



Newsletter

4th Quarter 2024

Aquarius 2025

Call for Entries

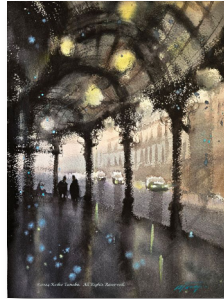
Starting December 1, 2024

As in the past, Aquarius 2025 will be showcased at Art Center Morro Bay, and run February 20 through March 31.

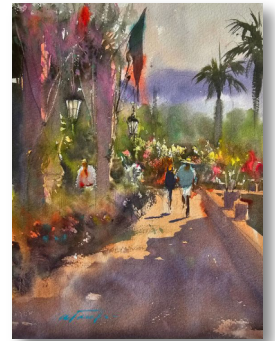


Our juror and judge for the show, as well as our Aquarius workshop instructor, is

award-winning artist Keiko Tanabe. Mostly self-taught, Keiko embarked on a professional art career in 2005 and started exhibiting publicly. Today, "Seattle Pioneer Square" © Keiko Tanabe worldwide for her luminous watercolor paintings that capture the essence of di-



verse landscapes and cultures. Her journey from corporate life to becoming a celebrated artist reflects her deep connection to art, travel, and the world around her.



Registration for Keiko's Aquarius workshop will open on December 1. See [Page 5](#) for "Submitting an Aquarius Digital Photo."

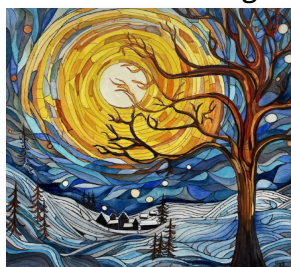
Read more about Keiko at ktanabefineart.com.

Find the Prospectus here.

Aquarius 2025 Prospectus



Voted 2023
"Favorite Painting"



"Deep December"
© Sandy McNeil

5th Annual Virtual Online Gallery

Entries accepted starting December 2nd

What better way to be in touch with those you call friends (or admit to being relatives!) than with your own seasonal artwork. Whatever image you ultimately come up with, your creative touch will surely make each card a heartfelt gift.

There are five categories that will be voted: (1) Favorite Painting; (2) Best Winter Scene; (3) Best Religious Painting; (4) Best Humorous Painting; (5) Best Holiday Painting. And, it's possible to place in more than one category! **Happy Painting!**

More information on page 3

Central Coast Watercolor Society

PO Box 922 Nipomo, CA
93444-0922

www.ccwsart.com

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President's Message

As we design our paintings, we have many things to consider: values, shapes, point of interest, leading the viewer around the painting. We think about lines, shapes and values that hold the viewer's interest while (s)he explores our painting. We have to be careful not to take the viewer's eyes off the painting.

I recently read an article written by Christopher Volpe entitled "The Science of Seeing Art in Person." In his article, Volpe talks about the use of brain scanning and eye tracking technology to test how our brains react while viewing great paintings in person versus in a photograph or poster. The scientists discovered that people had 10 times greater reaction to a painting when viewing it live as opposed to viewing a poster. The painting used in this study was Vermeer's "Girl with the Pearl Earring."

Of special interest to us as artists (something we already know), is a long held truism to keep the eyes of the viewer moving within the painting. The scientists found Vermeer's painting



Linda Denton, CCWS President

keeps the viewers' attention as they look at different parts of the painting in a continuous loop. The researchers call the phenomenon "Sustained Attention Loop". In the Vermeer painting, the viewer is first drawn to the eye, then the mouth, the pearl, and back to the eye.

Gosh, it took thousands of dollars of technology and many scientists to discover what we, as artists, already knew. So, next time you are designing your composition, think about the continuous loop.

Sounds like we need to take a bus trip to the Getty Museum in Los Angeles to test out their theory....[Maybe] something the CCWS might [consider] in the future.

Linda Denton

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.

Holiday Card Show

(Continued from Page 1)



CALL FOR ENTRIES

5th Annual Holiday Card Show In our Virtual Online Gallery Entries accepted Dec 2-9

Dec 12-17 Member judging 'til midnight

Dec 19 Winners Announced on Website
Please do not enter before Dec 2nd

The entered card painting must be your original artwork. Any water media is acceptable. Each artist may enter 1 jpeg.

Starting December 2nd you may

Email your entry to ccws@ccwsart.com

Basic Procedures for Members 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.



MEMBERSHIP RENEWAL

Reminder for 2025

2025 Membership Dues Membership Fee Still a bargain at just \$30!

Membership in the Central Coast Watercolor Society runs from January 1st through December 31st each year. Invoices have already been sent out through our website, allowing you to use PayPal with your credit card or a PayPal account. Or you can click the PayPal logo to the right to go to the website Renewal page and pay now. You do not need a PayPal account, you can pay with a credit card.

If you prefer to pay your membership fees 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 2024 PLUS membership through 2025.



Volunteer Opportunities

When a lot of us do a little,
we can get a lot done!

Hospitality

The Hospitality Chair provides serving tables, makes coffee and cleans up. You ensure that all supplies are available. Currently, supplies are stored in four large plastic bins.

This is a Board Position so you would be required to attend Board Meetings.

Historian

The Historian collects, categorizes and puts into binders all documents relating to CCWS functions, e.g., Board Agendas, Board Meeting Minutes, Treasurer's Reports, Newsletters, Aquarius Brochures, etc. Binders dating from 1987 to the present are currently kept in one large plastic storage bin. **This is not a Board Position** so you will not be required to attend Board Meetings.

Contact President Linda Denton
at ldenton1011@gmail.com

Members Only Show Autumn 2024

Congratulations to the Winners of the Autumn Virtual Show

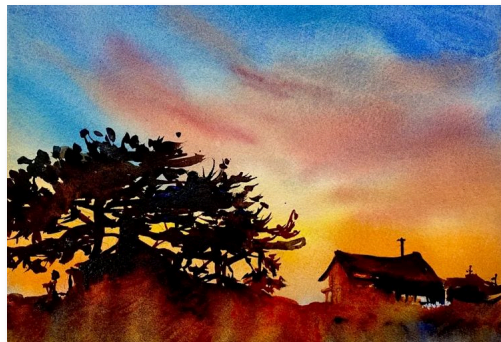
THANK YOU to the thirty-one artists who entered our third virtual show of the year.

Third Place



"Shadows in the Park"
© Tricia Reichert

First Place



"October Skies on the Coast"
© Jan Godachy

Second Place



"Pick A Pumpkin"
© Katherine Vause

Honorable Mention

This is a stunning collection of work created by our members and celebrating the Fall of the year!

Names in **RED** indicate CCWS Signature Members



"Fall Rain"
© BK Richard



"Falling Colors"
© Jennifer Spotten

In case you missed the show, you can still view it [here!](#)

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.

Welcome to our newest Members

The Central Coast Watercolor Society extends a very warm welcome to our new members. We are so glad you have joined us.

Ingrid Brink BaywoodPark
Kathy Chandler Pismo Beach
Nancy Sewell Arroyo Grande

Lana Lee Blades
Arroyo Grande

Paula Schroeder
Paso Robles

Joan DeGasparis
Pismo Beach

Lily Sanders
Santa Barbara

Upcoming Meetings

No Meeting in November. Enjoy your Thanksgiving Holiday

December 3 – Liudmila Bryan Demonstration - Florals

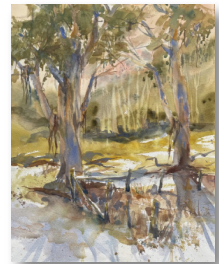


A former dental assistant, Liudmila took up her watercolor brushes 10 years ago. She concentrates her efforts on florals and animal portraits. For her demo, she will be doing a floral composition.

Note special meeting date due to the holidays.



Liudmila's florals



First Place
Aquarius 2024
"Harmony Trees"
© Kathy Miller

January 28 – Aquarius 2025 Digital Presentation

Continuing a tradition of the past several years, January's meeting will feature a digital presentation of ALL the Aquarius 2025 entries, not just the ones that are accepted into the show.

Submitting a Digital Aquarius Photo

The Goal: is to submit a photograph that exactly represents your painting, cropped correctly and with good resolution.

In fairness to all those entering the show, the show committee cannot rework or modify individual entry photos before submitting them to the juror.

Photograph Before Framing

Location: Place your work against a neutral background. A full-sized sheet of mat board works well on the floor. For larger works, prop against a flat neutral colored wall.

Lighting: Use bright, soft indirect lighting. No sunlight or flash. Natural light coming in a window or outside in the shade works fine. Be sure to switch off your camera's flash and any electric lights in the room.

Square Up Your Piece: Center the artwork in your camera screen so that the sides line up with the edges of the camera's view-finder or screen. Leave the smallest border possible around the image to maximize the size of your artwork. Don't zoom in as this will reduce the quality of your image. Move the camera instead. Take several shots.



Wrong



Wrong



Correct



Cropped Correctly

Editing: You can use your phone's editing tools to crop your image to exclude any background, matting or framing and rotate image if needed. You can also use photo editing applications on your computer.

Emailing Your Image File: You can email your photo to yourself to get it on your computer. When you email from your phone, be sure to choose actual size after hitting send on an iPhone. On Android, choose full-size.

Naming Your File: Each jpg/jpeg photo (or file) must be named with the artist's Last Name, First Name, and Title of the work only. Example: SmithJohn_My_Cat.jpeg

NO SPACES OR PUNCTUATION

Suggestion: Starting Dec 1, 2024 on the CCWS website, go to "EntryThingy" to create an account and complete your entry for 1 or 2 paintings (link will be live on ccwsart.com and entrythingy.com as of 12/01/2024). Email your jpeg photo to yourself one more time prior to submitting so you can double check the quality, focus and cropping of your photo.

Follow instructions in the Prospectus for completing your entry on EntryThingy.

Geoff Allen Workshop Review

**"Plans are worthless,
but planning is everything."** – Dwight Eisenhower

Geoff Allen appreciates Eisenhower's insightful quote. When paired with J.S. Sargent's watercolor series, which embodies the concept of "Making the best of an emergency," consider the following:

When you are planning for an emergency you must start with this one thing: the very definition of "emergency" is that it is unexpected, therefore it is not going to happen the way you are planning. The details of a plan are often incorrect, but the planning process demands the thorough exploration of options and contingencies.*

It seems to me that Geoff's goal at this October workshop on **Capturing the Moment En Plein Air** was to explore the options and contingencies available to the plein air painter when (s)he is "under assault" out in the field.

Since I could not attend the workshop, I am indebted to those who could and who provided notes and photos. My sincerest thanks to you all.

From **Kathy Miller**, regarding Geoff's process: "Pick and choose elements to make up your design. Move things around. Sketch/try out different arrangements, then value wash. Use a loose grid to transfer the sketch accurately."

**"Your surroundings elevate your
plein air experience"**



Day Two:
Getting the gist
of the plein air
process.



Day One:
Watercolor is a "Conver-
sation"...between you
and the paper.



*Reviewing the fundamentals
with Geoff's Cow Theory.*

**"Don't expect to get a masterpiece
every time you paint."**

"Geoff often said, **"Set and Let"**, meaning let the water do something for you without messing with it. Also, **"Don't think your supplies are precious."**

From **Elaine Tillman**, "At the Avila Pier, Geoff ...talked about how to

select a scene, did his value sketch followed by a painting. We did our value sketches and returned to Nipomo to work from our studies."

Bob Norwood confessed, "Not [being] a plein-air watercolorist, I was initially anxious about participating in Geoff Allen's workshop. However...Geoff's ability to communicate his thinking behind every step of his process revealed a master generously engaging his audience with his wide range of teaching skills..., painting techniques and valuable words of wisdom...."

In truth, plein air is not for everyone. In her email, **Julie**

Diani bemoans, "I just REALLY can't paint landscapes. [I] have been trying for several years now....I should just give it up and stick with what I CAN do!" Well, there you go!

Finally, **President Linda** and her crew did a fantastic job keeping everyone fed and watered, from early morning until the very end.



Day 3:
At Harford
Pier in Avila
Beach

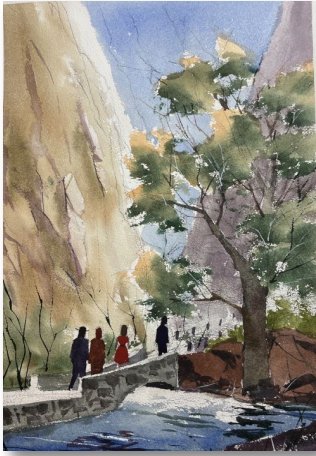


Check out Geoff's work and free videos
at geoffallenart.com

*From quoteinvestigator.com

Recent Meetings

August 27 – Lee Hoerner Demo - The Importance of Value



"Sabino Canyon"
© Lee Hoerner

For his demonstration, Lee chose a scene in Arizona's Sabino Canyon, where he had sketched/painted plein air. Asked if he preferred to paint en plein air, Lee replied with an unequivocal "Yes!"

Since he highly recommended this particular location, I searched for images online so I might better appreciate his color selection. Interestingly, Lee makes his own palette

fitted with lids that do double duty as mixing surfaces. Small removable compartments in the boxes accommodate an entire tube of paint, which he mixes with additional gum arabic (QOR) to keep them from drying out. (His paints were 3 months old and obviously very moist and juicy). Lee had

drawn his image on 140# Baohong watercolor paper and began by blocking in, not the sky or other background features, but the tree in the mid-ground. Lee's essential tools, in addition to palette, paint and paper, are his hog hair brush, a long-hair rigger (with maybe a dozen two-inch hairs), a mop brush, a spray bottle and a paper towel in hand to mop up excess water.

I don't recall that Lee talked directly about value, but as he said of his method (and President Linda concurred), he is constantly evaluating his entire painting as it evolves, stepping back to see that it conveys the intended mood and atmosphere. All in all, many thoughtful aids and techniques.

Read more about Lee at his website,
leehoernerart.com



*Notice Lee's unique
DIY palette.*

Sep 24 – Bob Burrridge Demo - Loose Figures in an Abstract Landscape



Thirty-three years ago, Bob's wife Kate gave him permission to exit his day job as an industrial designer and to paint full-time, every day. That's what he's done and his entire journey has been about loosening up. Sound familiar?

It occurs to me that Bob is the ultimate artist champion. He KNOWS that we are our own worst critic. Still, he says, "You're good enough to do your own next best painting." He KNOWS that it might be hard to say you're an artist...WITH a studio, no less. Still, he says, "The place where you do your [art]work IS your studio." If it's in a bedroom, that IS your studio, so call it "studio", not bedroom, or kitchen or garage! "It's your studio!"

Bob introduced the materials



*Painting a sheet of
carrot figures*

he uses (and readily recommends at his website), beginning with Cheap Joe's Kilimanjaro 300 lb. paper (made at the Fabriano mill in Italy, by the way). The table in his studio, covered with 4 mil plastic, is ordinarily his palette, but for us today he's actually using a plate. His watercolor paper (gessoed so he can move paint around without it soaking in) is mounted on a wad of wide tape, stuck to the table. No tape around the edges or at the corners: at 300 lbs., the paper lies flat! He uses Holbein paints and inks – usually acrylic. Since this presentation is about "Loose Figures," Bob instructs us to "Hold the detail!" How?



*What happens when we
don't "Hold the detail"!*

Continued on next page

Recent Meetings (cont'd)

Bob Burridge Demo (Continued from page 7)



Bob's "Rembrandt" variations

(1) Use a BIG brush, (2) use your whole arm, and (3) stand up! Begin by painting carrots! Lots of them. Fill an entire sheet with carrots until they start looking like figures.

Anchor each carrot-figure with a quick shadow. On a different sheet, experiment with the "Rembrandt" variation, so named because Rembrandt's portraits are invariably situated near a light source in a dark room. With this

method, we negative paint our carrot-figure: begin with dark around the head,

lightening up the background as the figure gets darker toward the feet. This ensures that the figure stands out. Finally, you're ready to play with color: dominant color, focal point color and two "spice colors," which Bob explains in detail on his "goof-proof color wheel."

There was SO much more to this delightful presentation than

words permit here. Bob's final advice, "Don't stop painting. Paint what you love."



Bob's Goof-Proof Color Wheel



A few of Bob's favorite things!

See more of Bob's favorite things at his website, robertburridge.com, where you can also sign up for his weekly BobBlast.

Oct 29 – Annual Business Meeting, Potluck and Pop-Up Gallery



Winners of the PopUp Gallery

(L to R) 1st place: "Pelican Pose" © Marie Angelus; 2nd place: "Fremont" © B.K. Richard;

Honorable Mention: "John" © Edie Schneider; Honorable Mention: "Nugget Falls" © Mike Grahek;

Honorable Mention: "Last Call" © Sunny Patton

Continued on next page

Annual Business Meeting, Potluck and Pop-Up Gallery (continued from page 8)

What's not to love about a potluck? Though I arrived a bit late, there remained plenty of food options on the designated "mains" table. Equally abundant and enticing were the selections on the "desserts" table. Only two and a half words for this culinary adventure:

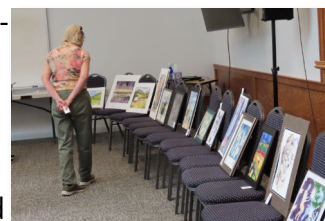


I'M STUFFED!

Thirty plus members enjoying lunchtime conversations.

Every piece of artwork in the gallery received a display number. And

everyone in attendance received a ballot to select their top five favorites. These were announced following membership approval of the directors and committee chairs (listed on Page 2), as well as the budget for the upcoming fiscal year beginning November 1st.



Elaine Tillman, pondering her ballot selections.

Thank you to everyone, especially to those who may not have entered the show but joined us for this delicious and memorable afternoon!



A Few Unexpected Plein Air Art Supplies

Artist Suzie Baker, in OutdoorPainter (online), observes,

I have joked that the best way to make a lot of money as an artist is to sell art supplies! We are suckers for art materials and gadgets, aren't we? Sometimes, however, the best tools aren't sold in art supply stores.

Here are a some unexpected must-haves for Suzie and her plein air buddies:

1. **Travel stickers** to decorate my easel.
2. **Retractable back scratcher.** The curved, scratcher end fits over the top of the easel to steady my hand for detail. And get this: it's also

good for getting paint on those hard to reach places on your back!

3. **Minivan.** Something like a Toyota Sienna or Honda Odyssey: roomy, comfortable on long drives, fuel efficient and, your teenagers won't want to drive them! Also can be fitted out for an overnight or two. Why not? I ask!
4. **Sponge brush** for dusting, blending and softening the edges of pastel paintings.
5. **Stim-U-dent** or stretch canvas wedges (when stim-u-dents are too flimsy), unparalleled for scraping into wet paint.
6. **6" Squee-Gee.** The go-to mark making tool when you need a hard man-made edge in a painting.

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@125107922.mailchimpapp.com

Thursday Morning

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



"The Kitchen Sink" © Iain Stewart, aws/nws



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.

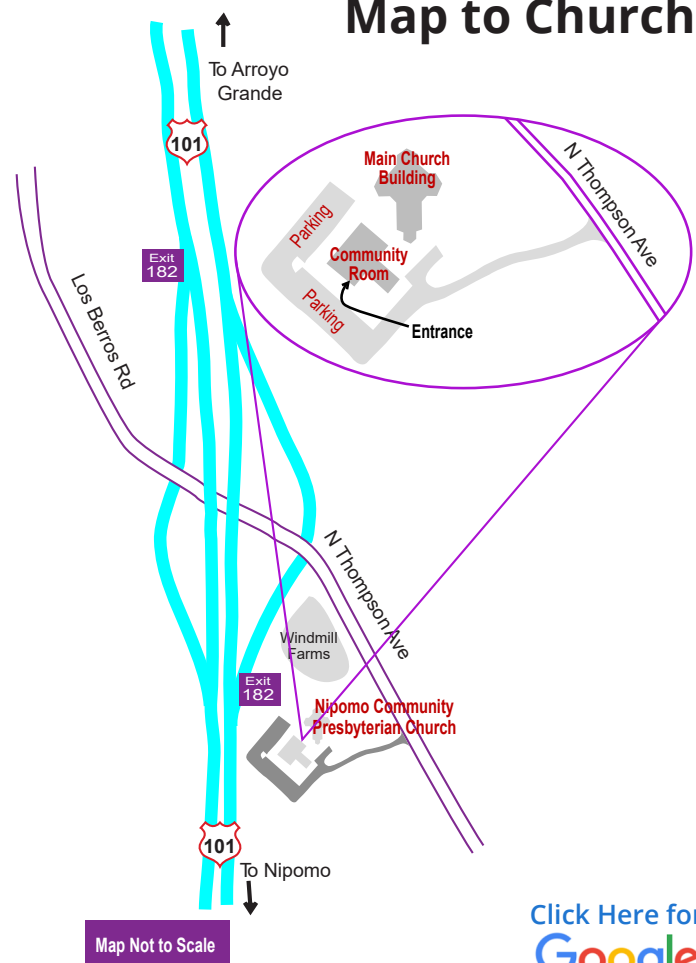
Critique: About 10:15, we do a completely optional, very informal, peer critique. There are some very accomplished artists among the CCWS membership who will generously share their knowledge with you, make suggestions, all very positive.

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.

Covid Update: Although CCWS no longer requires attendees at live events to be vaccinated, it is still recommended, and also 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 2024

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:

No November meeting - Happy Thanksgiving

Dec 3 – Liudmila Bryan Demonstration - Florals

Jan 28 – Aquarius 2025 Digital Presentation

Feb 18 – Pam Haste Demonstration

Feb 24-26 – Aquarius Workshop - Keiko Tanabe
Sign-ups start Dec 1st



Entries accepted Dec 2-9

Dec 12-17 Member judging 'til midnight

Dec 19 Winners Announced on Website
Please do not enter before before Dec 2nd

Aquarius
2025

Feb 20 – Mar 31, 2025

Dec 1 - Jan 5 Digital entries accepted

Feb 18 Receiving hand-delivered paintings,
10:00 -11:00am at Art Center Morro Bay,
835 Main St., Morro Bay, CA

Feb 20 Exhibition opens

Feb 23 Opening Reception, Awards and Gallery
Talk, Sunday – 2:00 - 4:00pm

Mar 31 Exhibition closes

Apr 1 Pick-up hand-delivered art
10:00 to 11:00am

5th Annual Watercolor Live
January 22-24, 2025

3 FULL days of online
instruction

24+ world-class faculty

Check it out at
watercolorlive.com/wcl2025



JANUARY STRADA 31-DAY CHALLENGE REGISTRATION WINDOW OPEN DEC 1-JAN 1

One drawing or painting FROM LIFE every day
for 31 days. Post your work on **IG** or **FB** and be eligible to win a Strada easel

Details at stradaeasel.com/pages/september-2025

Newsletter Deadline: The deadline for articles, photos, calendar events, member news and general information for the 1st Quarter 2025 edition of this newsletter will be **Feb. 1st**. Please send to Editor, Sandy McNeil: mcneils0911@gmail.com. The newsletter will be **published February 15, 2025**.