

2023 FALL PRESENTER

Stan Kurth



“I prefer mystery and intrigue over the obvious.” — Stan Kurth

An internationally known artist, Stan Kurth, is breaking boundaries with his intuitive approach to painting. He straddles the line between abstraction and representation, featuring emotion-laden composition, color, and edges. He lives with the conviction of “fear not” and that same attitude permeates not just his life but his art.

Stan says of his work “One definition of intuitive includes words like feeling and instinct. These terms are mildly interpretive, and who can argue with artists who “feel” their way through paintings. My definition of intuitive painting is beginning the work without any preliminary thoughts or plans for a particular object or subject as an end, but rather starting on a blank substrate, making marks with a variety of tools, creating a library of design elements, and applying design principles until a personal aesthetic is achieved. I do not use any external reference.”

His focus and dedication to his work has earned him signature status in the National Watercolor Society, the San Diego Watercolor Society, and the Western Federation of Watercolor Societies (master distinction). He has been featured in *Watercolor Artist Magazine* and is a sought-after workshop instructor.

Stan Kurth is everywhere at NWWWS this fall and this Hot Press edition!

- He is the demo artist for the general meeting September 26, 7–8:30 p.m. Pacific Time
- He is the juror for the NWWWS Annual International Open Exhibition, October 14–November 12, 2023
- He will present awards at the reception, October 28, at Matzke Fine Art Gallery and Sculpture Park, Camano Island, WA.
- Finally, he is the instructor for the fall four-day International Open workshop, October 23–26, at Artworks, Edmonds, WA.

NOTE: There are no meetings in July and August



A Special President's Message:

CALL FOR LEADERSHIP

FROM ACTING PRESIDENT, DEBORAH ROSKOPF,
AND THE NWWWS BOARD OF DIRECTORS



"MODERN WATERMEDIA, ROOTED IN HISTORY. THRIVING TODAY."

You'll find this on our website homepage because we wanted to go further than our foundational mission statement and compactly describe NWWWS in 2023. Our deep roots grow from an 83 year history of welcoming and educating artists, and with 1,100 members and climbing, we're certainly thriving. Popular online general meetings, the success of online workshops, how we communicate with you, how we educate--and much more--are all so incredibly different from the "old days" of 10 years ago that there is no mistaking we are modern. Now, it is time for our volunteer organization to wisely adapt.

With a long list of considerations, the Board of Directors spent many hours revising how we are structured, with focus on reducing the responsibilities of the president and vice-president while maintaining easy functionality for our priceless volunteers. **Our objective was and is to lighten the leadership load and to make the honor of being the NWWWS president or vice-president more attractive than ever.**

Leading NWWWS is an exciting opportunity for someone with curiosity, creativity, awareness, organizational and financial skills, and pleasantness. Does this describe your talents? In addition, because leadership can happen from almost anywhere, leading NWWWS from outside the northwest is quite viable. Now, that's modern!

Like a "divisional" organizational chart, we grouped similar committees and responsibilities with one of six coordinators, and the coordinators now become the layer between the committees and the President/VP. There will still be plenty of cross-creativity and camaraderie but with many advantages. These 6 teams remain the workhorses of NWWWS, always "running in the background" and working together to make the best decisions for their groups and for NWWWS.

What does all this mean for our members? You are not likely to notice anything different at all. What you will notice is that I will remain as Acting President and Molly Murrah will remain as Acting Vice-President until a new president and vice-president are in place. Yes, it is unusual that we do not have a president and VP taking the reins in June, but we must adjust to our world's changes, and finding the appropriate leaders is taking a bit more time.

Our roots are in our history of warmly serving our members and that will always be priority. We appreciate your support and confidence as NWWWS plans for the years ahead.

We hope you will consider discussing the possibility of becoming one of our next awesome leaders and learning about the satisfaction it brings. Please reach out to us at: [NWWWS LEADERSHIP INQUIRY](#)

Thank you!

DEBBIE



The Northwest Watercolor Society Newsletter

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NEWSLETTER DEADLINES:

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

Email your items to:
newsletter@nwws.org
 (Subject line: NWWs Hot Press)

Please send new memberships,
 changes of address, and all invoices to:

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FEATURES

Musings of the Editor

By Katherine L. Wright



NWWS TO THE RESCUE!

What? SUMMER and ALMOST NO MEETINGS?
 All your painting buddies on vacation?
 Stuck in an airport or at the in-laws? HELP!!!

Well, simply grab your computer, log in, and check out the **RESOURCES FOR MEMBERS!**

NWWS hosts many events that are recorded for the benefit of members and nonmembers alike—creating a community that celebrates the beauty and challenge of watermedia. Recordings of general meeting demonstrations, AZR critique events, and various other recordings are reserved for our members.

The world of art education and inspiration is at your fingertips!

MEMBER RESOURCES

- **General Meetings Demo Recordings**
<https://www.nwws.org/nwws-general-meetings/>
- **Artist Zoom Room Recordings**
<https://www.nwws.org/nwws-artist-zoom-room/>
- **Links to Learn From**
<https://www.nwws.org/links-to-learn-from/>
- **Hot-press Newsletters**
<https://www.nwws.org/nwws-hot-press-newsletter/>
- **Annual International Open**
<https://www.nwws.org/annual-international-open/>
- **Annual Waterworks Exhibition**
<https://www.nwws.org/annual-waterworks-exhibition/>
- **NWWS Reception Recordings**
<https://www.nwws.org/nwws-reception-recordings/>
- **NWWS YOUTUBE Channel**
<https://www.youtube.com/@northwestwatercolorssociety2707>
- **NWWS Plein Air Group**
<https://www.nwws.org/plein-air-group/>
- **NWWS Facebook**
<https://www.facebook.com/groups/303399366505240>
- **INSTAGRAM**
<https://www.instagram.com/northwestwatercolorssociety/>
- **TWITTER**
<https://twitter.com/NWWS>
- **PINTEREST**
<https://www.pinterest.com/search/pins/?q=northwest%20watercolor%20society>

SO, REMEMBER! YOU ARE PART OF THE NORTHWEST WATERCOLOR SOCIETY AND OUR MISSION IS:

To promote and elevate the art of watermedia and to encourage the growth and creativity of our artist members as we remain a prime artistic resource.



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

2023 Call For Entries

2022 1st PLACE ~ *Waiting Patiently* by Caitlin Hatch



2022 2nd PLACE ~ *Guillermo*
by Amalia Fisch



2022 3rd PLACE ~ *Olive* by Lei Chi

NWWS 83rd ANNUAL INTERNATIONAL **OPEN** Exhibition



Open Exhibition Juror &
Workshop Instructor

Stan Kurth

AWS, SDWS, WFWS

Exhibition Dates: 10/14/23 ~ 11/12/23

DEADLINE FOR ENTRY: 7/9/23

*Our first in-gallery exhibition
and in-studio workshop
since 2019!*

OVER
\$13,000
IN CASH AND
MERCHANDISE
AWARDS

Media

Accepted watermedia includes watercolor, acrylics, mixed media, gouache, and more.

See the [PROSPECTUS](#) for complete details.

Venue

Beautiful Matzke Fine Art Gallery and Sculpture
Park, Camano Island, WA

Reception

Everyone is invited to the Awards Reception on
Oct. 28, 2023 from 2:30 p.m - 5:30 p.m.



MATZKE FINE ART GALLERY AND SCULPTURE PARK

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Workshop News: Stan Kurth - Absolutely!



"It is one thing to make a pretty picture with good composition, but quite another to bring the viewer into a painting by such means and hold their attention with content. My objective is to evoke a pleasing visceral response from the viewer." – Stan Kurth

Stan Kurth, 2023 NWS International Open Exhibition Juror—with in-person jurying for awards—will be attending the opening reception, AND presenting his highly acclaimed in-person four-day workshop.

OCTOBER 23 – 26, 2023
9:30 a.m. to 4:00 p.m.
ArtWorks, Edmonds, WA



Gradually and surely—principles of rhythm, harmony, unity pattern, gradient, contrast, balance, repetition, alteration, and movement coalesce into a composition that YOU find esthetically pleasing.

Your style might typically be painting representationally with a planned execution of the subject matter.

Have you considered —

- Creating with no preliminary thoughts or plans?
- Starting without a particular object or subject as an inspiration?
- Working on a blank surface with random stimulating marks?
- Relying on shape, color, and line to add focus and nuanced power?

Or you may already be exploring the power of abstraction—do you want to work with more personal sensibility, deeper expression, additional atmosphere, and entrancing intrigue?



As your painting progresses, more elements are introduced:

- Colors of a dominant temperature emerge.
- A glaze unifies.
- Values shift.
- Elements are enhanced, obscured, or even covered up.

You'll be surprised at the joy of the process—gaining insights you will apply both in the workshop and bring to your work in the future. Not to mention the joy of exploration that will shift your process—driving you to your studio worktable for MORE.

Supply list and more information available on Stan's website StanKurth.com and on NWS.org

Intuitive Painting

with ink,
watercolor,
and gouache



Registration Opens August 5, 2023
Online at nwws.org

Stan is a signature member of the National Watercolor Society, San Diego Watercolor Society, and the Western Federation of Watercolor Societies, master status.

This workshop is designed to teach all levels of students to paint intuitively, starting without preconceived notions or outcome. There will be no preliminary planning or drawing. The process will dictate direction as students use ink, watercolor, and gouache to implement elements and principles of design. Daily demonstrations will start with random marks, then color using a mixture of watercolor and gouache to create a library of design elements.

stankurth.com

TUITION

\$450 NWWS Members
\$525 Non-members

If you are not an NWWS member, join *before* registering and save \$75 on the workshop fee.

LIMITED TO 22 PARTICIPANTS

CANCELLATION POLICY

There is a cancellation fee of \$50. If you cancel *before* October 1, you will receive a full refund minus the \$50 cancellation fee. If you cancel *on or after* October 1, the refund will be half of the workshop fee minus the \$50 cancellation fee.

NWWS NORTHWEST
WATERCOLOR SOCIETY

FOR MORE INFORMATION

nwws.org
P.O. Box 50837
Bellevue, WA 98015

**NWWS FOUR DAY
WORKSHOP**
with
STAN KURTH, NWS
OCTOBER 23–26, 2023

9:30 a.m. to 4:00 p.m.
ArtWorks, Edmonds, WA



NORTHWEST WATERCOLOR SOCIETY

MEETINGS & CALENDAR UPDATE

JULY 9 — ENTRY DEADLINE FOR 83RD ANNUAL INTERNATIONAL OPEN EXHIBITION



EXHIBITION DATES: OCTOBER 14 ~ NOVEMBER 12, 2023

Exhibition Reception | Saturday, October 28, 2023 | 2:30 – 5:30 pm

Matzke Fine Art and Design | 2345 Blanche Way | Camano Island, WA 98282

Our biggest event of the year is our International Open Exhibition, and this year the Open will be an in-gallery exhibition at beautiful Matzke Fine Art and Design on Camano Island, WA. We are very excited to be able to host an in-person exhibition again! To enter, please [CLICK HERE](#).

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

THERE ARE NO GENERAL MEETINGS IN JULY AND AUGUST.

SEPTEMBER 26, 2023 — GENERAL MEETING WITH STAN KURTH:

Stan Kurth is the Juror/Workshop Instructor for our International Open this year, and we are very excited to have him as our demo artist in September! Stan lives with the conviction of “fear not” in his life and his art. His style of intuitive painting begins without any preliminary thoughts or plans for a particular object or subject. Instead he starts on a blank substrate, makes marks with various tools, creates a library of elements then applies various design principles until a personal aesthetic is achieved. He does not use external references.

Stan's focus and dedication to his work have earned him signature member status in several watercolor societies including the National Watercolor Society, San Diego Watercolor Society and the Western Federation of Watercolor Societies ~ Master. ***Join us for this fascinating demo!***



TO FIND OUT MORE ABOUT NWS EVENTS, PLEASE VISIT NWS.ORG

Colors & Colours: My Random Thoughts: Part 2

By Susan Lais Hostetler

(continued from Part 1–“Limited Palette” strategy)



Paintings by Susan Lias Hostetler
<https://www.susanlaishostetler.com>

I had the pleasure of listening to an interview by someone who knows her colors, the UK artist Hazel Soan. With a voice like Julie Andrews, listening to the appealing Ms Soan is an easy task—look her up on YouTube.

Because watercolor is a transparent medium, “you can end up with a painting being overworked,” she says, “that’s usually why a watercolor goes wrong.” And, yes, the overwork she says most often has to do with, you guessed it, colors.

Art tutors advise routinely: really know your palette colors—where they physically sit in your palette—so that you can develop hand memory. And Soan reminds us to also know their level of transparency, opacity, lifting, granulating, temperature (warm, cool), and how many pigments are present in the color. Some of those fun newfangled paints contain as many as three pigments, she points out.

If there is more than one precious pigment in the tube or pan, don’t readily mix them. Take care with them, isolate them. Know their properties. Soan reminds that the manufacturer should always be able to provide a list of each paint’s characteristics and properties.

Ms Soan’s newest book actually has the words “limited palette” in the title, and it turns out she’s a monster of a fan of that strategy. It’s based on the principle we all learned: an inexhaustible range of colors can be created by mixing the basic three colors of red, blue, and yellow. She says that by choosing three to five colors before you begin, you have freed up a portion of your mind that

can then be used to solve the myriad of other problems that occur during the painting process. Freeing up a portion of my brain always sounds like a winning notion.

This is true, most especially with plein air painting, says Soan. Here, my ears prick up as I don’t want to be slowed down with overthinking color choices when under the gun, while chasing the light of a plein air outing. With watercolor, and especially if working wet on wet, I always seem to have so very much to think about already while working en plein air.

“When you have a limited palette you can’t screw up your color scheme, it’s as simple as that,” Soan says. It sounds to me like a limited palette is the safety bumper on your car as you go careening about the paper. “And it’s actually not limiting, it’s meant to be freeing,” she says. The habit frees you up to paint without fear because it saves you time and mistakes and because your harmony is guaranteed. “And harmony is generally nice in a painting,” she says comfortingly. I would have to agree—harmony rocks.

Color Tells a Story for Lisa DeBaets

Interview by Alicia Harvey

Lisa DeBaets replied when asked about her color choices: “I use color to tell the story in my paintings. Although I also love mark making and shapes, I express myself best through my color choices.

I learned all about color theory and color mixing while studying under Ann Breckon. She even developed her own physical watercolor premium palette and selected mostly Daniel Smith watercolors to go in it.

During that time, I found that my favorite colors are:

- Daniel Smith (DS) Quin Rose
- Winsor Newton (WN) Quin Magenta
- DS Pyrrol Red
- DS Cobalt Teal Blue
- DS Cerulean Blue Chromium
- WN French Ultramarine
- DS New Gamboge
- DS Lemon Yellow
- DS Permanent Orange

These are very bright colors, which I chose based on my classes and workshops with Ann Breckon. Ann put a tremendous amount of research into color and how they played together. Based on this training with her, these colors allowed me a consistency that I needed in my early artistic career.

As I transitioned toward abstraction, I first began with an instructor who used other colors in acrylic. However,

Continued on page 9—

Color Tells a Story for Lisa DeBaets
Continued from page 8—

I had difficulty using the new colors because I had become so confident with the colors that I already loved in watercolor.



For a few years now, I have been painting mostly abstract with fluid & heavy body acrylics, including other water-soluble mark making media. Based on my watercolor palette, I chose my favorite Golden acrylic colors, which are:

- Quin Magenta
- Teal Blue
- Quin Nickel Azo Gold
- Turquoise (Pthalo)
- Pyrrol Red Light
- Light Green (yellow shade)
- Light Ultramarine Blue



Unlike watercolor, which is mostly transparent, acrylic must be handled differently because these colors can be transparent, semi, or opaque. But I didn't need to spend a lot of time choosing my acrylics because I already knew what colors I wanted to buy. And I saved a lot of money.

In the end, when it comes to color, I know what I love, and I'm confident in my tried-and-true choices."
Lisa DeBaets

It's Complicated

By Kate Aubrey



Portraiture is a funny business. From the outside, people think you're painting someone else. From the inside, you may think so, too. Then one day you start a painting that hurts inside your heart. Someone who hurt you. Someone you need to forgive. Or someone you'll never see again, and suddenly all bets are off.

It's tempting to walk away, to only paint the people who lift you up inside. But that painting just won't let you go. Finally, one day you say, "Yes. I admit it. I have to paint them."

That's when you discover how much each painting you create is also a portrait of you. Launching that arrow straight into your heart and following it there creates a connection so personal that others must stop and allow it into theirs. Understanding that, living through it, painting from a dark side through to the light for the first time, is a huge step in anyone's artistic development. Afterwards, nothing is the same. The beautiful becomes richer as you paint it; the ugly becomes beautiful, and the painful leads you to joy. And it all shows in the work.

The reason? Because it was, well...difficult. Arduous. Painful. Demanding. Convolved. Grim.

(I've left out several of Webster's meanings). After the initial start, this one required three hours of Bruce Springsteen with my husband out of the house, six of Judy Collins, and uncountable hours of Gregorian chants, Enya, and weepy, bloody Celtic music. I stomped as I slashed out with the brush. I cried. I raged. It was both the hardest and most personally illuminating painting I have ever done. All those blunt, hard skin tones and slashing darks tell the truth. They put all the pain and the dreams I thought dead right there on paper where I couldn't look away, not if I was going to finish the painting.

So. It was DIFFICULT. And yet... an amazing thing happened. As I wet my brushes and dampen my paints for the final strokes, I am at peace. With her. With myself. With God. There are no lies here, nothing left unsaid. I've forgiven us all.

I don't know what other artists go through in making their most personally important art, but I do know the deep dives are worth the cost. And the truth? It's more beautiful than anything I ever hoped for or anything I thought I had lost. I am quiet inside at long last. I'm free to be simply me.



Rocky Shores of New Zealand (2021)

Michael Solovyev DANIEL SMITH Brand Ambassador



Snow Night on Saint-Denis Street, Montreal (2020)



Sunset in Lachine (2019)



MICHAEL SOLOVYEV'S MASTER ARTIST SET, 10-COLOR



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Zoom with us LIVE each week so you can speak directly with John and engage with fellow artists!
Visit DanielSmith.com for details.



Artist Zoom Room

online critique from NWS

AZR Thanks You

By Sue Dehmlow

The AZR team wants to thank each and every artist who spent their valuable time critiquing our artists since September 2020. Due to space considerations, I can't individually mention what each of you said in your introduction or while critiquing, but everyone's efforts are much appreciated and are thus deemed valuable. We didn't always ask a question before the critique, nor did we always start the recording on time (luckily, that only happened a couple of times early on), but we did better as time went on. All of the critiques are on the website for members to watch over and over again.

We also want to thank every participating member artist who was courageous enough to enter their work and receive feedback. It's not always easy to hear what someone thinks about our work, so we applaud you for listening to one professional artist's opinion. All of them mentioned that you don't have to change your painting after hearing their critique—as it's only one artist's opinion. Carla O'Connor stressed how important it is to listen to critiques by many different artists, and we agree.

Almost all of the artists talked about the importance of composition—how you need a well-designed painting to keep the viewer engaged—and the importance of having your art critiqued. Many of them said that the intent/story/mood of the painting is the most important—you want your painting to evoke emotions. Angela Bandurka included "how to critique your own work" and a cheat sheet on composition. Anita Lehmann recommended doing a lot of sketches when out gathering information for a painting. Stella Canfield emphasized emotions in the painting. Liana Bennett emphasized the importance of having well-designed shapes (especially in thumbnail size) and avoiding tangents so your work isn't eliminated early by a juror. Michelle Usibelli went over elements of a successful painting. Ron Stocke recommended having a mood to your painting and that the composition, design, values, and color harmonies affect that mood. Thomas Schaller showed four possible value designs of the same scene. David R. Smith talked about action lines and interesting shapes, and having pathways of light or water or whatever in your paintings. Catherine Gill talked about the movement of the viewer's eye through the painting. It's definitely worth your time to go back and listen to our wonderful critique artists.

The AZR team will be kicking off the new year on October 9th, 2023. We look forward to the new year and having you sign up to be critiqued!

Editor's Note: You can see most all of the past critiques [HERE](#).

NWWS Plein Air - On The Move!

By Suze Woolf

By the time you read this, the plein air* group will have met for about a third of our six-month season. So far, we've mostly visited old favorites like Gasworks Park, Fishermen's Terminal, Volunteer Park, and others. But as usual, we try to sprinkle in some new locations, some of which are now new favorites, like the Duwamish riverside in South Park, Bellevue Botanical Gardens, and Lincoln Park.

We range from absolute beginners to well-established pros using whatever media and gear are comfortable for a morning's visit, with brown bag lunch and voluntary "throw down" at the end. Some of the most fun is seeing what others did. (See these articles on useful equipment and practices: [Pro Tips For Plein Air Watercolor Painting \(solvingwatercolour.com\)](#), [Plein air peut-être? « suzeart \(wordpress.com\)](#), or [Top 5 Affordable Watercolor Plein Air Setups - The Fearless Brush](#).)

We had gone from the coldest April on record to one of the hottest Mays. Weather informs a lot of our decision-making. Fingers are crossed for the rest of the year; we have had a great beginning. We send out an announcement to the email list on the next week's venue usually by Sunday evening for the coming Wednesday. We even have a few options that work on rainy days. (See [Plein Air Group - Northwest Watercolor Society \(nwws.org\)](#) to sign up).

While I consider plein air to be one of the greatest painting challenges, it also tends to produce some of the freshest and liveliest results. Many

years ago, the Frye Museum hosted an exhibit of Thomas Moran's chalk and watercolor sketches from the expeditions that later became the U.S. Geological Survey. (See [Thomas Moran - Wikipedia](#) and do a search for "Thomas Moran field sketches" or "Thomas Moran watercolors.") They were so much freer and more inviting to me than his huge carefully delineated studio oils. I'm sure it influenced me to try.

One of the things that is the most fun is seeing the range and variety of people's approaches. Here are a few examples:



Gasworks by Karen Schmidt



Fishermen's Terminal by Judith Allison



Fishermen's Terminal by Ann Strandoo

**French, literally "full air," meaning outdoors—an activity that became more feasible once manufactured pigments and binders could be packaged in tubes.*



Elaine Thomas at Fishermen's Terminal



Oksana Limonkina at Gasworks



Diane Hansen at Volunteer Park

EVENTS

Peninsula ART Friends

Art Bringing Creative Friends Together

SUPPORTING ART, FRIENDSHIP & YOUTH IN SEQUIM

Peninsula ART Friends, (PAF), a stellar group of local artists who live and create water-media and multi-layered collage art in Sequim invite the public to our second annual Art Faire.

Members have a unique way of looking at their world and bring that distinctive perspective to their art.

The public is invited to the **“Meet the Artists’ Reception”** during **Sequim’s Artwalk on Friday, September 1, from 5 p.m. to 8 p.m.**

Location: 544 North Sequim Avenue, Sequim WA 98382

Peninsula ART Friends and “guest artists” will be outside in booths on Saturday only, September 2, from 10 a.m. to 6 p.m. with a wide array of mediums. Examples of what will be displayed are pottery, floral silk paintings/scarves, fused glass/wire-wrapped jewelry, woodworking, original paintings/prints, sculptures, miniatures.

Art donated by the artists will be raffled off to support the Olympic Peninsula Art Association (OPAA) youth scholarship fund.

PAF members’ art will be displayed in the Judith McInnes Tozzer Gallery of the Museum through the month of September.

More information is available at www.peninsulaartfriends.com or by calling 559-439-8572



IMAGES:
Lunchtime! by Shirley Rudolf
*Floater*s by Connie Drysdale,
Coming Through by Melissa Doyel



ANNOUNCEMENT

Mark Your Calendar for the

2023 WESTPORT ART FESTIVAL

at the Docks

August 19 & 20

at the Westport Washington Marina

This lively, yet informal painting event with its 26+ year history, welcomes plein air groups of all levels of expertise.

A tent with a banner will be available for the artists where they can gather, receive canvas swag bags with munchies and small items, name-tags, and lunch. Lanyards will be handed out to identify participants as part of the festival.

Interested artists may arrive and leave as they wish during the two days with hours on Saturday, 10:00 a.m. to 5:00 p.m., and on Sunday, 10:00 a.m. to 4:00 p.m.

<https://westportartfestival.org>

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Kudos: July 2023



Ruth Armitage, NWS, NWWS, SDWS, *By Moonlight* received the Clara and Ida Wells Stroud "Bronze Medal of Honor", 156th American Watercolor Society Exhibition, New York's Salmagundi Club, April 3–28th. International publication *Breathe Magazine*, (Is. 53) featured her in an article by Carol Ann Strange, exploring the phenomenon of pareidolia. Ruth mounted an invitational show "Tribute", honoring 9 mentors, each displaying abstract portraits, Waterstone Gallery, Portland, Oregon, June 2022. She is one of three jurors for the NWS 103rd Open International Exhibition.



Robert Dodd Santorini was a Whatcom Art Guild (Bellingham) April award winner. "While working in Athens, Greece, I visited Oia, Santorini's main village, a mesmerizing array of unique hillside architecture. Connected by a complex network of steps and stairways, the iconic, white-washed churches (with blue cupolas), residences, retail shops, and restaurants overlook the volcano's caldera."

Dmitry Grudsky has earned signature membership status.



Richard E. Woods has the honor of being featured on the poster for the Westport Art Fair this year. The same image, *E Dock, Westport* by R. E. Woods, was selected for the 2023 NWS Member Exhibition, juried by Dan Marshall.



Katherine L. Wright *Yonder* and *Grateful* were selected for Bozeman's 2023 Sweet Pea Summer Art Show, July 5–August 6, reception Friday, July 14th, ERA Landmark. She will participate in "Paint Under the Big Sky," June 24–30. Reception June 29, Big Sky Artists Studio and Gallery, Big Sky Montana.



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Summer 2023 Editor's Challenge: Voyager

Editor's Comment:

Look at all this talent we have in the NWS! It is such a pleasure to receive so many great submissions. We have some fabulous artists. I am so glad I don't ever have to jury a show.

EDITOR'S CHOICE



HOLD ON
Dennis Gough



ARTIST TRAVELS
Oksana Limankina

HOLD ON by Dennis Gough radiates the intensity of a hard fast sail. **ARTIST TRAVELS** by Oksana Limankina has the totally opposite energy, so still and ethereal. Both capture the elusive quality of being totally present in exploring the unknown of NOW.

RUNNER'S UP

MULE RIDER
Karen Robinette

SAIL AWAY
Bill Koger



DRY DOCKED
Molly Murrah

Editor's Challenge Fall 2023

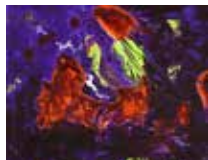
"Release" is the painting challenge for our next issue. Interpret it as you will. Send your images (up to 2) by September 1, 2023.

– See "Making an Exit" for complete details. –

THANKS FOR ENTERING



SMOOTH SAILING
Bill Koger



BEYOND THE STARS
Frankie Koger



INTO THE DEPTHS
Frankie Koger



VOYAGERS
Jane Scott



WAITING
Molly Murrah



NOW VOYAGER
Liz Walker



PORTAL BETWEEN THE WORLDS
Oksana Limankina



SANTORINI
Robert Dodd



BELLA VENEZIA
Gloria Carmignani Breslin



CHOO CHOO
Gloria Carmignani Breslin



VOYAGE TO THE GREAT BEYOND
Jane Scott



THE VOYAGE
Miki Willa
Inspired by a photo by Aimee John, with permission)



CONSIDERING
K. L. Wright

NWWS
NORTH WEST
WATERCOLOR SOCIETY

2023 Waterworks Online Award Winners!



1st Place ~ *Transported* by Janine Helton
2nd Place ~ *G.I.O* by Giovanni Balzarani
3rd Place ~ *Girl With Orange Umbrella*
by Denise Marshall



Northwest Watercolor Society
**2023 ANNUAL
MEMBERSHIP EXHIBITION**

Exhibition Dates:
April 28 – June 30, 2023
at NWS.org

WATERWORKS
Online

2023 Call For Entries



2022 1st PLACE -- *Mating Patternly* by Caitlin Hatch

NWWS 83rd ANNUAL INTERNATIONAL
OPEN Exhibition



Open Exhibition Juror &
Workshop Instructor
Stan Kurth
AWS, SDWS, WFWS



2022 2nd PLACE -- *Guillermo*
by Amalia Fioch



2022 3rd PLACE -- *Olive* by Lei Chi

Exhibition Dates: 10/14/23 ~ 11/12/23
DEADLINE FOR ENTRY: 7/9/23

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Study with an AWS Award Winner

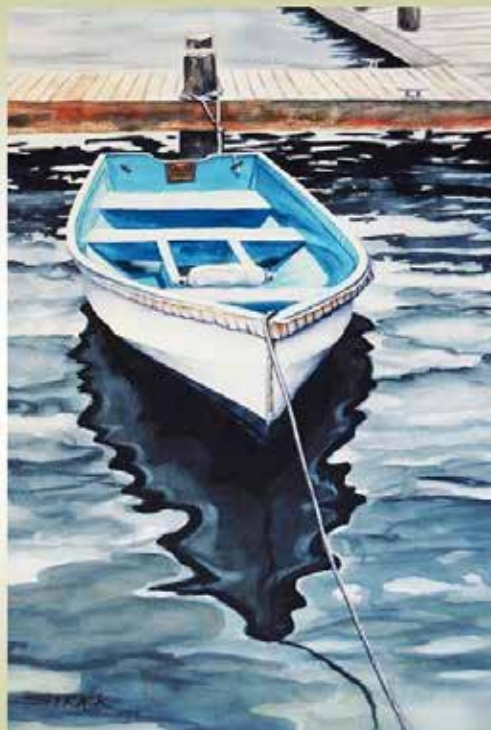
June 25 -27: Sitka Center
for Art & Ecology -
Texture Tactics, Mixed
Media

July 30 - Aug 5: Menucha
Retreat Corbett, OR -
Open Studio all media

October 15 - 22: La
Romita - Semplificare,
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Landscape - 7 days at
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SUBMITTING TO HOT PRESS

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 twelve months or paid ads covering the next twelve months.**

TWO TYPES OF SUBMISSIONS:

1. **NEWS AND ANNOUNCEMENT ITEMS:** Free to members.
Limit of 50 words. With or without an accompanying image (s). Send text as Word.doc or equal. Send jpeg image separate in the same email and labeled. Review more on the "Hot Press Submission Guidelines" tab.
2. **DISPLAY ADS:** Paid ads, sized at ¼, ½, or full page. Print quality artwork, **actual size**, ready for insertion. It can be linked to a 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 AND 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 and travel opportunities, in-person or online workshops and 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 AND ANNOUNCEMENTS:

Send by email to: newsletter@nwws.org

Images must be at least 150 dpi.

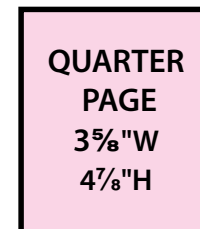
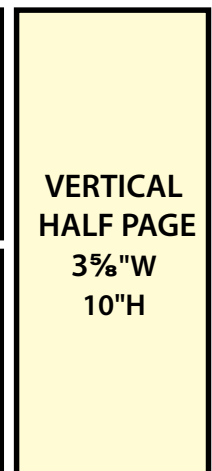
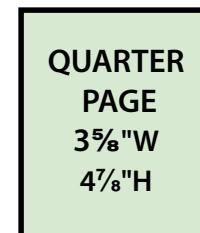
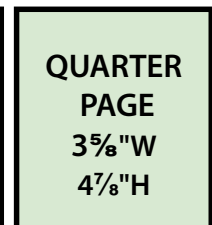
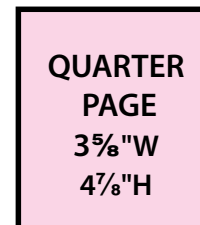
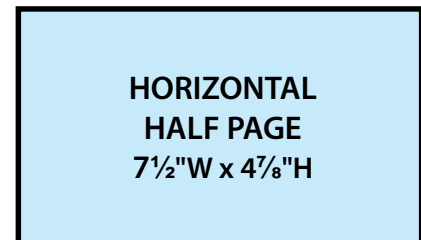
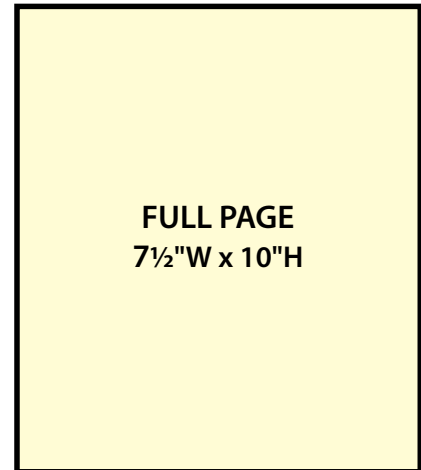
HOW TO SUBMIT PAID DISPLAY ADS:

Submitted online only.

Go to nwws.org/newsletter for submittal form.

¼, ½, or full page sizes should be submitted as 150 dpi minimum resolution, actual size, as pdf, jpeg or png. See ad sizes on right.

DISPLAY AD SIZES



SUBMISSION DUE DATES

DECEMBER 1 for January/February/March issue

MARCH 1 for April/May/June issue

JUNE 1 for July/August/September issue

SEPTEMBER 1 for October/November/December issue

SEND QUESTIONS TO:

Katherine Wright
Hot Press Editor

Newsletter@nwws.org

The Gifts From Him
by Keiko Yasuoka



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Happy Hitch-Hike

by Karen Greenstreet

"I spotted this unusual cooperation between a turtle and a wood duck. As the turtle moved on the log, the duck just stayed put on his back and really seemed to be enjoying the trip! It struck me that even animals like a little 'help' from their friends at times, on voyages."

Editor's Comment:

Sometimes in summer we get so very active and frenetic, determined to enjoy these months of sun and fun. From time to time, it is good to chill out and slow down: Hop on a turtle and enjoy the ride!

DO YOU HAVE A SUBMISSION FOR THE NEXT NWWWS NEWSLETTER?

DEADLINE: September 1 for the Fall Newsletter

Send to Newsletter@nwws.org

■ 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 jpeg of **YOUR ART LABELED WITH YOUR NAME AND TITLE**; Size should be 500 KB to 1.5 MB.

EDITOR'S CHALLENGE FALL 2023

- **Fall 2023: "Release"** is the painting challenge for our next issue. Interpret it as you will, and send your painting images (up to 2) to us by September 1, 2023. Subject line: "NWWWS Fall 2023 Editor's Challenge." Size: 500 KB to 1.5 MB, 300 dpi. Please submit the jpeg 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.

NOTE NEW EMAIL: Contact Katherine at Newsletter@nwws.org