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NEXT BOARD MEETING  
SEPTEMBER 14  
10 AM  
request link

"View from Frederick's Field"  
PAINTED BY MATTHEW BIEN

"Vasona Park"  
PAINTED BY JAYNE SONNENSCHEIN

mini exhibit
THURSDAY PAINT SITES ARE BACK! Each site was selected to allow for social distancing and adherence to health protocols. Whether you choose to paint at home or en plein air with the group, please submit your best image each week for the BLOG.

THU   SEP 3  PAINT SITE: MCCLELLAN RANCH, CUPERTINO
THU   SEP 10 PAINT SITE: ROSICRUCIAN PARK GARDENS, SAN JOSE
SUN   SEP 13 ONLINE DEMO: ALVARO CASTAGNET
THU   SEP 17 PAINT SITE: SANTANA ROW ROOFTOPS, SAN JOSE
SAT-SUN SEP 19-20 ONLINE WORKSHOP: ALVARO CASTAGNET
THU   SEP 24 PAINT SITE: SIERRA AZUL SCULPTURE GARDEN, WATSONVILLE

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

spotlight

“To see beauty in the simple things. Making things simple to see their beauty.”

Joyce Washor

Joyce spent her first ten years in Brooklyn, NY and then became a Jersey girl until graduating from Douglass College, Rutgers University. In 1997, after spending 25 years as a textile designer in New York City, she made plans to devote herself to painting full time. But fate had other plans - a painting related shoulder injury required her to re-evaluate her painting techniques. It seemed she had two choices: learn to paint with her left arm/hand or scale down her work in order to use her wrist instead of her shoulder. Since painting small enabled her to learn more quickly, purchase art supplies less expensively and have more opportunities to exhibit, she resolved to share her experiences in book, PDF, and DVD formats. She has developed a palette of complementary pairs of colors and their neutral blends to explore different subjects with.

Joyce lives with her artist/chef/allround fixer-upper husband in Woodstock, New York, enjoying three grandchildren and teaching watercolor in her home studio.

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NEWSLETTER SUBMISSIONS:
The deadline for each newsletter is the 15th of the month prior to publication (i.e. the deadline for October submissions is September 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.
Update on the recent Member Survey
Kathy Dolan

At the June 2020 meeting, the Board discussed the need for an effort to review the current state of the organization, to identify opportunities, and recommend changes. Mike Granger, Exhibits Chair, volunteered to form a Strategic Planning subcommittee to launch this effort and together with Susan Jochheim and Nancy Troup, developed a survey that was sent to 300+ members and 600+ past members. Survey responses came from 112 members (37%) and 50 past member (8%). The summarized survey input and proposed recommendations were sent to the Board. Here is a brief summary of the results from member and past member responses following each summarized question.

1. Do you want to see the SCVWS grow in terms of membership, reach and scope including more educational opportunities, premier workshop instructors and holding national online juried shows?
   - YES - 74%
   - NO - 7%
   - No Opinion - 19%

2. Are you satisfied that the SCVWS website is secure and meets your needs?
   - YES - 74%
   - NO - 4%
   - Neutral - 23%

3. Which programs do you most value and use?
   - Workshops - 75%
   - Exhibits - 45%
   - Paint Sites - 38%
   - None - 13%

4. What member benefits would you like to see SCVWS implement?
   As you would expect there was a wide range of responses. These topics got about an equal amount of support: lower cost classes/demos, more basic classes, more online classes and exhibits, opportunities for critique sessions. There were other suggestions with lower levels of support.

5. Indicate your interest in a variety of online activities:
   - 88% favored demos/workshops
   - 59% asked for short single topic classes
   - 42% suggested critique sessions with a renowned artist
   - 37% wanted general Zoom chat sessions
   - 15% weren’t interested or needed help with online sessions

6. Do you want a SCVWS pathway to signature status?
   - Yes - 34%
   - Maybe but need more info - 34%
   - No Opinion - 23%
   - No - 8%
Update on the recent Member Survey / contd.

Kathy Dolan

7. What would you like SCVWS to do or implement in the next 5 or 10 years?

Responses: Online workshops and demos was the most popular. Education of watercolor basics, other art techniques e.g. drawing, color mixing and more SCVWS community activities got the next highest mention while paintsites geographical expansion, more exhibits and support of students also got mentions.

8. How likely are you to volunteer?

- Extremely/Likely – 13%
- Somewhat Likely – 30%
- Not so/Not at all – 56%

9. If you are a past member, why didn’t you renew your membership?

Of the 45 responses, 16 cited moving away or distance issues; 11 said the program offerings didn’t meet their needs, 7 forgot to renew, 5 are too busy, 3 cited cost, 3 cited organizational issues,

**Going forward ...**

The Board expects to review the recommendations from the subcommittee and solicit input from the Committee Chairs to understand the financial, organizational, and structural implications of proposed changes. The current plan is to hold a membership meeting when possible to review the proposals with the membership.

Some actions have already been taken. Jane Paulson, Treasurer, has secured a debit card for SCVWS. It will be particularly helpful in organizing workshops. Leslie Grimm, Webmaster, is now testing the capability to enable non-members to subscribe to the Newsletter and is working with the software developer to ensure the SCVWS website is secure. The Board approved spending to get a SCVWS Dropbox account to store documents, and for use by the Workshops and Exhibits committees, and others.

Thanks to the Strategic Planning Subcommittee for their work and analysis, and to the members and past members who responded to the survey. There is work to be done to develop a plan for the future and your participation in this process is very welcome.

**EXHIBITS COMMITTEE CHAIR / CO-CHAIRS**

We are seeking someone to chair the Exhibits Committee (10-20 hours per month).

The Exhibits Committee chair would need to have Word & Excel experience, good communication skills, be detail-oriented, organized & able to delegate. The Exhibits chair (or co-chairs) would organize both online and live shows (3-4 times a year) once Shelter-in-Place/Covid ends, search for and secure venues; create a prospectus and online forms for submissions; write exhibit/show-related articles; and attend board meetings. This is a great opportunity to volunteer within your hobby and work with a terrific group of people. If you have any Project or Program Management experience, or exhibit experience, you are encouraged to explore this opportunity.

Now is an excellent time to join our SCVWS team! If you are interested, please e-mail: leader@scvws.org.
Alvaro Castagnet likes to say, “Painting is an illusion. Art is inside.”

So, it’s no surprise that his paintings are very expressive and bold as he is one of the world’s most passionate and flamboyant artists, as well as one of the most highly respected watercolor artists in the world today.

Alvaro was born in Montevideo, in the beautiful South American country of Uruguay. His early interest in art was cultivated mainly by his father, who sent him to the National School of Art in Montevideo at a very young age. Castagnet carried on his formal education in art at the Fine Arts University, where he surprisingly studied oil painting. Later, Castagnet migrated to Australia in 1983, and lived there enjoying the cosmopolitan and forward-looking attitude of that country for 20 years. As a multi-national, he is fluent in Spanish, Italian, and English, and currently lives in Montevideo, Uruguay with his wife Ana Marie.

In this workshop, students will have the opportunity to learn in a fun and energetic atmosphere from a colorful master of expressive watercolor. It will be an intense 2 days of inspiration, hard work and productive learning. Through two daily demonstrations by Alvaro, students will learn how to make quick decisions and simplify their subject to achieve the most impact. The demonstrations will focus on bold composition with understanding of the 4 Pillars. (See an explanation of this on the SCVWS website under his workshop listing.) Students will discuss color relationships, tonal range, forms, shapes, and edges. Students will obtain a clear understanding of the strength and weakness of the medium. Each day will include a critique on Zoom.

All information for the online workshop will be provided 1-2 weeks prior to the beginning of the workshop. In addition, videos of the workshop will be provided at the end of each day and will be available for 30 days, so students are able to paint at their leisure.

Castagnet is the author of the out-of-print "Watercolor Painting with Passion," "Painting with Passion – Beyond Technique," and "Watercolour Masterclass" books, and is featured in innumerable art books, videos, DVDs, and acclaimed international art publications.

Alvaro has been holding solo exhibitions since 1985 and is a member of the most distinguished art societies around the world. He has been recognized with top honors and medals in major international art competitions and is a successful author, tutor, and sought-after judge. His works grace the walls of many private and corporate collectors worldwide.
2021 WORKSHOPS
Online registration will begin on September 1, 2020!

Sarah Yeoman: Watercolor Impressions
**LIVE STREAM WORKSHOP**
January 25-27 (3 days)  Demo: January 10
Member Price: $250
Instructor website: www.sarahyeoman.com

Carl Purcell: Paint Patterns for Stronger Paintings
**LIVE STREAM WORKSHOP**
June 28-30 (3 days)  Demo: June 13
Member Price: $250
Instructor website: www.carlpurcell.com

David Lobenberg: California Vibe Portraiture
**LIVE STREAM WORKSHOP**
February 22-24 (3 days)  Demo: February 21
Member Price: $250
Instructor website: www.davidlobenberg.com

Julie Gilbert Pollard: Watercolor Unleashed!
**LIVE STREAM WORKSHOP**
August 16-18 (3 days)  Demo: August 15
Member Price: $250
Instructor website: www.juliegilbertpollard.com

Janet Rogers: Faces, Figures & Flowers
**LIVE STREAM WORKSHOP**
March 22-24 (3 days)  Demo: March 21
Member Price: $250
Instructor website: www.watercolorsbyrogers.com

Peggi Habets: Going Beyond a Likeness
**IN-PERSON AT HOOVER THEATER**
October 15-17 (3 days)  NO DEMO
Member Price: $395
Instructor website: www.PeggiHabets.com

abstract vs. non-objective art

Abstraction occurs when the intent of the artist is to create an altered depiction of the subject or concept. The artist starts with a concrete subject from reality, even though the subject may not be fully recognizable in the finished work.

Non-objective art differs from abstract art in that it takes nothing from reality. The sole intent is to produce a piece of visual work that is created purely for aesthetics. While an abstract work may appear similar to a non-objective one, the starting point and the intent of the artist are different.

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

“The approach to Andy’s Value Studies is so valuable (no pun intended) to a successful painting. I will incorporate it as part of my painting process.”

Roberta Denny & many others

“A big piece of the elusive notan fell into place for me. The grey middle value patterns were tremendously helpful - doing those at the same size as the painting (instead of a tiny graphite thumbnail) enabled me to see the connection between the value study and the final painting.”

Tanvi Buch

“I learned the importance of connection - joining big shapes of mid-value tones together. Squinting really did help to see those shapes. Loved the workshop!!”

Susan Jensen

“The use of Quin Gold with Payne’s Grey to get realistic greens was a valuable addition to my watercolor tool box.”

Kathy Wheeler
member news

Sayeko Nakamura’s painting “Blue Room 2” was accepted into Watercolor West’s 52nd International Juried Exhibition. The juror was Iain Stewart. Sayeko is now a signature member of Watercolor West.

in memoriam

Cathy Zander
(September 1, 1947 - August 15, 2020)

Raised in Cleveland, Cathy decided at a very young age that she was going to be an artist and art teacher. She started teaching kids and youth in her teens, and took every art class she could take in high school and over summers. She went to college for her art degrees in Michigan and Indiana, and subsequently moved to the Bay Area with her husband. She taught art classes in various media at the Pacific Art League and other local venues. She continued her own art journey with color being a dominant theme in her work: painting, sculpture, printmaking, textiles, and jewelry design. She was very active in the Los Altos Art Club and Silicon Valley Open Studios. At the time of her death, she had an exhibit of her oils (seascapes and landscapes) hanging at the Los Altos Library.

Request link here for a memorial service at 11 am on August 29.

WATERCOLOR INSTRUCTION
by Chris Cairns via Zoom.

9/8-10/26 from 1-3 PM.

Mondays and Tuesdays are Intermediate level.
Wednesdays are Beginner level with focus on technique.
Thursdays are Advanced level.

Cost is $77 for 7 meetings. Class limit is 12.
Contact cairns7@pacbell.net.
september

Strokes of Genius 2020 (Annapolis, MD)
info
Deadline: September 3, 2020

3rd Annual Women Artists Art Competition (Palm Springs, CA)
info
Deadline: September 5, 2020

Botanical 2020 (Laguna Beach, CA)
info
Deadline: September 6, 2020

Water Media National Juried Exhibition (Anna, TX)
info
Deadline: September 6, 2020

Abstract Only! 10th Anniversary Exhibit (Hilo, HI)
info
Deadline: September 11, 2020

Fragments National Juried Exhibition (San Francisco, CA)
info
Deadline: September 14, 2020

Kansas Watercolor Society National Exhibition (Wichita, KS)
info
Deadline: September 16, 2020

october

The RAA&M National 2020 Art Show (Rockport, MA)
info
Deadline: October 1, 2020

CWA 51st National Exhibition (Pleasanton, CA)
info
Deadline: October 15, 2020

YICCA 20/21 – International Contest of Contemporary Art (Milan, Italy)
info
Deadline: October 30, 2020

juried art shows

"I love looking at my art books. Maybe someday I will read one!"
**General Information:**

As we resume plein air paintsites, and to keep our members and guests as safe as possible during the COVID-19 era, we are changing how we do things. We ask that you let us know if you plan to attend each week by email: [paintsites@scvws.org](mailto:paintsites@scvws.org). Some of our sites have limited visitor requirements. When we reach a limit, we will email you back with apologies. Plan ahead!

Participants must wear masks and observe the 6-foot distancing rule. We will not be taking photos of paintings on site. Please take your own photo and submit to [paintsites@scvws.org](mailto:paintsites@scvws.org) according to our submission guidelines. 

Take a digital photo of your painting and crop it as you would like it to appear. Submit your photo with your name and comments, if any, to: [paintsites@scvws.org](mailto:paintsites@scvws.org).

Submission deadline is SATURDAY midnight following the paintout.

We will combine paintsite and virtual photos on the same blog.

Members unable to attend are invited to continue submitting their paint-at-home works each week.

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**McClellan Ranch Preserve**

22221 McClellan Road, Cupertino

[map](https://www.cupertino.org/home/showdocument?id=8524)

Plenty of shade available! The ranch house has a covered porch, and there is a large covered patio in front of the new Environmental Education Center which provides views of some of the open space and buildings.

McClellan Ranch Preserve used to be a horse ranch owned by the McClellan family in the 1930s and 40s. It preserves the original ranch house, a working milk barn, and livestock barn. The old water tower was moved to McClellan Ranch from another Cupertino site. The park contains Cupertino Community Gardens, bee hives, a natural reserve, and a trail that runs beside Stevens Creek. The old ranch house houses the headquarters of the Santa Clara Valley Audubon Society. Bird friendly plants are growing around the ranch house, and bird feeders attract more birds, and the air is filled with the songs of many birds.

**Directions:**

Take Highway 280 to Cupertino. Exit south on Saratoga-Sunnyvale Road (De Anza Blvd.) turn right on McClellan Road. The Preserve is two miles from De Anza Blvd. and is on your right, overflow parking is available nearby.
Rosicrucian Park Gardens/
Rose Garden bungalows
1660 Park Avenue, San Jose
map

https://www.rosicrucianpark.org

While the museum is temporarily closed, the gardens are open! In the gardens around the museum are interesting buildings, plants including pampas grass, trees, and statues with an Egyptian theme. We can sit anywhere but have been asked not to block walkways.

Join us virtually: https://youtu.be/cT5ALUJXSSE

**Directions:** The museum is on Naglee between Bascom and the Alameda. From 880, take either of these streets to Naglee, turn left if coming from Bascom, right if on the Alameda and go to the corner of Park Avenue. Facilities at the Rose garden two blocks away. Street parking on Chapman Street and Randol Avenue.

Sierra Azul Nursery
2660 East Lake Avenue (Hwy 152)
Watsonville
map

https://sierraazul.com/

Join us on our road trip and enjoy sculptures in a 2-acre garden! In addition to supporting the Pajaro Valley artists, the Sierra Azul nursery is open and has adopted health protocols as an essential business.

The nursery offers a wide selection of beneficial, edible, and water-wise plants (succulents, grasses, natives, and Mediterraneans) in a handsomely arranged retail setting and in a mature demonstration garden.

The Paintsites first visit here was in 2016, and tho’ a bit of a drive, it was well worth it ....

**Directions:** From 17S to Santa Cruz, take Hwy 1-South for about 13 miles. Take exit 427 for Airport Blvd toward Freedom, turn left on Ranport Rd, turn left onto Airport Blvd which turns into Holohan Rd and go a total of 3.6 miles. Then turn left on E. Lake Ave and go 1.6 miles. The nursery will be on your right. In case of traffic delays on Hwy 17 or Hwy 1, or as an alternate route for south county residents: Take 101 South, then take Hwy 152 -West (Hecker Pass Rd which turns into East Lake), and the nursery will be on your left on Hwy 152.

Santana Row Rooftops
377 Santana Row, San Jose
map

http://www.santanarow.com/map

Join us for a birds’ eye view or find your quiet corner at Santana Row! Meet on the 4th floor of the large parking garage on Alyssum Lane (not Olin Avenue or Olsen Drive).

**Directions:** From Hwy17, exit Stevens Creek Boulevard. From Steven Creek Boulevard, turn left into Santana Row. Turn right on Alyssum Lane. From Hwy 280S: take Exit 6 for Winchester Boulevard. Use the left 2 lanes to turn left onto Moorpark Ave. Turn left onto Winchester Boulevard and proceed to Alyssum Lane parking garage (northern-most garage).

The thinking process is more important than the painting process. It is the most exciting area in which you can grow as an artist, and the most neglected.

JEANNE DOBIE
Every composition is fundamentally an arrangement of simple abstract shapes. If an artist wishes to become a true "composer," then he must first become a master of shape recognition. The notan is an ideal type of study for finding the shapes and patterns that serve as the foundation of every composition.

Notan is a Japanese word that means "light-dark balance." A notan uses an extremely limited range of values: in its most strict form, just black and white; in its more liberal form, black, white, and a mid-tone. This flat and abstract design notation is uniquely suited for expressing a composition in its irreducible shape-terms.

When developing a composition from life — be it a landscape, a still life, or a figure — we are confronted with a lot of information: elements of all shapes and sizes, innumerable gradations of tone and color, and an abundance of detail. All this has bearing on our final painting — but it is also quite distracting. When you squint, you can see the relationship of the pieces, through the dark and light balance, and begin to assess the composition. The core shapes and patterns that underly the composition are often masked. A notan drills down beneath the "surface story" to make the invisible visible. Like the sculptor who must visualize the final form embedded within the stone before he begins, so too must the painter be able to find the core structure of their composition amidst all the distracting tone, color, and detail.

Each of the notan studies below takes a slightly different viewpoint or "cropping." Note that the areas assigned to black and the areas assigned to white are not the same in each study. The notan isn't just about which shapes are included, but the shape of those shapes, as determined by whether mid-tones will fall to white or black.

A. The dark shadow to the right of the large jug is an interesting shape. To "test" it in the composition, I allow the blue cloth around the shadow to fall to white. It's a good first attempt, but the composition feels too centered. The vertical shadow on the background cloth is also conspicuously centered. This version has less movement than I will find in the other two studies.

B. Now the group of objects sits more to the right with more open space to the left. This adds some asymmetry and more interest. I consider how color may be applied to these shapes in the painting. Maybe all the warm light coming in from the left can be an entry into the painting. I try to express that in the notan with a large white area. The dark shadow to the right of the jug, noted in A, is now one dark area of cloth. It serves as a counterpoint to the white area on the left.

C. The diagonal shadows on the beige cloth form patterns that add movement to the design and activate the "empty" area of cloth. A vertical orientation helps draw attention to this. The diagonal shadow is a mid-tone and is quite thick, but I make it thinner here to give the shadows less visual density. The overall movement and balance between light and dark makes this version most satisfying to me.