

2024 AUTUMN PRESENTER

Herman Pekel



Herman Pekel: A fearless artist with unique energy and style.

“Painting is something I feel compelled to do. Most of my work starts with nature and is completed from memory, being an intuitive response to what’s before me. The technique is akin to driving a motorcar, where one changes the gears subconsciously and focuses on the traffic. I rely very much on a passion for the materials that I use—i.e., the texture of rag paper, its feel and smell—and the subject to get me through the process.”

One of the watercolor world’s most distinguished and favored artists, Herman Pekel is part of the famous watercolor team, “The Three Amigos,”

along with Joseph Zbukvic and Alvaro Castagnet.

Herman credits his father as his main enthusiast growing up. He painted with Roger Webber, Ernest Buckmaster and Lance McNeill, furthering his education in fine arts at RMIT (formerly Royal Melbourne Institute of Technology and Melbourne Technical College) studying under Dale Hickey and Jeff Makin.

Environmental issues are a great concern to him, and his love of the landscape is reflected in almost everything he paints. Herman’s works range from dynamic industrial scenery to soft, draped interiors, and sweeping Australian landscapes. With every brushstroke vibrant and visible, his strong design and powerful works are often award winners.

Herman exhibits regularly in the USA. His works are featured in the books *Australian Impressionists and Realist Artists* which features Australian Artists by Tom Roberts, *120 years of Watercolourists* by the Australian Realist Artists, *Artists and Galleries of Australia and New Zealand* by Max Germaine, and *Profile on Contemporary Watercolours*.

If you want to see a totally fun video of the three of them creating one large painting together, [CLICK HERE](#).

Join NWS on Zoom, Tuesday evening, October 24th for Herman Pekel and his exciting demo! You can [CLICK HERE TO REGISTER](#).





NORTHWEST
WATERCOLOR SOCIETY

The Northwest Watercolor Society Newsletter

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

ACTING PRESIDENT

Deborah Roskopf
president.nwws@nwws.org

ACTING VICE PRESIDENT

Molly Murrah
nwws.host@nwws.org

CORRESPONDING SECRETARY

Conny Spann
correspondingsec@nwws.org

RECORDING SECRETARY

Peggy Willett
secretary@nwws.org

TREASURER

Shirley Jordan
shirleyeejordan@icloud.com

ATTORNEY

Niloofar Zerai Henzaki
Fox Rothschild LLP
nhenzaki@oxrothschild.com

NEWSLETTER EDITOR

Katherine L. Wright
newsletter@nwws.org

NEWSLETTER DEADLINES:

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

Email your items to:
newsletter@nwws.org
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Shirley Jordan
P.O. Box 50387
Bellevue, WA 98015-0387
treasurer@nwws.org

P R E S I D E N T ' S M E S S A G E



Hello, everyone!

You are your own travel agent on your art journey and only you know what you need, when you need it. Assume you are traveling down Prolific Road, the most important road an artist can take toward growth. Along the way, you and your art (one cannot get their art to be quiet, right?) agree that it's time to fix an artistic flat tire, ask for directions, or get more information so you can get back on your creative track. That's where NWWS can help you map out some educational stops.

NWWS MEMBER INSTRUCTORS: You may find the perfect instructor or the guidance you need on our website's list of [NWWS Member Instructors](#), either in-person or remotely.

SPRING AND FALL WORKSHOPS, either online or in-person (Spring & Fall). In Oct., the upcoming 4-day Stan Kurth workshop is for absolutely everyone and will be a riot of creativity. Maybe that's just what you need—take a right turn, see what rewards are down that road. Read about it in this issue.

ARTIST ZOOM ROOM (AZR) NEW SERIES, "PAINTING DESIGN, ESSENTIALS FOR SUCCESS." Beginning October, each month an exceptionally qualified artist will further your understanding of the design elements. This is going to be popular! Amazing Anita Lehmann will open the series with "Focus: Composition Cornerstones". Find out more and register: [Essentials Series](#).

RECORDINGS: AHA! This is a treasure trove of reruns that you may watch as often as you like, from wherever you live. The recordings are educational gold and do not grow old, with gems of wisdom in each one. Note: for members only. [General Meeting Demos](#) and [AZR critique sessions](#)

ART DEMOS: 8 times per year! We could not be prouder of the artists we bring to you, a list carefully selected by a special committee. September's demo with Stan Kurth was SO delightfully unique, followed by the lively Herman Pekel in October. Both meetings are available for separate registration. [NWWS meetings](#).

LINKS TO LEARN FROM: under "Education," explore the areas on this website page. Logged in members see "Resources For Members," a growing number of short videos for members. Anyone can see the "Resources for Everyone" and explore sources outside of NWWS and articles posted by NWWS. [Links to Learn From](#)

In short, when you feel your art needs a refresh, we have resources for you. Even spending a few minutes with a recording of a favorite artist's demo will help get your creative hands back at 10:00 and 2:00.

We're here to help point the way. Vroom!

Debbie

NWWS Acting President



Musings of the Editor

by Katherine L. Wright



“Release”

This painting I did my second summer in Southern Italy, right about the time I gave up being American, an architectural illustrator, and well, whatever else I assumed myself to be. All I wanted was to feel the entirety of my new life situation without judgment. I opened the window, opened a beer or two, got out the art gear, and painted with no drawing, no thought. I simply wanted to respond to the sea breeze and sun that wafted into the room.

There is a connection between release and love. One could say that being denied freedom is being denied love. We struggle in our art for liberation. It requires a willingness to live an experience, discover how art reveals our true responses. We say we love our art, but do we release ourselves to the potential chaos of it all?

We may fail ...

But ... consider the importance of embracing release and letting go of preconceived ideas. What if we abandon an outcome that brings (we hope) security and fulfillment? What are we clinging to? What we “should” be doing? What others want? Our self-image? The past?

Perhaps the effortlessness we want in our art lies in detaching from these ever-shifting confines.

Releasing ... letting go ... opens the door to growth and liberation. It creates space for new possibilities and new experiences. Letting go is not about denying or avoiding guaranteed outcomes, but rather shifting to acceptance of the present moment and surrendering to the flow of our artistic being.

In the midst of change, we can embrace impermanence, detach from outcomes, and appreciate the beauty of the passing moment. It comes with acknowledging and accepting the transitory nature of all things.

And for that moment, we find ourselves in our art, with love, at peace.



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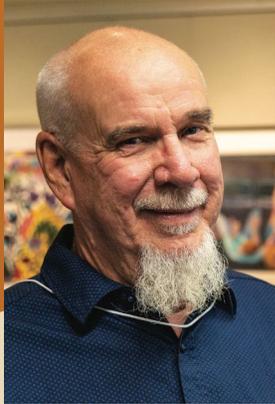
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WHEN ARE HOT PRESS ARTICLES AND ADS DUE?

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

Intuitive Painting

with ink,
watercolor,
and gouache



Registration is Open 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.



FOR MORE INFORMATION

nwwsworkshopchair@gmail.com

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

STAN KURTH... 83RD INT'L OPEN JUROR & WORKSHOP INSTRUCTOR IN OCTOBER!

OCTOBER 14, 2023 ~ NOVEMBER 12, 2023 — NWWS 83RD ANNUAL INTERNATIONAL OPEN EXHIBITION

For our first in-gallery exhibition in four years, 395 entries from 216 artists in 10 countries were submitted, and juror Stan Kurth experienced a big challenge in narrowing down the number of accepted artists to just 75. ***This 2023 International Open Exhibition will be exceptional!***

OCTOBER 23-26, 2023 — OPEN EXHIBITION WORKSHOP WITH JUROR/INSTRUCTOR STAN KURTH

OCTOBER 28, 2023 — 83RD ANNUAL INTERNATIONAL OPEN EXHIBITION AWARDS CEREMONY

NOVEMBER 15, 2023 — THE NWWS 2024 WATERWORKS MEMBERSHIP EXHIBITION OPENS FOR ENTRY

Check our Waterworks page at NWWS.org for the prospectus and entry instructions.

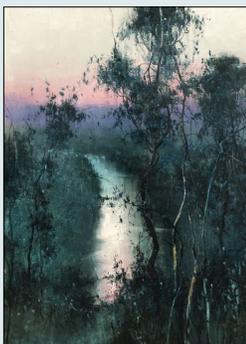
OCTOBER 19 — ARTIST ZOOM ROOM ONLINE WITH ANITA LEHMANN

NOVEMBER 13 — ARTIST ZOOM ROOM ONLINE WITH ANGELA BANDURKA

THERE WILL BE NO ARTIST ZOOM ROOM SESSION IN DECEMBER

OCTOBER 24, 2023 — GENERAL MEETING WITH DEMO ARTIST HERMAN PEKEL!

A famous artist of energy and enthusiasm, Herman “sees a painting” in almost every subject, and produces award winning work in watercolor, gouache and oil. His work ranges from industrial scenery to the broad Australian landscape. ***Join us for Herman’s wonderful demo!***



THERE WILL BE NO GENERAL MEETINGS IN NOVEMBER AND DECEMBER DUE TO THE HOLIDAYS.

TO FIND OUT MORE ABOUT ABOVE NWWS EVENTS, PLEASE VISIT [NWWS.ORG](http://NWWS.org)

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Terracotta specializes in immersive online fine art education taught by the world's best artists and educators. Explore our Live Workshops, Video Courses, Watercolor Explorer Program, and more! Click here to learn more at Terracotta.art



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For example, the Quinacridone Burnt Orange pigment stopped being made two years ago. According to the manufacturer, it's doubtful that it will ever be produced again. The good news is that we have enough of this pigment to last nearly 20 more years.

Continue to enjoy painting with all of our Quinacridone colors for decades to come!



@danielsmithartistsmaterials

Zoom with us LIVE each week so you can speak directly with John and engage with fellow artists!

Visit [DanielSmith.com](https://www.DanielSmith.com) for details.

DANIEL SMITH 

TERRACOTTA

Online School of Fine Art

"We wanted to create the artistic experiences that we longed for."

In the age of digital advancement, art education has transcended traditional boundaries, finding a home in the virtual realm. Terracotta, a pioneering online School of Fine Art, has emerged as a beacon of innovation in this landscape. Offering a comprehensive array of artistic experiences, Our mission at Terracotta is to bring the greatest caliber of art education to students wherever they are in the world. We are so honored and grateful to do what we do!

Through our hands-on and immersive live workshops, comprehensive programs, mentorships, live events, and video courses, we ensure that our students have the tools they need to flourish. Our roster of instructors includes world-renowned artists and educators, each bringing their unique methods and perspectives to the table.

Terracotta was founded by students of the arts, Ishani Gujral and Jacob Davis. In 2020, at the start of the pandemic, the workshops that Ishani and Jacob were enrolled in shifted online.

Frustrated by their experiences learning art online, the pair began speaking with students and instructors about how to fulfill the potential of online art education. At the beginning of 2021, Ishani & Jacob launched Terracotta in partnership with a faculty of the top fine artists. Thanks to the support of students around the world, Terracotta launched two first-of-its-kind long-term programs in the fall of 2021.

Discover a world of artistic possibilities and a rich array of opportunities for watercolor enthusiasts, fostering growth and creativity through immersive experiences. Embark on a transformative artistic journey as you explore our comprehensive [Watercolor Explorer Program](#), delve into the groundbreaking

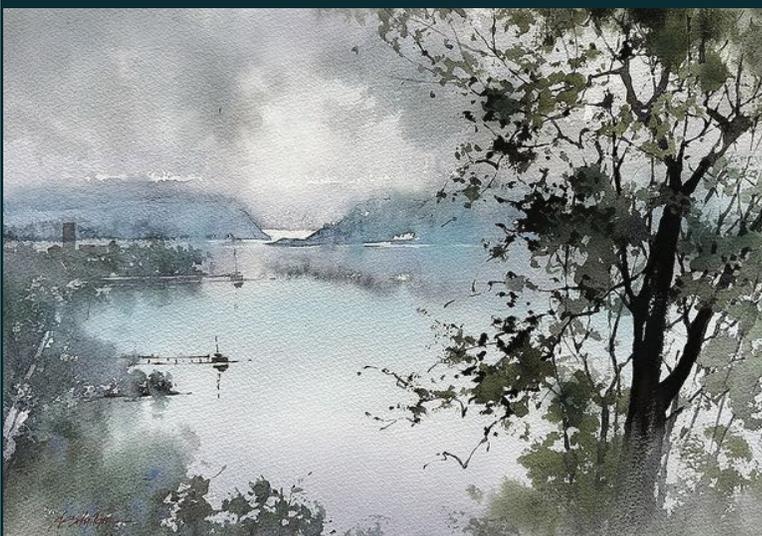
[Fine Art Mentorship](#) guided by Thomas Schaller, partake in the immersive four-day event, [The World of Watercolor](#), engage in intimate live [Mentorship Programs](#), access our enriching [Video Courses](#), and become inspired by our dynamic [Live Workshops](#).

Join Terracotta's vibrant community and embark on an artistic journey that values practice, patience and the joy of learning.

Here at Terracotta, we believe anyone can make art if they choose to learn. Art isn't about talent; it's about humility, patience, and intentional practice. It's a lot easier to start and maintain the art habit with a little help from your friends, so we created the Terracotta Online School of Fine Art to enable immersive learning and foster deep connections among instructors and students. Terracotta is a community of artists positively supporting artists of all skill levels and styles. We would love to have you join us on this journey!



Waiting, watercolor painting by Mary Whyte, Instructor at Terracotta



Banks of the Hudson, Watercolor painting by Thomas Schaller, Instructor at Terracotta

[Terracotta.art](https://www.terracotta.art)
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Step-by-Step Art Lesson by Catherine Gill

To learn more about Catherine Gill, visit her [Website](#)

This is an edited article Catherine Gill wrote in 2013, a step-by-step lesson she created for our Hot Press readers. Enjoy!

Note: I first met Catherine Gill in an outstanding workshop years ago.

INTRODUCTION: OOZE



Painting 1 Done on location in Kootenai

Let's OOZE! Why?

It's fun and playful! There's less fear of making mistakes, combining the strengths of watercolor (transparent) with pastel (opaque). You can go back into painting to make a change!! The idea is for the chalk pastel to merge with the watercolor, matching the value of the pastel to the value of the wash.

Materials:

- Lanaquarelle Hot Press, 140# (Great "Ooze" surface)
- Harder chalk pastels, not oil; Nupastel (Prismacolor) and soft (Rembrandt).
- Your usual watercolor painting supplies

Interpreting the Landscape:

Have an assortment of hues in light, middle, and dark values. Look with your eyes and heart. You are standing on a rock in Montana, surrounded with its abundance and relentlessness.



Step-by-Step Art Lesson (cont.)



Panorama Source Photo

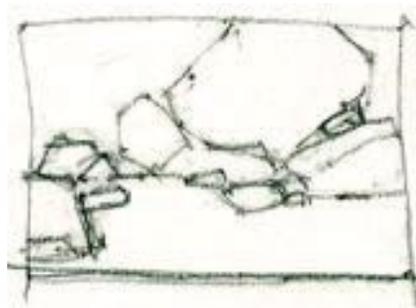
This piece of Kootenai Creek is too complicated: too many rocks and pieces of water. It’s overwhelming: simplify is the answer. It’s late in the year, soon it will snow, and all the color will be gone. The creek hunkers down until winter has passed. Perseverance, and refuge, hanging on until things are better, that is what this painting is about.

Value Sketch and Finding a “What”

We want a painting with simple shapes underneath; the “Bones” of the painting. This needs a thumbnail sketch, but what part? Let’s decide on the cluster of rocks to the right. The arrangement of interesting shapes. Is it perfect? Who knows? Better to start than not.



Detail of Source Photo



Step 1 Block-in

Step 1 -Thumbnail Sketch Block-in:

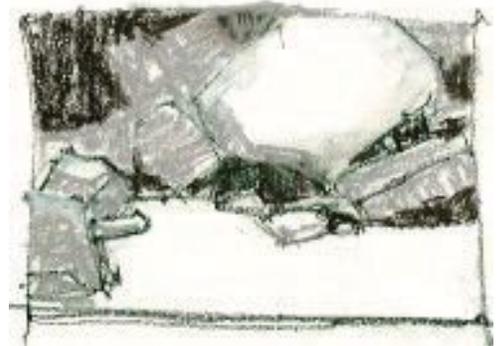
Start by blocking in, with the largest rock, just its shape, and placing it off-center. Then add the other rocks, checking that they are not the same size.

Sketch with pastels, picking a white, a middle-value grey and a black. We know what the “WHAT” is - (the large rock near the small one). There’s a dark place under the large rock, where we can add some color.

Don’t just copy the rocks. Try to make a design of shapes. There are beautiful leaves and ripples in the water but be determined not to get distracted from simple. It’s the rocks and water that got us in the first place, so stay with that.

Step 2 - Thumbnail Sketch Value Sketch:

Now let’s put in some simple values, a light value (white paper), a middle gray, and a black. This is an extreme simplification, but in its ruthlessness, it simplifies to the maximum.



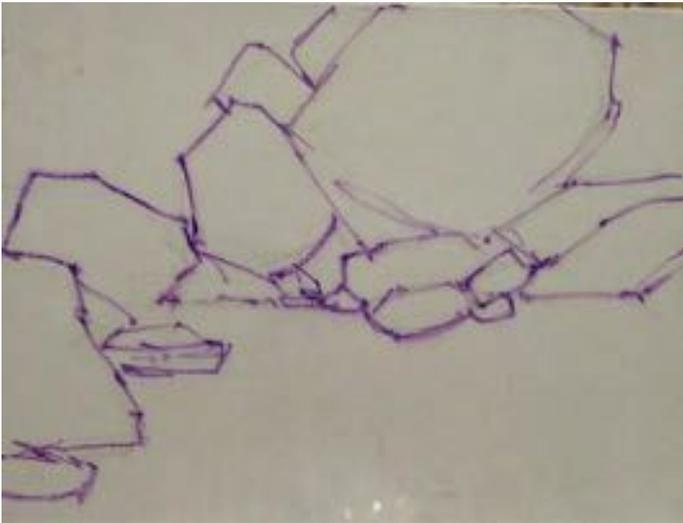
Step 2 Value Sketch

Give subtleties to the values when you paint. Use the pastel here to show texture and movement. Make marks, give it some life. Put in middle values to connect the shapes from one rock to another, making things simpler. A few shapes are good, but a lot is not. Paint through the rocks, changing color and keeping close value.

Step 3 - Painting:

Drawing on Wet Paper: Now the painting part. “Ooze” means that the paper needs to be wet. Clip the paper onto a board, choose a pastel that’s an appropriate color. Black pastel is not so good: it grays out other colors when it oozes. here we use purple. Make a line with some energy in it. Changing the pressure gives a good sensitive line.

Step-by-Step Art Lesson (cont.)



The pastel will ooze into the wetness of the wet paper. We're "oozing" now with soft lines. As the painting is built in layers, restate the lines and firm them up later.

Step 4 - Block In the Painting:

Make layers of rich saturated watercolor, then apply pastel into the wet wash, matching values best you can. Don't go too fast, nor too much pressure, and more will OOZE out.



State the value and shape with watercolor, and then follow with a close value of pastel: it doesn't have to match the color of the watercolor, just close in value. Work the paper before it dries, make a color change on every shape, in watercolor and in pastel. Leave some pure watercolor in places. The combination of shapes with transparency and opacity makes it interesting. Covering all the shapes with pastel would just make everything opaque. A totality of OOZE, so to speak.

What doesn't happen in this layer can happen next layer. Use the direction of the lines of the pastel to give interest and energy. Keep changing color as you go and see what happens. There is not much time to think. When the paper loses its shine, you have finished the layer. Re-soak the paper, or if it is just a small area, re-wet with watercolor, and then go into it anew.



Step 5 - Refinement of the Painting:

The refinement phase is time to reassess. If you want to change larger areas, soak the painting and go again. Start one shape at a time to refine and create more interest. Now the shapes have been covered in watercolor with pastel oozed into them.

Review the value sketch to see where you've gone off value and correct it. If the paper has shine, go back and refine and reconnect shapes with value, texture, and color. Deepen contrasts so your "What" is more obvious.

Step 6 - Detail & Finish of the Painting:

To finish, look it over, (not the site, the painting) and look for statements to tie it together. Think rhythm. The paper is mostly dry, so make some dark-edged marks. If any color is out of line with the others, either repeat it or tone it down. Pay special attention to the edges, and make sure all the shapes have movement between and among them.

Restate the line, create marks, and make sure that there is some semblance of the energy that this started with, remembering the "WHAT" in the first place. Then work on the painting until it feels like the "what": a feeling of simplicity and abundance and refuge and perseverance. And gratitude that no one fell off the rocks!

Take Your Work to New Heights

by Liz Walker

I have long admired Arizona artist Stan Kurth—and followed his meteoric rise in the art world for the last decade. I'd seen his paintings in many national art show catalogs and finally invited him to teach a workshop in Portland, Oregon in 2019. The class filled with watercolorists and acrylic/mixed media artists. All were there to soak up Stan's wisdom.

As an experienced acrylic painter (who worked in watercolors), I found Stan's workshop transformative, changing the way I paint and my overall approach to my work. I learned his basic technique (applying watercolor or gouache and then adding white gesso—in my case, acrylic paint) and adapted it to my figurative subject matter.

Stan revealed the wisdom of doodling with gouache in a sketchbook (daily practice for him) and to not get too precious about the work. In fact, he is famous for gifting everyone in the class with a page out of his many sketchbooks!

My biggest takeaway was learning how to work intuitively—soft watercolor washes first, then adding opaques, and connecting things using thin black linework, and let the subject matter reveal itself to me. Although Stan's work is often non-representational, I took his concepts and incorporated them into my own way of painting—a win-win.

After the workshop, I felt my work soar to new heights, as more of my paintings were accepted into national shows. My mixed media piece *Inward Journey #4* was juried in the NWWs 2020 Spring show. Stan

is among the next generation of watermedia instructors—the ones to watch and learn from. Don't miss this opportunity to immerse yourself in four days of top-notch instruction from a next-level painter.

STAN KURTH WORKSHOP

October 23 – October 26, 2023

<https://www.nwws.org/event/stan-kurth-workshop/>



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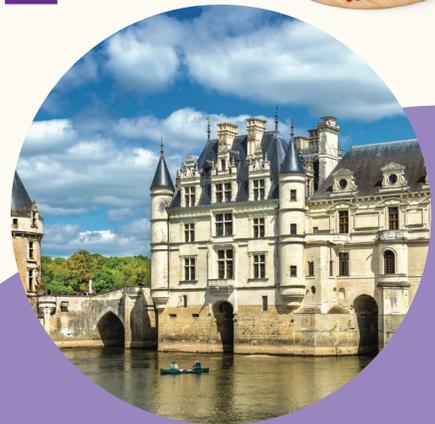


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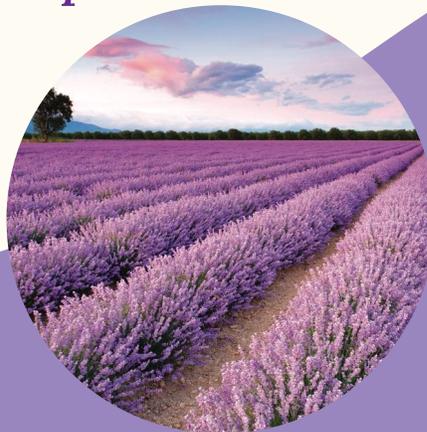


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2024 Call For Entries

WATERWORKS *Online*

Exhibition Dates: 4/26/24 ~ 6/30/24

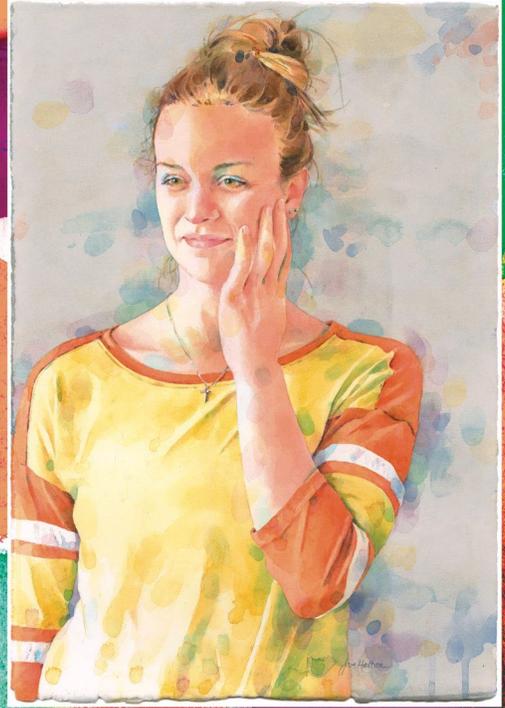
DEADLINE FOR ENTRY: 1/24/24



Exhibition
Juror
and
Workshop
Instructor

Laurie Goldstein-Warren

WW, SES, NEWS



2023 1st PLACE ~ Transported by Janine Helton

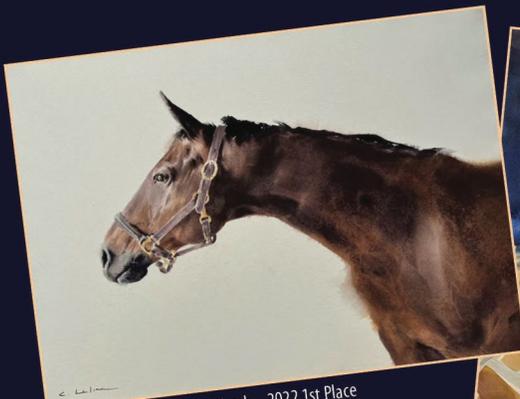
NWWS 83rd ANNUAL INTERNATIONAL OPEN EXHIBITION

Exhibition Dates

October 14 – November 12, 2023 | Juror Stan Kurth

83rd ANNUAL INTERNATIONAL

OPEN Exhibition



Waiting Patiently by Caitlin Hatch ~ 2022 1st Place



Guillermo by Amalia Fisch ~ 2022 2nd Place



Olive by Lei Chi ~ 2022 3rd Place



Matzke Fine Art Gallery and Sculpture Park

Gallery Reception

Saturday, October 28, 2:30 - 5:00 pm | Refreshments Served

Join us for our first in-gallery exhibition in four years!



NORTH WEST
WATERCOLOR SOCIETY

Matzke Fine Art Gallery and Sculpture Park | 2345 Blanche Way, Camano, WA 98282 | (360) 387-2759

Plein Air: Always Challenging and Fun!

by SUZE Woolf

So far, we've had excellent painting weather, albeit occasionally too hot or damp.

We've added some new locations – the [Pacific Bonsai Museum](#) in Federal Way, the historic [Georgetown Steam Plant – Seattle City Light](#) near Boeing Field—and revisited old favorites: Fishermen's Terminal, Lincoln Park, Jack Block, Centennial, Gasworks, Discovery, and Volunteer Parks, Georgetown and South Park, Government Locks, Washington Park Arboretum, and Bellevue Botanical Gardens.

There are over 400 posts on our private photo sharing site, with paintings from our locations, plus works and sketches from people in Europe, Asia, or other parts of the US. Members also post calls to various plein air festivals, both local and abroad.

Our gang ranges from novices to seasoned professionals, and we learn from each other. Methods vary; literal to abstract, subtle to wild color, illustrative to expressive. Some sit on stools, crouch on the ground, stand at easels—all the while working on a wide assortment of sheet sizes.

The season is more than half over, AND we still have October to go. If you want to try some challenging painting, join us, it's fun as you enjoy the places and the company of other devotees! See [Plein Air Group – Northwest Watercolor Society \(NWWWS.org\)](#).



Artist Zoom Room

online critique from NWS

AZR: "Painting Design: Essentials for Success"

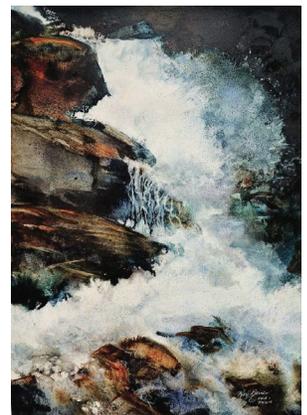
by Dolores Marquez

The AZR Zoom Critique program is taking a new direction! **You ask for composition**, and we're bringing it to you! Join us as we kick off the series, "**Painting Design: Essentials for Success**," on Oct. 9th at 1:00. The critiques will concentrate on the **Essentials for Success**. Each artist will focus on one element and apply it to the artwork submitted by our members.

Numerous wonderful critique artists have made AZR so successful. We are bringing back many of these artists for this year's program, starting in October.



- | | | |
|---------------------|--|------------------|
| • October 9, 2023 | Focus: <i>Composition Cornerstones</i> | ANITA LEHMANN |
| • November 13, 2023 | Focus: <i>Drawing is Key!</i> | ANGELA BANDURKA |
| • January 8, 2024 | Focus: <i>The Value of Values</i> | DALE LAITINEN |
| • February 12, 2024 | Focus: <i>Shapes, Forms, and Variety</i> | STELLA CANFIELD |
| • March 11, 2024 | Focus: <i>Color Harmony</i> | CATHERINE GILL |
| • April 8, 2024 | Focus: <i>Creating Unity and Balance</i> | MICHELE USIBELLI |
| • May 13, 2024 | Focus: <i>Building Space and Depth</i> | RON STOCKE |
| • June 11, 2024 | Focus: <i>Putting Together the Elements and Principles of Design</i> | LIANA BENNETT |



Sign up on the website to have your artwork critiqued.

<https://www.nws.org/nws-artist-zoom-room/>

Linda Hulce, AZR Meeting Host

Email: lulce6@aol.com

Sue Dehmlow, NWS AZR Tech Coordinator

Email: suedehmlow.azr@gmail.com

Dolores Marquez, AZR Critique Recruiter

Email: dmqz442@gmail.com



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Oops! When Things Go Wrong - Confessions of an Aspiring Artist

By Gloria Carmignani-Breslin

We are not perfect beings, but we do strive for personal excellence ... capturing that moment, that feeling, that awesome sight. We hope that our work touches and connects with a viewer ... that they feel the emotion of our work and smile. These are our daily rewards. Our artistic breath. Our oxygen.

Sometimes, things go wrong—unplanned events, big or small. Any number of things can interrupt the artistic process and require immediate attention.

These “moments” keep us humble. Well ... they definitely keep me humble.

Here are my personal favorite Top 5 “gone wrong” moments. (It’s a good thing that Mr. Clean is my boyfriend.)

1. The “Pet Perp” (My bad. I trusted him!)
2. The “Hole in One” (Yes, scrubbers can actually make a real hole in one’s artwork.) Sorry.
3. The “Splatter-Gone-Rogue” (Evidence that paint can travel to infinity and beyond.)
4. The “Invisible Drawing” (Apparently tracing paper doesn’t work upside down.)
5. The “Mystery Media” (Is that coffee/tea/wine/soda I just brushed on my paper?) Hasn’t everybody done this?

When things go wrong, I seek solace and renewed hope. My usual go-to move is to buy (yet another) perfect brush, fancy art tool, or perhaps, a shiny new tube of paint—all “comfort foods” of art.

This time-honored remedy works with just about everything: new tools, golf clubs, and fishing gear. As Dad used to say, “You need the right tools.” Dad was a smart man. I always find myself feeling better—at least for a while. (Apologies to my favorite art stores.)

As I try to wrap my brush around the issue, I’m thinking ...

Something going wrong is inevitable.

Unintended results can give a painting character.

Many mistakes/unintended consequences can be fixed.

Some things cannot be fixed, at least not by me.

Then, decisions must be made.

Perhaps cropping? Bookmarks? Small cards? Or (in desperation) confetti?

Sigh. I know. These last decisions are not part of the original artistic vision, but they can offer some satisfaction. Hey! I have created some very nice bookmarks!

Watercolor can be a challenge, but it is always joyful. Maybe we just “go for the ride” and have a good laugh when things go wrong. Art will find a way—and so will the artist.

I’m still working on it.



Autumn 2023 Signature & Kudos

SIGNATURE



Eye to Eye - Rita Furnanz

Rita Furnanz has earned Signature Membership status.

KUDOS



The Seagull - Annie Strack

Annie Strack earned Montana WS Signature, won Merit Award in

the Kentucky WS, 1st place in *The Art of Watercolour* magazine, and received a feature article in the 51st edition. Her paintings also juried into Montana WS, Georgia WS, NWS/RSW International Exchange, AWA, and RMWM. She had a solo exhibition at Patuxent National Wildlife Refuge.



Morning Stroll - Sandra Pearce

Sandra Pearce's *Morning Stroll* was awarded People's Choice in the Florence Regional Arts Alliance (FRAA) Coastal Plein Air Open painting competition and went on to win the Sennelier Summer 2023 *Place to Paint* international contest.



Grateful - K. L. Wright

K. L. Wright's *Grateful* received Honorable Mention at the *Sweetpea 2023 Summer Art Festival*, Bozeman, Montana. *Last Snowfield* and *Brad Pitt's Rock* were accepted in *Paint Under the Big Sky, Big Sky, Montana*.



Brad Pitt's Rock - K. L. Wright



Last Snowfield - K. L. Wright



Mist Trail View - Karen Robinette

Karen Robinette's *Mist Trail View* was included in the ERA Living, Ida Culver House, Ravenna, Seattle, WA, exhibit, *Landscapes in Which We Live*, and was awarded Resident's Choice first place award.

Autumn 2023 Editor's Challenge: Release

Editors Challenge Fall 2023 "Release"

Editors comment: I am impressed by all the various interpretations I received, with so many meanings.

EDITOR'S CHOICE

Editor's Choice: "Release" is wonderfully expressed in these 2 works.

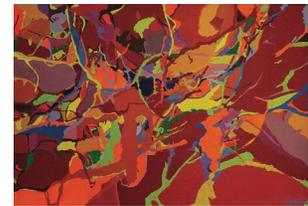


Plunge—Diving for Dinner - Karen Greenstreet



That October Day - Molly Murrah

RUNNER'S UP



Roots & Branches - Bill Koger



Splash Down
Gloria Carmignani- Breslin



Eruption - Frankie Jean Koger

THANKS FOR ENTERING



Free Falling
Karen Greenstreet



Circular Logic
Frankie Jean Koger



Happier Days -
Gloria Carmignani-
Breslin



November Storm
K. L. Wright



Spontaneity
Molly Murrah

Editor's Challenge Winter 2024

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

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



What's Happening With Catherine Gill? Fall Studio News

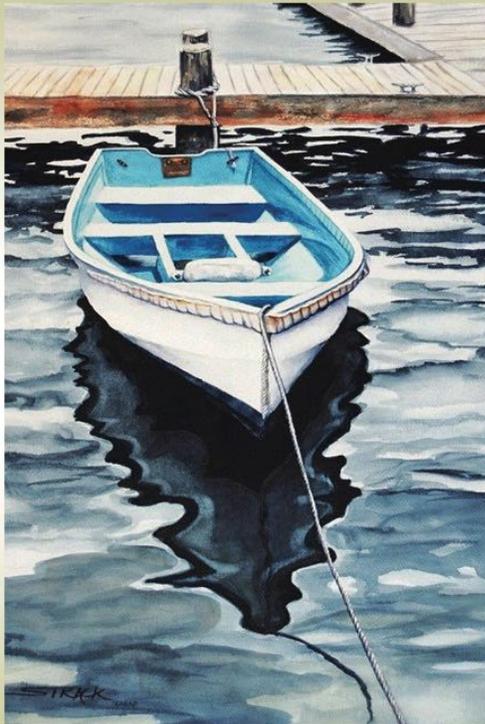
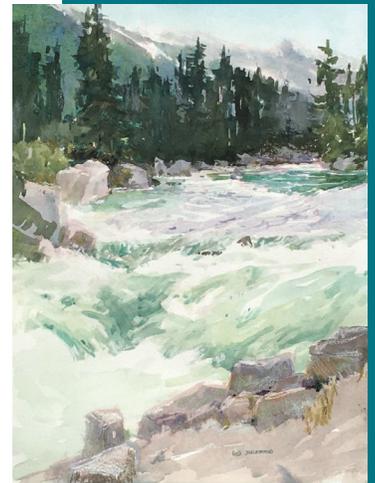
Peninsula Art League, Oct. 7–9: 3-Day In-Person Watercolor Workshop: Design and Color in Landscape, Olalla, WA. www.peninsulaartleague.org
Register: Suzannepalvicepres@gmail.com

OOZE Online Workshop, Nov. 8, and 15th: Wednesdays, 12–3 p.m., Intermediate WC skills, Beginning Pastel OK, Max 8, \$150. Register: www.catherinegill.com Questions? cathe@catherinegill.com or art.partners@gmail.com

Full-Day In-Person Studio Workshop, Design & Color, Oct. 28 and 29th: Saturdays/Sundays, 10 a.m.–4 p.m., Seattle, WA. Max 6, \$225. Register: www.catherinegill.com Questions? cathe@catherinegill.com or art.partners@gmail.com

NEW STUDIO OPEN HOUSE, Dec. 2, Saturday, 12–4 p.m., Building 30 West, 7448 63rd Ave. NE, #205, Magnuson Park, Seattle, WA. See my new space, new art, and visit 20+ other artists' studios. <https://www.spaceatmagnuson.org/>

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A pleasing size relationship between the frame width and the mat width is important



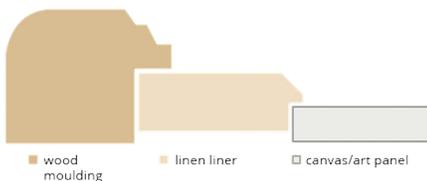
Wax and soft cloth are simple tools for protecting watercolor paintings



Generous matting adds impact to your painting



A Floater Frame



■ wood moulding ■ linen liner □ canvas/art panel

Excerpt From *"Framing Your Art Without Glass"*

by Renee St. Peter

Most galleries prefer works not under glass. Why? They sell better: glass adds a layer between the viewer and the painting, interrupting the emotion; it "smooths out" what is underneath, making the texture of the original difficult to see. With glass, often the subtle texture that lends authenticity and originality can be lost.

There are many options to explore without downgrading your work (and putting your favorite framer out of work.)

Note: You must protect the painting properly with no-glass framing, no matter what protective material or framing style you choose.

- A wax protection gives the paintings a soft glow and is easy to apply. The wax, such as Dorland's, is non-yellowing.
- A water-based product is trickier: you don't want to disturb the painting. Find the correct spray product that will protect but not change your painting's color before applying varnish. With the right barrier, you can then apply a varnish by brush with the sheen of your choice.
- A gel medium can create a texture over the fixed painting. Apply an archival varnish atop the gel medium afterward, just as you would protect an acrylic painting.
- For framing smaller works, adhered with soft gel to cradle panels, perhaps painting the sides a complementary color. The depth of the sides is gallery friendly. Again, the face must be varnished and protected.
- Use a floater frame for a rich look.

The Internet is a good source for research. Watch and learn from others so you'll have more confidence as you try framing without glass.

Explore! Ask questions. Research. Experiment. There are many beautiful ways to frame without glass. Take your framer to coffee and put your two creative minds to work.

For the full article, see

<https://www.nwws.org/framing-your-art-without-glass/>



Don Andrews Studio

Don Andrews, AWS, is a nationally known watercolor artist and workshop instructor. A past board director of the American Watercolor Society, Don's paintings have received numerous awards in national competitions.

Don has conducted painting workshops around the world for over 35 years, and offers a year-long, online course, "Designing Nature." Don is proud to be an NWS patron.



www.donandrewsstudio.com

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ONLINE with Zoom!

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

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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 ¼ or ½ 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 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.

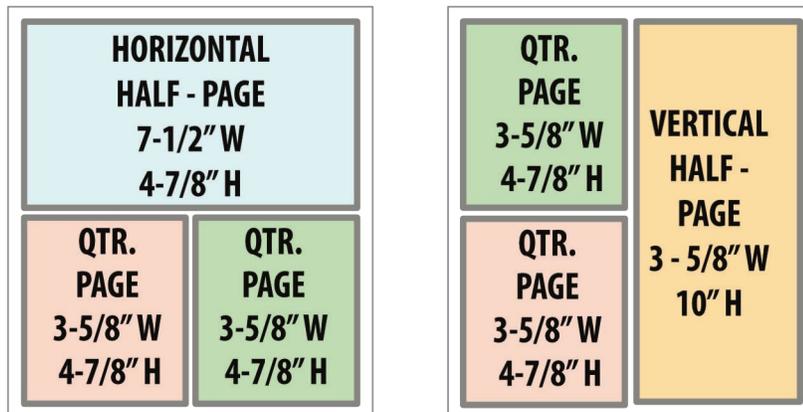
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Send by email to: nwshotpress@nws.org.
Images must be least 150 dpi.

HOW TO SUBMIT PAID DISPLAY ADS:

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SEND QUESTIONS TO:
Newsletter@nws.org

Hotpress Editor:
Katherine Wright

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



A Question of Paternity

by Phyllis Meyera

“The baby bird is breaking out of its shell for the penguin couple and this other little guy turned up. The father looked puzzled and the mother a little embarrassed.”

Editor’s Comment:

WINTER GOT YOU WONDERING?

What am I supposed to do now that the sun is going down? How did I ever get in this situation? When will it ever make sense? Ah, but you never know what that surprise (the one you never wanted) will gift you. Take hope in the coming winter, as it precludes the next season of a new life; it’s worth the uncertainty.

DO YOU HAVE A SUBMISSION FOR THE NEXT NWWWS NEWSLETTER?

DEADLINE: December 1 for the Winter 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 WINTER 2024

- **Winter 2024: “Twilight”** is the painting challenge for our next issue. Interpret it as you will, and send your painting images (up to 2) to us by December 1, 2023. Subject line: “NWWWS Winter 2024 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