

## January Program – Elizabeth Kincaid

### Glazing Demonstration



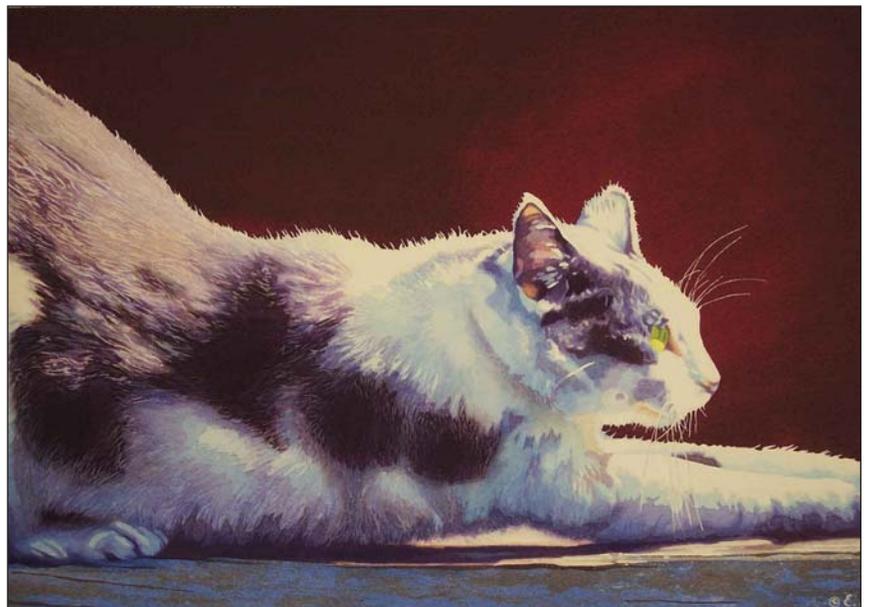
As a small child growing up in Seattle, Elizabeth Kincaid fell in love with the beauty of the world. She tried to capture the wonder of nature by filling sketchbooks with drawings and watercolor. As a teenager, a workshop with Rex Brandt launched her into new levels of understanding watercolor. After years of working in other mediums and a BFA in graphic design from the University of Washington, Elizabeth returned to

her first love, but this time with an approach that was influenced by years of formal art school at Cornish and at the University. She discovered glazing, and that capturing light was more exciting than painting any particular subject. Instead of mixing colors on a palette and creating paintings with very few strokes of the brush, she now builds her paintings from many layers of pure color straight from the tube. Instead of simplifying everything she sees, Elizabeth delights in the many and varied shapes created by the details in nature. Masking is an integral part of Elizabeth's technique, and she has created her own unique method for protecting the paper without having to paint carefully around small shapes. This allows her to paint freely, using large brushes.

She paints images she finds in nature that attract her by their abstract shapes and patterns and the way light falls on them and brings color alive. She is excited by a feeling of movement and energy in nature and colors that sing next to each other. She looks for subtle color shifts and then enhances those colors so that her paintings have the richness of her experience of the world around her. She sees the world as a bright, scintillating network of interconnecting shapes, always moving and alive. She works in a realistic style that is strongly graphic and impressionistic.

Elizabeth is the author of *Paint Watercolors That Dance With Light*, published by North Light Press in 2004. She is also published in *North Light's Splash 6, Splash 7, Splash 8* and *Splash 10*.

Elizabeth has worked as a graphic designer for South Seattle community College. She has taught workshops and classes in her home studios for many years, in the Philadelphia, PA area, in Santa Cruz, CA, and now in Kirkland. She also travels to teach workshops and gives public demonstrations and talks. She is an exhibiting member of the Philadelphia Watercolor Society and is also a member of Women Painters of Washington. She has had solo shows at the Museo gallery in Langley WA, The Gallery at Centerville in Wilmington DE, and The Studio Gallery in Swarthmore PA, the Missouri Botanical Gardens in St. Louis and at American College in Bryn Mawr PA. She has been in many juried shows and won a number of prizes over the years.



▲ "Stretch" by Elizabeth Kincaid

### CALENDAR OF EVENTS

January 2	NWWS Board Meeting
January 22	Membership Meeting – Program, Elizabeth Kincaid
February 6	NWWS Board Meeting
February 28	Membership Meeting – Open Show Slides and Daniel Smith Presentation

# PRESIDENT'S MESSAGE



Sandy Langford did a wonderful job of organizing a Signature Member display at the Bellevue Daniel Smith Store for the month of November. "Thank You," Sandy.

At our November Members' meeting, we had a presentation by Dan Riley showing us what we can do with computer programs to enhance photographs, including photographs of our artwork. I thought I should take a moment to reiterate that even though it's tempting to gussy up the photo of your artwork before entering it in a NWSW show, we check the painting against the photograph and they must look the same, or the painting won't be accepted. There's a time and a place for computer enhancements!

Another volunteer who deserves a huge "Thank You" is our wonderfully competent Treasurer, Beth Calkins. Let's face it, as artists we aren't always the first people to recognize accounting problems. Beth did a very complex evaluation of our income and spending recently and found that we're not living within our means. The Board will be

evaluating her report in the next couple of months and will come up with ways to correct the problem. Thank heavens she spent the time and effort pulling the information together, because it will be a lot easier fixing the problem now than it would be in two or three years. You will be hearing more about this in the next few months.

The emails and phone calls are coming fast and furious from Betty Chong-Gerbracht, who is putting the 2008 Open Exhibition together for next spring. Don't forget that your entries are due on January 22, 2008. You can enter on line by going to our website, or download a prospectus and mail your entry using a CD.

I have promised myself that I will pick up my brushes and dip them into the paint more during this coming year. Sometimes I get so involved in the administrative duties of the organization that I forget to go to the studio and put paint to paper! I have some catching up to do. Let's go paint!

Sheila Mattick

## Bits and Pieces

A great big "Thank You" goes to Laura Scheuffele for all the effort she expended putting on the Waterworks 2007 Show. Laura has agreed to chair Waterworks 2008 also. What a worker!

## EDITORIAL



or specialist at Daniel Smith - Bellevue. Thank you, Che.

**Sennelier Pastel sticks** - (Extra soft.) Blend beautifully with watercolor. Lay a line for texture then smooth gently with a damp brush. Vivid colors. Use white stick to recover lost highlights. I bought a set of these.

**Chalk Ink Wet Wipe Markers** - Liquid chalk in pens. Used by blackboard artists to produce those amazing signs in restaurants. Blend with water. May require fixative.

**Van Gogh Water Soluble Oils** - Clean up with water but require medium to mix.

**Color Fin Pastels** - High quality pastel in jars. Brush on like watercolor. Not chalky.

**Sennelier Oil Pastels.** - Waxy sticks. Resist water. Never really dries.

**Wallace Paper** - Sandpaper finish. Unusual results but tough on brushes.

**Ampersand Clay Board (or Aqua Board)** - Yupo-like finish. Lift highlights easily. Spray with acrylic varnish. No need for glass.

Go ahead. Play a little. I won't tell. Drop a note to the editor about your experience.

*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 NWSW.*

## New Toys

As a watercolor purist, I have long distained "mixed media". These new products may convert me to the dark side. Santa should have brought you these. I spent a delightful afternoon playing with Che Lopez - very knowledgeable and helpful watercol-



## Critique

Mommy's Hat  
by Don Harvie

Critiqued by Doreen  
Lindstedt

**Design/Composition:** My first impression of your image is one of a charming child in a special moment. I am certain that this painting will have a long history as a family memento of this particular little girl and the 'Mommy' symbol in the hat.

In looking critically at the painting I see more connection to a still life than a figure...a large hat on a hat stand (child) and a collection of scattered small shapes on the dresser top. I assume that a photo was the basis for the composition? I would suggest further exploration on the little girl figure in the composition. I would also suggest this painting might be the first of a series. Do not change this painting! I would like to see more of the little girl's form and action, less hat. Perhaps a mirror in the background to reflect her image or a 3/4 view with a suggestion of her face, arm, hand. Her shoes are beautifully drawn and are the only suggestion of form.

**Value/Contrast:** I would like to see more middle values. The child /hat/ table top is nearly white. The dresser/ rug is very dark making the figure look like a cutout against the dark background. The stockings are nicely inte-

grated with the rug. The lightest edge of the hat could be integrated with the white marble area to allow background/ foreground to merge.

**Alteration/Variation/Rhythm:** The organic shapes in the hat, child, rug pattern contrast nicely with the geometric horizontals in the background

**Edges/Shapes:** The outer edges of the painting are nearly the same in color and value except for the relief of the white dresser top. The left edge might be lightened a little more leaving the right edge the darkest. The shape of the skirt is a bit blocky to suggest the shape of the child within.

**Color:** The hat becomes the point of interest as the brightest most forward color. Nice repetition in the table top pieces and the skirt shadows. The subtle color repeated in the rug pattern is wonderful.

**Other:** Don has a fine ability in drawing as well as paint/brush handling as in the subtle color changes of the rug and form of the skirt. The subject of the

figure is the most difficult. I might suggest Arne Westerman's book, "Paint Watercolors Filled With Life and Energy" for a look at his compositions and integration of background and figure. Please know this is only one person's impression of your painting. If some of what I write seems negative I also see much skill in your ability.

## In Memory of Flora Correa - Benaroya

The Northwest Watercolor Society has lost one of our lifetime members, Flora Correa - Benaroya at age 99. She was an active and contributing member of NWWWS since 1967. She was born in Seattle and graduated from the University of Washington in 1957 with a Bachelor of Arts degree. She studied with Mark Tobey, Kenneth Callahan, and Sergei Bongart. She found her principal inspiration in the Puget Sound area but traveled abroad to get new ideas.

Flora exhibited at the Frye Museum in 1975, as well as in many juried shows and galleries here and around the country. She was a past president of Women Painters of Washington and vice-president of the artist group of the Seattle Chapter of American Pen Women from 1974 to 1977. She was also very active in The Seattle Art Museum and Bellevue Art Museum. Flora was an accomplished painter in watercolor and oil and was also known for her distinctive collages. She was always very friendly and outgoing and served NWWWS in many capacities through the years. She will be missed.

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## Correction!

Membership Chair, Irene Morey's E-Mail address is incorrect in the "General Committees" section of the Directory. Please use the correct data on page 63. irenemorey@hotmail.com.

# Featured Artist – Deborah Haggman



Deborah took her first watercolor class in 1986 and from then on her visual world was transformed. The world no longer contained rocks and trees but combinations of burnt sienna and Antwerp blue. Although she didn't have time to paint as much as she wanted to then, she never looked at the world in the same way and always knew

painting would be an important part of her life.

She was born in British Columbia and lived in different parts of Canada until moving to the Renton area in 2000. Since then, she has renewed her interest in painting within the supportive community of the Northwest Watercolor Society and the encouraging, artistic group at Flamingo Frame and Gallery.

Her paintings lean to the realistic and detail oriented although she continually fights that aspect of her personality. She strives for looseness in her paintings all the while picking up that small brush. She enjoys painting a variety of subjects although she is drawn to landscapes of trees, beaches and rocks. She has just begun and that there is a whole lifetime of

learning ahead. What fun!

Debbie is a signature member of the Northwest Watercolor Society. She is past Workshop and Membership Chair and currently Historian and Website Administrator of NWWWS. She works at and has paintings hanging at Flamingo Frame and Gallery in Renton, WA and Millstream Gallery in Seattle, WA.

*Editor's Note: Debbie has rebuilt the NWWWS website and was recently featured in 425 Magazine.*



## HOT PRESS NEWSLETTER GOES DIGITAL

The high cost of printing and mailing newsletters eats up a large portion of your dues that could be better spent on other member benefits. We now have a fabulous resource in our website and want to use it to full advantage.

Faced with rising costs of printing and mailing 1,100 newsletters, the NWWWS board has elected to utilize the members section of our website (nwws.org) as the primary distribution channel for Hot Press. Take the black and white newsletter you are holding to your computer and compare it to the stunning, full-color version at nwws.org. To access the on-line version you must be registered with the website. If you need assistance, contact our webmaster, Debbie Haggman at [d.haggman@msn.com](mailto:d.haggman@msn.com).

The electronic version will contain additional pages presenting articles not included in the print edition. There simply isn't room. You can print off a copy if you prefer to read it that way. A reminder notice will be emailed to you to let you know the new Hot Press is available.

**THIS IS THE LAST EDITION THAT WILL BE MAILED TO ALL MEMBERS.** If you wish to continue receiving a black and white copy by mail, please "Opt Out" by E-Mailing the editor at [Jeffrey.waters@comcast.net](mailto:Jeffrey.waters@comcast.net). You can also drop a note in the mail to NWWWS, P.O. Box 50387, Bellevue, WA 98058-0387.

NWWWS strongly urges you to take advantage of the color version on the website where past editions are also available.

# WIEGARDT ON WATERCOLOR

I find that once I get underway on a painting, momentum builds up and big broad strokes are applied with freedom. The balancing act of finishing is not needed. As the painting is brought to completion, however, the process can be quite delicate as every stroke affects the final balance of the visual statement. This can be an extremely frustrating and challenging part of the process. I have ruined many paintings just trying to “tweak up” that last little bit to find, to my consternation, a failed painting from overworking. Here are a few thoughts that have helped me out over the years to keep a painting fresh and not overworked:

I have a mirror just on the other side of my palette. As the painting nears completion, I frequently flip the painting up to see the reverse image in the mirror. Any irregularities that I have accepted while painting show themselves more readily in the newly reversed image; it is as though I am looking at a new design. Hopefully, I can spot any design problems in a split second. I try to rely heavily upon my subconscious reaction at this point and have a very positive approach. I see a problem and correct it, assuming it is the correct choice. I minimize the luxury of second guessing which can easily lead to overworking the painting. I have had to learn through many years that trusting my painting instincts is very beneficial and are most likely the correct choice.

Throughout the painting process, my attitude should be “Why not?” In other words, we should be asking ourselves “Why not use this color, or why not change this value, or why not add another shape?” We should be free to explore and discover in the process. But, when I start asking “Shouldn’t I “ questions—“Shouldn’t I make this more like a tree, person, boat, etc. so others will understand it?” , then I am moving into the analytical side of my thinking (left brain) and it’s a tip off that I’ve moved out of my design sense. Then it is time to take a break and put down the brush.

Sometimes I will tell myself to



paint only until the painting is 75% done. It is hard to stop at this point, but when I do and have a long break (sometimes I will come back the next day), I realize I am closer to 95% done and am glad I stopped when I did. Many times just a few strokes are all I need to finish it up.

It’s very difficult to finish a painting when it becomes “precious”. In the beginning stages, it seems there is little risk, so paradoxically I take every big one. This attitude keeps my paintings fresh and expressive. However, after a while I may start to feel the investment of time and energy and am afraid I may ruin it. This change in attitude can reflect in the brush strokes as I “pull my punches”. Watercolor is extremely susceptible to timid handling and will quickly lead to insipid results. However, I need to keep the attitude of risking failure of my painting to the very end. Many times I finish up the painting the following day, when a new painting has my focus of attention and the previous day’s work is not “precious” anymore. I then am more likely to be back in the attitude I need to paint expressively. Again, I finish up yesterday’s painting with a few bold strokes (I dislike finishing up with a weak little stroke, it leaves me feeling not in control of my paint-

ing)) which is probably all it needs anyway.

I try to keep myself moving all around the painting throughout the process. This keeps me from getting caught fixing a problem I can’t let go, like a boxer getting caught on the ropes. Psychologically, these troublesome areas can be commanding and overtake our thought process to the point where a sense of the whole painting development is lost. Many times a problem area will appear, and I find it helpful to say “I’ll take care of that later”. In the end , the problem will probably lay down with the rest of the painting and not be a problem at all, and most likely it will end up as a beneficial fresh stroke. I’ve told my students many times that a slightly false statement, yet fresh, is much better than a tiresomely truthful one. For those of you who like to address problems immediately and not sweep them under the rug, this can be a challenge.

As I get towards the end of the painting and I start to dab with a tissue to remove a stroke, I take it as a warning that I have said about all I can and most likely it is done. Or, maybe it is not as finished as I had hoped, but I need to accept the fact that it may be as far as I can take it. Supposedly, Monet was criticized for not finishing his paintings, ( I believe it was the water lilies series) and his answer was “I take them as far as I can take them”. We should not feel ashamed about unfinished work, it too can stand alone as justifiable art. I hope this helps you in those final stages of painting. Keep your brush wet!

*Editor’s Note: This is the fourth 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](mailto:watercolors@ericwiegardt.com). I already have mine.*

# OPPORTUNITIES

## Bev Jozwiak & Vickie Nelson - Watercolor Workshops

Choose from two five-day workshops: May 26-30, 2008 - Clarion Hotel, Portland, or September 8-12, 2008 - TOLOVANA Inn, Cannon Beach, OR. \$410 (\$100 deposit to reserve your place). Mail deposit to: Vickie Nelson - 722 SE 200th Place, Camas, WA 98607. paintingjoz@hotmail.com. www.bevjozwiak.com or www.vickienelson.com

## Blue Horse Gallery - Egypt Trip

February 5th to the 27th, 2008. Price, covering as stated below - \$3650.00 - per person, double occupancy. Air transport, non-stop Seattle to Paris, 3 nights hotel in Paris. Air transport, non-stop Paris to Cairo, 3 nights hotel in Cairo with a view of the Pyramids. Air transport, Cairo to Luxor - 13 nights in a spectacular Villa on the Nile. Then back to Paris for 2 nights before we fly non-stop, Paris to Seattle. Beautiful brochure available at bluehorsegallery@clearwire.net. Wade Marlow (360-671-3426) or (360-671-2305)

## California Watercolor Association - Watercolor Workshops 2008

- **George James** - Feb 14-16
  - **Tom Lynch** - April 14-18
  - **Donna Watson** - May 22-24:
  - **Dick Cole** - July 14-18
  - **Jean Grastorf** - Sept 15-19
  - **Donna Zagotta** - Oct 13-17:
- 3 Days: \$240/\$275, 5 Days: \$395/\$450  
Lynch: \$525/\$575

CWA website [www.californiawatercolor.org/Forms](http://www.californiawatercolor.org/Forms) or contact: Iretta Hunter 510-925-837-4325 - Rita Sklar 510-531-1404 - Karen Powers 510-502-6211

## Call to Artists

Freighthouse Square Art Gallery currently has openings for 2D and 3D artists. Freighthouse Gallery was established in 1991 in historic Freighthouse Square as an Artist cooperative. The gallery offers a venue for established as well as new artists who are ready to begin showing their work professionally to display and sell their work in a unique setting. The gallery is a cooperative which means that artists pay a share of the rent each month as well as taking their turn working approximately 2 days per month at the gallery. For further information about the gallery or the process of screening email Richard Jahn at [vincentvanjahn@aol.com](mailto:vincentvanjahn@aol.com) or call him at 253-347-6586.

## Kathy Collins Workshop

Kathy Collins' next workshop at Cole Gallery in Edmonds, Sat/Sun Feb. 9th/10th (\$140), will feature her rapid process technique for high contrast watercolors. Call the gallery at 425-697-2787 or email [colegallery@gmail.com](mailto:colegallery@gmail.com). View Kathy's work at [www.kathy-collinswatercolors.com](http://www.kathy-collinswatercolors.com)

## Kirkland Artist Studio Tour 2008

Apply now at [www.KirklandStudioTour.com](http://www.KirklandStudioTour.com) to be a part of the tour. The website has all the information. You can sign up on-line! Deadline to be a part of this forty artist tour is Jan. 31, 2008. If you like to show and sell your work, this successful Mother's Day weekend event is fun and profitable.

## Artist Retreat in Macedonia

Donna Leavitt is a member of Women Painters of WA currently serving as a Peace Corps volunteer in Macedonia. Attend an artist's retreat in a wonderful old stone village not far from the Greek border. The village is set up for visitors and artists could work at their own pace out of doors. No workshops or classes.

The web site for the village is: [www.bra-jcinomacedonia.com](http://www.bra-jcinomacedonia.com).

We plan on groups of about 10 persons coming in late May to June and/or late Sept/Oct. for 10 days. The in-country expenses should not be more than \$800 per person. Donna will be at the Greenwood library Sunday afternoon, Jan. 13, at 2pm to meet with interested parties. E-Mail [donnaleav@gmail.com](mailto:donnaleav@gmail.com)

## MAGIC PALETTE AND SKILLET WORKSHOPS 2008 WORKSHOPS

### JOIN US FOR ONE OF THESE THREE WORKSHOPS IN ITALY

#### Joan Archer- w/c

May 17 to May 30, 2008  
Le Casacce in Seggiano, Italy

#### Eric Wiegardi- w/c

June 14 to June 28, 2008  
Lake Garda, Italy

#### Jim Lamb- oils

Sept. 13 to Sept. 27, 2008  
Le Casacce in Seggiano, Italy

**Hurry...** there is still space available. Go to our **new** web site [www.magicpalette-silletworkshops.com](http://www.magicpalette-silletworkshops.com)

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# MEMBER NEWS

## Parklane Gallery 3rd Annual All Artists Salon-Style Show

January 8-February 3, 2008. Artists' Opening Night Reception & Kirkland Art Walk, January 10, 6-9 pm. The gallery, at 130 Parklane in Kirkland WA, is artist owned and operated and open 11am to 6pm seven days a week. Featured artists for December 2007 were Kate Jones and Pat Hitchens. For information, 425.827.1462 or visit [www.parklanegallery.com](http://www.parklanegallery.com).

## Sally Cays Portrait Workshop

Sally Cays will offer a portrait workshop February 26, 27, & 28 - a floral workshop June 24, 25, & 26 - and a still life workshop September 30, October 1, & 2: 360-683-5387, or 360-460-4728 (Verizon cell).

## Home and Art Studio for Sale

For Sale - Art Studio and a distinctively Northwest custom home. Walls of windows overlook a salmon creek, a waterfall and pristine, lightly forested acreage. This beautiful property is in Issaquah and newly on market. Please contact Jean Feilen, Realtor 425.830.6753 Coldwell Banker Bain Assoc. [jean-feilen@cbbain.com](mailto:jean-feilen@cbbain.com)

## Wiegardt on Watercolor

Eric's Wiegardt's superb 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. Call 360-665-5976. or E-Mail: [watercolors@ericwiegardt.com](mailto:watercolors@ericwiegardt.com).

**Christine Kopet** had a painting juried into the 2007 Montana Watercolor Society National show. Her figure paintings will be included in the Arts West Gallery Show "Fractured Moments" which runs from January 6, 2008 through February 9. The Gallery is located on California Avenue in West Seattle.

**Debbie Haggman's** - Christmas card image "The Sentinals" was accepted by 425 Magazine for their article, "The 12 Days of Christmas Cards".

**Hazel Stone** was selected for Signature Membership in the Kansas Watercolor Society having been juried into three KWS Great 8 Exhibitions. One of Stone's paintings was juried into the Taos National Society of Watercolorists' XI National Exhibit. She was also juried

## Video Library

Some videos were returned under the "amnesty from fines" program and hopefully more will trickle in the near future. Renters were asked to evaluate videos viewed and we received good input. This is useful info as we purge those not of high quality. Contact Tom Traeger if you have suggestions of favorite artists who have DVD's available. [tobotraeger@verizon.net](mailto:tobotraeger@verizon.net)

into the Arizona Aqueous XXII and received Signature Membership. During September 2007, two Solo Exhibitions in downtown Phoenix featured twenty-eight paintings by Hazel Stone.

**Kathy Collins** won the First Place Award for her watercolor painting "Big Blue" at the Women Painters of Washington exhibition, November, 2007, at the Snohomish County Arts Council, Everett, WA.

**Jeffrey L. Waters** painting, "Jubilee Farm" was accepted into the Eastside Fine Arts Association's 32nd annual Juried Competition at the Redmond City Hall.

## Eric Wiegardt AWS, NWS

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### WATERCOLOR WORKSHOPS

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March 24-28 Joseph, OR · April 1-3 Ocean Park WA  
April 14-17 Seattle WA · June 14-28 Italy

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Newport, Oregon - March 11-14, 2008

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NORTHWEST WATERCOLOR SOCIETY

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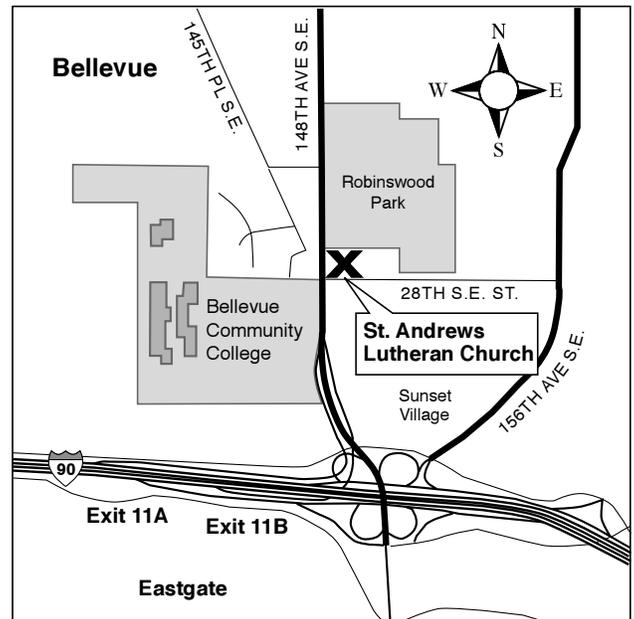
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**DON'T FORGET – WE'VE MOVED!**

The January Membership Meeting and all future meetings will be held at:

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