

2021 Spring Presenters

APRIL



Liz Walker

Liz Walker, Portland, Oregon, is a marbling/acrylic painter. First from San Antonio, TX, then CA and MA, she landed in the Pacific Northwest in 1999.

Liz received a B.A. in Art (Trinity University, TX), but her art took a backseat to technical writing for the software industry. She rediscovered her calling in 1991 when she studied with nationally recognized watercolor instructors. She left the corporate world for good in 1997. In 2006 she switched to acrylics, collage, and marbling. Liz feels blessed to be able to embrace a life of making and teaching art throughout the PNW for the past 20 years.

No matter what medium, Liz's favorite subject is fanciful people painted with bright colors and patterns. Her images invite the viewer to find the story in her work and interpret it as he or she sees fit. She has achieved national recognition in the U.S. Her works have appeared in *Artist's Magazine*, *Watercolor Artist Magazine*, "AcrylicWorks3" and "AcrylicWorks4".

See www.lizwalkerart.com,

Facebook.com/lizartist58, Instagram lizmarbleartist.

MAY



Nancy Grigsby

Nancy Grigsby (Windsor, Ontario), grew up in Seattle, graduated from WSU, and careered in advertising and public relations. Since 1997, she's been a full-time professional artist, teaching classes and workshops in Washington and British Columbia. "It's the BEST JOB EVER!"

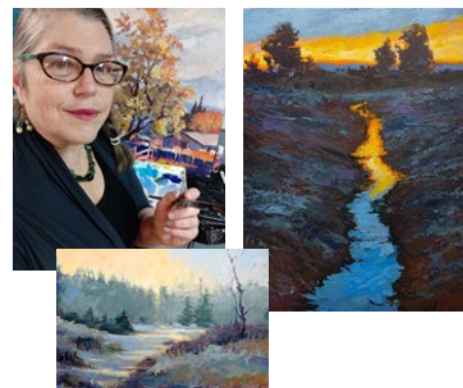
Her watercolor and mixed media style is representational and abstract. She will present the "evolution" of her work into abstracts using watercolor, acrylics, collage, stencils, inks, pencil, and gel medium. Working small (5' x 7' format), Nancy hopes the audience will lose some of the intimidation experienced when transitioning into abstract and share the fun!

She is a member of Women Painters of Washington, National Watercolor Society, Allied Arts in Bellingham, past NWS Board member and Past President of the South Surrey & White Rock Art Society in B.C.. She has contributed to "Watercolor Artist" magazine and been published in North Light Books' "Splash 11: New Directions".

Website: www.NMGrigsbyStudios.com

Email: nmgrigsbystudios@comcast.net

JUNE



Dianna Shyne

Dianna Shyne, award winning artist with over 35 years working in acrylic, oil and watercolor, infuses her paintings with vitality and life-affirming joy. She studied 15 years with renowned Russian Impressionist teachers including Ron Lukas, William Reese and Del Gish. Dianna's paintings evoke the passage of light and deep emotion.

She teaches, demonstrates & holds workshops online worldwide. Her classes, informative & inspirational, deal with art concepts and issues of the artistic journey.

With over 40 solo and two person exhibitions, she has won many top National Awards, including first place in *The Artist's Magazine* 2013 all media competition. Her work has been in *The Artist Magazine*, *Watercolor Magic* and *Norhtlight Books*. Her painting "Americana" was featured in *Acrylic Works the Best of Acrylic Painting* (2013) published by Norhtlight Books. A member of Women Painters of Washington, American Impressionist Society, a signature member and past president of NWS.

Website: <https://www.diannashyne.com>



The Northwest Watercolor Society Newsletter

P.O. Box 50387
Bellevue, WA 98015-0387
www.nwws.org

PRESIDENT

Molly Murrah
president.nwws@nwws.org

VICE PRESIDENT

Open Position

CORRESPONDING SECRETARY

Beth Betker
correspondingsec@nwws.org

RECORDING SECRETARY

Peggy Willett
secretary@nwws.org

TREASURER

Peggy Meyers
treasurer@nwws.org

ATTORNEY

Erin Letey
Fox Rothschild LLP/Seattle
eletey@foxrothschild.com

NEWSLETTER EDITOR

Katherine L. Wright
NWWSHotPress@nwws.org

NEWSLETTER DEADLINES:

December 1 for Winter issue
March 1 for Spring issue
June 1 for Summer issue
September 1 for Fall issue

Email your items to:
NWWSHotPress@nwws.org
(Subject line: NWWS Hot Press)

Please send new memberships/
changes of address to:
Peggy Meyers
P. O. Box 50387
Bellevue, WA 98015-0387
treasurer@nwws.org

Please send all invoices to:
Peggy Meyers
P. O. Box 50387
Bellevue, WA 98015-0387

PRESIDENT'S MESSAGE



By Molly Murrah

I wish I had a dollar for every time I have said, "What interesting times we live in!" I would be a wealthy woman. The reality is, I'm sure I will be saying it many more times in the near future. We are not out of the woods on a number of painful issues in this country, from the pandemic, to the economic downturn, to the deep political divide that's developed, not to mention the grief so many feel for loved ones recently lost. We have much to heal from, and it won't happen quickly or easily. All we can do is set, then nurture, good intentions and hope for better days ahead.

That said, the shining light in my life in the midst of all this "chaos" has been my art, and volunteering for Northwest Watercolor Society, teaching my online classes, painting in my beloved medium of watercolor **ARE** my art. And the mindfulness that creating art requires... well, I can think of nothing more healing. Here is a definition of mindfulness: *A mental state achieved by focusing one's awareness on the present moment, while calmly acknowledging and accepting one's feelings, thoughts, and bodily sensations; used as a therapeutic technique.*

In other words... creating art is healing, so do it as often as you can.

To help you in your artistic practice, NWWS is offering several exciting activities in this spring quarter. We have two 2-day Waterworks workshops coming up – April 26-27 with Liana Bennet and April 28-29 with Liz Walker. Liana was our wonderful juror for the Waterworks *Unlimited* Membership Exhibition to be posted April 22 on <https://www.NWWS.org>, and that same evening, she will present the awards at our virtual Waterworks *Unlimited*

Continued on page 3

reception. Liana and Liz have coordinated their workshops, so if you take Liana's workshop first then Liz's, they will synchronize well. Signing up on the NWWWS Workshops page is easy.

Liz will also be the demo artist at our general meeting on April 27; Nancy Grigsby will demo at our May 25 meeting; and Dianna Shyne will demo on June 22. In addition – and for further inspiration – be sure to join our Artist Zoom Room critique groups. These very popular monthly events have wonderful artists/instructors committed to helping you improve your art. All of the above mentioned events will inspire us, educate us, and yes... even heal us.

As usual, my thanks go out to our hard working board members and wonderful volunteers. NWWWS is a fabulous art society – I believe one of the best in the nation – and it's all because of volunteer efforts. If you have ever considered giving any of your time to NWWWS, we always have positions that need to be filled, so please contact me if you would like to join our fabulous team. In the meantime, please remember... better days are ahead!



F E A T U R E S

Musings from the editor



What a difference a year can make...

Just one year ago, we all had so many plans, hopes and dreams. We all were busy preparing for Spring, blissfully unaware of the turbulent year that lay ahead of us. As for me, Crystal

Mountain was shut down the day before I was to take my Professional Ski Instructors of America Cert 1 Exam... so we hiked instead of taking the ski lifts...

That now seems so symbolic of the last 365 days.

NWWWS traded in live meetings, at a moment's notice, for Zoom demos and meetings. Plein Aire Paint-outs transformed from casual closeness to being spread out like seagulls on the beach. We exchanged live art



shows, complete with very social receptions, to online everything (BYO appetizers and wine!)

Not surprisingly, NWWWS not only rose to the challenge, but

found new ways to interact, grow and reach more of our members than ever before! Our members are dispersed all over the region and states. Participating via online meetings has been to the advantage of those who live outside of the Seattle metro area.

We are busy with Artist Zoom Room critiques, workshops from the relative comfort of our own home studios, and perhaps even struggled to keep up with TOO MANY virtual appointments. It's been a wild ride: I look forward to sharing your stories as we embark on new adventures.

AND a huge THANK YOU to our essential frontline workers.

Katherine L Wright, Editor, NWWWS Hotpress





WORKSHOPS

Two Upcoming 2-Day Online Workshops:

In April 2021, we offer two workshop opportunities, each 2 days long and of contrasting experiences. Find which instructor—or maybe both!—is the best fit for you by exploring their websites.



**LIANA
BENNETT**

APRIL 26 - 27
(Monday & Tuesday)

www.lianabennett.com



**LIZ
WALKER**

APRIL 28 - 29
(Wednesday & Thursday)

www.lizwalkerart.com



Registration for both workshops is now CLOSED. To be added to the waitlist, please email nwws.workshops@gmail.com. Be sure to indicate which workshop you are interested in.

For workshop information and questions at any time, contact Workshop co-chair Minh Rosen at nwws.workshops@gmail.com.

CANCELLATION: There is a cancellation fee of \$50 for all cancellations. If you cancel after April 10, half of the workshop fees less the \$50 will be refunded. If we are able to fill your spot, the full workshop fee less the \$50 will be refunded.

Not an NWWS member? Join before registering and save \$50 each workshop.

Entering **NWWS** Exhibitions

Taking Good Photographs of Your Artwork

by Suze Woolf

Molly Murrah and James McFarlane recently outlined basic practices for photographing your artwork. (https://www.nwws.org/Portals/0/PDFs/July-Sept2020_HotPress_FINAL1.pdf).

Here are some further practices which will help your work look good and be faithful to the original.

COLOR CORRECTION

1. Use a **grey card**, a piece of cardboard or plastic positioned at the edge of your work that can be used to correct color. After you take the photo, most image processing applications have a “set grey point” function. (They may be from your camera’s manufacturer, software companies or open source.) You can select an area in your image that should be perfectly neutral gray – such as your grey card—to correct the color that came off the camera. It helps correct for whatever light source(s) you used, such as incandescent, UV, fluorescent, etc. After you set the grey point, you can crop the card out of the picture. This has saved me from poor color reproduction without complicated color corrections countless times. I now keep one in my travel kit in case I need to document something I painted far from home.



Image corrected by setting the grey point

And if you’re not sure how to use the grey point feature in the application you have, just search on “(name-of-software) set grey point.” For most application features you can find instructions and/or videos on the internet.

ACCURATE SHAPE

2. You try to photograph your work on a flat surface with the camera lens parallel to that surface, but it’s not always easy in practice. In most “heavyweight” applications like Photoshopⁱⁱ or GIMPⁱⁱⁱ and “lighter weight” ones like Pixlr^{iv} and IrfanView^v, you can set a grey point, and “true up” a skewed image. In IrfanView it’s a plug-in called “Perspective Transformations:” you mark the corners of any rectangular shape to transform into a rectangle with 90-degree corners.



Uncorrected image of shot as it comes off the camera



The thin red line is what I drew to be corrected, the black edges at top, right and bottom show how much skew will be corrected.

FILE FORMATS AND STORAGE

Most image editing programs offer translation of one file format to another. If your camera offers it, RAW file format has the greatest flexibility for post-shot editing. I keep the RAW files as they come off the camera in one folder as my “originals.” Then I save them as TIF or TIFF files for all my editing. They are large files but “non-lossy;” that is, the file format has no automatic compression scheme which will alter its contents. BMP, PNG are “non-lossy;” JPG will degrade over time.

(Lossy compression means that the image loses quality every time it is saved (think of JPGs). A lossless compression (as in the case of PNG images) means that the quality stays the same no matter how many times the image is saved.)^{vii}

3. Once happy with my shot, I save it as “Title.TIF” in my TIF folder, then I save it as a high-resolution “Title.JPG” in a Final JPG Images folder.” From there I create a smaller, low-resolution version that’s easy to send in email, upload to social media or the web, etc. and I save those in a Thumbnails folder. I always label those low-resolution images with the pixel size, i.e., “Title (1388 x 1024.JPG)” so that I can’t accidentally replace a high-resolution version with a low one.

I keep an external hard drive with all my RAW and TIF files because they represent an important non-lossy digital original. I can always recreate JPGs from those files. That way if anything happened to my computer or my internet connection, I could recreate a missing image. I store JPGs in the cloud since they are much smaller.

FOR FURTHER REFERENCE

Here are books and articles that have helped me:

The ABCs of Beautiful Light by Seattle photographer Roseanne Olson
GIMP 2 for Photographers Klaus Goelker (if that’s the software you use)
Expert Guide to Photographing Artwork (Best Settings & Tips) (expertphotography.com)
The Beginners Guide To Photographing Art Like A Pro | Creative Founders

- ⁱ Gray card - Wikipedia
- ⁱⁱ Photo, image & design editing software | Buy Adobe Photoshop
- ⁱⁱⁱ GIMP - GNU Image Manipulation Program
- ^{iv} Photo editor online - graphic design Pixlr.com
- ^v IrfanView - Official Homepage - One of the Most Popular Viewers Worldwide
- ^{vi} or ARW if you have a Sony camera
- ^{vii} See Lossy vs Lossless Image Compression - Which One Should You Use? | (flat-icons.com). for a good explanation.

Volunteer Spotlight

Congratulations to the following members who are volunteering in new NWWWS roles:

Let’s welcome **Eileen McMackin** as our new Awards Chair. Eileen is stepping in to Chair our Awards for both exhibits in 2022

New member **Angela Bandurka** has volunteered to help **Bill Hook** record and archive our member meetings and demos when we return to in-person meetings.

Anne Miller Strandoo has offered to help *Hot Press* Editor Katherine Wright with editing and proofing newsletter articles.

Shirley Jordan will take over from **Peggy Meyers** as the NWWWS Treasurer in June.

Michael Thoreson, our current Waterworks Exhibit Chair, is also taking on the Chairmanship of our International Open Exhibit this year. Lisa DeBaets, a former Waterworks Chair, has agreed to Co-Chair this year’s Open as well.

We’re also seeking members to help in the following area:

VENUES – Venues Chair **Kathy Collins** is stepping aside June 1. In her role as Venues Chair, she enjoyed meeting and talking with gallery owners and art coordinators at community centers. The role includes scouting new exhibition venues, and the new Chair will have a long lead time to explore innovative ideas and options. The person who takes this role should have good organizational and people skills. Often, the Venues Chair is the first person from NWWWS that gallery owners and art coordinators meet, so the Chair has a great opportunity to represent NWWWS and spread the word about our organization.

Currently all our exhibits are online and though our members-only Waterworks exhibitions will continue to be online in the future, we hope to return to in-person International Open exhibitions, beginning in October of 2022.)

Please be in touch with Volunteer Coordinator Peggy Willett if you’d like to consider helping in any of these roles. (Peggywillett@icloud.com or 206.351.1150 - talk or text.)

PEERING INTO THE NEAR FUTURE: NWS PLEIN AIR MORNINGS WILL RETURN

by Suze Woolf



Hard to believe that spring is almost around the corner and that summer will be not long after it. If you want to get out and paint landscapes from life with your NWS friends, drop Suze Woolf an email to get added to the plein air email distribution list (woolf_s@msn.com). There are no fees and guests are welcome.

Several days before hand you'll receive updated notes, driving

directions (and who to call if you're lost), parking suggestions, restroom locations and the all-important bad weather alternate.

Like previous years, it will be mixed menu of parks, street scenes and industrial areas for Wednesday mornings. We have traditionally begun in June and ended at the beginning of September, but during the pandemic participants found it so profoundly beneficial to get outdoors and paint together, even masked and six feet apart -- we kept going till the end of October. We might even be motivated to get an early summer start in this ongoing pandemic, too!

SPRING IN THE PNW IS A PAINTER'S PARADISE!

by Katherine Wright



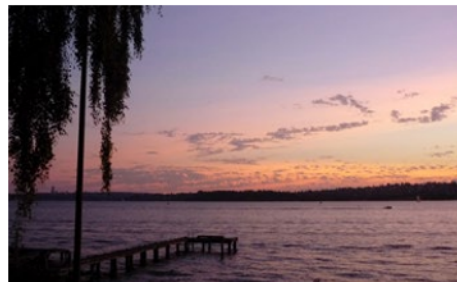
Editor's Note: I found this "GUIDE TO SPRING IN SEATTLE" on Do206.com: <https://do206.com/p/guide-to-spring-in-seattle>

This is an inspiring list of just a few of so many spring things to do, places to go, and it's ALL a painter's paradise. Here's just a bit of inspiration; there's so much more!

LIKE NATURE?

CHERRY BLOSSOM & JAPANESE CULTURAL FESTIVAL:

Don't miss the magic of the Cherry Blossoms at the U of W.



TAKE A LONG WALK AROUND LAKE WASHINGTON: Lake Washington and Seward Park offers stunning views.

A STROLL THROUGH WASHINGTON PARK ARBORETUM: An amazing place to wander and watch spring in bloom.

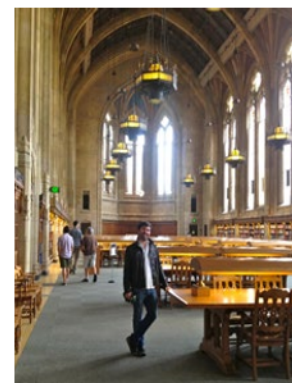
PREFER CITY THINGS?



VISIT ALL THE FARMER'S MARKETS: Get outside, buy fresh produce, support local businesses, and sketch!

SPRING SUNSETS: Enjoy the sunset are Volunteer Park, Kerry Park, the Seattle Waterfront, Jose Rizal Park, Gas Works Park and the list goes on!

IS THERE RAIN? (SILLY QUESTION)



RAINY DAY ACTIVITIES: Look at the list for a full guide of rainy-day activities, including Volunteer Park

Conservatory, Art Gallerys and the Suzzallo Library at the U of W. https://www.tripadvisor.com/Attraction_Review-g60878-d9752434-Reviews-Suzzallo_Library-Seattle-Washington.html

WHEN ARE HOT PRESS ARTICLES AND ADS DUE?

ISSUES COVERING MONTHS	SUBMITTAL DUE DATE
JANUARY FEBRUARY MARCH	DECEMBER 1
APRIL MAY JUNE	MARCH 1
JULY AUGUST SEPTEMBER	JUNE 1
OCTOBER NOVEMBER DECEMBER	SEPTEMBER 1



Return Library DVDs by Mail

It's been a while since we last met and were able to borrow instructional DVDs to help build our skills. Since it may be January or later until we can gather safely again, we're waiving all late fees, but please return them by mail to the following address as soon as possible. Be sure your name is on your return address so we can properly credit your return. Thanks for helping us ensure the complete library is available for all members once we can meet in person.

NWWS Library Returns

Please return your NWWS Library DVD's by mail to the following NEW address so the dvd's can go straight to our new Librarian, Haidyn Palenchar.

Be sure your name is on your return address so we can properly credit your return.

Haidyn Palenchar, NWWS Librarian
10115 Greenwood Ave N #250, Seattle, WA 98133

Thank You to our 2021 patrons who generously support our mission and exhibitions

PLATINUM PLUS DONORS: \$2,000 and above

Daniel Smith Artists' Materials

PLATINUM DONORS: \$1,000 to \$1,999

Harriet Q. Johnson Memorial Award
Barbara Pitts Watercolor Memorial Award

GOLD DONORS: \$500 TO 999

Cheap Joe's Art Stuff
M. Graham & Co.

SILVER DONORS: \$250 to \$499

Chartpak
H K Holbein
Bill Hook and Kristi Galindo Dyson
Salis International

BRONZE DONORS: \$249 or less

ADG Printing
Airfloat
Armadillo Art
Columbia Winery
Golden Peak Media
International Artist Magazine
QoR Watercolor
Royal & Langnickel
Streamline Publishing, Inc.

Thank You!

The Artist Zoom Room

online critique from NWS

By Dolores Marquez

I'm getting out of my pjs and into my yoga pants. I'm painting. How about you? Spring is coming, the flowers are blooming, and the vaccine locations are sprouting all over the country. Got your vaccine shot yet? You may still need to wear a mask, but don't let that stop you from going out to do your thing...painting! Wondering if your painting is finished or not? Join our critique group.

The Artist Zoom Room (AZR) critique idea began between a few close friends. We agreed that feedback by professional artists would be helpful to members, so we wanted to spread the word to more artists. We engaged the help of NWS's graphics and the website managers to develop a web page for you to join in.

Well, our website people have been working overtime to make it easy to join AZR.

If you are a NWS member skip the step one.

Step one: is to register on the Website page: "REGISTRATION/GUEST REGISTRATION"

Step two: click the AZR ribbon "REGISTER NOW: NEW! ARTIST ZOOM ROOM"

A few days before the AZR meeting date, you will receive an email with a new ID number and passcode link to join the Zoom meeting.

WELCOME ABOARD OUR NEW AZR CRITIQUE ARTISTS!



LIANA BENNETT

liana.bennett@me.com

Liana was born in North Wales, England. She attended the Art Center School and by 27, she was teaching and is still teaching today. In 1983, she moved to Seattle and a year later opened the Arts Umbrella Art

Center. It was only natural that she start a learning place where young artists could be with other artists and practice their art. A place where artists have a variety of classes and workshops for adults. Liana paints in acrylics, oils, and mixed media. She has displayed her art in many galleries, and won awards, juried shows and been in art books.



LIZ WALKER

lizartist@comcast.net
www.lizwalkerart.com

In 1991, she settled in the Pacific Northwest. After studying watercolor for 10 years, she switched from watercolor to acrylics, collage, and marbling to create her imaginative works. No matter what the medium, Liz's favorite subject matter is fanciful people (mostly women) painted with bright colors and patterns. She is a skilled water media artist who has achieved national recognition in publications and exhibits throughout the U.S. See Liz on Facebook.com/lizartist58 and Instagram: lizmarbleartist.

Report on the 80th Annual International Open Exhibition

The co-hosts of the 80th Annual International Open Exhibition would like to give a huge thank you to all who made this show a success, including **Ron Stocke** and **Angela Bandurka**.

Covid -19 brought many changes this year, including moving the 2020 exhibition from an in-gallery show to online, which took us into uncharted territory. With the guidance of president **Molly Murrah**, our NWS board and our wonderful volunteers, the exhibition went forward and was very successful.

The efforts of **Sara Love** plus the publicity and social media chairs, made our online presence over the top. They did an outstanding job of promoting the exhibition through every channel available, drawing viewers from around the US and the world. There were 329 entrants and 674 entries submitted, and 5 sales made during the show.

It was our second time in a row as a team for this prestigious NWS exhibition.

With NWS having entered this new decade successfully, we are excited that **Michael Thoreson**, our current Waterworks Exhibit Chair, is also taking on the Chairmanship of our International Open Exhibit this year, to keep the NWS wheels moving forward.

Thanks to you ALL,
Doreen Koch Allen
Cindy Baij
Mary Schumaker



MEETINGS & CALENDAR UPDATE

WATERWORKS UNLIMITED MEMBERSHIP EXHIBITION



APRIL 22 – JUNE 30 — WATERWORKS UNLIMITED MEMBERSHIP EXHIBITION:

This annual members-only exhibition will be posted **online** at NWWS.org from April 22 through June 30, 2021.

APRIL 22 — WATERWORKS UNLIMITED MEMBERSHIP EXHIBITION RECEPTION:

We had such fun at our 80th Annual International Open virtual reception, this reception will also be held **online**. Juror Liana Bennett will present the exhibition awards at the event.

APRIL 27 — GENERAL MEETING:

Demo artist Liz Walker. Liz is one of our Waterworks *Unlimited* workshop instructors. The meeting will be online with either a live or recorded demonstration by Liz.



MAY 25 — GENERAL MEETING:

Demo artist Nancy Grigsby. The meeting will be online with either a live or a recorded demonstration by Nancy.



JUNE 22 — GENERAL MEETING:

Demo artist Diana Shynne. The meeting will be online with either a live or a recorded demonstration by Diana.



JULY & AUGUST:

There will be no general meetings during these summer months.

TO FIND OUT MORE ABOUT THESE EVENTS, PLEASE VISIT NWWS.ORG

DANIEL SMITH

—••— S E A T T L E —••—

All of us here at DANIEL SMITH wish you safety and good health as we go through this time together.

Stay Safe, Stay Inspired, Stay Connected

DANIELSMITH.com

painting and inspiration articles <http://danielsmith.com/blogs/>
brochures, color charts, pigments-characteristic excel
<http://danielsmith.com/brochures-and-color-charts/>

Instagram @DANIELSMITHartistsmaterials

visually see how artists from all of the world are using DANIEL SMITH products. Tag us and we will get to know you and your work too!!!

Facebook @danielsmithartsupplies

What Color Wednesday
up close and personal LIVE conversations with John Cogley
introducing artists from around the world "artists in studio" video
series weekly inspiration "from the archives"

YouTube DANIEL SMITH

video inspiration, artists conversations, product demonstrations

Let's stay connected, and we invite you to join us on:



Be sure and follow us on Instagram:

[@DANIELSMITHartistsmaterials](https://www.instagram.com/DANIELSMITHartistsmaterials)



Golden Paints is Resolving Acrylic Paint Lid Problems

Have you had aggravating issues with the lids of your Golden acrylic paints breaking? It isn't you! Read the letter below from Mark Golden and learn what you can do.

Good intentions can often lead to unintended consequences. I'm not sure I totally understood this phrase until now as I need to share with you, a major error we made in creating our new GOLDEN Acrylic tube caps, which we introduced in March 2019. The long and short of it, is that the new caps were launched with much fanfare, but unfortunately, are not holding up as well as expected and some are cracking after paint collects on the cap.

For years we received complaints about our old tube caps being impossible to remove. Additionally, the sharp ridges on the caps abraded fingers and made it difficult for people with any hand or finger issues, including arthritis, to open them. So for over a year and a half we embarked on designing a new tube cap that would solve many of these issues. Through this process not only did we design a new tube cap, but we also designed a tool that would help customers remove our caps as well as caps from most other paint manufacturers, called appropriately, "The Gripr®".

During development of the new cap, we evaluated it on a variety of different levels, including torquing the cap until the entire tube began to twist and asking multiple people to assess the design for ease of opening. We went through dozens of iterations to assure its success in oven tests and analysis as well. During this time we continued to ask our customers to please be patient with the old caps until the new design came out.

Finally we introduced the new tube cap. It took close to a year before we began hearing complaints that some of the new tube caps were cracking. So we began to look at the design, thinking that it had to be beefed up in areas of greater strain. Unfortunately, more customers called to complain that their tube caps failed with very little use.

We consulted with our tube and cap manufacturers to see

what solutions they might share. We went back to torquing the tube caps to try to create failure, but again, no failure. It wasn't until late last year that we were able to recreate the failure that our customers were seeing. We coated the caps with paint, torqued them onto the tube, placed them in a 140 degree Lab testing oven, and then waited for signs of failure. To our surprise and immense disappointment, we saw failures in all the new caps. This latest round of testing has led us to greater evaluation of the brittleness of the plastic used to develop the cap.

After testing other plastics, we have decided to move to a more robust plastic, greatly increasing the tensile strength of the current cap. It is important to note that consumers will likely not be able to tell the difference between the current and new caps based on look and feel alone – those will remain the same. The only recognizable difference will be cap color. The new, improved cap will be gray. We are confident that the new design, with the proper material, will greatly improve all our customers' experiences, once it's available in stores, which will take some time.

So what are we going to do for you, our customer, in the meantime?

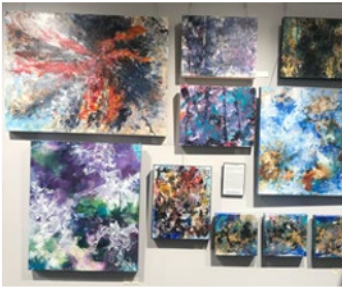
We are going to replace any broken caps you might have. We're interested to know if you have any failed caps in your studio or if any of your paint dried out due to the cap cracking. If so, please go to [this form](#) to share your experience so that we can send you replacement caps.

We appreciate your understanding as we navigate this challenge and will keep you updated on our progress. Sincerely,

Mark Golden
CEO, Golden Artist Colors, Inc.



NWWS KUDOS and Member News Spring 2021



LISA DEBAETS

“My abstract artwork has been Juried into the Art Gallery of SnoValley Jan -June in beautiful, picturesque Snoqualmie just East of Seattle! Experience them in person among several other artists’ works when you’re in the area!” <https://www.artgalleryofsnovalley.com/> <https://lisadebaets.com/>

CARLA O’CONNOR is included in the just released issue of *Destig Magazine*, London.

DMITRY GRUDSKY



I am thrilled that my painting “Eccentric” won second place award at Water Works Museum in Miles City, Montana. The opening reception for Unbridled Happiness was held this past Friday, January 29, 2021. The event was well attended, with enthusiastic and positive feedback and enjoyed by all!



WILLIAM G. (BILL) HOOK has earned Gold Medal Fellowship status.

ANNIE STRACK



Annie Strack’s paintings were juried into the Mid Southern Watercolor Society 51st National Exhibit, Pikes Peak Watercolor Society International Biennial, and the Western Colorado Watercolor Society 31st National Exhibit. She earned Signature Membership in PPWS and WCWS.

KATHY COLLINS



Kathy Collins’ painting “Realm of Possibility” will

appear in *Splash 22: The Best of Watercolor*, a yearly juried compendium of watercolors, published in book form.

SANDY WINFREE



Sandy Winfree won Best of Show for a show sponsored by the Hawaii Watercolor Society. It was in combination with art glass show. The show was also online with the Hawaii art museum.

ROGER WHITLOCK



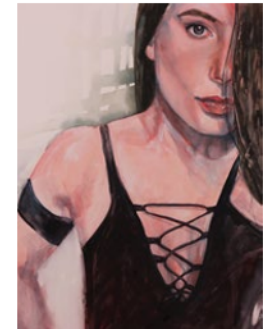
We are proud that Roger Whitlock, a NWWS signature member, is being featured in this article. Roger has been involved with NWWS as a demo artist, plein-air host as well as class instructor. <https://www.ptleader.com/stories/watercolor-artist-returns-home-to-create-lifestyle,73439/>

DIANA AURIGEMMA has earned Signature Membership status.

DAN CRANDALL, a member, sent a flyer about the upcoming event Lake Chelan

Lavender and Art Festival (see page 24).

REBECCA KRUTSINGER



“I am so pleased to have received notice that my painting ‘Trellis’ has been juried into the Georgia Watercolor Society (42nd) 2021 National Exhibition. Thank you very much to juror John Salminen and GWS for this honor.”

JESSICA BRYANT



Jessica L Bryant (NWWS Signature Member) has achieved Signature Membership with the American Watercolor Society. Her watercolor, Tubbs Hill from Corbin Point, will be in the 154th Annual International Exhibition in New York City this April. Jessica lives in Coeur d’Alene, Idaho and teaches workshops at her downtown studio.

Editor's Challenge Spring 2021: "Old Trails, New Adventures"

THANK YOU FOR ENTERING

EDITOR'S CHOICE –

with so many great submissions, it was hard to choose!



NATASHA RAMRAS
Kayaker on Lake Merwin



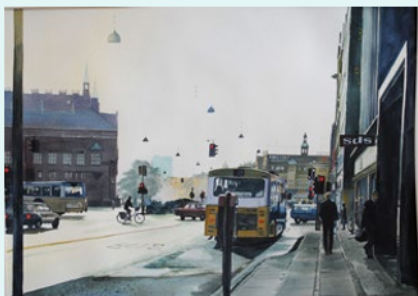
GLORIA CARMIGNANI-BRESLIN
Path Chosen



SANDY WINFREE
Alaska Hiking



SUSAN HOSTETLER
Rouen Street Café



TERRY A BADER
Morning Commute



**EDITORS CHALLENGE:
 SUMMER 2021
 "AND THE LIVIN' IS E-Z"**

CHALLENGE DEADLINES:
 June 1, 2021 for Summer issue
 Send entries to: NWWSHotPress@nwws.org
 Subject line: NWWS Summer
 2021 Editor's Challenge.

Size: 500kb to 1.5mb, 300 DPI. Please include title!



BETTY JAMESON
Child of Destiny



MOLLY MURRAH
Langada Temple



MOLLY MURRAH
Alaska Mist



NATASHA RAMRAS
Mountain Biking in the Gorge



LINDA SEWERKER
Hurricane Ridge Sunrise



SUSAN HOSTETLER
Nestled In the Mountains: Carisolo, Italy



DEBBIE ROSKOPF
At Quinn's Pond, Boise, ID



HOLLY MEEKER ROM
*Grand Canyon Raft Trip
 Camping View*



CHARLENE BURLEY
Machu Picchu

The Story of the Founding of the Northwest Watercolor Society

By David F. Martin and Nancy Axell

Three determined and far-sighted women started the Northwest Watercolor Society in 1939. In three installments, Nancy Axell and David Martin will introduce these remarkable women, Vara Grube, Florence Nesbit and Dorothy Rising.

HOW DID NWWS BEGIN?

PART 2: DOROTHY MILNE RISING 1895-1992

by David Martin



One of Seattle's most accomplished artist's, Dorothy Rising's career spanned over eight decades. Born in Tacoma, Rising attended the Pratt Institute in Brooklyn and also studied with Henry G. Keller at the Cleveland Art Institute. Keller and his students favored watercolor and

other water- based mediums which likely had a lasting influence on Rising. She also studied at the University of Washington where she received her B.F.A. and M.F.A.

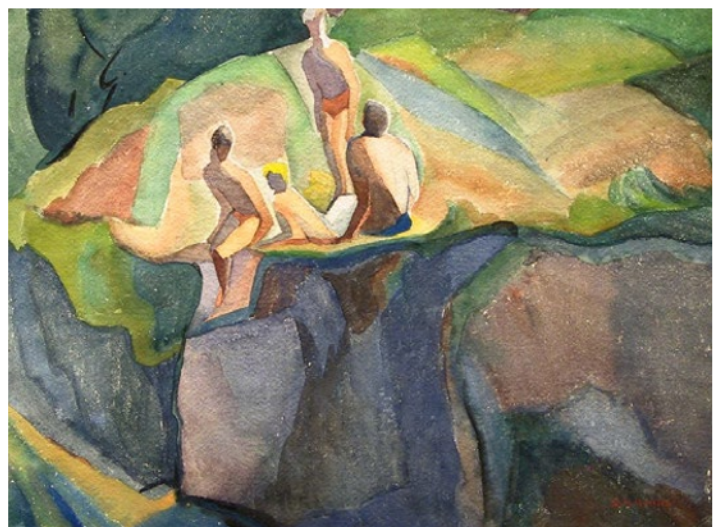
Rising's interest in Modernism stemmed from her studies with Keller who had exhibited at the Armory Show in 1913. This approach was reinforced at the UW working under Walter Isaacs and Ambrose Patterson, both of whom had international connections.

Dorothy Rising mastered several mediums including oil, watercolor and printmaking. She was an early member of the Northwest Printmakers Society and was included in their first exhibition in 1929. She was also a longtime member and former President of Women Painters of Washington. In 1940, she along with two other WPW members, Vara Grube Hickey and Florence Harrison Nesbit , formed the Northwest Watercolor Society.



"Night Reflections, Lake Union"; Dorothy M Rising, Watercolor c. 1945

Her work has been featured in many local and national exhibitions including the Smithsonian Institute, the Masillon Museum in Ohio, as well as juried exhibitions in New York, Massachusetts, Oklahoma, Alaska and other western states. Locally she was a frequent exhibitor at the Henry Gallery, the Seattle Art Museum where she



"Summertime"; Dorothy M Rising, Watercolor circa 1935

Continued on page 16



"Workers"; Dorothy M Rising, Watercolor, circa 1938

had a solo exhibition in 1946, and the Frye Museum. In 1948, she exhibited with Seattle artists Wendell Brazeau and Alden Mason at the Lucien Labaudt Gallery in San Francisco.

Rising became a Fellow of the Royal Society of Artist's, London and was a member of the National League of American Penwomen and the American Artists Professional League.

Her work is included in the permanent collections of the Seattle Art Museum, the Northwest Museum of Art & Culture, Spokane, the Tacoma Art Museum, the Frye Art Museum, the Grumbacher Collection, the Smithsonian American Art Museum and numerous public and private collections.



David Martin with Dorothy Milne Rising.

Her work is included in:

An Enduring Legacy: Women Painters of Washington, 1930-2005, by David F. Martin, Whatcom Museum, University of Washington Press, 2005.

A Fluid Tradition – Northwest Watercolor Society at 75, by David F. Martin, University of Washington Press, 2015.

Did You Know?



LIMN: DEFINITION

- 1 : to draw or paint on a surface
- 2 : to outline in clear sharp detail : delineate
- 3 : describe

Allow us to shed some light on the history of limn, a word with lustrous origins. Limn traces to the Anglo-French verb aluminer and ultimately to the Latin illuminare, which means "to illuminate." At first, limn referred to the action of illuminating (that is, decorating) medieval manuscripts with gold, silver, or brilliant colors. William Shakespeare extended the term to painting in his poem *Venus and Adonis*: "Look when a painter would surpass the life / In limning out a well-proportioned steed..."

Tips from Sandy Winfree

When buying masking fluid, make sure it is the REMOVABLE kind. Yes, they sell both!



Do not shake the bottle as mixing air into it causes a chemical reaction that ruins it. Instead, partly on its side, just roll it gently. You can put dish soap on the brush before putting it into the fluid, and it will remove easier. Use cheap, kid type brushes. You can also

apply with a stylus. This helps get a smooth line.

If it a big area to mask, use masking tape instead, from the hardware store. You can see the pencil line through it, and gently cut on the line with a snap off blade box cutter.

I like to stand while I paint, usually full sheet on a table of raised height. I've found one of those rubber mats



for back strain really helps. Got mine on Amazon, brand ComfiLife.

I also raise the height of my portable folding leg table with Lift Your Table legs, that the table legs slip into. They come for raising it to counter height, or bar counter height. This way I don't have to bend over as much. Got them on Amazon.



Handy, and INEXPENSIVE, Painting Tool!

By Molly Murrah

One of my favorite tools as an artist is a \$.39 brush from the hardware store. I was at Ace Hardware shopping for samples of paint when I saw various brushes in a bin and I thought, "Hmmm... I wonder what I could use these for?" I bought two of them in the smallest size.

One of my best art supply purchases ever! These brushes (see photo) are made from hog hair bristles that vary in length, which makes them ideal for creating textures and uneven strokes in your paintings. I have used them to paint animal fur, landscapes with rolling hills, even the tops of trees, and they work like a charm. They come in different sizes, too.

Buy one and try it out. If you don't like it you've spent less that \$.50. But I'm wagering you'll like it a lot!




Celebrating Northwest Art Legend Jack Dorsey

by Jason Dorsey

ANNOUNCING #81: ART SHOW

For the past three years Sunnysore Studio on Camano Island has showcased Vintage Watercolorists of Washington. We postponed the 2021 show due to Covid. In its place we celebrated the 81st birthday of the patriarch of the Dorsey family of artists, Jack Dorsey, with a birthday and showcase of his artwork. The show was titled #81 because it opened on Jack's 81 birthday (Friday, March 12), because 81 of his paintings were for sale on an online art auction, and because the "best of the best" of those paintings were shown at Sunnysore Studio's bricks-and-mortar gallery (2803 SE Camano Drive). The public art show went from March 12 through March 14. Social distancing requirements were observed and there was an online auction

#81 will be open by appointment through May 2021. For an appointment contact Jason Dorsey (email Jason at j.dorsey23@gmail.com or call/text 317.209.6768).



8 1
Celebrating the Art and Life
of Northwest Legend
Jack Dorsey

#81 is a public art show of #81 Jack Dorsey original paintings @ Sunnysore Studio (2830 SE Camano Drive, Camano Is, WA) and an online art action @ www.sunnysorestudio.com.

The show opens Friday, March 12 and runs Saturday, March 13, and Sunday, March 14. Hours are 10am-5pm. The online art auction opens Friday, March 12, 10am and runs through March.

Join the Dorsey family as we celebrate Jack's 81 birthday and a lifetime of contribution to art in the northwest.



ARTICLE ON THE UPCOMING AUCTION:

<https://sunnysorestudio.com/2021/03/07/81-jack-dorsey-art-auction/>

YOU TUBE VISION FOR THE UPCOMING SHOW:

<https://youtu.be/jl2IMSAIxIU>

HERE'S A SWEET LITTLE VIDEO MY BROTHER MADE WHEN HE SURPRISED DAD WITH A FULL-PAGE AD IN ART CONNOISSEUR MAGAZINE:

<https://www.facebook.com/jed.dorsey.artist/videos/1554897408041822>

Wiegardt Studio Gallery Zoom Classes and Workshops



When lockdowns started almost a year ago, Eric's wife Ann suggested he try offering online classes in place of in-person workshops. His first Zoom offering was a weekly mentoring class, in which Eric teaches design and

technique through his painting demos and constructive feedback on students' work. The weekly format means students receive in-depth mentoring from Eric on an ongoing basis. In this popular class, students from Alaska to Morocco are benefiting from the camaraderie in addition to the expert instruction. Eric believes the most effective and efficient way to learn to paint is through mentoring – the same way he was taught at the American Academy of Art in Chicago.

Eric also offers a monthly Paint-Along. As Eric paints a scene from start to finish, the students follow along, creating their own watercolor originals.

What started out as an experiment during the early weeks of the pandemic has turned out to be a huge success for Eric and his students--so much so that he plans to

continue the Zoom classes even after he is able to resume in-person workshops. They are now an essential element of his business model.

"I've already gained so much from the few months of expert mentoring and I see much improvement in my paintings as the weeks go by. Eric is the consummate professional who can help any level of watercolourist."

– Kim, NJ

"I am still in awe of how Eric can teach a beginner and an expert at the same time. What a gift! I am so thankful for the lessons and the fun, interactive paint-along sessions."

– Christie, WA





Upcoming

COLE
ART STUDIO
ART SCHOOL Est. 2006

Workshops:



Simplify Your Painting
with Ron Stocke, Oct 16-17

Learn to paint in a loose style by abstracting shapes and looking at the negative and positive spaces that surround or connect shapes to effectively simplify your paintings.



Painting Life with Life
with Bev Jozwiak, Sept 17-19

Designed to help students at every skill level to master techniques, you'll learn Bev's tips and tricks, work on design, develop good composition, basic color mixing, and strong values.

107 5th Ave S., Edmonds, WA



425-697-2787



ColeArtStudio.com

Videos on Demand at KimMinichiello.com

Mounting & Varnishing
Watercolors and
Giclée Prints

Watercolor Sketching:
From Sketchbook
to Studio



Purchase and watch as many times as you like and download for your own video library.



Live Zoom Workshops also available in 2021, subscribe to my newsletter to stay informed!

**CALLING ALL NWWWS
MEMBERS WHO TEACH!**

A FREE LISTING IS WAITING FOR YOU AT

www.nwws.org

The NWWWS website includes a page called "MEMBER INSTRUCTORS".

If you are an NWWWS member who maintains a regular workshop and/or class schedule, we want to include you! In support of the page, watch for stepped up promotion soon to come.

Find the form to submit your information at: www.nwws.org/muchmore/memberinstructors

**TAKE A SNEAK PEAK AT THE PAGE AND SEE
HOW IT IS SHAPING UP!**



CATHERINE GILL

www.catherinegill.com
art.partners@gmail.com
Ballard Studio 1545 NW 49th St #C
Seattle, WA 98107
206 465-0491

2021 SPRING WORKSHOPS (Online)

April 13-May 4 COLOR AND DESIGN Tuesdays 1:30-4:30p PST
Intermediate Watercolor

April 15-May 6 COLOR AND EDGES Thursdays 1:30-4:30p PST
Intermediate Watercolor

Each set is four 3 hour classes on Zoom, demo, talk, painting, critique.
Max 8 artists each class, \$250 each set of 4 classes.
Contact Cathe for questions, to Register send full payment

PRIVATE SESSIONS

1 hour class \$100.
Text/email/phone to schedule



LIZ WALKER

www.lizwalkerart.com • lizartist@comcast.net
(503) 860-4904

Private sessions: 2 hour class \$160
Private Critique: 10 images/\$100

WATERMEDIA PAINTER

Acrylic, Watercolor, Collage, and Marbling
Text/email/phone to schedule.

ERIC WIEGARDT

— AWS-DF, NWS —

AMERICAN WATERCOLOR SOCIETY GOLD MEDAL OF HONOR

WATERCOLOR WORKSHOPS

2021 Zoom Paint-Alongs

April 14 - Cloudscape

May 19 - Marshland

June 16 - Beach

2021 Plein Air Workshops

May 6-12: Orcas Island, WA

July 12-15: Long Beach, WA

September 12-26: Lauterbrunnen,
Switzerland

Click [here](#) for full schedule and details

www.ericwiegardt.com

(360) 665-5976

watercolors@ericwiegardt.com



Image : Black Gown II, 24 x 18"

Carla O'Connor's work is currently included online in an interview in DESTIG magazine, London at:
<https://www.destig.com>

More of her work can be seen at the Brumfield Gallery in Astoria, Oregon or at www.brumfieldgallery.com among the "Featured artists. Also at www.carlaconnor.com



ARTS CENTER & STUDIO

ARTS UMBRELLA began in **1984** by owner and instructor **Liana Bennett**. Featuring many teachers and classes for **youth through adults**, covering a variety of media. A hallmark of our studio is a creative, relaxed, and supportive atmosphere.

7330 NE Bothell Way Kenmore, Wa. 98028 Suite 203
artsumbrellaartcenter.com liana.bennett@me.com



CALL FOR ENTRIES

THE 64th ANNUAL EDMONDS ARTS FESTIVAL GALLERY EXHIBITION • AUGUST 27-29, 2021

The Edmonds Arts Festival, one of the largest arts festivals in Washington state, is accepting submissions for the 2021 Gallery Exhibition. The Festival is open to all artists 16 and older. Categories of art include painting, drawing, prints, miniatures and small paintings, 3D art, and photography.

APPLICATIONS OPEN APRIL 19, 2021

FOR MORE INFORMATION AND A LINK TO THE APPLICATION

www.edmondsartsfestival.com/apply/

ENTRY DEADLINE JULY 2, 2021

CASH AWARDS WILL BE PRESENTED IN ALL CATEGORIES

2021 JURORS

- **Painting, Drawing, and Prints:** Monica James and Melissa Newell (retired) of Edmonds College
- **Miniatures and Small Paintings:** Lynn Hanson of Lynn Hanson Galleries, Pioneer Square
- **3D Artwork:** Mike Magrath of Gage Academy
- **Photography:** Darrell Gulin, a Canon Explorer of Light photographer



ARTISTS ARE INVITED TO PARTICIPATE!

The Festival will feature the following activities:

Art booths

Silent art auction

Educational art workshops for adults and kids

Plein-aire art

Lavender crafts and demonstrations

Live music on central sound stage

Culinary workshops

Food vendors

INTERESTED IN JOINING US FOR AN ARTISTIC CELEBRATION?

For more information,

Contact us at: artinchelan@gmail.com

SUBMITTING TO HOTPRESS

Hot Press is published quarterly and welcomes your submissions celebrating all things watermedia. The editor reviews submissions and includes items most appropriate, and edits for clarity, content, and space considerations. Submissions are accepted from events occurring within the last 12 months or paid ads covering the next 12 months.

2 TYPES OF SUBMISSIONS:

1. **NEWS & ANNOUNCEMENT ITEMS: FREE** to members. LIMIT of 50 words.
With or without an accompanying image(s). Send text as Word.doc or equal. Send .jpg image separate in same email and labeled. Review more on the "Hot Press Submission Guidelines" tab.
2. **DISPLAY ADS: PAID ADS**, sized at 1/4, 1/2, or full page. Print quality artwork, actual size, ready for insertion. Can be linked to website or email. Display ads are submitted to NWS as complete and are not produced or modified by NWS. Review more on the "Hot Press Submission Guidelines" tab.

NOTE: PAID AD RATES ARE LOWER FOR NWS MEMBERS.

NEWS & ANNOUNCEMENT EXAMPLES INCLUDE:
Your personal achievements, such as awards from JURIED exhibitions, publications such as magazines, book inclusions, or book authorship, special recognition or honors you have received, art educational opportunities, mentions of workshops or classes you teach, and more.

DISPLAY AD EXAMPLES INCLUDE:

Art educational & travel opportunities, in-person or online workshops & classes, advertising of member or non-member manufactured professional grade art materials, "Call for Entries" for juried or non-juried exhibitions, and more.

FEATURE, EDUCATIONAL ARTICLES:

Are you a writer and would like to contribute? Please contact the Hot Press editor prior to submission.

HOW TO SUBMIT FREE NEWS & ANNOUNCEMENTS:

Send by email to: nwshotpress@nws.org.
Images must be least 150 dpi.

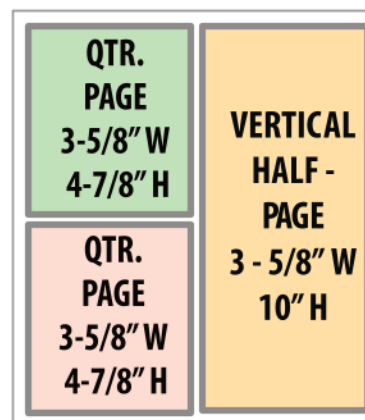
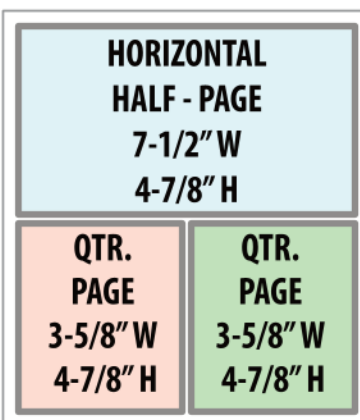
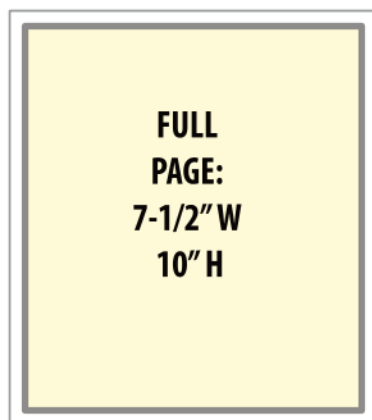
HOW TO SUBMIT PAID DISPLAY ADS:

Submitted only online.

Go to nws.org / newsletter for submittal form.
1/4, 1/2, or full page sizes should be submitted as 150 dpi MINIMUM resolution, actual size, as .pdf, .jpg, or .png. See ad sizes below.

SEND QUESTIONS TO:
NWSHOTPRESS@NWS.ORG
HOTPRESS EDITOR: Katherine Wright

DISPLAY AD SIZES



(Paper size is 8.5" x 11")

SUBMISSION DUE DATES:

Dec. 1 for Jan/Feb/March newsletter
March 1 for April/May/June newsletter

June 1 for July/Aug/Sept newsletter
Sept.1 for Oct/Nov/Dec newsletter



EDITOR'S CHOICE FOR "MAKING AN EXIT" IS "LIMOUX IN THE RAIN" BY MOLLY MURRAH

Spring in Europe; the glow of new leaves just sprouting, the smell of rain on the concrete, the glisten of neon. This image takes me right there.

DO YOU HAVE A SUBMISSION FOR THE NEXT NWWs NEWSLETTER?

DEADLINE: JUNE 1, 2021

Send to NWWShotPress@nwws.org

- **Are you a recent award winner?**
Send us an image of your award-winning painting and the what/when/where. We'll show it off for you.

EDITORS CHALLENGE, SUMMER 2021

"...AND THE LIVIN' IS E-Z" is the painting challenge for our next issue. Interpret it as you will and send your painting images (up to 2) to us by June 1. INCLUDE "Editors Challenge" in the subject line, plus your name, the title, the size and medium of the work. Send to NWWShotpress@nwws.org

- **Do you know of an "Artist Opportunity"** such as an art competition or special workshop that our members would love to know about? We can announce it for you.

If your submission is an advertisement, a .pdf (preferred) or a jpeg is required. Please make sure it is at least 150 dpi.

- **Are you a writer and have an idea for a newsletter article** that artists would enjoy? We're looking for great articles. Contact Katherine at NWWShotpress@nwws.org.