

2025 Spring Presenters

APRIL

Don Andrews

April 22, 2025

6:00–8:00 pm PDT



Don Andrews is a nationally recognized watercolor artist and instructor with over 35 years of experience teaching workshops across the United States, Canada, Mexico, Europe, and Africa. His dynamic approach to watercolor emphasizes bold color, expressive brushwork, and a deep understanding of design principles.

A graduate of the Ringling School of Art in Sarasota, Florida, Don has authored influential books such as *Interpreting the Figure in Watercolor* and *Interpreting the Landscape in Watercolor*. His work has been featured in numerous exhibitions, earning multiple awards, including three from the American Watercolor Society, where he also served as a board director.

Beyond his studio practice, Don is a dedicated educator. His *Designing Nature* video series and online courses have made his teachings accessible to a global audience, inspiring artists of all levels to experiment with color and composition.

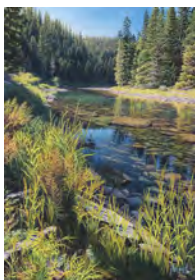
For more information, visit:
donandrewsstudio.com

MAY

Jessica Bryant

May 27, 2025

6:00–8:00 pm PDT



Jessica L. Bryant is a watercolor realist whose work explores the intersection of nature and history. Based in Coeur d'Alene, Idaho, Jessica has earned signature memberships with the American Watercolor Society and the National Watercolor Society.

Her deep connection to landscapes is reflected in her role as an Artist-in-Residence for the National Park Service—an honor she has held eight times. These immersive residencies have taken her across the country, allowing her to document and interpret the natural world through her meticulous and emotive watercolor paintings.

Jessica's work has been widely exhibited, earning recognition in national and international competitions. She was the cover feature of *Watercolor Artist* magazine's winter 2022 issue, and she continues to share her expertise through online workshops and mentorships, helping students refine their technical skills and develop a personal voice in their work.

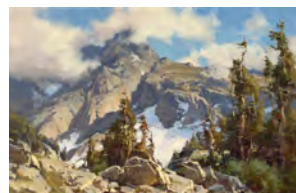
For more information, visit:
jessicabryant.com

JUNE

Scott Christensen

June 24, 2025

6:00–8:00 pm PDT



Scott Christensen is an internationally acclaimed landscape painter whose work captures the grandeur and subtle beauty of the natural world. Born in 1962, Scott originally pursued athletics until a college football injury shifted his focus toward painting—a transition that shaped his disciplined approach to art.

Over the last four decades, Scott has developed a distinctive style rooted in tradition yet forward-thinking in execution. Working primarily in oil and gouache, his paintings blend rich textures, atmospheric depth, and an innate understanding of composition. His mastery has led to prestigious invitations, including an exhibition at the Ilya Repin St. Petersburg State Academic Institute for Painting, Sculpture, and Architecture in Russia.

In addition to his painting career, Scott is a dedicated educator. His *Adventure of Painting* program has helped countless artists refine their skills and embrace the challenges of landscape painting. His teaching philosophy encourages students to break free from rigid formulas and approach painting with curiosity and confidence.

For more information, visit:
christensenstudio.com



The Northwest Watercolor Society Newsletter

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D'Arcy Heiber
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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:

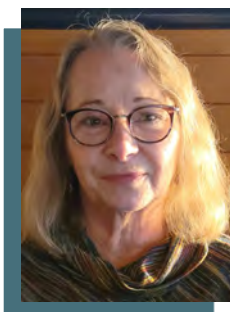
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(Subject line: NWWs Hot Press)

PAYMENTS & FINANCIAL INQUIRIES

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shirleylee136@hotmail.com

EDITOR'S RAMBLINGS – D'Arcy Heiber



Hi, fellow artists! This is my first edition as editor of *Hot Press*, so let me introduce myself. I'm D'Arcy Heiber, and I've been a member of NWWs since 2019.

After earning a Bachelor of Fine Arts many years ago, I pursued other means to make a living, such as architectural drafting. Eventually I settled in for a nearly 40-year career as a technical writer at a couple of prominent Puget Sound area companies. I didn't get back to creating art until I retired in 2018.

I enjoy painting many subjects, but I keep returning to botanical themes. It took me a while to realize why: My love of plants goes back to my childhood, when I played in my grandparents' florist greenhouses. Plants have always been part of my life.

I also enjoy selling my art at various local art fairs with my photographer husband. (Want to try art fairs? See my article on pages 7–8.)

I joined NWWs because I wanted to learn from and meet other artists. Our world has become increasingly digital, which in many ways is a boon, because we live scattered all over. But in other ways, it's a disadvantage because it's harder to get together in person. I'd like *Hot Press* to feature more of YOUR stories so we can get to know each other a bit more. Anybody have something to share? Why do you paint? What do you like to paint? Funny stories? Tips? Memorable experiences?

What kinds of stories would you like to see in *Hot Press*? I'm sure you've got something interesting to say, so I hope you'll write a short piece (maybe a half page?) to introduce yourself to your NWWs friends! Please include a picture of yourself and a couple of other photos of your choice. I'll publish one or two of your stories per issue. Now, don't be shy ...

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HOT PRESS SUBMISSION DUE DATES

WINTER DEADLINE

DECEMBER 1

January/February/March Issue

SPRING DEADLINE

MARCH 1

April/May/June Issue

SUMMER DEADLINE

JUNE 1

July/August/September Issue

AUTUMN DEADLINE

SEPTEMBER 1

October/November/December Issue

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



Do you relate? As an artist, I'm not always productive, even though I waited eagerly for retirement so I would be in complete control of my time and priorities. There were visions of going into the studio and never wanting to leave. My past professional days had defined scope and deadlines that directed my time. Now, blessed with time, this freedom sometimes invites avoidance because challenging myself to move my art forward means successes and plenty of failures. As long as I'm doing something else, I can't create a failed painting.

And while I've heard "put miles on the brush" so many times, it is only as I've settled into a new routine that I understand the power of walking across the studio and putting paint to page that makes avoidance seem simply silly. It doesn't take long to find the creative groove, forget about time, and promise to fold the laundry tomorrow. I just might never leave this room after all.

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

Deborah Roskopf
NWWS Acting President

Waterworks Awards Reception



Bautzen, Germany by Michael Solovyyev
Spring Is Busting Out All Over by Elana Goldenheimer
Jane by Jodi Gear

WATERWORKS *Online*

2025 Awards Reception

Friday, April 25, 2025 ~ 5-7 PM on Zoom

CLICK HERE to register.

Join us as our fabulous
Juror – Michele Usibelli –
presents awards ONLINE
to the NWWS winners of
the 2025 Waterworks
Membership Exhibition.



Michele Usibelli
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Jaune Brilliant No. 2



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DANIEL SMITH





Join Michele Usibelli for a Two-Day Zoom Workshop April 23–24, 2025

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

Limited to 22 participants

Recordings available for
30 days after workshop

Techniques & Composition for Dramatic Painting

Join this intensive online 2-day workshop and discover approaches and techniques for creating dynamic paintings. Incorporating the design elements of composition/design, value, color, paint application, and more, Michele will guide you through her painting process from concept to completion. The workshop will begin with an abbreviated lecture on the principles of design and composition. Michele will reinforce these lessons through demonstrations and video presentations. Students will

experience and study all aspects of painting from life to working from photographs. **Artists working in watercolor, gouache, oil, acrylic, and pastel will benefit** from this informative workshop.

For more information, visit
micheleusibelli.com

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

Not an NWWS 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

NWWS NORTH WEST
WATERCOLOR SOCIETY
PO BOX 50387 | BELLEVUE, WA 98015

NWWS.ORG

Email: workshops@nwws.org



**WORKSHOP REGISTRATION
IS OPEN**
ONLINE AT NWWS.ORG

Mastering Color, Light, and Shadow in Watercolor



Join Yong Hong Zhong for a Two-Day Zoom Workshop April 28–29, 2025

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

Limited to 22 participants

Recordings available for 30 days after workshop

DAY 1: EXPLORING COLOR AND VALUE RELATIONSHIPS

Morning Session: Understanding Color Theory in Practice

Hue, Value and Saturation discussion
Demo using reference photos.

Afternoon Session: Warm and Cool

Color Temperature Exploration
Demo using reference photos.

DAY 2: CAPTURING LIGHT AND ADVANCED COLOR TECHNIQUES

Morning Session: Light and Shadow

Light and Shadow Discussion
Demo using reference photos

Afternoon Session: Atmosphere

Qualities of Light Discussion
Demo using reference photos

yonghongzhong.com

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Thinking of Selling at an Outdoor Art Fair?

by D'Arcy Heiber

Have you ever considered selling your art at an art fair, but don't know where to begin? Here's a brief description of what you might need.

First, check with your local government to see if you'll need a **business license**. A license allows you to collect and pay taxes on what you sell.

Event insurance is highly recommended, and often required. Search online for art fair insurance. It can be purchased for a weekend or for a year.

Next, **apply to fairs**. You can find calls for artists on sites like CaFE (www.callforentry.org) and ZAPP (www.zapplication.org). Check your city's website for local art events. My husband is a photographer, and we prefer to show as a team, although some larger fairs accept only one artist per tent. We've found that we have better sales at true art fairs (where people come to buy art), not street fairs (where people come to buy Kettle Korn).

Once you're accepted, what equipment will you need?

Most likely, a standard 10 x 10 ft. **vendor's tent** (online, +/- \$200 for the canopy). You may want to add zip-on tent walls for rainy days or security. Check out used equipment!

Tent weights are required to prevent your tent from going airborne. Ours are simply sections of four-inch PVC, filled with sand and capped. We strap them to the tent legs with Velcro. (You can definitely buy fancier ones.) A small **fire extinguisher** also is usually required.

Do you need **display tables**? Six-foot folding tables are commonly used and can be bought at Costco Business Centers for around \$100. Most vendors cover theirs with



Our booth



Framed art and table display



Folding screens made from trellises

tablecloths. For displaying prints, we've used the inexpensive **wooden bins** found at most craft stores. For hanging framed art, use a **wall treatment** that accepts hooks. This needs to be sturdy

— Continued on page 8

enough to withstand light breezes. For several years we used panels of square (not diagonal) plastic lattice, hung with Velcro from the metal tent frame. Metal grids also work. We made some three-panel folding screens from lattice trellis sections. Get creative!

Once we committed to doing fairs, we invested in **mesh wall panels** that Velcro tautly to the tent frame. These panels accept hooks for hanging framed art. They're expensive, but proved worth it. Prices vary. (Velcro holds the vendor world together. You'll be gripping and zipping the stripping a lot.)

To make **customer transactions**, you'll need both a cash box and a mobile payment device such as Square to use with a tablet or phone. Some vendors accept payment apps like Venmo or Zelle.

Have some **business cards** printed. People will want to see more of your art and know how to get ahold of you. Make or order a **name sign** or **banner**. Get your name out there.

Whew! You're going to want to take a load off once you're all set up. Bring some lightweight folding **chairs**, **water**, and **snacks**. A **rug** on the ground and a dish of individually wrapped **candies** can help customers relax and linger.

And of course, you'll need lots of **art!** Then relax and have fun talking to people. Good luck!

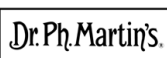


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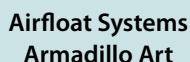
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ENTRY DEADLINE
JULY 10, 2025
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Spring 2025 Editor's Challenge: "Emergence"

by Editor D'Arcy Heiber

EDITOR'S CHOICE



Alki Lady
Gloria Carmignani Breslin

Seattle's own Statue of Liberty is always an inspiring sight as she emerges from the sands of Alki Beach.

RUNNERS UP



Bursting Blossoms - High Plains Rabbit Brush (Yupo)
Roxy Podlogar



Peek-a-Boo
Gloria Carmignani Breslin

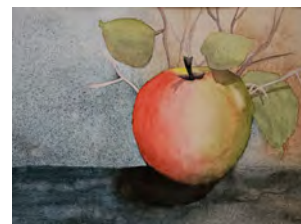
THANKS FOR ENTERING



Ages 5-8 When Teeth are Continuously Emerging
Karen Greenstreet



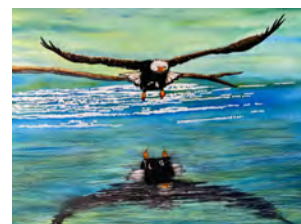
Fields of Spring in the Shadow of Eucalyptus
Roxy Podlogar



Apple of my Eye
Sandra Woods



Cosmic Crocuses
Sandra Woods



Eagle Emerges from Branch to Fish
Sandra Woods

SUMMER 2025 EDITOR'S CHALLENGE

"Yippee!"

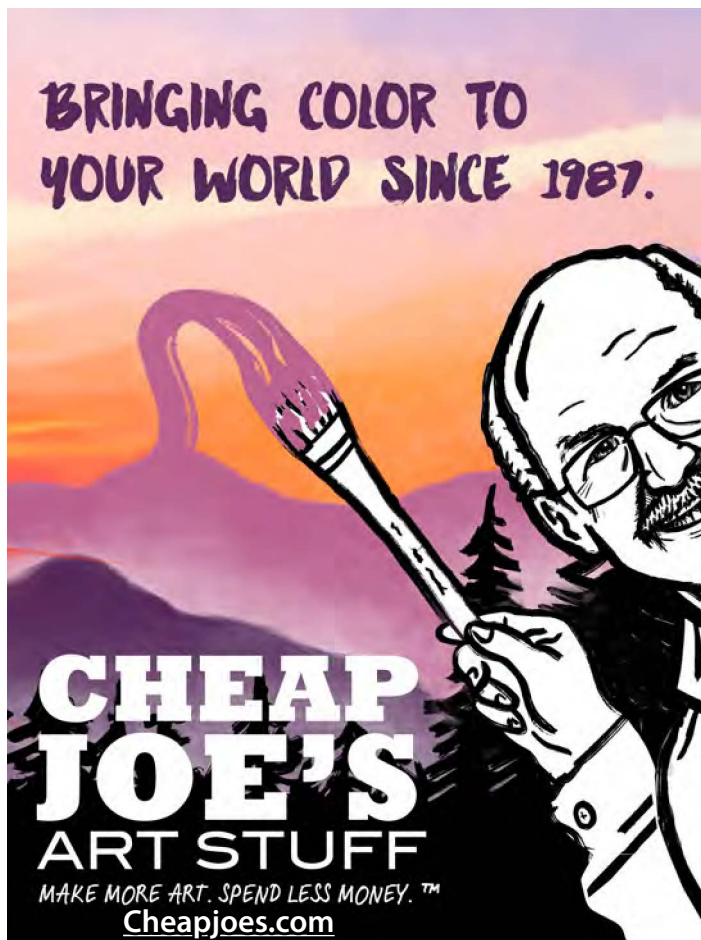
is the painting challenge for the summer issue of *Hot Press*. Interpret it as you will.

Please email one entry per artist by June 1, 2025

- Email subject line: NWWS Summer 2025 Editor's Challenge
- Minimum 500 KB, maximum 1.5 MB
- 300 DPI, JPEG format
- Label image with artist's name and painting title

newsletter@nwws.org

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Paint
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Musings From Montana

by Katherine Wright

Wisdom

I'm rereading a favorite book: *Last Bus to Wisdom*, by Ivan Doig. When I first read the book, I had a vague idea of the Montana landscape. As fate would have it, last winter we went to ski in the remote southwest corner of Montana, in the Big Hole Valley. To get to the ski area, we stayed at remote Wisdom, population 104.

That population reduces to about 10 in the winter deep freeze with deadly winds. Too cold and windy to ski, I painted the view from our little abode. My paintings started out as fact-finding (Fig. 1), changed to more what it felt like (Fig. 2), and finally, influenced by Russel Chatham, I took it down to its essence, or as his work is described, "landscapes that stand in intimate relationship towards the human figure, even in the absence of it" (Fig. 3).

Finding the essence of where I reside has been a goal of mine. In Italy, colors and forms shout flamboyantly, where you enthusiastically hit the dancefloor. In the Pacific Northwest, green and grey rule in the seemingly endless damp, to the easy shuffle of a Seattle rock band. Montana is as subtle as the whisper of snow skuttling across more snow, the sky the color of melting snow, the snow the color of heavy clouds. Here, there is a lot of silence. How to dance? This dance is to breath softly, slowly, take in the vastness. Wait, look, listen. Out of the corner of the eye, you see a jack rabbit looking right at you, white as snow, in plain sight. And like wisdom, the town or the insight, subtle as a whisper (Fig. 4).



Figure 2



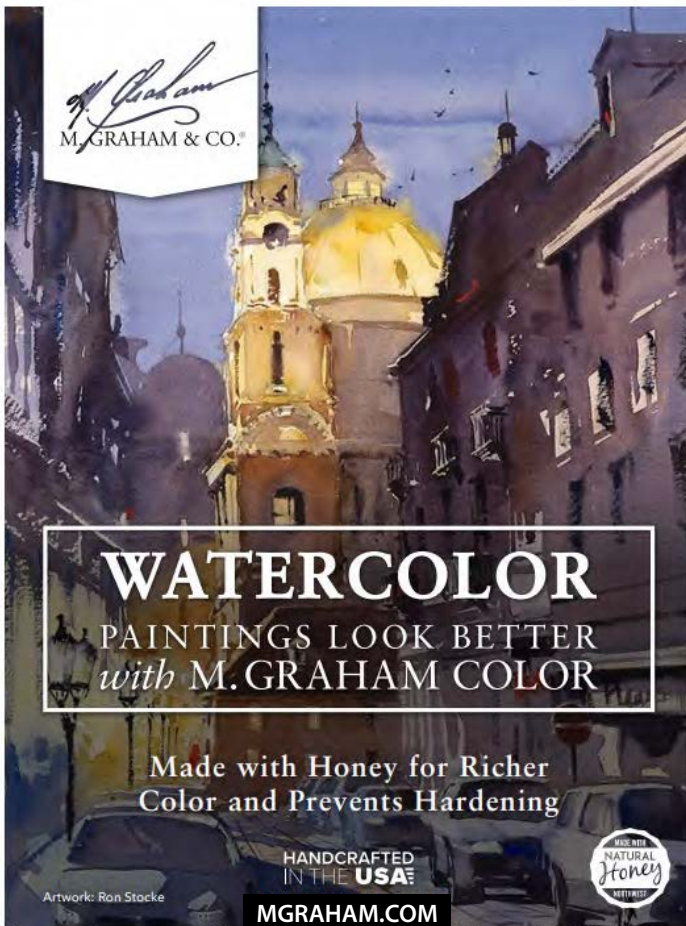
Figure 3



Figure 4



Figure 1



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<https://www.alexhillkurtzart.com>

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10 am~1 pm PDT

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mailing list for this workshop,
please email:

workshopsintl.nwws@gmail.com



2025 Plein Air Begins in April

by Suze Woolf



Yi-Ju's painting



Yi-Ju Miller paints at the Center for Urban Horticulture (Photo by James McFarlane)

By the time this newsletter reaches you, spring will be here. It won't be quite as hard to imagine spending a morning outdoors, painting from life. In April we'll be confirming that those on our Plein Air list want to remain on it for the 2025 season.

We'll go out every Wednesday morning from the beginning of May to the end of October, visiting a wide variety of locations around the Puget Sound area. We announce our locations every week, and try to alternate venues of natural beauty with urban grit. We even have some relatively sheltered locations for the few times the weather doesn't cooperate.

You'll find a broad range of friendly painters, with differing styles and skills, from beginner to pro, from abstract to representational, and even in different media. It's so much fun to see what everyone does at the end of those mornings when we gather for a brown-bag lunch "throw-down." Come join us!



Suze Woolf • University of Washington
Cherry Trees in the Quad

Snoqualmie Plein Air Pop Up

Spring in Snoqualmie

Saturday, March 29, 10 AM – 2 PM

Join us for a NEW plein air painting experience in the heart of Snoqualmie!

Come paint the stunning cherry trees surrounding the gazebo in Railroad Park.

Suze Woolf, professional artist, will provide a demo and education for youth and adults.

Free event for art enthusiasts.

Email nwiebe@snoqualmie to register.



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SAMISH ISLAND *PaintOut*

Come to Spring PaintOut!

by Linda Hulce

Like crocuses and the brave first daffodil, there is a stirring, a scent, a shift in the cosmos and paint brushes reappear. Scraps of ideas and pictures reemerge, and palettes are refilled. It's that time ... time for Spring PaintOut!

The first time I went to PaintOut I was in awe: there was such talent, skill, and generous sharing of information. It was 28 years ago, and I didn't know if I deserved to be there. I was so unskilled in watercolor and had not painted since college. I was not worthy. Thank goodness I stuck with it.

Since then, a team of us added a Fall PaintOut, and then a Winter PaintOut. I have discovered some amazing friends along the way. We all love that spark we see in each other—that willingness to explore an idea and maybe, just maybe, capture that spark on paper through paint.

PaintOut is not a fundraiser or an elite members-only event. It is, for all of us, a chance to explore that inner element that is our unique self.

More than a simple painting event, PaintOut has been a learning experience about contributing to the success of others. It is one of few in-person opportunities for our fellow NWS members. It's one of the most popular events that all of us, as artists, can experience. It is how we create community. I am always honored to know those who offer to assist, whether doing a demo, or checking cabins before we leave. Thank you from the bottom of my heart.

As a dreamer, creator, leader, visionary, and maker, PaintOut has helped me see value in myself as an artist, and for that, I'm grateful.

I invite you to join us May 14–18 for painting, meals, and making PaintOut your happy place, as we have. We are happy to share.

If others from out of state want to set up a local PaintOut, I'm happy to help. Any questions? Reach out to Linda Hulce at lulce6@aol.com.

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TYPES OF SUBMISSIONS:

- 1. NEWS AND ANNOUNCEMENTS:** Published at no cost to members. **Maximum Limit 50 words.** Announcements are accepted from recent events. Submit text in a **Word** document. Accompanying images must be submitted separately, not embedded in articles. Image requirements: **300 dpi, JPEG** format, clearly labeled, and included in the same email.
- 2. DISPLAY ADS:** Accepted as quarter page or half page (either horizontal or vertical). Ad specs: **300 dpi, PDF** format, and sized at 100% scale. Must be **print-ready** with **working links included** for all **websites** and **email addresses**. Ads are not proofed or edited by NWWWS. **NOTE:** Paid ad rates are lower for NWWWS members.
- 3. COPYRIGHT ADHERENCE:** No articles or images copied from websites are allowed **without written permission**.

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Personal achievements such as: awards from juried exhibitions, inclusion in publications, magazines articles, books, special recognition or honors, art educational opportunities, signature membership, and more.

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Send Word documents and JPEG images by email to:
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FEATURE AND EDUCATIONAL ARTICLES:

Are you a writer and would like to contribute? Please contact the *Hot Press* editor prior to submission.

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, "Calls for Entries" for juried or non-juried exhibitions, and more. Only content relevant to our art-loving readers is accepted.

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**DISPLAY
AD
SIZES**

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HALF PAGE**
3⁵/₈"W x 10"H

**QUARTER
PAGE**
3⁵/₈"W x 4⁷/₈"H

**HORIZONTAL
HALF PAGE**
7¹/₂"W x 4⁷/₈"H

HOT PRESS SUBMISSION DUE DATES

WINTER DEADLINE
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MARCH 1
April/May/June Issue

SUMMER DEADLINE
JUNE 1
July/August/September Issue

AUTUMN DEADLINE
SEPTEMBER 1
October/November/December Issue

SEND QUESTIONS TO:
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