



Newsletter

3rd Quarter 2026

CALL FOR ENTRIES

Starting November 29, 2026

Aquarius
2027

It is our great pleasure to introduce you to Tim Saternow, our judge and juror for January's Aquarius 2027 and our guest artist for the February Aquarius Workshop,

SPLASH DYNAMIC.

Tim's watercolor paintings explore the lost and forgotten areas on the edges of the urban scene, paintings that tell stories of neighborhoods, and the people who live there.



"Waverly Diner"
© Tim Saternow

Tim is particularly sensitive to the emotive power of light, especially the distinct light of fall and winter creating deep shadows while playing across the faces of the old brick town-houses in New York and the weathered clapboard of Cape Cod.



Tim Saternow (with Rigby) and featuring "39 Mott Street, rain"

See more of Tim's visual stories at timsaternow.com.

Look for the Prospectus at the CCWS website mid-September.



CALL FOR ENTRIES

Autumn Show

IN OUR ONLINE GALLERY

Email entries accepted Sep 20-25 at ccws@ccwsart.com

Sep 27-Oct 1 Member voting 'til midnight
Sep 4 Winners posted on Website

It's August and you're probably not thinking much about Autumn or Fall. You're road-tripping, flight-engineering or school-readying for someone somewhere. Me? I'm just waiting for the winds to abate so it doesn't feel like wind-surfing when I venture out to water the tomatoes! Still, I'm here to remind you that next month, CCWS is having its Autumn Online Show. This is a members-only event and, even though you're busy-busy, we really DO want to see what you might come up with that will help us transition into what used to be the calm cool days of Autumn.

Basic Procedures for Entering the Online Show

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

Central Coast Watercolor Society

PO Box 922 Nipomo, CA
93444-0922

www.ccwsart.com

President

Linda Denton

Vice-President

Open

Secretary

Leslie Parsons

Treasurer

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Membership

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Jeanie Smith

Workshop Coordinator

Brian Reed

Aquarius Exhibitions

Chuck Crotser

Historian

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Kate Vause, Stacy Weed,
Marie Angelus

Newsletter Editor

Sandy McNeil

Past President

Jerry Smith

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President's Message

The Importance of Directional Lighting

In any exhibition, most of us want our paintings to stand out. One way to make that happen is to use directional lighting to add drama and create interest.

In an article written for Artists Network, Kathleen Giles explores how intentional lighting and color choices can elevate a painting's value structure. So, what is directional lighting? It simply means using strong contrasts of light and dark to define your subject. When a subject is in strong directional light—back-lit, side-lit or top-lit—the values that help to define its shape are present in both the shadows and highlights. For a back-lit scene, the object is in shadow, surrounded by a highlight. Light from the side carves out contours and textures. Light from the top brightens upper surfaces while dropping vertical planes into mid-tones or shadow. Using top-lighting in conjunction with a black background is one of the easier ways to create drama. In this case, the foreground objects need to stay in the white-to-mid-tone range. If the objects are too dark, they melt into the background instead of standing out.



Indoors, Kathleen likes to use umbrella lights, placing them to greatest effect. She sets up the still-life and snaps away without using a flash, capturing the natural shadows. Outdoors, she recommends early morning or late afternoon when the shadows are longer and the light softer, more expressive. A photographer recently told me he prefers the "blue hour" — that quiet moment after sunset when the world is still lit but softened. I may have to try that myself.

Linda

Our Mission

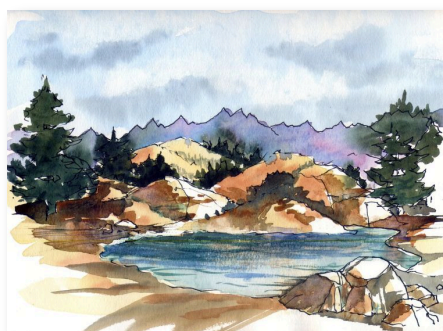
The Central Coast Watercolor Society was founded in 1976 with the main purpose of fostering interaction, creative activity and artistic development among watercolor artists living on the Central Coast.

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.

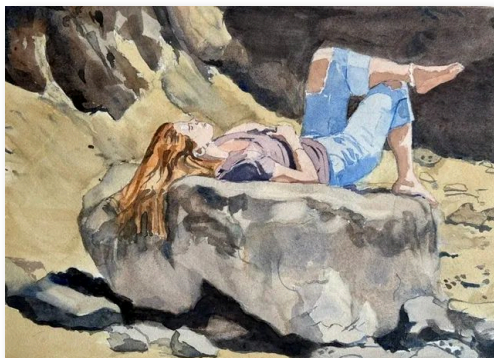
The Central Coast Watercolor Society is classified by the Internal Revenue Code as a 501(c)(3) non-profit organization.



WINNERS OF OUR ONLINE Summer Show



Second Place
"Somewhere in the Sierras"
© **Chuck Crotser**



First Place
"California Girl" © **Bob Norwood**



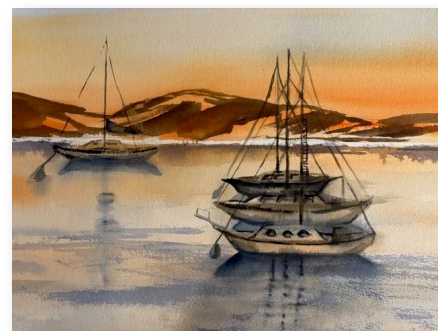
Third Place
"Wave Watchers" © **BK Richard**



Honorable Mention
"Morning Song"
© Katherine Vause



Best Summer Theme:
"Scrolling Past the Moment"
© Anna Simmons



Honorable Mention
"Calm Waters" © Judith Hibbard

It never gets old seeing the images your creativity inspires.

Summer has a way of slowing us down just enough to notice things: beach-goers strolling and scrolling or drifting between sunshine and shade, the quiet insistence of morning birdsong, the wide-open skies that stretch over the Sierras and the coast. Your work captures the season in all its color and character, each image a thoughtful story of an interesting, if not treasured, time or place.

Thank you to ALL who participated and voted.

See all 26 entries at cwsart.com.

Signature members
indicated in **RED**.

Geoff Allen

Workshop Reminder

presented by

CCWS
CENTRAL
COAST
WATERCOLOR
SOCIETY

SEEING THE LIGHT IN STILL LIFE

Monday through Wednesday

November 9-11, 2026

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

This workshop is wait-listed!



"Chapter and Verse" ©
Geoff Allen

We are thrilled to welcome
back Geoff Allen
(Geoffallenart.com) for a three-

day still life work-
shop focused on
building skills to
paint fruit and
flowers from life.
Each day begins with
foundational lessons
in watercolor
handling, including



"La Jolla Fruits"
© Geoff Allen

the relationship between brush mixture
and paper moisture, and the expressive use
of lost and found edges. We will start with
simple exercises exploring value and color mixing that
will build knowledge and be repeated in class
paintings.

This class is designed for students with some
watercolor experience through intermediate
level. Through a combination of
demonstrations and hands-on
exercises, students will explore
contour drawing, and brush
handling while observing natural
forms and light firsthand.

Find Geoff's supply list [HERE](#).

*Morning snacks and lunch are pro-
vided 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.*

Our Newest Signature Member!

Carol Roberts and her
Aquarius 2026 painting,
"Estuary King."



Signature membership is a prestigious designation,
indicating that an artist has achieved a certain level of
skill and accomplishment within their art society. In
the CCWS, you must be juried into three Aquarius
shows within a 10-year period. To retain Signature
status for any given year, you must be current with
your dues.

**We congratulate you, Carol,
on your accomplishment.**

WELCOME to CCWS

The Central Coast Watercolor Society
would like to extend a very warm welcome to
our new (and renewing) members.

Debra Barlow
Arroyo Grande

Linda Hawkins
Orcutt

Reka Badger
Creston

Gerri Serbe
Nipomo

Linda Griffin
Arroyo Grande

Joan Chlarson
Dutch Flat

Heidi Cantrell
Nipomo

Robin Mendes
Salinas

Doug Huls
Nipomo

Sue Huls
Nipomo

Heidi Morse
Nipomo

Janet Platin
Santa Cruz

Nancy O'Malley
Avila Beach

Upcoming Meetings

Aug 25 – Jennifer Spotten - Simple Warm-up Exercises to Energize Our Artist's Brain



Jennifer with her award-winning "Maine Cabin"

CCWS Member Jennifer Spotten lives and paints here on the Central Coast. She and her husband have two grown daughters and share their Templeton home with their dog Brigit. In the backyard, they keep a flock of miscellaneous chickens... many are subjects of her paintings.



Jennifer is a self-taught watercolorist, and has studied with accomplished local instructors Evelyn Ingram and John Barnard. She has participated in several workshops offered by the Paso Robles Art Association, of which she is a member. Over the years, she has earned recognition for her paintings at local art shows across the Central Coast. The scope of her art ranges from animal portraits to landscapes and abstract pieces.

You can see Jennifer's beautiful and charming work at jenniferspotten.com.

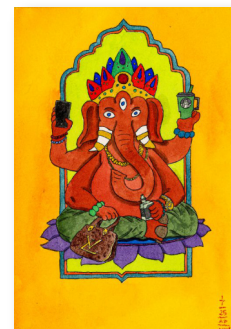
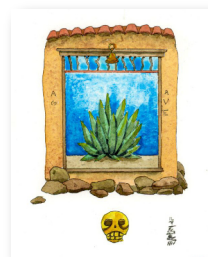
Sep 29 - Nick Webb (Art Central) - A History of Watercolor, Concerning Materials

Nicholas Webb is an artist, illustrator, and most recently, proprietor of Art Central.



Nick with his sidekick, Meadow

His art is often mythological in subject, and watercolor in medium. His general fascination with symbols and their relationship to us has led to an occasionally fruitful tangent. He enjoys reading and absorbing more or less useful factoids.



This promises to be an entertaining departure from our usual. There's so much more to enjoy at nicholasjosephwebb.com.

Oct 27 - Annual Business Meeting, 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.

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!



An impressive lineup at our Spring Pop-Up Gallery.

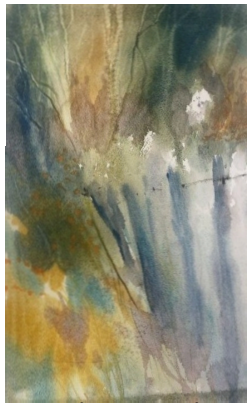


Time: 12:00pm
Location: Nipomo Community Presbyterian Church
(See page 11 for directions).

Recent Meetings

May 26 – Kathy Miller - Wet into Wet

A teacher in a former life, CCWS Signature Member Kathy Miller gave us a full hour of wet-into-wet techniques. In a calm, unhurried manner, she generously answered questions, mostly about the materials she was using at any given time. Two brands in particular had me stumped: Caron Dash (sketchbooks)



Landscape with a fence line and opportunities for texture.

and Sailor Food Demand (a bent-nib pen). If you haven't heard of these, it's because, in a note-taking frenzy, I resort to phonetic spelling, trusting Google to get me where I need to be. Ultimately, I discovered Caran d'Ache sketchbooks and the Sailor Fude de Mannen pen. Designed to mimic a calligraphy brush, the pen comes with cartridges filled with water-soluble ink, making it a nice option for the value studies Kathy typically does when she's painting en plein air.

To thoroughly wet *both* sides of her



Adding water plus a bit of color to create rose blossoms.



Sailor Fude de Mannen pen.

initial painting, Kathy used a size 50 Bialk short handle squirrel hair hake brush. A towel roll took up the excess water, completely smoothing the 140#

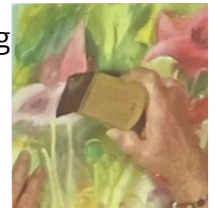
Fabiano paper to the gator board. The landscape included a fence line and lots of opportunities for texture: stippling with watercolor pencils and crayons to create bushes and tiny flowers; scraping with a brush handle for tall grasses; water-painting trees with a rigger; "lifting" trees out of the dark color. In between these applications, Kathy

worked on two other paintings, adding rose blossoms to one, removing a bright poppy on the other. In both, water was the key to keeping things soft and movable.

Thank you, Kathy, for a delightfully informative presentation.



Getting underway with her initial painting.



Removing color with a size 50 Bialk hake brush and lots of water.

Jun 30 - Beth Ostapiuk - Enhancing Your Watercolors



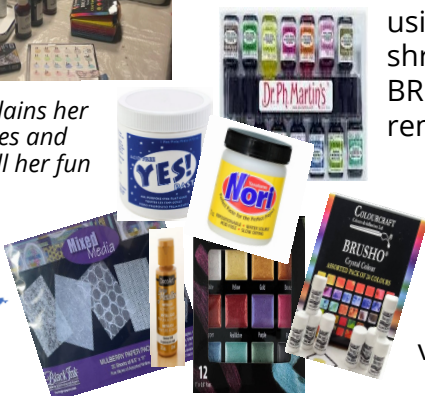
Beth explains her techniques and demos all her fun stuff!

CCWS Signature Member Beth Ostapiuk's presentation was all about exploration...and having fun in the process. Even if you're a purist, it'd be hard NOT to give these products a go.

The photos here of Beth's paintings don't begin to do justice to the texture and collage she applies to enhance (or rescue) her paintings. I loved her nonchalance: "Let's see what happens. Maybe it'll work, maybe not." The Black Ink brand mulberry textured papers were especially intriguing for me, not only because they accept watercolor, but also, by using YES (or Nori) paste, you can reposition your shrubs and rocks. And if you try BRUSHO watercolor crystals, remember, "They're explosive!"

Don't you just want to jump in?!

Beth's go-to place? Art Essentials in Santa Barbara. For a deep dive, sign up for Beth's class at Allan Hancock College. And DO visit artbybeth.pixels.com.



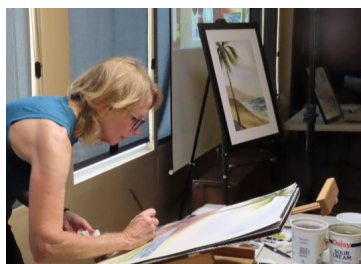
DS Paints, Arches hot press, SOHO metallics, Dawn dish soap bubbles.



Top to bottom: Sunflower-butterfly collage, Yuzo foliage, Rice paper flower.

Jul 28 - Stacy Weed - Painting Palm Trees

I don't believe I've ever spent more than 5 (all right, maybe 10) minutes painting any tree, let alone 40 minutes on a palm tree! BUT I'm not **Stacy Weed**, who captures mood and textures in the realistic Central Coast paintings she's so well-known for.



Stacy applying finishing touches to her palm tree.



colors she applies first. Stacy layered her color mixes on moist paper, feathering each layer from the center vein of the frond, so that the darkest area would be in the center. Alizarin Crimson initially looked pretty heavy handed until it blended with the underlying colors.

With all the colors applied and the paint completely dry, Stacy began lifting the center vein and the individual leaflets, giving

With a coastal background already painted and a palm tree lightly sketched, Stacy identified the materials she would be using for today's demo:

- a 7-color palette consisting of CB, AC, Quin. Gold, Sap Green, transparent yellow oxide, BU and DaVinci UB;
- Silver Brush Black Velvet brushes in several sizes;
- Rosemary & Co.'s "Eradicator Brushes" (in sizes 1/4" and 1/2") for lifting;
- Arches 140#
- 4 containers of water!

Careful to position the palm fronds in front of clouds, her focal point was the frond jutting out toward the front where she would eventually lift out the bold

these a feathery, blowin'-in-the wind feel. The trunk was last with light and dark mixes of BU and UB.

With time to spare, Stacy gave a brief demo of the photo editing features on her iPhone 15 pro, the first iPhone with native (built-in) photo erasure. The Samsung Galaxy S series offers similar editing features. What a great finale!

See Stacy's work at winecountrywatercolors.com or at Monday Morning Painters in Nipomo.



Friends of the Nipomo Library
August 1-August 28, 2026
918 Tefft St., Nipomo

The CCWS, in partnership with Friends of the Nipomo Library (FONL), is pleased to showcase a Watermedia Exhibition to help FONL with their (5th) annual fundraiser. The works of twenty-two CCWS member-artists are on display now through August 28th. One goal of the Exhibition is (obviously) fundraising. Twenty percent of sales goes to FONL. So bring a friend or two, if not to buy, then at least to view and appreciate.



Young visitors at the 2025 CCWS/Friends Exhibition

~ Open Viewing Hours ~

Fri., August 7, 2-3pm
Sat., August 22, 2-3pm

Thu., August 13, 10-11am
Wed., August 26, 2-3pm

Which brings us to another goal—exposure. Children and adults using the library see the Exhibition, increasing their awareness and appreciation of the watermedia art-form. New this year the Library has scheduled one hour each week of August for "Open Viewing," during which time one of the participating artists will be available to meet and greet in the Community Room.

"Small but always delightful."
ccwsart.com/nipomo-library-show

"If you think you're too small to make a difference, try spending the night in a closed room with a mosquito!"

—West African proverb

You CAN make a difference.

CCWS is looking for a Vice President — and before you leap to the usual conclusion, let's clear up one thing right away: **The Vice President does not automatically become President.**

Our bylaws say the VP "shall be Program Chair and shall assume the duties in the absence or disability of the President." But here's the good news: your Board has already secured all eight demo artists for 2027.

So what does the VP actually do? **Show up for one board meeting a month.**

If you already attend Monday Morning Painters, you're practically there — board meetings happen the Monday before the general meeting, usually the last Tuesday of the month. We start at 11:45 and wrap up in about an hour.

BTW... have you heard? We're going to have a new Webmaster! Not sure who or when or how many, but here's what I do know: we've all come to love and rely on the CCWS website for our Monthly Meeting updates, Newsletters, Announcements, eBlasts — all the good stuff that keeps us connected.

Jeanie tells me it takes approximately 4-10 hours a month (depending on events) and, believe it or not, **"a basic familiarity with computer is enough."**

Vice President

That's it. No heavy lifting. No big commitments. Just being present, offering your perspective, and helping keep CCWS vibrant.

When someone from the nominating committee approaches you, we hope you'll pause before saying, "No way — I retired to get away from this!"

They're asking because **you** seem like the right fit — thoughtful, steady, and engaged.

You don't have to decide on the spot. Think about it. Sleep on it. Ask questions.

Former VP Mike Grahek summed it up perfectly:

"On the whole, this is probably one of the easier jobs to have!"

CCWS thrives because members step forward.

WebMaster

You CAN make a difference.

She adds, **"Most of the web stuff is pretty intuitive, and there are extensive archives for copying and pasting."**

If you've ever thought it might be fun to have your own website someday, a slice of the webmaster role could be a great way to dip a toe in — while helping keep our CCWS site fresh and up to date. And Jeanie is more than happy to provide training, hand-holding, being on call, proofing... whatever you need. Just sayin'.

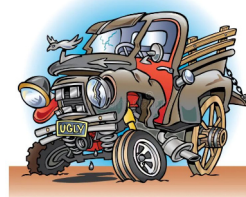
The "Point" (and History) of Quick Draw



As plein air competitions and festivals continue to spring up around the country, more and more artists are being exposed to "Quick Draw" — competitions where artists complete an entire piece within a defined time frame, typically 90-120 minutes. Usually attended by hundreds, the Quick Draw offers artists a chance to wow audiences with a range of creative skills, including drawing, sculpture, painting with oils,

pastels, watercolor, and all under difficult time constraints, and all up for immediate auction.

The first Quick Draw, held about 35 years ago in Madison Valley, Montana, was originally intended to help artists in the show get enough gas money to get home, literally! It was only 30 minutes long and was also intended to show off one's drawing skills, with tipis, Native Americans, cowboys, and mountain men for models.



Summary from *Outdoor Painter*

Cynthia Armstrong

Workshop Review

presented by

**CENTRAL
COAST
WATERCOLOR
SOCIETY**

"Analysis Paralysis?! Oh no!

"What to do? Narrow down the choices. But how?
And that brings us to Cynthia Armstrong's
June workshop, 'Doing More with Less!'"

Well-organized, thorough, and thoughtfully structured, Cynthia's workshop emphasized something many of us "know but rarely do": slow down, plan intentionally, and build a painting from strong foundations. Across all three days, Cynthia guided us through a clear, repeatable process—thumbnails, Notan studies, contour drawings, value sketches, and finally the painting. This sequence became the backbone of the workshop, helping us

understand how composition, value, and design decisions shape the success of a finished piece.

Following the monochrome value studies on Day One, many remarked that they finally understood why their darks were never dark enough—and how establishing a full value range early makes the painting stronger, more confident.

Day Two was all about persimmons, paints and the power of a limited palette. "Time for painting is...a valuable resource. We need to be organized enough

to make the most of it, and a limited palette is an asset in making the most of our time." Cynthia demonstrated how fewer color choices naturally create harmony and reduce "analysis paralysis." We created color-mixing charts, including triads for making neutral colors. (Cynthia provided the reference photos as well as the tube colors she



*Color-mixing
and color chart
with a limited
palette.*



wanted everyone to use to ensure the same or similar results). We also experimented with glazes, adjusting the ratio of paint to water to obtain a proper consistency, somewhere between "tea" and "butter" (straight from the tube). Glazes are typically "tea" strength and should be applied only when the underlying paint is BONE DRY. A minimum of 3 glazes (possibly more) may be necessary to accomplish the desired saturation.

Day Three added a deeper dive into negative painting, especially of the leaves surrounding the pears.

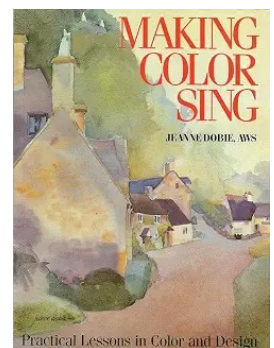
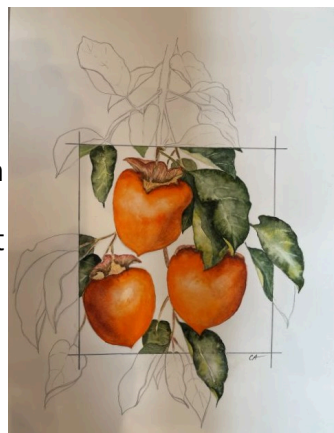
Throughout the workshop, Cynthia was fully engaged—constantly circulating, answering questions, offering individualized feedback, and encouraging each artist's progress. We appreciated her generosity, clarity, and professional teaching style, as well as the practical tips she shared: how to choose a small travel palette or repair abraded paper; her favorite materials (Daniel Smith, Holbein, Rosemary & Co.) and recommended resources such as Making Color Sing by Jeanne Dobie.

In short: this was a rich, well-designed workshop that strengthened skills, deepened understanding, and reminded us that thoughtful preparation is one of the watercolorist's most powerful tools.

See cynthiaarmstrongart.com for an in-depth look at Cynthia's work.



*Negative painting apples,
persimmons and pears.*



Congratulations to These Two Fine Artists!



"Blind Muse - Terpsichore"
© Edie Schneider

In a highly competitive jury process, **Edie Schneider** was selected for the 2026 North American Watercolor International Exhibition, a juried exhibition recognizing outstanding achievement in watercolor painting.

This inaugural exhibition attracted more than 700 entries from accomplished watercolor artists globally. It really is kaleidoscopic and you can see it in its entirety at northamericanwatercolor.piexieset.com



Have some news to share with our membership?

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.

Go Outside. Paint Something.

Ultraprocessed time. It's the term Dr. John LaPuma uses to describe the hours we spend staring at our devices. In a *New York Times* article, he says, "Ultraprocessed time is to your attention what ultraprocessed food is to your metabolism.... It's instant gratification and it's designed to be addictive."

Plein air painting is, among other things, one of the most complete antidotes to ultraprocessed time. It demands your full attention....It requires you to really look at something in front of you for a sustained period of time. You can't scroll through a landscape. You have to stand in it.

The same *Times* piece cited a study where those who spent at least 120 minutes in nature each week reported significantly higher levels of health and well-being. That's roughly the time it takes to

The watercolors of **Stacy Weed** will be featured for the entire months of September and October at **The Visual Arts Exhibit** at the Clark Center, 487 Fair Oaks Ave., Arroyo Grande.

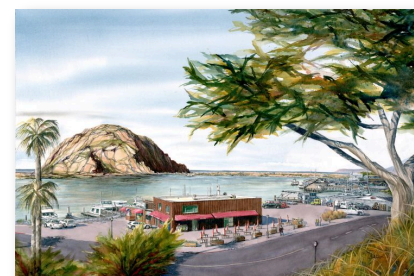


"Templeton Feed and Grain"



"1963 Split-Window Corvettes"

Here are three of the several paintings you'll see at the artists' reception on Sunday, September 20th from 2:00 to 4:00pm. Light refreshments will be served. Stacy would be thrilled to see you there.



"Morro Rock from Dune Street"

complete a small plein air painting or a detailed study—one session, one subject, two hours of looking at the world device-free, outdoors, present.

*By Kelly Kane, Editor-in-Chief, PleinAir Magazine.
August-September 2026*

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@yahoo.com

Thursday Morning

This group meets at various locations around San Luis Co. thursdaywatercolor@gmail.com



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.

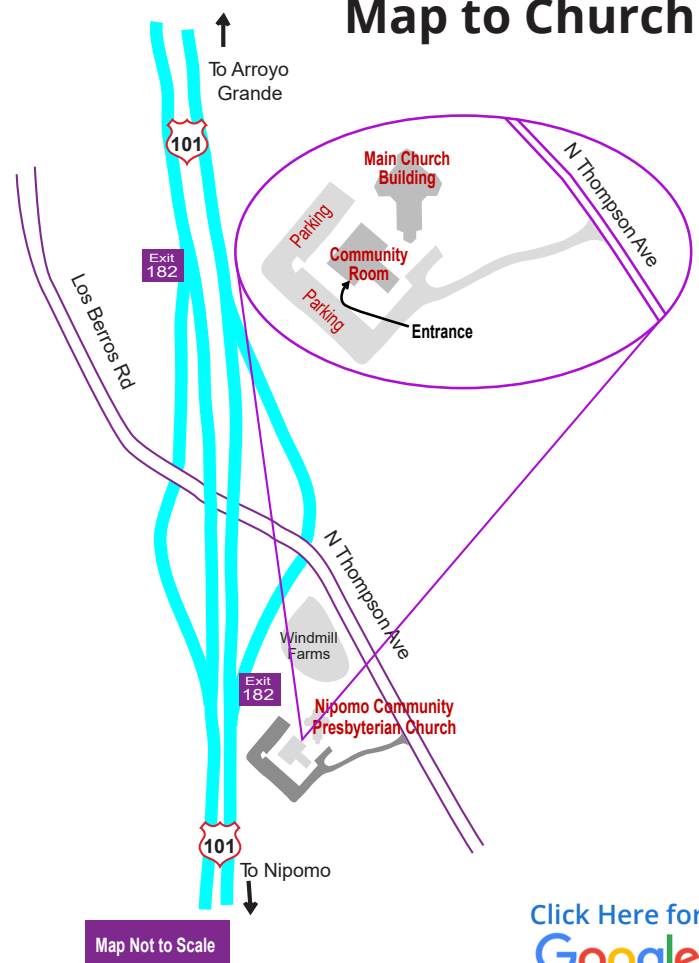
Critique: About 10:15, we do a completely optional, very informal, peer critique. There are some very accomplished artists among the CCWS membership who will generously share their knowledge with you, make suggestions, all very positive.

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.

It is requested that you stay home if you have any symptoms of illness. Thank you for your consideration!

Map to Church



CALENDAR OF UPCOMING EVENTS 2026

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 Events:

Aug 25 - Jennifer Spotten - Simple Warm-up Exercises to Energize Our Artist's Brain

Aug 1-Aug 28 - CCWS MOS, Fundraiser hosted by and for Friends of the Nipomo Library

Sep 29 - Nick Webb (Art Central) - A History of Watercolor, Concerning Materials

Oct 27 - Annual Bus Mtg, Potluck & PopUp Gallery at Nipomo Community Presbyterian Church (Map on p. 11)

Nov 25 - No Meeting

Dec 1 - Jim Trask - With a Sword and a Mop: Challenging the Aqua-media Demons!

Isn't this what you've always wanted to know?!

Geoff Allen "Seeing the Light in Still Life"



DATE: Nov, 9-11, 2026

TIME: 9am-4pm (Doors, 8:30)

No Monday Morning Painters Nov 9

LOCATION: Nipomo Community Presbyterian Ch.
1235 N. Thompson Ave., (Map on Page 13)

This Workshop is Wait-listed!



**SEPTEMBER
STRADA 30-DAY
CHALLENGE
REGISTRATION
NOW OPEN**

One drawing or painting FROM LIFE
every day for 30 days.
Details at stradaeasel.com



Monday Morning

Paint-In

presented by



**CENTRAL
COAST
WATERCOLOR
SOCIETY**

**Nipomo Community
Presbyterian Church**

9:00 am - noon



Autumn Show

In our Online Gallery

Sep 20-25 Entries accepted 'til midnight
at ccws@ccwsart.com

Sep 27-Oct 1 Member voting 'till midnight
Oct 4 Winners posted on Website

Nov 29 - Entries Open

Jan 3 - Entries Close

Jan 20 - Accepted Artists/Titles Emailed

Jan 21 - Accepted Artists/Titles Posted

**Aquarius
2027**



**The Art of Pricing:
How to Price Your Work**

Date: 8/18/2026

12PM-1:30PM (PDT)

Format: Online ~ **Fee:** FREE

Presenters: Bob & Kate Burridge

In this workshop, you will learn how to establish a simple yet effective pricing structure for your artwork. Learn successful artists' formulas and foundational studio practices that make sense when pricing your artwork.

Register at westcenter.ecenterdirect.com

Newsletter Deadline: The deadline for articles, photos, calendar events, member news and general information for the 4th Quarter 2026 edition of this newsletter will be **November 1st**. Please send to Editor, Sandy McNeil: mcneils0911@gmail.com. The newsletter will be **published November 15, 2026**.