



# California WATERCOLOR Association

ZOOM Demo for Members and Guests at 7:00 pm PDT, Wednesday, April 16, 2025.

April 2025

P.O. Box 4631  
Walnut Creek, CA 94596  
www.californiawatercolor.org

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## April ZOOM Demo Artist Stephen Berry

There will be a **ZOOM General Meeting and Demo** by Stephen Berry for CWA members and friends to participate, on Wednesday, April 16, 2025, from 7:00–9:00 pm PDT.

To keep things simple, the **ZOOM link and passcode** will remain the same for all our General Meetings.

To join, simply click on the **Join Icon** on the right.

**Meeting ID:** 880 6742 4194 **Passcode:** 319828



*A Walk in the Woods, Sunset Haze — Mendocino, and Shiver — Curry Village* by Stephen Berry

Stephen paints in a loose, expressive style that leans toward realism while playfully experimenting with water, gravity, and pigment. Currently based in Vallejo, California, he was born and raised in Northern California, where he developed a deep appreciation for the rolling woodlands, tawny slopes, and striking shorelines of the area. He is a member of the Benicia Plein Air Gallery and The Gardener Gallery, where his work can be viewed in person. Additionally, he conducts studio and plein-air workshops.

Stephen enjoys the joy and focus he finds in painting. He loves playing with water and observing its effects. Experimentation is a key part of his process, leading to small discoveries along the way, where he must decide how to respond. For him, painting is a relationship and a dance. This is the primary reason he started painting and why he continues to do so. He prefers subjects that reflect his role as a steward of the Earth, resonate with his life and history as a native of Northern California, and tell an emotional story. "I'm not interested in pretense. I'm fueled by a desire for a direct connection with the land that feeds and heals me. My paintings help carry that experience forward for others."

Artist's website at [stephenberryart.com](http://stephenberryart.com)





# The Drawing Board

Each month a different member of the CWA Board of Directors has the opportunity to write an art-related article for our members.

## Papers, Grounds and Failed Paintings by Lis MacDonald



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I can't count the number of failed paintings I've created over the years. I have often mulled over what to do with them, and it's comforting to know I'm not alone in this category. Even the best professional painters face this issue, albeit less frequently.

Turning the paper over and painting on the backside is an option I have used frequently with good-quality paper. Alternatively, I use it for value studies, sketches, or design ideas. If the painting isn't completely doomed, I'll put it aside and re-evaluate it later. I look for ways to remedy it by editing, softening edges, changing values, or cropping. If that doesn't work, I may apply gesso over the painting and start anew with gouache, tempera, or acrylics. Lastly, I may use the painting for collage. For example, one well-known artist turned his unsuccessful paintings into business cards by using a stamp with his name, email, and website info.



CartoonStock.com

Watercolor papers vary widely in quality, texture, and thickness. My personal favorites are Arches, Bao Hong, and Saunders Waterford in 140 lb. rough or cold press paper. While I've tried Fabriano (which I didn't like due to its texture) and Lanaquarelle (which I found too soft), I rarely use 300 lb. paper because it's too difficult to paint wet into wet, and it's more expensive, especially when the painting doesn't turn out. (Yes, I'm admitting that I make many mistakes, but I keep trying!) On the other hand, 90 lb. paper is too thin to withstand multiple washes.

Then there are Yupo and mineral papers, which are man-made and acid-free. These papers are smooth and slick, allowing for easy erasing with water. They teach you to use more paint and less water to achieve the desired values, and they take a bit longer to dry. It's best not to use a hairdryer on high, as you'll

end up chasing the paint all over the paper. We have two very successful Yupo painters in our group: Juanita Hagberg and Georganne Zaro, whose works are truly amazing.

One last point about paper is what to do when it has lost its sizing, which can often happen with older sheets. It's frustrating when you apply paint and it sinks in immediately, spreading and preventing sharp edges. YouTube has answers for almost any problem you might encounter, so here are a few suggestions: you can use watercolor ground made by Daniel Smith or QoR watercolor ground by Golden, thinning it with water at a 50/50 ratio. A cheaper alternative is to dissolve 6 grams of plain gelatin in water, apply it to the paper, and let it dry for 24 hours. Just be sure not to use a hair dryer to speed up the drying process.



CartoonStock.com

I'm adventurous and open to trying out new and different papers. For instance, I bought authentic papyrus paper in Egypt and even purchased paper made from elephant dung in Thailand (yes, it's made from their poop!). At the sanctuary I visited, the dung is recycled; an elephant poops about 220 pounds daily. Thankfully, the paper has very little odor and is rich in fiber. Once rinsed, cleaned, and mixed with organic sizing, it's made into 22" x 30" sheets. The original color is a light brown, but it is also available in pastel colors. I thought I would try painting on tinted paper, but I found that the paper has very little sizing. I will use the methods mentioned above and let you know how it turns out later.

*Lis MacDonald*  
Director, Programs

# 55th International Exhibition

## By the Numbers



- 1 New lofty name – National to International
- 1 Prestigious Entry Juror — Michael Holter
- 1 Esteemed Awards Juror — Gary Bukovnik
- 1 Lovely gallery space — Piedmont Center for the Arts
- 428 Entries from the United States
- 13 International entries from Australia, Singapore, Mexico, Malaysia, Bulgaria
- 85 Wildly diverse and beautiful paintings were accepted
- 22 Award Winners
- \$22,000 Awarded in prizes
- 1 People's Choice Award Winner — Information to come
- 3 New Signature members
- 4 New Master Signature members
- 1 Catalog Cover Girl — Babara Kempe
- 246 Opening Reception attendees
- 7 Paintings sold
- 9 Hardworking International Committee Members
- 36 Energetic CWA Volunteers needed to host the 2025 CWA International Exhibition
- 33 Generous Signature Members, and Past Presidents Award Donors
- 31 Incredible Awards Sponsors
- 1 Huge Success!
- 9 Months until the opening of the 56th CWA International Exhibiton at Benicia Arts, on January 31, 2026



[Click here](#) to email the International Exhibition committee.



# Community Outreach — Oakland Veterans

## Oranges Galore



The closest thing to plein air during winter, when you can't paint outside, is a still life that you can personally arrange or compose. Fifty oranges and several orange tree leaves gave the Oakland veterans plenty of options. Furthermore, there were choices of paper sizes from postcards to quarter sheets. There was a painting sample and a magazine cover depicting oranges piled, peeled, and otherwise. A fresh blob of Holbein Permanent Yellow Orange pigment was added to everyone's palette and the drawings and paintings began.

The atmosphere of quiet concentration was broken when Pat mentioned that she passed skunk spray on her ride into class. The conversation ricocheted around other wild animals now found in humans' neighborhoods and humans found in animals' neighborhoods, from rats to pumas, and what to do when encountering them.

The painting continued, and someone asked about backgrounds. Pat shared that she planned to create a vignette for hers. A "vignette" refers to artwork that gradually fades into its background without a defined border. This approach became quite popular, with some participants requesting a second piece of paper for a postcard. Libby tracked the time. We were to be cleaned up and out by 1:00 pm. By 12:50 we lined the paintings up on the counter for comments. The overall look was very cheerful and pleasing. Some were more finished than others. Two painters opted for the pre-arranged bowl, and several had signed and dated their paintings.

My key takeaway was that providing subject matter that can be painted simply or in a more complex manner allows for a relaxed atmosphere and engaging pieces of art. This was especially true in this case, particularly for those who enjoy the color orange.

*Sheila Cain*

Co-Director, Community Outreach





### Mailing Address

California Watercolor Association  
Post Office Box 4631  
Walnut Creek, CA 94596 USA

### To Email a Board, Staff or Committee Member Go To

[www.californiawatercolor.org/contact.php](http://www.californiawatercolor.org/contact.php)  
and choose a recipient from the drop down menu.

### Membership/Data Manager

Make changes to your address, phone number and email on the members home page, under membership when you're logged with a current membership account. Email [datamanager@californiawatercolor.org](mailto:datamanager@californiawatercolor.org) if you have trouble logging in.

### General Meetings

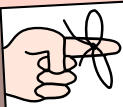
Monthly General Meetings are held on the third Wednesday of each month from 7:00 pm-9:00 pm, PDT, via Zoom, unless otherwise specified.

### Newsletter Distribution

To receive this newsletter electronically please contact the Webmaster with the email address at which you wish to receive the newsletter.

### CWA Photo Notice

CWA may be taking photos or videos at CWA events. Your attendance at CWA events constitutes your "permission, consent, and release" to be photographed without compensation whatsoever in perpetuity. Images may be used online and in print exclusively by CWA explicitly for publicity, information, and promotion.



### Plan Ahead!

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

**May Newsletter  
Deadline is April 15th.**

**Click here to make a submission.**

# Community Outreach — Martinez Veterans

## Courage and Creativity



After starting the year with a "Back to the Basics" approach, we found ourselves in a different location with a mix of familiar and new faces. We decided to play.

The artists painted paper randomly with water, leaving some dry areas. Color was added, and mixing and brush techniques were experimented with. After they were dry they were scrutinized to find images within. With pencils, the artists "found" figures, animals, and other objects.

Discussion and comparison followed with each artist describing what they found. Unsurprisingly, it was a deeply personal process.

One veteran allowed me to photograph his self-made adaptive writing tool. He used a section of dollar store pipe noodle and inserted a pen in one end and a stylus pen in the other. This enables him to draw, write, and use his cell phone.

These artists are finding their way to create no matter what barriers arise.

*Maggie Metcalf*

Community Outreach

### Welcome New CWA Members

Edith Beckman, Gina Easley, Ellen Hedfield,  
Judi Howard, Grant Larson, Jessica Miquelon

Click here to email membership, then choose  
Membership Director from the Recipient drop-down menu.

**Click here to Join or Renew Today!**

## CWA Member Show

# My Vision

May 5 - June 26, 2025

John O'Lague Galleria at Hayward City Hall

### Entry Deadline

April 6, 2024

### Jurors

Juror of Selection: Lois Wolford

Juror of Awards: Pat Moseuk

### Awards

1st Place — \$150, 2nd Place — \$100,  
3rd Place — \$75, and 4 Honorable Mentions — \$35

### Show Calendar (Save these Dates)

March 1	Entry opening
April 6	Entry deadline
April 10	Notification to accepted artists and posted on the CWA website
April 28	Deadline for receiving shipped paintings
May 1	Artwork drop-off at the Hayward City Hall Gallery
May 5	Gallery show opens
May 11	Awards to artists at reception 5:00–7:00 pm, and posted on the CWA website
June 26	Show closes
June 26	Pick up paintings at the Hayward City Hall Gallery

[Click here for Prospectus](#)

### To Enter

Log in to the Members home page at [www.californiawatercolor.org](http://www.californiawatercolor.org), choose **Shows/Exhibitions**, then **Member Shows** and choose **My Vision**. Confirm your information, add your painting details and upload your images. Entry Fee is \$25 for one or two images, \$35 for three images.



John O'Lague Galleria at Hayward City Hall  
777 B St, Hayward City Hall, Hayward, CA 94541  
[www.haywardartscouncil.org](http://www.haywardartscouncil.org)

**Questions:** Contact us at [shows@californiawatercolor.org](mailto:shows@californiawatercolor.org)

# CWA

55th International Exhibition

## Peoples Choice Award



The winner of the  
CWA International Exhibition  
People's Choice Award is:

**Orange Blossoms**

by Chris Krupinski

— \$250 Prize —

**Congratulations!**



## Michael Reardon Watercolor Techniques

**3-Day In-Person Workshop**  
**April 23–25, 2025**

**All Levels** *(some experience recommended)*

CWA Members \$275 Non-Members \$335



In this workshop we will work on techniques to strengthen your skills in watercolor landscape painting. Fundamentals covered will include creating a strong composition, evoking a sense of light using values, and manipulating color for its full expressive effect. While Michael will demonstrate his painting style and the use of colors in his palette, he will encourage people to develop their personal style and approach to watercolor.

A demonstration will start each day, followed by individual painting with careful guidance. A review of the day's work concludes each day. We will also explore ways to work with photo references so that they help, not dictate, your final painting.

Artist's website at [mreardon.com](http://mreardon.com)



## Amit Kapoor — How to Capture the Magic of Light and Shadow, and How to Simplify a Complicated Subject

**3-Day In-Person Workshop**  
**May 16–18, 2025 | All Levels**

CWA Members \$395 Non-Members \$455

Artist's website at [amitkapoorwatercolor.com](http://amitkapoorwatercolor.com)



## Thomas Schaller — Design and the Power of Imagination

**3-Day Online Workshop**  
**June 16–18, 2025 | All Levels** *(some experience helpful)*

CWA Members \$350 Non-Members \$410

Artist's website at [thomasschaller.com](http://thomasschaller.com)



## Keiko Tenabe — Keep it Simple and Strong

**3-Day In-Person Workshop**  
**October 27–29, 2025 | Intermediate** *(previous experience is strongly recommended)*

CWA Members \$425 Non-Members \$485

Artist's website at [ktanabefineart.com](http://ktanabefineart.com)



CWA is dedicated to offering our students some of the best workshops with top professional artists. We invite you to join in the fun and look forward to meeting you.

In-person workshops will be held at the Danville Ranch Clubhouse, 1895 Ridgeland Circle, Danville, CA 94526.

For detailed workshop descriptions, pricing, and online registration, please visit <http://www.californiawatercolor.org/classes.php>.

For additional information, please visit [www.californiawatercolor.org/contact.php](http://www.californiawatercolor.org/contact.php) and choose **Workshops** from the **Recipient** drop-down menu.

# Michael Friedland, CWA, and Watercolor Painting

by Sheila Cain



*Mill Valley Morning Fog* (done with his student one morning), and *Yosemite Forest* by Michael Friedland



*Spring on the Farm*, and *Tranquil Afternoon Pond* by Michael Friedland

I met Michael at a Board meeting shortly after he joined in September 2016. Soon after that, he volunteered to help me with veterans in Oakland "for a few months," and nearly nine years later, we're still doing it! He also connected me with a teacher from Clayton Valley High School, where he led their "Paint Along" class, as well as one in Moraga and San Pablo. I have found Michael to be courageous in working with individuals of all abilities and age groups. He is well-informed about the fine details of watercolor and remains unflappable when challenges arise. Additionally, he is very thoughtful and kind. In 2024, Michael retired after serving four years as the director of Members Shows and four years as the director of the National Exhibition. I've written this article to thank Michael for his generous service, to inform members about his contributions to CWA, and to share some insights into his background and thoughts on watercolor.

## Tell us about your background, how you found your way to the visual arts.

The world of visual arts was a strong magnet...and I was just a nearby little paper clip!

I somehow just ALWAYS knew that I would do something with the visual arts...from the time that I was a little kid. My mother was (what they called at that time) a 'commercial artist.' I LOVED to sit and watch her work and pester her with questions; "Show me how to do that and that too!" I was fascinated by the act of making images appear on paper. For a time, our father had an ad agency...I used to love to go there and watch the artists work, even though I had just about NO idea what they were doing. I was curious and puzzled about the books they had showing the same sentence typed over and over in different typefaces and sizes...and I was captivated by the brown glass jars of rubber cement! It was a whole new, and fascinating, world!

And of course, I drew and drew as a kid. I was the kid in school, who the history or science teacher would ask (implore) to stop drawing and look up at the blackboard.

I realized that I had a path, and knew I would go to art school and learn more about how to do something with this love of and feeling for visual things. I went to three art schools. My first year was at Paier School of Art, in New Haven, which was a wonderful school for foundation work, with an incredible program of drawing skills, and an introduction to painting with all painting mediums. It was there, in the first class, that I fell in love with watercolor...I just loved it from day one! The next year, I got wanderlust and decided to go to a small fine arts school here in California on Coronado Island and had a wonderful year...we just drew and painted all day...from models in the morning, to other things in the afternoons. In addition to the school classes, I took afternoon classes with a watercolor painter, Robert Landry, who I came to realize later, had gone to Abbott Art School with my mother in Washington, D.C.! There in San Diego, I continued focusing on watercolor, although I did paint with oil and acrylic for a time. The completely different approaches to working with opaque and transparent media created a bit of a stumbling block, so one day I put the oils and acrylics in the closet, 'closed' that door, and have never used them again, to this day!

During that year, I began to think more about what I would DO (practically) and realized that my stepmother had been making a very good point all along...that I should study something that would allow me to (more easily) make a living. I went back to Philadelphia and studied design for three years at the Philadelphia College of Art. I then made my living as a designer for forty years. BUT, I kept working with, learning, and painting with watercolor all those years.

## What aspect of watercolor do you find most fascinating?

I find this medium to be such a wonderful thing to have worked with all these years...and it just gets to be more fascinating and rewarding as I continue to learn. It's the transparency and the ways that we can work with color using this medium that is so captivating, can be so delicate or so bold, but also full of surprises. Watercolor paintings have a very unique 'look'

*continued on page 11*





# Plein Air — Eugene O’Neill National Historic Site

Saturday, April 12, 2025, 10:00 am–1:00 pm



At the Eugene O’Neill National Historic Site (★), we will be guests of the Eugene O’Neill Foundation, Tao House and the National Park Service. It was at Tao House where O’Neill found the peace and quiet to write his late masterpieces, including *A Moon for the Misbegotten*, *The Iceman Cometh*, and *Long Day’s Journey Into Night*. No painting or eating indoors, but there is plenty to explore on the grounds. You can see the Old Barn, where in September *Long Day’s Journey* was performed during the 20th anniversary of the Eugene O’Neill Festival. Have your brown-bag lunch at the picnic tables and paint views of Mount Diablo, the Las Trampas hills, the nut orchard, the courtyard garden, cows grazing nearby, and even the gravesite of O’Neill’s Dalmatian. Bring a bag lunch and we can get together at 12:30 pm to review paintings and have lunch before boarding the shuttle back to the Railroad Museum. Water, rest rooms and picnic tables are available. Rain cancels. **Reservations are required to visit the park.**

### Parking and Shuttle Information:

We have a reserved a spot for our group from 10:00 am–1:00pm. We’ll meet at the Danville parking lot, between the old train station (now the Museum of the San Ramon Valley), and take the shuttle together to Tao House. There is a bench and a large sign marking the shuttle waiting area. Restrooms are available both at the platform behind the museum and at Tao House (inside the New Barn and the O’Neill house).

**Due to a special arrangement with a reserved shuttle, you must RSVP to confirm your attendance. Please arrive early so everyone can board together at 10:00 am sharp.**

To get to the site, catch the NPS shuttle in front of the Museum of the San Ramon Valley (★), 205 Railroad Ave., Danville, CA 94526. Park free in the large lot next to the museum. *Park site is on a private road, visitors will be shuttled up to the park site from the museum.*

### Directions to Danville:

**From the West:** Highway 24 toward Walnut Creek, merge onto 680 in San Jose direction, take the El Cerro exit into Danville, continue west on El Cerro, then a left turn onto Danville Blvd. Immediately after San Ramon Valley High School, take a right onto Railroad Ave. On the right in a few blocks you will come to the museum (cross street is Prospect Ave.) and the parking lot.

**From the East:** Highway 24 toward Walnut Creek, merge onto 680 in San Jose direction, take the El Cerro exit as described above.

**Click here** for further info about the Eugene O’Neill National Historic Site.

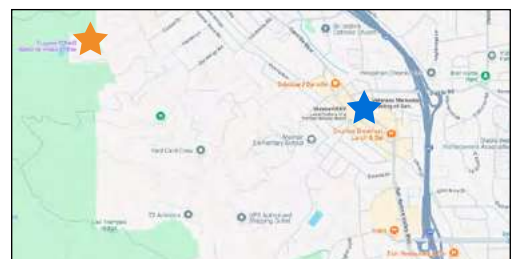
### Questions?

Contact Nutan Singh, Plein Air Coordinator

Email: [nutan.finearts@gmail.com](mailto:nutan.finearts@gmail.com)



Watercolor by Chuck Dorsett



# 55<sup>th</sup> International Exhibition Catalogs



**\$20**

A limited number of catalogs are still available! Take home all 85 paintings in this 28-page, full-color catalog that commemorates the 55th International Exhibition.

Additionally, we have a limited supply of catalogs from previous years available for \$8.

To make a purchase, please [click here](#).



## March General Meeting Demo Recap

by Lis MacDonald



Source Photo



Completed Painting

Gary Tucker is a well-known and prolific watercolor artist who started painting in high school under the mentorship of Anita Fahs. He ended up in Boston under the tutelage of Professor Kaji Aso who introduced him to calligraphy and Sumi painting. This influence is still evident in Gary's monochromatic and watercolor style.

During his demo, Gary showcased an innovative technique for incorporating figures into artwork, emphasizing the use of a round brush and watercolor. He started with pencil drawings to outline proportions but then transitioned to painting the figures with just the brush. He began with the torso, followed by legs, arms, and a proportionally smaller head to avoid a childlike appearance.

He prefers using Saunders Waterford paper, either rough or cold press. His paints primarily come from Sennelier, but also uses Lavender from Holbein. He uses a variety of brushes, including mop and flat brushes. He likes to use KingArt Sablette brushes in sizes 6–14. They come to a sharp point, allowing for detail and calligraphic strokes.

For the remainder of the demonstration, he painted a busy beach scene, featuring a small child doing somersaults as the main figure. It turned out to be a delightful painting.

If you missed the demo, here is the link to watch it on YouTube: <https://youtu.be/5cd0ISb-6Jw>



### Follow Us on Facebook & Instagram?

Follow us on Facebook and Instagram to stay updated on our activities. CWA Social Media is your go-to resource for information, promoting the CWA, our members, events, and more.

#### Updated Content Now Online

Check out our latest updates, including upcoming CWA events, workshop recaps, demonstration highlights, calls for entries, member spotlights, welcomes, news, and updates on CWA outreach, book recommendations, etc.

#### CWA Social Media Call for Content

Attention CWA Community! We invite you to contribute to our CWA Instagram and Facebook feeds. Please send us your submissions to help fill our social media with your fantastic content!

#### Follow Us

<https://www.instagram.com/cawatercolorassociation/>  
<https://www.facebook.com/CaliforniaWatercolor>



[Click here to submit content.](#)



*Sunday in March, Late Afternoon* by Michael Friedland

among other media and people seem to love it! I have a collection of brightly colored glass vases that I keep on my windowsills. I love seeing the light come through them. I've had them for years... it was only recently that I realized; "OH, it's the same as a

watercolor...sunlight passing through color!" And of course, watercolor is a perfect medium for plein air painting.

### How does teaching watercolor inform your painting?

I've been teaching painting with watercolor for eleven years...I just LOVE doing that! I've told students that the one who learns the most in the class is ME! They laugh, but it's **true!** When you have to show up in a class with a project that moves them forward and keeps their interest, YOU need to work at **what** that will be...that in turn, pushes you forward, discovering new things, and new ways to present the information—and you learn from the process! I also taught design and typography for nine years at two universities when I was doing design work. I loved doing that as well...it's very rewarding to see people **learn** and get excited about what they're doing!

### What art organizations are you associated with and working for?

I've been a member of a number of watercolor societies over the years. I'm active with the Sacramento Groups as I've gotten to know the people there. I'm involved with the Marin Watercolor Society and the Marin Society of Artists. I've been teaching at Yosemite through the Yosemite Conservancy for seven years. I've been a member of a group of painters, BayWood Artists for six years. We're ten painters (7 oil) (2 watercolors) (1 pastel). The group has been together for 27 years. Every year, we partner with a non-profit involved in environmental work. We paint 'en plein air,' in spring and summer...then have a show and sale in the fall over a weekend...and at the end of the day on Sunday, we look at the results and donate half of the proceeds to our partner. Last year we sold sixty paintings and raised over \$52,000, donating half of that to our partner, California State Parks...we're partnering with them again this year.

### Tell us about your workshop in Maine last year and other workshops you particularly enjoyed being part of.

Maine was absolutely wonderful! One of my students spent half the year there and invited ten of us to come to Bar Harbor to paint. We didn't know it until we got there, but Joseph Pulitzer was her grandfather...we stayed in his ten-bedroom house right on the water! What an extraordinarily beautiful place with Acadia National Park right there. We had great weather and fun together painting and, of course—**lobster rolls!** I rented a car after the workshop and spent four days driving down the coast filling my camera with thousands of images to paint from! I can't wait to go back!

I led a workshop in Italy in the summer of 2023 and am going back this summer at the La Romita School of Art...a FABULOUS time painting wonderful, verdant Umbria!

### Where can we see your artwork non virtually?

Well, our BayWood Show is held every year in September. I have worked in shows in different places here and there, Falkirk Cultural Center and Sacramento currently...I don't have gallery representation and am not pursuing it, maybe one day. Our BayWood group is also having (another) show this summer at Toby's Barn Gallery in West Marin.

### Currently, watercolors are painted on paper and framed under acrylic. Do you see that changing in the future?

I'm pretty much a traditionalist, I'm just fine with how things have (always) been done. I have never painted on Yupo or other 'slippery slopes!' I think that there is a lifetime of joy, sweat, effort and exuberant FUN to be had, right there on good old 140lb. cold pressed paper! I will say that I'm tempted to look into spraying my BayWood paintings this summer and framing them without acrylic...for the simple reason that the lights in the gallery GLARE on the acrylic annoyingly!

### Who are the painters that have most influenced you?

OH my god, do you have another fifty pages? I love looking at paintings of all kinds in all media, from history to current work. So, for a short answer; the 'California Style' painters, a regionalist painting movement (watercolor) in the first half of the 1900s. Just **incredible** work!

### Lastly, what would say to a CWA member about serving on the CWA board?

I would say, "DO it! — **get involved!**" It's fun, it's a learning experience, it's interesting to see how things work...HOW all of the things you enjoy as a member, COME to you! If there was no board, there would be **NO** CWA, it's that simple! Everything that members enjoy happens because the people on the board, make it happen; Members Shows, the National Exhibition, Workshops, Demos, the monthly meeting, the website, the YouTube channel—**everything!**

*In addition to the contributions mentioned above, I would like to highlight Michael's remarkable support for many individuals, including myself. He has assisted by collecting paintings and delivering them to various shows and exhibitions, as well as coordinating the pickup and return of these artworks to their owners. Michael has generously shared his graphic art skills by designing the CWA 50th National Exhibition logo and creating numerous other graphic artworks for CWA.*

*As a board director of the National Exhibition, he guided CWA through the challenges of COVID-19. Once we were through the pandemic, he worked hard to streamline the National Exhibition process. Plus, he continues to work with Community Outreach and the Oakland Veterans.*

*Thank you, Michael, for your contributions to CWA. We appreciate your hard work and generous spirit.*

*Sheila Cain*

Co-Director, Community Outreach

**Click here** for Michael's website



## CWA Board of Directors

President	<b>VACANT</b>
Vice President/Membership	<b>VACANT</b>
Secretary	Leslie Wilson
Director, Budget	Kathleen Catton
Director, Member Shows	Kathleen Stumpf
Director, Communications	Jessica de Jesus
Director, Programs	Lis MacDonald
Director, International Exhibition	<b>VACANT</b>
Co-Director, Community Outreach	Sheila Cain
Co-Director, Community Outreach	Georganne Zaro
Director, Workshops	Joe Tringali
Member At-Large	Rekha Joshi
Member At-Large	Sharon Hopkins

## CWA Support Personnel

Bookkeeper	Melissa Alva
Membership/Data Manager/ Webmaster	Adrienne Hefter
Newsletter Editor	Patricia Rosa

## CWA Volunteer Committees

Audio Visual Set Up	<b>VOLUNTEER NEEDED</b>
Community Outreach	Sheila Cain Maggie Metcalf
Co-Video Librarians	Joe Tringali (Chair) Barb Bochenek Madeline Shelby
Co-Hospitality	Susan Scolnick Jean Holmes Sharon Hopkins
55th International Exhibition	Jessica de Jesus Iretta Hunter Carol Husslein Samantha McNally Marilyn Miller Ruth Miller Patricia Rosa Joe Tringali Leslie Wilson
Mail Distribution	Carol Husslein
Panel Rental	Carol Husslein
Plein Air	Nutan Singh
Workshop Registrar	Kirsten Theurer

## To Email a Board, Staff or Committee Member:

Go to [www.californiawatercolor.org/contact.php](http://www.californiawatercolor.org/contact.php) and choose a recipient from the drop-down menu.

## Member News

### Marilyn Miller, MCWA, Iretta Hunter, MCWA, Ruth Miller, MCWA

Marilyn, Iretta, and Ruth's paintings were juried into the Fallbrook Signature Watercolor Exhibition. The exhibition will be held at the Fallbrook Art Center from April 15–May 17, 2025.

**Click here** for Marilyn's website

**Click here** for Ruth's website



*Sisters* by Marilyn Miller



*Sun Blossoms* by Iretta Hunter



*Feeling Good* by Ruth Miller



*Bovinian Rhapsody* by Tony Segale

### Tony Segale

Tony was awarded First Place for his painting, *Bovinian Rhapsody*, in the Aquarius 2025 Exhibition, judged by Keiko Tanabe. His work is now on display at the Art Center Morro Bay through March 31, 2025.

Central Coast Watercolor Society  
[www.ccwsart.com](http://www.ccwsart.com)

Artist's website at [www.tonysegale.com](http://www.tonysegale.com)



*Beach Front Property* by Ruth Miller



*Lunch Break* by Jessica de Jesus

### Ruth Miller, MCWA, Jessica de Jesus

Ruth and Jessica's paintings will be a part of the 13th Annual Fresh Works Juried Exhibition. This show opens at the Firehouse Art Center in Pleasanton on March 29, 2025, and runs through May 17, 2025.

Ruth's website at [www.ruthmillerwatercolors.com](http://www.ruthmillerwatercolors.com)

Jessica's website at [www.sjessart.com](http://www.sjessart.com)

# CWA Member Resources



## Watch Us on YouTube!

Did you miss a general meeting demo? Want to go back and review part of a demo again? Watch now on YouTube.

Check out our YouTube Channel and subscribe to get notified of our latest demos from your favorite artists! Don't forget to subscribe to the channel!

Thank you, and enjoy!



CWA Michael Holter Demo



CWA Stephen Berry Demo



CWA 50th National Art Show at the Harrington Gallery



CWA 50th National Show 2020



CWA Roland Lee Demo



CWA Leslie Wilson Demo

And More!



**Click here to go to the CWA YouTube Channel, and don't forget to click the subscribe button!**

<https://www.youtube.com/c/CaliforniaWatercolorAssociation>



## CWA Video Library

Staying engaged and creative is easy...just go to the CWA website and view the library catalog, note the video that you are interested in, and send Madeline the catalog number in an email and she will check to see if it's available. She will let you know about its availability and mail it to you if available. It is your responsibility to return the video 30 days after receiving. It can be dropped off at Madeline's home or mailed. All you need to do is pay postage.

[Click here to view our entire catalog.](#)

It can also be found by going to our website and clicking the **About Us Tab** and following the link to **Video Library**.

**Checking out a video will be simple, please follow the steps below:**

- 1) You must be a Member
- 2) Once you find a video that you are interested in, note the **Catalog Abstract Number**.
- 3) Email me at [madlnshelby@aol.com](mailto:madlnshelby@aol.com), with the **Catalog Abstract Number** and I will check its availability. I will send you a verification if it is available or let you know if it is checked out.
- 4) If the video is available we will mail it to your home via USPS. Your address on your membership records will be used for shipping.  
Please log in and make sure your address information is up-to-date.
- 5) Your rental period is for 30 days. You are responsible to return the video to me. You are responsible for return shipping costs.

**Return Address:**  
**Madeline Shelby**  
**482 Broadmoor Blvd.**  
**San Leandro, CA 94577**

6) Members who return videos after 30 days must pay a \$5.00 Late Fee. Lost videos must be replaced at the video replacement value.

We are excited to offer this service and hope it will lead to your creative enjoyment.

*Madeline Shelby*



# 2025 CWA Calendar

SAVE  
the  
DATE



The CWA General Meeting will take place in-person at 7:00 pm PDT on June 18, 2025. The meeting will be held at Don Tatzin Hall in the Lafayette Library, located at 3491 Mt. Diablo Blvd., Lafayette, CA, 94549.

Pat Moseuk will be our Demo Artist for the event, which will also be streamed live on YouTube.

[Click here](#) for directions to the Lafayette Library.

## General Meetings & Demos

January 15, 2025 Mike Hernandez  
February 19, 2025 Leslie Wilson  
March 19, 2025 Gary Tucker

April 16, 2025 — ZOOM Demo  
Stephen Berry  
(for Members & Guests)

May 21, 2025 Thomas Schaller  
June 18, 2025 Pat Moseuk (IN-PERSON)  
July 2025 Summer Break—NO MEETING  
August 20, 2025 Dale Laitinen  
September 17, 2025 Frank Eber  
October 15, 2025 Keiko Tanabe  
November 19, 2025 Geoff Allen  
December 2025 Winter Break—NO MEETING

Go to **Monthly Meetings** under the **About Us** tab at [www.californiawatercolor.org](http://www.californiawatercolor.org) for updates.

## CWA Member Show

*My Vision*  
May 5–June 26, 2025

John O'Lague Galleria at Hayward City Hall  
Entry Deadline: April 6, 2025

[Click here for Prospectus](#)

## 56<sup>th</sup> International Exhibition

January 31–March 15, 2026  
Arts Benicia — Commandant's Home  
1 Washington St.  
Benicia, CA 94510

## CWA Workshop Series

January 11–12, 2025 Mike Hernandez  
Painting the Landscape in Gouache (ZOOM)

February 25–27, 2025 Michael Holter  
Watercolor Impressionism, Landscapes  
and Cityscapes (ZOOM)

March 21–23, 2025 Gary Tucker  
Finding Confidence with Watercolor (ZOOM)

April 23–25, 2025 Michael Reardon  
Watercolor Techniques (IN-PERSON)

May 16–18, 2025 Amit Kapoor  
How to Capture the Magic of Light and Shadow, and  
How to Simplify a Complicated Subject (IN-PERSON)

June 16–18, 2025 Thomas Schaller  
Design and the Power of Imagination (ZOOM)

October 27–29, 2025 Keiko Tenabe  
Keep it Simple and Strong (IN-PERSON)

To request additional information, go to [www.californiawatercolor.org/contact.php](http://www.californiawatercolor.org/contact.php) and choose **Workshops** from the **Recipient** drop-down menu.

## Plein Air



Eugene O'Neill National Historic Site  
Saturday, April 12, 2025  
10:00 am–1:00 pm

You must RSVP to confirm your attendance.

[Click here](#) to RSVP

