



# California WATERCOLOR Association

ZOOM Demo for Members and Guests at 7:00 pm PDT, Wednesday, March 19, 2025.

March 2025

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

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**CWA Member Show**  
*My Vision*  
**Call for Entry!**



## March ZOOM Demo Artist Gary Tucker



There will be a **ZOOM General Meeting and Demo** by Gary Tucker for CWA members and friends to participate, on Wednesday, March 19, 2025, from 7:00–9:00 pm PDT.

**Keeping it simple**, the **ZOOM link** and **passcode** will be the same for all our General Meetings.

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

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



*Closin' Time Ms. Hatties* by Gary Tucker

Gary started making art his life path while still in high school under his lifelong mentor, Anita Fahs. Eventually, Gary was drawn east to Boston, where he met Professor Kaji Aso at the SMFA. Professor Aso introduced Eastern aesthetics, Calligraphy, and Sumi painting. Gary graduated to the medium of watercolor and found he could achieve more subtlety, power, and expressiveness in his painting.

"Through the media of watercolor and my process of painting, I find power through brushwork, and subtlety through transparency."

"Watercolor differs from other media in that there is a performance aspect to it. The fine pieces come out in one sitting and very



*Reflections — Golden Hour* by Gary Tucker

often like a classic performance, something happens, a fusion of mind and subject, an improvisation that cannot be duplicated."

Artist website at [www.garytuckerartist.com](http://www.garytuckerartist.com)

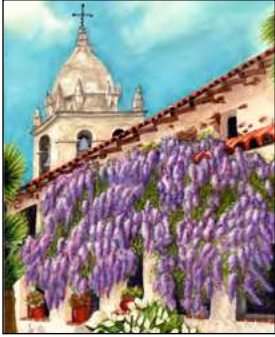




# The Drawing Board

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

## Color Confidence by Kathleen Catton



As Budget Director on the CWA Board of Directors, no one should be surprised that my approach to painting is analytical. The challenge is to find a way to relax my style and create more impressionistic paintings. While my paintings are starting to take on a more open style, the decision-making process leading up to them has remained analytical.

The first and most important step in my process is selecting the colors for the painting. I focus on the colors and values of the focal point, their relationships to the other objects in the painting, and basic color theory. So, let me start here by explaining my color universe.

I use a commercially available 24-color wheel, including color shade charts, color combinations, and red and green value filters. This directs how the universe of my paints is selected for any painting. Using the color wheel, I identify the color and shade of each of my paints. Making sure to include some opaque and granular paints, I select three colors from the 24 colors with no duplication of values for my paint palette.

### How I use my selected palette of paints...

*First Method:* I create one color card for each of the 24 colors. Each card is a mixed grid of painted combinations of the three selected paints for that color with three selected paints for every combination of complimentary, triadic, split complementary, or analogous paint combinations. I choose one of the color card combinations that represents the entire paint universe for the painting.

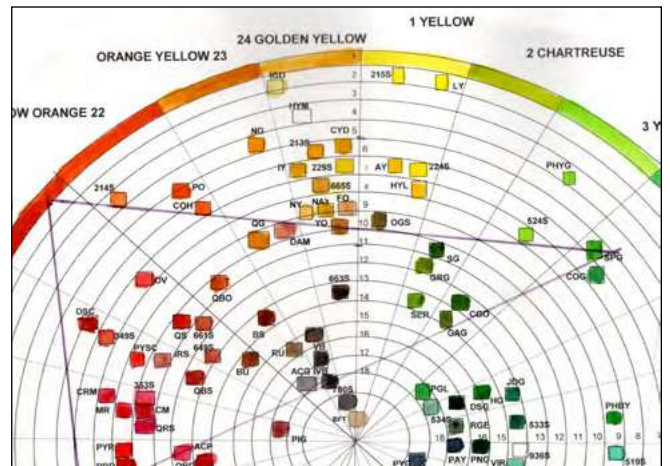
*Second Method:* I have painted a 24-color wheel with 18 shade lines, with a painted square for each of my three paints per color, which are placed in their respective place on the color wheel. I use transparencies with different shapes of different sizes (triangles, squares, or rectangles) and move over the painted color wheel with the inside of the shape giving a universe of paints to use in the painting.

Once my paint universe for the painting has been determined, I start by drawing with Verithin pencils to designate just the edges of the shapes with lines for changes in color or values and determine the areas to remain white. I paint some areas with the lightest paint value or to add a glow to sunlit or lighted areas, and then I paint the sky, if there is one. I then darken areas of the drawing starting around the areas of white and add the darkest paint shades as necessary to direct the focus to the focal point of the painting.

My process is always evolving but, so far, I am pleased with the speed and color confidence this approach provides.

**The sky's the limit in creating your personal color universe!**

*Kathleen Catton*  
Director, Budget





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

## A Day of Color and Inspiration

Recapping the “55th International Exhibition” Art Opening and Awards Reception

Last Saturday, February 15, art enthusiasts gathered at the Piedmont Center for the Arts for the opening reception of CWA’s 55th International Exhibition, a vibrant showcase of watermedia featuring both national and global artists. This event also served as an awards reception, where 22 exceptional artists were honored for their creative contributions to the exhibition.

More than 200 guests attended, including friends and families of the accepted artists, CWA members and longtime supporters, and newcomers who were drawn in by an article in the East Bay Times. Attendees mingled among captivating works that ranged from bold abstract paintings to intricately detailed, photo-realistic pieces, all while enjoying sparkling refreshments. With a People’s Choice Award still up for grabs—the winner will be announced at the end of the show’s run on March 23—guests viewed each piece and voted for the one that resonated with them most. After not having an in-person show for the 54th Exhibition in 2024, it was clear that artists and the greater art community were thrilled to reconnect in person or meet for the first time.

During a brief awards ceremony, the 22 awardees were publicly acknowledged for their dedication, creativity, and vision. Awards Juror Gary Bukovnik, provided some insight into his process of selecting the winners, noting it was no easy feat given the caliber of work displayed. He remarked, *“This exhibition was possibly the most difficult art show for me to judge. There is so much excellence.”* When asked about what criteria he used for judging, he said, *“Well aside from my own personal biases — the nature of being human — I like to see that people are able to express their ideas.”*

By the end of the reception, guests departed feeling inspired and invigorated, with some planning to check out the show online and even make purchases! The 55th International Exhibition will remain on display until March 23 (gallery hours 11:00 am–2:00 pm, Saturdays and Sundays), inviting all art lovers to experience CWA’s signature event.

If you can’t make it to Piedmont Center for the Arts in person, **click here** to view the online gallery. Contact [sales@californiawatercolor.org](mailto:sales@californiawatercolor.org) to purchase a painting or a catalog.

Stay tuned for more info on the 56th International Exhibition, which is already in the works!



**Click here** to email the International Exhibition committee.





# Community Outreach — Martinez Veterans

## Back to Basics



We started the new year with a "back to basics" approach. As it happens with people in rehab, returning home is a desired goal.

We welcomed new artists who were interested in learning or reviewing basic painting techniques. They specifically wanted to focus on the idea that a good sketch is the basis for a painting.

During our sketching session, we spent a relaxing afternoon observing and drawing various seashells, paying attention to their shapes, darks, and lights.

For Valentine's Day, we created free-form hearts by applying water to paper, then adding paint and tilting the paper to allow the colors to blend. (Thank you, Sue, for the idea!) One gorgeous piece was made and gifted to the visiting spouse of one of the artists.

I also want to highlight the window painting, which is quite striking. The artist, who had never tried this technique before, received materials from Darlyn, and his creativity truly shines through!

*Maggie Metcalf*  
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!  
**April Newsletter  
Deadline is March 15th.**  
**Click here to make a submission.**

## 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.hac@haywardartscouncil.org](http://www.hac@haywardartscouncil.org)

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



# CALIFORNIA WATERCOLOR ASSOCIATION 2025 WATERCOLOR WORKSHOP SERIES



**Gary Tucker**

## Finding Confidence with Watercolor

**3-Day Online Workshop**

**March 21–23, 2025**

**Advanced Beginner** (some experience helpful)

CWA Members \$250 Non-Members \$310

Our subject will be streets and countryside's and how we can translate these into watercolor. I will show you methods to build your confidence with watercolor through brushwork and edge control. We will learn to quickly a focal area, construct a composition, and bring it to life through watercolor.

The workshop includes demonstrations, work time, and critique.

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



## Michael Reardon — Watercolor Techniques

**3-Day In-Person Workshop**

**April 23–25, 2025 | All Levels** (some experience recommended)

CWA Members \$275 Non-Members \$335

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.



# Plein Air — Heather Farm Park, Walnut Creek

Saturday, March 15, 2025, 10:00 am–1:00 pm



Come join us for a Plein Air painting day at Heather Farm Park in Walnut Creek. The park has a lot to offer. There are natural and man-made pond settings, a few buildings, gardens, birds, and people. The garden areas, where the Rose Garden and Gazebo are, may be rented that weekend and may or may not be accessible for us to paint (except from a distance). We will meet in front of the Heather Farm Community Center area at 10:00 am and then meet back there to show our paintings at 12:30 pm. Hope to see you there!

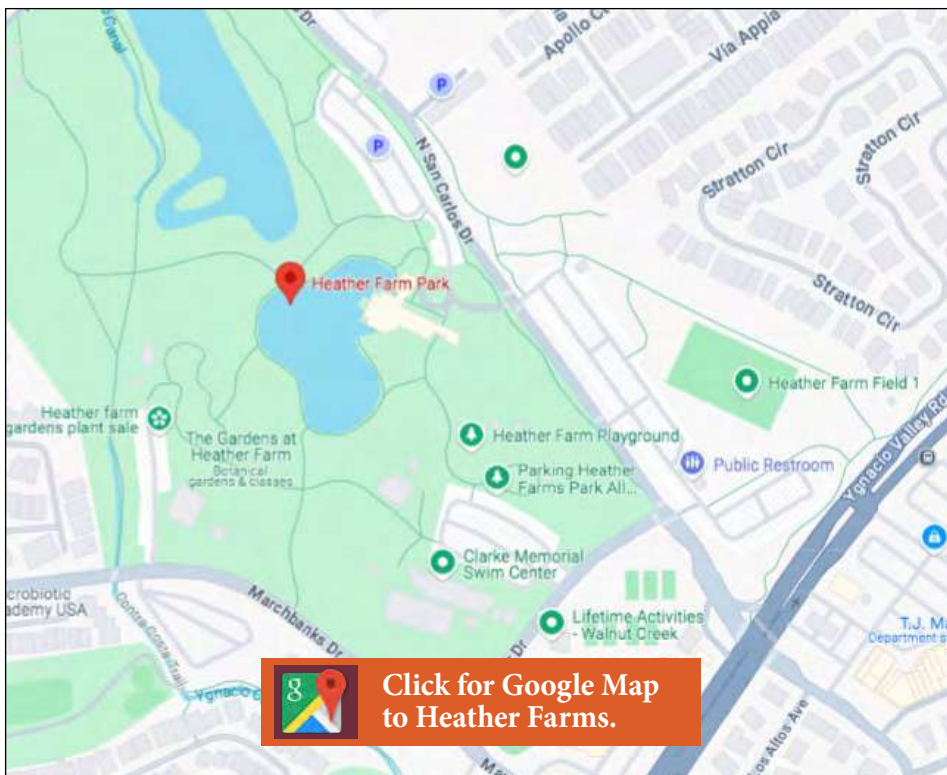
### Heather Farm Park

301 North San Carlos Drive  
Walnut Creek, CA 94598

[Click here](#) for further info about Heather Farm Park.

### Questions?

Contact Nutan Singh, Plein Air Coordinator  
Email: [nutan.finearts@gmail.com](mailto:nutan.finearts@gmail.com)



 [Click for Google Map to Heather Farms.](#)

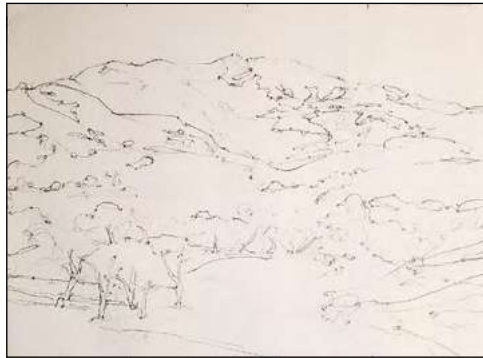


# February General Meeting Demo Recap

Leslie Wilson



Source Material



Modified Contour Drawing



Completed Painting

## It was an honor to provide a demo for the CWA General Meeting!

First, thank you to Joe Tringali, who interviewed me at the start of the demo and managed the technical parts. I also appreciate the 80 viewers who joined us on Zoom. Like most of you, I have experimented with making art for most of my life and continue to develop new skills and techniques. I have summarized various techniques, thoughts, and processes from last month's meeting.

### Tools

**Brushes:** I use Da Vinci Kolinsky Sable, but they are expensive  
*Less expensive alternatives: Water Lily by Dynasty, or Silver Black Velvet*

**Pencil:** Pentel "Energize" mechanical, size .7

**Paper:** Fabriano 140 lb. Extra White, Rough or Cold Press

**Eraser Shield** (to remove paint – available at office supply stores)

**Mr. Clean Magic Eraser** (to remove paint with a light hand, not heavy pressure)

**Viva Paper Towels** (no pattern, soft)

**Palette:** The Watercolor Paint Box Company, U.K.  
(hand-held with 16 wells)

*Choose a palette that has large wells rather than quarter pans*

### Paints (mostly Holbein)

Cad Yellow Light, Cad Yellow Pale, Chromium Oxide Green, Viridian, Carmine, Cad Red Light, Cad Yellow Orange, Permanent Rose, Cerulean Blue, Cobalt Blue, Ultramarine Blue Deep, Mineral Violet, Raw Sienna, Raw Umber, Burnt Sienna, Burnt Umber

### Review of Source Material

I used my mundane photograph of Mount Diablo on a clear day around noon (not a good time for shadows, vivid colors, and contrast). In fact, many of our snapshots are sorely inadequate for composition and creative light. This is where my focus becomes applying design elements — line, shape, value, color, texture, and changes in direction, as well as soft/hard edges to prioritize emphasis and movement of the eye through the composition. The diagonal line of trees in the lower third of the photograph prevents the eye from moving through the lower part of the composition and needs a pass-through.

### Drawing (Modified Contour Drawing)

I use a modified contour drawing with a Pentel mechanical pencil and try to keep my pencil on the paper as much as possible. It is a roadmap that establishes emphasis and played-down areas. I use different strengths of line (heavy and light), changes in direction, dots, scribble, pathways for the eye, and relationships between shapes. It is an intuitive process guided by "what I notice" and leaves out portions that don't attract my attention. It is like taking a trip through the source material, which helps to make decisions about what areas have emphasis and what areas can be simplified. I like to use "dots," where I pause to determine changes in direction and next moves. I also use a modified grid to control proportions and scale. I mark the paper's center, halfway, and quarter points along the top, bottom, and sides. I apply the same to photo references.

I began the drawing by using the center mark to determine an appropriate location for a nearby shadow within the mountain. From there, I traveled to the upper left of the composition, using the left-side quarter mark as a guide for where the line ends. Similarly, I continued the drawing to make sure I was at least close in proportions. For my presentation, I used my drawing from the previous day to present the variations of line, changes in direction, and areas where the eye could rest.

While I was drawing, I modified the composition as I went. For instance, the diagonal line of trees in the lower portion of the source material needed to be broken up so the eye could travel through the composition. The line of trees clearly blocked the eye from moving downward into the foreground.

### Painting (Further decisions about emphasis and using a "direct painting" method)

I began the painting at the dominant top of the mountain, which contains dynamic changes in values. I try to achieve final values and colors as I go rather than using layers. I moved to adjacent areas of lighter values and noticed where I could employ soft edges that transition through the composition. This keeps the viewer's eye moving. I continued painting with variations in brushwork, values, and colors, leaving some areas loosely

*continued on page 10*



## CWA Board of Directors

President	VACANT
Vice President/Membership	VACANT
Secretary	Leslie Wilson
Director, Budget	Kathleen Catton
Director, Member Shows	Kathleen Stumpf
Director, Communications	Jessica de Jesus
Director, Programs	Lis MacDonald
Director, International Exhibition	VACANT
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	VOLUNTEER NEEDED
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:

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## February General Meeting Demo

*continued from page 9*

described while others were strong. I used spatter and further brushwork to help with variations in texture and exaggerated colors and values from those presented in the source photo.

As I progressed through the painting, I paused to analyze the next moves based on “what I thought the painting needed.” The painting evolves “as I go.”

**Here is the link to the YouTube video of the demo:**

[https://youtu.be/VMU8NyOgX9c?si=BJO\\_As-pRQUF7Ukb](https://youtu.be/VMU8NyOgX9c?si=BJO_As-pRQUF7Ukb)



*Leslie Wilson*

CWA Board Secretary

Leslie Wilson Watercolors

Instagram and [www.lesliewilson.net](http://www.lesliewilson.net)

## Welcome New CWA Members

Kate Burroughs, Walter Denn, Ellen Hedfield, Ruth Marlaire,  
Jessica Miquelon, Ole Nordhavn, Michael Rogers,  
Juliane Schober, Anselm Yew

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

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

## Follow Us on Facebook & Instagram?

Jessica de Jesus, our Communications Director, is sharing some exciting content. 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.



# 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

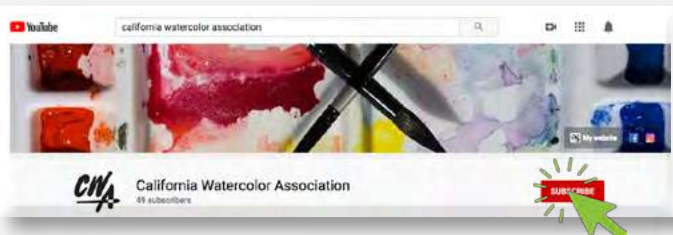


CWA Roland Lee Demo



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

## General Meetings & Demos

January 15, 2025 Mike Hernandez  
February 19, 2025 Leslie Wilson

**March 19, 2025 — ZOOM Demo**  
**Gary Tucker**  
**(for Members & Guests)**

April 16, 2025 Stephen Berry  
May 21, 2025 Thomas Schaller  
June 18, 2025 Birgit O'Connor  
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 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.

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

**February 15–March 23, 2025**

Gallery Hours: 11:00 am–2:00 pm, Saturdays & Sundays

**Piedmont Center for the Arts**  
801 Magnolia Avenue  
Piedmont, California 94611

## CWA Member Show

### My Vision

John O'Lague Galleria at Hayward City Hall  
May 5–June 26, 2025  
Entry Deadline: April 6, 2025

[Click here for Prospectus](#)

## Plein Air



**Heather Farm Park, Walnut Creek**  
Saturday, March 15, 2025  
10:00 am–1:00 pm

### Other Plein Air Opportunities Contra Costa Plein Air

[Click here](#) for posts of upcoming paint-outs  
on their blog, or [click here](#) to visit  
Contra Costa Plein Air on Facebook.

