

# Art Facts Newsletter

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## President's Message



Barbara Hope  
President

July 2020. Boy, what a strange and challenging five months it has been! I hope you are staying safe and healthy!

SWWS has had to cancel all activities through October due to the coronavirus. Clark College is closed through December, so no AHAs at Clark. I hope to reschedule next year's AHAs when and if Clark opens in January. We also had to cancel our Spring Exhibit, the workshop with Anji Grainger, AIC at the Vancouver Library, and our Annual General Meeting, Picnic and Critique.

Activities to look forward to are:

The Fall Exhibit at the Vancouver Art Space, Oct. 2-31. Jean Hauge, our exhibit chairperson, has informed me that "unless it is impossible, we WILL have a Fall Exhibit." Jean and I have talked to Barbara Sheehan at

Vancouver Art Space and she has told us she believes that, unless the mall is closed, we will be able to have our Fall Exhibit. She is looking forward to it. With all this time to paint, it should be one heck of a show!

Trish Johnston, our workshop chairperson, has been in contact with Randy Hale and he is looking forward to our workshop, October 7-10. Space for the workshop has been reserved for us at the Sons of Norway. (Point of interest: Randy Hale is the National Watercolor Society's workshop chairperson.) Trish will soon be emailing a sign-up form for the workshop and it will be on our website and in our newsletters.

I also have the Sons of Norway meeting hall reserved for our November 14th Annual Meeting at which Barbara DePirro of Golden Paints will be giving a demo/lecture in watermedia.

One thing is for sure, if it's not SAFE, we will cancel and reschedule.

Take care,

Barbara Hope

## The SWWS Fall Show goes on

Hello from Fall Show chair Jean Hauge and Awards chair Tao Zhou. We are looking forward to the Fall Show and have some new ideas and events for you. The goal is to improve marketing for our artists, and just for fun, present a theme prize. The exhibition dates at Vancouver Art Space are Oct. 2-31.

The marketing theme is "**Look for the Light.**" We are changing one of the honorable mention awards, to be chosen by juror Randy Hale, to this theme award. So you have three months to paint a special piece or make a selection of your work.

Not sure what to select? Ask friends or other artists because often a different pair of eyes is helpful. If you are an associate member, there

is a special critique time planned just for you. Artist and teacher Lee Baughman will critique paintings for you via email starting on Monday, August 3rd to Saturday August 8th. An invitation will be sent to all associate members.

Please read the Prospectus carefully and note that we are no longer charging a commission. There is a flat fee of \$25 for everyone. That includes three pieces, only two of which are framed and will be judged. The third painting is unframed and goes into the Art Bin.

As we move forward with excitement and trepidation, your chairpersons are trying to make it work for everyone during this challenging time. We hope to learn how to video the Awards Ceremony



"Purple Parrots" by Carolyn Macpherson, winner of the 2019 Fall Show People's Choice award

for a later presentation. We miss seeing all the artists and their artwork and having show deadlines.

Look for the light in Carolyn's painting. Do you see it?



# Art Facts Newsletter

SOUTHWEST WASHINGTON  
WATERCOLOR SOCIETY

P. O. Box 2876  
Vancouver, WA 98668-2876  
www.swswwatercolor.org  
swswwatercolor.org@gmail.com

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Barbara Hope

**1st VP - Exhibits:**  
Jean Hauge

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Teresa Prichard

**3rd VP - Workshops:**  
Trish Johnston

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**Facebook:**  
[www.facebook.com/SouthwestWashington  
WatercolorSociety](http://www.facebook.com/SouthwestWashingtonWatercolorSociety)

## 2020 SWWS Calendar

**JULY** NO MEETINGS

### AUGUST

**Aug. 3-8** Time frame for those planning on applying for juried status to participate in the pre-jury email critique by Lee Baughman. See article on page 3.

**Aug. 22** Deadline for jury process submissions. See page 3.

### SEPTEMBER

**Sept. 2-22** Registration period for entering Fall Exhibit

### OCTOBER

**Oct 1** Turn-In Day for Fall Exhibit, 3-5 p.m.

**Oct 2-31** Fall Exhibit, Vancouver Art Space - Jean Hauge, Chairperson

**Oct. 6** Artist Reception and Awards, 6:30 p.m.

**Oct. 7-10** 2020 Fall Workshop with Randy Hale at the Sons of Norway Lodge, 2400 Grant Street, Vancouver

### NOVEMBER

**Nov. 14** Board Meeting 10 a.m., followed by General Meeting, Luncheon & Lecture/Demo by Barbara DePirro of Golden Paints, at Sons of Norway Lodge, 2400 Grant Street, Vancouver

**DECEMBER** - NO MEETINGS



*Welcome*

## New Associate Members

March 1, 2020 – July 1, 2020

**Sally Kilgo  
Pat Trowbridge**

## Fall Jury-In opportunity for Associate members

The opportunity for Associate members to be juried into full active membership is coming to you in August, 2020 in time that you may enter the fall show this year in the juried category.

Associates wishing to be juried need to submit three paintings, two of which must be transparent watercolor. The other submission may be either transparent watercolor or water media.

Paintings must have been executed within the past two years. All paintings must be the original work of the submitting artist: no prints of your originals, no copies or likenesses of other artists' or photographers' works. This includes, but is not limited to, images from books, magazines, calendars, greeting cards, catalogs, and the internet. Exception is made for use of photographs from friends and family.

If you are interested in registering for jurying in, you must contact Jury Coordinator, Diana Thewlis via email at [dthewlis@comcast.net](mailto:dthewlis@comcast.net). She will email the application form to you along with any other information you need for submission.

Due to the Covid 19 pandemic, we will be jurying via computer. To submit your paintings, you will need to take good photographs of them. Avoid photographing them through glass or plexiglass. Do crop the edges for presentation purposes showing clean sides, top and bottom as though they were matted. Please save them as jpegs with a resolution of 150 to 250 dpi and email them to Diana. All submissions and the application form must be sent by no later than Saturday, August 22.

The jury will view your work, make their comments, and you will be notified of their decision on

Friday, September 11, 2020. You will also receive their critique comments.

When the jury panel meets to consider submissions, it follows a list of artistic criteria including:

- **Technique:** Is the artist demonstrating knowledge of watercolor techniques and competence in using them—blending, wet on wet, wet on dry, texture, brush strokes, glazing, lost edges, and more. The jury panel is looking for some diversity of technique. (Note that you might be using a very limited number of these techniques on a given painting, depending on your subject and what you are trying to achieve, and that's fine.)
- **Composition:** Does the composition lead the viewer's eye through the painting to the center of interest? Is it otherwise well composed?
- **Subject Matter:** Does the artist show knowledge of the subject matter? Is the subject matter well drawn?

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## And more good news for Associate members . . .

If you are an associate member planning on "jurying in" before the upcoming Fall Exhibit, and want to have your work pre-critiqued before the actual jury process, this is your opportunity. Lee Baughman, SWWS juried member and Clark College teacher, has offered to conduct a critique of your work via email. This would replace the critique that was originally scheduled for the Annual Picnic which was cancelled due to the virus.

To participate, take a good quality picture of your work (a 150-250 dpi jpeg) and email it to Lee at [baughmanl@aol.com](mailto:baughmanl@aol.com) between Monday, August 3rd and Saturday, August 8th. He will critique your work and reply to you with an email.

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## New website features coming soon!!!!

*Submitted by Jackie Stewart*

SWWS has an updated website! It is still a work in progress, but I hope you will find it useful for upcoming events and access to our latest news.

Future enhancements will hopefully include the capability to pay dues and fees online, so keep an eye out for that!

— Jackie Stewart (your webmaster in training)

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## Member News

 **Julianne Schreiner**, longtime SWWS member, passed away on May 21, 2020 at the age of 87. She was a wonderful artist and was Historian for the SWWS for many years. Our condolences go out to her family and friends.

## “How to Paint with the Creative Side of the Brain”

Reprinted by permission from rep. Andrea of Peak Media (ArtistNetwork).

Artist Nancy Reyner, author of *Create Perfect Paintings*, believes that painting with the creative side of the brain means keeping yourself engaged. Once boredom sets in, your focus and intent take a hike. You are left with ho-hum artistic results. Adding variety to your process is the cure for boredom for so many of the things we face in life — and in art. Nancy gives us seven ways to add variety to any creative endeavor we pursue!



RECLINING WITH CAT / Gigi Mills

### Variety Is the Right Way to Go

Variety can be obtained using a range of tools and materials, yet our brain is also a tool that can be trained to maximize variety. Paint with the creative side of the brain (the right side) dominant as much as possible since painting with your left brain will usually reduce variety.

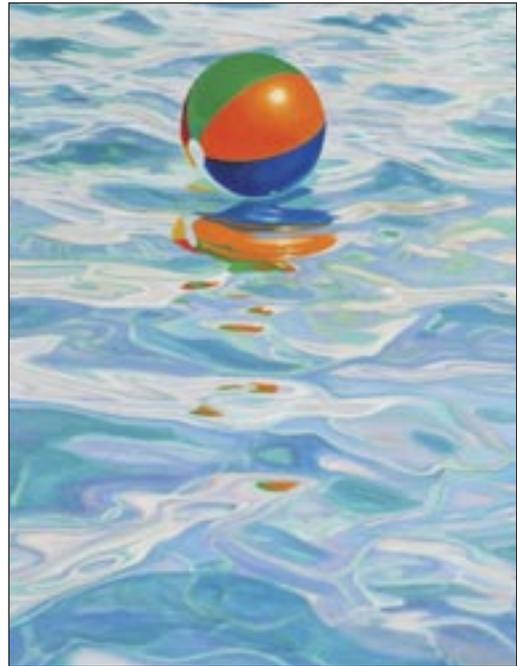
Here are seven helpful suggestions to maintain right brain dominance while painting. Our brain naturally switches back and forth between both sides during activities. Being able to recognize when we switch and having methods to control the switching can be advantageous. That way you'll paint with the creative side of the brain often!

#### Rule #1: Stay Playful

Remain in your play phase as long as possible. When your left brain starts to take over with its usual ploys of fear and judgment, take a moment to stop and change your thoughts to more positive ones.

Sometimes we think that the only road to creativity is through suffering, or even martyrdom,

overworking ourselves in order to produce. The “no pain, no gain” philosophy has its place but is absolutely not helpful for the play phase. Liz Gilbert, author of *Big Magic*, suggests staying playful and not



ADRIFT by Pat Bailey

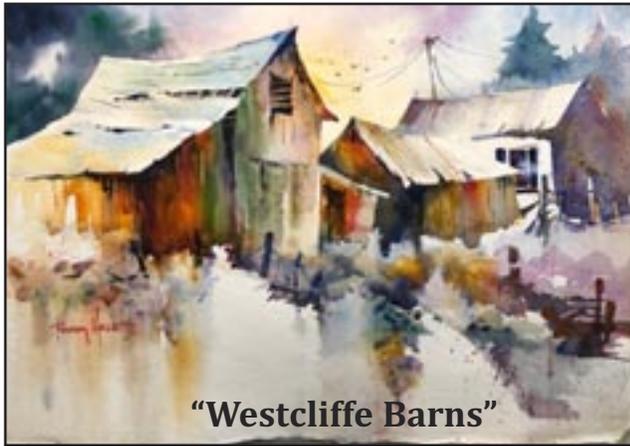
reverting to seriousness. Gilbert advises to switch from being the martyr to being the trickster, suggesting that we dance with the trickster and not let seriousness burden our experience.

Put your ideas out there and see what happens. A painter's play phase is not about guilt, burden or fear, but about releasing. Instead of trying to conquer fear, invite it along to play in the creative act.

#### Rule #2: Avoid Autopilot

Autopilot is our left brain's favorite mode. While painting, try to be aware when the act of painting starts to feel repetitious and automatic. That means the creative side of the brain is no longer engaged. Notice if and when you start repeating anything—brushstrokes, direction, size, color. As soon as possible, stop actions that repeat painting the same thing three times in a row, do something the same all over, or cover exactly half your painting surface area.

— continued on page 6



“Westcliffe Barns”

## RANDY HALE Workshop

Oct. 7–10, 2020 (4 days)

Wednesday–Saturday, 9 a.m.–4 p.m.

“Creating Art that Dazzles”

Sons of Norway Lodge, 2400 Grant St., Vancouver

Website: [www.halegallery.com](http://www.halegallery.com)

Email: [randyhale@halegallery.com](mailto:randyhale@halegallery.com)

Randy keeps things light in his workshops, which helps provide an opportunity to try new things, to be pushed outside your comfort zone. **He wants everyone to have**

**fun and relax, because this makes it easier to get better results.** Come join us and learn “how and why” the following concepts work . . .

- 1) **KNOW HOW WE SEE.** We see objects as shapes, with far less detail than we *think* we see. Excess information often dilutes the message of your painting. Give the viewer an opportunity to fill in the gaps and become an active participant in your work, to “see” what you might have left slightly undefined.
- 2) **BASIC BUILDING BLOCKS.** **Value Contrast** (near or far), **Light and Shadow** (depth and volume), and **Lost and Found Edges** (for variety). All of this is how we actually see!
- 3) **VISUALIZATION.** Before we begin to paint we must prepare a good roadmap. Have we thought about where we want to take our viewer? Weak or unsuccessful paintings are usually the result of overlooking this critical step of creating a strategy or game plan. Once we begin we don’t want to have to second-guess ourselves or overthink. Instead, we want to *be sure-handed and paint from the heart with bold brushwork*. Remember, our job is to entertain the eye, and to provide the unexpected—all of which needs to be in our master plan.

**Sponsored by Southwest Washington Watercolor Society.** For information, visit our website at [www.swswatercolor.org](http://www.swswatercolor.org). **COST for Artists: \$350 for SWWS members, and \$400 for non-members.**

A supply list will be sent after deposit is received. For more information, contact Trish Johnston, workshop coordinator, at [swswatercolor.org@gmail.com](mailto:swswatercolor.org@gmail.com).

### Registration for RANDY HALE Fall 2020 Workshop, Oct. 7-10, 2020 (Wed.-Sat.)

Name \_\_\_\_\_

Address \_\_\_\_\_

City, State, Zip \_\_\_\_\_

Telephone \_\_\_\_\_ Email \_\_\_\_\_

Make checks payable to “SWWS.”

Mail this form to **SWWS/Workshop, P.O. Box 2876, Vancouver, WA 98668-2876.**

\_\_\_\_\_ \$100 Deposit      \_\_\_\_\_ \$350 Member Rate      \_\_\_\_\_ \$400 Non-member

**A \$100 deposit is required to hold a space. The balance is due 30 days prior, on September 7, 2020. If you have registered and/or paid, you must cancel prior to September 7th for a full refund.**

## “How to Paint with the Creative Side of the Brain” — *continued from page 4*

Once you notice any repetition, immediately fix it. Evenly applied patterns or too much symmetry will decrease the work’s attention-getting power.

Keep changing color, movement, brushwork, dilutions and shapes. Avoid bringing attention to corners, edges and sides, and the dead center. Don’t hold your breath or tighten your jaw, and try to maintain a loose grip on your tools.



TETON AUTUMN / Bruce Cody / From Private Collection



Notice the depth of space and viewing interest in this landscape. Compare the distant mountains in the finished painting (top) with the mountain segment that has been photographically altered (bottom), simulating what might happen when painting with the left brain on autopilot. Even realism can turn into pattern when on autopilot, producing a quick viewing exit.

### Rule #3: Alternate Eye Focus

As an exercise while painting, become aware of how your eye moves around your



THE TALISMAN, CA 1888 / Paul Sérusier  
/ Collection of the Musée d'Orsay, Paris

image. Are you looking at the whole image and the big picture or smaller sections of detail?

Practice alternating your focus between the big picture and small detail by allowing your eyes to focus broadly, then narrowing in on detail, going back and forth several times during a standard painting session.

This movement from big to small and its reverse keeps your right brain active. It also helps integrate parts of your image to the whole.

### Rule #4: Exercise Your Brain

The original *Brain Gym* book was written for teachers to improve learning with youth in classrooms. It contains exercises for activating the creative side of the brain or our right brain. The book has since been revised with several versions, but all contain great information and exercises regarding the right brain. Although the book was originally meant for children, I have used it in adult workshops with great results.

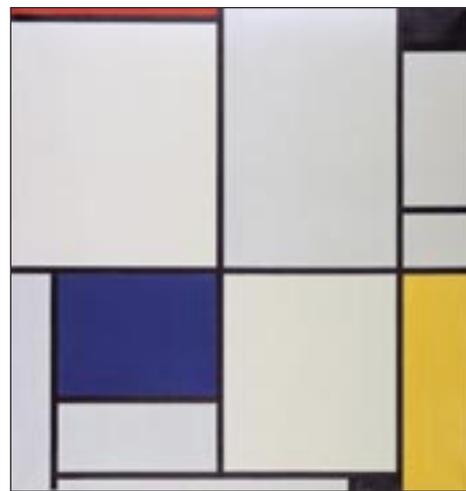


TABLEAU I, CA 1921 / Piet Mondrian

Hard-edge abstraction is a painting style used by artists such as Piet Mondrian, Josef Albers, Agnes Martin, Kasimir Malevich and Frank Stella. This style is known for flat or shallow spatial depth, and geometric forms with distinct boundaries or edges. Hard-edge abstraction often contains pattern-like qualities, yet successful paintings in this genre will still contain enough variations in design and color to create interesting eye movement, as seen here.

— *continued on page 7*

“How to Paint with the Creative Side of the Brain” — *continued from page 3*

## Rule #5: Frequently Restock Your Setup

Keep variety readily available by continuing to check your setup of tools and materials. Refresh, resupply or reorganize as needed to keep the creative side of the brain excited about what it/you are doing. Inadequate setups result when we take the lazy route and use whatever is left over, resulting in muddy colors among other issues. If variety isn't readily available in your setup, it usually won't get into your painting.

## Rule #6: Imagine Expansive Space

Try imagining that the image you plan to paint represents a very small fragment of a much larger space that exists outside the surface. This is similar to a snapshot photo taken from a more expansive landscape.

Practice the following exercise on an inexpensive surface to help you envision expansive space. Load your brush with paint, then place it well outside (at least 5" [13cm] or more) the edge of your surface.

Position the brush loosely in your hand and angle it so both the brush head and handle are parallel to the surface.

Begin moving the brush toward the surface as if you are applying paint in the air, continuing onto your surface where the paint is now visible, moving slowly while varying the line as much as possible.

Avoid moving too quickly across in a straight line, into corners or riding along edges. Finish your stroke well outside the edges of the surface, again painting air.

In the abstract comparison shown to the right above, both paintings make use of vertical stripes as an overall compositional theme. The top image has little variation in that each uniform stripe differs only in color from its neighbor. This overly repetitive quality is a common consequence when left brain dominates.

One might argue that by simply changing each stripe's color, one can create interest and a sense of space. Yet when it is compared to Richardson's bottom painting, we can see the difference that abundant variety can make. Here colors not only change with each stripe, but shift within the stripe itself. Edges overlap each other in great variety. The

work readily reveals the artist's use of the creative side of the brain. With the right brain dominant, the artist produces a painting that has better attracting power and more intriguing spatial effects.



SIRENS SONG 5 / Willy Bo Richardson / Watercolor and gouache on paper / Photo by Kim Richardson

## Rule #7: Love Your Whole Brain

It isn't about the creative side of the brain alone. Make friends with your left brain by including it in your painting session. Learn how to work with your left and right sides together as a team. Our left brain can sometimes act like a spoiled child. It whines, judges, comes up with criticism and negativity, anything to get you to stop painting.

Once you establish a good working relationship between your left and right sides, you will dramatically improve the level of ease and flow in your work. The goal is to feel like you are the observer (a term used in many meditation techniques) instead of identifying fully with the right or left sides. Being in observer mode is the most powerful tool you have.

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To find more great articles, including ones by our own Bev Jozwiak and Vickie Nelson, visit the Art Techniques and Skills page on the ArtistsNetwork's website at <https://www.artistsnetwork.com/art-techniques/>.

## SWWS PROSPECTUS

### Fall Show • October 2–31, 2020

**Open to SWWS Associate and Juried members.**

**Registration:** September 2–22, 2020

**Art Take-In:** Thurs., October 1, 3–5 p.m. Entry fees collected at Take-in, cash or check.

**Art Pick-Up:** Sun., November 1, 11 a.m. to 1:00 p.m.

**Opening:** First Friday, October 2, 2020

**Artists Reception & Awards:** Tues., Oct. 6, 6:30 p.m.

**Location:** Vancouver Art Space (VAS)  
8700 N.E. Vancouver Mall Dr., Suite 283

**Viewing:** Tues.- Sat.: 10:00 a.m. to 9:00 p.m.  
Sun: 11:00 a.m. to 6:00 p.m.  
Mon: 1:00 to 9:00 p.m.

#### ELIGIBILITY:

- SWWS juried and associate members in 2020.
- Watercolor or watermedia paintings must have been created within the past two (2) years and not previously shown at an SWWS show.
- Paintings must be original work of the submitting artist.
- No copies or likenesses of other artists' or photographers' works are acceptable. You may only use photographs from friends, family and yourself.
- Paintings of nudes must be pre-approved by a Board committee. PLEASE REQUEST APPROVAL AT TIME OF SHOW ENTRY.
- SWWS reserves the right to refuse any painting not meeting prospectus requirements.

#### ENTRY FEE for up to three pieces:

- **\$25 flat fee for one or two paintings, plus one matted and wrapped small painting for the portfolio stand.**

#### FRAMING & MATTING REQUIREMENTS:

- Paintings must be matted and framed, except canvas, cradle board, or float frame (see below).
- Matted work to be protected by Plexiglas (acrylic). Glass is not permitted.
- Mat and Plexiglas must be clean.
- Frames must be two (2) inches wide or less.
- Only plain and neutral frames will be allowed.
- **Maximum outside frame dimensions: 36 x 42 inches.**
- Triptych and diptych paintings must conform to the maximum dimensions as a whole painting.
- Limit of 25 pounds for completed artwork.
- Mats must be either white or off-white.
- Liner: One colored liner, maximum one-half inch (1/2").
- Cradle-mounted work and float frames must be no greater than two inches deep, with a finished edge, and be protected by a transparent coating.

- Paintings must be ready to hang with D-ring style hangers attached to the frame down 1/3 the distance from the top.
- Taut, plastic-coated picture wire must be attached to the frame. **Unacceptable:** Screw eye or saw tooth hangers, clips, electrical wire or uncoated metal wire.

#### PAINTING REQUIREMENTS:

- Each artist may submit two (2) paintings plus one matted and wrapped small painting, such as a quarter sheet.
- Entries must be on an acid-free surface (for example: watercolor paper, Yupo, canvas or cradle board). The only acceptable collage material is original watermedia on paper and executed by the artist.
- Printed and/or computer generated material is not acceptable.
- Those handling the show will take every precaution. SWWS will not assume responsibility for loss or damage to paintings.
- By entering the show, the artist gives SWWS the right to use printed and electronic images of the paintings for SWWS promotional and educational purposes, including the SWWS website, brochures, and press releases.
- Photos taken before each painting is framed would be helpful for possible use by SWWS or publicity purposes. DO NOT submit photos with your registration. You will be asked for them if needed.

#### SALES:

- Washington State sales tax of 8.4% will be added to the selling price and paid to the State by Vancouver Art Space.
- SWWS will NOT take a commission.
- You will be notified if your painting is sold.
- If your painting is not for sale, enter NFS on your show registration form.
- You should receive payment from SWWS in 60 days.

#### CONDITIONS:

- Paintings remain on display until the close of show.
- Out-of-town buyers may take home a painting at time of purchase, after the Awards presentation.
- Buyers will be asked to collect their purchases on the last day of the show, October 31, or on Sunday, November 1 during Art Pick-up from 11:00 a.m. to 1:00 p.m.

#### PICK UP PAINTINGS: Sun., Nov. 1, 11 a.m.-1 p.m.

- Send a substitute if you cannot pick up your art.

**Vancouver Art Space requires 10 hours per week of temporary volunteer staff.** Please sign up to help when you register. Thank you. — Jean Hauge, Show Chair  
Contact email is [swswatercolor.org@gmail.com](mailto:swswatercolor.org@gmail.com).

## SWWS FALL SHOW 2020

### MAIL-IN REGISTRATION for JURIED and ASSOCIATE MEMBERS

*Please print clearly:*

Artist Name \_\_\_\_\_

Phone \_\_\_\_\_ Email \_\_\_\_\_

Membership Status: Dues for 2020 Paid?  JURIED  ASSOCIATE

Please list your work in order of importance. We will make every effort to ensure that all entries will be displayed.

Original artwork information for gallery wall tag – *Please print clearly:*

1) Title \_\_\_\_\_ Price \$ \_\_\_\_\_

Medium (check one):  Watercolor  Water Media Painting Dimensions: W \_\_\_\_\_ x H \_\_\_\_\_

2) Title \_\_\_\_\_ Price \$ \_\_\_\_\_

Medium (check one):  Watercolor  Water Media Painting Dimensions: W \_\_\_\_\_ x H \_\_\_\_\_

3) Title (Portfolio Stand) \_\_\_\_\_ Price \$ \_\_\_\_\_

Medium (check one):  Watercolor  Water Media Painting Dimensions: W \_\_\_\_\_ x H \_\_\_\_\_

**I have read the Fall Show Prospectus, and all of my entries meet the 2020 SWWS prospectus criteria:**

**ARTIST SIGNATURE** \_\_\_\_\_

Please check this box if you are willing to let a buyer make payments on your artwork.  
(You will be notified to discuss the details of such an arrangement if it occurs.)

**The Registration window is September 2-22, 2020.**

**\*NOTE: We will send an Online Invitation to Register to all members August 26, 2020.**

If you have questions, please contact show chair Jean Hauge at [swswatercolor.org@gmail.com](mailto:swswatercolor.org@gmail.com).

MAIL THIS REGISTRATION FORM TO:  
Jean Hauge, SWWS  
P.O. Box 2876, Vancouver, WA 98668-2876

**Date received** by SWWS show chair: \_\_\_\_\_ / \_\_\_\_\_ / \_\_\_\_\_  Email or  Mail



# Art Facts Newsletter

## SOUTHWEST WASHINGTON WATERCOLOR SOCIETY

P. O. Box 2876  
Vancouver, WA 98668-2876  
www.swswatercolor.org  
swswatercolor.org@gmail.com

**Instagram:**

www.instagram.com/sw\_wa\_watercolor\_society

**Facebook:**

www.facebook.com/SouthwestWashington  
WatercolorSociety



**Deadline for the September Issue  
is Saturday, August 15th.**

### MEMBERSHIP APPLICATION / RENEWAL

**Join** /  **Renew**

*Please print clearly.*

Date: \_\_\_\_\_

Name: \_\_\_\_\_

Address: \_\_\_\_\_

Phone: \_\_\_\_\_

E-Mail: \_\_\_\_\_

**\$35 JURIED\* Member** (~~\$40~~ after Feb. 15th)\*\*

**\$25 ASSOCIATE Member** (~~\$30~~ after Feb. 15th)\*\*\*

\* JURIED membership is based on your work being evaluated and accepted by the Jury Committee.

\*\* A \$5 late fee must be added to dues paid after Feb. 15th (except newly joining members).

\*\*\* NEW MEMBERS who join after June 30th need only pay \$12.50 for a half year.

**SIGNED:** \_\_\_\_\_

After completing this form and checking the appropriate boxes above, enclose a check for your dues, and mail to:

**SWWS, P.O. BOX 2876, VANCOUVER, WA 98668-2876**