Momentum is a crucial component of creating art and eliminating distractions essential to a fun, productive, creative process. Doing some homework can help, along with simple sketches and journaling on potential painting or series ideas. Arrange your studio area so you can paint with abandon. Setting aside time to focus and create is crucial to a fun, productive, creative process. Doing some homework can help, along with expressing your unique self as an artist with courage.

Take out the fear factor and focus on YES, I CAN. Creativity breeds success. Once you begin painting, the world slips away. Creating art is an eternal challenge that is an infinite intellectual puzzle that captivates. Enjoy the journey.

I asked a few member artists how they set themselves up for success. Their insightful answers inspired me as I hope they will you.

Cathy Hegman NWS

My work ethic is the momentum of my creativity. I simply show up in the studio every day 7 days a week and work. Often it is not a productive day to a bystander but even if I see a new way to mix pigment or layer it, there is value in my being in the studio. Often the most failure ridden days are the ones in which I am able to learn something valuable about myself and my work. I
have found working in a series to be a great way to spark creativity; I let every painting lead me to the next painting. I think my love of layering paint has led me to work this way, as each painting becomes a layer in the whole series of paintings.

I sketch all the time on bills, on napkins and in sketch books. I approach sketching the same way I approach painting; I am sketching to learn. Almost none of my sketches is ever used solely to plan my work. I use bits and pieces of them to help guide me in my work. I know planning is a great way to start a painting, but I find I get more out of my sketches if I never see them as a finished work.

Your studio should be a comfortable space for you. I have found through the years that it is best to keep your paints and palette on your dominate side so you do not have to reach across to get paint. I have recently bought several rolling carts to keep my paints on and this has worked for me. I like having my paints and my pencils, etc, very handy so I don’t have to go to a cabinet and get them. The paints are always right at my fingertips. I have a cart for acrylics, one for oils, and one for watercolor. I have just purchased a mobile classroom as a studio space and I have no wifi there, which I thought would be terrible, but has turned out to be absolutely wonderful. I have fewer distractions and can concentrate on my work. My advice is limit distractions if you can do so.

I have found the way to eliminate fear and doubt is to be open to possibilities. When you are working on a piece, keep in mind everything is reparable. If you approach your work with the attitude that this is all about learning and not about the finish, it helps free you to be open with your thoughts and processes. I would love for every day in the studio to be easy but it is not. I think I learn more from failure than I do from success.

I am in my studio everyday unless I have to be somewhere else. I show up just like an office worker at nine every morning and work until five, or sometimes longer. I watched my dad, growing up on a farm, getting up at sun up and getting in at sun down and loving every minute of his work, even though it was hard work. I think he is the reason I am so dedicated to being in the studio every day.

I have limited distractions by paring down what I have available to distract me. I have found not having wifi as the best way to not get distracted by the internet and social media. I have my phone, but I don’t use it unless someone calls me or I want to stream music through it. I think when there is quiet I work best, because I can hear my thoughts and concentrate on what is in front of me and nothing else. We have so many distractions to keep us from working, and this is probably the hardest part of working in the studio.

Frank Spino NWS

My palette changes depending on what I am painting. Before I begin a piece, I work out the colors I am going to use. I put them down in what I call my ‘Color Notes’. This is a small painting in which I work out my color palette and perfect the composition. If I am pleased I may go on and do a large painting, or even a series of paintings based on my results. Having the palette worked out ahead of time allows me to move more quickly through a full-sized painting. And we all know that ‘quick is good in watercolor.’

I push forward regardless. I rarely try to duplicate earlier successes but rather keep my eye on the horizon.

Continued - page 3
Carolyn Lord NWS
I do not listen to music, audio-books, nor podcasts. When I am painting outside I like to wear ear plugs. Sounds are dampened, which is especially great if painting near roads, yet I am still aware of my surroundings and can converse if needed.

Here’s another way I avoid distractions: plein air painting! It’s easier for me to mentally leave everything behind by walking out the door.

Since my career is based on plein air painting, I haven’t really established a watercolor studio per se. It’s more a function of what I need to do and what space in our suburban house is available! If it’s completed artwork, frames, lesson plans, tax records and scrap-book, it goes into the storage room: we divided a 2-car garage into a one car garage and a separate storage room with its own man-door. The garage has storage for shipping boxes. If it’s desk work, it’s in the office (what would be considered a family room) with desk, filing cabinets, printer/scanner. Portfolios filled with new paper, unfinished paintings, drawings, sketchbooks, anatomy books, and shelves filled with art materials are in a small bedroom next to our son’s room. Now that he’s moved out, sometimes I spill over into his room too! My oil painting studio is a small outbuilding in the back yard. Yes, sometimes it feels like I walk hither and yon just to accomplish the simplest tasks!

Yong Chen NWS
I always look for a simple, consistent, and direct solution for my expression. I need to be able to modify it at every stage of the painting process. My materials list now only includes 4 colors: yellow, red, green-shaded blue (Prussian blue) and red-shaded blue (French Ultramarine), and two brushes (a calligraphy and flat brush).

I usually do a drawing study with charcoals that I sometimes work into 3-4 composition studies.

Sometimes, my painting is interrupted and spans over a few weeks. I like to set a block of time that I can focus on a painting and finish it in a 1 - 2 days. So planning the time is important.

Recently I built a quiet room in my studio, I call it “my painting room”. When I close the door, I don’t hear anything from outside the room. I carefully select the materials that bring out my emotional connection, which is important. My painting room setup includes a 27” iMac, a large table, a set of two day-light soft-boxes, and all my regular painting supplies.

I usually start painting in the early morning.

Teaching is a great motivation for me. Planning long-term projects like exhibitions and books are also good to keep me focused.

May 14th, 12 noon (MDT), is the last day to enter the 101st 2021 NWS International Open Exhibition. I am looking forward to being inspired by your painting!! Enter today!

Join me at the 2021 NWS Member Exhibition Live Virtual Opening May 15 at 11 am PDT. Mat Barber Kennedy will talk about the fascinating artwork he chose! You won’t want to miss it.

Denise Willing-Booher
President, NWS
SEND YOUR ENTRY NOW!
Deadline May 14th, 2021 (noon MDT)
2021 NWS 101st International Open Exhibition

LINK TO PROSPECTUS

ON-LINE Exhibition

AWARDS: $40,000+
Cash & Merchandise

May 15, 2021
Member Exhibition Virtual Opening

Join us to view the exceptional exhibition chosen by Juror Mat Barber Kennedy as he discusses all the artwork.

Zoom Meeting Link:
Topic: 2021 NWS Member Exhibition Virtual Opening
Time: May 15, 2021 11:00 AM Pacific Time (US and Canada)
Join Zoom Meeting https://us02web.zoom.us/j/86267590293
Meeting ID: 862 6759 0293

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+1 669 900 9128 US (San Jose)
Meeting ID: 862 6759 0293
Find your local number: https://us02web.zoom.us/u/kxtyG0OXr
Myth #1 – Exhibitions Do Not Make A Difference.
Developing your art career requires a plan, skill, determination, and marketing. Ask professional artists and they will tell you that entering exhibitions increases your exposure, builds self-confidence, and develops your career.

Myth #2 – The Same Artists Always Get in.
In 2020, surprisingly 45% of the accepted artists had not previously been in the NWS IOE.

Myth #3 – All Exhibitions are the Same.
Every exhibition is unique and has a specific intent. The NWS International Open Exhibition (IOE) brings out new artwork that is fresh and not seen previously in any national or international exhibition. The IOE will tantalize your senses as artists reveal their magic with watercolor media.

Does the IOE qualify for NWS Signature?
The thrill of being accepted by your esteemed jurors is an honor in itself. To earn the prestigious “NWS” letters may be your goal and dream. Although the 2021 IOE will be held online only, accepted artists will have an opportunity to submit for signature. There are two methods to earn the NWS Signature.

1. NWS Associates and Non-members shall submit a signed application providing evidence that he or she has had three (3) paintings accepted and exhibited in NWS International Open Exhibitions.
2. NWS Associates and Non-members shall submit three additional paintings, to be viewed by the members of the Jury of Selection, along with the accepted painting, at a time to be set by the board of directors. The jury of selection will make the decision regarding granting Signature Membership.

Thanks to the 2020 Jurors of Selection, Katherine Chang Liu, Dean Mitchell and John Salminen for their wisdom, time and support.

We would love to see your entry in the 2021 NWS International Open Exhibition. The deadline for entries is May 14th, 12 noon (MDT).

2021 NWS 101st IOE Prospectus Link

Judy Saltzman NWS Exhibition Director
NWSExhibition@gmail.com

Please help us congratulate and celebrate our newest NWS Signature Members!

Phillip Babb
Yong Chen
Antonio Darden
Sheryl Fletcher Coon
Jacqueline Gnott
Cathy Hillegas
JJ Jiang
Dongfeng Li
Yan Liang
Angus McEwan
Steve J. Morris
Isabella Pizzano
Scott Ponemone
Christine Rhodes
Zhifang Shi
Brian Stratton
Carrie Waller
Jian Wu
Zhang Xiaochang
The **NWS ScholARTship** is receiving rave reviews! Artist donors and recipients are reporting what a great giveback this is and how fortunate they feel to have been awarded this opportunity.

Here is just one statement from last year’s professional artist donor, Janine Gallizia, Curator of the Art of Watercolour Magazine:

“As a professional artist, judge and curator for over 20 years, I have observed the different levels, styles and triggers of watercolourists around the world. I have written many articles about this in the Art of Watercolour Magazine as these factors not only create the identity of an artist, but also the identity of watercolour in a country.

America is a unique country as its artists do not follow international trends; they create them. American artists are the only ones to benefit and nourish their own national infrastructure for watercolour with world recognized art societies, art shows and exhibitions, providing watercolour and watercolourists a professional platform to present and sell their art effectively.

NWS is at the very top of this movement and an icon worldwide. It is constantly pushing the boundaries by creating new methods to support and propel their member’s art.

So what’s next? Every artist or society can benefit today from the unstable climate artists are forced to live with. This is an occasion to take the time to improve one’s painting. Even more so, it is a time to shine and stand out from the crowd, to make your mark.

The **NWS ScholARTship** goes one step further and seeks out professional coaching for its members, which I myself was honored to donate as a NWS prize in 2020. Now is the time where artists can and should be doing what they do best and that is to forge their strengths into a new dynamic, create new products and services and create new platforms which will propel their art higher still. NWS offers this potential. All it takes is some swift analysis of your work, ideas and the market and nothing can hold you back!”

The **NWS ScholARTship** program is in its second year and three new Professional Artist Donors have volunteered to share their experience, expertise and valuable time to three lucky artists who are accepted into the 2021 NWS IOE and have checked the box as wanting to be considered for this unique opportunity.

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**We are very excited to announce the three ScholARTship Donors for the 2021 NWS International Open Exhibition.**

**Elaine Daly Birnbaum**
https://www.dailyartgallery.com

is a professional artist whose abstract watermedia paintings have been included in more than 150 national and international juried exhibitions and have garnered over 120 awards. She is a signature member of numerous national watercolor societies.

**Jerry Smith**  http://jsmithstudio.com

is the author of a book published by International Artist, Expressive Landscape in Acrylic. He has been featured in the pages of International Artist magazine, Watercolor Artist, the American Society of Marine Artists Journal, and the Artist’s Magazine. He is a signature member of many societies and was the NWS purchase prize winner in 2020.

**Xi Guo**  https://www.xiguowatercolor.com

earned her BFA at Shanghai University and is a signature member of many societies. She has received national and international recognition, awards and cash prizes for her still life, architecture and botany paintings. Xi received Best Watercolor Award in the 15th International ARC Salon Competition.

The National Watercolor Society is serious about providing education for our members and guests. The ScholARTship award is a unique one-on-one opportunity to learn from an accomplished professional artist who is well established in the watermedia community.

More information about the ScholARTship can be found here:
https://www.nationalwatercolorsociety.org/exhibits

**Stephanie Goldman**
NWS Vice President-Director Education
Opt In Reminder
If you haven’t already Opted-In to receive emails from NWS, it’s wise to do that now on your Profile Page. Just log in to your Profile and click on the link "Email Subscriptions" at the top of the page. You may then opt in to receive emails from NWS by checking the email preferences that appear. It’s that easy. We do not share your email with any other companies or organizations. You will only be agreeing to receive emails on events, newsletters, exhibition calls and other important information from NWS.

Diane Chencharick
NWS Membership Director
nws4membership@gmail.com

Members Only!

The National Watercolor Society website has a new page titled: NWS Zoom Meeting Recordings
It is available exclusively to you, our member. (Remember to sign in to the website first!)

The recordings are both educational and inspirational and feature our recent online meetings with exhibition jurors and artists.

The titles include “NWS Teaching Art Virtually 2020”, “NWS Entering Exhibitions, CaFé tips Q&A” and more. Check out the YouTube unlisted zoom recordings by clicking on the Members Only tab on the home page or on the drop-down menu on the top right side of the page.

Shanthi Kumar
NWS Web Director
Every artist has a unique and very personal process of making a painting. From the inspiration to the completion, it is the actual physical act of creating art that must fit each artist’s needs, goals and purpose. Teaching workshops and making a DVD drove me to thoroughly examine my own process and evaluate my deepest convictions. What I discovered is that whatever the path each artist chooses, there are many stages to be resolved and understanding your own process helps to identify and promote your artistic 'voice' as well.

With any creative endeavor there are moments of surrender and absolute uncontrolled events. Artists can either throw up their hands and give up or be excited about the prospect of finding a solution to what appears at first glance to be a complete disaster. For me this is the very best part of my process. Here is my chance to lift or scrub out an area to see what is underneath. I can always paint it back on! But it might just be a hint of my first masterpiece in the making.

I begin a painting with little more than a simple sketch of basic shapes with the most attention to the composition. I never want to have an image of the completed painting in my mind. For me that would seriously inhibit the creative process. I relish the elements of surprise and enjoy the challenge of problem solving. Looking at my sketchbook recently I realized that the pieces with quick, thin washes looked unfinished but very easy to enlarge and elaborate upon. The studies where I played, pushed, experimented and layered turned out to be finished paintings rather than small visual notes. Watercolor artists are often told to learn when to stop and the advice is usually sooner rather than later. My process pushes me to keep going, not to give up too easily or be satisfied with the first few marks. Truth be told, I really do not want the process to end.

It is quite liberating for me to know that the painting has many stages and not a rigid set of steps or a preconceived image. I do understand that there may be a lifetime concern for achieving objectives and measuring one’s accomplishments in terms of awards or recognition, weighed against the need of money for shipping, frames, rent, etc. But, for me, those are the incentives to begin the process once again for the pure joy of creating art.

Carla O’Connor NWS

NEW NWS ASSOCIATE MEMBERS
March 13, 2021 - April 30, 2021

Dawn Bremer   IN
Ingrid Lefevre Belgium
Anne Maurer CO
Keleigh Mertens TX
Stuart Murphy MA
Patricia Shopmaker CT
Bonnie Williams ID
Yun Zhao China
As a mostly solitary field, artists don’t often interact and share information. So, to encourage and help our NWS members in their watercolor journeys, I asked some of our signature members to share some watercolor tips.

To get the ball rolling, I thought I would start with my own tip.

**Lorraine Watry NWS** I have switched to using flour sack towels instead of rolls of paper towels. I found a set of four white flour sack towels at Target for less than $5. I cut the larger towel into four smaller towels that are about the size of a paper towel. I really like how they work when drying my brush or lifting paint, they are easily thrown in the wash and I am helping reduce the trash going to landfills.

**Carolyn Lord NWS** These are a few of my favorite things! Robert Simons Goliath #36 Round plus Winsor & Newton’s Cobalt Violet, Cobalt Blue, Cobalt Green, and Cobalt Yellow aka Aureolin. The brush because it’s so adaptable: I use the tip to block-in the composition; refine my drawing before I begin the painting phase; make small or careful-edged shapes; load it up with puddles of paint to paint broad passages. The Cobalts because they are non-staining and are perfect when making corrections during the initial block-in and drawing phase of the painting; Cobalts granulate and create an impressionistic effect of dappled color.

**Lynn Ferris NWS** For stronger design, try painting the shadows first! Light and shadow have the unique ability to bring emotion and drama to a scene, yet the shadows are often added as an afterthought, sometimes to the detriment of the composition. Instead, try letting them become an integral part of your design process by painting them first. I’ve used this technique for years, painting two or more layers of shadow, before adding any local color. The first shadow layer establishes the pattern and the light source; the second and subsequent layers define and clarify the forms. Be sure to layer using transparent staining colors. (I’m a big fan of phthalo blue and alizarin crimson, sometimes adding just tiny touches of yellow). This technique will bring impact and a confident feel to your design while having the added bonus of allowing the local color to self-adjust to the shadows below in a natural way.

**R. Mike Nichols NWS** I have been painting in watercolor now for almost 50 years using various brushes, papers and paints. I can’t say I have a favorite except I do prefer cold press papers. For me the most important thing is the idea, the concept behind the painting. I spend many hours thinking about this. My idea may spring from a photograph or from something I read, or it may materialize out of thin air. Having a great technique, expensive supplies and an ideal studio are wonderful, but to me the most important thing is the creative element, the personal statement the artist is bringing into the equation.

**Lynn Welker NWS** I use only acrylic/mixed media and not watercolor. The tip I would share is using gesso for some whites. The translucency of gesso can be controlled by adding water depending on how much of the layer below you want to see. I used this for the sky in “Northern Shore”, my painting in the 2021 Member Exhibition.

**Kim Johnson Nechtman NWS** As watercolorists, our scrubber brushes can become pretty important! I like the Fitch Scrubber brushes when the job calls for a sturdy brush, but when we don’t need all that fire power my most favorite brushes are the three from Rosmary & Co called the Eradicator. They come in small, medium, and large and are about $21 per set-they can also be purchased individually. The nice things about these brushes are that they will not disturb the nap of the paper and they can clean up small areas as well as large.

**Lana Privitera NWS** If you paint still lifes and you can’t achieve flawless dark backgrounds, try these two colors in your last layers: Perylene Maroon (PR 179) and/or Indanthrone Blue (PB 60). You can combine these 2 colors to create either a cool or warm velvety dark finish that will cover most imperfections. To create a COOL flawless dark...
background, apply a creamy, even wash of the Perylene Maroon directly on dry paper over your previous background layers. Once it’s completely dry, apply a creamy wash of the Indanthrone Blue on top. To create a WARM Dark Background, use the Indanthrone Blue first and the Perylene Maroon last. Of course, test these washes first on a separate piece of paper until you learn what density of paint you need to get the values you want. You might have to repeat some layers if your washes are too watery. I do not recommend too-thick paint, either. You need to be able to carry a bead.

Kris Preslan NWS
Ever looked at your brushes and fretted over which to sacrifice to the masking fluid gods? Or sworn at the cheap disposable brushes with no points for masking? Murder no more! MY indispensable tool is a ruling pen, a small gadget found where drafting supplies are sold, shaped like tweezers and with a small wheel for adjusting. Dipped in Pēbēo fluid diluted with about 10% water you can make fine lines, small dots, and NO MORE GLOBS. Clean up? Easy peasy! Your whites stay white. No more brush homicides.

David L. Stickel NWS
When shipping works to exhibitions in Airfloat boxes, we artists are always trying to save money, thus, we’re all about trying to get as many uses/trips out of those boxes as possible. My good friend and talented artist, Russell Yerkes, suggested that I first apply (outside and on various spots) a spray adhesive on the corners of the boxes, then use gorilla tape to reinforce those corners. It is nearly impossible to pull that strong, durable tape off once it has touched the adhesive, thus providing a strong corner.

Alicia Farris NWS
We all know that creating a value sketch before painting is the key to success. With honesty, I can say that sometimes I’m so excited to jump in I have tried to skip that step. I can also honestly say that my paintings are ALWAYS more successful when I work out the values first. To make this step quicker and even a better warm up to getting into the paint, I lay out my values with my brush, using my favorite neutral of ultramarine and burnt sienna. It’s quick, easy to adjust, and a good way to warm-up!

Carmella Tuliszewski NWS
A favorite tool of mine in the studio is a quill pen. Not used in the usual way with paint or ink but with masking fluid. I fill a small well with mask, stir in a couple drops of water and fill the pen with a brush. The well of the pen holds a nice amount of fluid and draws a long, smooth, very thin line of mask across the paper. Adding a bit of water does not compromise the mask at all and it always pulls away from my paper with ease.

Michael Holter NWS
I believe watercolor can be manipulated with every tool from the finger to…. (you fill in the blank). I like a variety of tools. Palette knives, chip brushes, Chinese brushes, credit card edge and any device that makes the mark I need. Textured items can make great marks when stamped into wet paint, especially on slick surfaces like Yupo. As standard watercolor brushes go, I have recently fallen in love with the Princeton Velvet Touch Long Round. The synthetic fibers are thirsty and are slightly longer than most rounds. I can make a perfect fine line without the need to pick up a rigger. Or I can apply a larger wash with the same brush. And it makes a nice calligraphy mark as well.

Thanks to all these artists for sharing their tips. I look forward to trying them out and I hope you will give some a try as well.

Lorraine Watry
NWS Newsletter Director

Help Wanted! Bookkeeper, Accountant and Treasurer!

NWS Finance and Treasury
Our Treasurer is retiring after 2021 year-end. Do you or someone you know have Bookkeeping, Accounting or Treasurer experience?

We would love to include you and your skills in our Finance and Treasury team for NWS! This is your chance to contribute your special skills and to make a difference in our art community.

Please respond on the NWS Contact Form at This Link
In Memoriam

Bonnie Price, NWS (November 6,1934 - December 11, 2020)

“Later in her life she studied the art of watercolor painting and became very successful as evidenced by her status as a signature member of both the National Watercolor Society (NWS) and the American Watercolor Society (AWS). Her paintings were regularly chosen for inclusion in the annual exhibitions of NWS and AWS. In the years 2005 and 2006 her entries in the AWS exhibition were chosen for special recognition. In addition to painting, Bonnie became proficient in the art of stained glass. Although she never pursued this with the ardor of her watercolors, there remain many examples of her glass chops in her Marion home. ” (The Marion Star, Marion, OH)

Noriko Hasegawa, NWS (April 10,1933 - March 13, 2020)

“Noriko Hasegawa was born in Japan and received a Ph.D. in pharmacy from Tokyo University. She worked as a researcher at a pharmaceutical laboratory in Tokyo, Japan, for more than 15 years before moving to upstate New York in 1971. Noriko began watercolor painting in 1981 and received guidance from local artists at SUNY Plattsburgh. She initially began painting scenes from her garden, but shifted her focus to the effect of light on subjects and their forms. In 1987, Noriko and her husband Jun moved to California, where they created a magnificent Japanese garden with varying shapes and sizes of rocks to suggest streams and ponds of water.” (www.olsonparent.com)

David Hanlon, NWS (died October 2020)
Frank Spino, NWS signature, has a solo show of 20 watercolors titled “Fresh Off the Easel” at the Museum of Arts and Sciences in Daytona Beach, Florida, from January 15 through May 30, 2021. Frank’s “Sabal Palms at Turkey Creek” was awarded Best of Show at the A.E. Backus Museum and Gallery, 'Best of the Best' Annual Juried Exhibition.

Annie Strack, NWS Associate Member, won the Ampersand Award at the Pikes Peak 2021 International Watermedia Exhibition. She earned Signature Membership in Western Colorado Watercolor Society and Pikes Peak Watercolor Society.

Gwynn Walker Di Pilla, NWS Associate Member, won the Margaret Martin Memorial Award in the AWS 154th internationalexhibit for her painting “Morning Light”.

Stephanie Goldman, NWS Signature, had her painting, “Imagination E+Mc2” selected to receive a Watercolor USA Honor Society Award of Excellence in this year’s Watercolor USA at the Springfield Art Museum in Missouri.

Lorraine Watry, NWS Signature, received Best of Show for her painting, “Spa Day”, at the Pikes Peak 2021 International Watermedia Exhibition.

Anni Matsick, NWS Associate Member, received a Sponsor Award for “Dreamscape With Wading Pool,” in “World of Watercolor & Beyond,” the Fallbrook 12th Annual Signature American International Watermedia Exhibition.

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 your painting 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.

2021 DEADLINES: January 15th, March 12th, April 30th, August 13th, November 5th
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 90730-3201

Lorraine Watry
NWS Newsletter Director