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MARCH

12

10 AM

President's Message



March 8th is "International Women's Day" and while I do not typically call out gender differences, I think it is fitting to remember some of the most influential women watercolor artists in history this month. In doing a bit of research about this subject, I discovered that the American Watercolor Society (AWS) did not originally allow women into their competitions. While I did not find this surprising (as it was in the late 1800s), it reminded me how different it is today and how lucky women are for the most part in not having to fight that particular battle now.

So, who are some of these influential historical women watercolorists? Certainly my list would include Mary Cassat, an American (1846-1926). I viewed many of her paintings at the de Young Museum a few years back and was gobsmacked. Georgia O'Keeffe, considered to be at the forefront of American Modernism, is widely known. Berthe Morisot is considered one of the great female Impressionists. Her work was often criticized for being too "feminine." A couple of other artists are Fidelia Bridges, Emily Carr (she became one of the "Canadian Seven" group of artists), Catherine Greenway, and many more I have not listed.

One last note: even though many women, myself included, have had to overcome many obstacles to be recognized in art and many other fields, I agree with Georgia O'Keeffe in that art should be judged not on the basis of the creator's gender but on the merits of the work. If you would like to read about these artists, this article briefly explores their history. Here is the [link](#) to the article.

We have a wonderful female artist, Lorraine Watry, doing a workshop for us in March, and who will most likely join the list of influential women artists in the future. She is currently the president of NWS. I encourage you to sign up for her workshop.

Hopefully, you appreciate my salute to women artists and will be enthused to read more about them, as there is much to be learned.

March tidings!

Susan Jochheim



calendar

THU	MARCH 7	Paintsite: Sunnyvale Heritage Orchard, Sunnyvale
THU	MARCH 14	Paintsite: Hakone Gardens, Saratoga
SUN	MARCH 17	DEMO: Lorraine Watry
MON-WED	MARCH 18-20	WORKSHOP: Lorraine Watry
THU	MARCH 21	Paintsite: Santa Teresa County Park, San Jose
THU	MARCH 28	Paintsite: Mission Santa Clara, Santa Clara

MEMBERSHIP INQUIRIES

membership@scvws.org

ANNUAL DUES ARE \$35

BECOME A MEMBER

PLEASE CHECK THE SCVWS CALENDAR OF EVENTS AND THE PAINTSITES WEB PAGE FOR LAST MINUTE UPDATES.

spotlight



Toshiko Ukon

Toshiko first encountered the world of watercolor when she moved from Japan to Oregon in the 1980s. She was deeply moved by its purity of color and expression of light and shadows. She used to paint in oils, a popular medium in Japan, but she always felt something different about opaque and heavy paint.

She wanted to catch, in a blink, a moment of changing light, express the passion of a living being, and make people feel the breeze. Watercolor is the best medium for wishes. Today, she enjoys painting beautiful scenes in Oregon and overseas. She also teaches and holds a solo show in Japan every year.

She ardently hopes to contribute to spreading the world of watercolor in Japan. She is a signature member of the American Watercolor Society, National Watercolor Society, Northwest Watercolor Society, California Watercolor Association, and the Watercolor Society of Oregon. [website](#)

scvws team

President	Susan Jochheim	president@scvws.org
Finance	Jane Paulson	finance@scvws.org
Membership	Lorrie Murphy	membership@scvws.org
Exhibits Chair	Susan Butler-Graham	exhibits@scvws.org
Recording Secretary	Kathy Dolan	secretary@scvws.org
Workshops Chair	(vacant)	workshopchairs@scvws.org
Hospitality	Karen Fitt	hospitality@scvws.org
Scholarship/Outreach	Karen Druker	scholarship@scvws.org
Publicity	Marika Anderson	publicity@scvws.org
Paintsites	Jane Saltman, Alison Turner	paintsites@scvws.org
Webmaster	(vacant)	webmaster@scvws.org
Newsletter Design	Tanvi Buch	newsletter@scvws.org

NEWSLETTER SUBMISSIONS

The deadline for each month's newsletter is the **15th** of the previous month (i.e. **the deadline for April submissions is March 15**). Content received **after the 15th** will be placed in the following month's newsletter.

Send items by email to the editor at newsletter@scvws.org. Please send **concisely-written** entries as text in an email or in a Word .doc exactly as you want them to appear. Images of artwork or supporting illustrations are required. Do **NOT** send PDF documents or other flyers of pre-formatted information. We may edit for space if necessary.

SCVWS presents the 56th Annual Member Show & Sale
APRIL 2024
ADDISON-PENZAK JCC
LOS GATOS, CA

THE MAGIC OF WATERCOLOR



"THE DUET" BY DALE RUTZ



Entry deadline: Sunday, March 17, 2024

Juror: Jean Warren
www.jeanwarren.com

Prospectus

Enter & Exhibit Information

Friday, March 29, 2024

Painting Drop-Off – 10:00 am to 11:00 am

Saturday, April 13, 2024

Reception – 1:30 pm to 3:30 pm

Awards Presentation at 2:00pm

upcoming exhibit

SCVWS Exhibit

Small
Wonders



June 1 - 30, 2024
Great Bear Coffee Roasting, Los Gatos



WINTERFESTIVAL

I would like to start with saying thank you to ALL the volunteers who made this event possible. We couldn't do it without you!

Approximately 62 SCVWS members attended our annual holiday luncheon Winterfestival on January 13 at the Prince of Peace Church in Saratoga.

The potluck contributions were delicious, with a wide variety of choices, plus beverages provided by SCVWS.

Entertainment

Music by the ukulele band *Yard Bugs* under the direction of Prashant Andrade along with his wife, SCVWS member Annie Haines, and fellow SCVWS member Lisha Wang.

This 8-piece band played a delightful variety of songs with the accompaniment of their beautiful voices and ukuleles. Thank you for sharing your time and talent with us!

Paintsites organizers Jane Saltman and Lora Cattell invited weekly participants to display their original plein-air work from 2023.

It was a great to see what our fellow painters have created. Very inspiring. Thanks for organizing this!

The Holiday Card Painting table was organized by SCVWS member Elvira Rascov. All supplies were provided by SCVWS; members just brought their talents. Thanks for making this so much fun!

A revolving SCVWS Slideshow was organized and presented by SCVWS President, Susan Jochheim, Paintsites Chair, Jane Saltman, and Exhibits Chair, Susan Butler-Graham. Thanks so much for gathering all the photos from various activities and events that happened during 2023!





SCVWS Members March 2024
Instagram Muse Challenge

"RURAL LANDSCAPES"

WHAT:
Email a painting to exhibits@scvws.org for the current month's theme, to be posted and displayed in the SCVWS Instagram gallery. See www.scvws.org Instagram Challenge page for info.

WIN A PRIZE!
A monthly raffle will be held and a \$25 gift card awarded to the winner each month.

View entries on SCVWS Instagram @scvalleywatercolorssociety, #scvwsMarch2024instagrammusechallenge

RULES

- Submission dates: **March 1-31, 2024** (until noon on last day)
- Must be a member to participate
- Create a painting inspired by the current month's theme

HOW TO SUBMIT

- .jpg file type only - at least 600 x 600 pixels (medium size)
- Ensure the image is clear & cropped - no mats in photo
- Email your image to exhibits@scvws.org
- Email subject line: "SCVWS March Instagram Challenge"
- Email body: Type your name, title of piece, size & price
- Your Instagram handle: Include this if you have one.

CLICK ON IMAGE FOR DETAILS



to our new members!

Chris Aiello – Santa Clara, CA
Shalu Attri – Mountain View, CA
Elizabeth Mullin – San Jose, CA
Sonia Brown – San Jose, CA
Ruth McDunn – San Jose, CA
Yong Kwon – San Jose, CA

Barbara Lancon – Cupertino, CA
Kathleen Bennett – Portola Valley, CA
Mary Gow – Sunnyvale, CA
Lola Santos – Oakland, CA
Yufen Zha – Hamilton, VA



2024 WORKSHOPS

We are happy to announce our 2024 workshop lineup! Register and reserve your spot quickly!

Your workshops team works hard to bring great artists to share their skills and knowledge. 2024 will have a mix of in-person and online workshops. Please register early so we don't risk having to cancel workshops.

Free online Artist demos (without a subsequent workshop) will be offered in June and August to current SCVWS members.

For more information about each workshop, see the **Current Workshops** tab on our website.

[ENROLL HERE](#)

Instructor/Artist: LORRAINE WATRY

"Lillies and Glass Globes"

Workshop Dates: March 18-20 (3 days)

ONLINE Demo Date: Sunday, March 17 (1:30 - 4:00 pm)

****IN PERSON** MEMBER PRICE: \$345**

Instructor website: www.lorrainewatrystudio.com

Instructor/Artist: ALEXIS LAVINE

"Design for Success"

Workshop Dates: October 21-23 (3 days)

Demo Date: Sunday, October 20 (1:30 - 4:00 pm)

****ONLINE** MEMBER PRICE: \$275**

Instructor website: www.alexislavineartist.com

Instructor/Artist: NANCY GRIGSBY

"Expressing Your Artistic Inner Voice:
A Meaningful & Creative Journey in Mixed Media"

Workshop Dates: April 22-24 (3 days)

Demo Date: Sunday, April 21 (1:30 - 4:00 pm)

****IN PERSON** MEMBER PRICE: \$349**

Instructor website: www.nmgrigsbystudios.com

Instructor/Artist: RAFAEL DESOTO, JR.

"Painting California Coastlines"

Workshop Dates: June 10-12, 2024 (3 days)

Demo Date: June 2 (1:30-4:00 pm)

****ONLINE** MEMBER PRICE: \$225**

Instructor website: www.rafaeldesotojr.com

Instructor/Artist: LAURIE GOLDSTEIN-WARREN

"Easy Dynamic Pouring"

Workshop Dates: September 23-25 (3 days)

Demo Date: Sunday, September 15 (1:30 - 4:00 pm)

****ONLINE** MEMBER PRICE: \$275**

Instructor website: www.warrenwatercolors.com



QUESTIONS? Email workshops@scvws.org



lorraine watry



Waterlilies and Glass Globes

Workshop dates:

March 18-20, 2024 (9:30 a.m. to 3:00 p.m.)

Workshop fee:

NEW! Reduced Member Fee: \$345

Members may reserve a spot for a \$75 deposit

DEMO: March 17, 2024 (1:30 - 4:00 p.m.)

WEBSITE

Lorraine has a terrific blog where she shares her knowledge of watercolor and gives demonstrations. There is a very detailed post about scanning your paintings instead of photographing them and she describes her process and lists the scanner and software she uses. She also lists short YouTube videos for students.

Lorraine Watry holds a Bachelor of Fine Art from the University of Colorado in Boulder with an emphasis in drawing. She is a Signature member of the National Watercolor Society and American Women Artists.

During this workshop, students will focus on waterlilies and glass and their reflections in water: Water can act like glass and give an almost perfect reflection of the object or distort the objects due to movements of the surface. Students will create a realistic painting of waterlilies and a glass globe floating in water. They will learn how to paint the dark, textured water that will emphasize the waterlilies and glass globe as they reflect the sun, using methods including lifting, layering, and wet-on-wet painting. Students will paint the artist's image of waterlilies and glass globes. Image and drawing will be provided.

Lorraine Watry is a very generous artist and instructor. She is known for and likes the challenge of painting reflections in water and glass, but she also became intrigued with reflections in band instruments while helping with her son's high school band and went on to paint many stunning images.

Because her paintings are so different, she says she does not have a set process of working. Besides the subject matter, color, texture, and pattern are some of the most important aspects of her watercolors. She composes in her camera and uses these images to paint detailed paintings. As a Colorado native, she is influenced by the beautiful blue skies and strong lights and shadows.

NOTE: THIS WORKSHOP IS IN-PERSON.

Email [workshops](#) for more information.



nancy grigsby

IN-PERSON
Workshop

Expressing Your Artistic Inner Voice:
A Meaningful & Creative Journey in
Mixed Media

Workshop dates:

April 22-24, 2024 (3 days)

Workshop fee:

Member Fee: \$349

DEMO: Sunday, April 21, 2024

(1:30 - 4:00 p.m.)

WEBSITE

This is a can't-miss workshop for everyone! It doesn't matter if you are a representational or abstract painter. The main goal of this workshop is to open your creative soul and come away with the knowledge and freedom that will allow your artistic voice to become more evident in all of your work. During this course, you'll discover ways to use acrylics, stencils, stamps, collage, the gel plate, a variety of ephemera, texture, watercolor, and more. You'll leave your inhibitions and hesitations at the classroom door and literally learn to relax and have more fun with your art!

Grigsby's first love is watercolor and her paintings with this sensually fluid, transparent medium are more representational and tend to have an identifiable

subject. In 2002, she entered the world of abstracts with acrylic and mixed media and pointedly keeps these works loose & layered.. Regardless of the medium or style, she wants her work to catch the viewer's eye and invite them to visually and emotionally participate from their own point of view. Her work has been published in Northlight Books' "Splash 11: New Directions" (June, 2010) and she has been a contributing artist/writer to "Watercolor Artist" magazine. She currently lives in Birch Bay, WA, and teaches workshops in the Pacific Northwest and Canada.

NOTE: THIS WORKSHOP IS IN-PERSON.

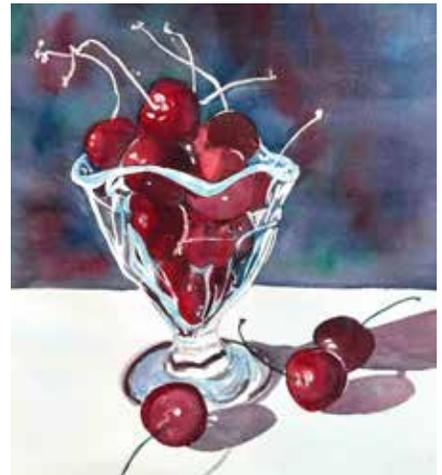
Email [workshops](#) for more information.

What I learned in LYNN FERRIS' "Capturing the Light" Workshop



WATERCOLOR BY JUDY PERSON

I learned the best way to apply frisket with a brush without ruining it by using soapy water and a contact lens case cap for the reservoir.
Chris Cairns, SCVWS Workshop Coordinator



WATERCOLOR BY CHRIS CAIRNS

I learned how using a limited palette can be freeing, and the importance of placing key shadows first after clearly marking out, and planning where the whites will go.

Judy Person, SCVWS Member



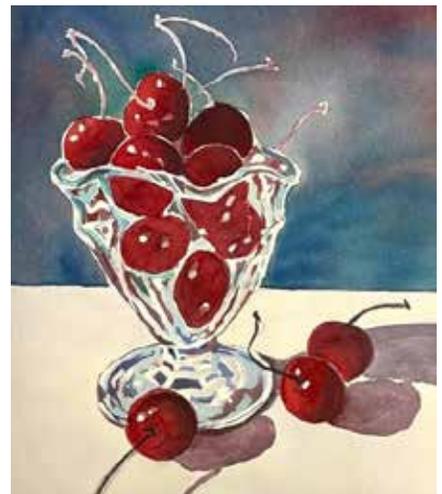
WATERCOLOR BY CAROL EVANS

I learned the importance of establishing lights & darks at the beginning of the painting process and working through the teenager stage, i.e, difficult part, to resolution.

Karen Fitt, SCVWS Member & Hospitality Chair

I learned how to use colorful shadows as underpainting and how to get dark but colorful backgrounds.

Carol Evans, SCVWS Member



WATERCOLOR BY KAREN FITT



"Shoreline Lake"

PAINTED EN PLEIN AIR BY
YONG KWON

ALL SCVWS MEMBERS
ARE INVITED TO
SUBMIT A RECENT
PLEIN-AIR PAINTING TO
BE FEATURED IN THIS
MINI EXHIBIT IN THE
MONTHLY NEWSLETTER.
NEWSLETTER@SCVWS.ORG

mini exhibit

"McClellan Ranch"

PAINTED EN PLEIN AIR BY
LORA CATTELL





"INFINITY" BY BONNIE JOY SEDLAK

Bonnie Joy Sedlak's painting "Infinity" was accepted into the Watercolor Art Society Houston - 47th International Watermedia Exhibition March 3-30, 2024.

membernews



Claude glass

A Claude glass (or black mirror) is a small mirror, slightly convex in shape, with its surface tinted a dark color. Bound up like a pocket-book or in a carrying case, Claude glasses were used by artists, travelers, and connoisseurs of landscape and landscape painting. [USAGE](#)

IMAGE & TEXT CREDIT: WIKIPEDIA.COM

SHARE YOUR WORD FROM THE WORLD OF ART AT
NEWSLETTER@SCVWS.ORG

classes



Rafael DeSoto, Jr.

SPRING WATERCOLOR WORKSHOP

Still Life, Florals, Landscapes

In-person, 3 Saturdays:

11 AM - 4 PM

\$380 full workshop or \$150 each class

Information & Registration [LINK](#)

Call 408-483-3393 for more information

Saturday, March 23: Watercolor Still Life

Learn how to make ordinary objects look extraordinary. This class will reveal methods on applying light, texture and shadow for representational still life painting. Special emphasis on composition, values and color with easy to follow lessons.

Saturday, March 30: Watercolor Florals

Learn to paint flowers that look like portraits. Discover how to create good composition by using simple shapes and painting methods to reveal the essence of flowers. Masking, lifting, compound blends, and wipe techniques will be showcased and practiced.

Saturday, April 6: Watercolor Landscapes

Discover methods on painting beautiful, representational landscapes. Lessons include impressionistic techniques for mountains, rivers, trees and skies. Learn best practices for composition, values and color. Students can expect to finish two paintings.



march

Watercolor West 2024 Exhibition (Newport Beach, CA)

[info](#)

Deadline: March 1, 2024

Illinois Watercolor Society 40th National Exhibition (Dixon, IL)

[info](#)

Deadline: March 10, 2024

Mothers and Fathers 2024 (Stamford, CT)

[info](#)

Deadline: March 10, 2024

Fantasy (San Francisco, CA)

[info](#)

Deadline: March 11, 2024

The Sky's The Limit: An Exhibition Celebrating Flight (Lynchburg, VA)

[info](#)

Deadline: March 14, 2024

CWA Member Show – California Places and People (Danville, CA)

[info](#)

Deadline: March 16, 2024

2024 SWA Small Works National Competition (Mena, AR)

[info](#)

Deadline: March 22, 2024

14th Annual Art and Earth Juried Exhibit (Berkeley, CA)

[info](#)

Deadline: March 27, 2024

april

"Free" International Call for Art – 6x6 (Rochester, NY)

[info](#)

Deadline: April 8, 2024

37th September Competition (Alexandria, LA)

[info](#)

Deadline: April 10, 2024

YICCA 2024 – International Contest of Contemporary Art (a European city to be selected)

[info](#)

Deadline: April 11, 2024

Birds in Art 2024: Call for Submissions (Wausau, WI)

[info](#)

Deadline: April 15, 2024

Metro Montage XXIV Juried Exhibition (Marietta, GA)

[info](#)

Deadline: April 16, 2024

Bowery Gallery 33rd Annual Juried Competition – 2024 (New York, NY)

[info](#)

Deadline: April 20, 2024

juried art shows

who
was the artist?

ANSWER ON [LAST PAGE](#)



PAINTSITES ARTWORK & SITE PHOTOS

SCVWS Website Paintsite Gallery

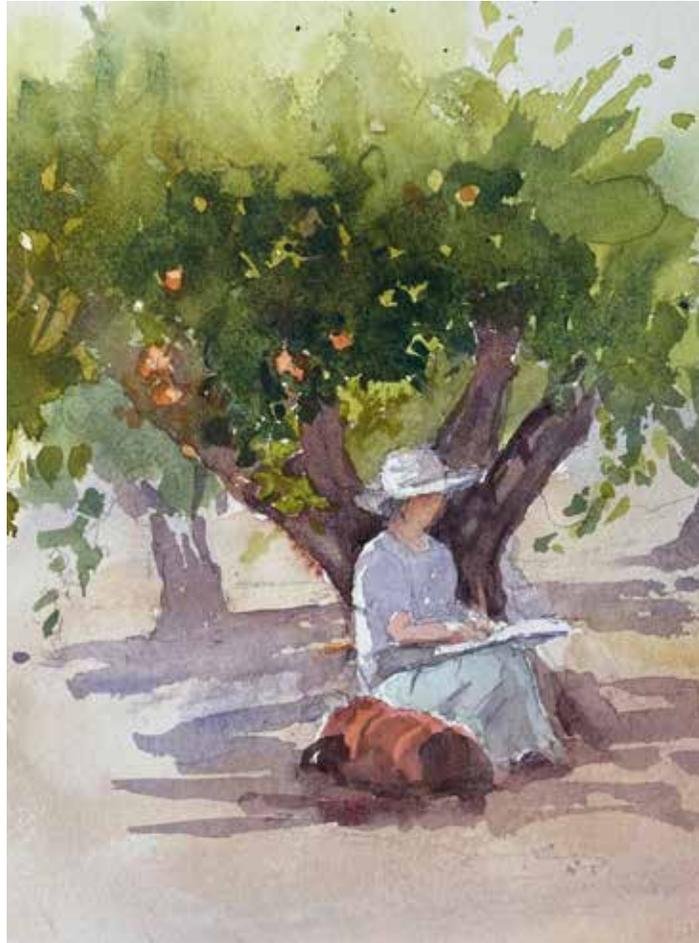
NEW: Visit our newly compiled albums in the SCVWS website Paintsites Galleries. See photos of Paintsites artwork and views of the site. Each album is indexed by Paintsite name, beginning June 2023.

Paintsites Blog

Although discontinued in May 2022, earlier blog posts are still accessible and provide a good synopsis of previous Paintsites events.

Private Facebook Group

To join, you must be a SCVWS member and have attended a Thursday Paintsite event. For details on joining the Paintsites FB Private Group and upcoming Paintsites, go [here](#).



"LYN PAINTING IN THE APRICOT ORCHARD" BY JANE SALTMAN

General Information:

The usual start time for Paintsites is flexible. Unless a different start time is announced, the organizers will be there from around 10 am. Since a couple of the sites are remote where mobile service may be absent, the coordinators may be unreachable, or GPS inaccurate, **please check instructions before heading out.** Often people stay until early afternoon, taking a packed lunch to eat at the site.

Please note: Should inclement weather or unforeseen events cause cancellation of an event, it will be announced on the "Thursday Paintsites" section of scvws.org by 8 AM on the day of the event. Cancellation will also be announced by email, but the timing of SCVWS Paintsite emails cannot be guaranteed.

This information is also available from the **Paintsites** details page on the **SCVWS website**, so you can easily retrieve it there.

Jane Saltman
650-304-8304
paintsites@scvws.org

Alison Turner
paintsites@scvws.org

Lora Cattell
650-208-6662

thursday paintsites

THU
7

Sunnyvale Heritage Orchard
550 East Remington, Sunnyvale
[map](#)

<https://heritageparkmuseum.org/sample-page/orchard-heritage-park>

Ten acres of apricot orchard have been set aside as a heritage site. From the interpretive exhibit the view of the hills through the orchard is similar to what it was when the fruit industry dominated this area. There is farm machinery and a barn, and there should be mustard growing around in the orchard. Please set up on the paved or dry edges of the orchard as the ground can be muddy or to avoid farm machinery at work.

Directions: From 280 take De Anza Blvd. (which becomes Saratoga Sunnyvale) north to Remington and turn right. Go past the Sunnyvale Community Center to Michelangelo and turn right. The closest parking to the orchard is by the interpretive center at the East Lot. Facilities are in the main building.

BECOMING AN ARTIST CANNOT BE RUSHED.
THEY BLOOM, THEY DEVELOP OVER TIME.

THE ART SHERPA



HAKONE GARDENS, SARATOGA (PHOTO BY JANE SALTMAN)

THU
14

Hakone Gardens
21000 Big Basin Way, Saratoga
[map](#)

<https://www.hakone.com>

<https://www.hakone.com/history>

Hakone Garden has several examples of traditional Japanese architecture including the 'Mon' gate at the entrance and one building in particular, the pavilion, was built in Japan and reassembled in Saratoga. There is also a Zen garden, stone lanterns, koi ponds, waterfalls, wooden bridges, shrubs and trees pruned in the 'niwaki' style and a bamboo garden.

Please do not block paths. Bring lunch but eat only in picnic area. Meet inside the entrance gate.

Washroom facilities near the entrance to gardens.
Admission fee: Adult (18 - 64) \$12, Seniors (65+) \$10

Directions: From downtown Saratoga, drive west on Big Basin Way to Hakone, look for sign on left, just outside of Saratoga. The road to the parking area is steep and narrow.

THU
21

Hike & Sketch or Sit & Paint at Santa Teresa County Park Pueblo Day Use Area
Bernal Road, San Jose
[map](#)

<https://parks.sccgov.org/node/3201>
<https://parks.sccgov.org/santa-clara-county-parks/santa-teresa-county-park>

Meet at the Pueblo Day Use Area, a small open valley in the center of Santa Teresa Park. There are views of grasslands and tree-studded hills in all directions. If enough interest, we will do a moderate hike from the day use area on the Pueblo Trail at 10:15am. There are shade trees and picnic tables for those who wish to sit and paint. \$6 per car day use fee.

Directions: Take Highway 85 to the Bernal Road exit. Proceed west 1.3 miles on Bernal Road and cross Santa Teresa Boulevard toward the Santa Teresa Hills. Bernal Road continues past the park's Santa Teresa Golf Club, winding up into the hills. Follow the sign to the Pueblo Day Use area on the left.

THU
28

Mission Santa Clara de Asis
1063 Alviso St, Santa Clara
[map to garage](#)

<https://www.scu.edu/missionchurch/>

<http://www.missionscalifornia.com/keyfacts/santa-clara-de-asis.html>

A beautiful mission surrounded by lovely campus buildings, rose gardens, palm trees and more. The last time we visited in March the wisteria was in beautiful blossom.

Directions to parking garage which is closer to the Mission: From 880 take the Alameda north. Alameda becomes El Camino Real. Drive past the main entrance at Palm Drive, turn left on Benton, left on Alviso, immediately left into "North Parking Garage" on the left.

THE DARKER A COLOR IS, THE LESS COLOR OR
"HUE IDENTITY" CAN BE PERCEIVED WITHIN THAT COLOR.
AT LEAST SOME LIGHT IS NEEDED TO REVEAL A COLOR'S INTRINSIC HUE.

MITCHELL ALBALA

COLOR DOMINANCE

EXCERPTED FROM "THE SIMPLE SECRET TO BETTER PAINTING" BY **GREG ALBERT**

The color wheel, or color spectrum, has all the colors in even amounts and in even increments. The change from one color to the next is the same for all colors. If a painting had every color of the spectrum in equal amounts, it would be chaotic. If a painting was done with only one color it would be unexciting. There would be no pleasing variety in the proportions of colors in either case.

A handy way to achieve color variety is to remember this formula: Mostly, some and a bit. Your painting could be mostly one hue or family of analogous colors, with some of another color, and just a bit of a third contrasting color.

EQUAL DIVISIONS OF HUES
ARE BORING



UNEQUAL DIVISIONS OF HUES
ARE MORE INTERESTING



Mostly, some and a bit

Blue is the dominant color in this composition. As shown in diagrams, the picture is mostly middle blue, some lighter, grayer blue, with a bit of warm color for contrast.



End of the Line (James McFarlane)
20" x 28"
Watercolor on paper

Edward Henry Potthast was an American Impressionist. He is best known for his sunny beach scenes, filled with sparkling surf and high-key details such as balloons, hats, and umbrellas. [read more](#)



"At the Beach"

Edward Henry Potthast (1857-1927)