



October 2016

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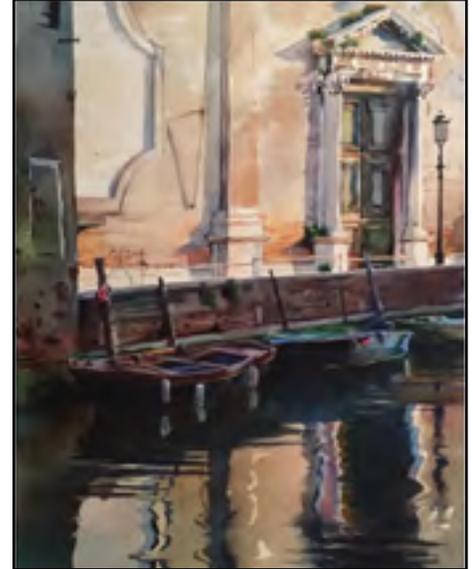
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California WATERCOLOR Association

General Meeting • 7:30pm, Wednesday, October 19, 2016 • Shadelands Center, 111 N. Wiget Lane, Walnut Creek, CA

October Guest Artist Stan Miller



CWA's guest for the October 19th General Meeting is Stan Miller, back in town for our workshop, *Romantic Realism: Portraits and Landscape in Watercolor* (October 18-21). He was here with us 2 years ago, and he was a big hit then with our workshop artists and members, and many asked to have him come back. Limited space is still available in the workshop, for those who may be interested. To learn more about Stan, visit his website, <http://stanmiller.net> and <http://stanmillerartist.blogspot.com>, or catch him on Facebook!

Stan Miller has been a professional painter in watercolor and egg tempera for more than forty years, and he has exhibited his paintings in numerous exhibitions, galleries and museums. A signature member of the American Watercolor Society as well as an AWS award winner, Stan Miller teaches workshops and classes in Spokane, across the United States and around the world.

Stan's goal in painting is to convey a subject as more beautiful and interesting than it actually is, while creating a reality more convincing than that of our everyday lives, as encapsulated by his quote of Mark Twain: "First get the facts, then you can dilute them (or romanticize them) at your leisure." Hence, Stan begins his workshop by teaching students how to realistically see the subject in terms of the color, shapes, textures, perspective, and design. Then, he addresses how to recompose, adjust the color, lighting and composition, so that the intended message and mood are successfully communicated.

Stan will demonstrate his landscape techniques, including how to incorporate elements of realism, impressionism and abstraction, and how to choose a paintable subject that matches one's skill level. Stan also has many instructional videos on YouTube that are available to all.

Stan comes from a farm in South Dakota and a family of 7 kids. When he was 15 the family moved to Spokane, Washington, where he finished high school and later attended Spokane Falls Community College, graduating with both an Applied Arts Degree and a Commercial Art Degree. Other than his two years away in Pennsylvania, he has called Spokane home.

As a young child he watched an older brother draw, who was quite good, and studied perspective himself in the third grade, learning how to make a road go back and disappear into the mountains, a lesson he *continued on page 2*



continued from page 1

never forgot. Another important and influential experience in his young life was a trip to visit a friend of his Dad's who was a professional watercolorist named Randy Penner. Although he had taken some art and mechanical drawing, which he enjoyed, even writing a career paper on becoming an artist but never really thought that it was possible. He ultimately trained as a commercial artist, and took watercolor as part of his program. In his first class, he got a "C," the worst grade he had ever received in any art class. He was required to take watercolor again the following year and it went much better – he got an "A" and found that he loved it.

In the fall of 1973 Stan decided to try to make a living as a full time, professional watercolorist – forty years on, he is still at it. Along with painting, he then started teaching watercolor in 1976, with little teaching experience. Improving as he went along, he now enjoys teaching nearly as much as painting, teaching weekly classes in Spokane and workshops around the world. However, most of Stan's time is spent in his studio painting, from which he is hoping never to retire.

Among Stan's many achievements, some of his recent awards, exhibitions, and articles include:

- First Place Award (portrait/figure), The Artist's Magazine International Competition, 2015
- The Artist's Magazine, June 2015
- Invited to the World Watercolour Exhibition, Hanoi, Vietnam 2015
- Accepted into the World Watercolour Competition & Exhibition, Narbonne, France (one of seven award winners in this international competition) 2014
- Invited to the World Watermedia Exposition and Exhibition, Bangkok, Thailand 2014
- Accepted into the American Watercolor Society Exhibition, New York
- Artist's on Art Magazine/Spring 2013, www.artists-on-art.com
- French watercolor magazine L'Art de L'Aquarelle, September 2013 and December 2010, practiquedesarts.com
- Best of America Watermedia Artists 2010 (Volume II)
- The American Artist / Watercolor Magazine / summer issue 2010
- The Artist's Magazine June, July/August 2010 issues



Miller's painting "Nick's Gaze" was awarded 3rd place for portraiture in the 2009 The Artist's Magazine National Competition. He also won the Grand Prize in the Watercolor Magic Magazine National Competition, August Issue 2006, and the First Place award in The Artist's Magazine 21st Annual National Art Competition in 2004, the same year that he was accepted into the American Watercolor Society.

We are delighted to welcome Stan back to CWA, and we hope to see many of you at our General Meeting in October!



from the president

“It’s a Poem, Not a Police Report!”

While watching an art related program recently, the speaker made reference to artistic license. He was talking about American Impressionism, showing how artists interpreted the landscape scenes around them. Every leaf was not painted. Every blade of grass was not represented on their canvas. The colors were not exactly as nature produced them. The impressionist stated, “It’s a poem, not a police report!”

That brings to mind what an instructor told me a long time ago, “never show anyone your reference photo.” Now, if you are a photo realist painter I have no intention of criticizing your art form! But many artists like myself want only to interpret nature, not record it exactly. When people compare your interpretation to your reference photo, you may hear comments such as:

“Where is that telephone pole?”

“The flowers are red, not yellow!”

“Do I have that many wrinkles, really?!”

It goes on and on. Save yourself from the onslaught and keep your reference photos to yourself! If you wanted your “painting” to look exactly like that photo, you would have had it enlarged, matted it, framed it and hung on your wall.

Hold your reference photos close to your heart and paint your interpretation with all the abandon you can muster!

Go Paint!

Carol Husslein



“As music is the poetry of sound, so is painting the poetry of sight.”

James McNeil Whistler

47th

NATIONAL EXHIBITION

JAN. 14-FEB. 25, 2016



water+color

CALIFORNIA WATERCOLOR ASSOCIATION

Lots has been happening with National this month, but its all “behind the scenes.” Our entry deadline was September 1, midnight. As I reported at last month’s general meeting about 10 people enter between June and August 27. I’m always worried and anxious that we won’t have a show! But the last 3 days is crazy time! My phone dings as an email entry arrives and it was on fire those last 3 days! Most normal people would turn off their phones, right, but something about those entry dings excites me!!! We ended with 744 entries from 339 artists. This is the most entries we’ve had under my directorship. Nice in one regard, but very competitive!

Anne Jacobson, our Data Manager, then cleans up our act, i.e. blurry photos, incomplete entry forms, no payment, incorrect spelling. You get the idea. This needs to be completed quickly so Anne can email our jury system to this year’s juror, Donna Zagotta. We like to give her the majority of the month to do her work. It takes a long time sitting at a computer to look through 744 paintings just to get an overview of the work, much less making selections.

When our juror returns her show, Anne has more work to do before it can be announced to the public. She makes alphabetical and numerical spreadsheets of the accepted artists and paintings. We need careful tracking of these paintings as they are under our watch. It is not good for the director to lose a painting!

In the meantime I have sent Anne the updated Acceptance Documents and congratulatory letters that will be sent to the artists. The entire process from beginning to end is electronic, no slides, CDs or papers.

All this is in preparation for RECEIVING these paintings from all over the country and Asia to be our 2017 National Exhibition, opening on January 14, at the Harrington Gallery in Pleasanton.

Next up: November Receiving, a la Bob Davidson

If you have volunteered to help with receiving, I will be emailing the schedule and details next week. I invite you to join me before our General Meeting on October 19, at 6:00pm for a refresher course on how to RECEIVE a painting. I will provide dinner to volunteers and the board. I think its called a working dinner!.

Ruth Miller

Your National Director

national@californiawatercolor.org

Congratulations to the accepted artists for the CWA 47th Exhibition!

Melissa Adkison	<i>Color Shadows</i>	Uma Kelkar	<i>Red Room</i>
Thomas Anderson	<i>Place de la Concorde Magpies</i>	Lok Kerk Hwang	<i>Closed No 33</i>
Ruth Armitage	<i>Crucible</i>	Ruth Koch	<i>Connected</i>
Denise Athanas	<i>Krystallos</i>	Tia Kratter	<i>Outrelaise Bleu</i>
Terri Austin-Beech	<i>The Ruination of Sherry's Iris</i>	Lynne Kroll	<i>Lunar Reverie</i>
Stephen Berry	<i>Kauai Sunrise</i>	Bharati Kshirsagar	<i>SF Night</i>
Al Beyer	<i>Untitled</i>	Kathrine Lemke Waste	<i>An Arrangement of Rose Hips</i>
Glenn Blue	<i>Susquehanna Aerial Impressions</i>	Dyanne Locati	<i>Songs of Triumph</i>
Barbara Bochenek	<i>Keep the Lights On</i>	Geoffrey McCormack	<i>Learning to Walk in My Own Shadow V7.0</i>
Kathie Boissiere	<i>Etretat Cliffs</i>	Maggie Metcalf	<i>Tucked In</i>
Marilyn Sears Bourbon	<i>Georgina</i>	Marion Mettler	<i>Layers No. 19 Friends</i>
Cindy Brabec-King	<i>Beach Bones</i>	Ruth Miller	<i>Happy Hour</i>
Francesca Brayton	<i>San Carlos Spoons</i>	Dean Mitchell	<i>Casual Moment in Ybor City</i>
Karen Burkland	<i>Hearts Unite</i>	Patricia Moseuk	<i>Seriously</i>
Kathy Byrne	<i>Memories</i>	Sayeko Nakamura	<i>Blue Room</i>
Angela Chang	<i>Filling Station Cafe XI</i>	Suzanne Natzke	<i>Leafy Reflections</i>
Lee Chin Chian	<i>We Can Fly</i>	Eileen Mueller Neill	<i>Crazy Spirit</i>
Mary Ciofalo	<i>Crane</i>	Woon Lam Ng	<i>Market Impression</i>
Valerie Coe	<i>Slick Ear</i>	Juan Pena	<i>Autumn Mountain Stream</i>
Kathy Collins	<i>Flickering Images</i>	Ronnie Rector	<i>Afternoon Tea</i>
Taryn Curiel	<i>Departing</i>	Anthony Rogone	<i>Batik Rose</i>
Elaine Daily-Birbaum	<i>She Stands Alone</i>	Charles Rouse	<i>Morning on the Strand</i>
Don Devine	<i>Dollar Tip</i>	Susan Routledge	<i>Ravens Gate</i>
Patricia Dispenziere	<i>The Play of Light VII</i>	Diane Schmidt	<i>Insomnia</i>
Susan Donohoe	<i>Rock Paper Scissors</i>	Vikrant Shitole	<i>Costa Brava</i>
Maura Madden Donovan	<i>On Vacation</i>	Lynn Slade	<i>Farthest East</i>
Sharon Feingold	<i>Sincerely Yours</i>	Vita Sorrentino	<i>Madam B</i>
Yuechen Feng	<i>Tianjin China Tragedy</i>	Carol Staub	<i>Tick Tock</i>
Jane Ferguson	<i>Abstract 4</i>	Ching-Ping Sun	<i>Fiery Sunset in Prague</i>
Ellen A. Fountain	<i>Disquieting Muse after de Chirico</i>	Dashuai Sun	<i>Musician</i>
Steve Garner	<i>The Woodpecker Rally</i>	Tan Suz Chiang	<i>Purple Melody 2</i>
Stuart Givot	<i>Hotel Bar and Grill</i>	Dee Tivenan	<i>Red Houses</i>
Laurie Goldstein-Warren	<i>Glass on Glass on Fabric</i>	Salvador Valencia	<i>Allegro</i>
Bob Hannah	<i>Abandoned Pier</i>	Myrna Wacknov	<i>Anger Management</i>
Helen Hayes	<i>The Details</i>	Liz Walker	<i>Hanging Dress</i>
Ruth Ellen Hoag	<i>Marking Time</i>	Cristine Weatherby	<i>A Little Place of My Own</i>
John James	<i>Letter to Remember Orange</i>	Carol Weiss	<i>Small Treasures</i>
Glen Jarvis	<i>Mavericks</i>	Hal Wright	<i>Bosc and D'Anjou Follow the Others</i>
Lisa Jefferson	<i>Cracklin' Rosie</i>	Alan Wylie	<i>Shrimp Sellers</i>
Sue Johnston	<i>Back Alley</i>		
Geri Keary	<i>Dock Repairs 2</i>		

Girl with Umbrella,
Donna Zagotta, Entry Juror



outreach

BARTing to the CWA General Meeting

Outreaching with BART to Berkeley, Oakland, Richmond, CWA members... You can go to CWA General meetings on BART.

How:

- Contact Sheila Cain at Outreach@californiawatercolor.org (and put BART in the title).
- Or text Sheila at (510) 845-0863
- Stan Miller will be the October 19 guest demonstrator

My ride from Rockridge BART to the Walnut Creek station took 15 minutes. Passing the autos stuck in traffic persuaded me to share the experience. At the Walnut Creek station a CWA volunteer carpooled me to CWA General meeting at Shadelands Art Center. The demonstration was great.

I've spoken to many CWA artists who say they would enjoy seeing the artist pull the painting together and hear how the artists talk about their work. People enjoy the demonstrations by acclaimed artists and the camaraderie of the gathering, but for the traffic getting there. BARTing can be the solution.

The ease of taking BART to the general versus driving is monumental.

Don't miss the Stan Miller demonstration at the October CWA general meeting.

Sign up to take BART.

Sheila Cain

Outreach@californiawatercolor.org (and put BART in the title)

Or text Sheila at (510) 845-0863





2016 Watercolor Workshop Series

California Watercolor Association

Workshops held at Cal State East Bay, 4700 Ygnacio Valley Road, Concord



Stan Miller

4 Days | October 18 – 21

Romantic Realism/Portrait and Landscape in Watercolor

Intermediate/Advanced

CWA Members \$495,

Non-Members \$550

Very limited space still available.



What makes a painting convey a subject more beautifully and interesting than it actually is, yet give it all the reality, and even a more convincing reality than that of our everyday lives? Mark Twain said, “First get the facts, then you can dilute them (or romanticize them) at your leisure.” The first step that must be taken if we desire to communicate the romantic in our painting is to make sure we know the truth.

In this painting workshop students will be shown how to truthfully see their subject, the color, shapes, textures, perspective, and design. Once one can see and draw the truth, then... and only then, is one ready to recompose, adjust the color, the lighting and composition so that the message and mood one desires is successfully communicated. Everyone can learn how to paint and everyone can improve their skills, dramatically, if properly instructed. Come join our painting quest!

Jean Pederson



We just had a great workshop with Jean Pederson, from Calgary, giving a class on portraits and figures in mixed media, using watercolor, acrylics, and collage. We had models for 2 mornings as well, so we got to do quick sketches and then longer poses. For those of us who haven't done much with acrylics or collage, it was very interesting to try something new!

We used our new **BIG SCREEN TV** to project Jean's demos, which worked out great. Jean loved our workshop location, the Art Lab building at Cal State East Bay, with the rolling hills all around. We surprised her with a cake for her birthday too. Good week all around.



Jean Pederson with Wendy Oliver



2017 Watercolor Workshop Series

California Watercolor Association

2017 Schedule



John Salminen

5 Days | February 13-17
Realism Through Design
CWA Members \$695,
Non-Members \$750



John Salminen



Jeannie Vodden

4 Days | March 15-18
Translucent Watercolor Portraits
CWA Members \$495,
Non-Members \$550



Jeannie Vodden



Birgit O'Connor

4 Days | March 15-18
Fearless Flowers
CWA Members \$495,
Non-Members \$550



Birgit O'Connor



Michael Reardon

2 Days | July 21-22
Watercolor Techniques
CWA Members \$275,
Non-Members \$325



Michael Reardon



Janet Rogers

4 Days | October 16-19
Expressive Watercolors – Flowers, Faces & Figures
CWA Members \$495,
Non-Members \$550



Janet Rogers

2017 SIGN-UPS AVAILABLE NOW.

For information, contact our registrar, Sally Noble, at registrar@californiawatercolor.org.



board of directors

- president* **Carol Husslein** 925.935.6779
- co-vice presidents/membership* **Sue Johnston** 510.531.5471
Annegret van Gemeren 925.926.0616
- national exhibition* **Ruth Miller** 925.683.1120
- co-chair california shows* **Liz Johnston** 925.988.0450
Joan Alexander 925.957.6849
- co-directors of programs* **Marilyn Miller** 925.631.6673
Betsy Trtek 925.825.4371
- secretary* **Leslie Wilson** 925.935.7529
- budget director* **Iretta Hunter** 925.330.2988
- communications director* **Deborah Graffuis** 925.939.7626
- co-directors of workshops* **Wendy Oliver** 925.280.1944
Phyllis Brady 925.849.6584
- workshops assistants* registrar: Sally Noble
publicity: Anne Jacobson 510.339.6916
- co-directors of outreach* **Sheila Cain** 510.845.0863
Victoria Bianco 925.687.8675
- members at large* **Sandra Morea** 925.984.3226
Vacant

staff

- membership/data manager* Anne Jacobson
- newsletter editor* Patricia Rosa
- bookkeeper* Melissa Alva

volunteer committees

- audio/visual set up* Marilyn Miller
Betsy Trtek
- community outreach* Shelila Cain
Victoria Bianco
Georganne Eddy-Zaro
Marianne Elliott
- mail distribution* Iretta Hunter
- hospitality* Sandra Morea
Susan Scolnick
- co-video librarians* Charlotte Morris
Terrie Moore
- plein air* Samantha McNally
- panel rental* Carol Husslein
- cwa webmaster* Efrain Ibarra

*Chair of committee

2017 CWA Board Opportunities

Hello fellow CWA members. We have started to receive volunteers for the 2017 CWA board! The open positions and descriptions are listed below. Please contact the nomination committee if you are interested in finding out more on any of these positions! 2017 promises to be an exciting year!

Board meetings are currently held on the first Tuesday of the month, January – May, July – November at the Ygnacio Valley Library in Walnut Creek, 7:00-9:00pm. We are currently setting up a BARTing carpool process to alleviate driving hassles from areas more distant from Walnut Creek (see page 6).

Nomination Committee:

Carol Husslein	president@californiawatercolor.org
Georganne Zaro-Eddy	zaroart@aol.com
Juanita Hagberg	hagberg1@pacbell.net

Sincerely,

Carol Husslein

Board Openings:

Co-Vice President. The Vice President shall manage the membership processes of recruitment, record membership, new member orientation and shall oversee management of petition(s) for signature membership(s). The Vice President shall be responsible for duties or special projects as may be prescribed by the President and/or CWA Board of Directors. In the absence or disability of the President, the Vice President shall perform all duties of the President; shall have signature powers over the financial accounts along with the Budget Director, which shall have the same validity and binding effect as if done by the President. The Vice President shall act as Board Liaison to the Data Manager.

Current Co-Vice Presidents are Sue Johnston and Annegret van Gemeren. Sue Johnston is retiring from the position for 2017. We are seeking her replacement.

The Budget Director. The Budget Director shall be accountable to the Board for all funds of the Association; shall act as a custodian of the Associations' investment accounts, and shall manage the balances of all CWA financial accounts as approved by the Board; shall review bill-paying and record-keeping activity, and shall oversee accounts along with the bookkeeper. The Budget Director shall maintain an inventory of all property of every kind and nature of the Association and maintain proper records. In the first quarter of the year, the Budget Director shall provide to the newsletter for publication the annual financial report and approved budget proposal. The Budget Director shall act as Board liaison to the bookkeeper and tax preparer.

Current Budget Director is Iretta Hunter. She is leaving this position and is looking for a replacement.

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Director of National Exhibition. The Director of the National Exhibition shall manage the National Exhibition and shall act as board liaison to the National Exhibition Committee. The Director shall select a juror and exhibition site, with concurrence of the Board. The Director is responsible for appointing and managing all exhibition committee members.

Current Director of National Exhibition is Ruth Miller. She would really like to share this position with someone and hand it off after the 47th.

Co-Director of Shows. The Director shall be responsible for appointing all show chairpersons and jurors and shall manage all exhibits sponsored by the California Watercolor Association, including but not limited to determining the number of shows in a year. This shall exclude the annual National Exhibition. The Director(s) of Shows shall act as Board liaison and manage the show chairs.

Current Co-Directors of Shows are Liz Johnston and Joan Alexander. Both Liz and Joan are leaving the position for 2017. Craig Moline has stepped up to be one of the Co-Directors for 2017. We are seeking an additional Co-Director.

Co-Director of Programs. The Director of Programs shall be in charge of programs for the meetings and shall act as Board liaison and manage the video librarian(s), hospitality chair, technical support, and the Plein Air Committee.

Current Co-Directors of Programs are Marilyn Miller and Betsy Trtek. Marilyn is leaving the position, however Betsy is remaining. She is seeking a Co-Director.

Welcome New Members

Norman Bonney
Barbara Edwards
Rebecca Jagers
Lisa Jefferson
Susan Keith
Robert Kurtz
Jan Lainoff
Loreta Landucci
R. Mike Nichols
Akila Panchapakesan
Shirley Peppers
Mohamed Sayeed
Tana Smith
Lorraine Wells
Lorrainegheny S. Wells

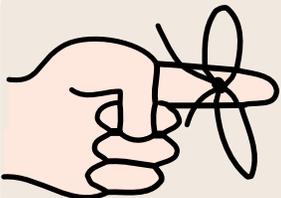
workshop corner

Designing Powerful Landscapes: Shape Shifting Workshop with Dale Laitinen, NWS, WW

February 6-10, 2017. Shape Shifting, a 5-Day Watermedia Workshop, explores the underlying abstract design in landscape painting. We explore how shape is used both in abstract ways and representational painting. Through instructor demonstrations and discussions you will be shown practical methods to recognize and use shape to achieve these goals. Painting subjects are the natural landscape. Mountains, canyons, open vistas of all kinds, as well as close up more intimate views of the landscape will be used as our source material. Participants are encouraged to bring photos for use in this way. Please do not use paintings from books or magazines to copy in this workshop. For Intermediate to Advanced Level Painters.

Workshop Fee: \$650. A \$200 deposit is required at the time of registration in order to reserve your space; the balance of \$450 is due by Dec 9, 2016. Registration will be guaranteed when the proper deposits have been received. The balance of the tuition is due no later than December 9, 2016. Fallbrook School of the Arts, 310 E. Alvarado St., Fallbrook CA 92028

info@fallbrookartcenter.org
www.fallbrookartcenter.org



Plan Ahead!

**Submissions for the newsletter must be received by the 15th of the month prior to publication!
November Newsletter Deadline is October 15th**

Send to newsletter@californiawatercolor.org

Dear Elizabeth...

Questions and answers about watercolor art

Send your watercolor questions to ejohns5513@aol.com

Community in the Arts

We know from history that visual artists need community. Think about the Renaissance, the Impressionists, and Amsterdam in the 1600s. In contrast to performance artists, who work in crowds to create theatre, music, magic shows, circuses and other phenomenon, visual artists create their work alone. Sharing visual art in a receptive community setting is part of the process. An appreciative audience is important for every art form, but maybe most important for the visual artist.



A view of the Water Fall reception from the second story of the Lindsay Dirx Brown Gallery

Exhibits such as Water Fall, a CWA member watercolor exhibit hanging in the Lindsay Dirx Brown Gallery provides an opportunity to see art in community. The exhibit is large with over 60 paintings and 40 artists.. Michael Reardon accepted the paintings and David Savellano selected the place awards. Interested readers will find the placeholder paintings on the CWA home page. The judges were thoughtful, careful, and discerning in their judgments. Reardon accepted 65 out of 96 paintings. Savellano spent two hours walking the gallery and taking notes before making his choices for the placeholders.

However, opinions in art differ. For example, I love Japanese artist, Miroco Machiko.

I love Machiko's crazy sense of humor and very expressive and yet anatomically incorrect drawing. I love the expression on that

cat face. I remember this ridiculous little cat when my own work is not accepted in an exhibit. If I try, I can get the same expression on my face.



Stray Cat of Himona by Miroco Machiko-water based media

I would be missing the point though. The judges do not always see the same things that I do. Being a member of the community of artists does not mean everyone agrees. In fact, tremendous disagreements have always existed about what art is and what the act of making art can accomplish.

By the way, I have one more name to share in this little column about the unexpectedness of art and that is Govert Flinck, who was a student of Rembrandt. Many art lovers regard Rembrandt as the greatest painter who ever lived. Rembrandt is prized for his brilliant insights into human nature, and his stellar technical skills. Late in his life, Rembrandt along with many other artists sought a commission from the town council of Amsterdam.

The commission was an important one and the council devised an elaborate judging process. After due consideration, they selected Govert Flinck and passed up Rembrandt. So, if you feel crushed by the competition, first try the Himona cat face in a mirror. If that

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strategy does not work, (and it probably won't) think Govert Flinck.

Next, remember that Michael Jordan, the greatest basketball player of the twentieth century, only got one out of three balls into the basket. Finally, dear reader, please keep on painting and enter the next exhibit. The community will miss you if you are not there. Thanks for your attention and your continued art. As always, I love hearing your comments and thoughts.



The upstairs gallery at Lindsay Dirx Brown Gallery

Hello from the Data Manager:

Some of you know me from the periodic emails you receive about upcoming CWA activities, or when I send the monthly newsletter, put together by our newsletter editor/member/graphic artist Patricia Rosa. The data manager role supports a lot of activities that happen in the background, and with so many new members, I have been asked to explain a bit more about it. The role has been an evolving one, but its primary purpose is to support the Membership and Show activities.

When I started about 7 years ago, we basically ran everything manually and had a very limited website. After a couple of years, the then-webmaster and CWA president, Bruce Stangeland, and I started to work on developing a new, rich system that would support all the activities of the organization – website, membership, workshops, shows, and more. It took us about 6 months of development with our provider, GloderWorks, but we went live almost 5 years ago for our membership renewals, and added in workshop support and the National Exhibition in short order.

As many of you have experienced, our system today allows artists to join CWA, members to renew and update their information online, register for workshops, enter our National and CWA shows, purchase CWA merchandise. We also have a calendar of upcoming activities, and an email system to communicate to members and show entrants. Our newsletters are all online today, as is our directory of members. We have been able to control many of our expenses by moving away from paper and much of the manual processing.

We also developed an online judging system for our jurors. Previously, for the National Exhibitions, we received paper forms with slides and then discs, then emails of images, all of which had to be manually processed and involved a number of people. We later extended the system to support the CWA member shows as well.

Behind the scenes, I work with the National Director, Ruth Miller, to bring up the show online, develop the marketing flyers, and then advertise the show to members and non-members, via social media as well as by contacting other art organizations. Once entries begin, I field questions about how to enter a show, help folks who may be having difficulty entering, then review all the uploaded images to ensure that they are viewable and in good order. If there is a problem, I work with artists to fix their entry, as sometimes there are misspellings, incorrect prices, payment errors or problems with the images.

When all is ready, the show goes to the juror, who uses the online judging system. After the juror has done his or her magic and selected the show, I work with Ruth and Patricia to prepare the National catalog. Our system can now produce reports in the format needed for the catalog, reducing the manual effort required to produce it and the opportunity for errors.

If you have any questions, please feel free to contact me. Soon the Communications Director, Deborah Graffuis, webmaster Efrain Ibarra, and I will begin a streamlining effort to make the site even more user-friendly. If you have any suggestions about the site, please let us know!

Regards to all,

Anne Jacobson
CWA Data Manager

Jean Pederson: Hints & Tips

Didn't Jean look like a rock star?

Not only did she look like a rock star, she sounded like a water media one!

When she started working on a portrait for her demonstration, even our camcorder saw what a wonderful face was up on the screen! The facial recognition kept kicking in, distracting the audience, so Jean turned the painting upside down and continued painting. She just laughed. Such flexibility is a gift.

Jean had some thoughtful tips for us:

Self-Critique

Jean has a pocket guide available from Creative Catalyst you can order which can assist in this process.

<http://ccpvideos.com/products/jp-sg>

Know your materials and your subjects

Jean primarily uses Holbein products although she is in “love” with Daniel Smith Quinacridone Coral. Her palette consists of warm and cool yellows, reds and blues. Play with your paints, learn what they do! Jean talked about granulating paint. A light bulb went off for me. She mentioned to think that granulating paints have sedimentation. If you layer sedimentation, you get mud! Ding, ding, ding! Got that!

She works wet-on-wet vertically. Not just a little vertical... totally vertical.

Paper

She does not stretch her paper. The paper is submerged and laid on a gatorfoam board. She uses Arches, Fabriano Artistico and Winsor Newton paper.

Brushes

Jean likes her Kolinsky brushes.

Value

The more steps in value, the more realistic the painting will look.



More information:

Jean publishes a lot of very helpful information; search and you will find fabulous articles.

Example: <http://tiny.cc/24i5ey>



newsletter deadline info

The deadline for placing items
in the November newsletter is
October 15.

Send articles and photos by disk,
email, fax or in writing to:

Patricia Rosa

newsletter@californiawatercolor.org

5499 Wilke Dr.

Concord, CA 94521

eFax: 413.375.1851

membership/ data manager

Mail all changes of address,
phone number and email to:

Anne Jacobson

cwa.data@gmail.com

c/o CWA P.O. Box 4631

Walnut Creek, CA 94596

monthly meetings

Meetings are held the third
Wednesday of each month
(except June and December)
7:30pm

Shadelands Center

111 N. Wiget Lane

Walnut Creek, CA

(NW corner of Wiget Lane and
Ygnacio Valley Road).

cwa workshop info

Wendy Oliver

925.280.1944

Anne Jacobson

510.339.6916

e-newsletter info

To receive this newsletter
electronically please send a note to
our Data Manager with the email
address at which you wish
to receive the newsletter.

member news



Emerald Pool by Linda Sutton

Linda Sutton is very proud to have “Emerald Pool” 22 x 30, included in The Laumeister Fine Art Competition at The Bennington Center for the Arts in Bennington, Vermont. “Great White Stripes” is also included in their miniature show, and was compelled to attend their always delightful Opening Celebration for 3 beautiful shows.



Poppy Design by Jane W Ferguson

Jane W. Ferguson would love you to visit her home studio, at 3540 Marilyn Street in Santa Cruz, during “[Open Studio Santa Cruz 2016.](#)” The Studio will be open 11:00am - 5:00pm on Saturday and Sunday October 1 and 2 and Encore Weekend October 15 and 16. Parking is limited so riding your bike or carpooling is recommended. Phone (408) 507-8906.

artist getaways

Watercolors in the Vineyards

Have you ever dreamed of painting in the French countryside? Regardless of whether you are a beginner or an advanced artist, this is your opportunity to make that dream a reality. Highlights of this excursion will include plein air and still life painting under expert guidance, as well as numerous opportunities to experience the bountiful food, wine, culture and history that this special region - now a UNESCO World Heritage Site has to offer. Spend eight nights in beautiful townhouse apartment accommodations in one of the most famous wine villages in Burgundy. Includes most meals and private transportation from the Dijon train station.

The workshop will focus largely on the landscape, working from the beautiful rolling hillsides of the Côte d'Or and the charming village of Pommard, with opportunities to paint in the vineyards as well as in the village. Fundamental issues of observation, compositional organization, and perspective will be addressed, getting at how to focus and frame an effective composition, especially when surrounded by a landscape of enormous scope. Watercolor techniques will be explored, balancing control with spontaneity. Managing color relationships and harmonies will also be a key component in the week's work.

June 20 to 28, 2017 - \$3,990 per guest (limited to 8 artists)
For a full itinerary contact us at info@yourkeytoburgundy.com
Visit our website at www.yourkeytoburgundy.com.
Learn more about David Welch and his work at davidwelchart.com.

Early Bird Special: \$3,690, for guests who register and pay their deposits before November 1, 2016!

show news

Call for Entries

8th Annual Signature American Watermedia Exhibition "World Of Watercolor 2017"

Fallbrook Art Center proudly presents the 8th Annual Signature American Watermedia Exhibition, a sale and show featuring up to 120 original works in all water media created by U.S. and International artists who have achieved Signature Membership status in one or more U.S. societies. Juror for Selections and Awards is Dale Laitinen, NWS, WW. \$10,000 in Cash and Merchandise awards. Show runs from February 5 - March 19, 2017. Opening Reception is Saturday, February 4, 2017. Deadline for entries is November 25, 2016.

For Prospectus and to apply online go to <http://tiny.cc/1kxeey>

Fallbrook Art Center
103 South Main at Alvarado
Fallbrook, California 92028
(760) 728-1414

Artist Getaway, Inc.

Occidental is less than one month away and there's still time to sign up. Come stay for 5 nights and paint at the Sonoma Coast, Grove of Old Trees, Russian River at Cassini Ranch Camp, and Ocean Song Garden. All locations are easily accessible from the parking area.

Artist Getaway 2016

Occidental, October 16-22, 2016

Artist Getaway 2017

Half Moon Bay, May 1-5, 2017

Murphys, June 4-9, 2017

Print the registration from the website or call Samantha if you have any questions.

Phone: (415) 828-4991.

Email: info@artistgetaway.com

Web: www.artistgetaway.com

Art Trails 2016

Open Studio Weekends

Dates: October 8-9, 15-16, 10:00am-5:00pm

Preview Exhibit: September 23-October 16, 2016

This is the third year that Sonoma County Art Trails has operated under the Sebastopol Center for the Arts umbrella, and we are so honored to be a part of this wonderful program that offers unparalleled art exposure across the entire county. This year, 173 artists are participating and opening their doors to art enthusiasts from near and far.

www.sebarts.org

CWA 2016/17 Calendar

Meetings & Demos

January 20	John Muir Laws
February 17	Keiko Tanabe
March 16	Bev Jozwiak
April 20	Carol Carter
May 18	Frank Eber
June	NO MEETING
July 20	Michael Reardon
August 17	Myrna Wacknov
September 21	Jean Pederson
October 19	Stan Miller
November 16	Nancy Collins
December	NO MEETING

Plein Air Schedule

April 1	CWA Plein Air <i>at Blake Garden</i>
July 16	CWA Plein Air <i>at Academy of Sciences, San Francisco</i>
September 24	CWA Plein Air <i>at Heather Farms, Walnut Creek</i>

2016 CWA Workshops

February 15-19	Keiko Tanabe
March 16-18	Bev Jozwiak
April 19-22	Carol Carter
May 17 - 20	Frank Eber
September 19-23	Jean Pederson
October 18-21	Stan Miller

2017 CWA Workshops

February 13-14	John Salminen
March 15-18	Jeannie Vodden
March 15-18	Birgit O'Connor
July 21-22	Michael Reardon
October 16-19	Janet Rogers



CWA Newsletter Advertising

We are revamping our advertising policy. Updates coming soon.



Photos of Paint Outs, CWA show winners, and Monthly Demos are on www.facebook.com/californiawatercolor