



Coachella Valley  
Watercolor Society  
Est. 1989

# Brush Up

## October 2018

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**Next General Meeting:  
at Joslyn Sr. Center, October 8, 2018 - 7:00 PM**

### Summer Challenge:

Bring your Summer Challenge African Animal paintings to the October meeting. Try to have your paintings at Joslyn Center by 6:15 so they can be displayed. Remember you can paint *any* animal, as long as it lives in Africa.



If you didn't paint an African animal, then bring whatever you've spent the summer creating. It's always fun to share the things we've worked on: the things that gave us joy and provided a creative outlet when our minds took a summer break. So, even if you don't have a Summer Challenge painting, bring your latest work and share with us what you've been up to.

Journals, drawings, mixed-media adventures are all of interest. Please bring what you've been working on and tell us about your recent passions. Although Watercolor is our primary focus, the act of creating art, is our higher goal.

This year, look at what is available in the CVWS DVD library. You can check out videos by leading watercolor artists.

CVWS offers donated books for sale. If you have books to donate, contact a CVWS board member.

# President's Message



## CVWS 2017-2018 Officers

### **President:**

Diane Archie Moore

### **Exec. VP:**

Marcia Slater Hatfield

### **Programs:**

Bob Hannah

### **Shows:**

K. Scoggin, Alicia Siegler

### **Publicity:**

Marilyn Blitz

### **Treasurer:**

Cindy Mason

### **Secretary:**

Nancy Rizzarda

### **Newsletter**

Connie Zane

## 2017-18 Committee Chairs

### **Website:**

Lance Brechbill

### **Equipment:**

John Ressler, Jim Nelson

### **Field Mice:**

Sue Ober

### **Historian:**

Joyce Kingman

### **Hospitality:**

Judy Ross

### **Life Drawing:**

Elaine Trei, Vera Knowles

### **Membership/Directory:**

Connie Collins

### **New Member Liaison:** Open

### **Painter of the Month:**

Moira Johannessen

### **Raffle:**

Tracy Hartman

### **Sunshine:**

Nancy Dion

### **DVD Library:**

Mike Collins

### **Workshops:**

Diane Moore, Nina Harlan

### **Special Activities:**

Open

Welcome back. Summer must be over...I saw Christmas decorations in the stores. Remember when we didn't see them until after Thanksgiving?

Hope your summer was inspirational and you will bring art to share with us all at our October General Meeting...items for What I Did Last Summer...or something in response to our Summer Challenge: An African animal. No judging for these items, framed or unframed...just open sharing.

Your Board has been a little busy too, preparing for this fiscal year. We are excited with our Monthly Meeting Programs, our Annual Show, and three Workshops: Paul Jackson, Jean Haines (booked full), and Ward Stroud. Each of them will also be one of your demonstrators this season...so plan to be there. Life Drawing and most Plein Air activities start up in November and Life Drawing begins in January after the holidays.

As always, the success of our organization is depends on you. I'll be calling you to assist us, so please be available and willing. Thank you.

Meanwhile, keep your brushes busy.

Diane Moore, President

## Art News and Kudos

In May, Tracy Hartman, Alannah Kern and Alicia Siegler participated in the Spring Idyllwild Plein Air competition. Alannah and Alicia both received Honorable Mention ribbons.



"Mile High" Alicia Siegler, Hon. Mention



Tracy Hartman

Sylvia Smith's painting "Morning Mist" was chosen for the cover of the 2018 Plumas Arts calendar.



Long time CVWS member, Del Lunde, who recently moved to Folsom, CA., has branched out into acrylics with this stunning rendition of Half Dome in Yosemite. We miss you, Del. Well done!



**Just a reminder** it's time to send in your membership dues, \$55 for the year. Membership forms are e-mailed or you can go to the CVWS website ([CVWS.org](http://CVWS.org)) and fill it out/download it and pay your dues through PayPal.

## Art News

### Registration for the 2018-1029

Workshops are on  
the website. For  
details, prices, etc.,  
please go to:  
[CVWS.org](http://CVWS.org)

#### Paul Jackson Workshop

Jan 15-18, 2019

#### Jean Haines

Two (2) 2-day workshops  
February 12-13<sup>th</sup> and February  
14-15<sup>th</sup>, 2019

#### Wade Stroud

March 12-15, 2019

### SHOW CHAIR NEEDED

Dear CVWS Members

Alicia and Kathleen are looking for one or more volunteers to work with them this year on the Annual Show. You would have no responsibilities this year but could attend meetings and be involved with planning. We would hope that after becoming familiar with the duties, this person or persons would be willing to assume the Show Chair position for the year 2020 & 2021.

This will be the **last year** that Alicia and Kathleen will chair the show, so we are badly in need of Show Chair volunteers. **Without volunteers, it's difficult to see how we could have a show next year.** Plans are well documented and Alicia and Kathleen would always be available for assistance. Please call Alicia 760 289-7300 or Kathleen 503 515-9633 if you have questions or wish to volunteer.

### CVWS Instructors

Ron Hanner	760-636-5766
Karin Harris	808-268-0847
Moira Johannessen	760-322-2523
Pat Kodet	530-388-8241
Diane Morgan	760-902-8855
Sonja Price Ravet	425-747-6748
Kathleen Scoggin	503-515-9633
Connie Zane	775-846-9719



## Member Profiles

**Pam Plaw Waterman** is a native Californian, born and raised in Northern California near Stockton and later moving to Sacramento where she began her art education in 1970, studying Calligraphy with Dave Kokus. She also studied portrait drawing, oil painting and Chinese brush painting. In 1980 she moved to Santa Rosa, where she began watercolor classes from amazing local artists Donna De La Briandais and Shirley Pruden. She became a member of Artist's Round Table of Santa Rosa and also attended Santa Rosa Junior College where she enjoyed many art classes. She is a former member of the Valley of the Moon Art Association of Sonoma and the Sebastopol Center for the Arts. She and Barbara Kelley co-founded the 2004/2005 Fountain Grove Fine Art Show & Wine Tasting Event. In 2007, Pam and husband, Howard, moved to La Quinta and joined the Trilogy Creative Arts Club. She is currently creating original designs in pen and ink, adding watercolor pencil, paint or both to complete the artwork.



*I'm Gay Warren. Eons ago, I was studying for my BA degree in Fine Art, emphasizing oil painting. Professors only taught realism, and abstraction was out of the question... probably because they never had the experience. But how lucky could I get to have had the opportunity to study with the one and only Pat Kodet for many years here in the desert. One of my favorite classes last season was Pat's instruction to sit outside and study the cloud formations. We students groaned when she called us in to begin painting our perceptions of the clouds that never stayed in one place. She used the word "abstraction" which caused me great fear...but I started pushing the acrylic paint around with my fingers (for hours) and ended up with the abstract painting you see here. I can't explain any of it, but I've learned to love it and love Pat's guidance to "push to the unknown."*



**Editor's Note:** The member profiles are a way for members (both old and new) to get to know one another. If you'd like to share your story, a painting and your photo, please send them to: [cpinenuts@gmail.com](mailto:cpinenuts@gmail.com). If you wish to be listed among our CVWS instructors, please contact me.

# Field Mice

## *Field Mice Report from Chairman Sue Ober:*

Greetings from Western Canada. We are starting to experience the change of seasons here from the glorious green of summer to the fantastic fall colours. Lots of Plein Air painters thoroughly enjoy this season! But, as soon as the landscape turns white, us "birds" look south to the warmth of the desert and all the unique landscapes and locations available.

The locations frequently visited by the field mice always offer interesting and varied views. The rocks, desert and palms of the Coachella Valley Preserve and the still life and flowers at the Vintage Nursery provide challenges of shape, value and color every time we go. Of course we are always looking for new views and locations to test our abilities, so get out there and send in your suggestions and pictures. Maybe your favorite location could be visited by the CVWS Field Mice!

Plein Air is a separate category in our CVWS Annual Show and Sale, so please plan to join the Field Mice this year so you can enter in this category.



*This seat is reserved for YOU!*

November locations will be announced soon - please watch the CVWS website for the updated calendar.

[www.cvws.org](http://www.cvws.org)



*Bev McDonald*



*Sue Ober*

## Tips & Techniques about Color

While some see it as a chore, I *love* making color charts. I fill notebooks with color practice and charts of all sorts. I've found it's the best way to understand the colors in my palette and learn how to use them effectively. Plus, it's fun and less intimidating than tackling that scary blank paper. I'll often do these as sort of a warm-up when I just can't think of where to start on a new painting. It gives me a kick-start.

One group of useful charts deal with blacks and grays. These are often the colors that make your painting come alive when set against other hues in the color wheel. Blacks are more "glowing" when they are mixed, as opposed to the "tube" blacks, which seem dull by comparison. For example; if you mix Burnt Sienna (or Quinacridone Rust) and Ultramarine Blue, you'll get a great black.

Add water to get gray. Then add a Ultramarine to get blue-gray, or add Burnt Sienna to get brown-gray. On the color chart below, the difference between the gray shades may not seem pronounced, but if you cover the vertical middle gray, (the one between brown-grey and blue-grey, for example) the difference becomes apparent.

The importance of this is that if you're painting something brown, and you want to make it "sing", just put a blue-grey next to it, and it will come alive. If you put a brown-gray next to it, the brown-gray will act as a transition color, rather than make the brown stand out. Same goes for a blue that you put a brown-gray next to. Experiment with this on your own. Just put a pure color next to its complimentary gray

Another combination for making a vibrant black is Alizarin Crimson and Pthaylo Green. And on either side of this grey, is a red-gray or green-gray that works to spark up the green or alizarin it's put next to; same as the description above with ultramarine and burnt sienna. Of course, these two examples are not the *only* way to get black...try it with any complimentary colors on your pallet.

Using warm and cool grays against their opposite cool or warm counterparts can make a big difference in how your colors read. Look for examples of this in the paintings of the professionals. Jean Dobie's wonderful book, "*Making Color Sing*," illustrates this concept. Her book has been around for years and you may already have it. But it's worth a second read.



### Note:

These examples came out much too muddy and definitely overworked. (Just what I tell my students not to do.) But, I was trying to get them dark enough to show up well. (Lame excuse, I know.)

When you mix them for yourself, without overworking, you'll get more transparency

Connie Zane

*"In our life there is a single color, as on an artist's palette, which provides the meaning of life and art. It is the color of love."*

**Marc Chagall**

*The Sterling Edwards Newsletter recently ran this editorial regarding copyright infringement. As an important topic, we have his permission to reprint it here. His popular newsletter is available at: [www.sterlingedwards.com](http://www.sterlingedwards.com).*

## **Copy VS Copyright**

Anytime you take a class or workshop or study from a book or video, you are learning new techniques and ways of producing or enhancing your art. As visual artists, we often learn by observing and copying. A lot of workshop instructors, myself included, grant permission to copy our demonstration paintings because we know it is a good way for our students to learn. I say “a lot” because some instructors prohibit their students from copying their work. Instead, they would rather see the student incorporate their newly learned techniques and skills into a painting that is of their own unique design.

To describe a painting or photograph as “**YOURS**” requires not only putting brush to paper or canvas, it must also be your original idea or concept. International Copyright laws, as they apply to **Intellectual Property** are an invisible line that we all need to be aware of and be very careful not to cross. Violations of intellectual property copyright laws can result in substantial financial penalties, not to mention the loss of an artist’s valuable reputation.

The last thing any of us want is to be accused of an unethical copyright violation. The paintings that you put in galleries, shows, and art competitions should **ALWAYS be totally yours** in design and execution. If you have copied the work of another artist, used another person’s photograph without their permission, or received hands-on assistance with the painting from an instructor, it should be considered a practice piece for the purpose of learning and should **NOT** be sold under any circumstances, or exhibited in a competition. It’s important that we all observe and respect intellectual property copyright laws as they pertain to art, whether it is painting, photograph, sculpture, music, literature or any other art form. It’s also important that we respect the teaching styles of art instructors regarding their policy on copying their work. I always encourage students to study with different artists to learn a variety of styles and techniques. However, photographing or filming the demonstrations or finished paintings may be prohibited in some workshops. I recommend that if you’re not sure of the instructor’s policy, ask the instructor. They’ll respect you for doing so.

*Sterling Edwards*



**General Meeting - Joslyn Center, 6:30 PM**

Joslyn Center is located at 73750 Catalina Way, Palm Desert, CA 92260. It is about half way between San Pablo Avenue and Portola Avenue; south of Fred Waring Drive and north of Highway 111. You can access from either San Pablo or Portola.

