

2023 Winter Presenters

JANUARY 24

Angela Bandurka



"Paintings are much more than simply a likeness, they are an opportunity to capture a moment. I try to capture a slice

of everyday life, whether that's a cup of hot tea in Grandma's fine china, or a bystander appreciating the window displays downtown."

Born in, Canada, Bandurka comes from a multi-generational family of artists who shaped her as a painter. Her Grandmother was one of her most influential mentors and helped shape Angela's future as a painter. After years as a graphic artist, Bandurka started painting and teaching full time in 2008.

The scenes of her paintings display a wonderful combination of stark contrasts and soft interpretations. Her cityscapes lure the viewer down streets, into alleyways, or through doors to the intimate interiors of teashops and salons.

For more information, see:
www.angelabandurka.com

FEBRUARY 28

David R. Smith



"Whether it's spraying, pouring, spattering, or actually using a brush, I love to see the beautiful intermingling of color with the fluid medium of watercolor."

Beginning his artistic journey in Chinese Brush Painting, David R. Smith became hooked on watercolor painting ten years later. His mastery of the watercolor medium is evident watching his videos.

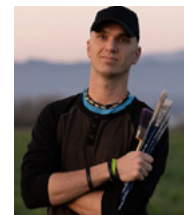
His landscapes may begin with colors flowing in a seemingly uncontrolled manner. With loaded brushwork, spattering, pouring and more, the paper comes alive. He gathers and controls the paints to encourage lakes, trees, buildings, or creek beds to emerge from the paper, keeping his paintings fresh and textured.

Smith is a full-time artist, finding great satisfaction in instruction as well. With a history as a public-school teacher, he is skilled at breaking down complex concepts and skills into easily learned chunks. His art students flourish under his guidance.

For more information, see:
www.dsmithfineart.com

MARCH 28

Jed Dorsey



"I like how light changes objects, from garbage cans, to buildings, to plants and trees, creating shadows and diverse

colors. One of my favorite subject matters to paint is filtered sunlight shining through trees onto a road, river, sidewalk, or path. It's an invitation impossible to resist."

Camano Island artist Jed Dorsey is known for his radiant acrylic landscapes. He uses bold colors and strong design, allowing sunlight itself to become the prominent feature. He captures the haunting depths of the Northwest forests, lowland fields, farms, the view of the bridge onto the Island, and, occasionally, cityscapes.

Dorsey came to acrylics as an adult, studied under accomplished artists, and taught himself as well. He invites us to step into his canvases among the trees, along the riverbank, or down a country road, backlit by sunset.

For more information, see:
www.jeddorseyart.com

NWWS

NORTHWEST
WATERCOLOR SOCIETY

The Northwest Watercolor Society Newsletter

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

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PRESIDENT'S MESSAGE



"The pessimist complains about the wind; the optimist expects it to change; the realist adjusts the sails." William Arthur Ward

And so we adjusted the sails. As a respected 83 years young art organization, the last 6 or 7 years have seen more change than likely all the years preceding, and the last 3 have been a drink from a fire hose. We took the necessary technological leap (with accompanying leap of faith) as a pandemic pivot, and we now have a new rhythm.

Abrupt change is hard for us all. The northwest centered art organization that existed for so many years has spread its wings and now has members (about 1000) from across the country and the globe. While we all miss the many face to face events, conditions beyond our control will make them less frequent. Our 2023 International Open will be a gallery hung exhibition, though, and the accompanying workshop (with the incredible Stan Kurth) will be in-person. The Waterworks Membership Exhibition and workshops will remain online only.



As we move into NWWS "2.0", we're finding that most members embrace the ease of online workshops. Instructors are improving their camera set-ups and finding very effective ways to teach online. We find that our general meetings allow people from any location to watch the demos, and they write to thank us for being included. The popular online "Artist Zoom Room" is well attended. In turn, we now have recordings that members can watch again and again, unlike the one and done of the in-person meetings. It is balance of the old and the new.

I ask those people who long for everything to be as it was five years ago to understand that local and larger circumstances compel us to consider new opportunities to fulfil our mission. Technology can be magically assistive and, these days, quite user friendly. I hope you'll be open to the unfamiliar so it may become rewarding and worth your participation.

With the best and brightest BOD and volunteers ever, we promise to thoughtfully evolve, with service to our members always the priority. I know... why don't we begin 2023 with a shiny new website!

A handwritten signature in black ink that reads "Deborah Roskopf".

Deborah Roskopf,
Acting President, 2022

Musings of the Editor

by Katherine L Wright



Surrender. Once we take that leap, we've done it. By taking action, whether we succeed or fail, we gain new information that will make us better prepared for the next time. By acknowledging our fears and stepping forward anyway, we become more resilient.

What happens if we allow the fear of failure to prevent us from a new opportunity? Failure is not permanent. When control is lost and things don't go as planned, we can simply take some time to reflect and learn from the surprise. Accessing our untapped potential is nothing to be afraid of!

We learn by opening to the mystery.

"NEW MEDIUMS, NEW MYSTERIES"

"The creative process is a process of surrender, not control... Mystery is at the heart of creativity. That, and surprise."

Julia Cameron, American artist, from *The Artist's Way*, 1992

New mediums, new mysteries. The unknown. The potential for things to go wrong can produce a great degree of uncertainty and fear and prevent us from trying something new. However, disaster is just part of the process—but surprises can scare us, leaving us out of our comfort zone.



Mystery + Uncertainty = potential. Not knowing what is going to happen or how things will end up can be exciting. It might end up

unsuccessfully, but then, things might turn out better than expected. It can influence our growth and teach us valuable lessons about ourselves.

There's a freedom that can be found in mysterious catastrophe—we tried, and we made it out to the other side. The true benefit is that we now have an understanding of what it feels like when things go wrong, and the worst is behind us.



Andy Evansen Workshop Review

by Karen Robinette

VALUE STUDIES LEAD TO GOOD PAINTINGS



Andy Evansen is as unpretentious as are his paintings of rural America. Even though he travels the world teaching workshops, he loves his home in Minnesota, and masterfully paints scenes of ordinary life. Because of his career as a medical illustrator, he has a keen eye for composition and excellent drawing skills.

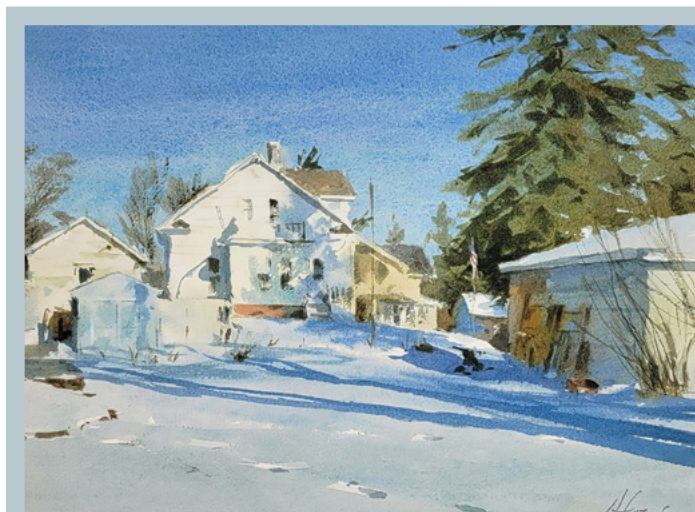
Andy's "less is more" philosophy guides his painting process. After drawing the image on two pieces of watercolor paper, he creates a value study using Payne's gray, connecting all the large positive shapes. The negative space around the shapes is part of the design. He begins the color version by covering wet paper with a continuous wash of the colors he will eventually darken. When the paper is dry, he paints all the middle values



Rainy Afternoon in Ephraim – Andy Evansen

connecting the shapes like he did in the value study. He then adds the dark values to the value study and finishes up his painting with darks and details.

The takeaway from this workshop is to prepare well and simplify the landscape into basic shapes. Practicing Andy's method will help artists create more successful paintings.



Backyard Footprints – Andy Evansen



Back in the Saddle – Andy Evansen



David R. Smith, AWS, NWS

David R. Smith began his artistic journey studying Chinese brush painting in the United States and China. A decade later, he was introduced to western style watercolor painting, and has become a popular artist and instructor, nationally and internationally, as well as a sought-after juror.

In this workshop, David will show you how to save countless hours of trial and error by demonstrating approaches in an easily understood manner that will open new doors of discovery and creativity. He will present valuable watercolor concepts and techniques. Participants will have access to reference photos, drawing guides, typed outlines, and step-by-step instructions through all stages of the painting process.

**For More Information
About David R. Smith
dsmithfineart.com**

Join David R. Smith On

A Watercolor Journey

Two-Day Online Workshop on Zoom

May 1 & 2, 2023 – 9:30 a.m. to 4:00 p.m. Pacific Time

Limited to 22 participants

Basic watercolor painting knowledge and experience is required for participants

REGISTRATION OPENS FEBRUARY 4, 2023

Don't miss out...register early at

www.nwws.org/Calendar-Events/NWWS-Workshops

CANCELLATION POLICY

There is a cancellation fee of \$50. If you cancel **before April 11**, you will receive a full refund minus the \$50 cancellation fee.

If you cancel on or after April 11, the refund will be half of the workshop fee minus the \$50 cancellation fee.

TUITION

\$175 NWWS Members

\$225 Non-members

Not an NWWS member? Join NWWS *before* registering and save \$50 on the workshop fee.



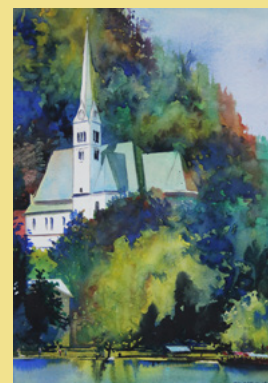
FOR MORE INFORMATION

NWWS.org

Email: workshops@nwws.org

P.O. Box 50837

Bellevue, WA 98015



Courageous Color & Light



Jed Dorsey Acrylic Two-Day Online Workshop on Zoom

April 26 & 27, 2023 – 10:00 a.m. to 4:00 p.m. Pacific Time

Limited to 22 participants

For beginner to advanced painters—having previous experience with acrylics is a plus but not required

REGISTRATION OPENS FEBRUARY 4, 2023

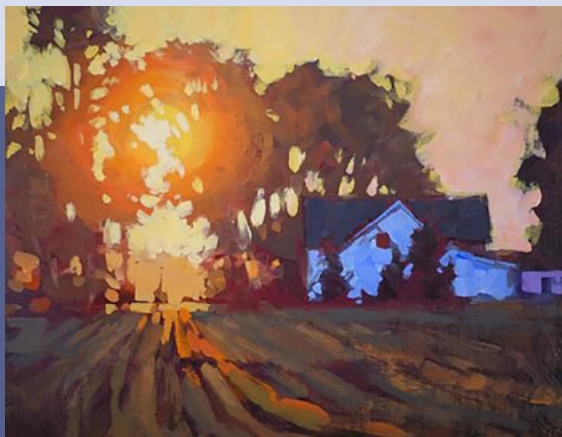
Through this two-day workshop, you will discover how to use color and light effectively to create dynamic, well-designed paintings. Filled with practical exercises, informative presentations, and real-time demonstrations, you'll be given tools to transform your own work for years to come.

What you'll gain:

- An easy-to-grasp understanding of color theory
- Strategy of adding color harmony to all your work
- The 5-step process to improve your paintings
- The tools to problem solve any painting
- Plus a lot more!

www.jeddorseyart.com

www.acrylicuniversity.com



TUITION

\$175 NWWS Members

\$225 Non-members

Not an NWWS member?

Join NWWS *before* registering
and save \$50 on the workshop fee.

CANCELLATION POLICY

There is a cancellation fee of \$50. If you cancel **before April 5**, you will receive a full refund minus the \$50 cancellation fee. **If you cancel on or after April 5**, the refund will be half of the workshop fee minus the \$50 cancellation fee.



FOR MORE INFORMATION

NWWS.org

Email: workshops@nwws.org

P.O. Box 50837

Bellevue, WA 98015

Alternate media (RE: quick question)

by SUZE Woolf



"Yellow Hill Twins" (2022)

I identify as a painter, and watercolor is my medium of choice. I'll never get over how the pigments mix themselves and how the paper both reflects light and is a representation of it. 7 years ago, I wondered if I could take an old painting of a mountain and fold it in such a way that it became a 3-D mountain that could be refolded flat again. While I never really succeeded at that first task, it began my exploration of artist books. I started making books with prints of paintings in them till I realized I was having more fun choosing the materials than I cared whether there were paintings in them. I started using tile, glass, rocks, wood... and enjoying the process and the results.



Origami Book "Rock and Ice" (2015)



Vol XXXVI composite "The Sky Cracks Open" (2021).
Branch, laser-cut wood, typed text on 3 different papers, Tyvek
painted with alcohol paints, stain, wax,
with poem by Author & Poet Sean Petrie.

One of my main bodies of painted works has been a series of large watercolor portraits of burned trees on torn paper and mounted on shaped backings. Hiking to view those charred forests, I began noticing pieces of bark on the trail with mysterious scribble-like patterns. These patterns, called "galleries", are made by bark beetle species, some of whom attack live trees and kill them. Like forest fires, they are epidemic in a warming climate. In 2016 I started collecting bark and wood with these galleries and making artist books out of them. There are 40 so far: I'm still going.



Vol XXXVI composite "The Sky Cracks Open" (2021).

Continued on next page

FEATURES

Alternate media (RE: quick question) by SUZE Woolf (cont.)



They are a kind of antidote to painting. A painting is a 2-D eyeful on a wall. It's my first art love and I doubt I'll ever quit. But it's inspiring and energizing to have this very different activity and outcome: 3-D, sequential, intimate, with so much cultural baggage built in. I've taken some book binding classes and learned a lot by doing: bits of woodworking, mold-making and casting, sewing, iron-oxide dyeing, leather-stamping, rubbings, laser cutting, laser print transfers, drawing with a Dremel, even animation.... I get to think about form and materials in a way I don't in painting. Furthermore, because of this interest, I've collaborated with lots of amazing people I wouldn't otherwise have met: ecologists, entomologists, foresters, paper-makers, poets, letter-press printers, even a composer. And they lead to ideas I wouldn't otherwise have had. I'm a big believer in both collaboration and iteration as sources of inspiration.

*"Bark Beetle Book Vol. XXXIX: What the Beetles Sang" (2022)
Log slices and antique violin clamps,
with composition by Aldo Daniel Rivera YouTube*



*Wall-hanging artist book,
"The Last Iceberg" (2016)
acrylic/ watercolor/
rub-on text on laser-cut
matboard bound with
linen thread*



"Deep Creek Triplet" (2021)

Some of my experimentation in the book realm has crossed over into the painting world. For "Deep Creek Triplet" and "Yellow Hill Twins" I mounted watercolor paper on a polycarbonate backing, had them laser cut and then painted them.

So; quick question: do my two practices interact? Superficially no, but in a deeper sense, both are the same subject matter and cause me to pursue new lines of thought, practice, and exhibition. *See more at <https://suzewoolf-fineart.com/index.php/galleries>*



MEETINGS & CALENDAR UPDATE

NWWS 2023 ANNUAL WATERWORKS ONLINE MEMBERSHIP EXHIBITION – ENTER NOW!

APRIL 28, 2023 ~ JUNE 30, 2023 — NWWS 2023 ANNUAL WATERWORKS ONLINE MEMBERSHIP EXHIBITION

The Annual Waterworks ONLINE Membership Exhibition is open for entries. The deadline is January 24th, so pick your best work and enter the exhibition now, before it's too late.

APRIL 28, 2023 — WATERWORKS MEMBERSHIP EXHIBITION AWARDS CEREMONY

The reception will be on ZOOM from 5:00 pm to 7:00 pm PST. (visit www.nwws.org for more info). Juror David R. Smith – an accomplished juror and instructor – will talk about his choices of paintings for the exhibition. The online gallery will be posted on our website. Don't miss this exciting event!

JUNE 30, 2023 — THE 2023 ANNUAL WATERWORKS ONLINE MEMBERSHIP EXHIBITION CLOSES

JANUARY 9 — AZR CRITIQUE GROUP ONLINE WITH ANGELA BANDURKA

FEBRUARY 13 — AZR CRITIQUE GROUP ONLINE WITH DAVID R. SMITH

MARCH 13 — AZR CRITIQUE GROUP ONLINE WITH RON STOCKE

JANUARY 24 — GENERAL MEETING WITH DEMO ARTIST ANGELA BANDURKA

A dear friend of NWWS and Master Signature Member of the ISAP and other prestigious acrylic societies, Angela has been an artist since childhood. She strives to capture a slice of everyday life in her art. Value, light, and color are her strongest elements in each piece..



FEBRUARY 28 — GENERAL MEETING WITH DEMO ARTIST DAVID R. SMITH

A member of AWS and NWS, a much awarded watercolor artist and instructor, AND our juror for our Annual Waterworks Online Membership Exhibition, David works *with* the medium, using various techniques to keep his paintings fresh and full of aliveness.



MARCH 28 — GENERAL MEETING WITH DEMO ARTIST JED DORSEY

A member of the Dorsey family of watercolor artists, Jed has also been painting since childhood, although acrylic is his medium of choice. He is a wonderful artist and master at capturing light with paint.



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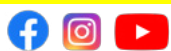
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Artwork by Rajat Bandopadhyay



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Andy Evansen



Carol Carter



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WATERCOLOR EXPLORER PROGRAM

The Watercolor Explorer Program is a comprehensive learning program for those interested in honing their watercolor skills. You will learn various techniques and weave creative new styles in your paintings through immersive video lessons, live workshops, and personal feedback from the world's top watercolorists.



Terracotta.art

Hello@terracotta.art / 425-200-4089

Intimate Thoughts on Different Media

by Anita H. Lehmann

CHARCOAL AND THE MAGIC OF FIELD NOTES



From my point of view, one piece of an artist's responsibility is to draw every day. I take a sketchbook with me wherever I go: I use it to absorb, perceive, and practice. To create informative 'field notes,' I begin by sketching, utilizing all my senses. I observe all the design elements presented in the landscape. I search through the micro and macro of place. I edit down to a 'top three, best of' notions that come to be in conversation with the landscape.

I trust myself, no worries.

Draw it. Document it. Feel it.

These informative investigations are the anchor for ideas and concepts forthcoming. My sketchbooks are many and full of ideas. They could be from a lecture, workshop, or art demonstration, or even a phrase you hear during your day... hold on tight to those spirited whispers.

Magical, for sure.

My sketchbook notations become key components in a continued internal investigation.

I draw my subject thoroughly, feel it and internalize the landscape 'music.' If the depictive process is meaningful and memorable—if 'I know it by heart'—I can improvise into an 'evocative' process, creating new notes and melodies that are founded on the 'depictive,' but now dominated by felt... a response, a rhythm, a vibration, a motive of what I see and feel.

I allow the mark-making experience to emerge from the landscape... seeded in my mind, cultivated by my heart, and expressed through my hand.

Clarifying and working in a series, I continue to draw and paint, inspire, and experiment.

I begin to see the power of different media conveying concepts more strongly.

Stay open to ideas. 'Welcome the Muses.' New concepts emerge about the landscape... direction, growth, immediacy... and more inspiration, color, strength, simplicity, and intimacy. A series summarizes the excitement and passion for the surrounding landscape: land forces, light, music, and yearning. All magically uncovered in the paintings, those with purpose and intention.

Anita H. Lehmann, Artist + Teacher [instagram @ahldraws](#) www.ahldraws.com

MIXED MEDIA AND IMPROVISATION



WATERCOLOR AND THE POWER OF DIFFERENT MEDIA



Artist ZOOM Room

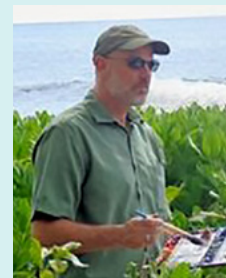
By Dolores Marquez

The new year has an exciting line up of AZR critique artists. Our professional artists give you encouraging tips on how to improve with a one-on-one discussion. The artists that we feature as critique artists are all very talented professional award winners.



Angelia Bandurka is an accomplished artist in watercolor, acrylic, and oil. She started her love of drawing early in life, had a career as a graphic artist, and then turned to painting. She has many awards, exhibits in galleries, and is featured in many art magazines.

Email: abandurkaart@gmail.com
Website: www.angelabandurka.com



Ron Stocke's early interest in drawing led to a career in painting. He is an award-winning watercolor artist, has been in magazines, exhibitions, teaches workshops, and has been an ambassador

for M. Graham Watercolors for over 15 years.

Email: ronstocke@gmail.com
Website: www.ronstocke.com



David R. Smith's art background is interesting, as his artistic studies went by way of Chinese Brush Painting and then to watercolor. With a career in

teaching, his workshops are known for "breaking down complex concepts and skills into easily learned chunks".

Email: david@dsmithfineart.com
Website: www.dsmithfineart.com



Sign up early and have your artwork critiqued. Talk online with the artist on our online session.

Our professional critique discussions are meant to help and encourage the artist in taking their artwork to the next level.

As always, our critique meetings are recorded and posted on NWWS website for you to view.

SCHEDULE OF CRITIQUE ARTISTS

| | |
|---------------|-----------------|
| Jan. 9, 2023 | Angela Bandurka |
| Feb. 13, 2023 | David R. Smith |
| Mar. 13, 2023 | Ron Stocke |

Out and About Wrap up, 2022

by Stephanie Twigg and SUZE Woolf

HALF A YEAR OF PLEIN AIR!

In 2021, by popular demand, what had been a 3-month season from June to September became 6 months from May to October. In April of 2023 we will be asking those on our current email list if they want to remain on it. We have traditionally met at Gasworks first and Fishermen's Terminal last, choosing the rest as we go along.

Michael Reardon notes in his [Watercolor Techniques](#) book that an important step is finding a community of painters. We have found a community and they are us! We encourage, help, cheer, enjoy and learn with each other. We met for 24 different Wednesdays and averaged 16 to 20 or more painters. One highlight was crossing over the West Seattle bridge to favorite places that had been impractical with it closed.

On our private image sharing site, [cluster.co](#) "Plein Air 2022", there are currently 412 posts group by 90 members.

We had sun, rain, heat, cold and smoke on those Wednesdays, but nothing stopped us. We painted gardens, parks, city grit and city views, beaches, the water of Puget Sound, the Ship Canal, ships, boats and bridges.

We done good!!



Plein air artists at Golden Gardens.



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Inventory Your Art for a More Organized Year

By Janine Helton www.janheltonartworks.com

If you create art, it's important to keep a complete list of what you've created; where they are, if they've sold, have they been entered in a show. While inventory can be time-consuming, a good system can save you time (and irritation) in the long run. Here are some tips.

FIRST THINGS FIRST

- Photograph your paintings and keep an accessible file.
- Number them in order of creation; the last two digits of the year followed by the painting number.
- Follow the inventory number with title and/or description of subject, size, and type of paper used.
- With manual lists, include the creation date. On computer, it's recorded when it's uploaded.
- Indicate medium used if you work in more than one.

An example of the labeling is shown below.



19-67 Happy Dance
arch300hot 7x8.5

The inventory number indicates: 67th painting of 2019. Title: *Happy Dance*. Paper: Arches 300 lb. hot press. Size (no frame): 7" high by 8.5" wide.

BUT WAIT, THERE'S MORE!

GOOGLE SHEETS

I use Google's [free online spreadsheets](https://www.google.com/spreadsheets/) to catalog works.

The column headings are as follows:

- INVENTORY #
- TITLE
- FRAMED (dimensions) HxW (H=height; W=width)
- UNFRAMED (dimensions) HxW
- VENUE (gallery, society, etc.)
- DATE IN (for gallery or show purposes)
- DATE OUT (here I record sales)
- PRICE
- NOTES (subject matter, process, style, inspiration, commission, etc.)
- BUYER

PLUS, these columns help when ordering frames and matboard for future paintings!

- MATTING (color and style)
- GLAZING (acrylic, UV glass, etc.)
- FRAMING (ex: ¾" Deep Matte Black frame SKU: 737)

Can you decipher my artwork labeling system?



22-64 Portrait of a Hummingbird
rubythroat 11x15
arch300rough
2022.11.14

The inventory number is 22-64 (64th painting of 2022); *Portrait of a Hummingbird* is the

title. Ruby-throated Hummingbird is the subject. Unframed size is 11" high by 15" wide. Substrate is Arches 300 lb. rough paper. The painting was completed on November 14, 2022.

ONE MORE THING: SHOW ENTRIES

I've added a second Google sheet just for exhibitions.

The column headings are as follows:

- YEAR
- VENUE (name of the exhibition)
- ARTWORK#1 (I have three columns because some venues allow for up to three entries)
- Y/N (Y=accepted; N=declined)
- ARTWORK#2 (etc.)
- Y/N
- DEADLINE (for entries)
- NOTIFICATIONS
- RECEIVING (date painting needs to arrive at venue)
- SHOW ENDS
- JUROR
- AWARD (you never know!)
- NOTES

What are your art goals for this year? Join a few organizations and enter some show. After all, if you don't enter, you will never get in!

SANDRA PEARCE

Her watercolor "To Ona" won First Place in the Coastal Plein Air, put on by the Florence Regional Art Alliance of Oregon. The participants had 2 weeks to paint "en plein air" along the central Oregon Coast, before the Show weekend of October 1-2, 2022.

ALSO: her watercolor "Safe Harbor" took Award of Distinction in the Watercolor Society of Oregon's Fall Transparent Show. The 80-painting show runs the month of October in Elsinore Gallery, Salem, Oregon.



To Ona: Sandra Pearce



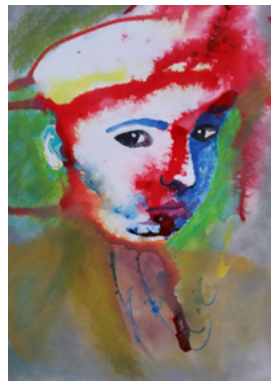
Safe Harbor: Sandra Pearce

ALICIA HARVEY

Alicia sold 3 of her Zeigfeld Girls portrait paintings - Louise Brooks, Myrna Darby, and Peggy Shannon - at the ERA Living Exhibition at Aljoja Mercer Island. ALSO: her work is featured on the Stillman and Birn Delta sketchbook series!



Peggy Shannon: Alicia Harvey



Rorschach Portrait: Alicia Harvey

ANNIE STRACK

Annie won M Graham Award in the Northeast Watercolor Society 46th International Exhibit, second place award in the Society of Watercolor Artists annual exhibit in Texas, Commissioner's Choice Award in the Worcester Plein Air in Maryland, and People's Choice Award in the Cohansey River Plein Air in New Jersey.



Sharing Secrets: Annie Strack

MOLLY MURRAH

Molly had two paintings in the Federal Way ARTS ALIVE Juried Exhibition 2022, and won the top two awards. Part of her Juror's Choice Award for "Country Girl 3" includes a solo exhibition at the Federal Way Performing Arts & Event Center. Her



exhibition will hang from January 6th until March 15, 2023.

Country Girl 3: Molly Murrah

KATHERINE L WRIGHT

Katherine is proud to announce her Personal Show in January featuring Winter Works at the ERA Visitors



Center, 18 E Main, Bozeman MT. Her exhibition will hang from January 5th until 31, 2023.

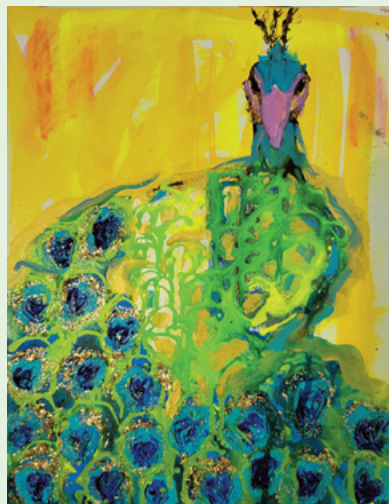
Beautiful, Not Kind: Katherine L Wright

THE FOLLOWING ARTISTS HAVE EARNED SIGNATURE MEMBERSHIP STATUS:

| | |
|--------------|-----------------|
| Mila Raphael | Ruth Miller |
| Celene Ryan | Nell Bartlett |
| Amalia Fisch | David Van Galen |

Editor's Challenge Winter 2023 – Mix it Up

EDITOR'S CHOICE



Don't Hate Me Cause I'm Beautiful:
ALICIA HARVEY

Acrylic ink, gold flake gel medium.

Editors Comment: This is simply a fun and lively use of multimedia! Makes me want to go out and MIX IT UP!

RUNNERS UP



Zilla: **LISA DEBAETS**
Acrylic Posca paint marker, water soluble mark making, acrylic paint.

Editors Comment: Zany and Killer Zilla, this is really letting loose with multimedia!



Apple Bites:
LORETTA THOMAS
Watercolor, ink, glue, seeds. **Editors Comment:** Seeds! What more can you ask for in using unusual media?



Below the Bark:
SUZE WOOLF
Watercolor (panderosa bark) printed on fabric, quilted, embroidered, in an artist book. **Editors Comment:** Why not? This takes multimedia to a new level.

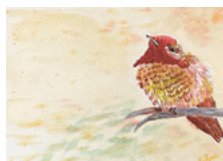
THANKS FOR ENTERING!



Shall We Dance:
CHARLENE BURLEY
Watercolor with rice paper. *Moon Over Mi Si:* watercolor, Dr. Martins (highlights, stars)



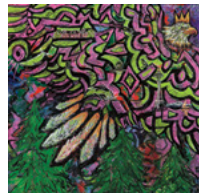
Cat Nap 2: **JAN TERVONEN**
Watercolor, acrylic, sumi ink. **Editors Comment:** did we just enter a Wes Anderson stage set? Beautifully orchestrated.



Puffed Hummer:
LORETTA THOMAS
Watercolor, ink.



A Stroll in the Park:
JAN TERVONEN
Watercolor, acrylic, sumi ink.



Majestic PNW:
LISA DEBAETS
Acrylic Posca paint marker, water soluble mark making, acrylic paint.



Early Start: **PETER ETTTEL**
Watercolor, chalk pastels on cold press paper.



Journeys 4:
NANCY GRIGSBY
Acrylic, painted paper collage, image transfers, graphite, Stabilo water-soluble pencil.

Spring 2023: "Joyous" is the painting challenge for our next issue. Note: Editors Challenge is for NWWS members only.

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.

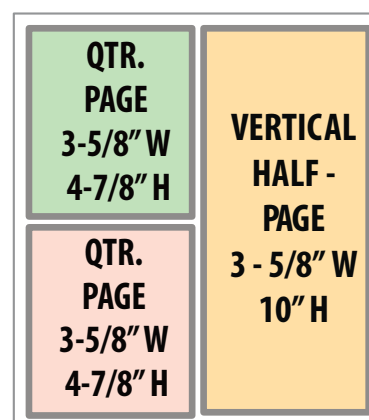
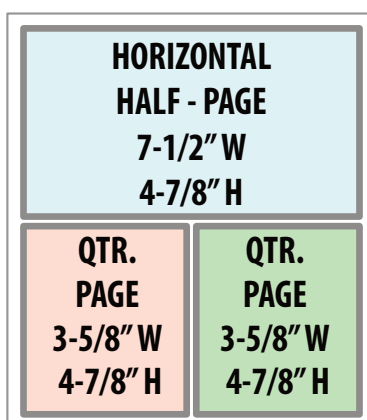
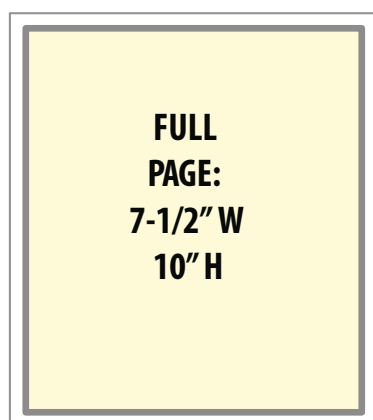
1/4, 1/2, or full page sizes should be submitted as 150 dpi MINIMUM resolution, actual size, as .pdf, .jpg, or .png. See ad sizes below.

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

ERIC WIEGARDT
 AWS-DF NWS
 AMERICAN WATERCOLOR SOCIETY GOLD MEDAL OF HONOR

WATERCOLOR WORKSHOPS

2023 Plein Air Destinations

February 15-22 - Honolulu, HI
 June 22-28 - Port Townsend, WA
 July 10-13 - Long Beach, WA
 Sept. 10-24 - Lauterbrunnen, Switzerland

Online Mentoring: Composition
 Saturday Mornings

Online Paint-Alongs
 Monthly

www.ericwiegardt.com
 (360) 665-5976
wiegardtwatercolors@gmail.com

SPOKANE WATERCOLOR SOCIETY *presents*
a workshop with
IAIN STEWART
 AWS, NWS



April 20-23, 2023

registration and details at
www.spokanewatercolor.org



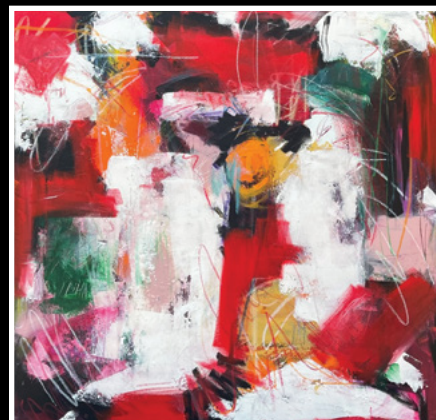
2023 Waterworks Online Membership Exhibition Call for Entries!



"A Helping Hand" by Karen Knutson ~ 2022 1st Place Winner



"Less Than Approachable" by Liz Walker ~ 2022 2nd Place Winner



"Seeing Red" by Janet Barnette ~ 2022 3rd Place Winner

WATERWORKS
Online

2023 NWWS ANNUAL MEMBERSHIP EXHIBITION

DEADLINE FOR ENTRIES: January 24, 2023

Enter here: NWWS.org/Exhibitions/Waterworks-Members-Exhibition

NWWS
 NORTHWEST
 WATERCOLOR SOCIETY

SPOKANE WATERCOLOR SOCIETY

CALL FOR ENTRIES

2023 NATIONAL JURIED SHOW

"Into the Chasm" by Catherine Hearing



Juror: Iain Stewart, AWS, NWS

Entries accepted Dec. 13, 2022 to Feb. 12, 2023



www.callforentry.org

"Spokane Watercolor Society 2023"

www.spokanewatercolor.org for prospectus

Paint with Master Artist

Annie Strack



PLEIN AIR PAINTING WORKSHOP

*in Le Marche, Italy with
Italiana Tours!*

Sponsored by Dynasty Brush and Hahnemühle Paper!

You'll be treated like royalty! Enjoy 6 nights accommodation at the Parco Ducale, a luxurious B&B situated on the grounds of the Ducal Palace. This converted country house was built in 1800 and offers sweeping views of the park from its spacious rooms and it's only steps away from the Palace.

This exciting trip is \$3,699 per person, and is all inclusive except for airfare. Luxurious lodging, gourmet meals, daily excursions, and all ground transportation is included in the package. I only organize one trip per year and I never repeat the same trip twice, so every trip is a once in a lifetime opportunity. Many artists come back year after year to travel with me, so space is extremely limited.



My favorite paper company, **Hahnemühle**, is sponsoring this workshop by generously supplying a block of their fine artist watercolor paper for everyone on this trip!



Hahnemühle



Water Lily®

Dynasty®

As brand ambassador for **Dynasty Brush** company, I'm thrilled to announce that everyone on this trip will receive a set of fabulous watercolor brushes from the Dynasty Brush company!

Plus, you'll be treated to a private paper making workshop where you'll learn how to hand-pull your own sheets of watercolor paper at the world famous paper mills of **Fabriano**!



ADDED BONUS!

You'll have the opportunity to take an exclusive VIP workshop at the famous A. Gallo paint factory in Assisi, where you'll make your own handmade watercolor paints!

**Reserve your space now
before it's sold out!**





Call for Entry

THE 66th ANNUAL EDMONDS ARTS
FESTIVAL GALLERY EXHIBITION
JUNE 16-18, 2023

APPLICATIONS WILL BE AVAILABLE ON
CaFÉ BEGINNING FEBRUARY 15, 2023

FOR MORE INFORMATION:
www.edmondsartsfestival.com

ENTRY DEADLINE
APRIL 29, 2023



*Paintings, Mixed Media 2D,
Printmaking, and
Drawings Juror*

BARBARA NOONAN

www.morninnoonannight.com



*Sculpture, Artisan Works,
and Small Artisan
Works Juror*

SAM SCOTT

www.samscottpottery.com



*Miniatures and
Small Paintings Juror*

**JENNIFER DE MELLO
E SOUZA**

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*Photography and Digital
Art Juror*

AMANDA RINGSTAD

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MORE THAN \$10,000 IN CASH AWARDS!





Connected by Hope: SUZE Woolf
Watercolor on gesso, grommets, wire.

Editors Comment: *Connected by Hope*, what a beautiful thought, and inspiration to live life. There is so much good to be had by reaching out or being reached out to. The ties that bind; family, friends, folks we pass in the street, nature, or world: the whole web of life; connected.

Cheers for the new year! We all can appreciate those threads that link us up.

DO YOU HAVE A SUBMISSION FOR THE NEXT NWWWS NEWSLETTER?

Send to NWWShotPress@gmail.com

DEADLINE IS MARCH 1 FOR THE SPRING NEWSLETTER

- **ARE YOU A RECENT AWARD WINNER?** Send us an image of your award-winning painting and a simple explanation of the what/when/where. We'll show it off for you. Please submit the .jpg of your art labeled with your name and title. Size should be 500KB to 1.5MB.
 - **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.
- EDITORS CHALLENGE, SPRING 2023**
- Spring 2023: **"Joyous"** is the painting challenge for our next issue. Interpret it as you will and send your painting images (up to 2) to us by March 1, 2023. Subject line: NWWWS Spring 2023 Editors Challenge" Size: 500KB to 1.5MB, 300 DPI. Please submit the jpg of **YOUR ART LABELED WITH YOUR NAME AND TITLE.**