend and diffuse as they will.

Obviously, getting the right consistency of the washes on the first go takes a bit of practice! But, if you want your paintings to "glow", this is how to do it.

Michael tends to paint dark to light, often backlighting figures as well as structures, painting shadows first. "If you get the shadows correct, the painting will turn out (hopefully!)," observed **Stacy Weed**.



Day 3 critique: "Put your painting away for a day. Then decide if any changes need to be made!"

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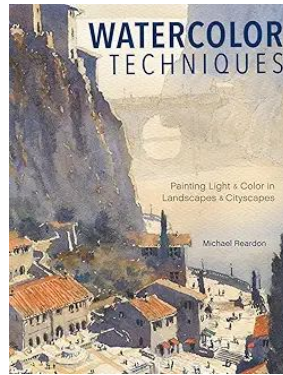
Michael Reardon Workshop Review
Continued from page 9

Michael worked in sections while things were still damp, dark to light, defining shapes and shadows. **Bob Norwood** and others noted, "The fewer number of shapes you have, the stronger the composition."

And the BIG a-ha? Even straight out of the tube, Cobalt Blue never gets dark! Enter Ultramarine Blue (UB). Along with UB, Michael introduced the variety of highly pigmented quinacridone colors on his palette, ideal for authentic greens and rich luminous darks.

From his 20-point list, **Jim Trask** noted:

- "All trees have some orange in them;
- "Something different in all four corners. OK. Not too difficult;



Watercolor Techniques
by Michael Reardon

- "Place 'near whites' next to white whites to make them stand out;
- "Keep hair dryer at least 15" away...melts the sizing. I did not know sizing melts if too hot. Holy Moly!"

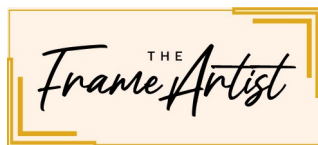
Recapping his thoughts, **Dan Watson** observed, "I found this to be the most helpful workshop out of three I have attended in my 13 years of watercolor painting."

Along that same line, **BK Richard** said, "I've seen a lot of 'how-to' art books over the last few years. I've found that Michael's book is really good at explaining critically important things AND following what he taught us in the workshop," PLUS, "I learned how to do fog!"

With thanks to the following artists who shared their encounters and conversations with Michael Reardon; namely, **Barb Deel, Barb Epperson, BK Richard, Bob Norwood, Bridget Todd, Dan Watson, Jay Stieler, Jeanette Perry, Jim Trask, Kate Vause, Leslie Parsons, Lynnette Sorensen, Prissi White and Stacy Weed.**

And for their behind-the-scenes support, a BIG thank you to **Sandi Osborne and Kate Vause** who kept us fed, snacked and beveraged; and to **Mike Grahek** who was on hand for set-up and take-down. All are artists in their own right who volunteer just a little bit more now and then.

Our *Aquarius* Sponsors... 2026



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Member Highlights



Do you have news you would like to share with our membership?

If you have received an award, been accepted to a show, achieved a milestone and you would like to share with our group, please email your information to mcneils0911@gmail.com prior to the deadline for the next issue. The deadline is always shown at the bottom of the calendar page.

Exciting news for Marie Angelus: her watercolors have been accepted into the Visual Arts Exhibit at the Clark Center, 487 Fair Oaks Ave., Arroyo Grande, during July and August! Here are just a few of Marie's paintings you'll see at the artists' reception on Saturday, July 11th from 2:00 to 4:00pm. Light refreshments will be served.



"Still Afloat"



"Squeak Peak"



"Pelican Poses"

Marie would "love if CCWS members can stop by. I will be sharing the exhibition space with a wonderful photographer, so I'm sure it will be a lovely show."



"My New Bird Feeder"
© Linda Denton

"My New Bird Feeder" was accepted into the Santa Barbara Co. Arts & Culture exhibition currently at the Betteravia Gallery located in the government offices at 511 Lakeside Pkwy., Santa Maria. The Gallery is free and open to the public M-F, 8-5.

The theme, "Post Wild: Nature in the 21st Century", explores how contemporary artists interpret and challenge ideas of nature today.

Linda explains, "I took this photograph at a gas station in Miami, Florida. I was so shocked to see this large sea bird eating trash out of a dumpster when the whole ocean was just across the street! I believe this photo tells the whole story."

Don't miss the opening reception on May 21st from 5:00 to 7:00pm!

"BUDGET CAFE?" you ask!

Stop by this classic San Luis diner with a friend, wrangle a booth, and enjoy a few works of art, on your plate (of course), but more importantly, on the wall. Beginning June 2nd and continuing through July 27th, artwork provided by CCWS members will be displayed. Put "3121 S. Higuera St" into your navigation app of choice and you're on your way.



I'm not one to hangout at any airport nowadays, BUT **Santa Maria (SMX)** is still uncluttered, unchaotic, with close-in free parking. Why do you need to know this? Because if you're in the vicinity for ANY reason (e.g., a scavenger hunt or cross-training for your next marathon), you might take a few and view the Featured CCWS Artists for June and July.

Edie Schneider tells me she received this much welcomed email: "Congratulations! Your entry has been selected by juror Ken Call to be included in the 2026 Society of Watercolor Artists International Juried Exhibition. "With close to 300 entries, yours is one of 55 paintings accepted into this exhibition." Wow!



"Hummer" © Edie Schneider

Showing Up

By Kelly Kane, Editor-in-Chief, PleinAir Magazine. April-May 2026

There's a moment — every plein air painter knows it — when you stand at the front door with your kit carefully packed...and your resolve already starting to waver. The light looked better an hour ago. The wind has picked up. The canvas you pulled out has a ghost of a failed painting on it. And some part of your brain suggests, with the best of intentions, that maybe today isn't the day.

Showing up, it turns out, is the hardest part of painting outside. Not the perspective, not the color mixing, not the compositional decisions you have to make fast before the clouds rearrange themselves entirely. Just the act of going. Of actually walking out the door and setting up in front of the world.

I've been thinking about this a lot lately. About how the discipline of plein air isn't primarily a technical discipline — it's a discipline of commitment. You have to decide, over and over again, that the experience is worth the friction. That the cold hands and the curious strangers and the painting that doesn't come together the way you hoped are all part of something larger than any one experience. You have to believe, even on the difficult days, that showing up matters.

And here is what I know to be true: it always does. Not because every painting is a success. Goodness knows, it isn't. But because something shifts in you when you choose presence over comfort. When you stand in front of a landscape and say, "I'm here. I'm paying attention. This moment is worth recording." That act of witness — humble, patient, sometimes cold, sometimes muddy — is the whole point.

The painters I admire most are not necessarily the ones with the most technical mastery, though

many have that too. They're the ones who keep at it — the ones with battered pochade boxes and paint-stained jackets, one eye on the horizon monitoring the changing light. They have learned, somewhere along the way, to trust the process more than the outcome. To value the lessons learned outside over the product that comes home.

There is also, I think, something especially shrewd about the people who make this journey in the company of others — who pack their bags and travel to paint alongside fellow artists, to share a location and a few hard-won observations before the session ends. Something about gathering with other painters, in a specific place at a specific time, reminds us that we are part of a tradition much bigger than our own individual practice. That others have chosen to show up too. That we are not alone in this wonderful compulsion.

To every reader of this issue — whether you're quietly enjoying it on your porch, in your studio, or somewhere out in the field — I want to say this: the fact that you keep going outside to paint the landscape is not a small thing. The willingness to face a blank panel and an uncooperative sky, again and again, is a form of courage that doesn't get talked about nearly enough. It's an act of faith in the visible world. So here is my simple encouragement for the season ahead: go out. Even when the conditions aren't perfect. Even when you're tired or uninspired or convinced that nothing good will come of it. Pack your paintbox, find a view, and show up. The painting may not cooperate. But you will have been there — present, attentive, alive to the world — and that, in the end, is everything.

Plein Air Painting Opportunities

Wednesday Morning

There are two plein air groups:

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

Wednesday Irregulars is based in Cambria.
camarnold@145107922.mailchimpapp.com

Thursday Morning

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



Friends of the Nipomo Library

CALL FOR ENTRIES

August 1 -August 29, 2026

Email entries now through midnight July 15 to
connollydr@gmail.com

Once again, the CCWS is pleased to showcase a Watermedia Exhibition to help Friends of the Nipomo Library with their annual fundraiser. The exhibit, open to **current CCWS members only**, will be held at the Nipomo Library Community Room, 918 Tefft St., Nipomo. Details and prospectus available at ccwsart.com/nipomo-library-show.



Come Paint with Us on Monday Mornings!

What: Paint-In Session

When: Every Monday morning

Where: Nipomo Community Presbyterian Church

Time: 9:00 am – 12:00 noon

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

Monday Morning



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

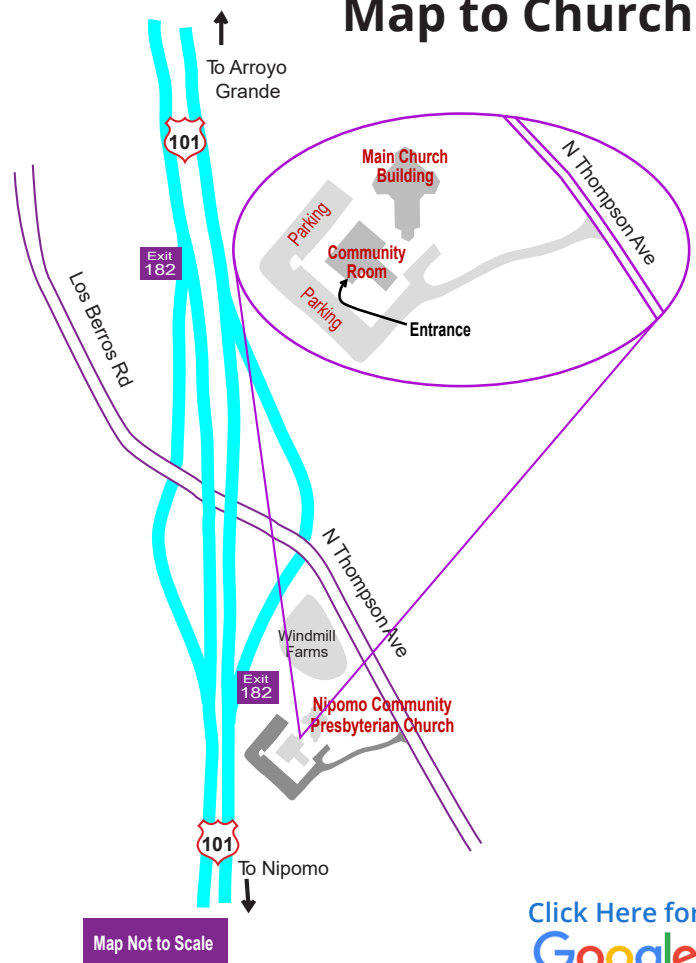
Critique: About 10:15, we do a completely optional, very informal, peer critique. There are some very accomplished artists among the CCWS membership who will generously share their knowledge with you, make suggestions, all very positive.

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

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

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 Events:

May 26 - Kathy Miller - Wet into Wet

Jun 1-Aug 3 - **CCWS MOS**, Santa Maria Airport

Jun 30 - Beth Ostapiuk - Enhancing Your Watercolors

Jul 28 - Stacy Weed - Painting Palm Trees

Aug 1-Aug 29 - **CCWS MOS**, Fundraiser hosted by and for Friends of the Nipomo Library

For prospectus, visit ccwsart.com/nipomo-library-show.



Jun 14-19 **Entries accepted til midnight** at ccws@ccwsart.com

Jun 21-26 Member judging till midnight

Jun 29 Winners announced on website

Cynthia Armstrong

Workshop Reminder

presented by
CCWS CENTRAL COAST WATERCOLOR SOCIETY

"Doing More with Less"

DATE: June 8-9-10, 2026

~No Monday Morning Painters June 8~

TIME: 9am-4pm (Doors, 8:30)

LOCATION: Nipomo Community Presbyterian Ch.
1235 N. Thompson Ave., (Map on Page 13)

FOOD: Morning snacks and lunch will be provided each day along with coffee, tea, and water. Feel free to bring your own food if you have special dietary needs. A fridge is available.



July 15-26, 2026
FINE ARTS
"Back to the 80s"

- Enter online at cmsf.fairwire.com
- By **Tuesday, June 2**
- \$7 Registration fee per Exhibitor
- \$7 per entry, limited to 3 entries per exhibitor
- **June 19 & 20:** Physical entries received
- **July 28:** Physical entries released

Newsletter Deadline: The deadline for articles, photos, calendar events, member news and general information for the 3rd Quarter 2026 edition of this newsletter will be **August 1st**. Please send to Editor, Sandy McNeil: mcneils0911@gmail.com. The newsletter will be **published August 15, 2026**.