



EXPRESSIVE PAINTING WITH WATERCOLOR, MARKS AND GOUACHE

Monday through Wednesday
October 20-22, 2025

Daily 9:00am-4:00pm; doors, 8:30am
Nipomo Community Presbyterian Church
1235 N. Thompson Rd., Nipomo

In this workshop, you'll explore loose watercolor washes, followed by spontaneous mark-making using tools like markers, pencils, and crayons. Gouache will be added to define shapes, increase contrast, and create areas of negative space, highlighting the dynamic relationship between shape, value, and key design principles. The emphasis is on emotion, movement, and personal expression, while also building a strong foundation in watermedia tools and techniques. Open to artists of all levels, this workshop invites creative exploration

Ann Smiga Greene

Workshop

presented by

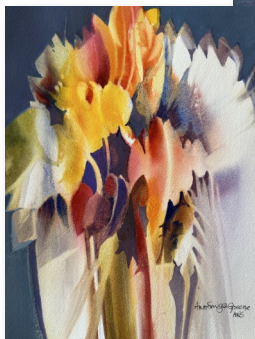


CENTRAL
COAST
WATERCOLOR
SOCIETY



Free Flow

© Ann Smiga Greene



June Blooms

© Ann Smiga Greene

without predetermined outcomes, planning, or drawing. Ann will support you whether your work tends toward abstraction or representational.

Morning snacks and lunch are provided each day along with

coffee, tea, and water. We do this for your convenience and to keep the workshop on schedule. If you have your own food preferences or needs, there is a fridge on site so you could bring your own.

[Register Here](#)

Aquarius 2026

CALL FOR ENTRIES

Starting December 1, 2025

We are pleased and honored to have award-winning artist Michael Reardon (mreardon.com) jury and judge next year's Aquarius Exhibition for us. Digital entries will be accepted via EntryThingy beginning December 1, 2025 through midnight January 4, 2026. Accepted artists will be notified by email on January 20 and the results posted on the CCWS website on January 21. Artists residing in California are eligible to submit up to two paintings for consideration. Accepted artworks are limited to one per artist.

The Prospectus will be available at our website about mid-September.



First Place Aquarius 2025

"Bovian Rhapsody" © Tony Segale

Central Coast Watercolor Society

PO Box 922 Nipomo, CA
93444-0922

www.ccwsart.com

President

Linda Denton

Vice-President

Michael Grahek

Secretary

Leslie Parsons

Treasurer

Julie Diani

Membership

Susan Sevier

Publicity & Webmaster

Jeanie Smith

Workshop Coordinator

Brian Reed

Aquarius Exhibitions

Chuck Crotser & Jerry Smith

Historian

Open

Hospitality

Open

Newsletter Editor

Sandy McNeil

Past President

Jerry Smith

President's Message

By now we are all familiar with the term, "It Takes a Village."

Normally it is used when referring to the raising of a child.

However, in the past few years, I have found the same can be said regarding the Central Coast Watercolor Society.

As the Historian for CCWS, I keep an archive of paperwork dating back to 1987. Included in the paperwork are newspaper articles, financial reports and Aquarius brochures. The list of members and people involved in the late 80's and early 90's is extensive.

Sue Sevier and **Edie Schneider** were both officers. Thanks to their visionary leadership and effective guidance, as well as those who subsequently stepped into their shoes, our current members benefit from the many activities they implemented.

Reading through the financial reports, membership dues, \$30 a year at the time, have remained unchanged. "Still a bargain!" we like to say. The cost to attend a workshop was \$150; the per



Linda Denton, CCWS President

diem cost of the presenting artist was \$250; and the room rental at the San Luis Obispo "Art Center" (as the Museum was then called) was \$250. While our workshop costs nowadays reflect an inflation rate of not quite 3%, we've managed to absorb a substantial portion of the cost for you to attend.

Our quarterly newsletter, printed in black and white **and mailed** (can you believe it?!) to every member, was titled, "Art Times" and for a while, was included in the Art Center's newsletter. The 1979 Aquarius flyer was also printed in black and white and the Exhibit was held at the San Luis Obispo Art Center.

Continued on Page 3

In this Issue

- 1 Ann Smiga Greene Workshop/
Aquarius CFE
- 2 President's Message
- 3 Welcome New Members/
Hospitality Signup/VP Volunteer
- 4 CFE Autumn MOS
- 5 Summer MOS Winners
- 6 Upcoming Meetings
- 7 Recent Meetings/KUDOs
- 9 Stan Kurth Workshop Review
- 10 This 'n' That
- 11 Monday Morning Paint-In Info
- 12 Calendar of Upcoming Events

Our Mission

The Central Coast Watercolor Society was founded in 1976 with the main purpose of fostering interaction, creative activity and artistic development among watercolor artists living on the Central Coast.

In addition, we seek to further the interests, appreciation, activity and growth of watercolor and water media through educational programs and art shows for the community and our membership.

The Central Coast Watercolor Society is classified by the Internal Revenue Code as a 501(c)(3) non-profit organization.

Welcome to our newest Members

**The Central Coast Watercolor Society
extends a very warm welcome to our new
members.**

We are so glad you have joined us.

Linda Souza
Nipomo

Mary Velasquez-Bailey
Nipomo

Rosa Andrade
Santa Maria

Dee Hall
Nipomo

Lori Thompson
Monterey

Rebecca Ellis
San Luis Obispo

Cheryl Dove
Los Osos

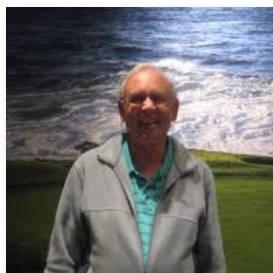
Victoria Diaz
Santa Maria

~THE CLASSIC WIN-WIN~

The Ann Smiga Greene workshop in October provides a great opportunity, whether you take the workshop or not. "How can that be?" you ask.

Let's say that, for whatever reason, you won't be taking the workshop. But if you volunteer to be part of our **Hospitality** team during the workshop, your CCWS Board will award you 50% of the cost of a future workshop that you would prefer to take. That's \$175, give or take. Now that's a great deal!

A 3-day, all-day time commitment might, at first blush, seem like a downside. So, let me ask: what would you be doing otherwise? Some folks say they



What a great smile!

Our current Vice President, Mike Grahek, plans to step down in the near future. What does he do? The Bylaws state that "The Vice President shall be Program Chair and shall assume the duties in the absence or disability of the President." Allow me to translate:

On a yearly basis, Mike (or the VP) is tasked with finding the artists for **eight** monthly programs (there is no November program and the remaining three are potlucks, popups and the presentation of Aquarius entries). Mike does this by connecting with watercolor artists who participate in Open Stu-

President's Message

(Continued from Page 2)

Yes, things have changed over the years. Many of the people mentioned in the newsletters and articles are no longer with us. But thanks to them, the Central Coast Watercolor Society still continues its mission: we exhibit our work at various venues, watch high quality demonstrations given by local artists, paint with friends on Monday mornings, and attend a two- or three-day day workshop locally.

The village is still alive and growing.

Linda Denton

can't get any painting done at home—too many distractions. Admittedly, your personal time at the workshop will not be UNinterrupted. But when you're not setting up, picking up, or cleaning up, you will still have several uninterrupted hours to work on your own.



Plus, let's not ignore the HUGE upside to your commitment: you're helping to build a crew of **Hospitality** volunteers, people who know "the ropes" and can get it done even if Linda (our current **Hospitality** chief) isn't available. It's the classic win-win!

Sign up with Linda at ldenton1011@gmail.com

dios SLO, Aquarius, Art in the Park, and other shops and venues where their work is displayed. Yes, you would attend a monthly Board Meeting, but, Mike says, "**On the whole, this is probably one of the easier jobs to have!**"

Are you engaging, open, inquisitive? Prone to wandering? When was the last time you ventured through Cambria West or Gallery Los Olivos?

While Mike usually sets up the camera for the monthly demos and periodic workshops, there are a handful of others who also do this. As for the critiques he often leads on Monday Mornings, others are encouraged to give it a shot. So, you see,

"This is probably one of the easier jobs to have!"

Think about it...but not too long!

Let Mike hear from you at slo_artist@yahoo.com

CCWS

Members Only Show

Autumn 2025

CALL FOR ENTRIES

In our VIRTUAL ONLINE GALLERY

It's hard to believe we're looking at our third Virtual Online Show. The paintings have been nothing short of spectacular—a tribute to all our members, those who are seasoned professionals, as well as those who are still trying to figure things out.

The beauty of these shows is that they're not juried: every entry is accepted. And, in the process, you learn how to take a proper photo of your image and email it at the proper resolution. Since most exhibitions now require email submissions, there's much to be said for learning and repeating these procedures.

However, if you're not inclined to enter this go-around, please know that your vote is equally important and appreciated.

Email entries accepted Sep 14-19 at ccws@ccwsart.com

Sep 21-26 Member judging 'til midnight

Sep 28 Winners Posted on Website

Basic Procedures for Entering the Virtual Show

2. One (1) painting per member.
3. Original work only.
4. No size requirements.
5. Entry by members only
6. Members will judge the show.
7. Email a jpeg (at least 200 dpi) of your painting. Be sure to include your name and the name of your painting.
8. Your image should be cropped to show only the painting: no matting, background or frame in the photo.
9. Image must represent the painting exactly. No computer modifications.



"October Skies" © Jan Godachy

Voted First Place in the Autumn 2024 Members Only Online Show.

THANK YOU TO ETTY AND ART CENTRAL FOR HOSTING *SpLish SpLash!*



**YOUR CREATIVITY,
OUR SUPPLIES.**

And **THANK YOU**, of course, to the thirty-four artists who submitted paintings, especially with so much competing for our time and energy these past few months. The exhibition, **September 5 through November 3**, celebrates excellence in watermedia painting as showcased by our Central Coast Watercolor Society. To see a list of artists and info on how you can still participate, go to ccwsart.com/splish-splash.

Come meet the artists!

SpLish SpLash Reception, September 5, 5:00-7:00pm
Art Central, 1329 Monterey St., SLO

Check out all the good stuff at artcentralslo.com

Summer Show



Winners



2nd Place: "Peacock Moon"
© Katherine Vause



1st Place: "Garden of Infinite Potential"
© Mary Velasquez-Bailey



3rd Place: "Meet Baby"
© Joan Brown



Honorable Mention
"Abandoned Soles" © Marie Angelus



Honorable Mention
"Beach Walk" © Mary Gail Stablein

Please take a moment to immerse yourself in the artistic visions of our talented members. From bold brushstrokes to delicate washes, every piece tells a story that reflects the joy and warmth of the season. Let your fellow artists' work spark new ideas, fresh techniques and a renewed love for watermedia.



Honorable Mention
"Stampede" © Tom Dowlan

Thank you to ALL who participated and voted.
See all the entries at
ccwsart.com.

Upcoming Meetings

August 26 - Linda Trapp - Slaying the Dragons



Formerly a Dean and Faculty member at several colleges, including the California School of Professional Psychology, Linda Abbott Trapp lives, writes, and paints on the Central Coast of California. She is the author of seven

books and over 250 articles, columns, and published reviews. She holds a PhD from Iowa State University, and the coveted Certified Speaking Professional award from the National Speakers Association. She is married and has four grown children.

Just in case you're thinking you'd like to remain the proverbial fly on the wall, Linda plans to engage in

an INTERACTIVE conversation about "the stumbling blocks [you, the artist,] have faced, the things [you] have learned from failures and successes, and the reason [you] paint in the first place."

Her goal in this conversation is "to reduce anxiety about the

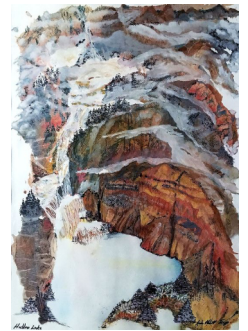
'right' way to paint, and increase courage to put your thoughts, fears, hopes, and loves 'out there', through [the] visual arts."

Ample food for thought, I'd say!

Linda is all over the internet but a good place to start is at calaverasarts.org.



A Morality Tale



Hidden Lake

September 30 - Jay Stieler - Wild Water Washes

A lifelong Central Coast resident, Jay draws much of his inspiration from the



Plaskett Full Moon

area's stunning coastal landscapes and the creative energy of local artists. "In my watercolor painting, I try to explore light, shadow, and spontaneity, while embracing the medium's fluid nature.

"I am an active member of sev-



Jay, enjoying some time, en plein air.

eral local art groups [including CCWS], with original pieces featured in area galleries and businesses. I've been honored to exhibit in juried shows such as Aquarius and Beacon." For his demo, Jay plans to show us how he creates his beautiful waterscapes.

Learn more about Jay at coastarthouse.com.



Sweet Springs

October 28 - Annual Business Meeting, Elections, Pop-Up Gallery & Potluck

You're invited! A celebration of Community and Creativity. Join us for this annual event that honors what makes our artist community so vibrant—connection, collaboration, and watercolor magic.

Help shape the future of the Central Coast Watercolor Society. While we'll briefly touch on society business and elections, the heart of this gathering lies in our shared love for art.



Spring 2025 Pop-Up Gallery

Show off your latest work

at the Pop-Up Gallery. Bring one painting, matted (frame not necessary). Every painting gets a number; everyone who comes gets a vote!

Bring a dish to share at the Potluck Feast.

Whether you're sharing a painting, a favorite recipe, or just good conversation, your presence matters. Let's gather not just to make decisions, but to celebrate what binds us together as artists.

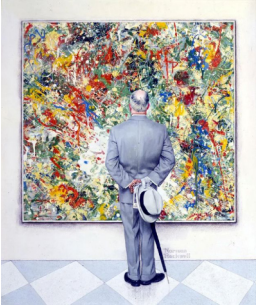
We can't wait to see you there!

Time: 12:00pm

Location: Nipomo Community Presbyterian Church
(See page 11 for directions)

Recent Meetings

May 27- Brian Reed - Abstract Painting: Improvisation & Deliberation



"The Connoisseur" by

Norman Rockwell, 1962

By way of example, here are several abstractions of an apple, including a clearly recognizable tech symbol as well as a more obscure multicolored sphere.



What is an abstraction?

A former stage designer and retired professor of theatre, Brian deftly illustrated how stage design has transformed over time to create the visual world in which a story unfolds. Beyond simply recreating a realistic setting, stage design can be used to create metaphors and symbolic representations that deepen the story's meaning. Of particu-

lar interest to me was bringing the concept drawing to life on the stage, as with "Death of a Salesman," shown here.



Death of a Salesman, from concept to stage.



Much of what Brian shared about the stage might be applied to fine art painting: "The scenery shouldn't upstage the performers; [likewise] the details shouldn't upstage the painting....[There should be] an ambiguous quality in your paintings."

Finally, from Edward Betts, author of Master Class in Watermedia, "An artist...should paint in whatever manner he finds most natural and true to himself." Thank you, Brian, for a masterful and insightful presentation.

June 24 - Liz Moore - Plan Your White Space

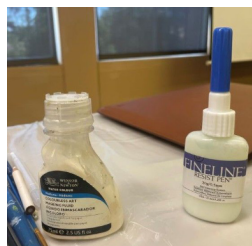
Liz Moore has a delightful way of drawing you



Liz, in teaching mode

into her world, which, for the past many years has included teaching art and photography combined with technology at Morro Bay High School. Since she lives in Los Osos, many of her watercolors feature the local scene—sailboats, kayaks, piers, as well as the people and wildlife that frequent them. Having just completed a plein air piece at the Morro Bay State Park marina, I know how tedious it is to brush masking fluid on a collection of railings, masts, and dock pilings. If I had only known then what I know now: the Fineline Resist Pen! Buy it pre-filled (with masking fluid) or fill your

own. Replacement caps are also available! What a find! So, with her Fineline Resist Pen in hand, Liz masked boats and sand pebbles for much of the meeting, completing enough of her painting to convince us how difficult it would otherwise be to paint a dark background between and around the many sunlit masts of the boats.



Liz' tools of the trade.



Liz' Morro Bay Marina Estuary. Notice all the masts!

Visit lizmooreartonline.org, where you can see the local scenes and people she loves to paint.

Recent Meetings (cont'd)

July 29 - Kim Winberry - Using Watercolor & Ink Together

Every artist has a calling. Case in point: Kim Win-



The start of a power-punching rainbow mantis shrimp.

berry. At her Instagram site, Kim says, "I didn't go to art school. I picked up a brush one day and never put it down. It started with endangered animals, [then] turned into a full-blown

obsession with expressive sea creatures...."

Except for our resident marine biologist, **Dan Watson**, virtually no one attending Kim Winberry's demo had ever heard of a rainbow mantis shrimp. Visualize a giant preying mantis with a lobster tail and you pretty much have it! Also called a peacock mantis shrimp, it's worth a few minutes of Google time to explore this interesting sea creature that actually throws a punch! But, I digress.

Kim prefers 300# Arches or Fabriano and a variety of mop brushes. She uses A. Gallo honey-based watercolors, hand-made in Assisi, Italy because

they're highly pigmented and metal-free. Micron pens and a waterbrush filled with India ink round out her basic studio set-up. Since our time was running short, Kim gave us just enough to see how and where she does her color-blocking, adding colors and ink for the details. She captures the ocean depths



Kim's basic studio set-up.

with a mix of Paynes Grey and Harbor Blue. While she has yet to name her shrimp critter, Kim did introduce us to Wal-

ter, the otter, and Creepy Frank, a stylized anglerfish. Not only does she paint, Kim also fuses her bright, whimsical images to key chains, coin purses, and courier bags, which she brought for us to examine.

See more of Kim's delightful work at waterplusink.com



Creepy Frank Finds A Friend by Kim Winberry



Walter, on a coin purse.



KUDOs

Stacy Weed and Sunny Patton

whose paintings (shown here) were juried into the 57th Watercolor West International Juried Exhibition. This year's Show, which runs August 23-November 29, will be held at the Hilbert Museum of California Art at Chapman University, 167 Atchison St., Orange, CA.

Visit watercolorwest.org for more information.



"Bishop Peak" © Stacy Weed



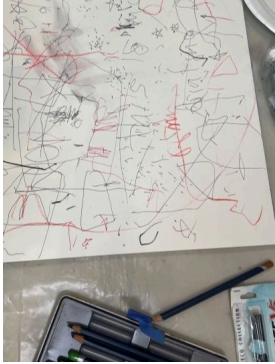
"Piper's Pup" © Sunny Patton

Stan Kurth Workshop Review

Many thanks to contributing writers Cam Arnold, Dan Holland, Edie Schneider and Blaire Kilby

Intuitive Painting with Watercolor & Gouache

Stan Kurth's workshop in early June was "fun and very inspiring," writes Cam Arnold. "He encouraged experimentation, painting with intuition and a different way of seeing. His approach, without focus on the outcome, was and is difficult to process, but enlightening in the end." For our workshop, Stan's process consisted of three phases. Phase 1 was the "library"



Phase 1: Building a "library" of marks.

phase. With his non-dominant left hand, he began laying down random lines and marks with his Pilot Precise V5 pen, followed with color pencil, paraffin or crayon, graphite, etc.

In Phase 2, Stan liberally applied watercolor in his chosen primaries, adding salt and alcohol spatter as impulse dictated, and allowing each layer to dry before applying the next.

Phase 3, while the most challenging, was the most creative part of Stan's process. With a thick opaque gray mix of watercolor and gouache, Stan began applying the mix over areas of his painting, randomly at first, then with more purpose as shapes began to emerge. With Stan's often vague though insistent encouragement, most everyone was able to work through their skepticism and frustration.



Stan's pile of gouache with a bit of watercolor.

"composition principles (included in a handout) [which apply equally] to abstract...[and] representa-

tional art."

Continuing, Dan noted, "You're not going for a finished product. It's a process....This was one of the most important [takeaways] for me because I tend to want to finish fast for spontaneous, fresh results. Allowing myself to take a little more time and embrace the process is a good ongoing goal."

When I asked **Edie Schneider** for her two cents worth, she replied, "I enjoy abstracts, which is why I signed up for Stan's workshop....His ideas were interesting, and he was a fun and generous character. He was also very kind and encouraging. Not sure how much of his methods will find their way into my future paintings, but I'm sure a few things will stick with me. The group amazed me by creating such different paintings, none were alike. I also realized that I DO NOT like working with gouache!"

Blaire Kilby observed, "My process is very similar to

Kurth's, [except] I use acrylic. Even though I am comfortable painting abstractly, I benefited from the workshop [and] appreciated the validation to [trust] my intuition, [to] not question it endlessly. [I could] work more quickly, not...obsessing about 'doing it right'. I also learned how to block out some of the painting to focus on the most interesting



Phase 3: Selectively applying gouache to carve shapes out of the underlying "library".

parts. Working with watercolor [and gouache] for abstracts was challenging and rather fun. I valued the reminders to...balance shape, value and color, to...have lots of variety (texture, line, color, shape). I was pleased with 9 of the 11 paintings I did in just 3 days. That's mind blowing for me as I usually spend at least 15 hours on one painting. I also loved the block of time to...build community with fellow painters. Thank you CCWS for bringing Stan Kurth, and at a reasonable fee at that!"

Looking to revisit or recall a few points from the workshop? There's a ton of stuff at Stan's website at stankurth.com.



**Do you have
news you would
like to share
with our
membership?**

**If you have received an award,
been accepted to a show, achieved
a milestone and you would like to
share with our group, please email
your information to**

mcneils0911@gmail.com

**prior to the deadline for the next
issue. The deadline is always
shown at the bottom of the
calendar page.**



Did you know there's a Little Free Library inside the Gallery at Art Central? Well-stocked with books for the artist, it's on the honor system: you take one and return it when you're finished. Want to unload a few of your own? Take them yourself or give them to Linda Denton: she'll be sure they get there.

- A little levity lightens the load -

I asked,
"SO...HOW'S
YOUR SUMMER
GOING?"

She said,

IT'S FINE



I'M FINE
EVERYTHING IS FINE

A year ago, Edie Schneider made this observation:

"Our group is so FULL of extremely wonderful painters who never enter [competitions] and they are getting better every day. Our Monday Morning Paint-Ins are fabulous and filled with great art. I want to encourage [everyone] to enter shows if they can afford it—it does cost a bit, [but] if you don't enter, you can't get in OR win!"

One of Edie's favorite sites is CaFÉ™, at callforentry.org. CaFÉ™ is the foremost call for entries submission and online jurying solution by and for artists specifically for the arts and the public art field.

Plein Air Painting Opportunities Wednesday Morning

There are two plein air groups:

PACA is based in Morro Bay.
pleinaircoastalartists@gmail.com

Wednesday Irregulars is based in Cambria.
camarnold@145107922.mailchimp.com

Thursday Morning

This group meets at various locations in San Luis Co. bellacoolakipper@gmail.com

FIVE TRUTHS ABOUT PAINTING OUTDOORS

(That no one talks about)

1. THE FINAL PAINTING DOESN'T MATTER AS MUCH AS THE PROCESS.
2. YOU'LL CONNECT WITH PEOPLE YOU NEVER WOULD HAVE MET OTHERWISE.
3. EVERY LOCATION TEACHES YOU SOMETHING.
4. YOU'LL FORGET SOME OF YOUR SUPPLIES AT LEAST ONCE.
5. NATURE IS UNPREDICTABLE, BUT IT TEACHES YOU TO ADAPT.



Eric Rhoads, Publisher - PleinAir Magazine



Come Paint with Us on Monday Mornings!

What: Paint-In Session

When: Every Monday morning

Where: Nipomo Community Presbyterian Church

Time: 9:00 am – 12:00 noon

RSVP: Please sign up when you receive the email invite each week.

Monday Morning



What is a "Paint-In" ? Bring whatever you are working on and spend the morning painting with other members of CCWS. Share tips and techniques and try new things. Be inspired and motivated. Make new friends. This is a **FREE** benefit of CCWS Membership.

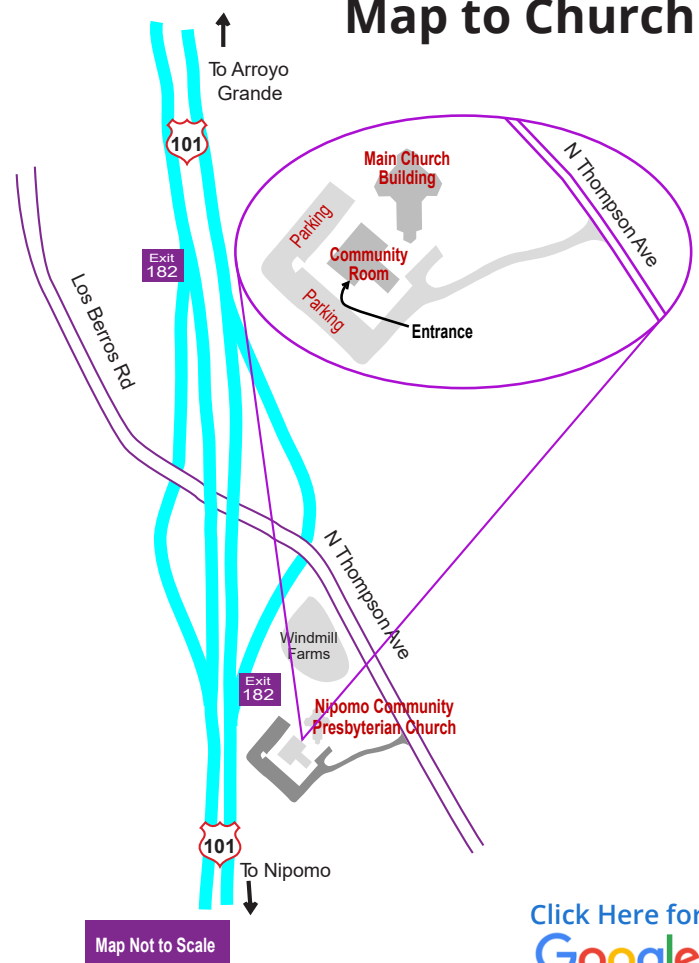
Critique: About 10:15, we do a completely optional, very informal, peer critique. There are some very accomplished artists among the CCWS membership who will generously share their knowledge with you, make suggestions, all very positive.

Where: Nipomo Community Presbyterian Church, 1235 Thompson Avenue. See map.

Who can Attend: Active (dues paid) CCWS members are encouraged to take advantage of this great member benefit. You may invite a guest to introduce them to this CCWS event and if they want to continue they will need to join CCWS.

Covid Update: Although CCWS no longer requires attendees at live events to be vaccinated, it is still recommended, and also requested, that you stay home if you have any symptoms of illness. Thank you for your consideration!

Map to Church



Click Here for
**Google
Map**

CALENDAR OF UPCOMING EVENTS 2025

Meeting Reminder

CCWS meets the last Tuesday of each month, unless notified of a **date change** for that month.

CCWS Monthly Meetings begin at 1:00 pm

The first 1/2 hour is a social time and demonstrations start at 1:30 pm.

SLO United Methodist Church, Wesley Room.
1515 Fredericks Street, San Luis Obispo.

Upcoming Meetings:

Aug 26 - 1:00pm - Linda Trapp - Slaying the Dragons

Sep 30 - 1:00pm - Jay Stieler - Wild Water Washes

Oct 28 - 12:00PM - Annual Business Meeting,
Elections & PopUp Gallery with Potluck at
Nipomo Community Presbyterian Church
(Map on p. 11)

Nov 25 - **NO MEETING**

Dec 2 - David Massey - Barn and Field Landscape



Sep 14-19 - Email jpeg entries 'til midnight to
ccws@ccwsart.com

Sep 21-26 - Member judging 'til midnight

Sep 28 - Winners Posted on Website

SEPTEMBER STRADA 30-DAY CHALLENGE REGISTRATION NOW OPEN

One drawing or painting FROM LIFE every day for 30 days.

Details at stradaeasel.com/pages/september-2024

One of the best ways to improve your art is to make a personal daily commitment to painting or drawing. The STRADA September 30-Day Challenge brings together hundreds of artists from around the world who commit to daily practice. Join the tribe and **take the Challenge!**

Monday Morning
Paint-In

presented by
CCWS CENTRAL
COAST
WATERCOLOR
SOCIETY

**Nipomo Community
Presbyterian Church**

9:00 am - noon

Aquarius
2026

Feb 19-Mar 30

Feb 17 Take-in, 10:00-11:00am at
Art Center Morro Bay,
835 Main St., Morro Bay CA

Feb 19 Exhibition opens

Feb 22 Opening Reception, Awards and
Gallery Talk - 2:00-4:00pm

Mar 30 Exhibition closes

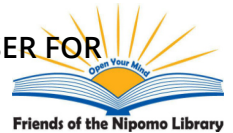
Mar 31 Take-out, 10:00-11:00am



Reception September 5, 5:00-7:00pm
A CCWS EXHIBITION

hosted by Art Central, 1329 Monterey St., SLO,

August 1 - September 1
CCWS EXHIBITION & FUNDRAISER FOR
NIPOMO LIBRARY
918 Tefft St., Nipomo



Newsletter Deadline: The deadline for articles, photos, calendar events, member news and general information for the 4th Quarter 2025 edition of this newsletter will be **Nov. 1st**. Please send to Editor, Sandy McNeil: mcneils0911@gmail.com. The newsletter will be **published November 15, 2025**.