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NEXT BOARD MEETING
JUNE 22
10 AM

NO MEETING IN MAY

"Western Bluebird"
PAINTED BY MARILYN PERRY

"Shoreline Amphitheater"
PAINTED BY LESLIE GRIMM

"Western Bluebird"
THURSDAY & WEEKEND PAINT SITES WILL CONTINUE TO BE SUSPENDED AS LONG AS RESTRICTIONS TO REDUCE THE SPREAD OF COVID-19 VIRUS ARE IN PLACE.

FOR LAST MINUTE CHANGES, PLEASE CHECK THE SCVWS CALENDAR OF EVENTS AND THE PAINT SITES WEB PAGE FOR UPDATES.

SUN MAY 3 ONLINE DEMO AT 1.30 PM: GUY MAGALLANES
MON-THU MAY 18-21 ONLINE WORKSHOP: GUY MAGALLANES

“Painting in watercolour is like teetering on the edge of chaos.”

Shari Blaukopf, a Montreal-based painter, teacher, author, and art blogger, is best known for her urban scenes in watercolor. She has a BFA from Concordia University with a specialization in graphic design, but her true love has always been watercolor painting. She is a correspondent for UrbanSketchers.org, and co-founder of Urban Sketchers Montreal. She is a signature member of the Canadian Society of Painters in Watercolour, and a member of the Lakeshore Association of Artists. Her watercolors are in corporate, government and private collections in Canada, the United States and abroad, and her sketches have appeared in numerous books on urban sketching. She has given many watercolour workshops in North America, Europe and Asia. She has a charming blog called "Mostly Montreal, Most of the Time," and she is prolific and paints daily. Here is a preview of her book filled with images of her favorite Montreal paintings.

“PETTY HARBOUR” BY SHARI BLAUKOPF

NEWSLETTER SUBMISSIONS:
The deadline for each newsletter is now 15th of the month prior to publication (i.e. the deadline for June submissions is May 15).

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. Do NOT send us PDF documents or other flyers of pre-formatted information. We may edit for space if necessary. We love to include members’ artwork as space permits.
**featured artist**

**guy magallanes**

Pump up your Florals!

Workshop: May 18-21 (4 days)

Member price: $250

Register online [here](#)

**ONLINE DEMO:** Sunday, May 3 - 1.30-4 pm

ALL LEVEL OF PAINTERS WELCOME!

[www.guymagallanes.com](http://www.guymagallanes.com)

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As one of our premiere Bay Area Artists, Guy Magallanes is a very giving instructor and will teach you how to achieve glowing images in your painting. He has been teaching workshops and students for over 15 years. You will learn many methods of painting, wet into wet, glazing to achieve luminosity and light, how to soften hard edges, reserving your whites, and many more. You will see how to enhance your images with intense color and simplify the subject matter by painting abstracted shapes threaded with lights as well as intense deep darks.

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Due to Covid-19 virus concerns, the Demo & Workshop will be presented "LIVE" online.

Click [here](#) to read how a “LIVE” workshop and demo differ from simply watching a painting demo.
ART in the time of the Covid-19 Virus – how can we all help?

By the time you read this, California will be in its second month of “sheltering in place”. The American economy and our Artist communities will have incurred unprecedented losses. It’s all very unsettling. If you are like most of us, you are asking yourself what you can do to help.

As the head of the workshop committee for SCVWS, I wanted to find a way to help our Artist/Instructors survive and possibly even thrive during this time. With the help of David Smith & Guy Magallanes (many thanks!), SCVWS has been able to offer online workshops. It has been a lot of work, but well worth it.

Why is this important? Online workshops have created a new source of revenue for Artists, who are most likely in financial trouble, as they are being hit hard due to the cancellation of virtually all of their “in person” workshops. In addition, it has provided a wonderful benefit to our members and the public. In addition, with a lower cost, it provides savings to all and an avenue to still learn from these brilliant artists without exposure to others.

Our Art community needs all the help it can get! Please support our struggling Artists by taking an online workshop through us. SCVWS is doing its part by lowering the cost of the workshop and by donating half of the net proceeds from each online workshop to the Artist, in addition to paying their normal fee. So, the more people that sign up, the more we can give to the Artist. If this is too much for you to afford, support them by buying a DVD, book, or paintbrush from an Artist. It’s an invaluable gift to them and to us!

Remember: We can always do more than we think we can!

Soon Y Warren: Vibrant Paintings - ONLINE
June 15-17 (3 days) - ONLINE SPOTS OPEN!
ONLINE Demo: Sunday, June 7 at 1.30 pm
Member Price: $250
Instructor website: www.soonwarren.com

Andy Evansen: Simpler Watercolor Painting
**SESSION ADDED!**
SESSION 1: August 10-12 (3 days)
SESSION 2: August 13-15 (3 days)
Demo: August 9
Member Price: $425
Instructor website: www.evansenartstudio.com

Floy Zittin: Watercolor Explorations
**DATES HAVE CHANGED AND ARE DIFFERENT FROM THE BROCHURE**
October 19-20 (2 days) SPOTS OPEN!
Demo: October 18
Member Price: $195
Instructor website: www.floyzittin.com

Leslie Fehling: Sketch Your Life in Sketchbook Journaling
**RESCHEDULED DATES ARE DIFFERENT FROM THE BROCHURE**
November 12-14 (3 days) SPOTS OPEN!
NO DEMO
Member Price: $385
Instructor website: www.lesliefehling.com

gullyng
displacing or removing the color on the paper by inserting a substantial amount of water.
Creating blooms and lifting by first wetting are examples of

SHARE YOUR WORD FROM THE WORLD OF ART AT NEWSLETTER@SCVWS.ORG
What I learned in the...

DAVID SMITH WORKSHOP

“I learned I really love pouring techniques! While I strive to remember where the whites of my page are, I also really love that drop in effect you can get. I learned more technical aspects of keeping the bead in a wash going – “water wants to travel from more wet to less wet, so it’s going to bleed back into dryer areas.” And that’s why you don’t leave beads on the edges or you get blooms! His lesson on paint thickness versus page wetness was some advanced info.”

Helene Roylance

“I very much enjoyed learning how to “pour” or meld colors. The iris we painted also taught us how to lift colors to integrate colors together for the subject. We also learned how to make a foggy look by lifting wet paint.”

Emily Barton

“The most useful thing ever that I learnt was the unifying background wash to tie the painting together harmoniously!”

Sudha Neelakantan

“What I learned from David Smith is that I need to embrace the unexpected behavior of watercolors—to accept the value of the looseness and delight in the surprises.”

Sherrie Simpson

“I learned to be more systematic about handling the 5 different consistencies of paint and the 4 different levels of moisture on the paper.”

Michele Paris-Seubert
**member news**

**Thirteen SCVWS members** who are part of the **Artists Beyond Obvious** critique group will present an art show entitled “Facets of Perception” from June 1-30, 2020, at the Los Altos Main Library, 13 South San Antonio Road, Los Altos. It can be visited during library open hours. This show features the work of the 13 participating artists in a number of media including watercolor, printmaking, collage, oil, pastels, and mixed media. Individually, the artists work can be seen in local galleries, solo and group shows, and in state-wide and national shows. This group has met bi-monthly to practice the craft of artistic, critical analysis of each other’s work for the last 14 years. 

*Due to the uncertainty with the Coronavirus closures, please check with the Library to ensure the exhibit is up before visiting.*

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**opportunities**

**SCVWS IS SEEKING A PUBLICIST**

SCVWS depends on the publicist to advertise our events, our open-to-the-public demos, paint sites, and exhibits. We have not had a publicist for over a year. It’s an easy volunteer job, and very important to the group for visibility and growth, and to improve sales at exhibits. The job also requires posting of upcoming events on our SCVWS Facebook page. If you do e-mail and Facebook, it’s a snap!

Do you have a couple of hours a month to dedicate to SCVWS?

Duties include fetching images from exhibit registration entries, writing a paragraph about the event, and e-mailing SCVWS mailing list contacts, (local newspapers, other area art groups, and the SCVWS Facebook page). It is a board position, but you are not required to attend Board Meetings. You will be required to send a brief monthly and annual report to the board.

Contact SCVWS President Lisa Blaylock if you would like to be part of our fun SCVWS team at president@scvws.org.

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*We wonder sometimes about some painters, if they have magical brushes, or if their tubes of paint are different.*

JUDI BETTS
may

San Diego Watercolor Society 40th International Exhibition (San Diego, CA)
info
Deadline: May 6, 2020

MEED4: The Power of Identity (Chicago, IL)
info
Deadline: May 8, 2020

12th Annual Sanchez Art Center 50/50 Show (Pacifica, CA)
info
Deadline: May 12, 2020

47th Annual Rocky Mountain National Watermedia Exhibition (Evergreen, CO)
info
Deadline: May 18, 2020

National Watercolor Society 100th International Open Exhibition (San Pedro, CA)
info
Deadline: May 22, 2020

California-wide Juried Exhibition (San Luis Obispo, CA)
info
Deadline: May 31, 2020

june

Alaska Watercolor Society 46th Annual Juried Exhibition (Anchorage, AK)
info
Deadline: June 1, 2020

2nd Half – 50 and Older Exhibition (Laguna Beach, CA)
info
Deadline: June 7, 2020

10x10x10xTieton 2020 (Tieton, WA)
info
Deadline: June 11, 2020

National Watercolor Society 2020 Annual Member Exhibition (San Pedro, CA)
info
Deadline: June 21, 2020

Real People 2020 - 20th Anniversary Show (Crystal Lake, IL)
info
Deadline: June 29, 2020

The creation of art is not the fulfillment of a need, but the creation of a need. The world never needed Beethoven's Fifth Symphony until he created it. Now we could not live without it.

LOUIS KAHN, ARCHITECT

"It was just my paint rag!"
how to plan your painting with the simple ink sketch

Excerpted and summarized from Ken Hosmer’s blog here www.kenhosmer.com

This fascinating ink wash method started over 20 years ago as a simple teaching tool. Today it has evolved into a mainstay for developing painting ideas.

All you need is a water soluble black marker (Tombow N15), ordinary #2 school pencil, bristol paper, and a pointed watercolor brush. After a quick pencil outline, you draw in all the darks with the marker, then slide through the ink with a moist brush creating the mid-values. The technique is quite simple and is a great learning tool.

So what can you learn from the ink sketch?

**Develop painting ideas.** Most painting ideas don’t pop into the mind fully developed, rather ideas evolve and grow. Sketching provides a way to experiment and try things before jumping into the painting. In watercolor, it can be very intimidating to make a big change mid-painting. It is good to have a general plan, as many a painting has been ruined while trying to fix a problem area. With the ink sketch, I develop a value plan, showing me where to place the darks and most importantly where to save the lights as white paper. In watercolor it is easy to accidentally paint over the lights, and no lights means no sparkle; the painting can go dull in a hurry.

**Learn to avoid copying photos.** When working from photos, ink sketching builds the ‘what if’ habit. What if I move this tree? What if I make this area darker or leave that area lighter? We take more chances with a sketch than with a painting. I usually do a preliminary ink sketch from a photograph, making many changes. I then paint from this as my primary reference. Because the ink sketch provides a simplified map of darks, lights, and mid-value areas, it is easier to work from than the photo, and encourages me to play with color variations as I paint.

**Improve design.** Good design is complex to explain. It is helpful to devise simple mental tools to help us visualize a good arrangement of shapes. One of my favorite devices is a ‘dark pathway’ or ‘light pathway’. A pathway is simply an arrangement of dark or light shapes in a connected pattern so that the eye follows the ‘path’ rather than randomly jumping around the painting. This organizes the painting. The ink sketch is a great way to build pathways. As I ink, I simply add one dark shape, then the next, moving from dark shape to dark shape. At this stage it is easy to see the flowing rhythm of shapes. (See examples.)

**Simplify.** The ink sketch reduces a complicated image into fewer simplified value shapes. This is the foundation for the painting and my painting tends to become more simplified.

**Train your brain.** Although not being able to erase the ink pen is very intimidating at first, it is a good thing—really! One of the mental skills desirable for painting is to make decisions quickly and with conviction.

**Bottom line: Ink sketching is relatively quick and easy. With practice, it will profoundly improve your painting skills.**
Click on image to virtually visit these activities

The British Museum

The Louvre

Pixabay
FREE IMAGES FOR INSPIRATION

Sketching the Garden

SHARI BLAUKOPF ONLINE CLASS ($)

American Watercolor Society
ONLINE SHOW

National Watercolor Society
ONLINE SHOW

DeMilked
GETTY MUSEUM CHALLENGE

de Young museum

Drawing Together
with Artists network