

November Program: Art and the Digital Camera

Joe MacKechnie and Dan Riley



Joe MacKechnie



Dan Riley

NWWS members will want to attend the November 27 meeting to hear Joe MacKechnie and Dan Riley discuss the changes that are taking place for all of us who use photographs as a resource for our artwork and for entering shows. Slides are becoming obsolete, and we all need to bring ourselves into the 21st century.



The digital age has definitely arrived in the field of photography and in the creation of art. Digital cameras of every type have all but replaced the film camera. If you don't now own a digital camera, you are probably thinking about purchasing one. Selecting the right camera to purchase for your personal use can be a confusing task.

◀ "Song" by Joe MacKechnie

To assist you with purchasing the right equipment, Artist & Photographer, Joe MacKechnie will offer guidelines on:

- Understanding how a digital camera works
- Digital camera terminology
- Digital cameras versus film cameras, pros and cons
- Defining what you will need for your "electronic darkroom" (i.e. computer, soft ware, and a color printer)
- How to take digital pictures of your artwork

Dan Riley, Artist, will discuss processing the digital image and entering art shows. Because the digital camera does not use film, you will discover a new freedom in taking pictures. So much so, you will end up with hundreds of images. This part of the presentation looks at how you will be processing a digital image using "electronic darkroom" equipment and software. Microsoft's Digital Image software will be used on a PC computer to show you how to store an image, correct the image and then print it on a color inkjet printer.

Dan will:

- Demonstrate the process of taking a picture, modifying it in the computer and printing it
- Discuss what you can do with a photo once it's in the computer
- Tell how to prepare an image for entering an art show
- Tell how to upload an image using Email and other web interfaces
- Demonstrate printing archival quality art from the computer

Arrive early for coffee and get a good seat for this exciting program. It could change your art.

WE HAVE A NEW HOME – AGAIN!

The November Membership Meeting and all future meetings will be held at **St. Andrews Lutheran Church in Bellevue**. The address is 2650 148th Ave SE – Bellevue, WA 98006. Phone: 425 746 2529. See map on page 8. Coffee at 7:00 pm – Meeting at 7:30.

NO MEETING IN DECEMBER –
Have a Wonderful Holiday Season

PRESIDENT'S MESSAGE

NWWS is working hard to enter the 21st century, and our new and improved website showcases the considerable efforts of our website administrator, Debbie Haggman. Show prospectuses, workshop registration forms, membership applications, and signature membership forms are all now available on our website. You will also soon find images of paintings juried into our past two or three open and membership exhibitions, critiques by signature members of paintings submitted by various members, links to individual member artist's websites, and the bi-monthly newsletter in COLOR.

You need to register with the website so you can access many of these member-only pages.

Efforts at improving the NWWS



website and making it even more useable and useful for our members are continuing. In the coming months, we hope to add the list of videos and DVDs available to rent from our visual learning library and – the focus of a great deal of effort over the past several months and continuing for the next several months – the ability to submit and pay for show entries on line. We're very excited about this prospect and will keep you updated on our progress.

So, check out the website, www.nwws.org, every once in a while. We get better every day.

Debbie is just one of the many wonderful volunteers who give hours and hours of time to our organization in order for it to be as special as we would all like it to be.

Sheila Mattick

Editorial



Sucking It Up

Do you produce as many paintings as you'd like? Or do you, like me, complete one then walk around for a week or two ramping up your courage to try again? What if the next one fails? Many of mine do. Oh, let's be honest. Most of mine do.

As Jerry Stitt famously says, "It's just a piece of paper." Yes, but it's a piece of paper with my soul poured onto it. Lady Carol says I care too much.

Perhaps the worst outcome is success. I just completed one that really pleases me – a breakthrough piece. I planned my composition in a preliminary sketch, carefully located the point of greatest contrast at my center of interest, planned my darks, balanced my values, wove in some lost edges and worked in a complimentary color scheme. I got so excited that, in a fit of irrational euphoria, I submitted it to the 32nd. Annual EAFA Juried Exhibition.

Now, what do I do? What if I can't do it again?

Of course, the answer is to stretch a piece of 140 lb cold-pressed, lightly sketch in a scene with good compositional structure, wet her down, pick up my brushes and go for it!

Yeah, well, first I need to write the editorial, select a featured artist, edit submitted material, contact our advertisers, pay bills, feed the Koi, weed the garden, clean the garage...

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.

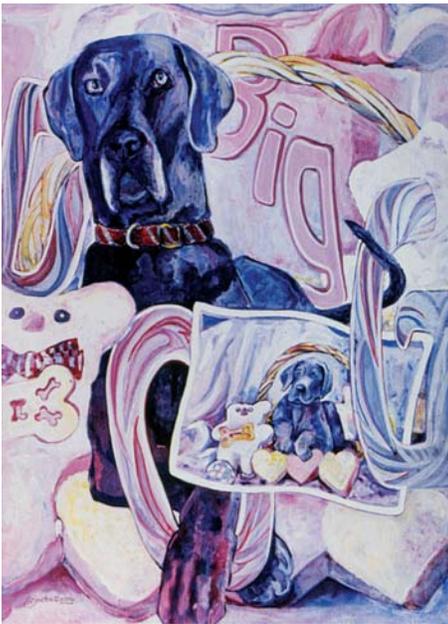


The Northwest Watercolor Foundation gratefully acknowledges individual donations from the following since the Foundation was created in 1998:

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Donations to Northwest Watercolor Foundation may be mailed to:

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Once I Was Small
Mixed Watermedia

Sandra Schaffer – Artist
Critique by
Elise Meredith Beattie

Design/Composition: The composition of this piece is excellent with the grown dog juxtaposed against his puppy image. The intertwining of letters with forms, as well as the duplication of symbols and images for the grown dog and puppy is effective in tying the work together.

Value/Contrast: The darks in the central figure of the grown dog contrast well with the lighter pastel tones in the rest of the painting.

Alteration/Variation/Rhythm: The alteration between large and small figures and symbols is effective as is the intertwining of figures and letters throughout the painting.

Edges/Shapes: The shapes and edges of the dogs suggest fluidity, giving both dogs soft, somewhat off-center appearances - thus adding interest.

Color: The use of pastel blues and pinks tie in well to a possible theme of the painting - the perpetual "puppyhood" of the dog in both the artist's and potential viewer's perceptions.

Other: This painting has a wonderful "whimsy factor." It features a dog and a puppy as well as a plethora of

sentimental objects such as hearts and teddy bears with "bone ties", yet does not project sentimentality. The artist shows a great deal of imagination in forming the word "dog" out of candy cane letters, then using the letters to surround and bring focus to the grown dog. The painting succeeds in both amusing and delighting the viewer. In all, the artist appears to be inviting us to have fun with her vision.

Kudos...

...to **Thomas Traeger** – Media Librarian, for taking over and completely reorganizing our media library. If you have any of the 33 missing tapes or disks that belong to NWS, please return them to Tom either at the meeting or mail them to Thomas Traeger - 8124 NE 166th St. Kenmore 98028. Tom has declared amnesty from fines. No questions asked.

...to **Debbie Haggman** – Website Tsar, for her Herculean effort in rebuilding, from the ground up, our website, NWS.org. You can never know the hours and tears that went into the project. The society owes her a huge debt of gratitude. Somehow, Debbie is always there to field the tough ones.

Gold Grant

Fall is when Gold Grant Chair, Ann Breckon sends out the scholarship information/notice to the regional colleges and art schools. Deadline is February 28; jury is March 2. Last year we had 22 applicants and gave the \$1500 scholarship to Nick Inman of WSU. There were 6 competitors that scored so close behind the winner, that they were given \$50 honorary awards. The students were delighted and the Foundation is grateful to the members of NWS who have supported us with your donations over the years. We are recruiting new members for the Board of Directors. The only requirement is that you have a passion for the visual arts and want to promote and foster awareness in the Pacific Northwest by way of our projects. We meet 3 times a year. It is with much regret that I resign as President, effective as of Jan 1, 2008.

Distance (new house in eastern Washington) necessitates this decision. I have thoroughly enjoyed my 11 years served on the combined Boards of NWS and NWF. Jerry Baldwin has graciously agreed to fill the position until September.

Betty Jo Fitzgerald

Letters

I was surprised to receive an unsolicited "critique" from Mr. Burrigge regarding my Waterworks entry. I was also very puzzled at the comments he "checked" until I saw the article on him along with the example of his work in the September newsletter Always consider the source.

Sandra Neary

Pigs on Parade

Thanks to those of you who signed up to volunteer moving pigs prior to and following the Pigs on Parade Auction. Forty pigs were featured in the live auction. Selection was a tough task as we had 100 fantastic swine to choose from.

All 100 pigs were on site at the Westin on October 12th. An online auction of the remaining 60 pigs was on eBay.

All proceeds from Pigs on Parade benefited the Pike Place Market's human service agencies for downtown Seattle's low-income seniors and families: Pike Market Child Care & Preschool, Pike Market Senior Center, Pike Market Medical Clinic and the Downtown Food Bank.

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www.americanframe.com or call 1-800-537-0944 for their catalog. If you tell them you are a member of NWS, they will donate 5% of your order to us! This rebate funds the American Frame Awards given at our Annual Open Exhibition and Waterworks. So, the more you buy, the bigger the award that you may win!

OPPORTUNITIES

Northwest Watercolor Society 2008 Open Exhibition

Northwest Watercolor Society 2008 Open Exhibition, Northwest Craft Center, Seattle, April 1-April 29th, 2008. Open to watercolor/watermedia on paper/paperboard. Deadline: January 22, 2008. Juror: Pat Dewes. Over \$10,000 in cash and merchandise awards. Only digital entries, no slides, will be accepted for the Open Show. For prospectus, please go to website: www.NWWS.org or send SASE to: Betty Chong-Gerbracht, 204 219th PLace SW, Bothell, WA 98021-8231

CATHERINE GILL will offer several workshops and open studio sessions in coming months. Contact Catherine Gill Georgetown Studios. 5628 Airport Way S #1, Seattle, WA 98108 gillart@earthlink.net, info@artpartners.net (206) 763-3135 www.catherinegill.net

Edmonds Gallery North Seeks Artists

Want to jumpstart your art career? Gallery North in Edmonds (508 Main St.) is seeking prospective members for their well-known cooperative in the heart of Edmonds. The gallery features monthly changes of art; the popular 3rd Thursday artwalk; featured artist receptions and much more. Member artists participate in helping to staff the gallery as well as dividing up the various duties involved in running an art business. Learn to meet your public, run a gallery, and have fun doing it. For more information check out the gallery website at www.gallery-north.com or call the membership chair: Ruth Handewith at 206-524-8575.

Call for Artists

The Marysville Library Board is seeking artist's proposals to enhance the Marysville Library. Artwork will be considered that would enhance the existing building or grounds. Proposals may be designed for but not limited to, interior spaces, building exterior, seating spaces and grounds of the library. Project funds of up to \$10,000 were donated by a local family. Submission

Deadline is Dec 15th 2007. Further details are available from the Sno-Isle Library website: www.sno-isle.org. Questions may be directed to Maggie Buckholz at 360-658-5000 or mbuckholz@sno-isle.org.

Class by Jacqui Beck

Jacqui Beck's class: "Getting Unstuck and Moving Forward in Your Art and Life", 7:00 to 9:00 p.m. Tuesday October 23rd Tuition is \$35, Columbia City Gallery. To Register: contact Jacqui (325-7267; jbeck@blarg.net) www.seedseattle.org/seedarts/ccg

Jacqui Beck's article about her work, "A Metaphor for Life," is in the September issue of Artist's Magazine, www.artistsmagazine.com

KATHY COLLINS will teach a watercolor workshop emphasizing her rapid process big brush technique at Cole Gallery in Edmonds Saturday, November 17th, 10-4PM, \$75. Call Cole Gallery at 425-697-2787 to sign up. See Kathy's work at www.kathycollinswatercolors.com

PEPPER WARREN is available at \$25 / hr to edit your website for around \$500. . No annual contract required. She can get it up and running, often in less than a week and offers hosting and domain renewal for \$69 a year. Pepper Warren - Webmaster - www.DesignByPepper.com 206 612-0667

Studio Rental

Georgetown area of Seattle - Classic studio space available - 410 sq. ft - \$540/month. Catherine Gill Studios - Bottling Plant - Rainier Cold Center - 5628 Airport Way S. #1A, Seattle 98108. Contact gillart@earthlink.net info@artpartners.net (206) 465-0491 Cathe (206) 763-3135 Studio

Wiegardt on Watercolor

Eric's Wiegardt's new three-volume DVD set, "Secrets of Painting Loose" is now available. Learn to loosen up and paint bold, loose watercolors with a painterly touch. Theory and technique are presented in a clear format to help eliminate the mystery. The first two are

an in-depth discussion of concepts and technique. The third is a marine demonstration illustrating principles from the first two. \$100 plus tax and shipping. Total cost: \$115.89. E-Mail: watercolors@ericwiegardt.com or call 360-665-5976

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WIEGARDT ON WATERCOLOR

Painting Loose: Combining Shapes

A concept that can be extremely helpful in painting loosely is the creation of our own conceptual shapes. By painting through the boundaries of our adjacent objects we can construct new shape patterns and encourage the bold, free look we are trying to achieve.

For example, a tree's edge next to the roof of a house can be lost so there is no edge joining the two. Instead of an awkward shape (parallelogram of a roof) next to a potentially awkward shape (the circle of a tree's foliage), we now have one better shape of the two combined. This is where creating art becomes satisfying, for we are about the business of creating for our own sense of visual patterns; we are making new shapes rather than just rendering the shapes as presented to us visually by a subject.

I try to combine objects and create a new shape for all the values: lights, midtones, and darks. Sometimes I will have to shift the value slightly of an object so that it matches more closely the value of an adjoining object for easier combining. (Lying in art is ok – logic and reason do not necessarily make for good art!)

So how does combining objects to make new shapes lead to a looser painting? The mind's eye simply fills in the



boundaries of the tree and roof at their juncture. The viewer is energized by making the completion of the tree and roof by himself, unaware of the process that has taken place. Such a person will say, "The painting is so free and loose", not aware they are the participants in the process. It's this jump from artistically created abstract shapes to perceived reality that is so stimulating for the viewer.

Also, the new edge is considered a soft, or lost edge. Soft edges will give a loose look and are easy to work with in watercolor. They can always be tightened up with a harder edge superimposed over the top to create a beautiful painterly look. In contrast, especially in watercolor, it is difficult to soften a hard edge without resorting to scrubbing and lifting.

There are additional side benefits from painting through the boundaries of your objects, other than it looking loose. One is the creation of the sense of reflected color and hence, natural light. Back to our example: the green wash of the tree mixing with the red of the roof, all done in one wash, will give this a bounced light effect.

Another benefit is that we have a newly constructed larger shape. Large shapes are the armatures of the painting – detail is built upon them. Detail is worthless without a proper foundation. Our paintings tend to look fractured when we have too many small shapes. Constructing a few large shapes to

build your painting upon is the center of the creative process; detail can always be teased in.

This whole process of painting through the boundaries of our shapes to create new shapes certainly leads to a loose, bold look. However, it can be rather frustrating for those of us who want a controlled, completed look as we progress through the painting. It can be very difficult to paint through the boundaries of our objects because of our strong subconscious desire to stop at the objects' edge. It takes an act of the will to keep going.

This process tends to look out of control if one paints all over and rapidly as I do, leaving the final "snap" of the finished look for the end when detail is added. If I have not lost my white pattern, the painting is progressing well. It takes some faith to see it through, and to pursue diligently to the finish, but it can be well worth the effort for a free, loose look.

Copyright 2007 Wiegardt Studio Gallery.

Editor's Note: This is the third in a series of articles by master watercolorist, Eric Wiegardt. Hot Press is honored to bring this series to you. Eric's new three volume DVD set: Secrets of Painting Loose is available for \$100. For information contact Wiegardt Studio Gallery at 360-665-5976 or e-mail at watercolors@ericwiegardt.com. I have already ordered mine.

Tom Hoffmann

Workshops



Melaque, Mexico, April, 2008
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MEMBER NEWS

Barbara Leites is a Finalist in the Experimental Division of The Artist's Magazine with publication in the December Issue and has work published in "Strokes of Genius-the best of drawing"

Nancy R. Bradley, was the featured artist at Parklane Gallery in Kirkland, WA for the month of October

Cheryl Renée Long is featured in the November/December issue of "New Connexion Journal". Cheryl Renée's story tells of the role of painting and creativity in her recovery from breast cancer. Long, now a 4 year cancer survivor paints and teaches full time. For the full text, read Cheryl's journal entry at www.CherylRLong.com or contact Cheryl at cherylrlong@earthlink.net.

Don Harvie had paintings accepted recently into the following National Shows: Montana W/C Society, Pennsylvania W/C Society, Allied Artists of America, Rhode Island W/C Society, Mississippi W/C Society, Impact Artists Gallery, North East W/C Society, Pittsburgh W/C Society, Audubon Artists, Inc., and the New Mexico W/C Society. Other acceptances include the Southwestern W/C Society, Third Coast National (Texas) Wyoming W/C Society, and the International Museum of Art. Don also received Signature Status in the California W/C Society this year."

Donna Watson received an award in the 87th Annual National Watercolor Society exhibition and an award of excellence (3rd place) in the 27th Annual International Exhibition of the San Diego Watercolor Society. She also had paintings accepted in the 2007 Rocky Mountain National Watermedia exhibition and the California Watercolor Association 39th National exhibition.

Elaine Champion just received a "Best of Show" award for her painting in the Rimrock Gallery. She has been selected to show another painting in the Southern Utah Watercolor Society show at the St. George Art Museum, from October 6 - December 22.

Lorraine Ptacek's paintings were accepted into the Elk Grove's Art Centre 2007 Exhibit, Illinois, and into the National University of Health Sciences Fine Art Gallery Open Show, Lombard, Illinois. She won an Award at the Bloomingdale Park District Museum's Exhibition 'From Sea to Shining Sea', Illinois.

Paul Alan Bennett was part of a two-person show at the High Desert Gallery in Sisters, Oregon in August. During the Art in the Pearl in September in Portland, tapestries of his paintings made by Pendleton Woolen Mills, were displayed in the DeSoto Building.

He also had a painting selected to be the poster image for the Sisters Quilt Show 2008.

Roberta M. Tiemann, NWWS, MoWS, MTWS, has been awarded the Jade Fon Memorial Award in the California Watercolor Association's 39th Annual National Exhibition to be held at the Presidio Officers Club Exhibition Hall in San Francisco, California.

Sybil Moschetti was awarded the Freidlander Family Award for her watercolor "Mood Indigo" at the Irondocks National Exhibition, Old Forge, NY.

Tony Armendariz has had paintings juried into the following shows: Northwest Watercolor Society Waterworks 2007 show in Seattle, the Richeson 75: Landscape competition in Wisconsin, The American Artists Professional League 79th Grand National Exhibition in New York, and the Allied Artists of America 94th Annual Exhibition also in New York. Beginning October 2007, Tony will begin his new role as Executive Director of the Illinois Watercolor Society, www.illinoiswatercolorssociety.org.

Daiensai-Richard Kirsten, recently moved from his house to an assisted living apartment in Shoreline and would very much like to receive guests in his studio apartment. At 88 he is still producing art every day and eagerly receives all visitors. He also loves to correspond and would appreciate a letter or card, even if you do not know him personally. Many of us know the Kirsten Gallery and the support they have given NWWS over the years. You can call, visit or write at 206-367-0933. Richard Kirsten - 14900 First Ave. NE, Shoreline, WA 98155.

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ERIC WIEGARDT

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New Signature Members

Congratulations to:

Mary Anne Harkness from Woodland, WA
Iretta Hunter from Danville, CA
Jane Simmons from Bellevue, WA

Featured Artist – Dan Riley



a simple palette of primary colors.

Dan is former president of the East-side Association of Fine Arts (EAFA), and a member of NWS, the Puget Sound Group of Northwest Painters, the Portrait Society of America and the Northwest Pastel Society.

They say that Architects are artists who don't want to live in poverty. And engineers are architects who like math. This may account for the fact that a high percentage of men in art organizations had once been in Engineering, Architectural or Graphics fields.

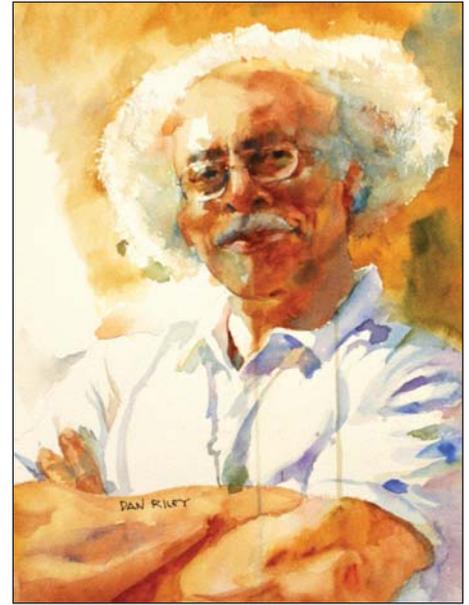
Throughout his own Engineering career Dan Riley nurtured his passion for drawing by attending figure-drawing sessions at least twice a month and sometimes more often than that. Over the years he developed very strong drawing skills; but he decided to save painting and color for his retirement years.

When he did retire, about 8 years ago, he took several classes at the Seattle Realist Academy (now the GAGE Academy) and several workshops from water media experts like Stephen Quiller, Jerry Yarnell, Arnie Westerman and Alex Powers. For a long time Dan was fascinated by the high value contrast approach of Alex Powers but in the last few years, he has come to favor the more colorful approach of the genre pioneered by Charles Reid. This approach relies on precise drawing and

Although Dan paints a variety of subjects he still favors figurative art and still attends figure-drawing sessions twice a week or more. For the past five years he has been teaching figure drawing in quarterly workshops, usually at Arts Umbrella studio in Bothell. Having been involved in Toastmasters at one time for about 13 years, his classes are never dull, and are rife with good-natured humor and abundant handout materials.

About three years ago he teamed up with Joe Mac Kechnie (also a former engineer and EAFA president) to teach a workshop on "Creative Portrait Drawing and Painting". This workshop pools a great deal of research that each had done separately on the subject. It adds up to a unique approach to mastery of facial proportions and some clever, fresh ways to develop portraits.

The painting "McAlister" shown here is an example. It was selected by EAFA for its upcoming 32nd Annual



Exhibition poster. This watercolor was done almost entirely with Cadmium Red Light, Raw Sienna and Cerulean Blue colors. If you're interested in attending a future workshop, e-mail Dan at rileydk@comcast.net or call him at (425) 746-2555.

Editor's Note: I have taken Dan's Figure Drawing class and was astounded at the amount and quality of information presented. This is one of the best workshops you will ever attend. I look forward to his Portrait class taught with Joe Mackechnie. I'm told it may even be better.

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**Newsletter Deadline for the
January 2008 edition is December 10, 2007**

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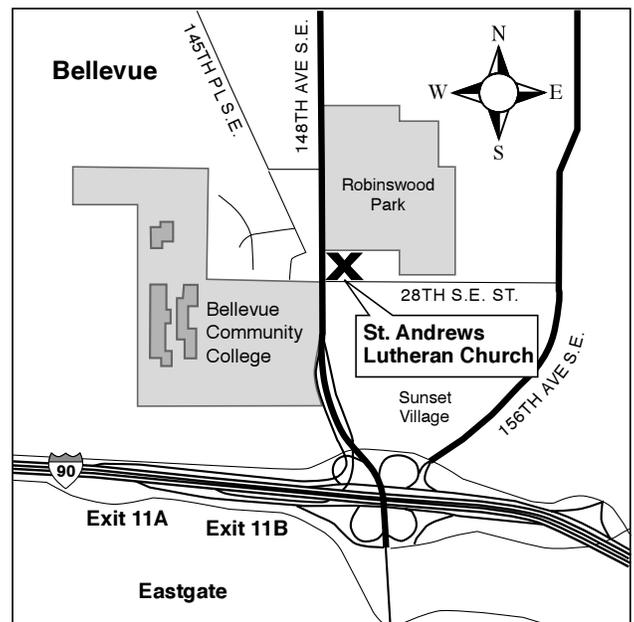
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