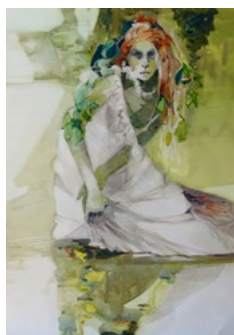


September Demonstration – Carla O'Connor



Carla O'Connor launched into her teaching career with a friendly and thoughtful instruction style and rational yet imaginative approach to creativity. Such attributes have made her a consistently popular instructor. Her lessons are unique, designed to tap into one's originality and individuality. Analyzing the artistic process on her own helped Carla become a better teacher than if she had received a teaching degree. When she saw that 25 students, given the same instructions, will produce 25 interpretations, Carla realized that she learned 25 times what the students learned!

"I don't want to know what it will look like beforehand. We think we have to get to the end too quickly" Carla asserts. Relying on imagination and the creative process, she doesn't see the final painting in her mind. She says, "that isn't art. It's just copying what I've envisioned. I want to get challenged and frustrated in the process."

"Strive to be original" is her mantra! She strongly believes that one's

imagination will disappear if left unused. She wants to know, what is your voice? What are you trying to say? Art is very personal for Carla. She believes that when worried about sales, an artist loses focus on the original purpose of art.

Classically trained in oils, Carla transitioned to working in acrylic on canvas, and later acrylic on paper. She then met watercolorist David Hares while in St. Louis, loved his work, and began painting in watercolor. After many years Carla discovered gouache, which gave her the freedom to lift paint and create a huge variety of new textures. She found that gouache was softer in hue and dried darker than watercolor, and allowed for the application of multiple layers, bringing her full circle back to her training in oil painting. Carla emphasizes that gouache is not for covering mistakes!

Carla declares, "I just can't not do art. Whether in a sketchbook or a painting, I have to paint. I get cranky if I've gone too long without creating something."

Art is her passion, and she is renowned for her work from coast to

coast. Participating in a great deal of competitions and exhibitions, Carla recently displayed at the 2020 Vintage Watercolorists of Washington show. She is a signature member of the American Watercolor Society (AWS), National Watercolor Society (NWS), and Northwest Watercolor Society (NWWS).

Over her thirty years of teaching workshops, Carla hopes she has been able to help other artists in their creative journeys. For more information, see her website: <https://carlaconnor.com>

ARTIST'S STATEMENT

I have always concentrated on integrating the 3-dimensional human form with the 2-dimensional abstract surround beginning with the figure. Recently, I began to explore the same objective but from the opposite direction.

Now, I use the figure as the support for the main purpose of the painting - the abstract design. The model's clothing (actual or invented) or costume (drapery, shawls, etc.) all can be inspirational. Using color, textures, lines and flattened shapes (opaque and transparent pigments) – I add weight to the non-objective element.

A mere suggestion of the figure grounds the painting and adds a touch of realism that the viewer can connect with. I never envision the end result; for me the process is most rewarding with the challenges and surprises inevitably occurring.



The Northwest Watercolor Society Newsletter

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December 1 for Winter issue
March 1 for Spring issue
June 1 for Summer issue
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PRESIDENT'S MESSAGE

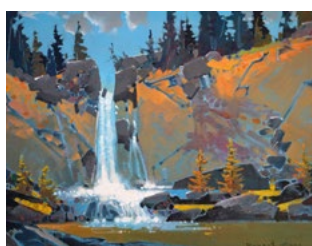


By Molly Murrah

For every issue of *Hot Press*, I rack my brain trying to figure out what I will write for this column. Sometimes my thoughts come easily, but for various reasons, sometimes they don't. Recently I have been somewhat overwhelmed with life challenges – shoulder replacement surgery in March, doctors' and hospital appointments for hip replacement surgery this month, all while serving NWWS as president and preparing to teach my latest watercolor workshop. During times like these, I simply take a deep breath and trust that before the newsletter deadline arrives, "Something will come..."



Robert Glenn celebrating



Nicola Falls: Robert Glenn



Gulf Pattern: Robert Glenn

And something did. Just recently I read a post in "The Painter's Keys," a website blog that posts twice-weekly letters about art. Published in 1998 by Canadian artist **Robert Genn** until he passed away in 2014, the letters are now posted online by his artist daughter Sara. Here is a portion of a letter originally published on May 21, 2010 as "The case for visualization":

"From the evolved Impressionists to the greats of today, the most effective art-making processes follow the evolution of the works themselves. Process trumps plans. That's why our job is called 'creative'... It's been my experience when artists switch from carrying out prior visualizations to a more open-minded experience of exploration and minute-by-minute adjustment, quality goes up... Think of your art as a dynamic event. Know that the safe guide of visualization can also be a choking straitjacket. Planning is great, but **you need to get into improvisation mode.**" (The full letter can be found at <https://painterskeys.com/the-case-for-visualization/>)

And THAT, my friends, helps explain the reason I love watercolor so much. When I place juicy pigments onto juicy wet paper, my paintings literally paint themselves, and nothing moves me into "improvisation mode" more assuredly than that. As I stand back and watch this unpredictable medium do what it does best, then make my "minute-by-minute adjustments," the parts of

Continued on page 3

my paintings I end up loving the most happen without planning or trying to control the process. I simply watch the magic. Is your experience the same?

I would like to close by saying NWWs has just ended a banner year – despite the pandemic. Our summer hiatus began after the June general meeting, and we start up again at the September 28 meeting with the **fabulous Carla O'Connor** as our demo artist. **Thomas Schaller** will be our critique artist for the Artist Zoom Room in September, and he'll also be our International Open Juror, Workshop Instructor and demo artist at the October

meeting. Obviously, this fall season will be an exciting time with amazing art on display, wonderful demo artists to learn from, and fantastic online events.

At our June board meeting we said “goodbye” to departing committee chairs and “welcome” to those taking their places. Our volunteers are our lifeblood and NWWs wouldn't be the vibrant organization it is without them. As always, we can't begin to express our gratitude for their hard work and ongoing contributions.

Molly

Loosen Up!

by Molly Murrah



If you want to try painting your subjects in a looser style, set a time limit shorter than you would normally take to

do a complete work. Do an outline drawing first so you have a good start in making the painting actually look like your subject – obviously more important for portraits than other subjects – then set your kitchen timer for 30-40 minutes and have at it.

You might even commit ahead of time to doing, say, three paintings of the same subject and get all your drawings done first. You will notice in doing just the drawings that your last will take less time than your first, and probably be less tight. If so, then you've already improved your process before you even pick up your brush!

This may seem like a rather boring and even annoying way to paint when all you want is one good painting, but I guarantee when you paint fast it is NEVER boring. Also, eliminating the “preciousness” of ONE finished piece when you know you will end up with three will take the pressure off and this will help you loosen up.

I have often had to demo the same subject in multiple classes I was teaching simultaneously and doing more than one while under a time constraint has worked well for me. And you know what? I usually like the last one the best!



45 Minute



The Sun's Rays



Loose Floral

Musings from the Editor



THE ART OF DISCOVERY.

JULY 1, 2021

Art can be the finest teacher. It can show us the way to handle anything. All subjects should be treated with respect. What is it that we are observing? What is the principal action to be taken? Once we analyze our subject, with the light and shadows and proportions studied, we start with a quick outline of shapes, forms, composition; this is all part of our training. It is all a part of the art of discovery.

I have traded in the sea for the sky.

I find them very similar, just in reverse.

Now my tendency is to look UP to the sky and see what the weather is doing, while before the sea would indicate instantly what was the mood of the day.

Art teaches us to observe and to not get interested in the details too soon. If you start heavy, and dive right away into the details, you kill your vision.

If I came to Montana with a vision of just what it should be, I would miss awakening to what it IS. If we let the thrill and curiosity of discovery be our guide in both art and life, we can keep creating and appreciating, no matter where we find ourselves.

What have you discovered lately? Share it with us for the next NWWS *Hot Press* newsletter!



Danger: Katherine Wright



Over There: Katherine Wright



Confine: Katherine Wright



Sky Delight: Katherine Wright

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

NWWS

NORTHWEST
WATERCOLOR SOCIETY



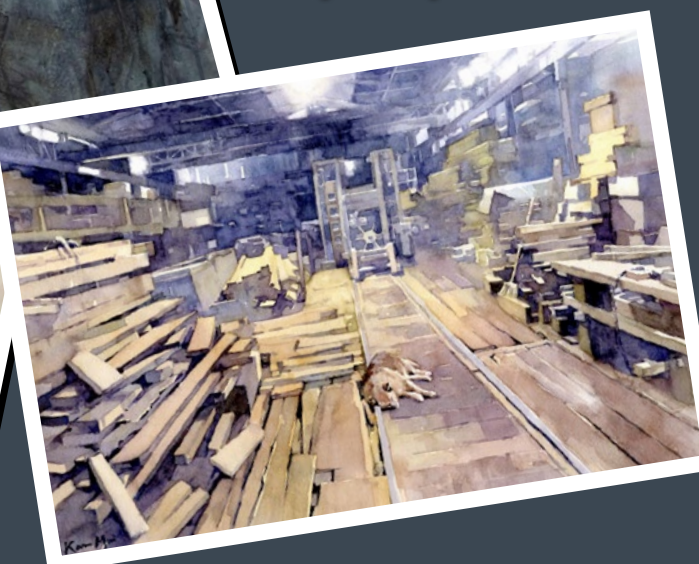
Call for Entries

**81st Annual
International
Open Exhibition
ONLINE!**

**Entry Deadline:
8/15/21, 6pm PDT**

**Exhibition Dates:
October 22, 2021 –
January 4, 2022**

**CLICK HERE for the
prospectus.**



Images from the 80th Annual International Open Exhibition:

1st Place – *Breath of Fresh Air* by Dongfeng Li

2nd Place – *Bubbly* by Janine Helton

3rd Place – *Nap at the Sawmill* by Karen Mai

Review of April's Waterworks 2021 Workshops

FEATURING LIANA BENNETT AND LIZ WALKER

BY MINH ROSEN AND NANCY JENKINS

As you may have heard, Nancy and I have stepped down from our Workshops co-chair posts with Karen Robinette and Dave Dunn taking our spots from the Open workshop in October. For the past three years, Nancy and I were fortunate to have worked with world renowned teaching artists and met many wonderful fellow NWWWS members. What a treat it was to spend our last workshop season with two wonderful abstract artists, Liana Bennett and Liz Walker. Below, due to limited space, are a few reflections by some participants from both workshops. Nancy will still be around, and I won't be far. We would like to thank NWWWS for the wonderful opportunity to serve the art community. Let the learning continue!

Minh and Nancy

Liz Walker's acrylic/collage workshop opened a new window of creativity for me. Originally a representational watercolor artist, I ventured into abstract acrylic/mixed media about 15 years ago and took to it like a fish in water. While I still paint with watercolor, my work has become more focused with acrylics these days. I now feel refreshed. Liz put a spin on the materials that I use that will allow my work to continue to grow more exciting and



I loved what Liz Walker said about art. There is art for fun, art to give away, and art to sell. This really spoke to me. I let her know that it also inspired me to pursue a memoir project which was on the back burner for years.

Pamela Martinez



new, while still remaining "me." Liz is a great teacher, enthusiastic about her work, and extremely supportive of her students and their individual creative signatures. I came away with new ideas that I can incorporate into my own work while maintaining my own artistic identity. This was a great workshop!

Nancy Grigsby

What an excellent introduction to acrylics. They say to learn something well you need to start with an expert and a great teacher. I was fortunate to find both in Liana



Bennett. This workshop was kind of quality I have come to expect from the NWWWS. Well done!

Nancy Angelo



As a whole, both workshops were freeing and informative, reinforcing art theory I've been exposed to along the way, and providing me with knowledge and new ideas that will be transferable to watercolor and other art

mediums. I'm grateful for the opportunity to try new things!

Hilary Barnes

THOMAS SCHALLER AWS NWS TWSA NWWS

Thomas Schaller is an award-winning artist, architect, and author. He has authored three books: the best-selling, *Architecture in Watercolor* (VNR – McGraw Hill), *The Art of Architectural Drawing* (J. Wiley and Sons), and *Thomas W. Schaller, Architect of Light: Watercolor Paintings by a Master* (North Light Books/F+W Media and Penguin/Random House). He is in demand worldwide as a speaker, author, exhibitor, instructor, and juror. Several instructional videos of Thomas and his process have been produced by *Artist Network Television* and *Creative Catalyst/Streamline Video*.



Tom's work is collected worldwide and is part of many permanent collections, including numerous museums and private collections.

A Signature Member of many arts organizations including the AWS, NWS, TWSA and NWWS, Tom was recently elected to the International Masters of Watercolor Alliance.

“The Power of Design”

A 4-Day ONLINE Workshop with Thomas Schaller

Tom's workshop will cover the elements of design so important to include when creating your unique masterpiece.

ABOUT THE WORKSHOP

DATES:	M-Th, October 25-28, 2021	CANCELLATION: There is a cancellation fee of \$50. If you cancel before October 10 th , you will receive a full refund minus the \$50 cancellation fee. If you cancel after October 10 th , the refund will be half of the workshop fee minus the \$50 cancellation fee.
TIME:	9:30 am – 4:00 pm	
LOCATION:	ONLINE ON ZOOM	
REGISTRATION:	Opens July 15, 2021 Limit 22 participants	
TUITION:	\$350 for NWWS members \$450 for non-members	Questions? Please email: nwws@nwws.org

There is no one, “right” way to paint, and the focus of this class will be to help all participants hone the skills that best develop their own unique artistic voices.

The process of design — what we choose to include, and what we choose to edit away in our attempt to create the strongest and most personally expressive paintings — will be emphasized.

The topics covered will include intention, composition, values, color, perspective, atmosphere, and the human figure.



Thomas Schaller was **THE** most requested workshop instructor in our latest member survey! **Registration begins July 16th at NWWS.org.**

Reserve your spot soon!

NOT A MEMBER OF NWWS?

Join NWWS *before* registering for this workshop, and you will save \$100 on your workshop fee. Minus the membership fee of \$45 — **that's a savings of \$55!**

The FUTURE of the NWWWS Video Library

For many years, NWWWS members have enjoyed the instruction available through our fantastic curated collection of over 300 videos. By borrowing videos at a general meeting and returning them back to NWWWS at the next, it has been a popular member benefit.

Now, we are at a crossroads, contemplating the future of the video library.

If the library is to continue being a part of our in-person meetings, NWWWS will need a volunteer to step forward as our new Video Librarian. Could this be you?

The NWWWS Video Librarian is responsible for:

- Keeping the library in his/her possession and protecting the investment. An added benefit for the librarian is that any of the videos in the library are available for the librarian to watch at any time.
- Transporting the video library to each in-person meeting, setting up the display and taking down the display at the end of the evening to pack away.
- Managing the records of who has borrowed each video.
- Following up with members as reminders to return the videos if needed.
- Ordering new videos each year as funds allow.
- Coordinating the transfer of video donations to the NWWWS Treasurer.
- Providing a brief report at each board meeting with an option to be a part of the NWWWS board.

Having a volunteer come forward to become the new librarian may mean the difference between continuing this member benefit and discontinuing it. We hope you will consider this enjoyable volunteer position.



Please feel free to contact our Volunteer Coordinator, Peggy Willett, at peggywillett@icloud.com, and ask any questions you may have. Thanks!

WHAT HAS THE NWW'S PLEIN AIR GROUP BEEN UP TO THIS SPRING?

Stephanie Twigg is the organizer of the NWW'S Plein Air trips, and they have gone to locations all over the Seattle map! You can get on her email list for future events (satwigg@comcast.net), or you can use this information to get out and about on your own (or with fellow artists).

May 26; Commodore Park, 3330 W Commodore Way, on the south side of the Ship Canal near the Ballard Locks. <http://www.seattle.gov/parks/find/parks/commodore-park>

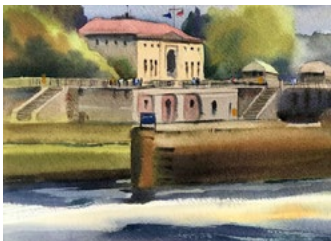
"We were charmed by a couple of geese doing walkabout with their goslings, nesting Great Blue Herons and even a raccoon dozing in the underbrush. I accidentally emptied a water bottle on a Blue Heron just below the wall. I apologized but he took off in a huff."

- There is a wonderful old railroad bridge at the west end of the park.
- The old railroad bridge got a reprieve after they threatened to tear it down.
- Efforts had been made to rehabilitate the park vegetation.



Heron: Judith Allison

- Boats to paint; views west towards the sound and east towards the locks.
- A large Great Heron rookery nearby.
- Maybe even baby seals resting on the shore.
- Bathrooms are by the south side of the locks. Check to see if they are open.



Administration Building:
Roger Whitlock



Spillway: Stephanie Twigg

June 2; "Urban Grit", Georgetown (see featured article) in the southern part of Seattle, just north of Boeing Field <https://seattlemart.com/georgetown>

- It has a lot of grime and grit.

- Old brick buildings and huge smokestack of the original Rainier Brewery.
- A trailer park mall, a metal recycling yard, pieces of freeway exits.
- Perhaps the bright yellow falafel food truck if it survived this past year.
- There is also the Hats and Boots park off of Corson a little further south.



Machine House Brewery:
Dave Dunn



Georgetown: YiJu Miller

June 16; Jack Perry Park, 1700 East Marginal Way S. Seattle, WA 98134, just off Alaskan Way, just south of the Coast Guard base. https://www.portseattle.org/sites/default/files/2017-12/Walking_Tour_1.pdf

- It's one of the Port of Seattle's many small seashore public access sites.
- 1.1-acre park with 120 feet of shoreline access.
- Benches and parking.
- Looks west toward the huge white cranes and container ships of Terminal 18, 30 and 46.
- A good place to view Terminal Operations.
- No restrooms: bring painting and drinking water with you.
- The excellent Macrina Bakery is not far away by car!



Cargo Parking Lot: Suze Woolf



JP Park: Bob Lauderbach

FEATURED LOCATION: GEORGETOWN!

BY STEPHANIE TWIGG

If you have never been to Georgetown, consider it an adventure. "Georgetown is one of my favorite places to sketch and I go there often. I've sketched at the Steam plant twice!" says a Seattle Sketcher.

Georgetown, in the southern part of Seattle, is an area just north of Boeing Field and has a lot of grime and grit. Many years ago, Seattle was much smaller, and Georgetown was its own municipality; the old town hall is still there. Seattle engulfed it sometime in the twentieth century--maybe during World War II when Boeing was building new B-17 bombers every day in the factories around Boeing Field.

Do you like old buildings? There are many old brick buildings, the huge smokestack of the original Rainier Brewery, a trailer park mall, a metal recycling yard, pieces of freeway exits, and perhaps the bright yellow falafel food truck (if it survived this past year.) There is also the Hats and Boots park off of Corson a little further south at Oxbow Park

There is usually parking on the side streets leading off it such as Vale, Nebraska, Doris and Homer. Here is a map to assist you on your adventure!

Editors comment: Like history? Check out this link about Georgetown!
<https://www.historylink.org/File/2975>



James McFarlane

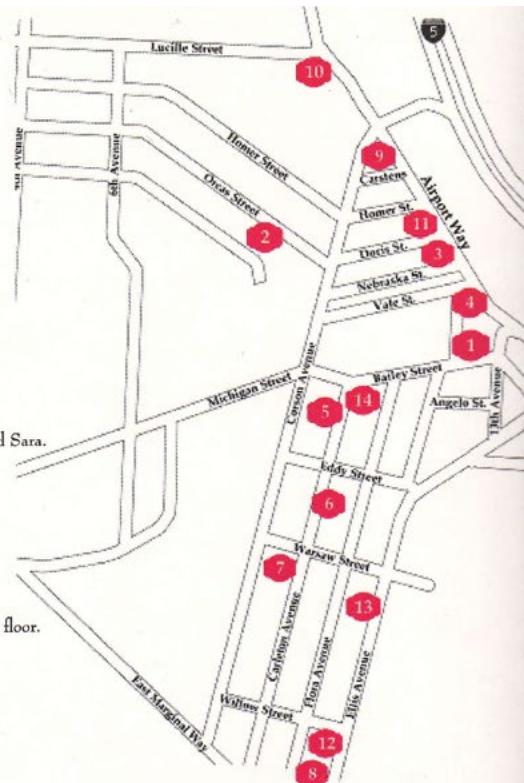


Suze Wolff

Georgetown Historic Sites

These sites are only a handful of historically significant homes and buildings in Georgetown. Consider donating to Friends of Georgetown History to help us to continue to expand this important project.

- 1 Porcella Building 6124 12th Avenue S
b1927 - Porcella and Gehring's company heated Seattle's homes with wood and coal.
- 2 William's Sanitorium 823 S Ocas
b1905 - This was the site of a common care facility for WWI veterans.
- 3 The Brick Store 5919 Airport Way S
b1898 - Georgetown's oldest brick building, now Jules Mae's Saloon.
- 4 Horton Building 1201 S Vale Street
b1914 - This commercial building once housed a pharmacy, grocery store, and a bank.
- 5 Dora Horton Residence 6219 Carleton Avenue S
b1893 - Built for Dora Horton-Carle, daughter of Georgetown founder Julius Horton.
- 6 Gessner Mansion 6420 Carleton Avenue S
b1902 - The "Georgetown Castle" was once a rooming house, a brothel, and home to a ghost named Sara.
- 7 Country Inn Roadhouse 6601 Carleton Avenue S
b1904 - The only remaining roadhouse of several that once lined this busy street
- 8 Louis Moss Residence 6920 Flora Avenue S
b1938 - A blind stone mason, Moss built elaborate arches and waterfalls into his building designs.
- 9 Mission Theatre 5623 Airport Way S
b1927 - Residents flocked here to experience life & adventure through newsreels and film
- 10 Bertoldi Building 5501 Airport Way S
b1904 Germani Bertoldi operated his wholesale wine and spirits company from this building's main floor.
- 11 Marino Building 5813 Airport Way S
b1903 - This apartment block capitalized on its proximity to the Seattle Brewing and Malting Co.
- 12 Benedict House 6901 Ellis Avenue S
b1928 - Built for Station Superintendent of the Georgetown Post Office, Edwin H. Benedict
- 13 Clarence Sibley House 6643 Ellis Avenue S
b1919 - This Craftsman style home reflects designs found in early home building plan books.
- 14 Buhl Grocery 6206 Carleton Avenue S
b1912 - Former maltster, Bertold Buhl and his wife Emily opened a "mom and pop" grocery store at this site in 1916.



www.georgetownhistory.com



MEETINGS & CALENDAR UPDATE

81st ANNUAL INTERNATIONAL OPEN EXHIBITION

DEADLINE FOR ENTRY:

The 81st Annual International Open Exhibition prospectus is now posted **online** at NWWWS.org.
Deadline for entry is August, 15, 2021

OCTOBER 22, 2021–JANUARY 4, 2022 — ANNUAL INTERNATIONAL OPEN EXHIBITION POSTED ONLINE OCTOBER 22, 2021 — ONLINE ANNUAL INTERNATIONAL OPEN EXHIBITION RECEPTION

Join NWWWS and exhibition juror Thomas Schaller for our annual gallery reception online. Pour yourself a glass of wine and sit back and enjoy what promises to be an amazing exhibition judged by one of the finest watercolor artists in the world.

JULY 2021 — NO GENERAL MEETING THIS MONTH

AUGUST 2021 — NO GENERAL MEETING THIS MONTH

SEPTEMBER 28 — FIRST GENERAL MEETING AFTER SUMMER HIATUS:

Demo artist Carla O'Connor. Carla is one of the most esteemed artists in the country and we are thrilled to have her as our demo artist for our first meeting after summer hiatus. Her style is like no other, and her demos are some of our most popular. She has been a supporter of NWWWS for many years and we are lucky to have her as our very own Pacific Northwest artist.



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

Join us in September: ARTISTS ZOOM ROOM WITH THOMAS SCHALLER!

By Dolores Marquez

The first year of the AZR critique group was highly successful due to the efforts of many people, from those that developed the program, learned Zoom, and provided software instruction, to the professional artists that believed in the program. They gave their time and knowledge to help their fellow artists for no pay. Nancy Grigsby, Bill Hook, Molly Le Master, Jean Beuoy, Catherine Gill, Liana Bennett, Liz Walker and Ron Stocke, we genuinely appreciate you. Thank you all.

We have great artists coming up, starting in September with Thomas Schaller. Thomas, an award-winning artist from art organizations around the world, has agreed to do a critique in September, a demo for NWS in October general meeting, and the Workshop. WOW!



THOMAS W. SCHALLER AWS NWS

After a 20-year career in New York as an architect and architectural artist, Thomas directed his skills and talent to work full-time as an artist painting in watercolor.

replicate what he sees, but rather to interpret it. In other words, try not to paint what is seen but rather how you feel about it. How you react to what you see.

Yes, in his paintings of Italy, he draws us in, and we can dream of being there.

Thomas says, "my work is a study in contrasts: light and dark, vertical and horizontal, warm and cool tones, the real and the imagined, as well as the past, present, and future. These elements and others are designed to collide and sometimes find resolution

on the surface of the paper. I invite you to take part in my artistic process - not to determine the stories I am telling - but hopefully, to inspire you to tell stories of your own."

He does not try to copy or





DANIEL SMITH

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WILL RE-OPEN
AUGUST 25th

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Wednesday-Sunday 10AM – 6PM

Closed Monday and Tuesday



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NWWS KUDOS and Member News Summer 2021

IN MEMORY OF LINDA WENTZ 1944 – 2021



NWWS lost a lovely and talented member at the end of May. Linda Wentz brought much joy to the world with her beautiful watercolors. She discovered her gift for painting late in life and enjoyed the thrill of honing her skills and winning awards.

"The fundamental expressions of color, harmony, balance, and movement are now my modus operandi, and aspirations are endless. Carpe diem!"

She told us to "Seize the day" and paint as much as we can because it's never too late. Linda was also an active member of Black Diamond Arts Alliance and

Puget Sound Group of NW Artists and showed her work at Art Gallery of SnoValley. She always had something lovely to say about one's painting and her gentle soul will be missed. <https://lmwentzwatcolors.com>

KATHERINE L WRIGHT



Confine (painted En Plein Aire) was selected for this year's "Sweet Pea Festival Juried Art Show" in Bozeman Montana. They had a staggering 87 entries and could only accept 38 pieces. The opening night will be held on July 9th 4pm-8pm at ERA Landmark on Main Street and will continue through Aug 8, 2021. If you are coming to Montana, make sure you look me up and say "Howdy!"

ALICIA HARVEY



Sidecar Cafe (acrylic) has been selected for inclusion in *AcrylicWorks 8* magazine. The magazine will be on newsstands in August.

GLORIA CARMIGNANI-BRESLIN



Dahlia Rhapsody (inspired by David Smith) was selected for use as Cover Art for an upcoming Exhibit: 'For The Joy of It' to be held at The Gardens at Town Square, Bellevue, WA 98004, April 12th - Aug 1st, 2021. Curated by Anna Macrae. Exhibit Website: <https://www.facebook.com/TheGardensAtTownSquare/>

NANCY GRIGSBY

Has paintings exhibiting in Women Painters of Washington's Gallery at Columbia Center's "Small Packages" show, July 13-October 8. She also currently has work on display in a WPW exhibit hosted by University House in Issaquah May 24-September 19.



Spores; 7"x9" mixed media on paper.

JESSICA BRYANT



Cascade Canyon will appear in *Splash 22: The Best of Watercolor*, an annual juried collection published as a book. Jessica also had two paintings accepted into the Richeson75 International Landscape, Seascape, and Architecture 2021 art competition – four of her paintings will be included in the hardcover exhibition book. Check out her TEDxCoeurdalene talk: Experience Art and Nature from Dec 5, 2016. <https://www.youtube.com/watch?v=d80672FtPul>

Continued on page 15

REBECCA KRUTSINGER



Morning Robe has been juried into the 2021 American Watercolor Society Associate Members



Exhibition: Juror Dean Mitchell.

Inward Journey received an award

of recognition at the 2021 St. Louis Watercolor Society Juried Exhibition: Juror Sandra Strohschein.



Baby, It's Cold Outside was accepted into the San Diego Watercolor Society

41st International Exhibition; Juror Michael Holter.

AMALIA FISCH

Reflection was accepted into the National Watercolor Society 2021 Member



Exhibition. Exhibition runs through June 27th, 2021



Boat Street Cafe won the Juror's Award at the Spokane

Watercolor Society National Juried Show in April 2021.

SIGNATURE STATUS:
SUMMER 2021
CONGRATULATIONS!

Charles Henry Rouse has earned Gold Medal Fellowship status.

Nan Oleksa has earned Signature Membership status.

TALES & ADVENTURES

In Her Own Words: "Sayings" by Alicia Harvey

As an acrylic painter and instructor, I've put together a series of "sayings" from my decade of teaching. Here they are. (Explanations given where needed.)

1. There is so much of life that we beat ourselves up about - art should NOT be one of them.
2. Everyone is an artist. How you shine is based on your choices.
3. Choose your colors like you choose best friends. Pick the ones that make you feel good and that you want to spend the afternoon with.
4. At some point, your painting WILL look ugly – deal with it.
5. Know when to step away from the pimple. [Explanation: Remember in high school when you didn't stop squeezing that pimple? Next thing you know, you're walking down the school hallway toward some hot guy, and you basically have something the size of a stop sign on your face. Basically, know when to stop squeezing the paint on your surface.]
6. Your life does not depend on that swath of color or brushstroke.
7. Unlike life, you CAN get a do-over with art.



Belle: Alicia Harvey

Editor's Challenge Summer 2021 - "And the Livin' is E-2"

EDITOR'S CHOICE – with so many good works, it was hard to choose. Summer has many moods, and these reflect the serendipity of summer!



SUZE WOOLF – At the edge of the meadow: High summer both season and elevation. Editor's comment: The fresh greens of the high mountains are brilliantly portrayed in this work.



CHARLENE BURLEY – Garden Party: I saw this grouping of colors and thought, "looks like a party in my garden"



KAREN ROBINETTE – Best Friends: A summer day on the beach at Lake Quinault.



DEBORAH ROSKOPF – Summer Tomatoes



MOLLY MURRAH – Waiting



CARLA O'CONNOR – Summer Cloud: Dragon flies, butterflies and tiny winged creatures in the haze

THANK YOU FOR ENTERING



Suze Woolf: Bathtub Lakes: A short steep scramble to alpine wading



Debbie Haggman: Boy on Spit: A boy playing with rocks on the beach at Semiahmoo Spit in Blaine where we live.



Kathy Collins: Quiet Moorage: Reflections in still water always inspire me



Shilpa Bhadsavle: Teton Tavern

Molly Murrah: Lazy Summer Day



James McFarlane: Living EZ at the Shilshole Bay Marina: June 9th NWWS plein air outing organized by Stephanie Twigg and Size Woolf.



Alicia Harvey: Lazy Feet



EDITOR'S CHALLENGE: FALL 2021 – "CHANGES"

CHALLENGE DEADLINES:

September 1, 2021 for Fall issue

Send entries to: NWWSHotPress@nwws.org

Subject line: NWWS Fall 2021 Editor's Challenge

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

Northwest Watercolor Society History -

FLORENCE HARRISON NESBIT (1910-2001)

By David F. Martin

Note from David: "All of her scrapbooks and records were destroyed and I tried to help her piece her career back together around 1990."

One of the founders of the Northwest Watercolor Society, Florence Nesbit was a landscape painter as well as fashion illustrator and educator. She attended the University of Washington from 1929-1933, earning a BFA. Among her teachers were Walter Isaacs, Ambrose Patterson and Ray Hill. At the 1933 opening exhibition of the Seattle Art Museum, Nesbit won first prize in watercolor for her painting "On the Willamette."

After graduating from UW, Nesbit studied at the Cornish School, majoring in advertising art with Walter Reese. She returned to UW in 1934-35 for graduate work and taught art classes under the WPA at the E.C. Hughes School in Seattle. Soon after her 1935 marriage, she began working as an illustrator for Frederick & Nelson and Rhodes department stores. She then taught fashion drawing at the Charette School of Costume Design in Seattle from 1937-1942.

In 1942 Nesbit moved to Spokane for two years, and then to Walla Walla where she was an instructor in art history and art appreciation at Whitman College until 1951. She continued to teach in various schools until 1954, when



On the Willamette



Blue Mountains, Walla Walla



health issues caused her to retire. That year, she moved to California and attended summer classes at Scripps College and taught art for adult education in Corona, California, and Riverside, California. Nesbit completed graduate work at Scripps College in 1957 and 1958, and then attended the California School of Arts and Crafts.

Continued on page 18



Dressing Table

Among her teachers were Millard Sheets, Phil Dyke and Phil Paradise. She would often credit Millard Sheets as her strongest influence.

Exhibition venues in which she participated included the Oakland Museum of Art, de Young Museum, San Francisco, Los Angeles County Museum of Art and the Seattle Art Museum.

In 1973 Nesbit returned to the Northwest and was given a solo exhibition at the Frye Art Museum.

Nesbit continued to paint regularly until a few years before her death. Although she was one of the Founders of the NWWs, she only exhibited one time with the organization in 1975.

All of Nesbit's scrapbooks, photographs, catalogues and professional records were destroyed in the late 1950s in an accident at a gallery where she was exhibiting.

"I have painted every place I've lived on the west coast of the United States from the Puget Sound area of Washington State to San Bernardino, California. In San Bernardino, I did seventeen paintings for Citizen's Bank in Orange County-all landmarks of the area...I've painted in Mendocino, California and the Big Sur coastline. Several paintings of the Golden Gate Bridge-and the areas around San Francisco and Berkeley. I've done many paintings of the Blue Mountains near Walla Walla, Washington. My great-grandparents crossed these mountains in 1859."



Florence Nesbit in 1990



Florence Nesbit with Nancy Axell, past president of NWWs, in 1999 at the 60th Anniversary Kick Off Party.

Save those brushes; Dry them right!

by Katherine Wright

As an artist, I'm guessing you have some rather precious brushes in your stash of tools.

Why, then, are you still drying them with the handles down?

I had to ask myself that very question when the finish paint started peeling off my very lovely Kolinsky Sables. Besides a number of brushes with peeling wood handles, I had one brush completely separated from the handle at the ferrule, and one wide flat brush separated at the crimp. (image 1)

I looked online and saw that makeup artists almost always store their brushes so that the head hangs down, letting the water drip away from the ferrule, not into it.

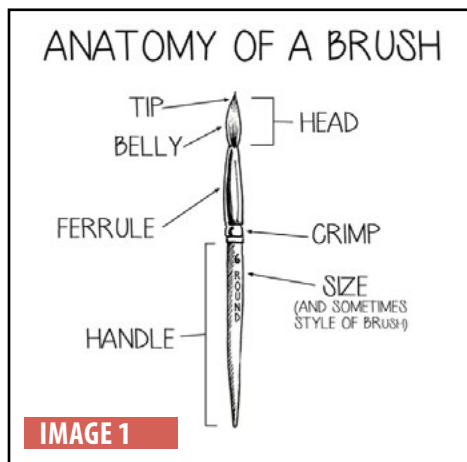
Here is a brush drying box I made from a sturdy box that some very good whiskey came in. Or you can make your own (the box, that is; leave the whiskey making to the pros!)

It required the whiskey box (image 2), some wooden clothes pins, metal screws small enough to easily pass through the holes of the clothes pins' metal springs (image 3), and a nut and washer for each screw (image 3). We drilled holes in the top of the box, allowing the shaft of the screw to go through the hole in the clothes pin's metal spring, then secured it with a nut and washer on the inside. (image 3)

We staggered the cloth pins (image 4) on each side so the box can close

when not in use. I can now dry up to 6 brushes of various sizes and preserve my tools! (Image 5)

Other options (image 6 & 7) are shown where you can simply clamp your handles or bundle them with a rubber band and hang them from a push pin or a nail. Be kind to your brushes, they will love you for it, and will last a lot longer!



2021 NWWS MEMBER SURVEY

My, but you are an interesting, interested, and very thoughtful group of artists! Your feedback guides NWWS with event planning and decision making, so we thank everyone who spent a few minutes taking the survey. Some of the highlights are here, but we think you would love to peruse all of the questions and comments, which you may do by clicking: [2021 SURVEY](#). After July 1, find the survey within the Member's Portal on our website.

This year's survey asked the questions you would expect, such as how long you've been a member or your gender (holding steady at 86% female), but because 2020 had the world in a spin and NWWS pivoted to online meetings and workshops out of necessity, we dug deeper into online education and how you feel about it.

Responses indicate that all of the hours volunteers spent learning to work the technical buttons and switches was well worth it. Almost 60% of respondents have taken at least one online class or workshop and 83% are likely to continue to do so. The ability to watch recordings repeatedly, work in one's own studio, no travel expenses, and to take classes from wonderful instructors in any location were frequent positive comments. Some still prefer in-person classes and the rewarding interaction with fellow artists and the instructor, immediate feedback and easier critiquing. From Deming, WA: *"I like the convenience of being at home with all of my supplies, no need to travel. I miss the personal time with the teacher although that does come through online at times."*

Most respondents prefer an online class length of "1-day or less". A four day workshop—which is so typical—was the least favorite workshop length. There is support (42%) for a "comprehensive class over several weeks or months".

What kind of instruction are members looking for? All of the "loose" options were popular, with "Landscapes, loose, stylized or abstract" the 59% winner. Close behind at 56%, was "Composition & other elements of design".

We ask for the names of instructors whose workshop would enthrall you to enroll, and the list was a long one. Great news that two of the top five are already scheduled with NWWS: Thomas Schaller will be our Annual International Open Exhibition juror and instructor in Oct. of 2021, and we welcome Andy Evansen as the same in Oct. Of 2023. Ted Nuttall, Mary Whyte and "our own" Ron Stocke were also in the top 5. Ted Nuttall was unable to be an NWWS instructor in 2021 due to the pandemic.

The Artist Zoom Room critique event received many comments that will assist the AZR team as they build this popular online event. Some members have a little trepidation about showing their work but are very eager attendees and learn, even taking notes. From Edmonds, WA: *"I love AZR...inspiring and informative...motivates me to want to spend more time in my little art studio. Thank you for offering us this treat! Please continue with it."*

The appeal of NWWS is widening, with the average member age shifting younger and with half being members 3 years or less. This is likely because we are increasingly visible using social media and because our virtual events make NWWS easily accessible and valuable for members of any age.

Those who live far from the NWWS home of Seattle feel included with the virtual events we offer. 86% of respondents prefer meetings be either all online or split 50% in-person and 50% virtual.

The board is forever happy and grateful to read the encouraging comments from "Your Turn", an open opportunity to give the Board of Director's feedback. Good to know our volunteer's efforts are so appreciated by our members. From Lynnwood, WA: *"You guys ROCK!!!!"*

Thank you, everyone!



*Congratulations
and thanks to NWWS
members taking on
the following
volunteer roles...*

- **Shirley Jordan**, Treasurer
- **Mike Devine**, Historian
- **Karen Robinette**, Workshops Lead Chair
- **Dave Dunn**, Workshops Co-Chair
- **Peggy Meyers**, Digital Curator for Exhibitions
- **Charlene Burley**, 2022 Waterworks Unlimited Exhibition Chair
- **Jo Storey**, Social Media Team Member for Pinterest

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

- **Venues** – Seek locations for future exhibitions and workshops.
- **2022 Open Exhibition Chair** – Learn the ropes by shadowing our 2021 Chair.

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

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

Call
for
Entries

MSAG FINE ARTS of
SNOQUALMIE VALLEY
MT SI ARTIST GUILD

2021 Online Juried Show 4th Annual Exhibition

Liz Walker

Internationally recognized,
award-winning artist/juror will present the
following awards:

Best of Show \$500
2 Awards of Excellence at \$300 each
3 Honorable Mentions at \$100 each

Open to all 2D* ARTISTS,
ALL THEMES, SIZES and MEDIUMS
Limit of 2 pieces per artist

Entry fee: \$20 first piece, \$10 for second
Submissions accepted 8/15-9/30/21 through CaFÉ
Winners announced beginning of exhibit
Virtual Exhibition: 10/29 12/31/21

No commission

Artist responsible for promotion/sales

* Exhibition is open to 2D artists only,
(sorry, no photography, 3D, or digital art please)



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AWS-DF NWS
AMERICAN WATERCOLOR SOCIETY GOLD MEDAL OF HONOR

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Online Paint-Alongs

July 21 - Matisse-Style Still Life

August 11 - Working Boat Harbor

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

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August 16-22, 2021

Mark your calendars: Whidbey Plein Air Paint Out!
Four days on stunning Whidbey Island, followed by a
Sale and Reception, including awards.
End with a weekend long sale and exhibition of your
work! Find Details and Registration in the link below.

Pacific NorthWest Art School, Coupeville WA
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www.pacificnorthwestartschool.org

Italy!



get out and PAINT!

or sketch, or write, or whatever feeds your soul!

September 2021

This uninstructed workshop will give you the freedom to follow your own process with 24/7 studio access and opportunities to visit towns like Spoleto, San Gemini, Orvieto, Assisi, Todi, Bevagna, Rasiglia, or wherever the group wants to go that day. Spend the morning finding inspiration among picturesque destinations, then come back and continue your work in the studio or under the gazebo.

REGISTER TODAY at WWW.LAROMITA.ORG
www.laromita.org/workshop/get-out-and-create/

7 DAYS: \$2065

Sep 22 - Sep 29 or Sep 29 - Oct 5

10 DAYS: \$2890

Sep 22 - Oct 2

14 DAYS: \$3950

Sep 22 - Oct 5

Includes:

- Accommodations
- All Meals
- In-country Travel
- Daily Excursions
- Pickup and Dropoff
- Work & Study Spaces

La Romita's workshops include almost everything once you arrive in Rome: accommodations in our renovated 16th Century monastery, 3 meals a day (wine included), travel by private bus to the beautiful local towns, pickup and dropoff from Leonardo Da Vinci airport in Rome. On site we have plenty of room, grounds to explore, a lovely chapel to use as your studio, and our own cooks to prepare the best of Umbrian Cuisine.

 www.laromita.org
  [laromitaschool](https://www.instagram.com/laromitaschool)
(855)-476-6482

"I think it's so strange I went so far to feel at home. You just feel so at home. You feel safe. You feel comfortable, and the light is beautiful, and I just keep saying, 'Everything is beautiful. Everything is beautiful'." ~Jeanne McLeish

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 NWWs as complete and are not produced or modified by NWWs. Review more on the "Hot Press Submission Guidelines" tab.

NOTE: PAID AD RATES ARE LOWER FOR NWWs 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: nwwshotpress@nwws.org.
Images must be least 150 dpi.

HOW TO SUBMIT PAID DISPLAY ADS:

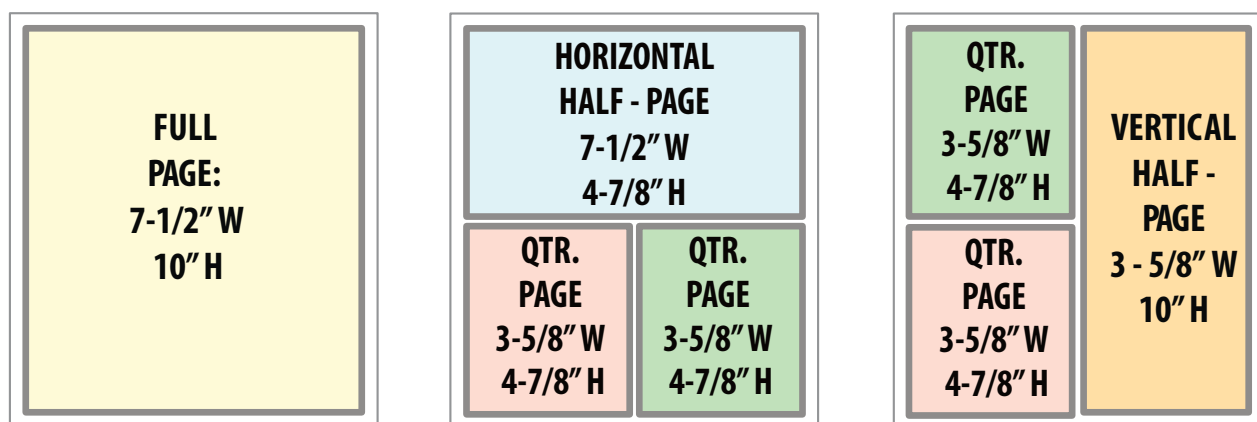
Submitted only online.

Go to nwws.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:
NWWSHOTPRESS@NWWs.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 "ORCAS DUET" BY SUZE WOOLF

"On the island, the evening spot for a toast or a book."

Editor's comment: In the closing of a day full of summer sun, how sweet it would be to occupy those chairs.

I hope you all have a fabulous and creative summer: see you in September!

DO YOU HAVE A SUBMISSION FOR THE NEXT NWS NEWSLETTER?

DEADLINE: SEPTEMBER 1, 2021

Send to NWSHotPress@nws.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, FALL 2021

Fall 2021: "Changes" is the painting challenge for our next issue. What a year of changes. Interpret it as you will and send your painting images (up to 2) to us by September 1, 2021. Subject line: NWS Fall 2021 Editors Challenge" Size: 500kb to 1.5mb, 300 DPI. Please include 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 NWSHotpress@nws.org.