

Early Evening, Block Island by Rachael Grimm
2020 Members Exhibition



THE POWER OF ART **DENISE WILLING-BOOHER**

Our world has turned upside down in just a few days. At times like this our real priorities, come into focus. A few years back I had a loss that was very hard to bear. One thing that helped me through the loss was painting. Painting takes total focus, leaving everything else behind. As artists we are blessed to have the gift of the creative escape, release and fulfillment. It drives, heals, enriches and fulfills us. So, paint for you and for others.

Artwork takes us places, teaches, inspires, transforms and speaks to us. Study the work of these four masters of watermedia and you will experience the power of art. Katherine Chang Liu's abstract paintings draw us in to explore the colors, shapes, design and content. They are unique, powerful and the work of a master. Dean Mitchell's landscapes and portraits are designed and painted simply with a masterful hand and his unique color palette. He tells a truthful, humble story that touches us. John Salminen's powerful paintings give us a glimpse of everyday life, often in a city, through fractured shapes, dramatic perspective, color and content. They demand to be studied and keep us enthralled.

Mary Whyte's American portraits tell a powerful story of humanity with her expert, fluidly painted watercolors. Her portraits feel personal, familiar and touch our souls. We look forward to hearing Katherine, Dean, John and Mary's presentation at our 100th International Exhibition Celebration in October 2020.

One thing is certain we can all benefit from creating and enjoying art in these uncertain times. Our exhibitions enrich our families, friends, patrons, communities and the world. Paint and create for yourself. Paint and create for others. We all need to be touched, moved and enriched especially today. Make the world a better place with your own creative, individual beauty and artist expression. Enter your masterpiece in the IOE to share with the world. Inspire the world.

Wishing you peace of mind, inspiration, good health and happiness!

Please be safe and paint!



Denise Willing-Booher
President, NWS



Chatter
Katherine Chang Liu



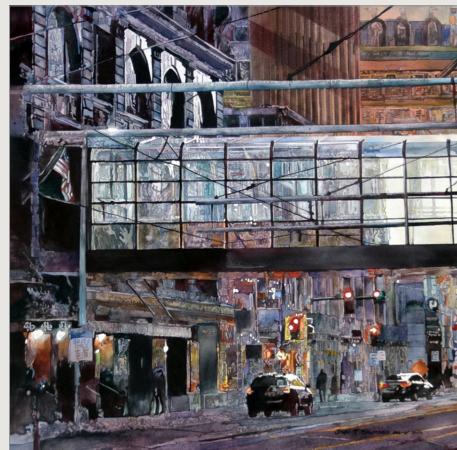
Damaged Spaces
Dean Mitchell



America
Mary Whyte

NWS is taking the following steps as a precaution to keep our members, personnel, and visitors healthy. The NWS Gallery will be temporarily closed until future notice. NWS will display all the beautiful paintings accepted into our NWS Members Exhibition, by Juror Carlson Hatton, through our online gallery May 7 – June 31st. We are proud to share the NWS 50 Stars Exhibition through our online gallery July 9th - September 13th. This exciting show features artwork from watercolor societies across the United States. Each societies history and mission will be included with their artists artwork and statement.

The NWS 100th International Open Exhibition, Call for Entry, has been changed to April 13th – May 22nd. NWS plans to hold all the NWS 100th International Open Exhibition Celebration events at the NWS Gallery in October. Follow us on our NWS Facebook page and our website where we will continue to share the beauty of our exhibitions and update you as we all navigate the virus. Because of you, our members, NWS will continue to educate, enlighten, uplift and inspire the world. Thank you for your inspiration, loyalty and support of NWS, together we will make our future shine!



South 5th Street, Minneapolis
John Salminen

Prospectus Updates for the International Open Exhibition

BY PENNY HILL

The National Watercolor Society has been a primary force in the phenomenal growth of watercolor painting in America. It was formed as a professional organization for the purposes of promoting interest, support and appreciation of watermedia painting and related forms of art through the arranging of exhibitions. Amazingly, NWS has grown from a small, Los Angeles-based organization to a society of global proportions.

“Watermedia” or any water based medium such as acrylic, pastel, pencil and collage as well as new surfaces have been added as artists search for new expression. It is in the belief that the future of NWS lies in the continual striving for innovation and progressive ideas that it can be the base for this growth and become a melting pot of ideas without predisposed formulas.

Take note of the new updates to the parameters of our 100th International Open Exhibition. As you will find, after carefully reading the new prospectus, some things have been changed. Why? Because NWS is always taking into consideration the innovations of our members. Yes, NWS is only here because of and for our members, and we strive to make any new innovative works available to our patrons and the public.

NWS is now accepting:

- Artwork not behind glazing but sealed and cradled (see Matthew Bird's article for more on this)
- New larger format of artwork – maximum 40" on the longest side
- New frame size – maximum 45" in any direction

The prospectus will be posted on the NWS Website by April 1st. Registration is via Café (Call for Entry) from April 13th through May 22nd. All active Members will find the Promo Discount Code on the NWS website in the “Members

Only” section. The list of accepted artists will be posted on the NWS website on June 10th.

Our prestigious 2020 jurors will be joining in the celebration and events of the NWS Centennial with everyone invited to attend the opening celebration. Jurying will be done by Katherine Chang Liu, Dean Mitchell, John Salminen, with Mary Whyte as Judge of Awards. NWS is very honored to have these four artists known around the globe to give us their time, talent and expertise for this special occasion.

The two ways you can achieve NWS Signature Status (we want you to be prepared)

- When you have been accepted into the International Open two times and this is your third, please notify us so we can confirm. Last year we had a first-time signature after 3 consecutive exhibitions. It is happening more often than anticipated. (FYI, it does not need to be consecutive).
- The second route, once accepted, is to submit 3 additional paintings unframed and matted for review by the three jurors of selection in August. Once you enter your piece if you haven't already done so, choose three paintings of the similar series, making sure they are all strong and express your style of work. These paintings must be shipped separately; they will be returned after review is completed.

We wish everyone the best of luck! We plan on having as many paintings as the gallery will hold to celebrate our centennial and wish for 100 more years of excitement. We are always looking for input from our members as well as volunteers! Good luck! ♦♦

Without Reflection: Varnishing Watercolor Paintings

BY MATTHEW BIRD

My favorite studio moments are right before I sign a painting. When it's successful, there's nothing like stepping back and seeing the finished watercolor on the easel. I wish everyone could view my work this way — the way I see it in the studio. Not when it's behind a glass barrier that separates the viewer, and reflects the room's surroundings like an aspiring mirror.

This is one of several reasons that I began searching for a more novel approach to display my watercolors. A way to varnish or coat them, to break the glass barrier that held back enjoyment of the art, higher sale prices, and appeal to gallery owners.

I had heard of a handful of watercolorists who had varnished their watercolors, but at the time, it was like trying to find the lost basement recordings of your favorite band. There wasn't much information out there about the techniques, or what the best practice was.

There were a lot of questions about permanence or longevity, and a lot of claims from both artists and manufacturers. But just because a product says "archival" on the label, how do we really know that it is? If someone tells me using wax medium is a great idea, can I trust that? (I'm not so sure that it is.) What do museums and conservators think about what artists are doing, and does it even matter?

As I write this, years later, there is a growing interest in varnishing watercolors, and there is more information available than ever before. Some of it is confusing, some contradictory. I've learned a great deal, and I'm happy to share it. But first, the obligatory disclaimer: I'm not a chemist, conservator or expert of any sort, so I have relied heavily on those who are. And the journey has taken me to points near and far.

The paper I use is from Fabriano, Italy, and I've been there to see how it's made. I've gone behind the scenes in Seattle to learn how Daniel Smith paints are ground, and talked to

their chemist about pigments and testing for lightfastness. I've toured the Golden Artist Colors facility in New York, and talked to the fine people there about Aquazol, varnishes, and conservation methods.

All this is to say I'm serious about getting the best information I can, and I'm committed to sharing what I continue to learn. But always do your own homework. I'm not paid by any of the companies I recommend. There are lots of great products out there. Naturally some are better than others. Experiment for yourself and find what you like.

The Substrate

Varnishing requires a rigid surface, so let's start with the support and progress from there to the final top coat.

I've written before about why I like panels, and aluminum composite material (ACM) is a durable, light-weight, archival surface that won't warp or bend with humidity, temperature change or corrode if properly sealed...

Continue reading the full article at matthewbird.com/blog



Shucked
Matthew Bird
2020 Members Exhibition

Why We Enter Art Exhibitions

BY JUDY SULTZMAN

Many of us are asked "Why do we enter Art Exhibitions?" I have found it's an opportunity to showcase your artwork in front of jurors and gain recognition for your talent as an artist. There is the potential of selling your artwork and there may be award prizes. While the experience can build your self-confidence as an artist, it does not secure a position in the competition and rejection is a hard thing to accept.

Keeping things in proper perspective is a good tool and here are some guidelines to ensure your entry has the best possible chance of being selected.

- Select only your best artwork. The quality of your artwork does matter.
- Take high-quality photographs of your artwork. Today's technology makes it easier. However, if these photographs do not display your work to its full potential, then hire a professional.
- Don't rush your entry. Some artists enter at the last minute and fail to pay full attention to the details of the prospectus or have entry and computer issues. Take your time and submit early.

- Print the prospectus in addition to downloading it. Use a highlighter to identify the critical parts. Well worth the effort. Each exhibition has its own guidelines. If you have questions, reach out to the contact person. Record your date of entry, size and price. If accepted, this information must match your original entry.
- Create a file of all your entries. Record when notices of acceptance will be posted; shipping dates; anticipated return dates. Most exhibitions do not allow removal of your artwork early.
- Once you have completed your submission, let it go! Either your artwork will be selected or it won't. If you are not selected this time, don't let it get you down. Don't give up. Next time, when the conditions are different, it might be accepted. One thing certain is you don't get accepted if you don't enter.
- Keep making art!
- Once last note. When accepted and shipping artwork, keep good records which include tracking numbers. ♦



Around the Buoy
Judy Saltzman
2020 Members Exhibition

It's Close To What I Am After

BY GARRY HAMILTON

I t's close to what I am after." An observation by a friend on Facebook about a painting he was working on.

There is so much implied in that short sentence.

First there had to be a plan, a concept already in mind, for the aim of the painting to be realized.

Second, perfection has not been realized. It is close to the aim. But still not there.

And the implication is that "getting close" is encouraging. Worth pursuing further.

For me, this brief observation reveals so much for all artistic endeavours, all media, painting, sculpture, music, theatre, writing, dance, all forms.

Here is why.

Reason one: Works of art in any form do not happen by chance. There must be a concept, a plan.

The plan may evolve, may change considerably as it evolves. But still there is an initial plan. The end pursued is not blind, not thoughtless. There is awareness. There is a plan.

And the goal is to realize that plan in the most splendid way possible.

Reason two: Alternatively to just getting close to what one is after, if one considers perfection has been realized, there is no need to question or search further.

Perfection has been achieved.

Really?

Without questioning. Striving for more awareness, more insight, better skills, is not possible.

That is, after all, every serious artist's quest. To improve with every painting.

Some will be discards, paintings that failed as paintings but (possibly, hopefully) informed the

artist through their failure. After all, we learn from our mistakes.

Other paintings will be good. Maybe not outstanding, but still acceptable attempts.

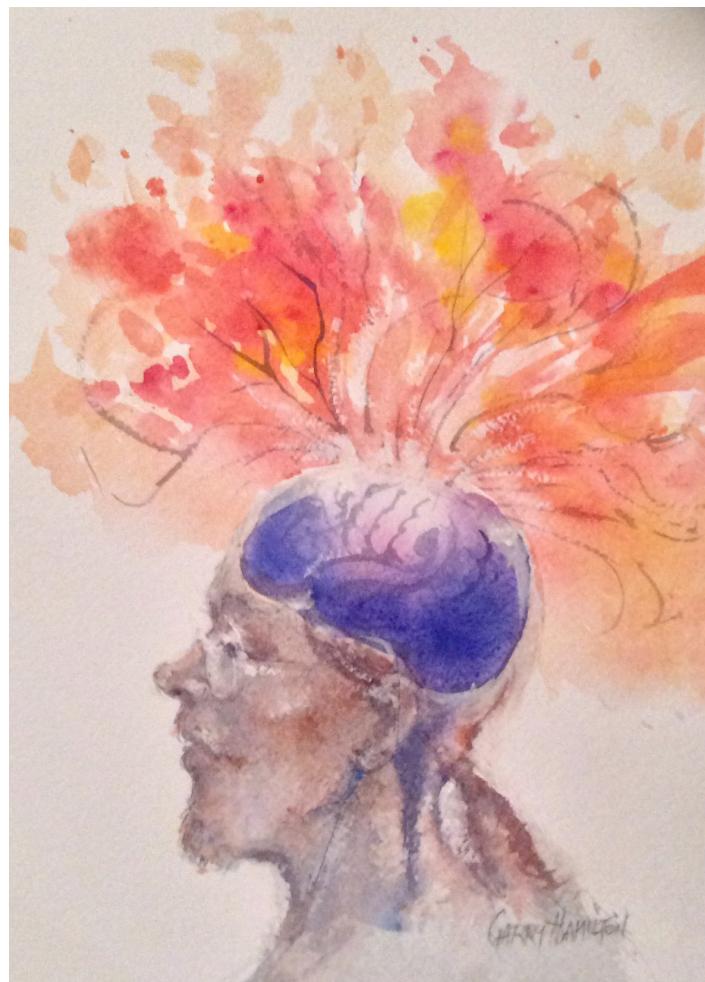
Importantly, others will be close to what the artist is after.

Maybe even surpassing previous best works.

And following that path of attempting to get close to what you are after leads to continuous improvement.

An opportunity for growth.

Isn't that what each of us is searching for? ♦



Thought Explosions

Garry Hamilton, associate member of NWS

Accolades

Jeanne Dobie, AWS, NWS, TWSA-M, had her book ***Making Color Sing*** released in a Japanese's edition. It is also distributed internationally in French, Chinese, and Russian languages.

Associate member **Linden Kirby** had his watercolor ***Shine On, Harvest Moon*** added to the permanent collection of the College Hill Library.

Kris Preslan is being honored at a black tie gala event at the Morris Art Museum in Augusta, GA. Her watercolors are part of a museum exhibition ***Luster: Realism and Hyperrealism in Contemporary Automobile and Motorcycle Painting***. The exhibition is traveling to art museums throughout the country through 2021.

Associate member **Roberta Tiemann NWWS, RMNWS, AWS** qualified as a signature member of the American Watercolor Society with her third acceptance into the 153 Annual International Exhibition.

Lois Ward Wolford NWS, BWS received the **PWSC Award** in the Philadelphia 119th International Works on Paper Exhibition for ***Breakfast Alone*** and Honorable Mention in the Pennsylvania 40th International Exhibition for ***Girls on a Mission***.

NEXT NEWSLETTER DEADLINE:
JULY 1, 2020

Please **follow the newsletter guidelines** on the right when you make your submissions!

NEWSLETTER GUIDELINES

We are proud that our members receive so many accolades; however, we are limited in what can be included.

WE PRINT the following for Signature and Associate members:

- Awards (only from national or international exhibits open to all artists. No "members only" shows.) Indicate the award[s] you received.
- Recent publications that include your work
- Special honors (i.e., signature membership to national art groups; serving as juror; having work added to permanent collections, etc.)
- Inclusion in invitational, solo or two-artist exhibitions

WE DO NOT PRINT:

- Your workshops or websites
- Your inclusion into exhibits (unless you get an award and it is in an exhibit open nationally to all artists)
- Items more than 6 months old

Submitted material will be edited if it does not conform to the above criteria OR in order to fit space available.

REQUIREMENTS:

- Indicate your member status (signature or associate)
- ACCOLADES: Submit your information **PROPERLY FORMATTED** and in the 3rd person. Use the Accolades section in this newsletter as a guide. Be specific about titles and dates.
- ARTICLES will be reviewed for content and relevancy. NWS reserves the right to accept or reject articles and to edit the contents to fit.
- IN MEMORIAM: NWS will publish one submitted photo, space permitting.
- CALL FOR ENTRIES: Submitted and applicable to NWS will be posted on our website.
- WE REQUIRE A PERSONAL SUMMARY OF YOUR ACHIEVEMENTS. A MONTHLY NEWSLETTER WILL NOT BE GLEANED FOR CONTENT.

DEADLINES:

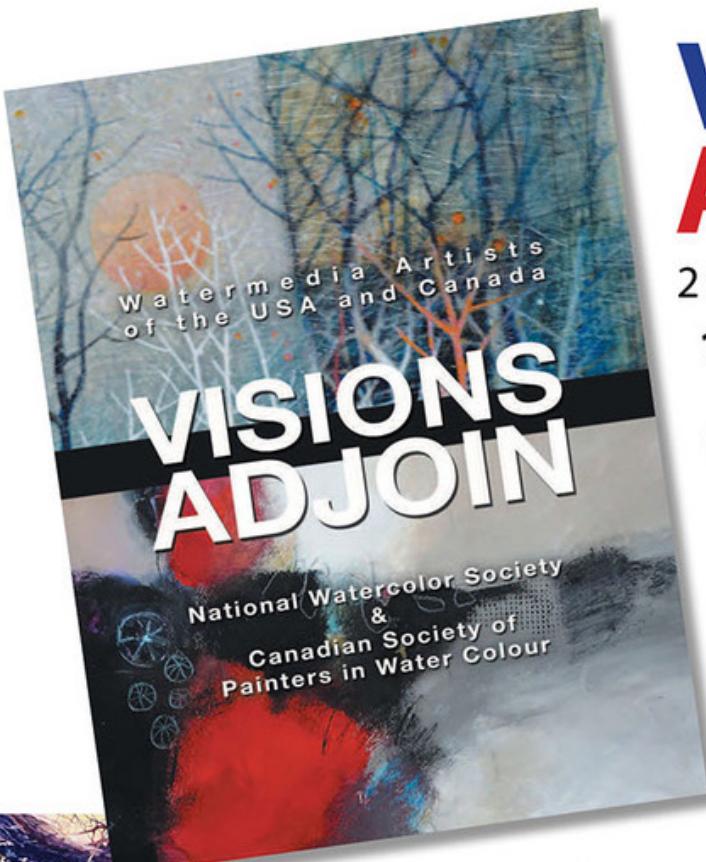
Spring: March 1; Summer: July 1; Winter: November 1.

ONLINE PREFERRED | NWSnewsletter@gmail.com
(Indicate "NWS Newsletter" in subject line, or it may be missed.)

MAIL-IN | NWS Newsletter Editor, 915 S. Pacific Avenue, San Pedro, CA 90731-3201

Historic Commemorative Book

AVAILABLE NOW



VISIONS ADJOIN

2020 CELEBRATION

100 Years

National
Watercolor
Society

95 Years

Canadian Society
of Painters in
Water Colour



This special book marks the collaborative exhibition of watermedia from the USA and Canada by the National Watercolor Society and the Canadian Society of Painters in Water Colour held in Los Angeles and Toronto in 2020.

This book contains historic information about the NWS and the CSPWC along with one full page devoted to each of the 62 participating artists. See all the works in the exhibition as well as insightful commentary about each work.

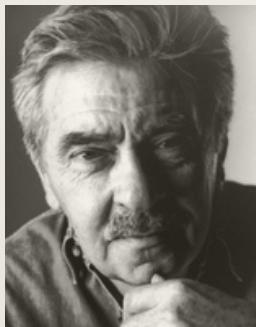
Format: 8.5 x 11 inches, soft cover, full color, 78 pages

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In Memoriam



Salvatore Stephen Casa, NWS

Sal passed on December 5, 2019. He was 92. He was always proud of his NWS award bestowed on him in 1994.

Sal taught at California State University, Chico, until 1989, and at Chico Art Center until September 2019, just two months before he died. His teaching inspired many artists and students.

His paintings were exhibited nationwide, including the Corcoran Gallery of Art, the Brooklyn Museum, Instituto Allende, Sacramento's Crocker Art Museum, the National and American Watercolor Society annuals, New York's Academy of Design, the Springfield [Missouri] Art Museum, the Butler Institute of American Art , and many more. His work hangs in many private collections, as well as the permanent collections of the Jersey City Museum, Instituto Allende, the Institute of Arts and Sciences in New York, St. John's Lutheran Church in Sacramento, and California State University, Chico. He was a Gold medal winner, Signature Member and Dolphin Fellow of the American Watercolor Society and was featured in a center spread in American Watercolor magazine.

Sal had what every human would want, the love and respect of his students, peers, family and friends. His was loved by all who knew him and respected for his fairness to other humans and love of teaching. He is survived by a daughter and son.



RIP National Watercolor Society Printed Newsletter

The newsletter for the National Watercolor Society died in March, 2020. It was 100 years old.

Because of the costs and space limitations of the printed newsletter, we are discontinuing the black and white, hard copy version. All members will still receive the color version via email.

If you require a hard copy and don't have access to a printer, please contact the gallery at 310-831-1099 and we will mail you one.

Dues can be paid in lieu of flowers.



NEW NWS ASSOCIATE MEMBERS

November 1, 2019 — March 1, 2020

John Anderson	NC	Suzy Kopf	MD
Lynne Anderson	NC	Shanthi Kumar	CO
Sarah Anderson	CO	Heidi Lowell	TX
MaryLou Andrews	VA	Vishwajit Majumdar	India
Jennifer Bock-Nelson	IL	Margaret Matheson	VA
Joan Boryta	CA	Lisa Mcknett	CA
Barbara Brawner	LA	Mary Millet	VA
Susie Burch	GA	Kathleen Millikan	NC
Lillian Clinard	TN	Lisa Motley	TX
Dick Close	OH	James Nelson	CA
Laura Corle	Oh	Karen Nolan	AZ
Patty Cunningham	SC	James Nutt	MN
Joseph Cuticelli	CT	Jeanne O'Leary	MI
Jay DeChesere	NC	Linda Palmer	CO
Sanjay Desai	MH	Michael Payette	Canada
Parisa Diba	CA	Cameron Pearson	OR
Tracie Doerner	NY	Dianna Porter	IN
Theresa Drinka	WI	Michael Reese	TX
Janis Elias	CA	Adrienne Retief	AL
Su Er	China	Jos. Ezequiel Rodriguez	AZ
Simonida Filipova Kitanovska	Macedonia	Aamena Saim	Pakistan
Barbara Fudurich	CA	Barry Sapp	AZ
Igors Gaivoronskis	Iceland	David Schubert	IL
Polly Gentry	KS	Mary Schumaker	WA
Joseph Gerber	PA	JL Schwartz	FL
Joyanna Gittings	CO	Zhifang Shi	Korea
Sally Gonzalez	AZ	Yuliya Liliia Shuel	MA
Jane Grinonneau	AZ	Luce Simard	Canada
John Groah	FL	Michael Solovyev	Canada
Johnny Guthrie	TN	Beckie Renee Souza	FL
Jessica Hancock	UT	Laura Stratis	IL
Amy Haney	NE	Andrey Svistunov	Russia
Tracy Hebert	LA	Javid Tabatabaei	Canada
Linda Holland	OR	Claudia Trepanier	MN
Feng Ji	China	Sharon Warren	MO
Reiko Kanamaru	NY	Elaine Weiner-Reed	MD
Praween Karmakar	India	Cindy Welch	CO
Patricia Keas	WA	Ricky Williams	OH
Uma Kelkar	CA	Sandy Winfree	AK
scott kennedy	CA	Wei Yang	BC
Lauren Kerbelis	GA	Mike Yoon	CA
Molly Knorr	CA	Judith Zailo	MI
Doreen Koch Allen	WA	Yun Zhang	China

2020 Calendar

Corona Virus Proactive Update

- April** 17 *Visions Adjoin* Exhibition Closes at NWS Gallery
- 13 100th International Open Exhibition Entry Opens
- May** 7 NWS Annual Members Exhibition Revealed Online
- 22 Entry Deadline for the International Centennial Open Exhibition
- June** 10 *Visions Adjoin – US/Canada Exchange* Exhibition, Opens in Helson Gallery, Canada
- 18 *Visions Adjoin* Closes in Canada
- July** 9 50 Stars Exhibition – Stars of the US Watercolor Societies, Exhibition Revealed Online
- October** 1 100th International Open Exhibition Opens
- 14,15,16 Mary Whyte Workshop
- 16 NWS Meet & Greet
- 17 Annual Board Meeting
Jurors & Judge Presentations
IOE 100th Opening Reception
- 18 Juror Gallery Walk/Portfolio Reviews
- 14 NWS The First 100 Years at The Hilbert Museum, Opening Reception
- November** 24 NWS Plein Air Paint Out at The San Joaquin Wildlife Sanctuary
- December** 20 100th International Open Exhibition Closes

At this time, it is important for us to acknowledge the evolving situation regarding the novel Coronavirus (COVID-19). NWS is keeping abreast of the situation and we will hold all our 100th Celebration events and exhibitions this year. However, if the health situation is such that travel is not recommended we will adjust and do the show on-line if needed.



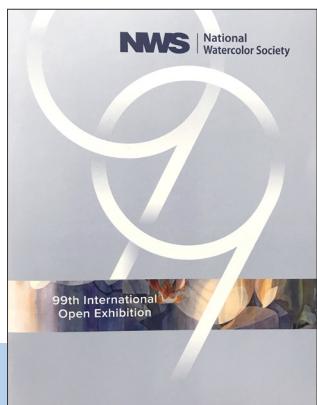
All exhibitions, demonstrations and workshops are held at:
NWS Gallery
915 S. Pacific Avenue
San Pedro, CA 90731-3201



Advancing Watermedia since 1920

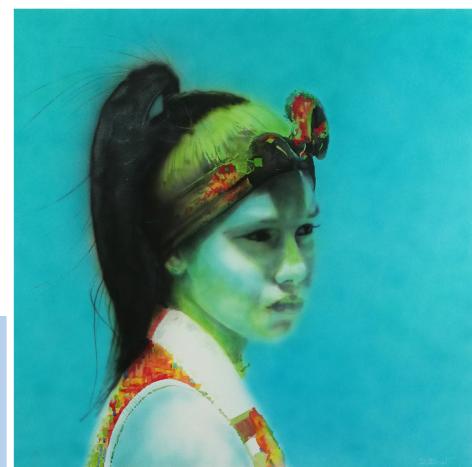
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Dreamy
Didier Brot
2020 Members Exhibition