

2022 Spring Presenters

APRIL

Michele Usibelli



Drawn to art from at an early age, Michele feels she was born to create. After earning a degree in Architecture from the University of Washington, she combined professional life with the love of travel. This provided the platform from which her artwork is created.

Michele's early training is founded in the Russian Impressionist tradition of painting shapes, light and color with loose brushstrokes. Influence by artists such as Nicholai Fechin, John Singer Sargent, and William Merritt Chase has helped her establish an individual style and maintain a constant theme.

Working primarily in oils, Michele also uses acrylics, gouache, and pastels. Consistency and her own artistic voice are the primary goals; never paint the same image twice, each piece an original, completed to her highest standards.

Conducting workshops and demonstrations, Michele has followed her passion to teach in the US and internationally. She is a popular juror and a signature member of numerous art organizations. Michele has shown in national and international juried exhibitions. Her website: www.micheleusibelli.com

MAY

Michael Reardon



International Artist Michael Reardon, architectural illustrator and watercolorist, studied in Grenoble, France, and received his B.A. in Architecture, University of California, Berkeley. An avid traveler, he uses watercolor to record his observations of place, light, and of the built, natural, and imagined worlds. He works from his studio in Oakland, California.

Skilled in both art and architectural illustration, Michael was awarded the Hugh Ferriss Memorial Prize in 2004, (top international award for the American Society of Architectural Illustrators), the world's most prestigious prize for architectural illustration. In 2005 he was the recipient of the Gabriel Prize from the Western European Architecture Foundation.

His watercolors have been exhibited nationally and internationally, i.e. the National Watercolor Society, the American Watercolor Society, the California Art Club, and a solo show at the Thomas Reynolds Gallery in San Francisco.

Michael is the author of *Watercolor Techniques: Painting Light and Color in Landscapes and Cityscapes* from North Light Books. See his numerous credentials here: <http://www.mreardon.com>

JUNE

Kay Barnes



Kay says: "What I love about watercolor is it can be spontaneous and fluid or controlled and precise... It is exciting to be able to get such variety from a single medium. I am constantly stretching to see where it will take me... The elements of good art are also found in a good life; perspective, balance, contrasts, harmony, and restraint, to name a few. Live your life artfully and enjoy the journey!"

She's featured in Splash 13, is a finalist for Splash 23, and her large florals hang in Nordstrom stores all over the United States.

Kay found her love for watercolor in 1982 and studied with national and international watercolor instructors.

Since she built "Kay Barnes Watercolor Studio" and "The Eden Gallery" in Woodinville, Washington, students have poured in. Her love of watercolor has grown into a lifestyle.

With a lighthearted spirit, knowledge of transparent watercolor, and informative teaching style, she teaches locally, nationally, and internationally. Teaching renews her artistic growth, and provides a memorable passage for students on the same voyage. <https://kaybarnes.com/2013/>

NWWS

NORTHWEST
WATERCOLOR SOCIETY

The Northwest Watercolor Society Newsletter

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PRESIDENT'S MESSAGE



By Molly Murrah

Well, my friends... it's almost impossible for me to believe that this is my last president's message to all of you. My two-year term as NWWS president comes to an end on June 1, and I'll be turning the reins over to Mike Thoreson, our current VP.

Mike... thank you so much for being willing to step up to the plate as

president of an organization that has grown to the size of a large corporation (1056 members at the time of this writing). NWWS is a very different entity from the one you first joined over 35 years ago, and we are very glad you returned to the society after your hiatus. We have high hopes for NWWS with you at the helm.

In reflecting on my tenure, I think there is one thing I am most proud of: *Helping the society transition to online activities*. Other than our website, this was not something we had ever conceived of doing. However, the pandemic forced us to create a strong, activity-focused online presence. This in turn led to wonderful new member benefits which have attracted over 300 new members since the beginning of 2020. While we miss the camaraderie that comes from in-person gatherings, our online programs are working extremely well, and we are discussing other options for reconnecting in person.

Our general meetings with great demo artists keep adding new attendees, our popular AZR Critique Group has developed a grateful following thanks to its dedicated team leaders Linda Hulce, Dolores Marquez and Sue Dehmlow, and let's not forget the amazing updates to our website under the guidance of website liaison Debbie Roskopf and webmaster Jodi Steele. The recordings of our general meetings, receptions and critique sessions are posted for members to view, our exhibition galleries showcase the talents of exceptional artists, and our online workshops under Karen Robinette's leadership have been fully attended.



In addition, our Plein Air group has grown thanks to coordinators Suze Woolf and Stephanie Twigg, and *Hot Press* was completely redesigned under the leadership of our editor Katherine Wright. I think it is now one of the best art association newsletters in the country.

On another note, we have developed new contracts for our jurors, workshop instructors, and critique and demo artists, and we're now in the process of revamping our bylaws to adhere to new WA state laws.

Continued on page 3



As you can see, we've been working hard at NWWs to create more and better benefits for our members, and we hope you are taking advantage of them.

That said, this month promises to be quite exciting. The Waterworks *Unlimited* Online Membership Exhibition opens April 28 and runs through June 30. Mike Hernandez judged and selected an amazing show. The Waterworks Award's Reception will be presented online the evening of April 28 when the award winners will be announced. To all those accepted, **CONGRATULATIONS!**

Mike Hernandez will also teach a 2-day workshop on Monday and Tuesday, April 25-26 followed by Anita Lehmann's 2-day workshop on Monday and Tuesday, May 10-11. Highlights of other upcoming events are on

the **MEETINGS & SCHEDULE UPDATE** on page 6 of this newsletter.

Finally, my fervent thanks go to the many volunteers I have had the privilege of working with over the last two years. Your dedication to NWWs is exemplary and my role as president has been incredibly fulfilling because of you. I'm excited to see where NWWs goes from here. **From the bottom of my heart... thank you all.**

Thank you! Molly

F E A T U R E S

Musings of the Editor

by Katherine L Wright



INFLUENCE: you can never know how what you do will affect others.

There's a place in Glacier National Park called Triple Divide Peak. From that peak, all waters flow to either the Pacific, the Atlantic, or the Arctic Ocean.

I find that incredible, that you can pinpoint somewhere on the map where the snow melt, the small creeks, and little springs all split off and are destined to some final shore.

These is a lot going on these days. Just pick a subject that has you concerned: it's hard to name them all. It may seem like the start of something we may never see the end of. Take war, for example. Regardless of how we feel about war, I was reminded at a recent event that our country's freedom has come hard fought by those who had the discipline and motivation to help our nation retain those freedoms.

What a thing: what influence. It takes faith that all the small bits connect to something larger: Individual, family, community, country, the world, the future. Like each of us voting, or having a commitment to our future, our freedom. Even a vision for a work of art takes so many small pieces: so

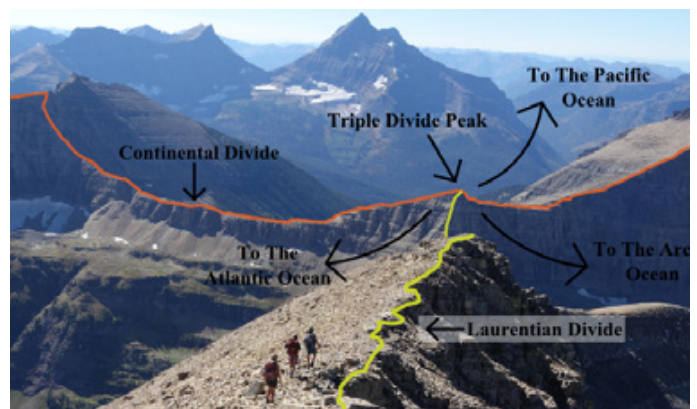


many seemingly miniscule and unimportant elements go into something larger, and then even larger still.

We don't know where our itty-bitty effort will end. We don't know who will take just the smallest fragment of inspiration and pass it along. But we do our art because we believe in it.

Maybe we don't think about the tremendous energy art has to keep the rhythms of the world in balance. What starts as something small may wind its way into art therapy, or give comfort to someone recovering, or allow a bit of respite to someone after a hard day. It may offer hope, or disgust, it may be propaganda, or express glory, horror, heroism, discomfort, tranquility, beauty... or peace.

Even if we don't know what we will eventually influence, we need to remember just how much art is needed: now, here, knowing we are a part of something greater.



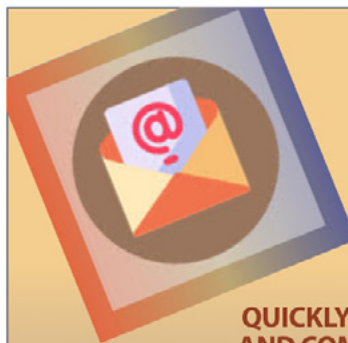
WE'LL MEET YOU IN MAY AT



BIG NEWS FROM NWS!

Beginning May 2022, NWS will begin using the online exhibition entry system called "CaFÉ". We're excited and know you will be, too!

Check it out early by clicking:
www.callforentry.org



EASY TO
CONTACT
NWS
ANYTIME

QUICKLY SEND YOUR QUESTIONS
AND COMMENTS USING THE NEW
FORM AT NWS.ORG

A screenshot of the "Contact NWS" form. It includes fields for "First Name", "Last Name", "Select a Subject" (with a dropdown menu showing options like Exhibitions, Login / Website Issues, etc.), "Email", and a "Message" text area. A yellow arrow points to the "Select a Subject" dropdown menu.

1,2,3 EASY:

1. Select "CONTACT NWS" on the menu bar at nws.org
2. The new "Contact" form will appear
3. Complete the form and push "send". Easy!

"Saw on I-5" by Bill Hook ~ 2021 1st Place Winner



"Shopping Santo Domingo" by Charles Rouse ~ 2021 2nd Place Winner



"Viento de Dios" by David Amsellem ~ 2021 3rd Place Winner



Waterworks Unlimited!

WATERWORKS
+ Unlimited
ONLINE

2022 NWS ANNUAL MEMBERSHIP EXHIBITION

Exhibition Dates: April 28 – June 30, 2022

ONLINE Reception: April 28, 5-7 pm / Juror: Mike Hernandez

NWS
NORTH WEST
WATERCOLOR SOCIETY

To view the exhibition, please visit NWS.org and click on the Waterworks Members Exhibition link under the EXHIBITIONS tab. Exhibition gallery will be posted April 28, 2022.

Where Are They Now... Kathy Liao

By Charlene Burley

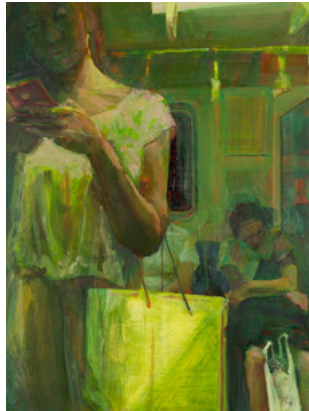


"I'm constantly taking risks or trying something new, pushing my work in a different direction to allow it to move forward."

Kathy Liao, our 2008 NWWF Gold Grant Award winner, is known for her large work that invites the viewer to enter and stay awhile as it is layered, complex, and full of story. The viewer will be rewarded for taking the time to look closer. Currently she is exhibiting at the

Nerman Museum of Contemporary Art in Overland Park, KS, Albrecht-Kemper Museum of Art in St Joseph, MO and the Cedar Roe Library in Roeland Park, KS.

Kathy Liao attended the University of Washington, completing a BA, Psychology, Art in 2006 and a BFA, Painting and Drawing in 2008. She completed her MFA in Painting from Boston University in 2011. 2012 - 2014, she taught at University of Washington, Seattle University, DigiPen and Gage Academy in Seattle. 2014 - 2020, she was



"Distance Between Here and There"

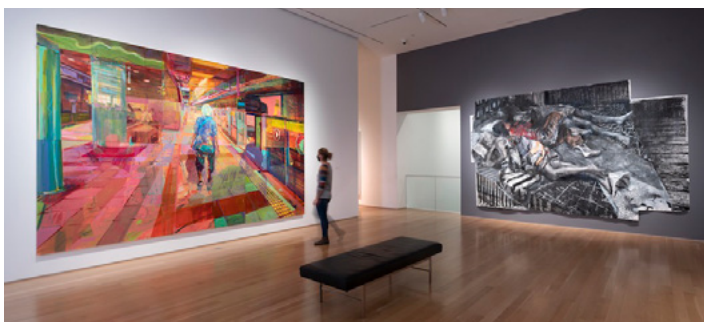
Director of the Painting and Printmaking Department and assistant professor at Missouri Western State University. Since 2020, she joined Mid-America Arts Alliance as an Artist INC Program Specialist in Kansas City where she leads the planning and programming.

Liao's work has been exhibited nationally and internationally in Boston, New York, Los Angeles, Seattle, and Kansas City, to name a few. She continues to build community through her various professional roles an art educator and an art administrator and brings professional development programs to artists of all disciplines. Liao is an advocate for creative workers, helping them find paths toward sustainable ways to keep art alive for those with art in their soul. Video of Kathy Liao: <https://youtu.be/B7Qr4CdJraM>

Photos by EG Schempf.



"Liu Nian" 120x180" Oil and Acrylic on panels



"In Between The Lines" Collage, charcoal, marker, ink, silkscreen, oil 132 x 252"



MEETINGS & CALENDAR UPDATE

APRIL 28 — WATERWORKS *UNLIMITED* MEMBERSHIP EXHIBITION OPENS ONLINE

APRIL 25-26 — 2-DAY WORKSHOP WITH MIKE HERNANDEZ

APRIL 28 — WATERWORKS AWARDS RECEPTION, 5–7PM PST

MAY 10–11 — 2-DAY WORKSHOP WITH ANITA LEHMANN

APRIL 11 — AZR CRITIQUE GROUP ONLINE WITH ANITA LEHMANN

MAY 9 — AZR CRITIQUE GROUP ONLINE WITH ERIC YI LIN

THERE ARE NO AZR CRITIQUE GROUP SESSIONS IN JUNE, JULY AND AUGUST

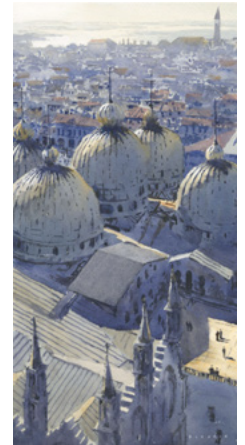
APRIL 26 — GENERAL MEETING WITH MICHELE USIBELLI:

Creating art from an early age, Michele combines her professional life with her love of travel, and her adventures have provided a solid platform for her art. Early training established a strong foundation in the Russian Impressionist tradition of seeing and painting shapes of light and color with relatively loose brushstrokes. Her individual style and paint application have created a unique theme throughout her body of work.



MAY 24 — GENERAL MEETING WITH MICHAEL REARDON

Michael Reardon has been painting in watercolor for over thirty years. An avid traveler, he uses watercolor to record his observations, convey a sense of place and light, and communicate his impressions of the built, natural, and imagined worlds. He works from his studio in Oakland, California.



JUNE 28 — GENERAL MEETING WITH KAY BARNES

In Kay's words: "What I love about watercolor is it can be spontaneous and fluid or controlled and precise...It is exciting to be able to get such variety from a single medium. Each painting is an adventure with the process as rewarding as the end result. The elements of good art are also found in a good life. Live your life artfully and enjoy the journey!"



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



Above: "Apple Dumpling Gang" by Jo Storey.
18"x 22" Watercolor on 300lb Fabriano WC Paper

Tools below:

- A. Any good round wc brushes
- B. Varsity of flat edge lifting brushes
- C. Varsity of angle edge lifting brushes
- D. Fine Filbert Brush
- E. Old bristle brush cropped
- F. Original Nib lifting tool
- G. Paper towel or Tissue (not shown)



The Art of Edges & Lifting

by Jo Storey

When enjoying other's works, I often look for those places that bring depth and mystery to a work, wondering how did the artist get that delicate bit of detail? Places my gaze rests, that guide me through the painting, are achieved by the masterful use of edges and lifting.

EDGES can gracefully join two painting areas together or lessen the impact of one area on another. Generally, edges are "Soft versus Hard" coupled with "Lost versus Found". When done correctly, they direct the viewers focus, highlight a subject, or lets the eye rest before moving on.

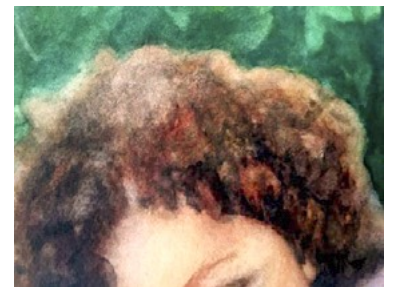
LIFTING is commonly used to subtract something...a color, value, an edge, or a mistake. Another much more rewarding function is to sculpt, create, change or re-direct...to soften or gesture at something. I include scrubbing, but as it can easily affect the surface quality of your paper, should be used sparingly.

I recently completed a painting titled "The Apple Dumpling Gang", which gave me the opportunity to push my edge and lifting process.

MEET BERGEN (Below left)

For the initial glazes, the background is left loose. I lightly lay in the eyes to keep the likeness centered along with the basic shadow structures of the face. At this stage, I have laid out a plan of where my hard edges will be and where there will be softer transitions. I want to guide the viewer around the foliage and to the figures

As an example, Bergen's hair is beautiful. I want to keep the curly nature but not over state it. She is back lit, so the edge will need to be light against the darker foliage, and soft against a hard background. As I glaze her hair, I am softening and lifting to create the top edge of curls.



To avoid overworking, I slowly build up the darks until her hair appears curly and soft with the correct values and color.

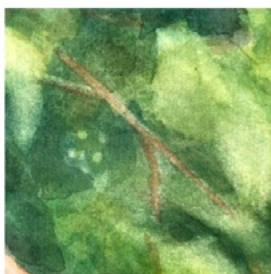
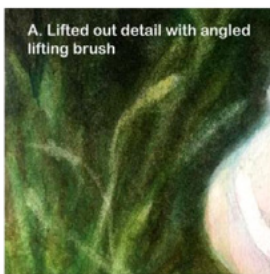
Close up (left) the back of the hair edge almost appears transparent. This is achieved with an angled edge filbert brush by wetting the area and swirling while lifting. The texture of the paper adds to the feeling.

I continue to ask ...*Darker darks? Lighter lights? Softer or harder edges? Warmer or cooler color? Lost or found edges?*

Continued on page 8

ADDING JULIA: Repeating the same process as Bergen, I planned the transition between the figures like a road map. The foliage of the trees and grass behind the girls guides the viewer from one figure to the other. Edges of leaves and grass act as the path to follow; at the far left, the tree stops the viewer from exiting the painting. The foliage guides the eye back to the girls. The lifted out dark areas between the girls creates tall grass. This creates a visual pathway; you flow easily between the girls.

Until I am ready to define the area, I keep the edges of clothing and skin clean of color. As I glaze many layers, sometimes a color goes where it isn't needed. To lift it out, I wet the area and use a suitable brush to pull paint off the surface. A paper towel can be helpful for larger areas. Use the Nib sparingly, as it sometimes works too well and can damage the paper.



LIFTING TO CREATE EDGES AND STRUCTURE: Examples of negative painting, achieved by lifting color, can be found in the foliage. Left are photos of the process used to create the foliage or grasses. I wet the area and pull the color away from the shape I want to create. For branches, once it is defined, I add a new color back into the branch. In all these examples, the edges were left soft, so the viewer completes the image.

LIFTING AND EDGES TO FIX MISTAKES: We've all been there. We try to notice everything, but our painting isn't quite right. Towards the end, I saw that Bergen's legs were too short, and her diaper was too big! She simply needed longer legs, a shorter crotch, and slightly bigger feet. That's a lot, but I am a firm believer that **ALMOST ANYTHING CAN BE FIXED** in watercolor, just as in oil or other mediums.

The three big "musts" to fixing things are:

1. Only use professional grade papers and materials
2. Practice the techniques needed to make big corrections
3. Have faith in yourself

I measured **TWICE** exactly what had to change, then wet the areas that needed to be lifted. The value of the pants and crotch was made lighter than what will replace it and left to dry. Next, the existing edges of the boots were wetted, so when the new tone was applied, it blended into the existing. This was done in one application, then left alone! When the pants were completely dry, the diaper, inner legs, and pant folds were redefined. Finally, values between the grass and crotch became more similar by making the grass darker, with a softer edge than before, so as to not emphasize my handy work.

For more information about Jo Storey or to contact her about her work or classes visit her web site at: www.jostorey.com



OUT AND ABOUT



Plein Air, Spring 2022



Through Spring/Summer and into the beautiful northwest Autumn, you are invited to join NWWs members and others on Wednesday mornings, outdoors, painting landscapes from life. There are no fees and you do not need to be an NWWs member to join in and paint! The schedule

and locations are coordinated by Suze Woolf, who carefully chooses picturesque parks, lively street scenes, and industrial areas full of texture and surprise.

Plein Air Group information is available to those on a dedicated email list. If you would like to join, simply click the teal button, below, and send an email to Suze Woolf. A few days prior to each Wednesday, you will receive all the information you need to connect, such as driving directions, parking suggestions, restroom locations, who to call if you get lost, and the all-important bad weather alternative. In 2021, the group began meeting in May and continued till the end of October.

Sign up to come outdoors in 2022 and have a wonderful time with us!

CLICK

EMAIL LINK TO RECEIVE PLEIN AIR INFORMATION

GEAR AND GIZMOS

By Suze Woolf

While it's not exactly a traditional single-image/ single sheet watercolor painting. "Unfolding" made me think of this watercolor-book arts collaboration I did during a workshop at Art & Science Residency and Workshop Program in Summer Lake, Oregon ([https:// playasummerlake.org/](https://playasummerlake.org/)) last summer, where we spent the mornings out learning about the high desert environments and afternoons doing artwork about them.

Amy Hutchinson, the head librarian of Lakeview County OR, and I decided to work together in the printmaking studio. She also has a background in printmaking and book arts, but we only had my watercolors and whatever supplies had been left around in the studio.

We painted some images, used watercolor paint on a press with stencils, made

rubbings from rocks and branches, and colored in laserprints for others. I am particularly fond of my ibis feathers and stencil shapes and Amy's sandhill crane stencil and eyeball closeup. We made two copies of this booklet together.



The Artist Zoom Room

ONLINE CRITIQUE FROM NWWS

By Dolores Marquez

We are excited about the critique artists line up we have for you. Sign up and be on the list to have your artwork critiqued.

April 11, 2022: **Anita Lehmann**. She presented at our March general meeting and will hold a workshop in May 2022. If you are an abstract artist, sign up and don't miss being critiqued by one of the leading abstract artists in our area. You can see more of her artwork on her website: <https://anitahlehmannartist.com> and you can email Anita at: anita@aldraws.com

May 9, 2022: **Eric Yi Lin**. He presented at our February general meeting and graciously accepted our invitation to critique. He did a wonderful portrait beginning with a pencil drawing to completing a painting in watercolor. He does more than portraits, check out his work on his website: www.cafewatercolor.com and Email: eric@cafewatercolor.com

We have been working to make it easy for you to log into the website and to join with a link to the Artist Zoom Room critique group : go to this link at NWWS for FAQ's. (Note: If the month's critique is not open to the public and you are a non-member, then the buttons will not appear even if you have logged in. Another great reason to become a member!)

SCHEDULE: Artist Zoom Room is held the second Monday of each month.
12:45 - 1:00 PST - Connect, meet & greet
1:00 - 2:30 PST - Critique Session

We will be taking the summer off. There are no critiques in June, July, or August, so see you in September.

Artist Zoom Room Reflections

by Linda Hulce

A couple of years ago I was asked to put together a critique program for the members of NWWS. I had created such a group before, and as NWWS is a volunteer association, sometimes one must ask for help – so Deborah did. Of course, programs work best when it's a team effort, so I asked Sue Dehmlow, and Dolores Marquez to join in this grand experiment. What a fortunate choice - what a team!

After discussions, planning, recruiting, and inviting Nancy Grigsby as our very first critiquer - we have developed what had turned out to be one of the most popular programs NWWS offers- The AZR critique session! (At no charge.)

Last month our guest critiquer, Stella Canfield, said what we are doing is the most important thing artists need when painting, and one of the hardest to get.

I encourage all of us to explore the opportunities that NWWS has to offer - whether it's painting with a friend while watching the heron overhead, or courageously partaking in have your work truly seen - we are so blessed.

APRIL - ANITA LEHMANN



MAY - ERIC YI LIN





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*Nicolas Lopez • Peru
Pablo Ruben • Spain
Paul Wang • Singapore
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to Zoom with us on Fridays

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*You can say **Yes!** to one of these open volunteer roles:*

- **Venues** – Seek locations for future exhibitions and workshops.
- **Public Art Coordinator** - Manage the NWWS gallery of members' paintings for sale at Overlake Hospital in Bellevue, WA. Coordinate with members and hospital staff to refresh the display 3x per year and handle sales with buyers. Hospital volunteer qualifications and training required.
- **New Committee Members** to support out Foundation's Art for Kids, and college scholarship programs.

*Say **Yes!** to NWWS!*

Contact Peggy Willett, Volunteer Coordinator, at peggywillett@icloud.com
or by phone or text to 206-351-1150.

Samish Paint out; 22 years & still going!

By K.L. Wright

2022 is the 22nd year of the Paintout. The healing calm of the breathtaking setting at the Samish Camp confirms how important it is to connect with other artists.

The NWWs returned to the paint-out of 2022, the first in two years. It took courage to attend; a total of 29 artists came; some to paint for the morning, some for the entire time. Plus, out-of-the-box thinking was needed regarding meals: there was no food/cook! All brought food and many shared. It was a time of recharging for collective Artist batteries.

Katherine Wright recalls how it all started. In the late 90's she was painting with Jeanne Davis, NWWs president. Both lived in Renton and had young children. One day, as they painted in Jeanne's kitchen while the kids played, the idea of getting away (from small kids, among other things) and having time to just PAINT was once again on their minds. "We (meaning the Community of Christ, which her husband Paul was a Stake Leader) have a summer camp on Samish Island" she said, "I wonder if we could go there?" Low and behold, an opportunity arose.

In spring of 1999, the Samish Camp was agreeable to let NWWs members to come and paint. The first few years, Paul Davis and his children volunteered to be the cooks. Many people signed up, but few showed. Kathy Winters bravely volunteered to lead it the next year, and did so for the next 13 - 14 years.

The Paintout became official in 2000. All looked forward to the Paint Out. The setting is ideal, with open spaces, forested areas, and beaches. The food was also to die for. Hardy artists arrived at the beautiful 80-acre Samish Island Campground. The younger members were so happy to get away from family responsibilities and paint in a relaxed, positive atmosphere, as were all.

Linda Hulce recalls; "I remember asking Kathy why she didn't run a second paintout in the fall - she looked at me and said 'if you want it - you do it!' I said ok I will!! I asked Peggy Abby and Amy Giese to help me figure it out and we did!!! That was the beginning of the fall paintout.

After a few years Amy got so sick, as did Peggy, that they both had to stop. I have continued on, and about 5 years ago I added the winter paintout for those who didn't go to Arizona. Now we are going to do two in May."

After Kathy, Linda Hulce took over and started a second session in the fall. Soon there were speakers from Winsor Newton, Daniel Smith, demos, and classes.

The cabins were small, with hard mattresses and cold floors, bathrooms and showers in separate out buildings, and the dining hall for eating and indoor painting a stroll away. It was the start of a very good tradition.



HAS IT BEEN 22 YEARS ALREADY? HOW TIME FLIES!

Kathy Winters recalls:

in 2000, Jeanne Davis was NWWs president that year and Paul Davis was involved with the Samish Camp. They had a cancellation one May and invited NWWs members to come and paint for the week. A lot of people signed up, but many did not show up. I said "that was not the way to run a camp", so I volunteered to lead it the next year and did that for 13-14 years. After that Linda Hulce took over, and they started a second session in the fall. We had speakers from Winsor Newton, Daniel Smith and demos and classes from a lot of different people.

We all looked forward to the Paint Out. Not only was the setting ideal, the food was to die for, and the younger members were so happy to get away from family responsibilities and paint in a relaxed, positive atmosphere as were we all.

We watched the camp grow, from the old style cabins to the newer, more equipped ones. Now the small cabins have been painted a variety of colors - I assume Linda had something to do with that!

See next page for a photo montage

TALES & ADVENTURE



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NWWS Kudos and Member News – Spring 2022

SIGNATURE MEMBERSHIP STATUS HAS BEEN EARNED BY THE FOLLOWING:

Marnie Becker
Christine Alfery
Jennifer Olson
Robin Becic
J. Anna Roberts
Suze Woolf

ALICIA HARVEY

Alicia Harvey has been accepted (via juried membership) to the Women Painters of Washington as an Associate Member.

KEN HARVEY



"Afternoon Links" by K Harvey

Ken Harvey received a bronze medallion in a national watercolor competition sponsored by the Montana Watercolor Society, and has qualified for his signature status in the society.



RON SNOWDEN

Ron Snowden (NWWS): "Ray" was selected in the 13th Biennial National

Art Exhibition, Visual Arts Center in Punta Gorda, Florida. The juror is Mr. Dean Mitchell, who is inspired by grizzled laborers, time-worn elderly faces, and persons like himself who have lived in a segregated environment. He must have liked the time-worn face of "Ray".



CHERYL RENEE LONG

Cheryl Renee Long: "Sacred Datura" received a request to be for a book (Plant Magick) from Grace Converse of Taschen Publications, (publisher of fine art books). They do not ask for copyright privileges, and offer payment and a copy of the book. NWWS members might be interested in yet another way art can be sold and appreciated by the world.

ANNIE STRACK



32nd National Exhibit, Fallbrook's 13th National Watercolor Signature Exhibit, Northeast Watercolor Society Members Exhibit, Missouri Watercolor Society Members Exhibit, and Mid Southern Watercolor society 52nd National

Annie Strack's paintings were juried into Western Federation of Watercolor Societies 47th Exhibit, Western Colorado Watercolor Society

Exhibit. She earned Signature Status in MSW. "Seen Better Days", Watercolor

NANCY GRIGSBY



Nancy Grigsby: two acrylic/ mixed media paintings, "38 Dots" (left) and "89 & Counting" (below) juried into the Women Painters of Washington Spring Juried Show. The show, "Creative Paradigm", runs through April 10 at



the Matzke Fine Art Gallery & Sculpture Park on Camano Island.

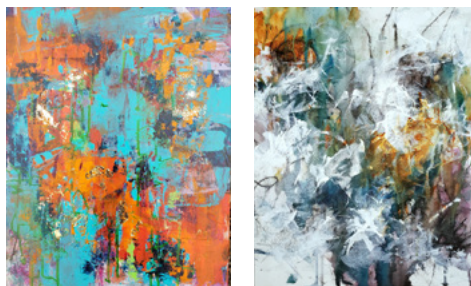
ELISE MEREDITH BEATTIE



Elise Meredith Beattie (NWWS, FWS, NAWA) : "WINDOW ON MY UNIVERSE" (24 x 30 poured watercolors and fluid acrylics on gallery wrap canvas) was awarded "The Liana Moonie Award" for an Innovative Abstract Landscape,

132nd National Association of Women Artists exhibition – 2021

LISA DEBAETS



Lisa DeBaets: one painting is getting rave reviews: "In Your Presence" (left) won 1st place "2D Award", 2021 Peninsula Art League juried show & second place "Abstract Award", FASO bold brush December 2021 juried competition. It also juried into the 2022 Seattle Co Arts show @ Red Sky Gallery in April, along with "First Snow" (right).

KATHERINE L WRIGHT



Katherine L Wrights: "Gate Check" (above) and "First Light" (left) were juried into the First Annual Sweet Pea Winter Juried Art show in Bozeman Montana.

IT IS WITH GREAT SADNESS THAT WE ANNOUNCE THE PASSING OF ARTIST VICKIE NELSON



Vickie, 73, lost her battle with ALS (Lou Gehrig's Disease) on March 19, 2022. Her desire to do art never left. Toward the end, she was unable to paint a "real" painting, so did small ones in her sketchbook.

She had many signatures in all the Major Watercolor societies, including The National Watercolor Society, Watercolor West, Transparent Watercolor Society of America, and more. Never achieving her American Watercolor society, she entering for over 30 years nonetheless.

Her art lives and spirit lives on: She will be unbelievably missed.



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Paint with Master Artist
Annie Strack



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Our host and tour guide, Mathieu, provides a memorable experience by leading us on daily tours to the most breathtaking places of France's Cote d'Emeraude. Reserve your space now!

Bretagne's coast is dotted with enchanting fairytale castles overlooking wide sandy beaches, and punctuated with picturesque Tudor villages; while ancient lighthouses stand guard over harbors filled with graceful sailboats.



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10 days!

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Airfare is **NOT** included.



Let's go! More info at:

Provence-Art-Experience.com

Or at AnnieStrackArt.com

Email: Mathieu@Provence-Art-Experience.com

Or Email: info@AnnieStrackArt.com



Cloud 9 ART SCHOOL

Cloud 9 Art School offers in-person workshops, online live workshops (on Zoom) and on-demand recorded tutorials for artists of all ages (kids, teens and adults).

Cloud 9 was founded and is owned by NWS signature member, Charlene Collins Freeman. A dozen talented teaching artists have joined Charlene to create a community of inspiration and creativity.

We offer classes for artists of all skill levels in drawing, watercolors, oils, pastels, charcoal, color pencil, pen & ink, sketchbooking, paper crafts, needle felting, abstract art, and open studio.

Find all our class listings at www.cloud9artschool.com

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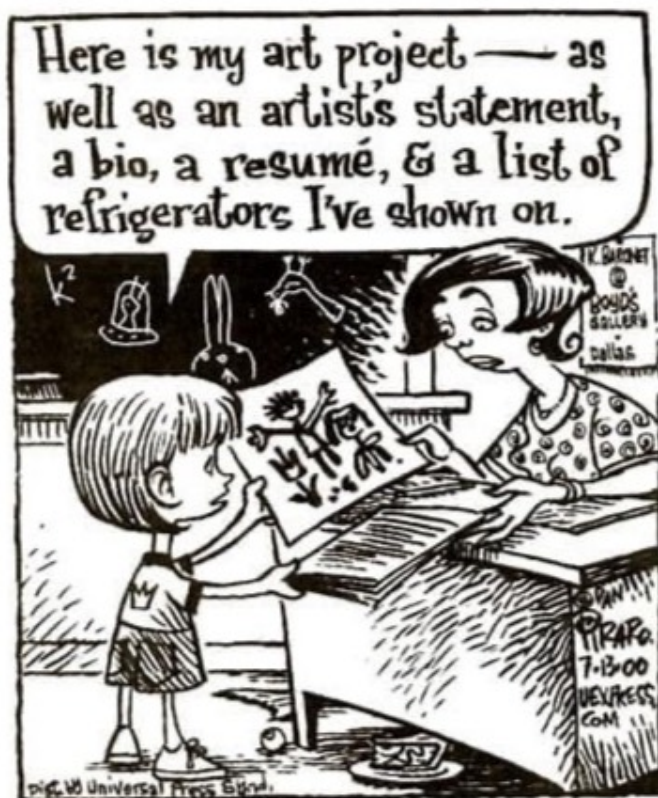
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Just Mention this AD

Editor's Challenge Spring 2022 - "Unfolding"

EDITOR'S CHOICE

I found both of these full of life and energy: Let Spring Unfold!



BONNIE WILLIAMS
'Enjoying Water and Woods'



JACKSON ORDEAN
'Alexander's'

RUNNERS UP



CYNTHIA FAW
'The Oar House'



GAIL JOHANNES
'Tulips in Orange Bottle'



GLORIA BRESLIN
'Spring Forward'
(Inspired by Ann Breckon video - and submitted with Ann's permission.)



EILEEN MCMACKIN
'Sammamish River Trail'



NANCY HUCK
'Drying Time'



◀ **MARK MCDERMOTT**
'Lisbon Laundry'

THANKS FOR ENTERING



MARK MCDERMOTT
'Uummannaq Laundry and Nets'



JACKSON ORDEAN
'Chrysler Relics'



EILEEN MCMACKIN
'Twilight at Richmond Beach Park'



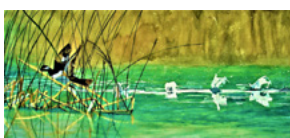
SHIRLEY VALENTINE STEWART
'Alaskan Lake Reflection'



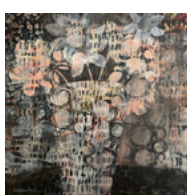
ROGER BAKER
'Drying Off and Cedar Waxwing'



CYNTHIA FAW
'Newt'



NANCY HUCK
'Drying Time'



LIZ WALKER
'Neutral Flowers'

EDITOR'S CHALLENGE SUMMER - "BEACHES"

CHALLENGE DEADLINES:

June 1, 2022 for Summer Issue

Send entries to: NWWShotPress@gmail.com



CALL TO ARTISTS!

**NORDIC NORTHWEST announces their new art exhibit:
Nordic Folktales Reimagined. June 11 - September 25**

Artists from around the Pacific Northwest are invited to create art based on Nordic folktales. This exhibit showcases tales of the past from voices of contemporary artists. The exhibit hall will be the home to work from local artists who have reimagined classical Nordic folktales. These tales include The Witch and the Stone Boat, Three Billy Goats Gruff and Thumbelina. NORDIC NORTHWEST welcomes those of Nordic and non-Nordic descent alike. To learn more about Nordic Northwest and our mission you can click here: <https://www.nordicnorthwest.org/exhibits>

Click here if you are interested in more information on how to be involved in this art exhibit! Nordic Folktales Reimagined is supported by the Oregon Cultural Trust and the Cultural Coalition of Washington County.
<https://forms.gle/FrjQBcnVNCJa3Xv8>



Peninsula Art League

PENINSULA ART LEAGUE'S ANNUAL OPEN JURIED SHOW IS OPEN FOR SUBMISSION.

The Prospectus can be found online [HERE](#).

The Open Juried Show will be held 9/10/2022–10/29/2022 at the Harbor History Museum.

HOW TO ENTER:

- Submit all entries by July 22nd
- Notification of selected artwork will be July 29, 2022.

In conjunction with the open show there will be a workshop taught by Teresa Saia: "Creating Dynamic Landscapes". The registration form can be found using this link:

<http://peninsulaartleague.com/Theresa-Saia-Landscapes-Workshop-Registration.pdf>

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@nwsw.org.
Images must be least 150 dpi.

HOW TO SUBMIT PAID DISPLAY ADS:

Submitted only online.

Go to nwsw.org / newsletter for submittal form.

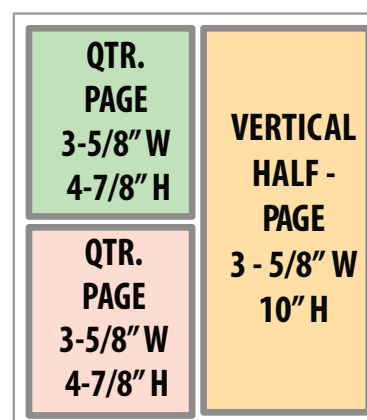
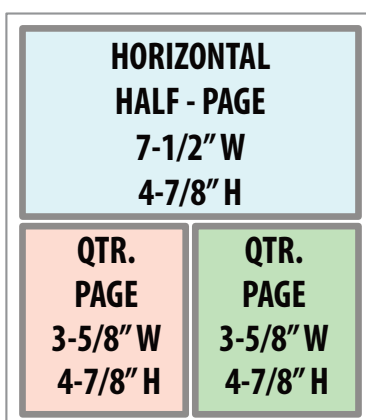
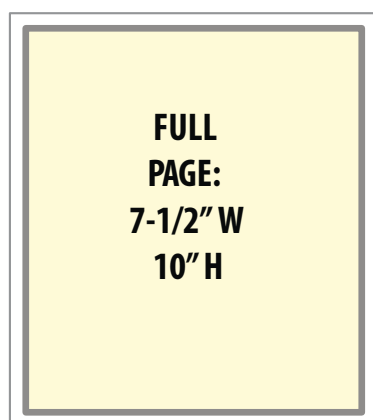
1/4, 1/2, or full page sizes should be submitted as 150 dpi MINIMUM resolution, actual size, as .pdf, .jpg, or .png. See ad sizes below.

SEND QUESTIONS TO:

NWSHotPress@gmail.com

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

IN THE FLOW #1 BY LIZ WALKER

Editors Comment: This is not the most settling of pieces: it has the energy of upheaval and transformation, not unlike the world at the moment. Life is by no means easy, and lots of things happen that we can't foretell, but we are here to learn, get through the turmoil, and return to being authentic - to be the crazy beautiful creatures that we all are.

Follow your passion, learn from the awkwardness, tell your truth. That's what we're here for.



DO YOU HAVE A SUBMISSION FOR THE NEXT NWW'S NEWSLETTER?

Send to NWWShoTPress@gmail.com

DEADLINE: JUNE 1, 2022

- **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 2022

Summer 2022: "BEACHES" 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, 2022. Subject line: NWW'S Summer 2022 Editors Challenge" Size: 500kb to 1.5mb, 300 DPI. Please submit the jpg of YOUR ART LABELED WITH YOUR NAME AND TITLE

- **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@gmail.com.