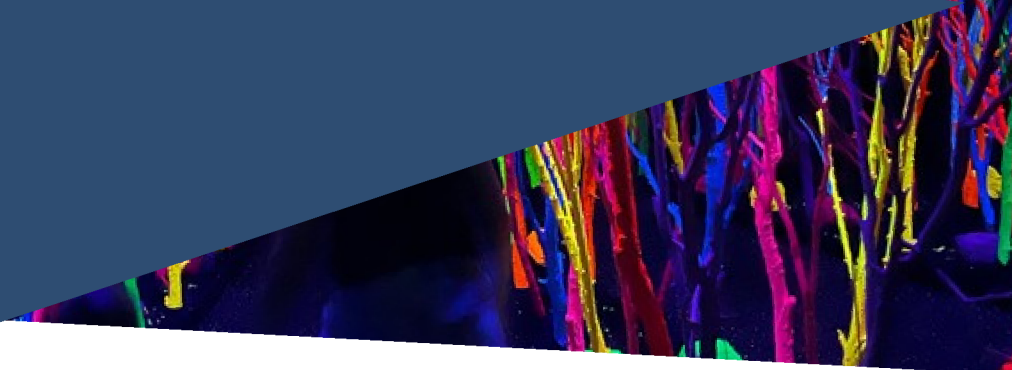




ART TAKES A VACATION *Pamela Mares*

Can't make it to the Louvre to see the Mona Lisa or to the Uffizi to see Venus this year? There are plenty of other art options closer to home that can still take you away.

Immersive art is gaining popularity around the world as another way to soak in the creative spirit without stepping into a traditional museum.

Meow Wolf of Santa Fe New Mexico is one of the movement pioneers. Imagine opening a refrigerator door and stepping into a painting or discovering an "easter egg" that opens a musical or surprise visual element.

Meow Wolf was created in 2008 by a group of Santa Fe, New Mexico Artists (graphic designers, technologists, writers, fabricators, painters, sculptors and musicians) who banded together. They shared a few common passions: "Provocative Playfulness", "Audacious Courage", "Authentic Compassion", and "Creative Collaboration". The original museum project in a nondescript building provided full-time work for many in what can be a hard field to find jobs. It continues to be a popular destination in a community known for its artistic vibe.

AFFILIATED GROUPS

NCA (NORTHERN CALIFORNIA ARTS, INC.)

WASH (WATERCOLOR ARTISTS OF SACRAMENTO HORIZONS)

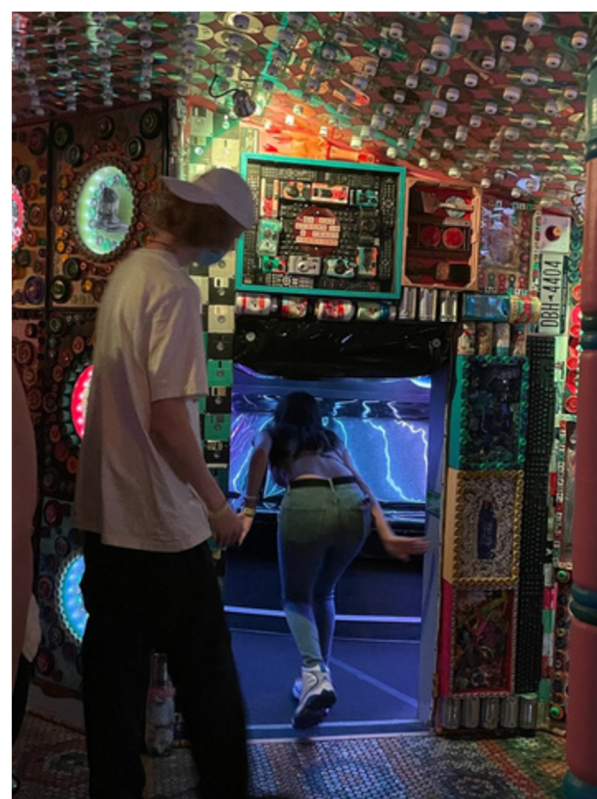
GALLERY HOURS
TUESDAY - FRIDAY, 11AM-3PM
SATURDAY - 11AM-5PM



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 TAKE A VACATION

Pamela Mares

Local artists have now been recruited in other cities for extensions of Meow Wolf. There are currently five locations: Santa Fe, Las Vegas, Denver, Dallas, and Houston. (Los Angeles & New York to come). Each group has been adding their own personal touches and themes.

Go with an open mind and plenty of time to soak it up.

For more information visit: <https://meowwolf.com>

Other Immersive Art offerings

Monet - the Immersive experience:

Through Sept. 29, 31

15th Street, West Sacramento

<https://monetexpo.com/sacramento/>

EmotionAir exhibition (Palace of fine Arts)

at the Balloon Museum,

San Francisco until September 28.

<https://tickets.balloonmuseum.world/emotion-air-san-francisco/>

Gregangelo's Velocity Arts & Entertainment

225 San Leandro Way, San Francisco

<https://www.gregangelomuseum.com>

Museum of Illusions

(coming to Sacramento Downtown Commons Spring 2026)

<https://www.museumofillusions.com>



SEPTEMBER GALLERY 3 EXHIBIT

Danielle Wogulis is a painter and collage artist who uses figurative and botanical subjects to find the dreamlike in the mundane. She's interested in the absurdity and tension created by the inseparability of our corporeal realities from our knowledge of the world and ourselves, and in depicting non-human life forms with the agency to fight back against systematic destruction. She earned her Bachelor of Arts in Painting at UC Santa Barbara, studied at the University of Leeds in the UK, and was a member of Axis Gallery in Sacramento for three years.

Danielle lives in Sacramento with her fiancé and their two rambunctious cats. You can find more of her work at daniellewogulis.com or on Instagram @daniellewogulis. For commissions, email danielle@wogulis.com.



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ANOTHER YEAR, ANOTHER AGA EXPLANATION

Ars Gratia Artis is an annual fundraiser for Sacramento Fine Arts Center. Every year artists donate their art to our center. The artwork is displayed in our gallery and online for a short time. At the conclusion of the exhibit, we host a reception and drawing. At the Reception we call the names of tickets holders at random in order to determine the order the donors select art. Every ticket holder may choose their piece when their ticket is called.

Ars Gratia Artis is **NOT** an art auction or raffle. Every ticket holder is guaranteed one piece of art per ticket. Buyers interested in obtaining art from this exhibit may purchase a ticket for \$100.



1

Visit the gallery or preview the art online.



2

Purchase your tickets online or in our Gallery Store. Tickets are \$100 each and guarantee you will win one piece from this show.

3

Make a list of your top selections. We recommend picking at least 10. Use the space next to the list to number your choices.

4

Join us in person or online for the Reception. At the reception we will call the ticket holders names at random to determine the selection order.

5

During the Drawing cross off any pieces on your list that have been selected.

6

When your name is drawn, tell the event host what art you have selected.

7

Congratulations! You now own an original piece of art. You can take your art home with you at the end of the reception.



ART AND APHANTASIA *Mikki Bako Sorensen*

You've probably heard of people with a photographic memory, in which they remember everything they have learned or seen as if they were looking at it again right then. If they want to remember something or think about something, it is right there in full color as a picture in their mind. You even may be such a person. Well, having aphantasia is the exact opposite of a having a photographic memory.



With aphantasia, when you want to recall something or think about something there is no picture in your mind at all. It is blank. You have thoughts and concepts, but no visuals accompany these. It is something that is believed to affect a small percentage of the population. I learned a few months ago that I have aphantasia.

Aphantasia is not a disease or a condition. It does not require treatment and it is not a handicap. It is easiest to understand if you liken it to being left-handed rather than right-handed. You can still function fully, but you may approach a given task slightly differently because of the left-handedness.

A Brief History of Aphantasia (taken from an article in the Aphantasia Network by Tom Ebeyer and Jennifer McDougall, printed on March 1, 2020.)

Aristotle used phantasia to explain cognitive processes like memory, thought, reasoning, desire and action. In a brief discussion in *De Anima* III 3, he describes phantasia as 'that in virtue of which an image occurs in us.' Aristotle accounts for phantasia in thoughts, dreams, memories and even hallucinations. He makes a point to distinguish this capacity for creating mental impressions from perception. A-phantasia is the lack of this ability.

Francis Galton, a British psychologist known for pioneering human intelligence studies, was among the first scientists to recognize 'non-imagers' in the 1880s. His famous Breakfast Study asked participants to visualize their breakfast and describe its vividness. Galton discovered a spectrum of visual imagery — some individuals had vivid mental images, others had faint impressions, and surprisingly, some had no mental images at all. Despite his groundbreaking observations in 1880, the phenomenon was relatively neglected for over 130 years until modern neuroscience could properly investigate it.

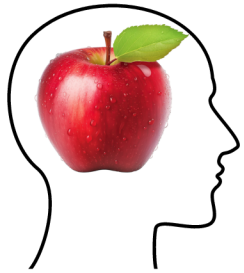
Dr. Adam Zeman, a neurologist from Exeter, had a patient who 'went blind in his mind's eye' after undergoing surgery, creating the first documented case of acquired aphantasia. News of this patient's experience attracted widespread media attention, leading to reports from people who could relate to similar experiences — only they had been blind in their mind's eye since birth.

Zeman coined the term congenital aphantasia in 2015 to describe the phenomenon of lifelong blind imagination. This paper was picked up by media outlets, including the New York Times, which led to an outpouring of more new discoverers who also identified as having aphantasia.

In 2018, Dr. Adam Zeman and Professor Joel Pearson launched the first neuroimaging studies of aphantasia, using brain scans to understand why some people cannot create mental images.

ART AND APHANTASIA (CONT.) *Mikki Bako Sorensen*

Dr. Joel Pearson's team validated aphantasia providing objective evidence that aphantasia involves genuine differences in mental imagery rather than just self-reporting issues.



In 2019 Tom Ebeyer, one of Zeman's original 21 participants, established the Aphantasia Network to connect people with extreme imagination differences globally.

Since this time, interest in and study of aphantasia has quickly grown.

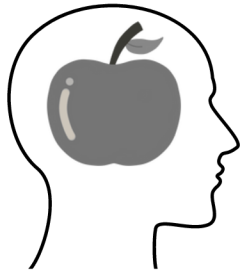
Aphantasia is on a spectrum of how people visualize:



Photographic memory (precise detailed visual memory of everything experienced)

Hyperphantasia (vivid visual memory of things experienced, but not as precisely detailed as a photographic memory)

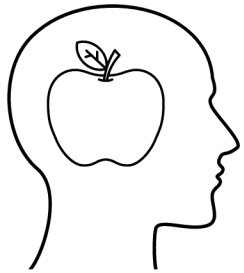
Hypophantasia (some visual memory of things experienced but not nearly so detailed or clear)



Aphantasia (no visual memory of things experienced to very slight occasional flashes of memory and the ability to visualize some things that are involuntary, such as dreams)

My Discovery of Aphantasia and How it Affects my Art.

When I happened upon an article about aphantasia a few months ago, I read it because of my interest in science and the workings of the mind. I never expected it to be meaningful to me personally. As I read, however, I had the sensation of so many things in my life beginning to make sense.



I often used to wonder, even as a child, how other people thought. I knew what thinking felt like to me, but I wondered if it was the same for everyone or was it different for everyone. I especially wondered about my younger sister, who was my polar opposite. It often was hard to communicate with her and she did not seem to care much for rational thinking. I seriously wondered how her brain worked as we were so close in age and shared a bedroom for years, yet were so different in every way. Aphantasia doesn't explain how my sister thinks, but it confirms the idea that people "think" - process information - differently. For me, learning about aphantasia was a big a-ha moment - people actually do think differently.



I eagerly read more and joined Aphantasia Network, a great resource recommended to me by my co-President and fellow aphant, Mary Hargrave. (An aphant is a person with aphantasia.). It was quite exciting when I mentioned my discovery to her and found out she also was an aphant and knew so much about it.

My aphantasia often exhibits as a complete blankness, but occasionally (with no ability to control this on my part) I will have a flash of an image that disappears before I can grasp it. I cannot intentionally recall things in the moment very well, though I have an excellent knowledge base. I do visualize, in color, in my dreams - another involuntary state.

ART AND APHANTASIA (CONT.) *Mikki Bako Sorensen*

Understanding I had aphantasia explained a major hurdle for me when painting or drawing. I was studying art with Ann Marie Campbell in private classes tailored to me and moving at my own pace. I loved my classes and the pile of homework she gave me after each class. Yet on occasion, she would give me an instruction for homework that I completely understood, but simply could not do. For example: draw a hand, then paint it in blue and umber using the blue for the cool parts and the umber for the warm parts. Simple, right? Wrong. I couldn't do it.

I easily drew the hand as we had studied drawing and had worked on hands. But I just couldn't figure out how to apply the two colors. I understand warm and cool tones. I can tell you, depending on your light source, where the warm and cool tones should go ... but I couldn't "see" it and so I somehow couldn't do it. When I try to "see" in my mind, there is a blank. I have words and ideas, but no pictures at all. And that lack of pictures, for some reason, creates a barrier to my hands being able to do what is needed to accomplish the task.

Drawing from life creates the same barriers for me. I simply cannot translate what I see with my eyes and an idea of something I want to create into something I do with my hands.

It was different when we were in Ann's studio and she was showing me pictures to describe what she wanted me to learn or drawing beside me because I had something concrete to look at. Until I learned about aphantasia, I had no idea what the "blankness" in my mind was. I couldn't explain it to her because I had no idea that other people actually had pictures in their minds. I didn't know that when someone said, "picture a beach scene," or "imagine a scene on a beach with lots of colorful umbrellas" most people actually were picturing a beach scene or creating an actual picture of a beach with umbrellas. I just thought everyone did as I do - I think about what might be on a beach and what the colorful umbrellas might look like - but there is no visual image attached to that thinking.

I think and imagine in words, like I'm writing a story. Sometimes there is a flash of an image that occurs, but it is so fast and unclear that I cannot really describe it - and no matter how I try, I can't make it come back. This is not unusual for aphants. I can describe a made-up scene of: a narrow beach with lots of seaweed strewn near an outcropping of grey rocks at the farthest end. Greenish blue waves tease rows of colorful beach umbrellas ... red, orange, yellow and blue sentries stuck in the mottled, footprintless, tan beach, waiting for the sunbathers that soon will come.

But I don't really see this scene in my mind, I just feel it and know it as I think about it.

Once I learned about aphantasia and my inability to visualize, I was able to talk with Ann Marie and we are modifying how she teaches me new concepts so that I always will have something externally visual to help me.



ART AND APHANTASIA (CONT.) *Mikki Bako Sorensen*

For my Fellow Artists. Studies are showing that aphantasia is caused by slightly different wiring in parts of the brain such that the wiring of an aphant sort of skips around the part of the brain involved in visualizing. There probably are more ways that an individual's brain is wired just different enough to make how they process experiential information very different - and also how they access and use that experiential information.

Just as I have been able to use my new knowledge about how I process information when making art to help me find a better way to approach art learning, there may be others of you who are Aphants or Hypoaphants who could benefit from knowing this about your self. Or ...

You may have an information-processing difference that impacts how you see, imagine, and do your art. Maybe you struggle in art classes, or certain types of art classes. Before you let yourself get discouraged or think you must have no talent - consider that it may be the way the class material is being presented that is the issue, not your inherent talent. Try an instructor with a different approach, see if that helps. Talk to others to see if they have the same issues as you and see if you can figure a better way to learn. If you are an art instructor with a student who seems motivated but is struggling, maybe they need a different approach to learning.

Remember that everyone has artistic ability and if you have a desire to make art, you just need to learn how best to do that as You.

The simple test for aphantasia is to try to picture something, such as an apple and describe out loud what you are seeing in your mind. I have done this test with friends, my husband and my children. So far, all of them have been able to describe seeing an actual apple, though each of them may be seeing different apples. If someone cannot describe physically seeing an apple, as happened to me, they likely are an aphant.

If you are curious about aphantasia you can reach out to Tom Ebeyer at the Aphantasia Network, as the Network provides lots of information and resources and are helpful to people with questions about how people think and remember. There is a worldwide community of aphants sharing their stories and idiosyncrasies on the Network.

ABSTRACT INTENTIONS



CALL TO
ARTISTS

ENTRY DEADLINE: OCTOBER 1, 2025

SAC OPEN STUDIOS

This year Sacramento Fine Arts Center will have four artists for the Sac Open Studio Tour. Visit their booths on September 20th and 21st. Guides are currently available at our center.

Kandi Thompson
Carol Hawkins
Kate Blue
Virginia Dunstan

BE AN ART CENTER DOCENT

Paul Dessau

Be a docent at the Sacramento Fine Arts Center. The center uses volunteer docents who man a front desk and answer questions about the arts shows and center services. Shifts are typically four hours each. One can read, work on art, use a laptop, etc, while on duty. One can work one shift per month or many, and there are many openings. One need not be a member of the center or its clubs. Email the coordinator Paul Dessau at paul@nccn.net, or call 530-346-6078 if you are interested. Free, on the shift, training provided.



PASTEL WORKSHOP

LAND·WATER·SKY

with GINA TORELLO

MAY 3-5, 2025 10:00am-4:00pm

October 15-17, 2025 10 AM - 4 PM

LightScapes.Studio

Register at sacfinearts.org/workshops



2026 EXHIBITION CALENDAR

Second Chances

January 2- 24

Awash with Color (WASH)

January 27 - February 14

Magnum Opus

February 18 - March 14

Mira Loma High School

March 17 - 28

TBA (40th Anniversary Show)

March 31 - April 25

NCA Member Show (NCA)

April 28 - May 16

Animal House

May 19 - June 13

Go with the Flow (WASH)

June 16 - July 11

Black and White

July 14 - August 8

Ars Gratia Artis

August 11 - September 5

The Art of the Automobile

September 8 - October 3

Bold Expressions (NCA)

October 6 - 31

Celebrating the Figure

November 9 - 21

San Jan Unified School District

December 1 - 12

For information about upcoming exhibits visit sacfinearts.org.

We welcome all artists to enter our shows. Information can be found on our website under Call to Artists.



Art by Danielle Wogulis

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
Sheila Jacobs

Business Members

Alice Horst
Megan
Michelle Ramirez
Ron Byrne

Lifetime Members

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

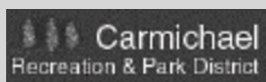


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NCA Newsletter

September-October 2025

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

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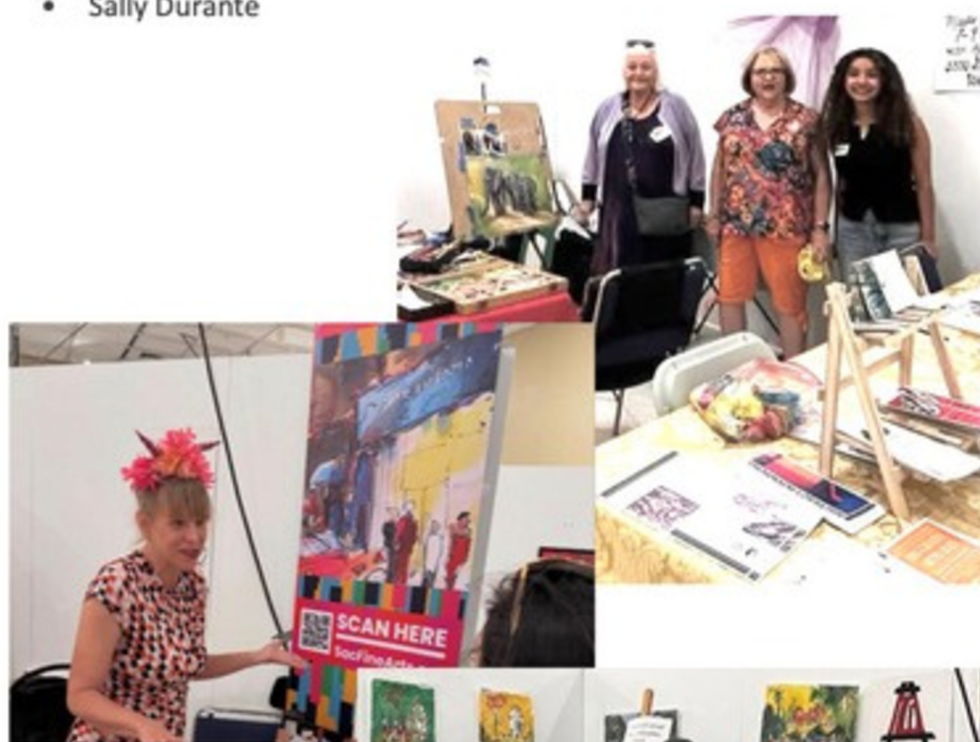
Member at Large Jyenny Babcock

Aspiring Artist Debut Chair Vianne De Santiago

NCA Demonstrations at California State Fair

We are honored that NCA was invited to participate in the Demonstrators Program for the Fine Art & Photography exhibition at the California State Fair. NCA had a booth in the Fine Arts Building and gave daily demonstrations. What a wonderful opportunity for our great NCA organization and everyone that enjoyed seeing our artists in action! NCA artists that demonstrated were:

- Evelyn Adams
- Vanessa Bondon
- Paul Dessau
- Vianne De Santiago
- Sally Durante
- Shannon Garrison
- Erin O'Brien
- Gregory Smith
- David Peterson



NCA Contact Information

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



NCA Members Newsletter

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Call to Artists

Abstract Intentions

Sac Fine Arts

Online Entry Deadline: Oct 1

Show Date: Nov 8, 5:30-8:30 pm





NCA Members Newsletter

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Upcoming Events

Ars Gratia Artis

Sac Fine Arts Center

Drawing and Reception: Sept 7, 2-5 pm

Bold Expressions 2025

Sac Fine Arts Center

Show Dates: Sept 30-Oct 25

Reception: Oct 11

2nd Hand Art Supply Sale

Sac Fine Arts Center

Oct 18, 10 am - 1pm

Art, Poetry, & Jazz Night

Sac Fine Arts Center

Nov 7, 6pm

NCA Members accepted in the California State Fair Fine Arts Show CalExpo 2025

Congratulations to the following NCA Artists for having art juried into the California State Fair 2025:

- Kate Blue (2) - Award of Merit
- Phyllis Brady
- Rhonda Egan
- Omid Izadi - Award of Merit
- Sandra Merele - Award of Merit
- Steve Memering (2) - Award of Merit
- Erin O'Brien

The California State Fair and the Fine Arts exhibition have an interesting history and worth a refresh to our memories. The CA State Fair opened on Oct. 4, 1854, in San Francisco and was held at different cities in subsequent years. Sacramento hosted it in 1855 and again in 1859, when it was decided to purchase a site for all future California fairs. In 1860, a 6-block area was dedicated for the fair location at E St to H St. and 20th to 22nd which was home for the fair for the next 50 years! In 1909, the fair location was moved to Broadway and Stockton Blvd. where it stayed until 1967, when it moved to its present location on Exposition Blvd. The Fine Arts show is one of the most visited exhibits at the fair. It's a great honor to be juried into the California State Fair Fine Arts show with many entries and a strong competition of excellent art with a limited amount of art chosen to fill the gallery's limited space.

"The California State Fair friendly competitions are designed to acknowledge the best of the Golden State. Our Competitive programs inspire talented Californians." Tom Martinez, CEO, CA State Fair. Well done NCA Artists and Congratulations!

NCA WELCOMES OUR NEWEST MEMBERS!

June-August 2025

- Keith McDonald
- Satty Rai
- Ashleigh Anderson
- Pamela Klein



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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, September 10th

Karen Cahill - oil painting and portraiture

Wed, October 8th

Linda Galusha - Bold Expressions judge, jury process and award selection

Wed, November 12th

Michelle Scott - watercolor

September 10th Guest Artist - Karen Cahill

Karen Cahill will demonstrate her approach to oil painting and portraiture.

Karen is a painter and draftsman known for evocative realistic portraits, human figurative work, and still life paintings in oils on panel. Drawing inspiration from the masterful use of light and shadow by artists such as Rembrandt and Caravaggio, Karen employs techniques like the "bistre" underpainting method and glazing to create works of profound depth and emotional resonance.



In addition to studio practice, Karen Cahill values the exchange of knowledge within the artistic community and has found significant learning through teaching others. Karen's work invites viewers to appreciate the beauty of classical techniques applied to contemporary subjects, emphasizing both technical skill and emotional impact.

October 8th Guest Artist - Linda Galusha

Linda Galusha, Bold Expressions 2025 judge, will present her jury process and approach to award selection.

I use the language of visual composition and a distillation of various artistic schools of expression to construct my paintings. The subjects of the paintings are the platforms from which each piece is inspired. The past few years the subject of my works has been trees and their environs. They are for me a never-ending supply of variety for 'seeing' and discovery.



Linda lives and practices art in Grass Valley, California. Her custom mural commissions and her own personal fine art works share interchanging influences with each other. This, with a continuing exploration of the visual language of composition and various schools of art, her works have evolved to a distinct personal expression. The landscapes of the Sierra Foothills and other wild places are currently the subject of her paintings.



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Member News

Karen Burns just had a painting, *Service Retired*, accepted into the NOAPS Best of America Juried Exhibition. This is her 6th acceptance into Best of America shows. This international exhibit is October 2-25, 2025.



The following was submitted by NCA President, Edward Reus

"Wayne Thiebaud, most known for art depicting everyday objects. A famous artist and closely tied to Northern California and the NCA."

"I knew this was not a good career choice" – Wayne Thiebaud (1920 – 2021)



Wayne Thiebaud, *Confections*, 1962.

"OK," I ask myself, "who is the artist Wayne Thiebaud?" This came to mind with his recent exhibition at the Legion of Honor art museum. The NCA website mentions he was a member of NCA, so, I wanted to follow the breadcrumbs to see where they led.

Wayne was born in Arizona, then moved with his family to Southern California when he was just a year old. While still in high school, he worked as a summer apprentice in the animation department of Disney Studios. In 1937, he attended the Frank Wiggins Trade school in L.A., studying commercial art, lettering and sign painting.

The first mention I find of him in Northern California is during WWII, where he was stationed at Mather Army Air Base (back then...) where he worked at the Special Services Department as an artist and cartoonist, eventually moving to the Motion Picture unit. After the war, he went back to L.A., working as an art director for the Rexall Drug company. After his stint at Rexall, he spent the rest of his career and life in Northern California. First, in 1949, enrolling at San Jose State College and then transferring to Sacramento State College (now CSU Sacramento) earning a BA Art (1951) and MA Art (1952). He became an instructor at Sacramento Junior College (now Sacramento City College) while earning his MA Art degree, teaching there through the 1950's. In 1960, he became an assistant professor at U.C. Davis, until retiring in 1990. He continued to teach on an unpaid basis until 2002—forty-two years of teaching and inspiring hundreds of students. (continues on p.6)



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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

(Thiebaud continued) There are a few video interviews of Wayne at the Wayne Thiebaud foundation website that gave me a deeper impression of him. I think that his path to professional artist was both an easy and hard choice for him, and his move from commercial to more pure expressive art reflects that. He reflected: *"I knew this was not a good career choice"*. Another thing that stuck with me was his reflection on calm focus that art brought to him.

His artistic style is characterized by a unique blend of realism and abstraction. His subjects, usually (but not always) ordinary objects like pies, cakes, lipstick, city streets, are rendered with detail and presented as an abstraction. He uses a thick impasto style and bold color with repetition and variation.



Wayne Thiebaud, *Water City* (preliminary rendering for SMUD mural), 1959.

Selected references:

[Wayne Thiebaud Exhibition At The Legion Of Honor In SF](https://www.tate.org.uk/art/artists/wayne-thiebaud-2032#:~:text=Wayne%20Thiebaud%20(%20TEE%2Dboh%3B,for%20his%20colorful%20works%20depicting)

[https://www.tate.org.uk/art/artists/wayne-thiebaud-2032#:~:text=Wayne%20Thiebaud%20\(%20TEE%2Dboh%3B,for%20his%20colorful%20works%20depicting](https://www.tate.org.uk/art/artists/wayne-thiebaud-2032#:~:text=Wayne%20Thiebaud%20(%20TEE%2Dboh%3B,for%20his%20colorful%20works%20depicting)

<https://www.csus.edu/university-galleries/collections/thiebaud-exhibit/#:~:text=Born%20in%201920%20in%20Arizona,from%20California%20State%20University%2C%20Sacramento>

<https://waynethiebaudfoundation.org/>

<https://nga.gov.au/art-artists/the-kenneth-e-tyler-collection/artists/wayne-thiebaud>

https://en.wikipedia.org/wiki/Wayne_Thiebaud

<https://salmagundi.skidmore.edu/articles/420-on-wayne-thiebaud-100-and-a-conversation-with-the-artist-at-age-101>



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Watercolor Artists Of Sacramento Horizons

WASH Newsletter

September/October 2025

PRESIDENT'S MESSAGE:

Welcome back to WASH after our annual summer break. In the past couple of months we've had several major accomplishments. First, WASH has held our Open show and it was a huge success. Congratulations to the artists who received awards, and to our members who helped put the show on. It's always a lot of work but its one of those events that define our organization and their help is greatly appreciated.

Secondly, we've tentatively filled our workshop coordinator vacancy, pending your approval, at our next general meeting on September 8th at 1:00 PM at the Sacramento Fine Arts Center. Steve Stein has offered his name and time. He's already found several great artists to offer plein aire or regular indoor workshops. Check out Steve's notice elsewhere in the newsletter or on our website.

That brings me to our third accomplishment; WASH has a new website!! The site is WASH's face to the world and the foundation for the continued service of WASH to our community. Chris Harper-Triplett and BJ Taylor led the project, with support from Steve Stein and me (Chris Knopp). Our hope is that the new site is more fun and informative, and easier to use. I also expect that it will be more engaging to a broader audience and, as a result, will help WASH to expand its members list.

As a reminder, our new website is <https://washsfac.org> and our new email address (how you can contact the Board directly) is info@washsfac.org. See you on the 8th at our general meeting. Karen Keys will be our demonstrator.

Chris Knopp

MEETING & DEMO NEWS

Our next meeting will be September 8 at 1:30, when Karen Keys will demonstrate framing, matting and marketing, and on October 13 at 7, Bryce Vinokurov will demonstrate watercolors. Shown at right is an image taken from Bryce's website, <https://www.bvinokurov.com/>.

Workshop Chair, **SANDIE MELE.**



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 November/December newsletter will be October 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://www.sacramentowatercolor.org/>

Facebook: [https://www.facebook.com/](https://www.facebook.com/WASH.WatercolorArtistsofSacramentoHorizons)

WASH.WatercolorArtistsofSacramentoHorizons

Instagram: @wash_sacramento

BECOME A MEMBER!

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

Membership News:

Our newest WASH members are:

David Nelson, Folsom

Karen Lindfors, Carmichael

Pamela (PK) Klein, Minden, NV

I hope you are all enjoying what is left of summer. We live near an elementary school and they started back to school yesterday.

Summer vacation gets shorter every year! You can avoid the year-end rush and renew your membership now and you will still get a full year from your original date. You don't lose any time when you renew early.

SALLY BOSTLEY, Membership Chair

Sally has handled the WASH Membership for **10 years** now, and it's more than time to give her a break! If any of you are interested, please let Sally or any Board member know. She isn't going anywhere, and will everything she can to show you the ropes and answer questions. She says this is also a great way to meet a lot of very nice people.

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	Suzy Soulies Kristy Warren
Workshop Co-Chairs	Sandie Mele Vacant
Newsletter Editor	Ronnie Rector
Webmaster	Chris Harper Triplett
Media Coordinator	Vacant
SFAC Liaison	Vacant
Scholarship Chair(s)	Bj Taylor, David Kalbach, Tom Adams, Chris Knopp
Member at Large	David Kalbach



WORKSHOP NEWS

In preparation for the 2026 WASH Workshop series, you have the opportunity to share your ideas and nominate a guest artist of your choice. All responses are anonymous. Please submit online at <https://forms.gle/ZtPv1nbwzjU3tjfw5>

David Savellano will be our guest artist for a 2-day plein air workshop April 16-17, 2026. Registration is open now and seats are limited. For more information and to register visit the WASH website and select Workshops. Additional workshops will be announced soon.

Below are images from David's portfolio.

Send any questions and/or suggestions for guest artists to workshops@washsfac.org.



MEMBER NEWS

Sandie Nelson Mele received an Award of Merit for her painting, "The Bench at Rodeo Lagoon," in this year's California State Fair Fine Arts - Watercolor Division. This is a big honor. I know (as a past judge for this exhibit), each Fine Arts category, which includes knitting, sewing, photos, oils, acrylics, felting, stuffed animals, sculpture, etc., only gets maybe 3-4 ribbons to hand out. So huge congratulations, Sandie!



Member News is continued on Page 5.

SACRAMENTO OPEN STUDIOS TOUR AND OTHER EVENTS:



Sandy Delehanty has been invited to be Guest Artist at **Arthouse on R Gallery, Sacramento**, from September 11 - October 6, 2025. Her solo show **TAHOE AND BEYOND** will feature landscape paintings of Lake Tahoe and other places. But even more "beyond," she will be showing paintings and prints from her "Silly Giraffe" series.

Sandy's show coincides with the first weekend of the **Sac Open Studios Tour, Weekend 1**, Saturday, September 13 and Sunday September 14 from 10:00 am - 5:00 pm. She will be presenting a **live demo, "Pouring Watercolors,"** at 2:00 pm both days. Her location on the studio tour map is #113J.

Sandy hopes that WASH members will come to see one of her demos during the studio tour. She plans to "pour" a sunset. Even if you don't create entire paintings using the pouring technique, as she often does, it is a great process for creating beautiful skies.

Shown above is Sandy's painting "Bonsai Rock" from her Tahoe series.

Want to see the process for painting on silk, or a pastel painting on sanded paper?

Join Sally Durante and new member Joan McMurray during the Sacramento Open Studios Tour on Weekend 2, September 20 and 21.

Joan will demonstrate the use of a resist called gutta to draw on silk before applying silk dyes on the silk. Sally will be demonstrating her expertise in pastel drawing on sanded paper.

MARK YOUR CALENDAR! SEPTEMBER 20 & 21, 10:00-5:00PM at Joan's studio, 8431 Erika Jean Way in Fair Oaks. You can also check the Open Studio Tour Website. The link is provided below.

Other WASH members participating in the Sacramento Open Studios are David Peterson, Adele Ohs, Kandi Thompson, Linda Zempel, Lori Franz, and Virginia Dunstan. Sorry if I missed anyone; I had to scroll through two lists, one alphabetized by first name, the other by last.

Here is the link to the Sac Open Studios Tour website: <https://sacopenstudios.com/>

MEMBER NEWS

Juan Pena received the "People's Choice" award in July at the Natural Wonders show at the Gomez Gallery in Auburn. Here is a photo of his award winning painting.



Karen Keys' "Spring Abundance," shown to the left, will be auctioned at the KVIE auction fundraiser in October. In these rather uncertain times for all things Public, please help support public television.

David Savellano has been exceptionally busy lately! He's been accepted as a new artist by the 480 Lighthouse Gallery in Pacific Grove, CA based on the submission of his painting, shown to the right, "Neptune Princess." And his painting, "Tideland Park," shown below left, was accepted into the AWS Associate Member online exhibition!



Ronnie Rector will again be participating in the upcoming Reno Tahoe International Art Show (RTIA), being held September 11 through 14, at the Reno-Sparks Convention Center, 4590 S Virginia St, Reno. Her art will be hanging within the St. Mary's Art Center booth.

Speaking of the Art Center, google <https://www.stmarysartcenter.org/> It's the original

hospital in Virginia City, NV, built in 1876, when the town was a bustling mining empire. Thoughtfully restored, they now hold several wonderful events through the year: Exhibits, workshops, retreats, and you really don't want to miss the annual "Christmas on the Comstock" Holiday Art Fair, which will be December 6 and 7 this year. Rent a room and maybe visit with a ghost while you're there - it's fun!