



Sergiy Lysy - Morning of the New Day  
2021 NWS International Open Exhibition



## One, Two, Three, Go! DENISE WILLING-BOOHER

### ONE

Our NWS Member Exhibition entry opens January 1, and I would love to see your work entered. Deciding what painting to enter an exhibition can be a dilemma. To shed some light on choosing artwork to enter in our upcoming 2022 NWS Member Exhibition, I asked the Juror, Tim Saternow, a few questions.

*How do I decide which painting to enter in an exhibition?* I choose my work depending on boldness and design. (This is something I feel intuitively and have trouble explaining exactly what that feeling is.) And I usually choose my larger paintings (40x26") because they get attention. *Tim Saternow*

*As a Juror what makes a painting stand out to you?*  
"There are three distinct aspects I look at when

judging a painting: the technical proficiency, the compositional design, and the individual point of view. And the most important of these is a very personal and particular point of view. It can also be defined as the intent, content, interpretation, or simply how an individual artist sees their world. This is how I paint and what I teach.



Technical proficiency and compositional design is something one can learn. There are rules and techniques, widely researchable and very practical. And sometimes this takes a lifetime. These alone do not make a very interesting painting. Every good piece of art goes through an artist's very personal filter, making decisions, gathering and rejecting constantly. This is the work of an artist, their unique progression, hopefully arriving at clarity.

An individual's point of view is the real magic. It draws in the viewer, makes one look twice, and

presents a very singular vision. Even if the technical aspects of a painting fall short, the point of view is what is going to make this unique and powerful. *Tim Saternow*

### **Justine Chapel CaFÉ Communications & Support**

**Coordinator** graciously provided some tips for entering your artwork through CaFé. Tips for successfully entering your work to the upcoming NWS Member Exhibition Call for Entry into CaFé.



The most common error for artists is not checking your artwork and artwork details to make sure it's correct before applying to the call. Before you apply, review the images in your CaFÉ Portfolio. Check to make sure each one has the correct title, dimensions, current price/value, etc. These details cannot be changed after you apply to the call so double (and triple!) check your details before submitting.

Give yourself plenty of time before the deadline to:

- Login — make sure your account is active and that you're able to login with your username and password.
- Upload Images to your Portfolio — make sure your photos meet the upload requirements (Max 5MB file, at least 1200 pixels on longest side)
- Fill out Application and Submit Entry Fee — on the application form, be sure to answer every applicable question and click on the *all of the images you're entering* at the same time and pay your entry fee with one of the accepted payment types.

For help on any of the above, you can reach out to CaFé at [cafe@westaf.org](mailto:cafe@westaf.org) or 303-629-1166 but be mindful of the CaFé help hours: Monday - Friday 8:30AM - 5:00PM MST. Start logging in/submitting your entry well ahead of the deadline to give yourself time if you need to contact us. *Justine Chapel*

My rule of thumb is to trust your gut and honestly look at your art. Enter the piece that speaks to you, is painted in your own style with ease and skill. Lay out all your considerations together and look at the work objectively. Keep in mind that jurying is subjective to the Juror. Keep trying. Everyone, including the experts, are accepted and not accepted to exhibitions. Best of luck! *Denise Willing Booher*

### **TWO**

NWS 2020 Mary Whyte & 2021 NWS Ali Cavanaugh

Workshop review. I was fortunate to be able to take both workshops. Mary's Workshop sold out at 20 students and Ali had 138 students. They were worth my money, effort, and time.



In October, the 2020 Mary Whyte Workshop was held in the NWS Gallery. All the artists made significant progress in their work and skill. Mary began each day with a demonstration. We watched and listened as she positioned the model and lights and talked us through the sketch and painting. Then it was our turn. She held us to a high



bar and challenged us all. Each day Mary ended with a great dialogue session on art, the business of art, and her life as an

artist. What an inspiration Mary is. *Denise Willing-Booher*

“What a great pleasure it was teaching a workshop for a group that included so many accomplished artists. Their commitment to learning, along with their pursuit of excellence, marks them as some of the most promising watercolorists working today.” *Mary Whyte*

The NWS Ali Cavanaugh Workshop was superb. The three videos Ali produced were flawless in presentation, content, and demonstrations. Ali went through her whole process from start to finish, sharing her innovative tools, techniques and process. She encourage all the artists



to have faith in themselves and her process and to make it unique to themselves as an artist. The workshop was concluded with a Zoom meeting with Ali and the participants. Ali

gave a fascinating and insightful talk on the artwork and ended with Q & A. Ali is an artist, an innovator, and an inspiration to us all. *Denise Willing-Booher*

“Because of covid we could not meet in person as tradition usually has it, but I was happy to put together a virtual workshop for the Society. It's been

## 2022 NWS Election Results:

a huge success. I'm so happy that it's being received so well. I've gotten incredible feedback and am so thrilled that people are inspired by my process. The NWS has handled all the administrative organization of enrollment and correspondence. It's been a joy to work with everyone." *Ali Cavanaugh*

Many thanks, NWS board that voluntarily worked behind the scenes on both workshops.

### THREE

A salute to our outgoing volunteer Board Members!



#### **Kathleen Mooney, NWS, Treasurer**

Kathleen has done a tremendous amount of work bringing all our financial accounts up to date and into the twenty-first century. NWS is financially sound and secure as a Nonprofit 501c3 due to her professional experience,

accounting expertise and direction. Her financial foresight, guidance and were invaluable. Join me in thanking Kathleen for her service!



#### **Paula Fiebich, NWS, Director Development-Awards**

Paula has done an excellent job connecting personally with our members, donors, and sponsors. She worked her magic, bringing in wonderful awards even during the pandemic.

Paula was professional, organized, and self-directed. The awards program has continued to grow under her tenure. Join me in thanking Paula for her service!



It's been my great honor to serve as your President. Through exhibition, education, and outreach worldwide, NWS promotes our passion for watermedia painting. I have sincerely enjoyed working, learning, and celebrating with you during my term.

It was my great pleasure to work as a team with the NWS Board of Directors since 2017, whom I cannot thank enough for their selfless contribution. Working with them and serving you has been extremely rewarding. Because of the NWS board and your member support, we continue to flourish as a society. Keep on creating your magical artwork and inspiring us all.

Join me in congratulating our newly elected Board of Directors, who will take the NWS Oath of office on January 7, 2022. Many thanks to the NWS Nominating Committee & Board of Directors for putting together an incredible slate of nominees. They will do amazing work in 2022 and 2023!



#### **President,** Stephanie Goldman NWS



#### **Vice President–Newsletter,** Lorraine Watry NWS



#### **Treasurer,** Susan Beth Wilhelm



#### **Development Director–Awards,** Kathleen Alexander, NWS



#### **Education Director,** Jill Manning



### Continuing to Serve:



From top left:  
**Secretary**, Judith Zailo  
**Exhibition Director**, Judy Saltzman, NWS  
**Membership Director**, Diane Chencharick, NWS  
**Web Director**, Shanthi Kumar  
**Publicity Director**, Randy Hale

### 2023 IOE NWS Jurors of Selection

Thomas Schaller, NWS (top)  
Jean Pederson, NWS (middle)  
Ruth Armitage, NWS (bottom)



#### **Alternates**

Vera Dickerson, NWS  
Gloria Miller Allen, NWS  
Bruce Bobick, NWS



*Denise Willing-Booher*

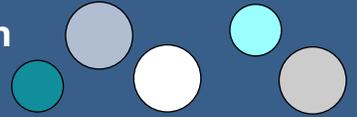
#### **Denise Willing-Booher** **President, NWS**



# 2021 - 2022 NWS Calendar & Events

<b>December 11</b>	International Open Exhibition Closes
<b>December 29</b>	<b>Newsletter Deadline</b>
<b>2022</b>	
<b>January 1</b>	Membership Dues RENEW DEADLINE
<b>January 1 - February 11</b>	2022 NWS Members Exhibition Entries Accepted
<b>January 3</b>	NWS Volunteer Exhibition Closes
<b>January 22</b>	Tim Saternow Demo Zoom - 11am PT
<b>February 11</b>	ME Entries CLOSE at 12 noon PT
<b>March 1</b>	List of Accepted ME Artists Posted to Website
<b>March 11</b>	<b>Newsletter Deadline</b>
<b>April 1 - May 12</b>	2022 IOE Entries Accepted at CaFe
<b>April 22</b>	<b>Newsletter Deadline</b>
<b>May 12</b>	IOE Entries CLOSE at 12 noon PT
<b>May 3 - June 26</b>	NWS Members Exhibition Dates
<b>May 5</b>	ME Opening Reception/San Pedro Arts District 1st Thur., 6-9pm
<b>May 7</b>	ME Virtual Zoom Reception
<b>June 2</b>	San Pedro Art District 1st Thur., 6-9pm
<b>June 7</b>	IOE Accepted Artists Posted to Website
<b>June 26</b>	Members Exhibition Closes
<b>July 12</b>	Local Artists Pick up ME Artwork
<b>July 29</b>	<b>Newsletter Deadline</b>
<b>September 1 - November 6</b>	International Open Exhibition Dates
<b>September 1</b>	IOE Opens / San Pedro Art District 1st Thur., 6-9pm
<b>October 6</b>	San Pedro Art District 1st Thur., 6-9pm
<b>October 14</b>	NWS Annual Board Meeting
<b>October 15</b>	IOE Opening Reception & Awards Presentation
<b>November 3</b>	San Pedro Art District 1st Thur., 6-9pm
<b>November 6</b>	IOE Closes

## FREE Samples From Winsor Newton



### Free Samples from Winsor & Newton!

Winsor & Newton has graciously posted an offer on our Member's Only Page.

By clicking on this [LINK](#) you can receive free Winsor & Newton Dot Card samples of some of their best selling paints. Their supply is limited and only available to NWS members.

So please do take advantage of this exclusive offer. Cadmium-free colors are included from this distinguished company in the water media world.

**Paula Fiebich** NWS Director of Development/Awards

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# The Best of the Best!

BY JUDY SALTZMAN

**T**his year's 101st International Open Exhibition, which is currently online at [www.NWSExhibition.com](http://www.NWSExhibition.com) and on the NWS YouTube Channel, features the **Best of the Best!** Exquisite and expressive artwork. We celebrate all the artists. **Congratulations!**

## 2022 NWS Members Exhibition:

We are pleased to announce that **Tim Saternow** will be the Juror of Selection and Awards for the **2022 NWS Member Exhibition**, an American painter whose watercolor paintings explore the lost and forgotten areas on the edge of the urban landscape.



[www.TimSaternow.com](http://www.TimSaternow.com)

Saternow's paintings are published in numerous books and magazines and is also known for his award-winning theatre and film designs, along with an Emmy nomination for a TV movie. Saternow received his MFA from the Yale School of Drama, Yale University and is a Clark Hulings Fund Fellow. A signature member of the American Watercolor Society, Saternow has exhibited widely nationally, and internationally most recently China and Italy.

The **2022 Member Exhibition** will be a hybrid or if you prefer a *martini with a twist*. The exhibition will be **online**, and at the same time, artists will have the opportunity to have their artwork on display at the NWS San Pedro Gallery. The \$10,000 Cash Awards (three - \$2000; two - \$1000; four - \$500) are named to honor our NWS Past Presidents.

Entry opens January 1<sup>st</sup> and runs through Friday, February 11<sup>th</sup> and the prospectus with all the details will be posted shortly at [www.NationalWatercolorSociety.org](http://www.NationalWatercolorSociety.org)

## Café Entries:

If you need assistance using Café, the entry system, or have a question, please contact me via email. Café has recently had several upgrades to their website making it even better! Looking forward to seeing your next painting!

Till next time,

**Judy Saltzman** NWS Exhibition Director  
[NWSExhibition@gmail.com](mailto:NWSExhibition@gmail.com)



## 2022 NWS Member Exhibition Opening Soon!

The 2022 Member Exhibition will **Open for entries on January 1, 2022.**

**Tim Saternow**  
Juror of Selection and Awards

**Entry Deadline is February 11, 2022**  
12:00 noon Pacific Time

Watch your email for a news-blast with the



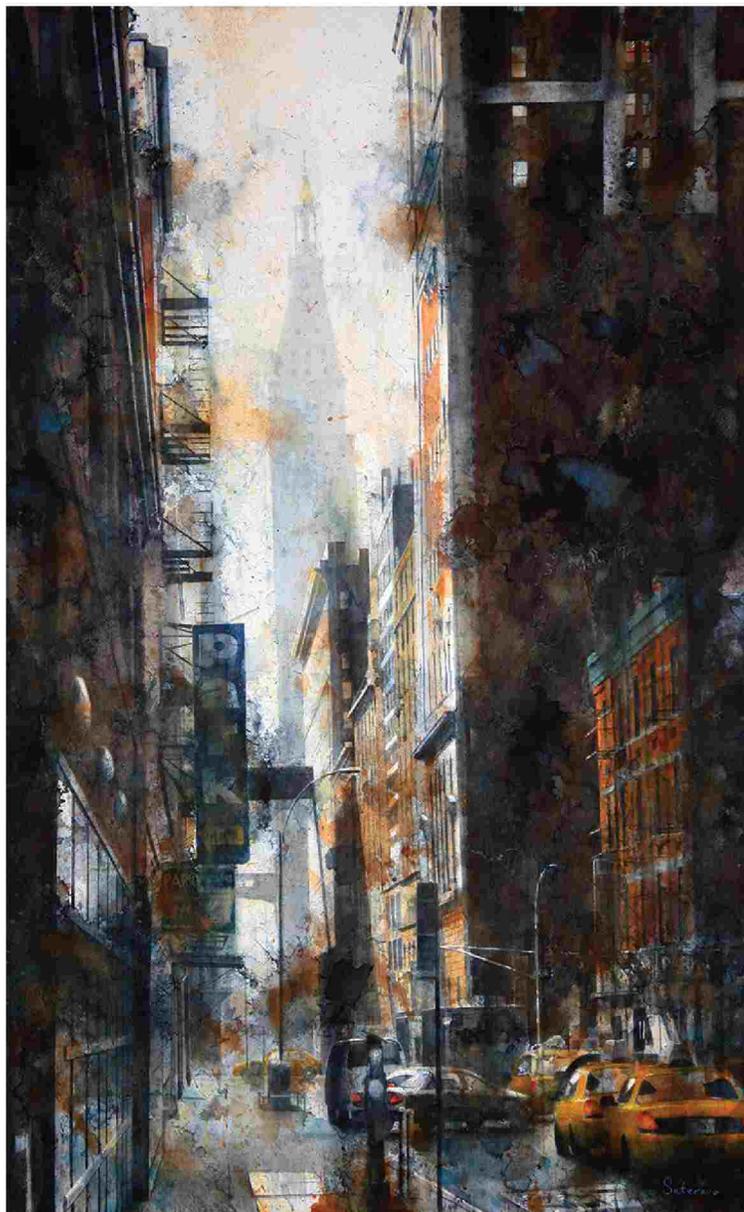
*Pamir Child* by Fabang Peil  
2021 NWS Member Exhibition

2022 NWS Member Exhibition prospectus link.



# NWS **Tim Saternow** Live Zoom Demonstration

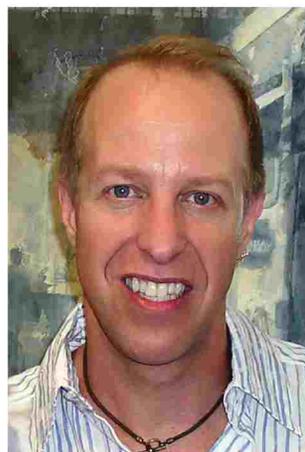
## Watercolor: Sensitive & Dramatic



### Learn to paint uniquely with **Tim Saternow**

**Saturday, Jan. 22, 2022 11 a.m.  
Pacific Time on Zoom.**

“I approach a painting with this in mind: VALUE. To be more precise: value patterns, which is the shape of the light, and the shape of the dark. If I find these shapes powerful and exciting, then I know I’m on to a good painting. It’s like squinting to take away all the detail, and seeing a powerful composition. Color comes later.



I use photos as a jumping off point, then try to improve my research photo through paint. What really makes a painting interesting is mystery. Not everything has to be spelled out. Leave something for your audience to interpret and explore.” *Tim Saternow*

**Tim is our  
upcoming 2022 NWS Member Exhibition  
Juror!**

**Join us for this unique NWS Live  
Virtual Demonstration, followed by  
Q & A with Tim.** *Learning, growing and  
exploring as an artists is fundamental to artistic  
growth.*

## NWS **Tim Saternow** Live Zoom Demonstration **Registration**

**Registration Cost:**

\$25.00 NWS Member

\$35.00 Non-member

**NO REFUNDS**

**Registration Deadline:**

January 20, 2022

**NWS Website Registration link:**

**<https://nationalwatercolorociety.org/page-1812214>**

*For more information: nwseducation@gmail.com*

# 2023 IOE Jurors Announced

BY RENE EISENBART

Thomas Schaller, Jean Pederson and Ruth Armitage will be the Jurors for our 2023 NWS International Open show! Gloria Miller Allen, Vera Dickerson and Bruce Bobick will be our alternates. **A big congratulations and thanks to each of these artists for their willingness to serve!**



**Thomas Schaller, NWS**



**Jean Pederson, NWS**



**Ruth Armitage, NWS**

## NWS Juror Selection, Demystified

**C**hoosing Jurors for the NWS International Open Exhibitions happens each fall as NWS Signature members vote, and this year, for the first time, we were able to vote online.

You may be wondering how these names get on the ballot. NWS has a committee for that! I would like to describe the process for you, as it is spelled out in our NWS bylaws and then carried through.

The committee consists of three members, currently it is myself as chair (René Eisenbart), along with Kathleen Conover and Kristi Grussendorf. Brienne Brown is our alternate in case the need arises. Our job once a year is to narrow down candidates to the six that will be voted on by our members to jury the NWS International Open Exhibition. Three of these will serve as our IOE Jurors of Selection, the other three become alternates in case they are needed.

### Candidate List

On the lookout for good Jurors, each year we come up with a list of potential candidates by soliciting suggestions from the NWS Board of Directors and from our committee members, also including names that have been considered previously. Candidates are required to be NWS Signature members. We prefer those who have prior experience jurying regional or national shows but have not juried in the last 5 years for the NWS International Open Exhibition. We look for candidates who appreciate a variety of art subjects and styles and can easily articulate what makes a painting exceptional. We want team players who will work together and collaborate with fellow Jurors or Board members and will follow through with the jurying (or alternate) commitment.

### Narrowing and Ranking

When we have the list of 20 to 30 names, our committee works to narrow the field by looking for the necessary qualities, visiting their artist websites or conducting other online searches. Besides the quality and scope of their art, we look to see if they teach or for other clues about communication skills and competitions they've

juried. Ideally, the candidates we choose will be as broadly representative or inclusive as possible. We want candidates who already have good name recognition as well as others who are deserving of more attention. Then the three of us will independently choose the 8 who we each think are the best able to serve, ranking them with a point system. We combine the ranking to determine the 6 highest-ranked candidates overall, once we've vetted them. To do that, we speak with prospective candidates to ensure that each will be comfortable with the technology of jurying online and willing to make the time and travel commitment.

### Approval and Voting

Once this is determined, the NWS Board of Directors must approve the nominees before they appear on your ballot each fall, so that you, as members, can vote to select the Jurors.

Likely you will not be familiar with each candidate, so to make your vote easier, we gather information about them so you can make an informed choice. This includes Artist Biographies and a statement about how they approach jurying a show. Look for the link to candidate information on your ballot or in the August Newsletter on the NWS website. After the vote determines which three are elected as Jurors and which three are alternates, contracts are sent out by the Exhibition Director.

### What Jurying Involves

The NWS Exhibition jurying process will be overseen and managed by the NWS President and Exhibition Director. It begins with an online GoToMeeting in May that includes instructions for the jurying process followed by an online selection process using Café that each Juror will do individually.

The Certification of the accepted artwork and jurying for NWS Signature membership in August requires being at the NWS Gallery in San Pedro, California while the International Open Exhibition is hanging in the gallery. The Exhibition certification and the Signature jurying are held in the gallery. In the case of a Force Majeure, the Exhibition certification and Signature jurying will be held online.

# The Redesigned NWS Website

BY SHANTHI KUMAR

## The National Watercolor Society Website has a New Look!

It has been redesigned to make it more user friendly and easier to navigate.

### So, what's new??

The header now has a horizontal menu with tabs, displaying some of the key pages of the site.

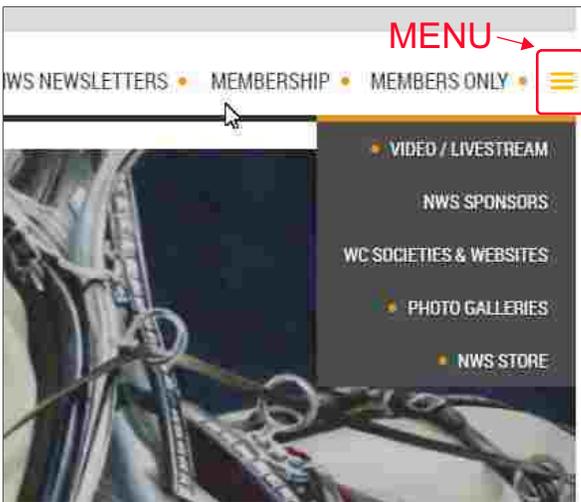
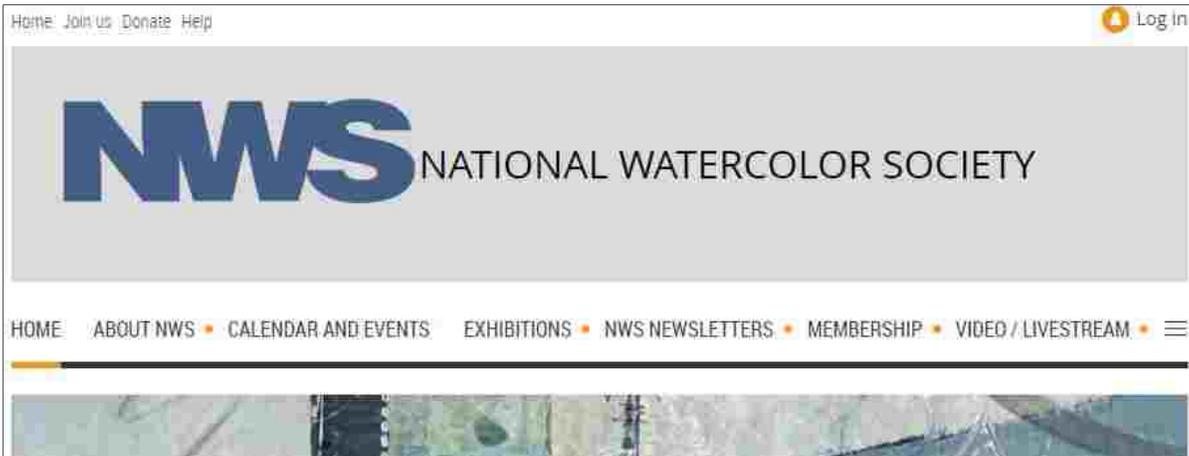


Image 2

The rest of the pages may be accessed by hovering over the MENU button that features a drop-down with links.

(See Image 2)

Tabs that have a dot next to them allow you to hover over the tab and click on a page from a dropdown menu that appears.

(See Image 3)

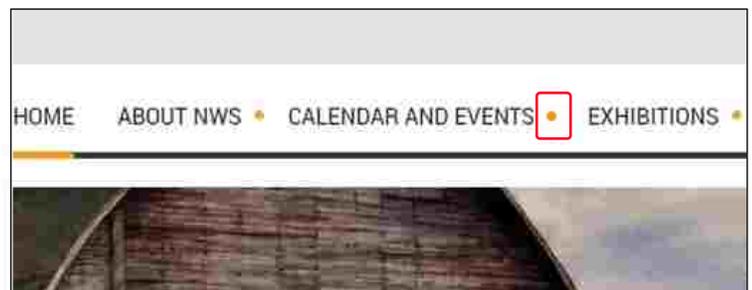


Image 3

Rest assured; you will still see all the familiar pages of the previous design! So do explore the Website.

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

P.S... if you have forgotten your password please click on the "Forgot Password" button and the system will allow you to set a new password.

**Shanthi Kumar**, NWS Web Director

# How to Prepare Artwork for Entry

BY LORRAINE WATRY

**Y**ou have just spent a lot of time creating your new painting and now you want to get it ready for entry in the NWS Member's Exhibition. So how do you prepare your artwork for entry?

## First and Foremost:

The image of your painting should represent the painting accurately. It is important that the color and values are correct and the image is a high quality file for the jurors to view and for possible printing in a catalog.

Once you have entered a show, no changes can be made to the painting. Any difference between your image and the painting may get it disqualified. Never "tweak" your painting in photo software to make it look better. Again, the photo needs to represent your painting accurately. There should never be anything but your painting in the image. The painting should be on the same plane as the photograph (i.e. the edges of the painting should be parallel to the edges of the photo sensor).

## Methods to Get a High Quality Image:

If you prefer to leave the photography up to a professional photographer, you can search online to find one near you or ask your artist friends for their recommendations. Prices can vary depending on the photographer and the project size.

Having your artwork scanned can be more expensive and it may be harder to locate a shop near you to do the scanning. Search for "art scanning services near me" online. The scan will provide a high quality file that should accurately represent your artwork.

## Photographing or Scanning Your Artwork

**Yourself:** I asked some NWS members how they create their images for entry. I hope their answers will help you if you choose to photograph or scan your painting for entry. No matter which process you use, a high quality image that accurately represents your artwork is most important.

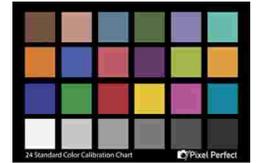
## Judy Saltzman, NWS Exhibition Director

Each of us live in different environments and adjustments may be needed (to the following information).

1. Position your painting either on a wall, chair

against a wall or on an easel. Most of my paintings are still stapled to gatorboard which keeps it flat. I prefer bright light but shot in the shade such as afternoon sunlight under overhang area which will avoid any reflection.

2. Attach/tape color correction card (cc card)\* next to the artwork. When shooting include the cc card.



3. Use a tripod for your camera. Personally, I take several shots at different settings (auto, aperture override, portrait). If your camera can shoot Raw, include it. In addition, take a photo with your iPhone HD (high definition). You will be pleasantly surprised at the quality.



Painting with cc Card

4. Transfer photos to your computer. I use a basic Photoshop software. You may be surprised to see how your white of the paper appears gray and dull. My goal is to match the white in the cc card and not in the painting. Once that calibration is completed, I will crop out the cc card and check the overall painting. Save as a copy (appx 300 dpi) and keep the original.
5. Be careful that your photograph matches the painting. Adding too much saturation or filter will be noticed by the jurors. If possible, view the saved image on different monitors. Most exhibitions have a requirement that the artwork *must* match the online photograph. If not, there could be consequences.

If you have any questions, please feel free to reach out. I am happy to assist fellow artists. Judy Saltzman  
[nwsexhibition@gmail.com](mailto:nwsexhibition@gmail.com)

## Carrie Waller, NWS

I use an iPhone to photograph my art and my still life set ups



Painting laying on back porch

# How to Prepare Artwork for Entry, continued

BY LORRAINE WATRY

for that matter. I like to photograph my art on a flat surface, usually the floor in indirect sunlight. I use my back porch.

I try to make sure my art is straight on the screen. You can auto lock the focus on the middle of your painting or any specific area. It helps to keep your signature and painting in focus.

iPhones have pretty good photo editing on the phone so I use that, I also import into Photoshop to color correct, straighten and crop. Make sure you view your image on a few different devices and at different sizes to ensure your photo shows up well.

## Lana Privitera, NWS

In my experience, Point-and-Shoot cameras and cell phones have issues with color and value nuances, so for taking high-quality shots I rely on my old digital Pentax X-5 DR. It's not a perfect camera, though. I usually have to edit the images later on iPhoto, but at least I get high definition shots with a pretty good value range.

To take good photos of my work, I use natural light. I always carry my paintings to the sunniest room in the house. With my watercolor still attached to the backing board, I place it either on the floor, at my feet, or if it is a large painting I position it vertically on the seat of a chair and I take many, many shots of it. The more the better! At least one shot is bound to be good.

My camera seems to take the best interior photos in the Night Scene setting, even if it's day time. I do not use a tripod because I have a pretty steady hand. I have tried taking photos outside under direct sunlight, and on a light cloudy day, and also indoors with lamps, and none of those situations have worked well with the



Resting elbows on a chair.



editing on iPhone

cameras I have. Your camera might act differently, though. You might want to test all of the possibilities.

I position myself 3 or 4 feet away from the painting and then I Zoom in until I see the painting matching closely the edges of the camera screen. That serves several purposes:

1. I avoid image distortion by placing myself far from my painting.
2. It helps the camera to focus better in all areas of the painting as a unity thus avoiding possible blurriness in some areas of the photo.
3. Most important of all: The zooming allows me to see if the painting's vertical and horizontal edges are cockeyed or if they are aligning with the screen's vertical and horizontal edges. Later, on my computer, I choose the best quality shot and I crop it until only the painting shows.

## Lorraine Watry, NWS

I scan my paintings myself with my Epson Perfection v500 scanner (scanning area is 8.5"x11.5").

A full sheet painting will scan in about 10 pieces with overlap. I then use photo software to seamlessly "stitch" the pieces back together.



I get a very accurate representation of the painting because I don't have to deal with lighting or camera settings and I have a full size file of my paintings when finished.

If you would like to know more about my process you can read my full blog post about the process here: [How I Scan My Paintings](#)

# Applying to Galleries

BY BEV JOZWIAK

**G**etting into galleries can be a daunting and frustrating task, but also very rewarding when you find the right fit. Depending on where you are on your “art journey” makes a difference on where to begin. If you are on the emerging artist side of things, it is probably easier to start local and with smaller lesser known galleries. Be prepared for failure. Back when rejection letters came in the mail, I jokingly told people that I had enough “no’s” to wallpaper my bathroom. You need a thick skin.



## Things to remember and things I have learned over the years.

- Visit galleries first. Get an idea of what they are about. If they are an abstract gallery, chances are they are not going to take photorealism. You want to fit in. However, once I was rejected from a gallery, for looking too much like an artist they already had. At the time I was sort of baffled by that, but now I am so grateful that the galleries I have let me have my own lane. A good gallery wants you to sell too.
- Sometimes it is just timing. There is a gallery I have wanted in for a few years now. It keeps saying on their website, that they are not looking for any new artists at this time. I sent them an inquiry and some images anyhow, and rightly so I guess, I didn't even get a reply. I will try again some day.
- One thing you will need is a consistent body of work. They do not want to see everything you can do. They want to know if they sell, you can bring more similar work. I applied to a gallery on the Oregon Coast, only to get rejected because they said they couldn't sell watercolor. I waited and applied again in about 6 months with my acrylic “kids on the beach” pieces, and they took me. Sales were good, but clients kept coming in, asking where my watercolors were. So they said “let's try some” and the rest is history. I think I sell more watercolors there now than acrylic.
- Which brings us to another subject; once you

are established, you want to find galleries that have a lot of foot traffic. The galleries that sell the most for me are mostly in tourist towns. They usually have a lot of good artists, so the competition is steep. Timing is everything.

- Talk to other artists that are in the galleries in which you have an interest. Make sure they pay on time, and take care of your art. You might be surprised what some gallery owners will do. Everything from having trouble getting paid, to one gallery that was actually taking my work out of the frame, and making prints of my work to sell without my consent, and with no compensation to me. I only found out about it because someone told me that bought a print there! And I didn't have any.
- Most galleries now have websites, with a section that says submissions. They will give you guidelines on what is required. I have applied online that way, but also ignored their guidelines, and applied in person. If you are going to do the latter, make sure and do it in the off season, and that they have no customers in the gallery. Tread lightly. If they are bored, you might get lucky. And I think it is harder to say no to someone standing right in front of you, versus online. I have made up cheap little “Snapfish” books with some photos of my work to show them. Something useful like that rather than hauling in a boatload of paintings. If it sparks an interest, they will ask to see for more.

Once you are in a gallery, remember it is a 50/50 partnership. They have nothing without their artists. I have had some really bad experiences, but over time have found some galleries that I have wonderful relationships with, and feel very loyal too. Most galleries require that you don't have another gallery within a certain mile limit. That and when one of their clients reaches out to you trying to get a better deal directly from you the artist; you need to refrain from doing so. I am in six galleries, all in Washington and Oregon, as I haven't wanted to ship, but that is also an option, just not one for me.

Galleries aren't the only way to go, but it has been a path that has worked well for me.



## Have You Paid Your Dues for 2022

BY DIANE CHENCHARICK

**M**embership renewal is currently underway and we are pleased to report that as of 11/21, we have already received more than 600 renewals from our members. Thank you to all of you who paid early.

As you know, your membership is due by January 1st, so if you haven't yet done so, please login to your Profile page on the NWS website, click on the link Invoices and Payments, and pay the invoice that was sent to you on November 1st. That will keep you current and active so you may take advantage of all the benefits your NWS membership provides. This includes continuation to receive this newsletter delivered to your inbox every quarter, the ability to enter the upcoming NWS

Members Exhibition, discounts on NWS workshops and member discounts for entry in the NWS International Open Exhibition. Your support of NWS and the arts is greatly appreciated, so renew your NWS membership NOW!

**Diane Chencharick**, NWS Membership Director

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

# Welcome

## NEW NWS ASSOCIATE MEMBERS

August 16, 2021 - November 3, 2021

Natalie Higgins	TX
Laurel Oglesby	HI
Tara Smith	CA

## A Sampling of New NWS Signatures and Their Thoughts on the Achievement



**Lyna Knight, NWS**, If I had to give one word on what the Signature status for NWS means to me, it's "validation... the action of checking or proving the validity or

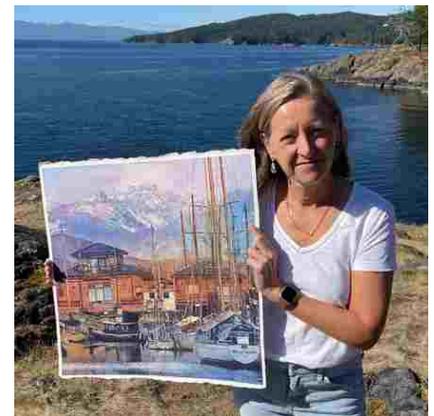
accuracy of something". I have worked very hard with my painting, achieving small goals along the way. The Signature status award for NWS is the validation and further recognition from my peers that my journey continues on the right path. I am honored and thrilled to have received this status.

**Thomas Rebek NWS**, I am honored to be in the company of so many fine watercolor artists from



around the world by being juried into the NWS as a signature member. It is a life-long dream to have my work recognized by this organization. Also it was wonderful to have my painting "Let's Play" receive the three combined cash awards in this years NWS International Exhibition.

**Anne McCartney, NWS**, I do love a challenge, and earning signature status with NWS, was certainly that. There is a truth to the saying "the harder you work for something the more it is appreciated". That being said, I very much value my new status as a signature member!



**Congratulations again to all the new Signature members!**

# In Memoriam



**Lois Salmon Toole, NWS**, Born 1931. Passed away February 14, 2021. “Over a span of more than 40 years, Lois exhibited in 500 major National/International juried shows. She won 165 awards, and achieved Signature Membership in 17 professional art organizations including the National Watercolor Society.

Lois’ artwork is featured in 14 publications, including two instruction books (Painting Ships, Shores, and the Sea and Watercolor Skies and Clouds Techniques by 23 International Artists), as well as Modern Masters of Miniature Art In America, Splash 3, Splash 7, Splash Retrospective – 20 Years of Contemporary Excellence, and Best of Watercolor 1 and 3.

(www.DeJohnFuneral.com)

“She valued her professional memberships and the many friendships she developed. Thank you for your thoughts and prayers.” David R. Toole

## 101st NWS International Open Exhibition 2021

### Sample of Artwork



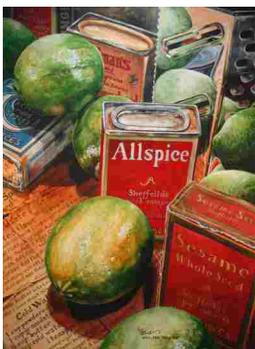
Fuerteventura Cliff- Pablo Ruben Lopez Sanz, NWS



Last Rose - Chris Cart, NWS



Accidental Collage - Glenda Haas



Allspiced Up - Cindy Brabec-King, NWS



Jag in the Daisies - Sue Steele Thomas, NWS

**Watch Recent Videos** from the 2021 International Open Exhibition Virtual Opening and the 2021 Volunteer Exhibition.

(Please select the image below to watch the video.)

**Stephanie Goldman**, NWS Education Director



# Accolades

**Robin St. Louis, NWS**, had an article on her paintings featured in Santa Barbara Food & Home Magazine, Fall 2021. The article is titled, "Putting the Pieces Together; A Fresh Take on Jigsaw Puzzles" and it describes her painting process and her journey to found Sunlit Studio Puzzles and manufacturing watercolor jigsaw puzzles.

**Alicia Farris, NWS**, received the M. Graham Award in the Missouri Watercolor International Exhibition for her painting, "Lost in Thought", which took place in St. Louis in September. She received an Honorable Mention in the American Artists Professional League exhibit

**Annie Strack, Associate**, won Best of Show in the Miami Watercolor Society 48th National Juried Show, Merit Award in the Hawaii Watercolor Society Annual National Juried Show, Merit Award in the Pikes Peak Watercolor Society Biennial International Exhibit, and Honorable Mention in the Alaska Watercolor Society 47th Annual National Exhibit. She earned Signature Status in AKWS and PWCS. She is featured in the December/January issue of Southwest Art magazine as a top award finalist in their annual Artistic Excellence competition.

**Lois Ward Wolford, NWS, BWS, PWCS**, received the Walker Family Outstanding Watercolor Award in the 42nd Annual Pennsylvania International Show for her painting "Breakfast Alone". She received the Stonehenge Aqua Watercolor Paper Award for her painting "Green Chairs" in the Mid Atlantic 2021 Show.

**Shanthi Kumar, Associate**, was awarded the Cheap Joe's Art Stuff and Air Float Systems LLC Merchandise award for "Golden Harvest" at the 2021 Pennsylvania Watercolor Society's 42nd Annual International Juried Exhibition.



## 2021 NWS 101st International Open Exhibition Catalog

Beautifully printed in full color. Available for purchase, along with catalogs from some of the other NWS past shows. **NWS Store** or call the Gallery, Thur. - Sun. (310)-831-1099.

## 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 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.

**2022 DEADLINES:** December 29th, 2021, March 11th, April 22nd, July 29th, November 4th

ONLINE PREFERRED [NWSnewsletter@gmail.com](mailto: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