

2024 Spring Presenters

APRIL 23

Jared Cullum



Jared Cullum is a plein air painter and an award-winning author and cartoonist living in Pittsburgh, PA.

Cullum paints with a soft brush, as if his view of the world is light and dreamy. Sunlight is purposeful, creating its shadows willfully or not at all. Yet there is a snap of contrast or detail in every work that grabs your attention to draw you deeper into it.

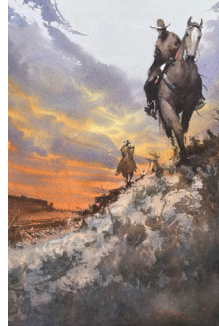
Of the paintings showing here, only one is indoors, an open-air stock train station. He prefers the outdoors, from cityscapes to snow-capped mountains.

He has written and illustrated story and concept art for young adults and children's stories for Jim Henson Productions and others. Cullum is a teacher of plein air and figure watercolor painting.

For more information, visit: Jaredcullum.com

MAY 28

Dan Marshall



Dan Marshall is "... inspired by the fading scenes of rustic farms and working ranches, framed in by the beautiful landscapes of Colorado and New Mexico ... "

Dan Marshall is a nationally renowned watercolor artist, demonstrator and instructor in Denver, CO. His list of accolades and accomplishments is long and rewarding.

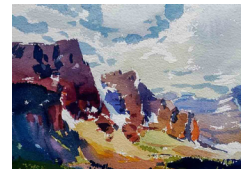
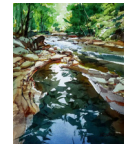
He has lived on both coasts and in the American West. An avid plein air painter, he produces most of his work on location near the ocean or in our western hills and mountains.

His confident brush produces clear images to define just where it is he is painting. His works have an immediacy and freshness to them, letting the viewer experience the places he has been and the things he has seen.

For more information, visit: danmarshallart.com

JUNE 25

Yong Hong Zhong



"Painting is all about visual story telling ... "

Yong Hong Zhong was born in Canton, China, and came to the United States at twelve. Educated at La Guardia High School and Pratt Institute, his passion for drawing propelled him into an animation career at Disney Animation Studios, where he worked in film for over 14 years. Switching to traditional painting after *The Princess and the Frog*, Yong drew inspiration from California impressionists, focusing on landscapes, portraits, and still-lives.

His art reflects a deep commitment to storytelling, showcasing mastery in draftsmanship, color, and composition. His work, marked by skill and heartfelt expression, captures the spirit of fleeting moments, inviting viewers into his vibrant world view.

For more information, visit: <https://www.yonghongzhong.com>

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



**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 Murrach
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@foxrothschild.com

NEWSLETTER EDITOR

Katherine L. Wright
NWWSHotPress@gmail.com

NEWSLETTER DEADLINES:

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Email your items to:

NWWSHotPress@gmail.com
(Subject line: NWWS Hot Press)

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

Shirley Jordan
P.O. Box 50387
Bellevue, WA 98015-0387
treasurer@nwws.org



Here comes spring, which means that our Waterworks Membership Exhibition and the awards reception are within sight. Waterworks is always an online exhibition. You and anyone you'd like to invite may [register to watch the online reception](#) (April 26, 2024, beginning at 5:00 pacific time) and be among the first to see the exciting artwork of our members, including the announcement of the award winners. [Click here](#) to receive the invitation.

We receive a lot of comments both pro and con for the online exhibitions. Some love the lower cost of entering because it doesn't involve expensive framing, shipping, lead time, and all that goes with that. Many enter only online exhibitions. Others lament not seeing the paintings in-person. We all relish the glow of a painting when you're standing in front of it, immersed in its beautiful nuances, textures, brushwork, and other attributes that are easily lost on a computer monitor. The quality of photography affects the online image, too. Indeed, some paintings are awesome in-person and less so online, and conversely, some paintings are impressive online, but something is missing when you view the painting hanging on a gallery wall.

Coordinating an online show, while taking a fair amount of time, is very different than coordinating a gallery exhibition. The challenges for a gallery exhibition for NWWS include finding suitable venues, the high and still climbing expense, the proximity of the venue to the exhibition coordinators, availability of the venue (most exhibition spaces book well over a year out), security, available volunteer time, and much more. Our 2023 Annual International Open Exhibition was gallery-hung, the 2024 will be online, and the 2025 will be gallery hung. The 2025 venue will be the Juan Ru Art Center, a beautiful new gallery in the heart of Bellevue, WA, and we plan to make it a spectacular exhibition, hoping to add one or two special events during the month-long event.

From 2019, the head spinning year, and forward, how we lead NWWS changed out of necessity, and how YOU design your art journey has changed, too. Aware of that, we wish we could make perfect choices that satisfy each artist's needs and support the highest level of involvement with all the exhibitions. We ask that everyone allow that the strawberry ice cream lovers will always campaign for strawberry and shake their heads at those who choose another flavor. Whatever flavor we select for each event, we're making it as delicious as we can!

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

Deborah Roskopf, NWWS Acting President

Musings of the Editor

by Katherine L. Wright

HOME



“Wow, these are my people: they love to talk art! They love to talk about all aspects of painting and nerd out on it. I feel so at home!”

Do you ever sense this? Being a member of the community is like being a member of the family. You feel at home, whether your connection is virtual or real.

The NWWWS is built on strong, personal relationships, where you can feel safe appreciated, loved, supported, and challenged. What matters to you is an essential part of our community, and it helps shape the memories that we cherish.

A sense of belonging to the NWWWS is believing everyone has something to offer. It helps us identify what we want to get better at and allows us to find the tools and means to work towards those goals. This might be dealing with a setback, a breakthrough in framing techniques, how to think differently about composition, or how to navigate entering shows.

The Northwest Watercolor Society is a support network of people who come together for their love of art and innovation. Our community



is full of people who are ready, willing, and qualified to help others grow. When we continue to grow, we are able to create a supportive and inclusive society.

I want to encourage you to offer the same kind of support and camaraderie that has enriched your own experience. Sharing our passion with other genuinely happy and creative people creates a supportive and inclusive artistic environment.

NWWWS provides an opportunity to share and build connections. No matter if you live in the PNW, are out of state, or are sailing around the world, it’s wonderful to feel at home in our art community.

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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

NWWS

NORTHWEST
WATERCOLOR SOCIETY

MEETINGS & CALENDAR UPDATE

NWWS 2024 ANNUAL WATERWORKS *ONLINE* MEMBERSHIP EXHIBITION

APRIL 26, 2024 ~ JUNE 30, 2024 — NWWS 2024 ANNUAL WATERWORKS *ONLINE* MEMBERSHIP EXHIBITION
This spectacular members exhibition will be posted online April 26th.

▶ APRIL 26 — WATERWORKS *ONLINE* MEMBERSHIP EXHIBITION AWARDS CEREMONY

The reception will be on ZOOM from 5:00 pm to 7:00 pm PST. Juror Laurie Goldstein-Warren will talk about the accepted entries. The online gallery will be posted on our website.

JUNE 30 — THE 2024 ANNUAL WATERWORKS *ONLINE* MEMBERSHIP EXHIBITION CLOSES

▶ APRIL 8 — ARTIST ZOOM ROOM, FOCUS: CREATING UNITY AND BALANCE WITH KAY BARNES

MAY 13 — ARTIST ZOOM ROOM, FOCUS: BUILDING SPACE AND DEPTH WITH RON STOCKE

JUNE 11 — ARTIST ZOOM ROOM, FOCUS: THE ELEMENTS AND PRINCIPLES OF DESIGN WITH LIANA BENNETT

APRIL 24 — GENERAL MEETING WITH ARTIST JARED CULLUM

Jared Cullum is an award-winning plein air painter and author-cartoonist. He regularly posts on his YouTube channel "Jared Loves to Draw" and is an avid teacher of plein air and figures in watercolor.

MAY 28 — GENERAL MEETING WITH ARTIST DAN MARSHALL

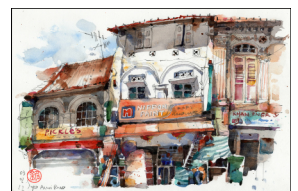
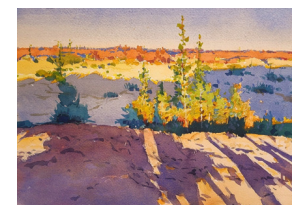
▶ Dan Marshall is a sought after watercolor artist, instructor and juror with many awards and features in multiple art publications. An avid plein air painter, Dan's unique view of Americana can always be found in his work.

JUNE 25 — GENERAL MEETING WITH YONG HONG ZHONG

A fabulous painter – and a lovely human being – Yong Hong Zhong was our demo artist at our first online general meeting. His demonstration was wonderful... and fun. Yong's paintings are clean, crisp, colorful and refreshing. He is engaging as a teacher and will be one of our Waterworks instructors in 2025!

▶ MAY 11 — WORKSHOPS *INTERNATIONAL* WITH PAUL WANG

Colorful and inspired artist Paul Wang will give his first **Workshops *International*** workshop on Saturday, May 11 from 8–11 am PDT. Paul is such a sought after instructor, we already have a wait list for this gem!



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

Nancy Axell: Grande Dame of NWWWS

May 18, 1930–December 31, 2023

by Molly Murrah

What can I say about Nancy Axell? I'm not sure I even know how to put into words what Nancy meant to NWWWS, and more specifically what she meant to me. She was my surrogate mother and my dear friend ... I adored her. She was vibrant, loving, loyal, funny as all get out, and a wonderful watercolor artist.

A native of Seattle, Nancy first painted in watercolor when she was just 10 years old. She attended Franklin High School, then the University of Washington, where she met and married her husband, and raised four children. During that time, she became Mrs. Capitol Hill and then Mrs. Washington. Nancy wanted to be a teacher, however, so she went on to get her teaching certificate and master's degree in education, after which she taught kindergarten for a number of years. In the 1980s, when she was no longer teaching, she returned to her love of painting in watercolor.

Nancy was a member of several art associations, most notably Northwest Watercolor Society and Women Painters of Washington. She was NWWWS president 1995–1996 and was always a huge contributor to the Society. For the Society's 60th Anniversary, she curated and managed one of NWWWS's most successful exhibitions at the Frye Art Museum in Seattle ... an amazing accomplishment for a regional art society at the time.

For NWWWS's 75th Anniversary in 2015, Nancy and I worked closely together along with Seattle's preeminent art historian, curator, and writer, David F. Martin, on the Society's retrospective book, *A Fluid Tradition: Northwest Watercolor Society ... The First 75 Years*. Over the course of more than a year, David wrote the book, and I designed it, but Nancy was the glue and driving force on our team. She contributed incredible knowledge about the society, recounting her rich experiences as a member, chair of various committees, and as president. We couldn't have produced the book without her input, vision, and enthusiasm.



A member of the NWWWS Board of Directors for almost 30 years, until her health intervened a year ago, Nancy shared her vast knowledge of NWWWS history and her special wisdom with grace and style. She was the Grande Dame of NWWWS. We will forever miss her ... and forever be grateful she was part of our NWWWS family.



Tenacious Nancy

by David F. Martin

I have known Nancy Axell for so long, I can't remember exactly when we met. I do, however, recall meeting a force of nature I knew I should not say "no" to. I believe I first met her in 1990 when I was attempting to create interest around the careers of early women artists in the Northwest. There was an exhibit opening that Nancy attended, with our special guests Dorothy Milne Rising and Florence Nesbit, both founders of NWWs.

It would be two years before I found out what a great painter Nancy was herself. She was such an advocate for others, she never mentioned her own work. She was personally humble but fierce in her promotion of other artists, especially women.

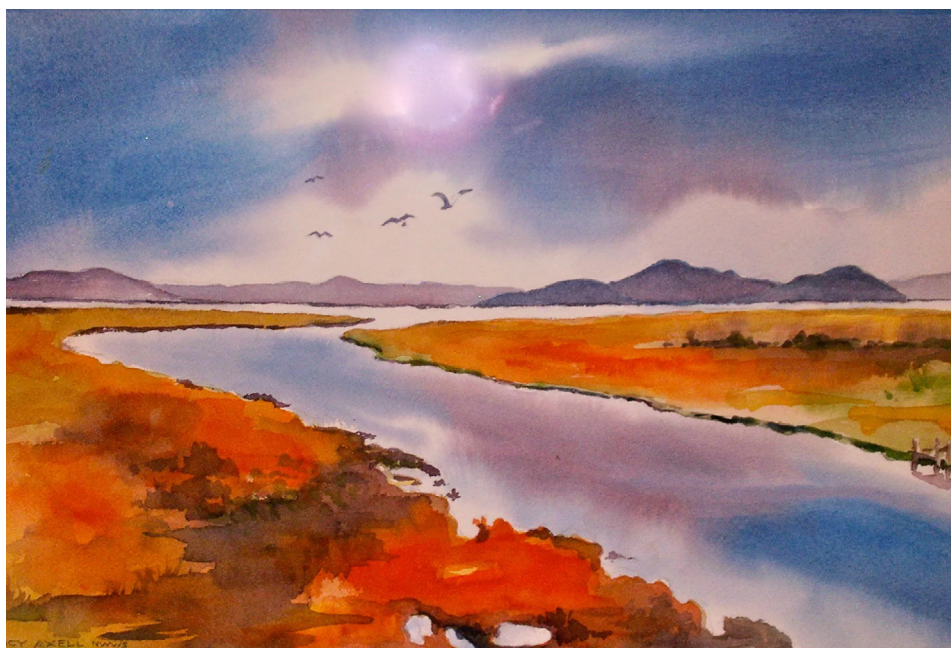
One of my favorite memories was when she approached me, to help her convince the Frye Art Museum to exhibit some of the outstanding work of early NWWs members. I told her that they would never do it—their mission had changed, and they weren't interested in regional art, especially earlier works. But two weeks later, she called to say the Frye had agreed! Her tenacity and advocacy really paid off.

Nancy always supported my research, exhibitions, and books. When she approached me to write a history of NWWs, I replied, "I thought you'd never ask." Later, when a group of us opened Cascadia Art Museum in Edmonds in 2015, our first exhibition was a tribute to NWWs, where we



premiered the publication. Nancy beamed at the opening.

Nancy Axell was tenacious, determined and most of all a loving, warm woman whose stoic personality never revealed the hardships she personally endured. She will always be a special part of my life, and I'll never forget her. How could I? She'd haunt me if I tried!





Signature Membership: What You Need to Know

by Molly Murrah

Signature member status in an art society is a coveted goal for many artists and is the reward for those who have met certain criteria defined by the society.

Signature status allows an artist to display the society's initials after their name when signing artwork, and more often than not requires the artist to be an ongoing member in good standing. It is a special achievement to become a signature member of any art society and it is recognition of an artist's skill and excellence.

NWWS signature members are watermedia artists who have been accepted into **two annual International Open Exhibitions or one annual Open Exhibition and two annual Waterworks Membership Exhibitions**. The exhibitions do not have to be

in consecutive years, but if you qualify, you must fill out an application and pay a \$10 one-time fee for signature status to be granted.

NWWS initials can then be used after your signature on your artwork. **To maintain signature status dues must be paid every year. If your membership dues lapse, your signature status in NWWS also lapses, and you may no longer add the NWWS initials after your name when signing your painting.** To reinstate signature status, all NWWS member dues for lapsed years must be paid in full.

NWWS has three classifications of membership: associate members, signature members (**NWWS**), and signature-gold medal

fellowship members (**NWWS-GMF**). We created the NWWS-GMF membership status to motivate, stimulate, and inspire signature members in good standing to create and submit exceptional paintings into NWWS exhibitions. The one-time fee for NWWS-GMF status is \$25. NWWS-GMF is the society's highest achievement reward available.

We encourage all members who are qualified for either NWWS or NWWS-GMF status to submit an application. We will be thrilled to reward your achievements!

To read more about NWWS signature status, and to submit an application, [**CLICK HERE**](#).

To read more about NWWS-GMF signature status, and to submit an application, [**CLICK HERE**](#).



Dynamic Pouring

**A Two-Day Online
Watercolor Workshop on Zoom**
With Laurie Goldstein-Warren, AWS, TWS

April 22–23, 2024

10 a.m. to 4 p.m. Pacific Time

Limited to 22 Participants

Recordings available for 30 days after the workshop



Laurie has taught this class to artists of all skill levels with great results. Pouring is a fun technique where they have to let go of some control to

gain results that cannot be achieved with traditional painting tools, such as brushes. Value design is key when choosing a subject to pour. She has used this process with urban landscapes, still lifes, portraits, and abstracts. Students learn to mingle the colors on the page in various levels throughout the process creating value pieces which make a colorful painting. Laurie will be using watercolor, but this process could also be utilized with liquid acrylics mixed with water in the same way. Please join her for a fun-filled workshop of learning and laughter.

warrenwatercolors.com

TUITION
\$175 NWWWS Members
\$225 Non-Members

Not an NWWWS member?
Join before registering
and save \$50 on the price
of the workshop.

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

FOR MORE INFORMATION
 **NORTH WEST
WATERCOLOR SOCIETY**
PO BOX 50387 | BELLEVUE, WA 98015
NWWWS.ORG
Email: workshops@nwws.org



**REGISTRATION IS
NOW OPEN AT NWWWS.ORG**

Energetic Acrylics:

An Expressive Approach to Landscape Painting in Acrylics

Join Sarah Hansen, NWWWS, for a
Two-Day Online Workshop on Zoom
April 24–25, 2024

10 a.m to 4 p.m. Pacific Time

Limited to 22 participants

Recordings available for 30 days after workshop

In this two-day online workshop, join award-winning artist Sarah B. Hansen as she teaches energetic, expressionistic, acrylic painting techniques. This class will help artists break out of creating tight, detail-oriented paintings, by focusing on movement, large shapes, and textures, using brushes and alternative tool applicators. Versatile acrylic paint provides artists with the ability to layer, remove, and reveal with very little dry time. Silicone wedges, palette knives, impasto brushes, and random objects will be used to creatively shape landscape elements. From toning the canvas to the final product, students will energize their work in this fun class.

For more information, visit

sarahbhansen.com



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\$175 NWWWS Members
\$225 Non-Members

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FOR MORE INFORMATION

NWWS NORTHWEST
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NWWWS.org

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WORKSHOP REGISTRATION
IS NOW OPEN
ONLINE AT NWWWS.ORG

A SHIPFUL OF PAINTERS

DANUBE RIVER CRUISE FROM BUDAPEST TO PASSAU : SEPTEMBER 12-19, 2025



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TRAVEL IN STYLE

The cuisine is 5-star caliber and each day brings new marvels! Wines and beers from the region flow freely, *included* with your meals. Your first class accommodations include daily housekeeping so everything is always neat and tidy for you. And just think, we traverse four countries but no need to pack or unpack – your room travels with you.

CAMARADERIE

You'll get to meet and become friends with painters from all over the world, as well as getting to spend time with some of your favorite master painters. There will be conversational panel discussions after dinner where you can ask questions of our leaders. Painting demos will happen mornings and afternoons throughout the cruise, sign up to watch any of them as you wish!

BOOK NOW!

8 days and nights on the Danube – from Budapest to Bavaria – with stops each day to go ashore and either take guided tours with interpreters or paint an infinite variety of subjects. We have something for both painters and non-painting travel companions. This is a chartered route, especially for us – so there are no other groups on board.

GET INFO AND REGISTRATION FORMS:

ronstocke.com/ashipfulofpainters


RON STOCKE WATERCOLORS.
NWS, AWS, NWS, CSPWC



Entering Art Shows and Striving for Excellence

by Kristi Galindo Dyson

“You learn more from your failures than your successes. Find joy in the process.”

I came from an artistic background, so naturally I became an art student, then an art teacher. I thrived in an atmosphere of continuous artistic dialogue. After spending years out of the studio raising a family, I realized that I was missing that connection to the art world. About 25 years ago I joined several local art associations, including being active in the NWWWS.

NWWWS opened up a world of art to me. Through it, I was not only exposed to what local artists were doing, but soon found myself connected with the ‘best’ of what is happening all over the country and the world! Stimulated by the high-level of artistic expression, it made me work harder. Competition can be discouraging, but I chose to see it as a challenge. I entered everything and learned that excellence matters. All feedback is valuable. I pushed myself to go beyond my comfort zone, looking for a better solution to a visual problem. I understood that the jurying process is subjective, and in fact, good paintings get rejected. Indeed, the most celebrated artists experience rejection. It will mean even more when you finally get into a show; you

will be showing your work with the best of the best!

There are several points to consider as you progress as an artist:

- Expose yourself to lots of art! Enter shows, join art groups, visit galleries, investigate artist websites and the NWWWS website. Stay current on what is happening in the art world.
- Network with other artists! Belonging to an art association such as NWWWS provides opportunities to interact with artists. The more you get involved, the more you learn, and the more your name gets out into the art world. The ‘visual dialogue’ that happens between artists is instructive, enlightening, and rewarding!
- Get your art out of the studio! View it with fresh eyes. Form or join a group of artists. Find an art buddy that you paint and critique with. Feedback from other artists can be invaluable and give you indispensable perspective in evaluating your work.
- Be professional! Pay attention to how you present your work. Framing is important. It should be professional and consistent as you prepare for shows. Learn how to create a good image of your work. There are

numerous sources online and the NWWWS website to help you.

- Paint a lot! Don’t be afraid to make a mess. You learn to paint well by painting a lot. Your technique improves and your personal artistic vision becomes more focused.
- Enter everything! Competition makes you try harder. Entering shows provides an opportunity for acceptance while it gives you useful insight into what is accepted.
- Know your jurist! Look at their work and read their statements about their own art to discover clues about the kind of criteria they find important when viewing the work of others. It will help you evaluate your own work.
- Finally, and most importantly, paint for yourself! Take chances. You learn more from your failures than your successes. Find joy in the process. If you paint for a gallery or a jurist, your work will lack authenticity and freshness. When things aren’t working, push through. Trust that a breakthrough will come. The creative process is self-fulfilling, so push the edges of what you are comfortable with and get lost in the process. You have everything to gain!

2024
NWS ANNUAL INTERNATIONAL
OPEN Exhibition



1st PLACE
2025
ANNUAL
OPEN
EXHIBITION
CHRISTINE
ALFERY,
"TALISMAN"



JUROR and
WORKSHOP
INSTRUCTOR:
VLADISLAV YELISEYEV

PROSPECTUS AVAILABLE | 6.1. 2024
AWARDS RECEPTION ONLINE | 10.25.24
EXHIBITION OPENING | 10.25.24
ONLINE EXHIBITION ENDS | 12.20.2024

2024 OPEN EXHIBITION KEY DATES

- Prospectus online: Saturday, 6/1/24
- Entry deadline: Monday, 8/12/24
- Pay by mail deadline: Monday, 8/19/24
- Juror judges entries: Monday, 8/19/24
- Judging complete: Monday, 9/2/24
- Final spreadsheet completed: Monday, 9/12/24
- Acceptance Pkts emailed: Monday, 9/23/24
- Show opens: Friday, 10/25/24
- Reception: Friday, 10/25/24
- Show closes: Sunday, 12/29/24

WATERWORKS Online



2023 3rd PLACE ~ *Girl With Orange Umbrella* by Denise Marshall



2023 2nd PLACE ~ *G.I.O.* by Giovanni Balzarani



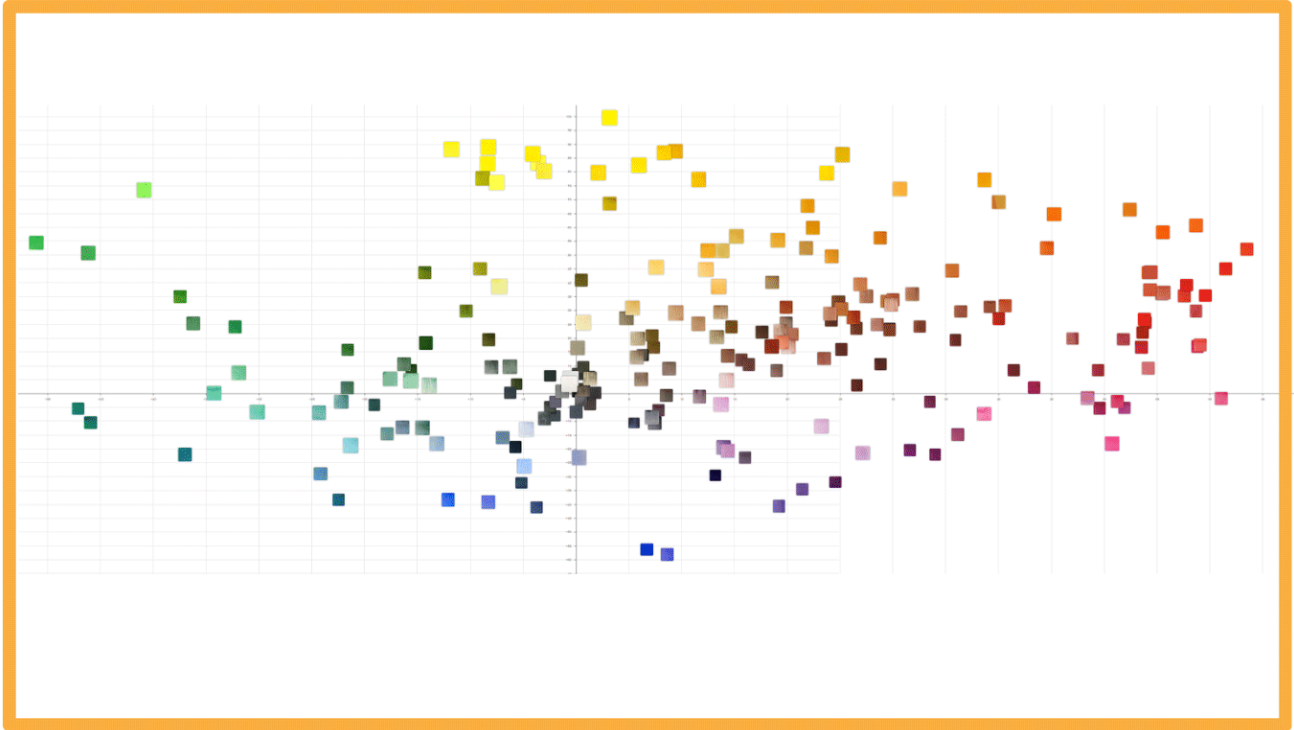
2023 1st PLACE ~ *Transported* by Janine Helton

NWWS 2024 Annual Membership ONLINE Exhibition: 4/26/24 ~ 6/30/24 | Zoom Reception: 4/26 at 5pm PDT
Exhibition Juror and Workshop Instructor ~ *Laurie Goldstein Warren*



DANIEL SMITH 

Interactive Color Map



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danielsmith.com/color-map/



You will love this fantastic tool as a way to learn how various pigment characteristics work together and will impact your artwork.

Here's just a few of the exciting search categories

- **Lighfastness** (Excellent, Very Good, Good, Fugitive)
- **Staining** (Non-Staining, Low-Staining, Medium Staining, High Staining)
- **Granulation** (Non-Granulating , Granulating)
- **Transparency** (Opaque, Semi-Opaque, Semi-Transparent, Transparent)
- **Temperature** (Warmest, Warm, Cool, Coolest)



@danielsmithartistsmaterials

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

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Belgium
Spain
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Watercolor / Oil
Plein Air and Online
Painting Workshops



When
Quality
Matters



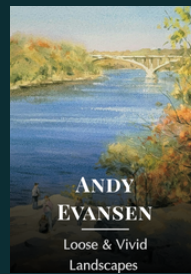
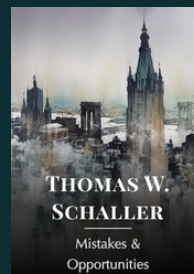
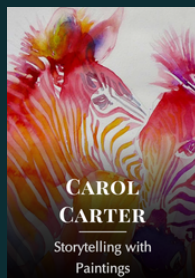
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TERRACOTTA

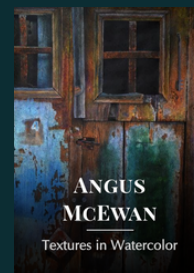
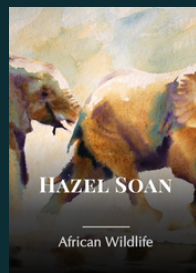
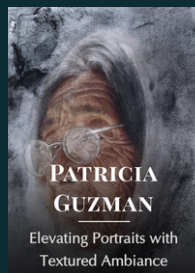
WHERE ARTISTS GROW

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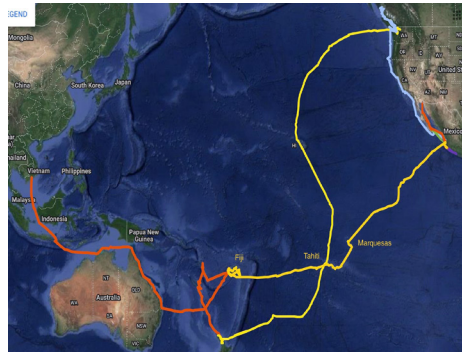
Article #1 of 4 by Roxy Podlogar

In 2016, my husband and I sold everything and began living aboard our ocean-going sailboat, Sky Pond. We make ocean passages requiring weeks to reach iconic destinations. After several years of searching for my artistic voice while sailing about the world, I set out to achieve a childhood goal of being an authentic watercolorist. I've discovered a few tricks that helped me along the way.

We've sailed 40,000 miles throughout the Pacific and are currently in Fiji. The irony of exploring remote wonders of the world by sailboat is that the powerful emotion of rarely seen and uncommon sites are sometimes challenging to capture and convey. Colors can seem brighter and incoherent. Natural features create unusual landscapes like the mushroom rocks in Fiji's Fuluga atoll.

Often, we are situated near an iconic subject, tucked in at anchor behind an island, which would be exciting to paint from Sky Pond's deck. But every breath of wind or ripple of wave swings us on our tether, continuously moving my subject, so I paint from photos.

I create reference photos using simple camera settings and photo editing techniques. These techniques are invaluable in creating my paintings, from capturing the subject to evaluating my work.



- Set the level indicator and the grid to "on" in the camera's settings. I use a one-third grid to frame the focal point.
- Take numerous photos in both landscape and portrait from different perspectives using the level indicator and the grid to produce the best composition of the subject.
- Ensure colors in the photo match the scene. If not, make a mental note to adjust the colors later in the photo app.
- Modify the reference photo in the photo app using tools in the edit function:
 1. Select the best composition by zooming in and out to crop the subject.
 2. Level the image if necessary.
 3. Correct the color using warmth or tint.
 4. View the image in black and white to confirm the composition and focal point. Locate the darkest darks and the lightest lights to use as a reference when adding washes and detail to the painting.
 5. Flip the image in mirror mode to ensure the composition holds.

Finally, I store reference photos in albums according to genre, such as landscape or still life. I browse these albums for subjects to paint.

Before sketching onto the watercolor paper, I draw a value study using a pencil or three graduated values of gray-toned markers in my sketchbook. Midway through painting, I create a work-in-progress photo by laying the painting flat in diffused light and compare the work-in-progress photo to the reference photo and a photo of the value study. Add all three

(continued on page 18)

TALES & ADVENTURES

(continued from page 17)



photos to a separate album to make comparing easier. I compare perspective, values, and hues, such as in this example of a Barcelona Street.

6. Use the markup tool to experiment with changes to the work-in-progress photo, such as adding a shadow or changing

the hue before modifying the painting. The markup tool can be used with a finger or, my favorite, the Apple Pencil.

7. Photograph the completed painting and store it in an album marked for that year to assess progress over time. Other than cropping and straightening the

image, I never adjust the image to improve its quality. The photo remains true to the painting. This process and set of techniques have improved my ability to evaluate subjects and contribute to capturing and conveying my unique experiences. As the Fijians say, Bula! To life!

OUT & ABOUT



PaintOut

We wish you were with us at the most recent "PaintOut", but plan now to join us for an upcoming camp and you will be hooked!

If you've ever planned a 5 day getaway, then THIS getaway should be near the top of your list. PaintOut is held in May, Sept, and February (always from Wed. to Sun. a.m.)

Come from far away or nearby and enjoy leaving obligations behind. We paint, eat great food, paint, socialize, paint, learn, paint, sleep, paint, and do it all over again. At February's PaintOut, we even had renowned chef, Wayne Johnson, preparing our meals!

[Read about Chef Wayne HERE.](#)

Aaah...the fried chicken, the soups, the desserts, the friends, and the calm.

NEXT CAMP - MAY 1 - MAY 5, 2024



Coming Soon: Plein Air 2024

by Suze Woolf & Stephanie Twigg

Spring is on the horizon and with it another May-to-October season of plein air outings. We visit old favorites like Gasworks Park, Fishermen's Terminal, Volunteer Park and others. We also try out new locations, some of which are now new favorites, like the Duwamish riverside in South Park, Bellevue Botanical Gardens, the Georgetown Steam Plant.

We try to vary our sites between natural beauty and urban grit. Our fellow painters range from absolute beginners to well-established pros. People use whatever media and gear are comfortable for a morning's visit, with a brown bag lunch and voluntary "throw down" around noon. (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](#)).

Weather informs a lot of our decision-making, so rather than hew to a strict calendar of venues we decide week to week based on the forecast. We send out an announcement to the email list on the next week's venue usually by Sunday evening of the coming Wednesday. We even have a few options that work on rainy days. (To add yourself to the mailing list, go to [Plein Air Group - Northwest Watercolor Society](#) 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 US 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. Besides our onsite throwdowns at lunch, we keep a private photo sharing site so that members can share what plein air they're doing. Since some of our members are far from our Puget Sound locations, it's great to see what they're up to, too.

There are no fees or requirements, anyone can come—we even have pen-and-ink sketchers and oil painters! Come along and join the fun.

*From the French: literally translated means "full air," i.e., outdoors—an activity that became more feasible once manufactured pigments and binders could be packaged in tubes.



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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 NWWs patron.



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Artist Zoom Room

online critique from NWWs

The 2024 Spring Design Elements AZR Lineup is a talented group of artists

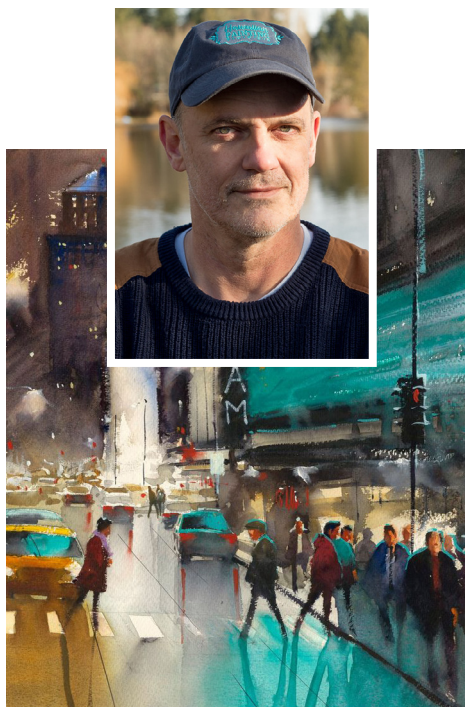


APRIL 8

CREATING UNITY & BALANCE
With Kay Barnes, CWA, NWWs

Kay is a national and international watercolor artist. She lives and teaches in the Puget Sound Region. Her studio in Woodinville, Washington has weekly classes and private lessons. She is noted for her oversize floral paintings. Her broad base knowledge of transparent watercolor and informative teaching style has been an inspiration for students for many years.

Website: www.kaybarnes.com
Email: kay@kaybarnes.com



MAY 13

BUILDING SPACE & DEPTH
With Ron Stocke, AWS, NWS,
NWWs, CSPWC

Ron is an award-winning watercolor artist, writer, an international artist, and teacher of workshops throughout North America and Europe. He conducts demonstrations and lectures on various art materials. He also, has been an artist ambassador for M. Graham Watercolors for over 15 years.

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



JUNE 11

**PUTTING TOGETHER ELEMENTS
AND PRINCIPLES OF DESIGN**
With Liana Bennett

Liana is an author and award winner who has devoted her energy to teaching. She opened the Arts Umbrella Art Center in 1984, establishing a place for watercolor, acrylic, oil, and mixed media artists to take classes, be with their peers and practice their art.

Website: www.lianabennett.com
Email: liana.bennett@me.com

Join Artist Zoom Room critique group every second Monday of the month.

Spring 2024 Editor's Challenge: Untamed

(Note: Editor's Challenge is for members only)

EDITOR'S CHOICE



Tension
Phyllis Meyer

RUNNER'S UP



Cascade Morning
Randy Emmons



Raging Sea
Molly Murrah



Gossiping Crows
Richard Kessler



Autumn Cha Cha
Janice Harris

**Editor's Challenge
Summer 2024**
"Shade" is the painting challenge for our next issue. Interpret it as you will. Send your images (up to 2) by June 1, 2024. – See "Making an Exit" for complete details. –

THANKS FOR ENTERING



Cosmos
Nancy Huck



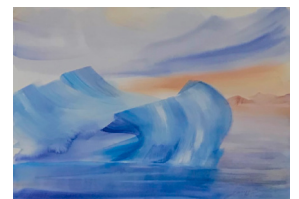
Majestic
Molly Murrah



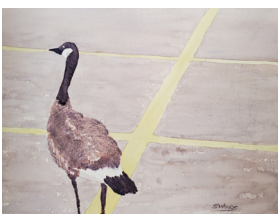
Crimson Spectacle
Gloria Carmignani Breslin



Running Raccoon
Sandy Woods



Farewell Greenland
Janice Harris



They Paved Paradise
Sandra Woods



Defiant
Gloria Carmignani Breslin



Festival - City at Play
Nancy Huck



Weather Coming
Loretta Thomas



Snoqualmie Flood
Richard Kessler



Rauk Hunden Wants to Run Free
Karen Greenstreet

Kudos: April 2024

SIGNATURE AWARD

Kristie Mooney has earned signature membership status.

ANNOUNCEMENTS SPRING 2024



Where Do We Go From Here
Katherine L. Wright

Katherine L. Wright's work *Where do we go from here* was juried into the *Winter Sweet Pea Art Show* in Bozeman MT. The show was held the month of February.



Snow Creek
Sandra Pearce



Sandra Pearce's watercolor, *Snow Creek*, was voted by readers to be published in the Dec–Feb 2024 edition of the international magazine, *The Art of Watercolour*. The original painting is 11"x15".



A Troll in the Woods
Gloria Carmignani Breslin

Gloria Carmignani Breslin has been accepted to the June 2024 *West Seattle Art Walk*. Her paintings will be on display at Bakery Nouveau during the month of June. Gloria's paintings feature the Troll art currently installed in West Seattle's Lincoln Park. Come enjoy the local experience and freshly baked pastries!



Pretty Boy
Gloria Carmignani Breslin

Gloria Breslin: *Pretty Boy* (Parrot) was accepted for the *Art 4 Animals 2024 Exhibition*. The exhibition is sponsored by Red Bluff Art Gallery in Red Bluff, CA.



Solstice Frost
Alison Leigh Lilly

Alison Leigh Lilly's painting, *Solstice Frost*, won Cascadia Art Museum's first annual Holiday Card Contest. Selected as one of three finalists, her piece was displayed in CAM's Walker Foundation Gallery in December 2023 alongside

the annual Vintage Holiday Card exhibition and was voted favorite card design by museum visitors.

Art workshop/retreats with Darla Bostick: You are invited to come to my Art Adventure Abroad to Southern France in September 2024 for 10 days. The dates and cost are on my webpage. I am also presenting my 19th UN-Traditional Watercolor Workshop at Ghost Ranch in Oct/Nov, 2024. Details are at: <http://www.darlabostick.com>



Three-Faces-of-Annie
Annie Strack

Annie Strack, a Signature Membership in 30 artist organizations, had paintings juried into NEWS, SWA, AWA, GWS, GWS, and won Merit Award in MTWS. Paintings are on display in USCG exhibits at the Gulf Coast National Maritime Museum and the Wooden Boat Museum. Website: <https://www.anniestrackart.com/home>

plein-air work, and studio pieces from sketches while cycling around Montréal. Florals, landscapes, waterscapes, and wildlife reflect the beauty and diversity of this area.



Sandra Woods



Watercolours on Two Wheels
Sandra Woods



Shipwrecked
Nancy Grisby

Shipwrecked, by Nancy Grisby, was accepted into Collective Vision Gallery's 17th Annual CVG Show. Juried by Greg Robinson, the show was on exhibit from January 13–February 23, 2024 at CVG, Bremerton. You can still see the show online.



Sandra Woods' first solo show will be April 15 to June 21 2024, at McGill University's MCLL Lounge. *Watercolours on Two Wheels* highlights her bike-as-easel

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Word count
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*Darla Bostick's
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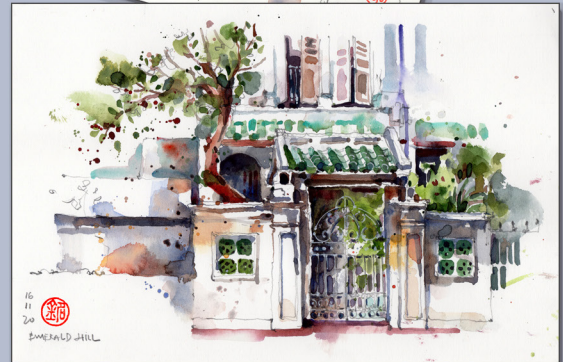
INSTRUCTOR:

Paul Wang

SMA, International Watercolor Society

<https://paulartsg.wixsite.com/paulwang>

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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.

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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.

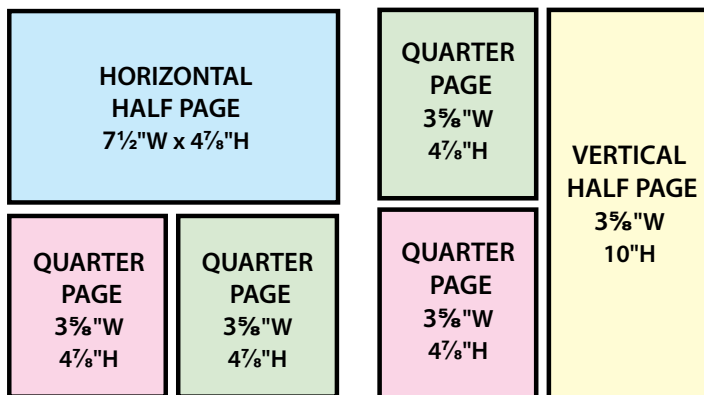
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Hot Press Editor:
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**SUBMISSION
DUE DATES:**

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

Race to the Grave

by Glenna Tsang

Editor's Comment: Here we go, careening madly into the Spring like there's no tomorrow. Go ahead, live for today. It's really all we have for certain.

See ya' in Summer!



DO YOU HAVE A SUBMISSION FOR THE NEXT NWS NEWSLETTER?

DEADLINE: June 1 for the Summer Newsletter

Send to NWSHotPress@gmail.com

■ 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 SUMMER 2024

- **SUMMER 2024: "SHADE"** is the painting challenge for our next issue. Interpret it as you will, and send your painting images (up to 2) to us by June 1, 2024. Subject line: "NWS Summer 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. NOTE: 50 words max.

■ 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 NWSHotPress@gmail.com