



GALLERY STORE *Mary Hargrave*

Have you looked into our Gallery Store lately? We have refreshed the Store and have acquired some goodies to complement our artist-made offerings. Finger puppets, puzzles, artist pins, and more are on display for your holiday shopping. My personal favorite is this purple hat proclaiming to everyone that you are an artist! We currently have a good selection of colors for these hats, but expect them to sell out soon. Our Art Dice are a great way to jump-start your creative process.



AFFILIATED GROUPS

NCA (NORTHERN CALIFORNIA ARTS, INC.)

WASH (WATERCOLOR ARTISTS OF SACRAMENTO HORIZONS)

GALLERY HOURS

TUESDAY - FRIDAY, 11AM-3PM
SATURDAY - 11AM-5PM



5330-B GIBBONS DRIVE
CARMICHAEL, CA 95608
NONPROFIT ORG. 501 (C) 3

(916) 971-3713 TELEPHONE
WWW.SACFINEARTS.ORG
INFO@SACFINEARTS.ORG

Our Mission is to encourage the creation and presentation of original visual arts, to support the cultural life of the community, and to encourage all artists to fulfill their potential.

ART SUPPLY SALE SUCCESS *Mary Hargrave*

Another big sale of used art supplies was held in October. We very much appreciate all the donations to the sale. We price the supplies to sell in order to support our members and others with a less expensive alternative to full store price. Special thanks to the volunteers and, of course, to Phyllis B.



OUR NEXT SALE IS MARCH 28TH!

2025 BOARD MEMBERS & STAFF

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It is time for facility repairs and cleaning. Thank you for your patience. We have a number of facility volunteer jobs open. You can sign up online or in the office. Facilities Day is November 24th and December 13th.
<https://www.signupgenius.com/go/70A054EA8AC2CAAFA7-59703313-gallery>

Facilities Day is November 24th and December 13th.

ART GALLERY PANEL

Angelia Gordon

We would like to extend a thank you to the El Dorado Hills Arts Association for inviting our center to to their October 21st meeting. I enjoyed being a part of their Gallery Panel.

El Dorado Hills Arts Association is a California Nonprofit Organization with the exclusive purpose to provide education, promotion, exhibitions, networking settings, volunteer opportunities, and public events for local artists. They are proud to encourage the development and the growth of visual arts in our area by promoting member artists and serving our local communities.

EDHAA hosts monthly Member meetings with an Artist Demonstration on the third Tuesday of every month at El Dorado Hills Library. These meetings are wonderful networking opportunities and, along with our member shows and events, provide artists with an avenue to grow, learn and share their art.

The next meeting is November 18, 2025 6 - 8 pm. The meeting will feature Gerry Litwin (Award winning oil artist). He will host an interactive drawing demo on perspective and location of facial features when drawing people.



Visit eldoradohillsarts.com

THE ART OF ASSOCIATING WITH ARTISTS

Mikki Bako Sorensen

I am very excited about the current exhibit at the Legion of Honor: **Manet & Morisot**. I am interested in Impressionism, generally - the way it ushered in so many changes in the world of art - but I am particularly interested in the women Impressionists and how they were included in this mix of stand-out male artists that included not only Manet, but artistic luminaries such as Degas, Renoir, Monet, Sisely, and Cezanne.

Most people know of Berthe Morisot and Mary Cassatt, the two women most commonly associated with the initial group of French Impressionists, but two other women were also closely associated with this group: Eva Gonzales and Marie Bracquemond.

At the time the Impressionists first came to note in the mid-1800's women were rarely allowed to attend art classes, and when they could attend, they were not permitted to paint or draw from live models. Nor were they permitted to attend the cafes where other painters, writers and musicians gathered to talk about art and share ideas. For the most part, they were not provided the same level of instruction or support as their male counterparts, yet they became accomplished artists and were accepted into shows at the Paris Salon (the official exhibition of the Academie des Beaux-Arts), as well as the Salon des Refuses (the alternative show put on by those Impressionists whose works were rejected by the Paris Salon).

How did these four women get included among those known as the French Impressionists? Each of the four women Impressionists pursued training via mentors who could provide both the skills needed and the support to persevere.

Berthe Morisot was born into an affluent bourgeoisie family. Her mother was the great niece of Jean-Honore Fragonard (a Rococo painter of note) and her father studied architecture at the Ecole des Beaux-Arts. Because, as a woman, she was prohibited from formal art education, she became a copyist - a term used to describe women who received permission to copy paintings in the Louvre as a way to learn and hone their skills. While working at the Louvre, Berthe met other artists including Manet, Monet, Corot and Oudinot- the last two, artists of the Barbizon school, who did landscapes but also focused on figure painting.

Berthe was curious and restless in her art. She would study with a mentor and absorb what he had to teach, then move on to another way of doing things - another perspective, process, subject. She took up plein air painting, printmaking, sculpture, watercolor, oils and pastels. Inspired by Manet and Degas, she used watercolor, pastel and oil simultaneously in one painting. She learned about the atmospheric traits of light from Renoir. As she matured, drawing and preparation became a focus and she spent much time working up each painting, unlike the quick alla prima works of some of her Impressionist counterparts. Berthe is most closely associated with Eduoard Manet, with whom she had a lifelong relationship as a friend and colleague. She married Manet's younger brother, Eugene, and they had a daughter, Julie, who also became an artist and art collector. Berthe and Eduoard posed for each other and shared ideas about art. For a long time, critics and academics believed that Eduoard was her mentor and any talent she had stemmed from his teachings.

THE ART OF ASSOCIATING WITH ARTISTS



The Artist's Sister at a Window, 1869

women in society to learn art as a graceful pursuit, a hobby learned from approved teachers. However, to actually study with the mostly male bohemian students was not considered proper.

Mary was allowed to study art at the Pennsylvania Academy of the Fine Arts at the age of 15. Though the classes were designed for women of society, Mary was exposed to the idea of equality of the sexes. Eventually, bored with what passed for teaching of female art students - no live models, patronizing women in society to learn art as a graceful pursuit, a hobby learned from approved teachers. However, to actually study with the mostly male bohemian students was not considered proper.

Mary was allowed to study art at the Pennsylvania Academy of the Fine Arts at the age of 15. Though the classes were designed for women of society, Mary was exposed to the idea of equality of the sexes. Eventually, bored with what passed for teaching of female art students - no live models, patronizing teachers and fellow students, Mary pushed her family to allow her to go to Paris in 1866 to study. Because she could

However, as current academics and critics - and the exhibit at the Legion of Honor demonstrate, they shared a curiosity about different forms of art and Berthe influenced Eduard greatly with the way she painted, the subjects she chose and the colors she used.

Berthe's work was exhibited at the famed Paris Salon seven times, starting in 1864. She was rejected from the Paris Salon and exhibited with the Impressionists in their first Salon des Refuges in 1874, along with Cezanne, Degas, Monet, Pissarro, Renoir and Sisley. She participated in all but one of their exhibits and was the only woman to exhibit under her own name.

Mary Cassatt was American, born in Pennsylvania to an upper middle class family who were well traveled. Mary spent five years in Europe with her family, learning to speak German and French. Her parents objected to Mary's desire to study art as a professional. It was fine



Eugene Manet on the Isle of Wight, 1875

THE ART OF ASSOCIATING WITH ARTISTS

not, as a woman, attend the Ecole des Beaux-Arts, she applied to some of the masters from the school as a private student - much in the same way as Berthe Morisot had done.

Mary first studied with Jean-Leon Gerome, who got Mary permission to copy art in the Louvre. Mary also studied with Charles Joshua Chaplin and Thomas Couture. In 1868, one of her paintings was accepted by the Paris Salon, one of the two American women to first exhibit in the Salon.

By the 1860's, the art scene in Paris was changing: Eduard Manet and the group that came to be known as the French Impressionists (e.g., Monet, Degas, Renoir, and Sisely) were radically changing the way art was viewed. These radicals eschewed the traditional subjects (history, nature, religion and portraits of famous people), choosing to paint peasants, prostitutes, drunks, people living a daily life. They also eschewed the academic manner of study and painting, favoring their new plein air pursuit of painting the light.

Although Mary received a lot of positive reviews of her art, she was not able to sell her paintings and so, returned to the States for a few years. When a Roman Catholic Bishop offered her a commission to paint copies of some works by Corregio in Parma, Italy, Mary jumped at the chance to return to Europe. After finishing this commission, she decided to move to France. She was joined by her sister, Lydia, sharing an apartment together. Mary's father continued to pay for her living expenses, but refused to pay for any of her art supplies as he wanted her to give up this pursuit as a professional artist.

Mary became entranced by the pastels of Edgar Degas and was inspired by the new ways of working of Manet and the others. Like Morisot, who became a friend, and many of the other Impressionists of the time, Mary studied printmaking and became a close friend of Edgar Degas, who also loved working with the Japanese inspired art form. They worked closely together and, at one point, collaborated on the creation of a journal devoted to prints. Degas, however, in one of his renowned fits of temper quit and never took up their project again. This was a blow to Mary, who had invested a lot of time, money and effort into her work for the journal. It changed their relationship going forward, but Degas and Mary remained friends and he was a frequent guest at the Cassatt home.

Like Manet and Morisot, Cassatt and Degas influenced each other's art, each learning new ideas and approaches from the other. Cassatt and Degas had much in common and they worked together for years. Each was affluent, sophisticated, shared similar tastes in art and literature and each was independent and never married. Cassatt expressed her concern that marrying would come at the expense of her art and she wasn't willing to give up her avid pursuit of her passion.



The Boating Party, 1893 - 94

THE ART OF ASSOCIATING WITH ARTISTS

Mary exhibited with the Impressionists and was friends with most of them. However, from the 1890's onward, Mary's relationship with Degas became more as commercial colleagues. She also distanced herself from the other Impressionists over time, though she remained in touch with Degas until he died in 1917.

Cassatt is mostly known for her rigorously drawn and tender paintings of mothers and children - often using friends and relatives as models. While Mary viewed herself as a "new woman" and chose not to marry or have children herself, she did not demean the lives chosen by most women of that time as wife and mothers. In fact, she brought them into the light and honored them with her paintings.

Eva Gonzales was born into an affluent, sophisticated, literary and art circle as her father was Emmanuel Gonzalès, a noted French novelist and playwright. Born in Paris in 1847, she began studying art with Charles Joshua Chaplin (who also taught Mary Cassatt). At the age of twenty-two, she became the student of Eduoard Manet, a friend of her father's and Emile Zola (writer, art lover, friend and supporter of most of the Impressionists).

It is notable that Eva was the only student that Manet ever took on. It is said that Manet was suffering from the poor reviews he was receiving from the Paris Salon and noted critics, causing him to become hesitant to discuss his work openly with others - with the exception of Eva, who helped to bring him out of his shell. Eva also modeled for Manet and several of the other impressionists.

Eva's work was accepted into the Paris Salon and she was praised for her intuition and technical skills. However, she had to list herself as a student of Chaplin, rather than Manet, in order to be taken seriously by the Salon judges.

Another unique aspect of the Gonzales - Manet relationship is that neither of them ever exhibited with the other Impressionists at the Salon des Refuges. While both were friends with the other Impressionists and enjoyed sharing thoughts about art, they had a more



The Child's bath, 1893



Une loge aux Theatre Italiens, 1874



Reading in the Forest, 1880

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realistic tenor to their art - each using the “forbidden black” in their works. They did however, paint daily life subjects and pursued a more modern approach to their art with simpler forms and a nod to the Japanese influence that was so popular with the Impressionists.

Eva married Henri Guerard at the age of 32 and died in childbirth at the age of 34 (only 5 days after the death of her teacher, Eduard Manet). While her professional life was short, her talent was well recognized. She exhibited in the Paris Salon, and she developed a love and talent for pastels that cemented her prominence as one of the four women most associated with the French Impressionists.

Marie Bracquemond has a somewhat different path than Morisot, Cassatt and Gonzales. Born in 1840, she never had formal training, though she received limited instruction from luminaries such as Ingres and Gauguin. Although Marie was familiar with many of the Impressionists, who were colleagues and friends of her husband, Felix Bracquemond, she was kept in the artistic background by Felix.

Marie met Felix at the Louvre while studying the Old Masters. They were immediately attracted and married two years later. Felix was the artistic director for Haviland & Co., studio (makers of Limoges porcelain) and Marie went to work there designing plates for dinner services and large tile decorative panels. Felix was noted as being in the forefront of reviving the art of printmaking, working closely with Manet, Degas and Pissarro and he participated in several of the Salon des Refuges exhibitions.



On the Terrace at Sevres, 1880

Marie also participated in three of the eight Impressionist exhibitions. However, according to their son, Pierre, Felix was jealous of Marie's talent as a painter, belittled her and the style of Impressionism, and refused to show her work to friends who visited. It is now thought that some of Marie's works were attributed to Felix, who also painted, though it was not his forte.

Marie lived to the age of 75 and all that is known of her personal life, which was kept close by Felix, was what Pierre wrote in his unpublished biography of her.

According to Pierre, Felix put down Marie's desire and efforts to paint for exhibitions as incurable vanity. By the 1890's, worn out by the friction with Felix, Marie gave up painting except for occasional private works.

Marie created at least 157 original works, but only 31 have been located and catalogued in existing collections today. With such limited exposure and the antagonism from her husband, it is astonishing



Under the Lamp, 1887

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astonishing that Marie's work is known at all. That she is known as one of the four women Impressionists, with works that are critically acclaimed, is a testament to her talent and drive.

When I look back at what these four artists did in order to pursue their artistic passion in a time that was generally inhospitable for such pursuits, I am inspired by the way they were able to use their relationships with other artists, as limited as they might be in some cases, to grow and develop their own skills and artistic goals. **The ability to talk with other artists freely and openly, to look at their works, to watch them work in a class or workshop, to hear their thoughts on your own works - this is a key component to being able to grow as an artist.**

And this is what Sacramento Fine Arts Center provides to us as members. We have classes, workshops, exhibitions, clubs and groups - all dedicated to sharing the love of art and supporting our artists. Even for those members who are making art for the love of doing and without a goal of professionalism, the lesson from these four women is that being surrounded by others who love to make art and sharing your art with each other is a solid road to satisfaction and joy as an artist.



SAC ARTS WINS AT CARMICHAEL FOUNDERS DAY! *Sally Durante*

On Saturday October 11, 2025, Carmichael Chamber of Commerce celebrated the 116th birthday of Carmichael. The Carmichael Founders Day Festival 2025 was held at the Carmichael Park from 10 AM to 2 PM. The family friendly event also celebrated Carmichael Recreation and Park Districts 80th anniversary with many fall activities like a classic cars show, pumpkin patch, petting zoo, live music, food trucks, and vendor booths. One of the booths was hosted by our center and provided everything needed for children to create a watercolor, including mat framing the finished art! Many children had a fun experience creating their own 5x7 watercolor painting. their imaginations were amazing.

The Carmichael Times stopped by the booth and took photos of the children with their finished paintings to later be published in the October issue. It was a sunny and beautiful day and every one of the children, parents, and volunteers had a wonderful experience. At the end of the day Sac Arts was presented a beautiful framed award from the Carmichael Chamber of commerce for the MOST INTERACTIVE BOOTH. This award is on display at our center for you to see. Congadulations to Sac Arts for supporting the Carmichael community and encouraging future artists to keep adding art to our world. Thank you to our volunteers, Shannon Garrison, BJ Taylor, Angelia Gordon, and Sally Durante.

ART, POETRY & JAZZ NIGHT



November 15, 2025 at 6pm

BIOS FOR ART, JAZZ, & POETRY 2025 *Bob Stanley*

Rick Rayburn worked for California coastal protection and parkland preservation for years, and he started studying and writing poetry after he retired from a career with California State Parks. Rick has worked with Bethanie Humphreys, Joshua McKinney, and Susan Kelly-Dewitt, and he's an active member of PCG, the monthly critique group. He has published two books with Random Lane Press, *Under the Overstory* (2020), *Slack Tide* (2022). Rick's third book, *Pink Tercets*, was published by The Poetry Box in September 2025.

Carol Lynn Stevenson Grellas earned her MFA in Writing from the Vermont College of Fine Arts. She is a twelve-time Pushcart Prize nominee and a seven-time Best of the Net nominee. In 2021, her poetry collection *Alice in Ruby Slippers*, was shortlisted for the Eric Hoffer Grand Prize. She is a former member of the Board of Directors for Women's Wisdom Art. Carol Lynn has published numerous books of poetry including *Handful of Stallions at Twilight* from Finishing Line Press and *A Shared and Sacred Space* from Kelsay Books.

Stan Zumbiel started writing poems while he was in the Navy. A beloved English teacher for 35 years, Stan taught junior high and high school until his retirement in 2008. Stan served on SPC's board of directors for more than two decades, and he earned his MFA in Writing from Vermont College of Fine Arts. His books include *Standing Watch* (Random Lane Press, 2016) and *Hat Full of Leaves* (Cold River Press, 2021). A new, updated and expanded edition of *Standing Watch* is forthcoming from Random Lane in 2025. He and his wife Lynn have four children and nine grandkids.

Dr. V.S. Chochezi and **Staajabu** are a unique mother and daughter poetry team known as Straight Out Scribes. They are widely published, have received many honors and awards, and have published eight books of poetry and two CDs. In addition to their writing and performance accomplishments, this mother/daughter poetic duo has produced and coordinated many consciousness-raising events and fund-raisers. True activist poets, Straight Out Scribes has spent over three decades working on the campaign to free Mumia Abu-Jamal and aid many other political prisoners. Learn more at their website straightoutscribes.shop.



MEET OUR 2026 JUDGE

Richard Yang grew up in Guangzhou, China in 1960. He graduated from the Oil Painting Department of the Guangzhou Academy of Fine Arts in 1987 with a bachelor's degree. In 1992, he entered the San Francisco Academy of Fine Arts for further studies as MFA in Graphic design. He has been engaged in photography for 20 years and continues to paint. He explores in the practice of impressionism and realism, seeking natural expression and the beauty of oil painting language. Over the years he has toured and painted throughout California, participating in exhibitions and becoming a member of several art organizations, such as the Oil Painters of America, the Professional League of American Artists, the California Art Club, Yolo Art, Blue Line Art and the Sacramento Fine Arts Center. Won many awards in Yolo Art and California State Fair art competitions. He likes to paint a wide range of subjects, including characters and indoor and outdoor life scenes, capturing the light and color of California nature. Describe mountains, rivers and oceans, record those dazzling moments with passion and concentration, and create a poetic mood.

BIOS FOR ART, JAZZ, & POETRY 2025

Mary Zeppa has been a mainstay of the Sacramento poetry scene since she helped found the Sacramento Poetry Center in 1979. Her poems have appeared in many journals including Perihelion and The New York Quarterly, and she has two chapbooks, *The Battered Bride Overture* and *Little Ship of Blessing*. Her most recent collection is *My Body Tells its Own Story*, from Cherry Grove Editions. Zeppa is also a singer and lyricist, and she sang in the a cappella quintet *Cherry Fizz*.

NSAA (Lawrence Dinkins, Jr.) has performed and hosted at poetry events for many years. He's also created special events such as *Poet vs Band* and the online poetry series *Coffee and Poets*. As part of the duo *Electropoetic Coffee*, with guitarist Ross Hammond, NSAA recorded numerous albums, and they performed at the Crest Theater in 2018. NSAA's books have been published by Sacramento publishers little m press and Random Lane Press. He's currently working on new poetry and prose, while working for a community theatre consortium.

Laura Martin has had her poems appear in many publications including *Tule Review*, *Late Peaches: Poems by Sacramento Poets*, *The Gasconade Review*, *River Dog Zine*, *Peregrine*, and *Poems-For-All*. Her new collection is *Haiku for the Undead*. She has won several awards for her poetry and fronts *The Soft Offs* —a seven-piece spoken word music ensemble that takes the written word from page to stage.

Bob Stanley (host) retired from teaching at Sac State so that he could focus on poetry, music, and travel. With help from his wife Joyce Hsiao, he has been presenting poetry programs including *Bob's Online Poetry Seminars* and *Third Tuesday Poetry* at Twin Lotus Thai Restaurant. Bob is also working with producer Lawrence Dinkins on the poetry podcast *Coffee and Poets*. His most recent book, *Language Barrier*, was published by CW Books in June 2024.

Closed

Dec. 16 - Jan. 1



Platinum Members

Jeanne Reilly
Jo Kopp
Mary Hargrave
Mikki Bako Sorensen
Richard Ashby
Vanessa Bondon
Zachary Mandell

Gold Members

Barbara Marshall
Marleen Merchant
Michele Mowrey
Marie Dixon
Paula Cameto
Sally Bostley

Business Members

Alice Horst
Megan
Michelle Ramirez
Ron Byrne

Lifetime Members

Jan Miskulin
Margaret Pollan
Skip Lee
David Peterson
Joan McMurray
Sally Durante



Follow Us on Social Media!



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Call to Artists Second Chances



Annual Membership Show

Receiving and Entry:
December 14, 2025 10-2PM
Visit SacFineArts.org for details





NCA Newsletter

November-December 2025

A publication of Northern California Arts, Inc.
Artists Supporting Artists Since 1939

NCA Board of Directors

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NCA Contact Information

Email info@norcalartsinc.org or call NCA at 916-750-1968

Bold Expressions 2025!!

I looked up the word "**Bold**" which means, fearless, strong and distinctive, or standing out prominently. Our art show, I believe, was just that. I want more of that, so I volunteered to chair Bold Expressions 2026 for a 3rd year.

Thank you to all our volunteers who help make Bold Expressions a success. The musicians Susan & Del and for Susan who also wrote a news article about Bold Expression 2025, thank you. Thank You to our judge **Linda Galusha. David Peterson and Paul Dessau**, I could not have done this without you. Oh, and a Thank You to our sponsor, Silver Brush Limited.

Next year, let's make it even better by creating your own BOLD artistry. Start now, don't wait. Be Bold.

Gregory Smith, Bold Ex Show Chair





Upcoming Events

Abstract Intentions

Sac Fine Arts Center

Show Dates: Oct 28-Nov 22

Reception: Nov 8, 5:30-8:30 pm

Art, Poetry & Jazz Night

Sac Fine Arts Center

Nov 15th, 6 pm

San Juan Unified School District

Sac Fine Arts Center

Show Dates: Dec 2-13

All-Club Holiday Party

SFAC, WASH hosts

Monday, Dec 8th

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2025 Bold Expressions Awards

Best of Show

Amelia Villagomez, "Buying Time"

Florence Ferrario Memorial Award

Kurt Nicknig, "Making it Stand in the Sand"

Corbin Canine Companion Extraordinaire Award

Daphne Stammer, "The Messenger"

Expressions of Excellence

Susan Giles, "Metro Billboard"

Belinda Hanson, "Time Crashing"

Madeline Ibrahim, "No.21.2025"

Frank Lopez-Motnyk, "The Enigma"

Bliss Morton, "The Palisade"

Jeremy Wells, "Absurdity to Seriousness"

Bold Awards

Patrick Drayus, "Float 10"

Ron Kenedi, "We Are All the Other"

Betsy Kluga, "Queenie"

Sherry Krulle-Beaton, "Between Shadows"

Laura Newby, "Idiot Wind"

Gary Symington, "Lunchtime at the Abbotsbury Swannery"

Honorable Mention

Kim Boerner, "Not Quite Human: Be Happy with the Scraps"

Michael Fritschi, "Los Padres Trail - Ojai, CA"

Garry Mayer, "Desert Camp"

Jennifer Rugge, "The Watcher"

Susan Taira, "Koi Over Crescent Moon"

Kathy Tuchalski, "Flow 2"

Peoples Choice

To be announced, please Vote!

Thank you to our sponsor for Bold Expressions 2025





Call to Artists

Second Chances

Sac Fine Arts

Receiving and Entry Dec 14th

Magnum Opus 2026

Sac Fine Arts

Deadline: Jan 20th

NCA Members Show

Deadline: April 11th

NCA Members Newsletter

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Northern California Arts, Inc., Members Show

April 28-May 16, 2026. Judge to be a announced. Online entry begins early in December 2025. Online entry due April 11 <https://norcalartsinc.org>.

Second Saturday Reception will be May 9th.

NCA Board Member Elections — Edward Reus, NCA President

Our annual board member elections will be held at our upcoming November 12th meeting. Some board positions will be open, and we are seeking NCA members to help fill them. I encourage you to volunteer to be a member of our board.

Here are the open positions. I've also listed members that have volunteered to fill these positions in 2026:

- 1st Vice President of Programs (*Janice Hironaka*)
- Treasurer (**OPEN**. *We need your help here!*)
- Newsletter Editor (*Ashleigh Anderson*)
- Member at Large (**OPEN**. *We need your help here!*)
- Raffle Coordinator (*Kathy Bristow*)

I would like to thank the following for their awesome help in 2025:

- 1st Vice President of Programs Erin O'Brien
- Treasurers Kirk Rosenkranz and Jyenny Babcock
- Newsletter Editor Ted Hopkins
- Member at large Jyenny Babcock
- Raffle Coordinator Vanessa Bonden

NCA welcomes our new members who joined in September.

Brett Billingsley

Joose Hadley

Andrea Morris

Linda Ball



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Guest Artist Demonstrations General Meetings

Artist demonstrations, a part of NCA General Meetings, bring expressive artists and NCA members together for creative growth. NCA General Meetings are held on the second Wednesday of each month at 7-9 pm, except July and August.

Wed, November 12th

Michelle Scott - watercolor

December - No Demo

All-Club Holiday Party

Wed, January 14th

TBD

November 12th Guest Artist - Michelle Scott

Michelle Scott will demonstrate her watercolor process, a practice she has been developing for more than 40 years. Even today, she reminds herself with every painting to simply begin, to trust the process, and to embrace the magic.

Artist Statement: Though at times I work on a smaller scale, most of my recent work is oversized watercolor, inspired by the natural world and resting somewhere between realism and abstraction. Painting large allows me to be more expressive with color and texture—laying in stains, free-flowing washes, and explosive blooms that often take on a life of their own. For me, painting is as much about problem-solving as it is about observation. I welcome the unexpected, allowing the process itself to lead the piece in new directions.





Northern California Arts

You're invited to
NCA's
New Member Tea

SUNDAY
FEBRUARY 15, 2026
NOON TO 2:00 PM

AT THE
SACRAMENTO ARTS CENTER
5330-B GIBBONS DR.
CARMICHAEL 95841

Let's get to know
each other!

Bring 1 or 2 pieces
of your ART to share.

We are looking forward to
meeting you and sharing, food,
fun, ART and information
about our NCA activities and
events with you.

New members and members
who have never attended
our tea are invited!

RSVP by February 1, 2026
Susan Lee Giles, NCA Membership Chair
Email: susanleegiles@att.net
Text: 916 251.6057

NCA Event Calendar:

<https://norcalartsinc.org/schedule>



NCA Members Newsletter

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Artist of the Month



New member, **Ashleigh Anderson**, was selected September Artist of the Month

September 8th Guest Artist - Karen Cahill

Karen arrived with a pre-drawn pencil drawing on gesso board sealed with Aqua Net. We watched with amazement as she placed dark oil paint over the entire piece and gently removed layers to add definition.



October 8th Guest Artist - Linda Galusha

NCA had a great October general meeting, with Linda Galusha of Galusha Art Studio as the presenter. As BoldX show judge, she shared her thoughts about the works she selected for awards and her judging insight and methodology.



Andrea Morris was selected October Artist of the Month



Jyenny Babcock earned NCA's 1st level, Artist. Award presented by Artist Standing Chair **Paul Dessau**



NCA Members Newsletter

November-December 2025

A publication of Northern California Arts, Inc.
Artists Supporting Artists Since 1939

We Want To Hear From You!

- Have you been accepted in a show?
- Where are you showing your artwork?
- Are you teaching a class or workshop?
- How can NCA help you learn and grow?

Send a text or email to Susan Lee Giles, Membership Chair. Our newsletter is published every two months and we want to include your ART news in future publications.
Email: susanleegiles@att.net
Text: 1-916-251-6057



CREATIVITY TAKES COURAGE: An act of bravery is needed to display art in a public place and especially when it comes to entering a juried art show. After having success in the beginning, my first nonacceptance was hard to receive, I felt a sense of rejection until I talked to a few talented artists in NCA. I was told show judges have personal likes and dislikes, and they are looking to see if the artwork submitted is representative of the show's theme. In some cases, the judge sees 300 entries or more and then he/she has to narrow the accepted entries down to 100.

Making original art is challenging, because art is in the eye of the beholder. Each artist has their own unique style, and that's what I love about being a member of NCA. If you are reading this, you may be one of the artists that has inspired me to embrace my own creativity and try something new.

Keep creating art, never stop learning, and find the courage to enter your work in shows. If you need help entering a show for the first time, let me or another NCA board member know, and we will gladly help you.

Susan Lee Giles
NCA Board of Directors
Membership Chair

Member News

NCA members Karen Burns and Paul Dessau are juried into the Mother Lode Show at the MACC. Rancho Cordova CA, Nov 6-Nov 22 The reception is November 7, 5-7:30PM

<https://www.rcmacc.org/#!event-list>.

NCA members Karen Burns, Karen Cahill, and Paul Dessau are juried into the International Guild of Realism, <https://www.realismguild.com/>, Fall SalonShow.Online Exhibition October 15th - December 20th



Ted Hopkins, Newsletter Editor
email: twhop@protonmail.com



Watercolor Artists Of Sacramento Horizons

WASH Newsletter

November/December 2025

PRESIDENT'S MESSAGE:

Hello WASH members! WASH is wrapping up another active year and we're already working on our member show for 2026.

I know you've heard me say before how much we need your participation for WASH to continue and, in response, we had several people offer their time at our October general meeting. Thank you!!!!

Even with their help, we still have several key positions we need to fill. Please consider giving back to an organization that has provided you with so much. All of these positions are listed on our website, but there are others that may also be of interest. For example, we need help with video streaming our general meetings and help organizing and setting up WASH's, SFAC's and NCA's Christmas party?

Want to help? Send us an email at info@washsfac.org.

Please get involved now.

Thanks, Chris

HELP WANTED

We are always looking for members to help with Workshops, Membership, as Secretary, marketing, and advertising. All openings are listed on our website. For Board jobs, go to <https://washsfac.org/open-board-positions/> on our website. If you are interested in any of these or *helping in any other way*, please contact any Board Member. They can tell you from personal experience we have an amazing group of people and we're fun to work with!



Sign up to help with the upcoming Holiday Party on December 8, 5:30-8:30 p.m. Contact BJ Taylor at 732-241-7529 or bjtaylor915@icloud.com. There will be a ZOOM meeting on November 5, at 10 a.m., which will provide more details with the planning efforts. Come on in and support the club; the water's fine!

Membership has it's benefits! Did you know that MerriArtist.com gives us a 10% discount? I've purchased supplies from them in the past, and delivery was really fast, considering they're in Oregon...not South Carolina. Simply use the code WASH at checkout.

Get 10% off anytime!



As a thank-you for your support, MerriArtist gives all WASH members 10% off!

HOUSEKEEPING:

*Note from your Newsletter Editor: The WASH newsletter is published and emailed to all members in January, March, May, July, September, and November. The deadline for the **January/February** newsletter will be **December 20**. Photos are especially appreciated. Thank you!*
ronnierector@yahoo.com

Be sure to send any **address, phone** and/or **email changes** to Membership Chair **SALLY BOSTLEY** at sbostley@earthlink.net or 916-797-0833.

Follow us online at:

Website: <https://washsfac.org/>

Facebook: <https://www.facebook.com/WASH.WatercolorArtistsofSacramentoHorizons>

Instagram: @wash_sacramento

YOUR 2025 OFFICERS:

2025 WASH OFFICERS	
President	Chris Knopp
Secretary	BJ Taylor
Treasurer	Cordi Sogge
Program Co-Chairs	Alyssa Gorman Rose White
Membership Chair	Sally Bostley
Show Co-Chairs	Susy Soulies Kristi Warren
Workshop Chair	Steve Stein
Newsletter Editor	Ronnie Rector
Webmaster	Chris Triplett
Media Coordinator	Vacant
SFAC Liaison	Vacant
Scholarship Chair(s)	BJ Taylor, David Kalbach, Tom Adams, Chris Knopp

BECOME A MEMBER!

<https://www.sacfinearts.org/membership193bc6ca#join>

Membership News:

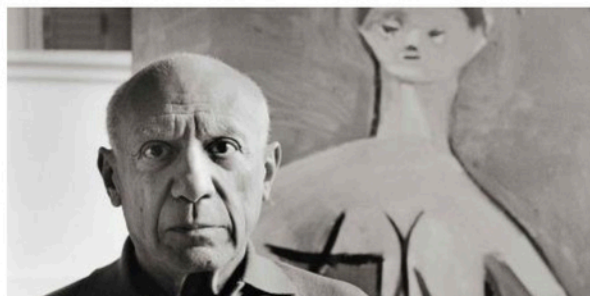
Please welcome our newest WASH members:

Gary Schutte, Lincoln

Nola Smith, Carmichael

Linda Grainger, Rancho Cordova

Etsuko Stone, Sacramento



"Some painters transform the sun into a yellow spot, others transform a yellow spot into the sun." – Pablo Picasso

MEMBERSHIP NEWS, CONTINUED

From Sally Bostley, our WASH Membership Chair:

Fellow WASH members, I've done WASH membership for 10 years and think it is time for new ideas so I've resigned as of December 31st. A new Board will be seated in January of 2026 and I'd like to invite some of you to be on that Board. Current Board members will be happy to help you or happy to let you do your own thing. The fun part of the job is the chance to meet all of the WASH members.

I know you are all busy and doing a million things, but if you want WASH to be an ongoing organization, at some point you have to add your effort to the efforts of the other Board members who are running the organization. It is really important for all of us to share the work. My grandma used to say "many hands make light work" and she was right. She also told me that if I needed someone to do something, to ask a busy person. Nola Smith, who works full time, has volunteered to take over WASH Membership next year and several other people have stepped up to help. This is what WASH is . . . people helping people.

If you would like to . . . or be willing to . . . help keep WASH a viable organization dedicated to watercolor, please contact me or our President Chris Knopp.

Thank you, Sally Bostley

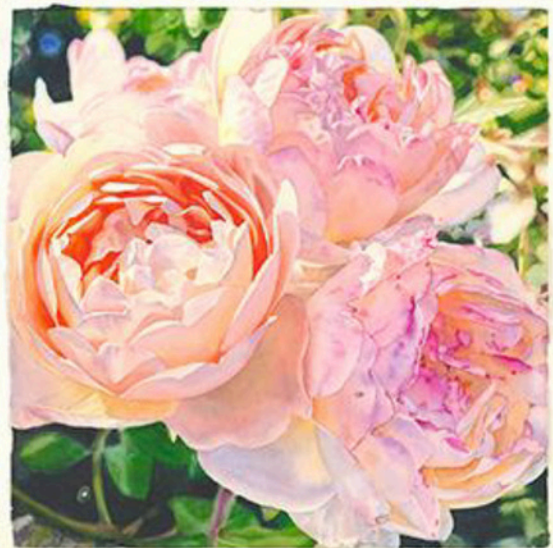
WORKSHOP NEWS

Workshop Chair Steve Stein provided the following for Workshops:

We have an incredibly talented set of guest artists scheduled for workshops in 2026. By registering now you will have an opportunity to work hands-on with nationally recognized artists to explore plein air painting, learn techniques to infuse your work with luminous light and improve your expressive use of lost and found edges.

Full details, including pricing and registration are available by [clicking on the artist name below](#) or go to the [Coming Workshops](#) page of the WASH website.

"Beckoning" by Cara Brown



A word of warning: About 40% of each workshop is **already sold out** and the first session is just a few months away!

WORKSHOP NEWS, CONTINUED

Cara Brown Workshop - \$245 Members/\$265 Non-Members

“Watercolor Basics and Beyond”

January 31 – February 1, 2026

10 am – 4 pm each day

Saturday and Sunday

About the Workshop:

Cara has curated a special 2-day session based on her [Watercolor Basics and Beyond](#) workshop. In this interactive studio workshop, Cara will share her techniques for creating soft edges, fuzzy backgrounds and luminous light. Students will be working from their own photographs and there are no specific subject matter assignments. Paint what you are inspired to paint! It is recommended that the main subject in your source photo be illuminated brightly with some strong contrast between foreground and background. Be sure to bring all of your usual painting supplies but the most important one is good paper. Cara’s methods are best on 300 lb. paper. An image of her work is included on Page 3.



Image is David Savellano’s “Five O’clock Shadows.”

David Savellano Workshop

- \$245 Members/\$265 Non-

Members

Two-Day Plein Air

April 16 and 17, 2026

9 am – 3 pm each day

Thursday and Friday

About the Workshop:

Skill level: Open to all levels, although artists with at least some basic plein air painting experience will benefit most.

In this plein air workshop David will share his methods for mastering watercolor timing—knowing when the paper is wet enough but not

too wet, or when it’s the right moment to add the next wash and mixing colors directly on the paper, so that they melt into one another. We will begin with a half-day demonstration in the SFAC studio and then move to a nearby location (TBD). The second day will be entirely on location and wrap up with a critique of your work. Students will receive personalized feedback and tips tailored to your skill level, helping you develop your own voice in watercolor.

Geoff Allen Workshop

3-Day Studio Still Life - \$365 Members; \$395 Non-Members

May 19-21, 2026

Tuesday – Thursday

9 am to 3 pm

About the Workshop:

Join award-winning watercolorist Geoff Allen for a three-day still life workshop focused on painting fruit and flowers from life. Each day begins with foundational lessons in watercolor

WORKSHOP NEWS, CONTINUED

handling, including the relationship between brush mixture and paper moisture, and the expressive use of lost and found edges.

This class is designed for students with some watercolor experience through intermediate level. Through a combination of demonstrations and hands-on exercises, students will explore color mixing, contour drawing, and brush handling while observing natural forms and light firsthand.

Geoff emphasizes an impressionistic approach to watercolor, encouraging spontaneity and expression through techniques like wet-on-wet, wet-on-dry, dry brushing, lifting, splattering—and, most importantly, knowing how to use water itself as a creative tool.

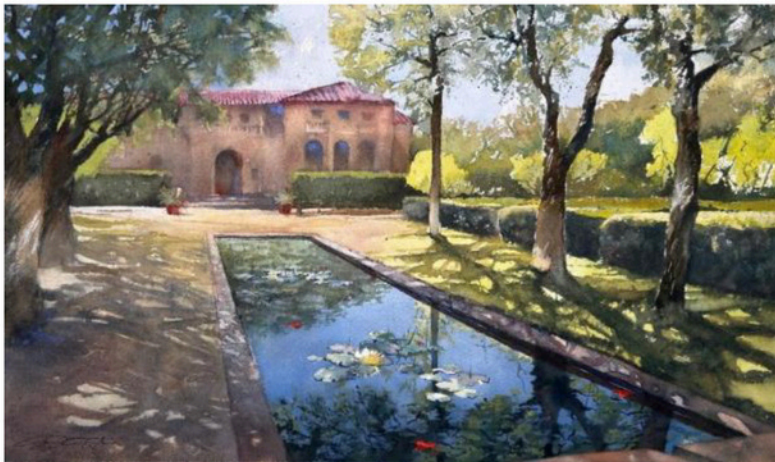
Geoff's goal is to help you grow as a painter—and to see the beauty of light, form, and nature in a whole new way.

Class size is limited so sign up early to become a better painter in 2026!



Geoff Allen's "Curses and Blessings"

MEMBER NEWS



Steve Stein has 12 new works on display at High Hand Gallery; several 1/2-sheet paintings like the reflecting pool at Blake Gardens, left, plus a series of plein air travel sketches.

The most recent issue of *Watercolor Artist Magazine* included a feature article on Steve Walters. Check him out!

Congratulations to both Steves on their accomplishments!



PAINTINGS OF THE MONTH!



Of the six entries in September, Barbara Schneider's "Garden Blooms" won Painting of the Month.



The winner of October's Painting of the Month was Michael Rutledge, for his piece, "The City."

There were seven paintings entered at the October 13, 2025 meeting.

Thank you, Chris Triplett and David Peterson, for providing the photos!



I have no confirmation on this yet, but it might be worth your while to attend the WASH meetings and enter the Painting of the Month events. Just sayin'...

MEMBER NEWS, CONTINUED

Linda Zemple has two exciting events coming up this fall, and she hopes to see you there to support our local artist community!

Art of Resistance: Women Artists for Social Justice

Join us for a powerful exhibition presented by our affiliates, **Art of Resistance**. This show features women artists creating art that addresses issues of social justice, fairness, equity, and truth.

When:

- **Saturday, October 25th** from 12:00 PM – 8:00 PM
- **Sunday, October 26th** from 12:00 PM – 4:00 PM

And

Second Saturday November Holiday Bazaar

Mark your calendars for our annual holiday event! This **Holiday Bazaar** features more than a dozen local artisans. You'll find unique items like **handmade jewelry, ceramics, paintings,** and more!

When:

Second Saturday, November 8th from 12:00 PM – 8:00 PM

Why: Come get a jump on your early bird shopping and find unique gifts while supporting the community.

While you're here, all four of our studios will be open! You'll get a chance to meet some of the 18 resident artists. We look forward to welcoming you to the studio for these two special events!

The Artists at I Street Art Studios

1727 I Street, Midtown, Sacramento 95811



SATURDAY, OCT. 25, NOON – 8 P.M.

SUNDAY, OCT. 26, NOON – 4 P.M.

I STREET ART STUDIOS
1727 I ST., SACRAMENTO

FOR MORE INFO EMAIL
ARTBYMARIANNE@YAHOO.COM

