



September 2015

California WATERCOLOR Association

General Meeting • 7:30pm, Wednesday, September 16, 2015 • Shadelands Center, 111 N. Wiget Lane, Walnut Creek, CA

P.O. Box 4631
Walnut Creek, CA 94596
www.californiawatercolor.org
email: info@californiawatercolor.org

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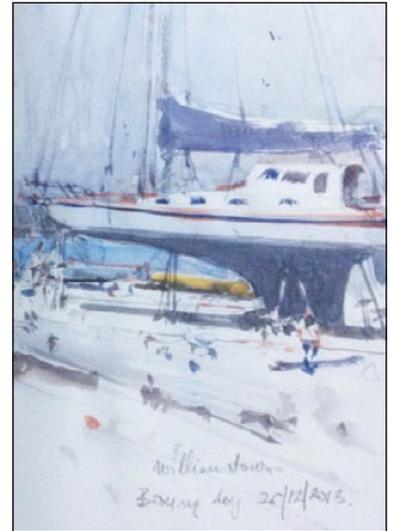
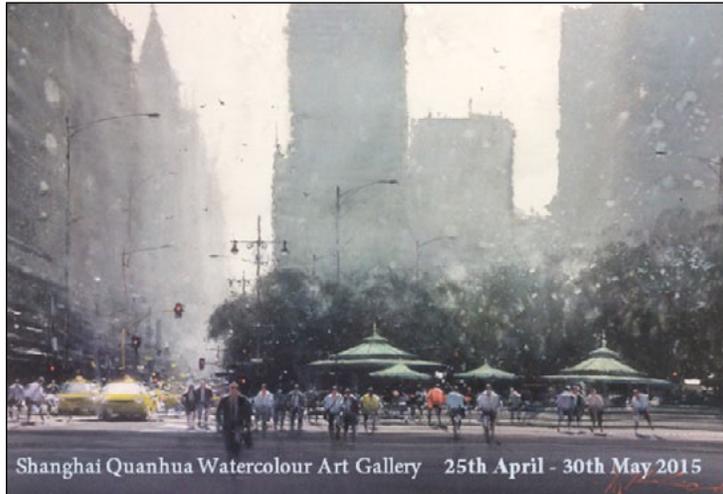
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September Guest Artist Joseph Zbukvic

Internationally Acclaimed Joseph Zbukvic is our September Guest Artist. Joseph was born in Croatia and now lives in Melbourne, Australia. He began his painting career in 1978 and quickly became one of Australia's finest artists. Born in Zagreb, Croatia, Joseph immigrated to Australia when he was eighteen to go to art school to study industrial design, as cars were a particular passion of his. He started using watercolor to render images for his designs and fell in love with the medium, without any watercolor training. Although he did graduate with a degree in industrial design, he chose to continue in watercolor, and he quickly started achieving recognition and success as a watercolor artist. When he sold a painting that earned him more than his father back in Croatia made, he decided to go forward with painting as his career.

Since then, he has won over 200 international awards with over 40 solo exhibitions, most recently with a major solo show in Shanghai, for which he created over 40 stunning paintings. This gallery is internationally recognized for showcasing some of the best watercolor artists from China and around the world.

This self-taught painter is widely considered one of the finest in the world. CWA is very lucky to have him, and we thank our member David

Savellano for helping to bring him here. This is his first trip to the Bay Area, and we hope that he will fall in love with our beautiful community and come back again!

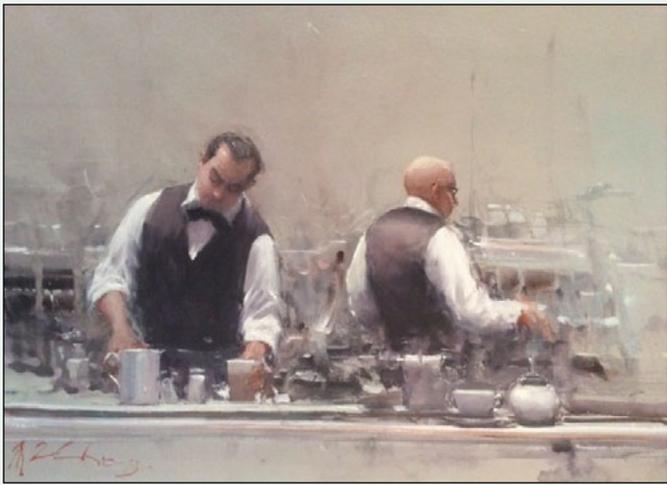
His achievements and success is due to his ability to transform any subject into visual poetic language. Covering a huge variety of subjects, his sensitive, lyrical and atmospheric paintings have captured people and galleries from all around the world. Joseph believes that each painting must tell a story; otherwise it is just a picture.

When he is working in the studio on a larger piece from a photo, he will edit the image to help it tell the story he wants to tell, such as adding movement lines or shadows. Before he begins to paint, he sees the painting in his mind's eye, which is critical, so he knows where he is going in the work. Also very important to him is working to let the water flow and the painting "paint itself" in certain areas, then scratching to add highlights or using his fingers to pull out color, then floating a mist over the area to freshen the work. And then adding color right out of the tube to sharpen other areas.

continued on page 2



PLEIN AIR
Come paint with us
September 26
at **Borges Ranch,**
Walnut Creek
For details, go to:
www.californiawatercolor.org
on the plein air page.



continued from page 1

As *Watercolour Journey* says, Joseph has an absolute passion for watercolor, but with his exceptional drawing skills and extraordinary artistic abilities, he is proficient in any medium. It is this passion for watercolors that has led him to become a unique master of that medium. Although greatly admired for his soft moody impressions of rural life, Joseph also produces strong urban scenes and powerful equestrian images. He has always had a deep connection and affection for the laborer and the common man and it is these works that are also his finest paintings ever produced in watercolor. One of his DVDs is of working people done plein air.

Joseph has continued to explore new subjects and fresh ways to express his vision by frequent overseas travel; he also spent 3 years living in the south of France. He has reached a new level of technical ability, maturity and strength as he enters the fourth decade of his career.

Joseph's website gives us a glimpse inside his studio, and although most of his works are painted plein air, he tells us that his studio provides him with an important creative environment filled with reference and materials for his larger scale paintings. There is a wonderful video on YouTube showing Joseph being interviewed for Australian TV and going through a painting session, which illustrates some of the techniques previously mentioned.

All of my treasures have a story to tell and looking at them can often lead me on a journey resulting in the choice of my next painting subject.

Joseph's studio is a converted warehouse with abundance of natural light and an amazing collection of memorabilia discovered through his numerous travels.

I try to achieve a balance of harmony between tonal values, design, color and mood that will visually evoke the emotions between the viewer and the painting.

Joseph has published two books and has released several painting classes on DVD with APV Films. With them, he has done a series of instructional and informative videos. In each video, Joseph invites us on his adventure as he captures the essence of the scene, explaining thoroughly his amazing watercolor techniques. Joseph's latest watercolor by APV called 'People At Work' is now available at art shops or from APV. He has a special line of brushes from the Spanish company, Escoda, popular with many artists. He uses Daniel Smith watercolors, as well as Schminke.





from the president CWA 46th National = San Francisco Adventure

Continued...

Yes, there is more adventure connected to a national watercolor show than you can shake a paintbrush at, especially if it is in a destination city like San Francisco!

We started on our latest National scouting expedition August 13th. My husband and I caught BART at Pleasant Hill and disembarked at the Embarcadero station. From the BART station we walked towards the Ferry Building. Just in front of the Ferry Building is the 'F-Line' bus stop. There we caught the 'F'. The 'F' travels down the Embarcadero, which becomes Jefferson Street. You will stay on the 'F' until the end of the line at Jones and Beach.

We walked a short distance down Jefferson St. to 2801 Leavenworth St. We saw the familiar sandwich board directing us to the Cannery Galleries. Instead of touring the gallery, we investigated public parking in the area. Our National chairperson, Ruth Miller, gave me this assignment when I told her we were checking out a different route to the Academy of Art University, San Francisco (AAUSF).

There is quite a bit of parking right near the gallery. Anchorage Square shopping center is located right across the street. Jefferson, Beach, Jones and Leavenworth Streets border it. The two entrances to the parking garage are located on Beach Street between Leavenworth and Jones. I will just say the prices took my breath away! There are a number of fee-based parking lots in the area. (I checked a parking app on my iPhone called ParkMe Parking by ParkMe, Inc. available for free at the App Store.)

By this time we were thirsty, so we stopped at the Winery Collective for wine tasting. We were happy to find that most of the wines are from Treasure Island wineries! The collective is right next to the Argonaut Hotel.

After a relaxing time wine tasting, we really needed some lunch, so this time we walked only a few steps more to the patio at the Blue Mermaid Chowder House & Bar. Wonderful patio, very good food and friendly servers - a great day in San Francisco.

After lunch we strolled a few steps to the AAUSF galleries. Three new artists were showing their work, two photographers and a painter. Of course the work triggered new ideas in my mind!

It was time to go home, so we walked over to Jones and Beach to catch the 'F' back to the Ferry Building. Yes, it is the same stop you got off at! That is how easy it is. The 'F' can be crowded, but there are always more 'F's' on the way, often just a minute or two behind so don't be discouraged. Just consider what a wonderful adventure you just had! Cheers!

BART information:

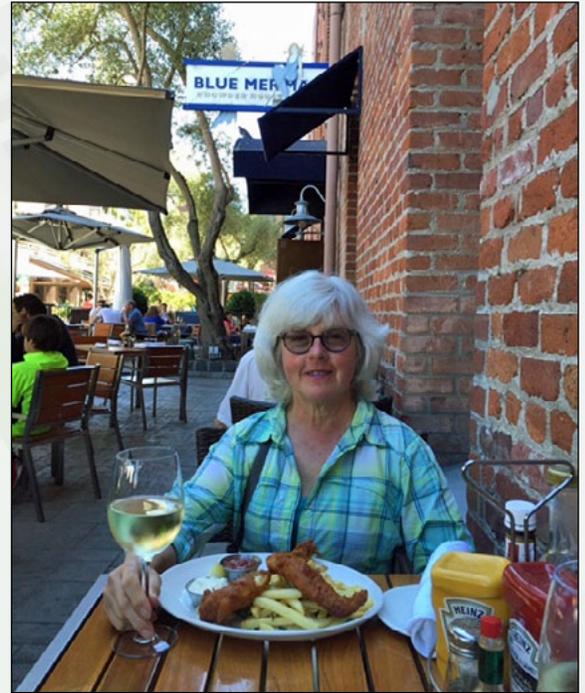
www.bart.gov

MUNI System maps available for download at:

www.sfmta.com/maps/muni-system-map

F Line and Wharves information:

en.wikipedia.org/wiki/F_Market_%26_Wharves





2015 watercolor workshop series

California Watercolor Association

The only 2015 workshop still available for sign-ups is the Mary Ann Beckwith, October 22-24 | Brush and Beyond | All Levels



The last workshop of the year with **Mary Ann Beckwith** (AWS, NWS, Watercolor USA), retired distinguished professor from Michigan Technological University, will be giving a class sure to challenge your creative juices. "Brush and Beyond" is for all levels, and will include layering, texture, and collage elements. This workshop will run October 22-24 at our Cal State Concord location.

Hope to see you there!

Mary Ann Beckwith,
AWS/NWS

3 Days | October 22-24,

Brush and Beyond | All Levels

Members \$395

Learn more about Mary Ann at
www.maryannbeckwith.org

Mary Ann's workshop "Brush and Beyond" is an art-altering experience! The energy filled days explore creative methods of watermedia application, including the building layers with texturing and collage, and experimenting with new materials.



The CWA workshop committee is pleased to announce the



2016 Watercolor Workshop Series

California Watercolor Association



Keiko Tanabe

5 Days | February 15-19

Watercolor: Keep It Simple and Strong | All Levels

CWA Members \$595



Bev Jozwiak

3 Days | March 16-18

Painting Life with Life | All Levels

CWA Members \$395



Carol Carter

4 Days | April 19-22

Watercolor from the Heart | All Levels

CWA Members \$495



Frank Eber

4 Days | May 17-20

Atmospheric Landscape in Watercolor | All Levels *

CWA Members \$495

(*Students should have an understanding of the watercolor medium)



Jean Pederson

5 Days | September 19-23

Faces and Figures in Water Media | Intermediate/Advanced

CWA Members \$595



Stan Miller

4 Days | October 18 - 21

Romantic Realism/Portrait and Landscape in Watercolor | Intermediate/Advanced

CWA Members \$495



Registrations available online now. For information, contact our new registrar, Sally Noble, at registrar@californiawatercolor.org. Hope to see you in a 2016 workshop!

The Workshop Team: Wendy Oliver and Phyllis Brady, Co-Directors; Sally Noble, Registrar; Anne Jacobson, Publicity



newsletter deadline info

The deadline for placing items in the October newsletter is the 15th of September.

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) at 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

June Hunt

510.520.3802

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.

Volunteer Opportunities Galore!!!

It's time to sign up for some great volunteer activities. To name a few:

Our **California Shows** Director can use volunteers to help with the upcoming **John Muir Show** (Aug. 29 - Oct. 9). Contact Liz Johnston at ejohns5513@aol.com

Our **National Show** is open for entries until Sept. 1. Soon there will be lots of jobs to do while you have the fun of being a part of this great event. Contact Ruth Miller at (925) 837-2818 or rmiller94507@comcast.net

Our **Outreach Program** is thriving, doing workshops for veterans at the **VA Hospital in Martinez**, workshops in **schools** and with **teachers**, and helping with **student awards** in watercolor at the **Alameda County Fair**. There are plenty of opportunities to volunteer with Outreach. Contact Shelia Cain at shcain@pacbell.net for more information.

Workshops can always use help with such simple things as setting up and taking down tables at the workshop events, or bring a treat to share at the workshop you are attending. Following a recent workshop, one member wrote: *"Dear Wendy and Phyllis, Thank you so much for the workshops. I am so excited to attend. I am also having a great time attending the meetings."*

Contact Wendy Oliver at awesomeart@astound.net to learn more.

Our **Monthly Meetings** are so much sweeter with the cookies and other treats that members are contributing to our third Wednesday program. For help with **cookies or other treats**, contact Susan Scolnick at sscolnick@sbcglobal.net

REMEMBER!

For every hour you spend volunteering at any CWA event, **You Receive One Buck.**

What can you use Value Bucks on?

5 hours: Rent a display panel. (See Forms: Panel Rental for details)

30 hours: One CWA painters apron

60 hours: One years free membership

OR... after 2 acceptances into our **National Exhibition**, use 60 hours to apply to the equivalent of a 3rd acceptance and use to petition for **Signature Membership**

100 hours: \$75 credit toward the cost of CWA workshop registration (limited to one per year). Apply your credit to a workshop of your choice. First come first served.

SO... What are you waiting for? Start volunteering, ask the chairperson of the event you are working on for a service hour slip, save your slips and put them to work for you. You'll be surprised how quickly they add up!

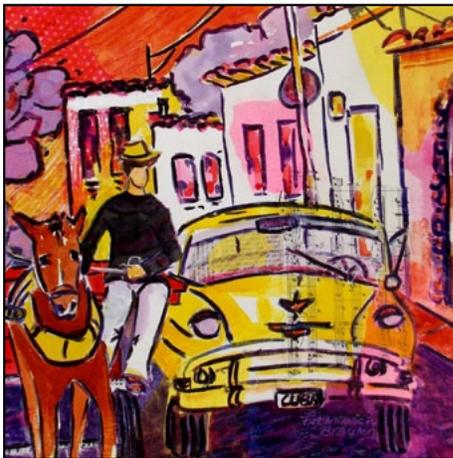
You can go to our website: californiawatercolor.org and click on 'Volunteering' in the menu bar. Then click 'Rewards' from the drop down menu to find out more.

member news



Beaux Arts Berries by Diane Fujimoto

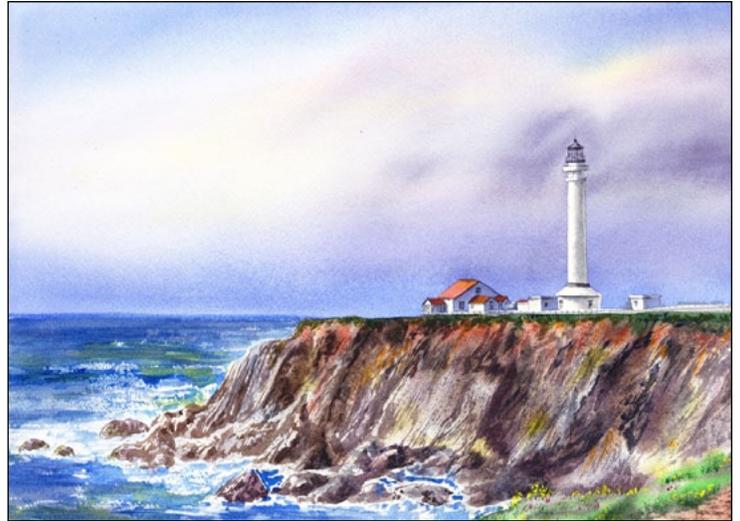
Diane Fujimoto will have a solo exhibit at the Los Altos Library from September 1- 30, 2015. The show will include her watercolor batiks on Japanese Rice paper along with several traditional watercolors from her “France From My Palette” series. The library is located at 13 S. San Antonio Rd in Los Altos. Hours: Mon.-Thurs., 10:00am-9:00pm; Fri.-Sat. 10:00am-6:00pm; Sun., noon-6:00pm. www.diane.fujimoto.com, www.scccl.org/Location/Los Altos



Trafico Cubano by Francesca Brayton

Francesca Brayton was accepted into the Hawaii Watercolor Society Open show by juror Nicholas Simmons. It was held the month of August at the Honolulu Museum of Art School. The painting is titled “Raining on the Pali.” She was also accepted into the China/NWS Small Painting Exchange Exhibition by juror Zhou Tania. The selected painting title is “Trafico Cubano.” It will be held in conjunction with the Shenzhen Biennial International Exhibition in the Shenzhen Art Museum Dec. 2015-Jan. 2016. In August 2016 the China/NWS show will be exhibited at the NWS gallery in California. She was also accepted into Watercolor West by juror Stephen Quiller with the painting “Mrs. B’s, Tustin.” The Exhibition is held at the City of Brea Art Gallery from October 17 through December 13.

Grace Yun’s watercolor “Apple Blossom,” won first place in the Watercolor/Water Media Category at the recent San Leandro Art Association’s 56th Annual Festival of Fine Art by Juror Leslie Wilson. The exhibition was at San Leandro’s Historic House Museum-Casa Peralta. For more info, call Grace at (510) 828-3757 or email her at heasookyun@hotmail.com.

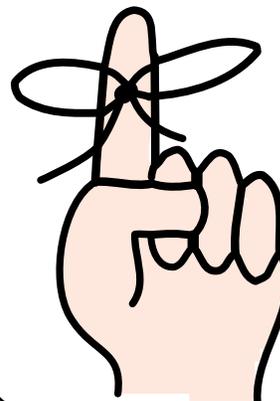


Point Arena Lighthouse by Irina Sztukowski

Irina Sztukowski’s painting “Point Arena Lighthouse” was selected for October publication of *Women In Art 278 Magazine*. Editors of the magazine chose Irina’s artwork, appreciating a realistic approach combined with fearless impressionistic brush strokes, so well suited for this Californian seascape. The magazine features female artists across the globe and art genres. www.artirina.com

Manette Fairmont MCWA, NWS, WHS, WW, RMWS, painting “Fog Bank II” has been juried in at the 47th Watercolor West International Exhibition by Juror Stephen Quiller. Exhibition is at City of Brea Art Gallery, October 17 to December 13, 2015. This is her 9th acceptance into this annual exhibit. She has also been asked to be juror for the annual WASCOW watercolor exhibition for 2015.

Plan ahead!



Submissions for the newsletter must be received by the 15th of the month prior to publication!

October Newsletter Deadline is September 15th

Send to newsletter@californiawatercolor.org



CWA 46th National Exhibition

National needs you!

Our biggest event of the year is under way.
CWA's 46th National Exhibition at Cannery Galleries,
Academy of Art University, San Francisco.
January 5 - February 28, 2016

**Entries are in, jurying has begun
and volunteers are needed for various tasks:**

1) Receiving shipped paintings:

Walnut Creek, November 2 - 7, 2015

2 people needed each day

2) Receiving hand delivered paintings:

Walnut Creek, Saturday, November 7, 2015

10:00am - 12:00 noon

Several people needed

Join us for lunch with **Dick Cole** and watch the
award selections from 12:00 noon - 2:00pm,
then stay to help load the truck.

3) Painting Delivery to the Gallery

January 4, 2016

Need lots of hands

Want to help, but these dates don't work for you?
Let me know, there are lots of ways to participate.

Don't miss being part of this exciting exhibition.
If everyone helps the work load is spread among
many. Call or email me for more specifics,
suggestions or offers to help.

Ruth Miller, National Director
national@californiawatercolor.org
(925) 837-2818
(925) 683-1120



board of directors

- president* **Carol Husslein** 925.935.6779
- co-vice presidents/membership* **Sue Johnston** 510.531.5471
Robert Davidson 510.552.4924
- national exhibition* **Ruth Miller** 925.631.6673
- co-chair california shows* **Liz Johnston** 925.988.0450
Joan Alexander
- 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* **Yvonne Lee**
- co-directors of workshops* **Wendy Oliver** 925.280.1944
Phyllis Brady 925.855.8532
- 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* **Susan Scolnick**
Dmitry Grudsky

staff

- membership/data manager* Anne Jacobson
- newsletter editor* Patricia Rosa
- bookkeeper* Melissa Alva
- audio/visual set up* Unfilled

volunteer committees

- community outreach* Carol Smith
Helene Yu-June Rice
Mona Rivers-Vasquez
Charlotte Huntley
Deb Taylor
- mail distribution* Sue Johnston
- hospitality* Sandra Morea
Susan Scolnick
- greeter* Donna Gamel
- treasurer assistants* Annette Hodtwalker
- video library* Charlotte Morris*
Terrie Moore
- plein air* Samantha McNally
Andrea Baron
- photographer* Rolando Barrero
- panel rental* Barb Bochenek*
Pam Howett
- cwa webmaster* Efrain Ibarra

*Chair of committee

workshop corner

David Savellano

Combine art and travel to Northern Costa Brava and Barcelona, Spain sponsored by French Escapade Tours on May 2 - 9, 2016. We will be based in the picturesque fishing village of Calella de Palafrugell and stay in a wonderful beachfront hotel. Workshop instructor David Savellano will teach travel sketching and plein air watercolor painting. Each day David will give a morning sketching demonstration (ink and watercolor) and an afternoon watercolor painting demonstration followed by one-on-one coaching. All levels welcome. Workshop Fee: \$2,990 per person if signed up before Nov. 30, 2015; \$3,190 after Nov. 30, 2015. David will hold a free 2 hour travel sketching and informational session on October 17, 2015 in Alameda, CA. To reserve a space for Oct. 17, send RSVP email to: eastshoreart@comcast.net.

Contact Info: Jackie Grandchamps, Owner of French Escapade at: contact@frenchescapade.com or www.frenchescapade.com

Sketching and Hiking the Nakasendo Way

Are you considering your next great adventure? Perhaps this is the one you've been searching for. Karen Frey will be leading a sketching and hiking tour of the Nakasendo Way in Japan. The workshop is scheduled for October 3 - 11, 2016. Participants will hike up to 9.3 miles in a day, carrying their own painting gear. An additional small pack will be allowed each person and will be transported separately. We will hike one day allowing quick sketching opportunities, and painting the next. Accommodations, breakfasts and dinners will be included in the fee, as well as a tour guide / interpreter. The approximate cost, including airfare, is \$4500. This will be both a mentally and physically challenging experience. For more information call Karen at (510) 652-9837, or email her at blumule@att.net.

John Salminen Workshop - Urban Realism Through Design

February 8-12, 2016. As part of our 20th anniversary celebration, we are honored to offer a 5-day workshop with internationally renowned watercolorist John Salminen, NWS, AWS,DF at our teaching facility just a block from the Center. Fee: \$675. Limited to 18 Students. Deposit of \$300 required to reserve your space, balance of workshop fee is due in full by November 30, 2015. For more info and to register, go to www.fallbrookschoolofthearts.org. Fallbrook Art Center, 103 S. Main Ave., Fallbrook CA 92028

Mira M. White Classes

Watercolor: Loose & Luminous (Continuing/Intermediate)

Sept. 14- Nov. 9, Mon. 9-12 noon (No Class Oct. 19)

Tuition:\$ 260- 8 sessions

Stunning Soft Pastels!

Sept. 15- Nov.3 Tues. 1-4 pm

Tuition: \$260 (8 meetings)

Mix Those Media! (Dry & Wet Color Media)

Sept. 16- Nov. 4 Wed. 9:00 am-12:00pm

Tuition: \$ 260 (8 meetings)

Lafayette Studio, 1136K, Saranap Ave. Walnut Creek

Pre-register: 925 947-5773 or miraMwhite@earthlink.net

Dear Elizabeth...

Questions and answers about watercolor art

Send your watercolor questions to ejohns5513@aol.com

Risky Business

I asked some of the painters entering the Risky Business show what risks or new approaches they were taking with their entries. The answers ranged from technical experimentation to experiencing the aesthetics of paint.

Painter (and CWA president) Carol Husslein explained, “I attended the 2011 CWA Cheng-Khee Chee workshop. One of the processes Cheng-Khee introduced to us used illustration board as the substrate instead of regular watercolor paper. You use acrylic gel medium to draw your subject, in my case a three painting series of Mendocino landscapes. I did not “draw” the land masses with a pencil, I drew them with a pallet knife dipped in gel. After letting the gel dry for a few days, it was pretty thick in areas, I started dropping in my watercolors. I used very rich colors. The gel allowed me to manipulate the paint easily.”



Carol Husslein: Mendocino coast 1 daylight watercolor

Craig Moline painted a large landscape of the serene view from his home in Benicia. Craig used Frisket for the first time to block out sections of cloud. Craig used multiple views from three photographs to paint a second landscape.

Both Craig and Carol tried something new and risky in a painting technique. Joan Alexander tried working with color and water flowing across the paper. Joan told me, “(I) guess the risky part was looking at a blank piece of paper, wetting it and just putting down some color. I know that yellow will explode so I just kept putting down color and seeing what it would do.”



Craig Moline: Benicia View-watercolor

I asked the artists how they reflected on or made sense of their experience with a new painting practice. Carol Husslein explained, “First of all, as I’m sure many of us can identify with, I had a lot of workshop materials on hand that I had never used before. After that workshop, I stored those materials away. You know the saying “out of sight out of mind” well that is what happened to me. When I heard about the “risky business” show I decided to unearth that illustration board and do something with it.”

Changing process can change outcomes. Carol continued, “I loved the process. Taking it even further, I did NOT mat the paintings. I used spacers and framed without a mat. This was something very different for me.”



Joan Alexander: Strange Horizon-watercolor

A focus on the aesthetics of paint. Joan Alexander commented, “Actually, both paintings were done the same way – first - nothing in mind, just how the color would react to the wet paper. I think this is the best way to create and plan to do more paintings this way. It is hard to settle down enough to make something of only wet paper and wet paint, but I do like a challenge! Of course I always consider color and composition - but I love to watch how different colors react on wet paper.”

Painting is a risk. Craig Moline said, “I would say every painting is a “risky business.” I am convinced (lazy) that practice, practice, practice is the key to a better artist.

My final question for the Risky Business artists was: What new practices might you take forward to your next paintings?

Stretching. Craig described stretching as an artist, when he commented on the need for “pushing yourself and choosing different subjects matters; even though you feel uncommitted in the beginning you feel proud to complete.”

Planning. Carol told me, “I’m already planning a set of 4 paintings using the materials I used for my risky business paintings in another way. I’m excited about my new ideas and that is a good thing! If what you are doing is not exciting, why do it?” Carol’s final comment was, “I’m glad to have this opportunity to show something different!”

Stepping beyond the aesthetics of color. Joan: I am trying something new since I entered the show. I have started to block off 18 squares on a half sheet, then, paint a partial image that involves very little realism. I did some small images of sheep, 18 of them, while trying for soft edges rather than hard edges. I find the color does not really make a difference. I am concentrating on the edges, whether hard or soft.

As I write my column for September, I remember Skip Lawrence explaining that learning to paint is really about learning who you are. He asked, “If all we know of you is your work, would we know you.” Lawrence believes the key to good painting is honest expression, which sounds easy, but in my personal experience is not. Sharing insights with other painters confirms my hunch that painting is risky business in general. I want to thank the three painters who were willing to talk with me about the risks they took in their work. I will talk to some other risk takers for the next column. As always, dear reader, I love to hear from you and hear what you think. Thanks in advance for any thoughts you might share with me.

sponsorships

The CWA newsletter is accepting ads from anyone who would like to be a sponsor of CWA. The newsletter is emailed monthly to all of our members. It is a very effective way to reach a large audience of artists. All CWA artists paint with watercolors, but not exclusively. Many members also paint in oils, acrylic and pastels.

We are offering the following sponsor packages that reflect available advertising space. All ads, except Classified, run for a minimum of 3 months and are payable in advance. A 10% discount is available to CWA members, members also get classified ads for free. Deadline for insertion is the 10th of each month prior to publication (ie, Feb. 10 for the Mar. newsletter).

Formats accepted are digital or camera-ready artwork. Images should be scanned at 300 dpi. File format preferred is PDF, but we can accept JPG, TIFF, EPS files. All ads will appear in black and white in the print version, and in color in the email version.

Contact Patricia Rosa at newsletter@californiawatercolor.org for further information.

sponsor levels

Distinguished Donor

Full Page/7.5 x 10
3 months: \$750
12 months: \$3000

Benefactor

Half Page/7.5 x 5
3 months: \$450
12 months: \$1800

Fellowship

Third Page/7.5 x 3.25
3 months: \$360
12 months: \$1440

Patron

Quarter Page/3.75 x 5 (vert)
3 months: \$240
12 months: \$960

Friend

Eighth Page/3.75 x 2.5 (hrz)
3 months: \$180
12 months: \$720

Classified

text only: approximately 400 characters, including spaces. \$50/month (free to CWA members and non-profit organizations)

show news

FALLBROOK ART CENTER CALL FOR ENTRIES 7th Annual Signature American Watermedia Exhibition Presented with the Travel Exhibition from the 95th Annual National Watercolor Society International Exhibition

Presented in The Janice Griffiths Gallery
at the Fallbrook Art Center

Deadline: November 20, 2015

Juror: John Salminen

Dates: February 7, 2016 to March 20, 2016

Awards: \$10,000 in cash and merchandise awards

Prospectus available at www.fallbrookartcenter.org
or call (760) 728-1414 for a mailed copy.

Fallbrook Art Center
103 S. Main
Fallbrook, CA

artist getaways

Artist Getaway in Occidental

A great opportunity for artists to paint on vacation with other artists.

October 18 - 23, 2015

5 nights in the Occidental Hotel on Bohemian Hwy.

\$625 for a single king room

\$375 each to share a double queen room

Tax is included, this is the total price

10 miles from Bodega Bay. 5 days of painting on the Sonoma coast.

Plenty of rooms still available.

Register on www.artistgetaway.com

Email info@artistgetaway.com

Artist Getaway

PO BOX 20214

El Sobrante, Ca 94820-0214

plein air corner

Is this the Crowded Bay Area?

In July, the plein air painters met at San Pablo Reservoir in El Sobrante. Ten of us enjoyed the peace and quiet while painting the beautiful water and rolling hills. If you haven't been out to the reservoir to paint, we suggest you give it a try.

September brings us back to Borges Ranch in Walnut Creek. Along with the East Bay hills, the ranch complex includes the Borges family home built in 1901, a blacksmith shop, numerous outbuildings, and farm equipment displays. There's something for everyone to paint, so we hope to see you there. We're meeting on Saturday, September 26. Go to the Website for full directions.



CWA 2015 CALENDAR

CWA MEETINGS & DEMOS

January 21	Leslie Wilson
February 18,	Katherine Chang Liu
March 18	Joyce Faulknor and Guy Magallanes
April 15	Member White Elephant
May 20	John Finger
June	NO MEETING
July 15	Iain Stewart
August 19	Camille LaPonte-Lyons
September 16	Joseph Zbukvic
October 21	Mary Ann Beckwith
November 18	Carol Maddox
December	NO MEETING

CWA WORKSHOPS

February 16-20	Katherine Chang Liu
April 20-24	Charles Reid Session 1
April 27-May 5 Session 2	Charles Reid
July 16-18	Iain Stewart
September 14-16	Joseph Zbukvic Session 1 (EB)
September 18-20	Joseph Zbukvic Session 2 (SF)
October 22-24	Mary Ann Beckwith

CWA PLEIN AIR DAYS

Sat., March 21	John Muir Historic Site, Martinez
Sat., April 11	Downtown Benicia
Fri., May 15	Blake Garden, Berkeley
Sat., May 23	Municipal Rose Garden, Oakland
Fri., June 12	Sycamore Grove (Wetmore entrance), Livermore
Sat., June 20	Sonoma Cornerstone, Sonoma
Sat., July 25	San Pablo Reservoir, El Sobrante
Sat., August 22	Angel Island, San Francisco
Sat., September 26	Borges Ranch, Walnut Creek
Fri., October 2	Sycamore Grove (Veteran's entrance), Livermore
Sat., October 17	Tilden Park/Jewel Lake, Berkeley

CWA Member Shows

**John Muir
Medical Center**
August 29 - October 9, 2015

Drop Off:

Saturday, August 29, 2015
9:00am - 11:00am

(All entries must be electronically entered)

Pickup:

Friday, October 9, 2015
2:00pm - 4:00pm

For details, go to:
www.californiawatercolor.org
on the plein air page.



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