

hot press

Northwest Watercolor Society Newsletter

May/June 2008

May Program – Deanne Lemley

Deanne Lemley moved to Kennewick, Washington to care for her aging mother after painting and instructing in watercolor and oil in her Redmond area studio for 25 years.

She is a signature member of NWWA, the American Watercolor Society, the American Plains Artists, and an associate member of the Oil Painters of America. Deanne has won many regional and national competitions including the esteemed High Winds Medal and the Dale Meyers Mario Cooper Award from A.W.S. and placed second in Waterworks 2007.

Deanne likes to paint from her subject directly using luscious color, and spontaneity with a flourish which the watercolor medium responds to so beautifully. The secret she says is to “have a plan, stage the light, be decisive and lay your ground work in the beginning then dance with the paint.”

The subject matter is as varied as the weather; from landscape to still life, figure and everything in between. “I like to establish the large abstract shapes to underlie the painting, working down to the smaller shapes, to the final suggestion of the subject matter. Staging the light is critical. There is a stability that is provided for the viewer when this is done correctly. It feels right, it looks right, feels grounded, trustworthy. While her paintings begin in the abstract, the end result is a loosely rendered impressionistic painting.

Lemley studied with Charles Reid, Rex Brandt, Joan Irving, Jerry Stitt, Bill Reese and, under scholarship, with Sergei Bongart, the infamous Russian born painter and teacher. “It is very sobering at this point in my life how many of my mentors are deceased and how blessed and privileged I was to have been under their fine tutelage.”

Her work has been published in The watercolor and Light Painter Book, by Christopher Schink, “Watercolor” - American Artist Publication - Winter 2000, The Palette Magazine 2002 - International Inc. “100 Ways to Paint Landscapes” - Artist Publishing,

“I am looking forward with delicious anticipation to instructing workshops in the future”. The next workshop is scheduled for June 8 thru June 14 with The Seattle Co-Arts at Fort Warden.



*The next general membership meeting is May 27th at St. Andrew's Lutheran Church.
7:00 Social Hour. 7:30 Meeting.*



Northwest Watercolor Society

P.O. Box 50387
Bellevue, WA 98015-0387

www.nwws.org

President:

Sheila Mattick
(425) 454-2546

Vice-President:

Linda Dunn
(206) 459-6155

Corresponding Secretary:

Mary Gibbs-Strom
(425) 226-9880

Recording Secretary:

Genny Rees
(206) 232-6354

Treasurer:

Beth Calkins
(425) 836-3548

Newsletter:

Jeff Waters
(425) 396-1940

**Newsletter Deadline for the
July/August edition
is June 10, 2008**

Email your items to
jeffrey.waters@comcast.net
(Subject line: NWWS or Hot Press)

or mail them to
Jeffrey Waters
P.O. Box 50387
Bellevue, WA 98015-0387

**Please send new
memberships/changes
of address to:**

Pat Hitchens
P.O. Box 50387
Bellevue, WA 98015-0387
pjhitchens@mac.com

**Please send all bills
to Treasurer**

Beth Calkins
P.O. Box 50387
Bellevue, WA 98015-0387

President's Message



It's hard to believe that it's May again! The Annual Open Exhibition was wonderful. Pat Dews selected a great group of paintings. The gallery, which was located near the International Fountain at the Seattle Center, was lovely. Open Exhibition Chair Betty Chong-Gerbracht was called to Hawaii because her mother was seriously ill just as the entries started to come in. Fortunately, she had a good assistant chair in Joe MacKechnie, and he stepped in during that time. As soon as Betty returned home, she took over and did a superb job. Betty, you truly went that extra mile under stressful circumstances. Thanks to both of you.

This year was good because of many wonderful volunteers who continue to keep this organization going.

Jeff Waters does a terrific job as Editor of this newsletter. He sometimes shakes us up with his op-ed articles, but that's his intention! Jeff is also embarking on an adventure, trying his hand at writing grant proposals for the Northwest Watercolor Foundation. Cross your fingers; grant money would mean more and bigger Gold Grant Scholarships.

Beth Calkins has been a wonderful Treasurer for NWWS. She is giving up her Treasurer's hat next year after six years in that position. She has really pulled all of the NWWS finances together so that we're far more accountable than we used to be. There aren't enough accolades for everything she's done for this organization.

Speaking of people who always go the extra mile, I would be remiss if I didn't thank Debbie Haggman whose official job is pulling our website together. It gets better and better every day. She also steps in and helps with many other projects that come along.

All of the board members deserve a huge thank you. I would be up the river without a paddle without them! We're almost to the point where we can have a little down time. Have a wonderful summer, I intend to!

Sheila Mattick

Editorial

At the Feet of the Master



If you look in the dictionary under "Gentleman", there is a picture of Eric Wiegardt. Not only is he a superb painter and teacher, he is a genuinely nice man. I have just spent three days at Ocean Park painting with Eric. There were nine of us and we all walked away having greatly improved our watercolors. Dinners were spent with the group at wonderful, local restaurants sharing spectacular seafood and good wine. I am now honored to call Eric Wiegardt my friend.

Eric teaches you to paint through an object and ground it with the surrounding terrain connecting objects of similar value. "Big shapes carry the painting". My miserable efforts have been composed of individual items pasted onto a vague background - like cardboard cutouts hung on a shabby wall. Not anymore! Thank you, Eric.

Dip your brush in several different colors, make a figure eight on the palette to blend but not over mix, then paint directly onto the paper. Of particular note, is his four-value system of relationships in landscape. If you get this right, everything else falls into place. This is detailed in his new, three-volume DVD - "Secrets of Painting Loose".

I particularly commend to you his book, Watercolor - Free and Easy. Not only is it a brilliantly clear explanation of his process, it is a beautiful collection of his art. The breathtaking, color photos alone, are worth the thirty dollar price of the book. It is available at www.ericwiegardt.com.

Letters to the editor welcome. jeffrey.waters@comcast.net. The thoughts and opinions expressed in this editorial are those of the writer and do not necessarily represent any position of NWWS.

Show Entry

I appreciated your news letter editorial. What a hard decision. For my vote, I would have hung all 83 paintings regardless of how I felt about their quality. Why would anyone enter a show with anything less than their best work at that time. It may not be the best in your eyes, but for the moment it may be their best. What a hard place for you to be in. Sounds like you are giving it some great thought time.

Thanks so much. MaryJane Larson

I think this is great step into the 21st Century with the digital media for submitting and reading the news in the *Hot Press*. The editorials are very good. I read them first and usually find myself saying "yes, OK". Maybe it is because I agree, that I read it first.

I have nothing to submit, but next time I do I will now know to whom to direct it. Last time it fell into a hole and opportunity was lost.

Lee Allen

Another point of view might be for the Society to sponsor exhibitions for

those in the intermediate stages of development. For example: A "Waterworks Academy Show" for those artists who are entering an exhibition for the first time, and for those who are in their 2nd and 3rd levels of entry, with pre-determined numbers for selection. Or some such.

Don Buck

You do a great job with *Hot Press*. Thanks for that. One thing seems unclear to me. Will the e-copy of *Hot Press* be sent to all members? (Yes) Or will all members be notified that it is up on the Web Site? (Yes) Or will we be responsible adults and go look for it when we want to read it? I am so dependent on *Hot Press* coming and letting me know when the next meeting is. Lame, I know.

I liked your editorial "Making the Cut".

Thanks, Phyllis Ray

I am currently President of Women Painters of WA, and our organization is dealing with many of the same issues NWWWS is. I don't know if you have seen our newsletter, but Barbara

Benedetti Newton has created a magnificent monster. It is a gorgeous publication every month. She's been doing it for years as a labor of love and is now ready to retire. Who will take over such a job?

You really do jump in the pond with both feet!!! Nitti gritty question. It happened with NWWWS art show when Ernie Velardi was a juror. He only picked about 50 pictures. I can tell you it hit the fan at the board meetings. Of course no one had said he HAD to pick more, so he chose by quality. Perhaps certain people didn't get in and that made it worse, but feelings were running high. Personally I believe in quality not quantity. I wonder about some included in the shows. As for Waterworks, I always figured it was a step child show— maybe less competition for those who didn't get in the Big Show. I always sent my best to both shows. If you ever figure out the answer to this conundrum please print it.

You write a good column. Keep up the good work.

When I was on the board there was a good buffer in the bank. Wonder what happened?

Kyoraven@aol.com

Kathy M. Liao 2008 Northwest Watercolor Foundation Gold Grant Scholarship Recipient



The Northwest Watercolor Society is pleased to announce that Kathy M. Liao, a senior at the University of Washington, is the recipient of the Society's \$1500 Gold Grant Award for 2008.

The Gold Grant is an educational award that was started in the early 1990's by the Northwest Watercolor Society as an annual scholarship given by the Society's Northwest Watercolor

Foundation, the service and community involvement arm of this non-profit organization. Previous recipients have been high school seniors or college students who have seriously dedicated themselves to the study and pursuit of a career in art. This year the Foundation accepted 20 applications by art majors in Washington, Oregon and Idaho.

Kathy Liao is an outstanding artist who submitted excellent images of her sizable and skillfully painted figurative work. A jury of four also considered each student's biography, an essay on what being an artist means to the student, and a letter of recommendation by faculty at the school they attend. A graduating senior majoring in Painting and Drawing, Ms. Liao was born in Taiwan. Her family has resided

in Redlands, California since 1997.

Ms. Liao attended a dinner in her honor, and was presented with the \$1500.00 award at the general meeting of the Northwest Watercolor Society in Bellevue, Washington on April 22nd.

For information about donating to the Foundation, or applying for the Gold Grant to be awarded in the spring of 2009, contact Ann Breckon at 425-644-4245.

The Northwest Watercolor Society Foundation that grants scholarships to young artists is seeking someone to fill the combined position of vice president/secretary. If interested, contact Ann Breckon at annbreckon@gmail.com.

Featured Artist ~ Kathy Collins

Editors' note: Kathy was our featured artist in the Nov/Dec 2006 edition. Her new work is so different and so wonderful, we had to ask her back. We'll let her explain in her own words...

Achieving Dramatic High Contrast Watercolors with Rapid-Process Painting

By Kathy Collins, NWWS

I love high-contrast watercolors with dramatic darks and brilliant whites and try to attain that look in my paintings. But I also want to enjoy the actual work of painting. With these dual goals in mind I experimented with different styles over a period of years, and eventually found best results with what I call rapid-process painting.

While this painting style is free and loose, it requires considerable preparation prior to the actual brushwork. In fact I spend much more time planning than actually splashing paint onto paper. The preliminary steps are as follows:

First, choose a composition. The simplest designs usually work best for me in order to connect large dark shapes, for example a cruciform pattern or layers of varying sizes.

Next sketch a value study with a strong white pattern in contrast to the darkest darks. Everything else in the picture will be a mid-tone. For maximum impact in the painting, the value pattern should be simple and apparent to a viewer across the room.



"Blue-Eyed Boy" - watercolor

unity. For example if using a warm palette, you will want mostly reds and yellows, but will need at least one cool color such as a blue-green for contrast.

Now with the big decisions made, you are ready to paint. Starting at the top of the paper, brush in mid-tone colors and progress downward, laying in foliage or abstract

shapes for a background. Next, transition from mid-darks to the darkest darks, painting negatively around a center of interest (such as boats, houses, people, birds, or still life forms—see examples). I particularly enjoy painting around shapes with my big brush and watching the shimmering white forms emerge “in front of” the intense darks. I change colors every inch or so, using thick but fluid paint to enrich the deepest values around the focal point where the darkest colors meet the white of the paper.

It's critical to avoid too much water on your brush (which dilutes value), yet keep the colors intermixing by charging in flowing wet paint next to the still-wet colors already on the paper. The remainder of the work is done in dark to mid-tones, leaving some pinpoint whites for interest. Soften some edges to smooth the transitions or to achieve an effect of distance.

Finally, if needed, push the values around the focal areas to make brilliant whites pop against an almost-black background, and the painting is finished in one session.

Kathy Collins' (www.kathycollinswatercolors.com) work has been featured previously in Watercolor Artist Magazine, The Artist's Magazine, and will appear in the upcoming Splash 10. She teaches workshops in the Seattle area and is a Signature Member of the Northwest Watercolor Society and Women Painters of Washington.



"Synchrony" - watercolor



HOW TO PAINT LOOSELY

In article #2, I briefly mentioned five practical methods helpful for painting loosely. One topic was the importance of values properly assigned to the landscape masses. Expansion on this subject is needed, therefore, I would like to share with you a portion of an article I recently wrote for *Watercolor Artist* magazine, April 08 issue, titled “Don’t Sweat the Small Stuff”:

Assigning Values to Landscape Planes:

The next step in creating shapes for a loose effect is to define the shapes by assigning a value to each. A shape only has meaning when there is a value shift from one shape to the next, otherwise you have nothing more than a collection of calligraphic lines and textures. This same principle applies to the often overlooked masses of shapes of the landscape planes.

While conceptual artists enjoy creating their own unique value structures – those that give them the most visual pleasure, realist painters tend to feel more comfortable assigning representational values from the natural world to the elements in their work. What can make things difficult for realist painters in this endeavor is that the photo references

so many of us work from are, at best, half-truths – colors and value patterns are at the mercy of the camera’s limitations and the dyes used in the photo lab. If you try to copy by rote the colors and values from photos, your paintings will wind up looking flat and lifeless. Understanding the proper value relationships of the planes in a landscape can help you overcome the shortcomings of your reference photos.

Generally speaking, the landscape can be divided into four planes: sky, ground, hill and trees. In order for these planes to have identities distinct from each other, they need to be assigned a separate value that doesn’t infringe on the values of the other planes. If the ground plane is assigned the same value as the sky, for example, it can be confusing because there is no visual separation between the two planes.

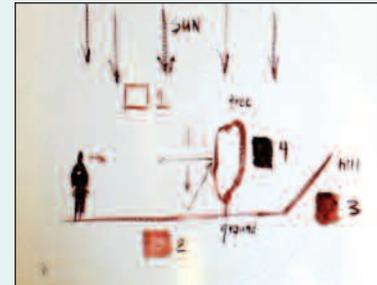
If the sun is overhead, the mass with the lightest value is the sky. An interesting note: on an overcast day, the value of the sky in relation to the other masses is lighter than if there was a clear blue sky. This is because the thin cloud mass refracts light from above, much like an opaque bathroom window catches the light from the bathroom and tends to look illuminated, while a clear window allows the light to pass through. But whether you’re painting an overcast or a sunny day, the sky is still the light source, so it’s assigned our lightest value. (No.1)

The second lightest value (No.2) will be assigned to the ground plane because it receives the full impact of the light source from straight overhead. In order for the ground to appear flat and below the sky, the ground needs to be a darker value than the sky. For example, even though we think of yellow as a light color, in order for a field of sunflowers to lie flat against the blue sky, the ground plane of the flowers needs to be a darker value than the sky. Too often I’ve seen workshop students struggle with identifying a ground plane by heaping on loads of grass swatches, when the problem actually lies in the fact that their ground value is the same as the sky.”

“The next mid-tone (No.3) goes to the hill mass. Since the hill is at an incline and not receiving the full impact of the overhead sun, the value is a step darker than the ground plane.

The darkest value is reserved for the tree masses. As light shines down from overhead, it hits the ground and then bounces onto the body of the tree mass, where it gets absorbed and dispersed. Assigning a dark value to the trees makes them appear vertical. Once you understand how this principle works, you can make a large, dark mass look like a row of trees without putting in a single branch.

Here’s a little test to see how well you’ve assimilated these tips for



In this simplified model, the light source - the sun - is overhead, so the sky is the lightest value. (No.1). Since the ground shape receives the light from above, it has a lower value (No.2). The hill is at an incline and doesn't receive direct light from above, so it has a slightly darker value (No.3). The tree receives bounced light from the ground and has the darkest value (No.4).

assigning values to landscape planes: which is darker, a black asphalt road, or a white house in shadow? The answer is the white house in shadow, because the asphalt is a horizontal plane receiving the most light and the house is in shadow, receiving reflected light from the ground

As in the test case presented above, the answers in real life painting situations aren’t always so obvious, so you’ll need to think through your value plan before you start. The best way to

Continued on next page

Member News

Fumiko Kimura is exhibiting her collages, sumi paintings and Asian brush calligraphies at following galleries: Duo show, M. Rosetta Hunter Art Gallery, Seattle Central Community College through April 25; Puget Sound Sumi Artists group show at Kirsten Gallery, 5320 Roosevelt Way NE, through April 30; Duo show at Sandpiper Gallery, 2221 No. 30th St. Tacoma, WA. May 2 through June 8. Artists Reception: May 10, 2-4 pm.

Jeff Waters painting - "Winter Storage", was juried into the Eastside Fine Arts Members' show at Trilogy of Redmond Ridge - Juror: Mark Jeffries. May 31 to June 26. Daily 10 AM to 5 PM

Julie Creighton will have a solo exhibition at Kaewyn Gallery, 10101 Main St, Bothell, the month of August. Opening reception is Aug 1st, 5 to 8 PM. Julie has been accepted into the Northwest Watercolor Society's 2008 Open Exhibition.

Tony Armendariz, IWS captured first place in the watercolor category for inclusion into the coffee table book Art Buzz, The 2008 Collection which features three of his works. On March 16th he received an Award of Recognition at the 'Watercolor '08' show at the Norris Cultural Arts Center in St. Charles, IL. One of his paintings has been juried into The Municipal Art League of Chicago's 'Biennial-Midwest Fine Art Show' at the Beverly Fine Arts Center in Chicago. Tony was also invited to enter one of his award winning works into the Alliance of Fine Art 'Best of the Best' show at the Mayslake Peabody Estate in Oakbrook, IL. He now

has work hanging at the Square D-Scheider Electric corporate gallery in Palatine, IL through July 7th. Tony currently serves as Director of the Illinois Watercolor Society.

Kathy Collins is featured in an eight-page article in the June 2008 edition of *Watercolor Artist*.

Kris Preslan's - watercolor - "Cars I'll Never Own, #3" - was accepted by the Transparent Watercolor Society of America, for the June 2008 show, juried in by Ted Nuttall.

James McFarlane had a painting accepted into the Associated Arts of Ocean Shores 38th National Juried Fine Art Exhibition. April 11, 12 and 13th, 2008. www.associatedarts.org/

Nancy Grigsby's acrylic/mixed media painting "Vanishing Landscapes" was chosen as the featured artwork for Bellingham's 2008 Downtown Gallery Walk season. The piece, juried by Allied Arts of Whatcom County and Bellingham's Downtown Renaissance Network, will be featured on posters, ads and all other print promotional materials for this series of events throughout the year. Gallery Walks will take place March 28, May 2, June 13, October 10 and December 5.

Farewell Art In Motion

It is hard to close a chapter in life, but for **Steve** and **Sue Bennett** the time feels right to end their AIM (Art in Motion) workshops and trips. They are grateful to this business, saying that it has opened up a world of special places and people.

In 1986, Sue began teaching watercolor workshops around Bend Oregon which led to co-founding Art in The Mountains in 1987 with a friend. That was early in the art workshop business and was lots of fun. After nine years of building up the Bend workshops, the company was divided and Steve and Sue moved a portion of that business with them to Jacksonville, Oregon. It became AIM (Art in Motion). It has been a very personal business for the Bennetts: "to go to places we wanted to paint and learn from instructors we admired and share the experience with other artists."

They will join other groups on three new painting adventures. Sue will continue to teach a few classes in watercolor or oil. Steve is already voluntarily organizing a painting reunion for some friends. The Bennetts both have art in other galleries as well as a gallery of their own. Steve and

Sue feel artists are most fortunate to have many interesting chapters in each of their books.

Ratindra Das, Signature member AWS, NWS received the following recent awards: Arizona Watercolor Association National-Best of Show, Watercolor West- Walter Foster Publishing Co. Award, Texas Watercolor Society- Jack Richeson Award. Contact 630 665 4148, E-mail: RatindraDas@sbcglobal.net for details of upcoming workshops.

Susanne Clark, Algonquin, Illinois, has had her painting "The Old Shell Game" accepted into this year's Transparent Watercolor Society of America's exhibit at the Bloomington Art Center, Bloomington, MN. Show dates are from May 16 to July 28.

Tom Traeger paints "People and Places," scenes from his boyhood in the Willamette Valley to the natural beauty through his life experiences from Puget Sound to travels— Mexico to Canada and Provence to Scottish moors. Parklane Gallery 130 Park Lane, Kirkland, WA 98033. Through May 4th.

WEIGARDT ON WATERCOLOR

Continued from page 5

see these value-mass relationships is to go out and observe them from life. Squinting makes masses easier to see. Since nature can be complex, deviations from the model I've outlined do happen, especially when the sun isn't straight overhead. A sun low in the sky, for example, can easily make the ground plane lighter against angry thunderclouds."

I hope you use this helpful information in loosening up. Remember that the value shifts discussed represent the natural world. Of course, we are the masters of our painting and ultimately we can assign any value relationship we desire.

The above topic is illustrated extensively in my DVD series "Secrets to Painting Loose".

Keep your brush wet!

For information go to www.ericwiegardt.com or contact us at Wiegardt Studio Gallery at 360-665-5976

Eric Wiegardt AWS NWS

Eric Wiegardt AWS, NWS

Three DVD set:
Secrets of Painting Loose
Brand New DVD:
Painting Loose - Street Scene



WATERCOLOR WORKSHOPS

May 4-10, Greenville, NY • June 14-28, Italy
July 7-11, Ocean Park, WA
August 25-27, Tacoma, WA • Sept 15-18, Stearling, AK

Wiegardt Studio Gallery

Box 1114 • Ocean Park, WA 98640 • (360) 665-5976
watercolors@ericwiegardt.com

Workshop by Jack Dorsey

Jack Dorsey will offer a watercolor workshop sponsored by the Center for Wooden Boats at their Lake Union facility August 4-6, 2008 from 9:30 - 4:00 PM. Jack Dorsey is past president of the NWS and currently lives on Camano Island and has had two one man exhibits at the Frye Art Museum and a solo show in Tokyo, Japan. Register by contacting: marethw@comcast.net or calling (206) 706-3442.

Bob Burrige - 4-Day Workshop

Fix & Finish, (Monday-Thursday) - at the Mendocino Art Center - May 5-8, 2008. Contact Linn, Registrar - P.O. Box 765, Mendocino, CA 95460. Call (800) 653-3328 or (707) 937-5818 for a schedule. Website: <http://www.mendocinoartcenter.org>

Foliage in Watercolor by Cathy Quiel

Cathy Quiel's Excellent DVD - "Foliage in Watercolor - Green on Green on Green" is available at her website cathyquiel.com. Cathy has generously donated a copy to our media rental library.

Correction - LiveARTSBothell

Our website liveartsbothell.org contains an error. The correct entry fee is \$10.00. All the information needed for entering our juried art show (and arts and artisan booths) is available on that site. This effort is to revitalize the former Bothell art and craft fair by an all volunteer group who is creating a great event.

Painting Critiques

Critiques of your paintings by signature members are still available. For more information, see the website at nwws.org.

Demo by Elizabeth Kincaid

Elizabeth Kincaid will present a demo at the Daniel Smith Bellevue store on Sunday, May 25, at 12 noon and at 2 PM. Elizabeth will also be giving two five day workshops on glazing in her home classroom in Kirkland - June 9-13 and July 28-Aug 1. Fee \$500 each.

Acrylic Workshops by Jacqui Beck

Jacqui Beck will offer acrylic workshops sponsored by Artists United: Monday May 19 - Color : How understanding color can enhance your painting. Monday June 16 - Composition & Design: Understanding the Rules and How to Break Them. Location: Moshier Community Art Center, 430 South 156th Street, Burien WA 98148. Registration (\$50 members, \$60 non-members): Contact Jacqui for registration: jacqui@jacquibeck.com, www.jacquibeck.com. 206-325-7267. Summer Acrylic Class 2008, July 21 - 25, 10:00 to 12:30. Location: Seattle Girls' School, 2706 S. Jackson Street, Seattle WA 98122. Tuition is \$175, and materials are provided (\$20 off if you bring your own materials). This is a great class for beginners or for people who have been painting for a while and want to take a new creative step forward.

For Sale

Like-new booth, six panels, plus a presentation stand; all are chocolate - colored, and in a rug-like material. Asking price: \$850. Call Joan at 206-542-0477

Frank Webb, AWS Workshop

Frank Webb, AWS Workshop in Winthrop June 2 - 6 2008. Frank will be sharing his expertise at creating bold, juicy and entertaining watercolor paintings. A local wine tasting and group dinner is also planned. Frank's classes fill quickly, so register early. \$550. Information and registration form at: www.paulachristen.com or call (509-996)-2598.

Dumas Bay Watercolor Workshop & Retreat

With Michele Cooper, June 13, 14 & 15 NWS Cost: \$395 (Includes 2 nights accommodation, all meals for 3 days, tuition & more). Workshop is open to all levels. Deadline is May 25. Flyer and registration form are available at michelecooper.com. Email: Michele@michelecooper.com. Phone: 360-770-5977. Workshop Coordinator, Lillian Yeh. Email: Lyehhome@hotmail.com. Phone: 425-373-9109

Peninsula Art League Presentation

Judy Morris - AWS NWS will share the "way" she creates her paintings. Peninsula Art League; Gig Harbor, WA - June 3, 4, and 5, 2008. Her presentation will focus on creating a watercolor painting from start to finish.

Registration fee: Due May 20th, 2008. \$325 for Peninsula Art League Members. (PAL members are eligible to apply for scholarship funds...See website). \$350 for Non-PAL members. Registration form: www.peninsulaartleague.com/PALWorkshops2008.pdf

Location: Gig Harbor, WA (Donna Trent's Studio). Location details will be sent upon receipt of registration fee.

Questions? Contact Mimi, workshop coordinator MimiStudio22@comcast.net or 253-857-2449

This workshop is offered in conjunction with our Sixth Annual Open Juried Exhibition which Judy Morris will judge.

Mt. Si Artist Guild Art Sale

Mt. Si Artist Guild will have an art sale on Saturday, May 17. The sale will run from 9 a.m. until 2 p.m. The location is the city park area adjacent to the Si View development at the end of SE 6th Street in North Bend. The City of North Bend has offered to sponsor this event.

PLEIN-AIR & STUDIO WORKSHOPS

Sean Dye
Oil & Pastel
March 9-14, 2008

Jacqueline Williams
Watercolor
April 6-11, 2008

Robert Burrige
Acrylics/Watercolor
May 4-9, 2008

Jim Salchak
Watercolor
June 1-6, 2008

Willellyn McFarland
Watercolor
June 22-27, 2008

Judy Schroeder
Watercolor
July 20-25, 2008

Sharon Hinckley
Watercolor
September 14-19, 2008

Jim Millard
Watercolor or Fluid Acrylics
October 26-31, 2008

Yosemite Art Tours, Cora Bieler
(949) 553-9130 or (858) 945-1817

E-mail: cbieler623@aol.com • www.myyosemitearttours.com

Opportunities

Karen Knutson workshop

Mix it up with Watercolor and Metallics. Coupeville Arts Center, 12 NW Birch St., Coupeville, WA 98239 - May 6 - 9, 2008 - \$460. Contact Sue Symons 360-678-3396 www.coupevillearts.org sue@coupevillearts.org

Students will learn how to create semi-abstract paintings and then will have the option of adding metal to their paintings. Five different techniques of adding the metal touches. Some will even sew on metal objects for the finishing touch! To add texture and exciting colors, collage papers will be added. www.karenknutson.com

Kathy Collins Workshop

Kathy Collins will teach her rapid-process technique for high contrast watercolors at a workshop Saturday May 17, 10AM-4PM, \$90, Cole Gallery, 107 5th Ave South, Edmonds. Call 425-697-ARTS to register.

Modern Renaissance

Modern Renaissance is a Fine Arts Publisher that can reproduce your original artwork on canvas or watercolor paper and now offers a Giclee printing service for artists and art organizations. Modern Renaissance charges a flat fee of \$75.00 for

color correction and proofing. We work from a digital files and the proofing process is done through the mail and takes about three weeks. Once the image is ready, the artists may order prints in any quantity. We can provide a complimentary CD of your images in any format you need. www.modernrenaissanceink.com.

Parklane Gallery's Sixteenth Annual - Juried International Miniature Art Show

May 6-June 1, 2008. You are invited to view our internationally-renowned annual exhibit, comprised of 2-dimensional works in a variety of media, juried in accordance with strict international guidelines. Magnifying glasses are provided to study detail within these remarkable paintings available for purchase. Juror: Cissy Gray.

For further information, visit www.parklanegallery.com/mainpages/min-i-show.htm. 130 Park Lane - Kirkland, Washington 98033 - 425.827.1462

Myrna Wacknov Portrait Workshop

Myrna Wacknov, featured in "Watercolor Magic" October, 2007 and in Artists' Magazine, March 2008 will be doing a 5 day portrait workshop October 20- 25, 2008 in Ocean Shores, WA. Workshop tuition is \$360.00. Ms. Wacknov received her signature membership in the National Watercolor Society in 2005, and the California Watercolor Society in 2007. For more about Myrna and to see her work, please visit her website, www.myrnawacknov.com. For registration info, please contact Patti Sells at Sells2@oceanshoreswa.com or 360-289-9006.

Earth Artisans Gallery Call to Artists

Earth Artisans is a new mixed media art gallery in historic Tenino, WA. The gallery features regional artists in painting, ceramics, glass, wood, sculpture, jewelry, stained glass, wearable art, quilts, cards, and more. The gallery is accepting artwork in all categories, but is especially interested in adding framed consignment work, and pieces that were created using recycled materials. Earth Artisans is one of a few full-scale galleries serving a primarily rural community. Earth Artisans has a commitment to being a center of learning for the area and a source of pride for Tenino. Visit us at 325 Sussex Ave. Tenino, WA 98589 with or without your artwork! We're worth the trip! Photos of artwork may also be emailed to: earthartisans@scattercreek.com. Open Wednesday through Sunday 10:00 to 5:30. (360) 264-2787.

Attention NWWWS Members

There are many wonderful opportunities to participate with NWWWS. Whether you would like to help put on a show, create the catalogs, document Board meetings, keep track of finances, organize monthly meeting presenters or something else, the new year is approaching (starts June) and all are invited to participate and contribute towards keeping the NWWWS the vibrant society of extraordinary painters that it is.

Here is your chance to get involved at a deeper level:

Positions open:

Program Chair – Meetings go from Sept. to May. Only five meetings need to be filled with outside presenters as two will be juror presentations, the Feb meeting is a slide presentation of Open Show entries and there is no meeting in Dec.

Recording Secretary – Record the minutes of the board meetings.

Treasurer – A knowledge of Quick Books would be helpful, but not necessary.

2009 Open Exhibition Assistant Chair – Linda Rasp will be the Chair, the asst. is chair the following year.

2009 Waterworks Assistant Chair – Cricket Crockett will be the Chair, the asst. is chair the following year.

Publicity –

Keep in mind that the monthly Board meetings are from 10am to 12 in the Bellevue / Kirkland area and the Society works better if all Board members can attend most meetings. Please let Sheila Mattick, President, know of your interest at mattick1@gmail.com. Note: the positions all come with lots of help and documentation of how to do it, so don't be afraid!

Watercolor • Pastel • Mixed Media • Oil • Acrylic • Collage

2008 Art Workshops

Bend, OR JOHN LOVETT BETTY CARR GERALD BROMMER LIAN ZHEN LANA GROW RON RANSON RICHARD MCKINLEY NESSA GRAINGER CRISTINA ACOSTA JUDY MORRIS SHARON TIETJEN	Old San Juan, PR ALVARO CASTAGNET
Lahaina, Maui Kapaa, Kauai Santa Barbara, CA MEL STABIN	San Francisco, CA DAVID TAYLOR FRANK FRANCESE
Taos, NM ROBERT BURRIDGE	

Request a **FREE** Color Brochure!

541.923.2648
workshops@artinthemountains.com
www.artinthemountains.com