

July-August 2014

## Jan Hart Imparts the Magic of Watercolor to her Students



By Donna Caulton

Anyone who has ever taken one of Jan Hart's workshops knows that she is a teacher down to her very bones. In the same way that a watercolor painting, properly executed, shines with light, Jan is in her element in a classroom full of eager students. The more vibrant and involved the students, the more Jan is able to elicit from them. Although she now rarely paints when not teaching, she is none-the-less completely involved in watercolor as "the" art medium.

Like so many of us, Jan has traveled many pathways to become who she is today. Although some of those

pathways have been fraught with difficulties, Jan has remained true to herself and to her students. In part she attributes her uncanny ability to, in the face of adversity, make lemonade from lemons, to a father who instilled in her the belief that anything is possible.

Jan is no stranger to Seattle. She began her artistic career in a Seattle architectural firm in the late 1980's. Once she realized that watercolor renderings excited her as much as or more than the design elements of architecture, she gradually found her way into teaching watercolor classes. Master watercolor painter, Deanne Lemley, became her teacher and mentor.

During her years in New Mexico and now from the far-away land of Costa Rica, Jan returns to Seattle at least once a year, where she teaches and visits with family members who still reside there.

On the eve of leaving New Mexico, following a long history of potentially devastating medical issues, Jan spent two years writing her now famous book, *The Watercolor Artist's Guide to Exceptional Color*, published in 2007. Although she was already incredibly knowledgeable about color and pigments, the in-depth research Jan did while writing this book transformed her into an expert. She investigated the behavior of pigments from world-wide manufacturers of watercolor paints, and experimented with each of them to understand their properties. Now when Jan teaches a class she relishes sharing

this information with students. Jan is generous with her information and loves to be asked, even from afar, pigment-related questions.



Her book has since been translated into German, Italian, French and the English of Great Britain. Jan is not well-known as an artist in her present homeland of Costa Rica. This may, in part, be due to not having a Spanish translation of her book. None-the-less the book drives people to her workshops and she nearly always fills them wherever they are offered. Subsequently the workshops in Costa Rica have begun filling with artists from such far flung places as Denmark and France. Some may attribute this to good marketing. That may bring short term results, but participants from Jan's workshops say she simply knows how to paint and she knows how to teach.

*Continued on page 4*

*Upcoming Membership Meeting  
September 23*

*St. Andrew's Lutheran Church • 6:45 Social Hour • 7:15 Meeting*



Northwest Watercolor Society

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## *President's Message · Shirley Jordan*



It is an honor to serve as your President this year. Thank you for your confidence and faith in me. NWWS is an international, all-volunteer, non-profit corporation, consisting of 900+ artists from all corners of the world. Our exhibitions are considered to be among the best. I would like to thank all of our volunteers who work behind the scenes to make NWWS run so smoothly.

Thanks so much to our past President, Molly Murrah, who dedicated many many hours on NWWS business. To name just a few, Molly worked hours on website upgrades (we can finally accept membership dues online) and untold meetings with committee heads. She designed catalogs for both exhibitions, and filled all vacant committee positions. Molly has been an inspiration to me and leaves big shoes to fill!

I look forward to this coming year. We have Janet Rogers coming in October to juror the Waterworks exhibition. Janet is a very popular workshop instructor, and JoAnne Mills and Carol Williams have been working hard. The prospectus is on our website,

and entries are being accepted.

Our 75th Anniversary Diamond Gala celebration is in the planning stages, with Theresa Goesling and Cindy Briggs at the helm. A convention is being planned in Seattle at the Convention Center. Alvaro Castagnet and Judy Morris are the jurors for the Open Exhibition, and will also be conducting workshops. An awards banquet will be held on Saturday, July 11, 2015 at the Crown Plaza Hotel. A Retrospective Book is in the works and will be available for pre-sale in 2015. Many other exciting events are being planned. Save the dates - July 5 - July 12, 2015. Many thanks to Theresa and Cindy and all the other volunteers who are working on this celebration.

I would like to welcome all the new volunteers who have stepped up and taken on a committee position. We still have a couple of key positions which are unfilled. We currently need an AV Technician and a Volunteer Coordinator. If you are interested serving as either one of these, please contact me.

Enjoy this summer, travel if you can, and take lots of reference photos to paint. We do not have membership meetings during the summer months, so we hope to see you in September at St. Andrews Lutheran Church. In the meantime, paint when you can as much as you can.

Shirley Jordan  
NWWS President

**Congratulations to our  
three new Signature  
Members:  
Margaret Stermer-Cox,  
Cheryl Schmardebeck  
and James McFarlane.**



## Watercolor Ambassador

I am currently aboard the Viking Long Ship – “Gullveig” on the Rhine River. She is 448 feet long and 36 feet wide. Think train. The Gullveig is the latest addition to the Viking fleet of river boats and is the height of luxury. I brought a watercolor palette and two watercolor notebooks of different sizes. I included brushes but bought four, Escoda Reserva Kolinsky sable rounds at Sennelier in Paris last week – extravagant but worth every cent. Sable is no longer coming out of Russia and these may soon not be available. They spread paint like melted butter and even the largest (#14) points so finely that I can draw the frailest bridge rigging.

I mention all of this to set the scene for numerous incidents that have allowed me to promote our medium and watercolor associations. Working in the lounge of the longboat, I sketch a scene at each stop along the river and often of passing cathedrals or other items of interest. I’ve already been commissioned to paint a larger version of one of the sketches. People are fascinated! They think what we do is magic. I use the opportunity to insist that talent has nothing to do with it. It is information and time with a brush in your hand. Information comes from watercolor societies like Northwest. Time with a brush in your hand is your problem.

Often I will invite them to try. With a little coaching, many produce

surprisingly good paintings. They are thrilled!

They tell me; “I’ve always wanted to try watercolor but was afraid to attempt it. I think I could do this!”

Try this with a child. Take note of the one who hangs back to watch you work. If they seem attentive, offer them your chair, turn your paper over, help them lay in a few pencil basic lines to locate objects in the landscape then assist them to paint it. You may change a life.

I did this in Italy while painting with Joe Mac Kechnie. A group of school children came by and were fascinated with what we were doing. I encouraged them to try. At first, they were reluctant but then really got into it. My favorite painting of Italy is one I never touched. It was painted by the children of a small Tuscan, hilltop village.

I work hard to dispel the myths that plague our medium. Everybody *knows*:

1. Watercolor is terribly difficult. No one should even attempt it.
2. Watercolor is immutable. Once you put down a brush stroke, you can never change it.
3. Watercolor produces faded, washed-out paintings. You can’t put any strong colors in them.
4. Watercolors have no commercial value. You can’t sell them.

All lies.

I urge you to share your knowledge, passion and materials with the uninitiated.

I promise you that you will receive more from the transaction than you give.

**On a personal note... Molly Murrah** has completed her term as president and passed the torch to Shirley Jordan, a worthy successor. You have no idea of the hours, tears, passion and love Molly poured into this organization. NWWS can never repay the debt we owe this brilliant woman.

Thank you, Molly.

Jeff Waters

## NWWS Needs Your Help For Our Retrospective Book

For our 75th Celebration next year, we will be publishing a retrospective book on the history of NWWS. We are looking for biographical information for a watercolor artist named **John W. MacDonald** who was a member of NWWS beginning in the 1950’s. We are also trying to locate artwork done by watercolorist, **Rudy Bundas**, so that we may include it in the book.

If you know anything about these two artists and can help us, please contact David Martin at Martin-Zambito Fine Art. You may call him at 206-726-9509 or email him at [info@martin-zambito.com](mailto:info@martin-zambito.com).

## Letters

Hi Jeff,

I hope it’s you that does these newsletters! I just want to thank you for all the work.

The NWWS newsletter is truly one of the few things I look forward to finding in my inbox!

It is always loaded with great information, it’s downright inspiring and motivating, really.

Dates, tips, info on what people are doing...all great and I’m sure it’s a lot of work to put together.

Thank you so much.

Again, thanks for all the work (and for printing info about my fellowship etc. too...!)

Stephanie Bower



These two qualities are not routinely found in the same artist, but they are the qualities that produce teachers of the highest quality.

Jan's love of animals comes as no surprise to anyone who has been around her. She left New Mexico with the supreme task of getting her four parrots into a land that rarely accepts birds from afar, and found a way to get them all to her new home.

Not only does Costa Rica offer an array of new plants, colors, light and shadows, but the animal life also is wild and new. From the sloth in her nearby tree to the iguana in this painting, Jan has found fertile ground for life and art.

In Costa Rica, capturing light with watercolor has presented new challenges. The hours of high sun are very few and the foliage is dense. Direct and indirect light and shadows dance all around and are not as easy to distinguish as in a high contrast



environment like New Mexico. They take on shapes and forms that seemingly become objects. In the past Jan used many colors when painting. Now she selects a range of four to six pigments that work for a particular piece. She mixes all her neutrals from the chosen palette, ensuring richness and continuity. The world around is alive with color. "Wow," says Jan, "the colors in Costa Rica are intense! From

the iridescent butterflies, birds and flowers I can find an excuse to use any and all of my brightest colors."

Jan's new home is a tiny Tico house high on a hillside with views forever. Her move to Costa Rica and subsequent transformations of her property into a painting retreat and herself into a more "conscious" being are chronicled in her new book-in-progress, *The Scarlet and Jade House*. Now she has two cabins for housing workshop participants, and recently began a new type of workshop in conjunction with her husband Frank, whom she married in a surprise ceremony in the midst of her 70th birthday party. They offered 5-day Intensive Adventures that incorporated, in accordance with the participants' wishes, painting, writing and sightseeing, with Frank cooking amazing organic meals.



Sadly, Jan and Frank's happiest of marriages ended abruptly in March of this year when Frank passed away in his sleep. Their days together remain some of the happiest of Jan's lifetime and his influence abounds in her Costa Rican retreat. Jan is establishing similar but new workshops in Costa Rica and will be traveling to the US less frequently than in the past.

This June, in Seattle, Jan's workshop, "Spring into Watercolor, Fearlessly", filled with eager students of many skill levels. It was the first US workshop since Frank's passing and Jan found her state to be quite vulnerable. Ever the sterling teacher, Jan found a way to share this with students, in turn opening the entire workshop into the profound experience of students' breaking through emotional barriers that block progression of painting skills. "I began the workshop by explaining where I was emotionally and invited the students all into this space of vulnerability, vowing that we would



make it safe to be there. I watched the students rise and move through their own blocks to a place that surprised them. It has been a wonderful experience."



No two of Jan's workshops are alike. Jan is ever-growing. Each workshop has a particular focus, but within that focus she pairs her in-depth knowledge with the individual needs of her students. The personal growth that students experience under Jan's tutelage is why students travel from all over the world to take her workshops.

To see what is coming up in the future see Jan's website, [www.janhart.com](http://www.janhart.com). There are several ways to visit her in Costa Rica and have a richly mixed experience.

*Editor's note: Several years ago, when I was just starting to paint, I attended an NWWs workshop with Jan. It was magical – one of those rare occasions when the stars align and miracles happen. Everyone in the class, but your humble editor, turned out at least one fabulous painting. Jan painted her now-famous "Tree Heart". She is a very special lady, indeed.*





## 2014 Gold Grant Scholarship and John Ringen Award Winner



The Northwest Watercolor Foundation is pleased to announce this year's winner of the \$2000 Gold Grant Scholarship and John Ringen Award. Jonathan Matteson is a student at Washington State University, currently residing in Pullman. With a background in commercial art, music and marketing, he is now looking forward to pursuing an MFA and becoming an art educator. His abstract artwork exhibits interesting textural and color usage. Combined with a well-written biography, an artist's statement and a strong letter of recommendation from faculty, Jonathan was chosen to receive this award by a jury of Signature members of the NWWS. This year's scholarship was enlarged by the addition of funds collected in honor of past Northwest Watercolor Society president John Ringen. The award was presented at a general meeting of the NWWS, held April 22nd at St. Andrew's Lutheran Church in Bellevue, WA, following an awards dinner held in Jonathan's honor.

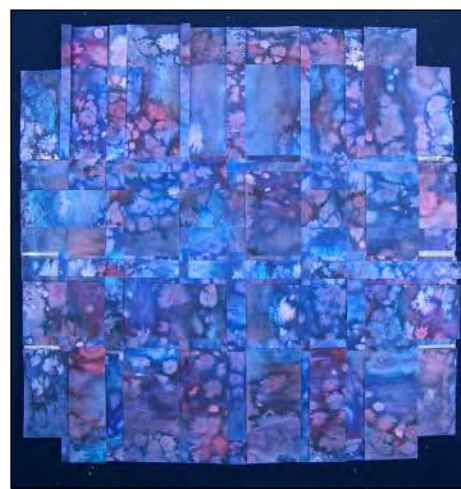
The Northwest Watercolor Foundation is a nonprofit arm of the



Northwest Watercolor Society (NWWS). One of the purposes of the Foundation is to support emerging young visual artists by providing financial awards to committed, deserving students.



Established in the early 1990s, the Gold Grant Award has been presented annually to an outstanding and promising art student. Full-time undergraduate art majors, including graduating college seniors, enrolled in a community college or university in Washington, Oregon or Idaho and working in a variety of two-dimensional media are eligible for the Foundation's annual Gold Grant Award.



# Watercolor and..?

By Kathy Collins, NWWS

Lately I have been experimenting with watercolor and collage, my thought being “why stop at just using watercolor in my work?” Well, one reason has been that juried shows often require entries to be solely watercolor, some banning even opaque paint (gouache). But sometimes it is good to exercise unused artistic muscles and paint just for yourself. But even when working in a whimsical style like my recent work (‘Feeling of Movement’, watercolor & collage on board, 10x8), I try to keep in mind some general principles.

First, I try to keep the head size and the features fairly small. The head is only perceived as being large and the eyes, nose, and mouth actually take up only a small part of the face. We are hard-wired to recognize and respond to faces and facial expressions, so it is tempting to sketch them larger than they actually appear.

Another rule is to draw each side of the body and each eye differently. This avoids a symmetrical “deer in the headlights” look to the portrait.

But whatever your style and however you draw your image, relax and enjoy the process, and the result is likely to be a more dynamic characterization of the person.

I recommend branching out. In addition to watercolor, try collage, pastels, charcoal, colored pencil, or anything else that strikes your fancy. Who knows—it might lead to all sorts of creativity!



## Thank You Daniel Smith!

On Tuesday, May 27, at our last 2013-2014 NWWS general meeting, I had the great pleasure of publicly thanking our amazing board members and committee chairs for their past year's commitment to the society. A gift to each board member was presented or mailed as a token of our gratitude.



This past year was a pivotal year for the society — we finished the upgrade of our website, embarked on new marketing and social media paths, improved NWWS exhibition processes, organized our systems to be more efficient, and worked diligently on the preparations for our 75th Anniversary celebration. Needless to say, *none of this could have been accomplished without the hard work of our dedicated board members and committee chairs.*

As part of our “Thank You” package, Daniel Smith graciously donated one of their signature brushes for each board member. *It was a very generous gesture of their continued support for NWWS*, and I personally want to thank **Cindy Valdez** and **Thom Wright** at the company for making this happen. Daniel Smith has donated to our exhibitions year after year, will be our signature sponsor for the NWWS 75th Diamond Gala next year, and we simply can't thank them enough.

**On behalf of the Northwest Watercolor Society, THANK YOU Daniel Smith for your continued support!** We are so grateful you are NWWS's partner in its mission to *promote and elevate the art of watercolor as a medium and to encourage the growth and creativity of our artist members.*

Molly Murrah

2013-2014 President, Northwest Watercolor Society



# Member News

**Kris Preslan** "The Brush Dancers" was accepted in the Eau En Couleurs International Watercolor Biennial exhibit to be held at the Castle of Bourgogne in Estaimbourg, Belgium. There are 75 artists from 21 countries. Show goes from mid-August through early September.

**Molly LeMaster's** painting titled *Driftwood* won an award at the Transparent Watercolor Society of America exhibition. Two of my paintings have been juried into the Snohomish Arts Council exhibition which is held at the Schack Art Center in Everett, WA.



Sandy Kay, *Meeting of the Board III*

**Sandy Kay** has been invited to exhibit in the Fabiano Watercolour Invitational Exhibition, Fabiano Italy. *Meeting of the Board III* - Watercolour- 15 x 23. This painting was done in the Grisaille method, where a complete grey scale painting is done first, then layers of color are applied over that. In this case, the underpainting is actually a graphite drawing...this method is very time consuming. Grisaille paintings can be found on the frescoed ceilings of the Sistine Chapel. [www.sandykayart.com](http://www.sandykayart.com).

**Roger Whitlock** has a show in Honolulu called "Hometown, Seattle Paintings." "Hometown" opened on June 27 and will run at the Gallery at Ward Centre, 1200 Ala Moana Blvd., Honolulu, Hawai'i until July 23. It can also be seen on line at

[rogerwhitlock.com](http://rogerwhitlock.com). Roger had a painting in the recent NWWs Open show and was featured on the cover of the show's announcement.

## 2014 Edmonds Arts Festival Award Winners

**Joe Mac Kechnie** - First place award (\$800) Edmonds Arts Festival. 2nd (\$500)- **Joanne Shellan**, 3rd (\$300) **Jim Matthew** and **Beverly Shaw-Starkovich**.



Joe Mac Kechnie, *Atonement*



Joanne Shellan, *Open*



Jim Matthew, *Reflections*



Beverly Shaw-Starkovich, *Hi There - Box at the Beach Series*

## Member Links on the Northwest Watercolor Society Website

Add traffic to your website with a link on the NWWs website. Members can publish an image, an artist's statement plus their website link for a \$10 initial set up and \$25 per year fee. An application form is available on the NWWs website under Membership/Join select the Member Links option. Renew now for July 2014-June 2015. Questions? Please contact Cheri Connell at [webmaster@nwws.org](mailto:webmaster@nwws.org).

# Opportunities

**"DARK"** National Juried Exhibition 2014  
- at Arc Gallery - 1246 Folsom  
Street, San Francisco, CA 94103.  
Deadline: September 4. Juror - Nancy  
Toomey: Stephen C. Wagner, Managing  
Partner. [www.arc-sf.com](http://www.arc-sf.com).

**Darla Bostick's** 7th Annual Ghost  
Ranch Workshop/Retreat in Abiquiu,  
NM. October 5-11. Includes digital  
photography, watercolors/acrylics,  
pencil, incorporating text, mixed media  
work with opportunity for plein air  
painting. 7 days/6 nights.  
Lodging/meals included at Ghost  
Ranch property. The Georgia O'Keeffe  
Landscape Tour takes you where she  
painted from the magnificent area  
scenery. Visit the O'Keeffe studio/home  
on tour. Space is limited to 14  
participants. Bring materials you love to  
work with (or try something new) and  
join us! \$485. Room and board at the  
Ranch are per their rates. Unclaimed  
rooms will be released September 1.  
Darla Bostick, 940.320.5660.  
[www.darlabostick.com](http://www.darlabostick.com). [darlabostickart@gmail.com](mailto:darlabostickart@gmail.com).

**Cathe Gill** will teach a plein air clinic  
on four Tuesdays in August at sites to be  
announced. Aug 5 - Design in  
Landscape. Aug 12 - Color/Greens. Aug  
19 - Space in Landscape (Near, Mid and  
Far). Aug 26 - Color/Complements. \$85  
per class. Take one or all. 9:30 - 4:30.  
[cathe@catherinegill.com](mailto:cathe@catherinegill.com).  
[www.catherinegill.com](http://www.catherinegill.com).

**Jeffrey L. Waters**, Past President and  
newsletter editor of NWS will teach a  
six-hour seminar entitled "Twenty Five  
Things I Wish I Had Known Five Years  
Ago". This class is designed to cut five  
years off of the watercolor learning  
curve. Students will learn basic  
techniques then move on to advanced  
procedures that can take work to an  
entirely new level. 7/26. 10:00 - 3:00. Si  
View Community Center - North Bend,  
WA. (425) 831-1900 to register.  
[Jeffrey.waters@comcast.net](mailto:Jeffrey.waters@comcast.net)

**Caroline Buchanan** - Orcas Island:  
Tuesday, July 22, The Knapp Farm -  
Buckhorn Road, Eastsound, Orcas  
Island. 9:30-3:30. \$65. Tuesday, July 29,  
Madronas & Sailboats - Westsound.  
Emily's Orchard, Orcas Island. 9:30-

3:30. \$65. August 4, 5, 7, 8, Mon, Tues,  
Thurs, Fri Loosening Up - Olga  
Community Club, 9:30-3:30. \$250.  
August 18, 19, 21, 22 Mon, Tues, Thurs,  
Fri, Watercolor Sketching - Locations all  
over Orcas. 9:30-3:30. \$250.-  
<http://www.buchananwatercolors.com/index.cfm>.

## Annual Renton Art Show -

Registration - Sunday July 20 from 11 to  
4. Renton Community Center, 1715  
Maple Valley Highway. Show hours:  
Friday and Saturday, July 25, 26 from 10  
to 6 and Sunday, July 27, from noon to 5  
p.m. Artists may collect their art after 5  
p.m. All work must be original, for sale,  
and not more than two years old. Three  
divisions available: Main Show - entries  
of all media will be juried for selection  
and awarded regardless of professional  
or non-professional status. Little  
Gallery, limited to entries of all media  
smaller than 20"x24" and priced at \$300  
or less and the Student Show limited to  
entries of all media submitted by artists  
18 years of age and under. Total awards  
of \$4000. A Preview Party - July 24, 8  
p.m, at the Renton Community Center  
with presentation of awards. Two  
complimentary tickets will be mailed to  
prize winners.

[www.rentonannualartshow.com](http://www.rentonannualartshow.com).  
Barbara Nilson, 206-772-5903.

**Roger Baker** will present an exhibition  
titled 'Europe in Watercolour' from  
7/12/14 - 08/14/14 at the Rick Steve's  
Travel Center, Europe through the Back  
Door, 130 4th Ave N, Edmonds, WA  
98020. You are welcome to join him at  
the Travel Center on Thursday July 17th  
for the Edmonds Art Walk from 5 - 8pm.

**Plein Air Washington Artists and  
artEAST** announce an open call for art  
for a juried painting exhibition of  
"Northwest Landscapes Grand and  
Intimate" as part of artEAST's 2014 Art  
Outside Festival running consecutively  
at two exhibition spaces, the artEAST  
Art Center and Exhibitions at Blakely  
Hall, in Issaquah WA. This show invites  
landscape painters to contemplate both  
the grand vistas and the more intimate  
scenes of the Pacific Northwest.  
Eligibility: Participation is open to all  
advanced-level landscape painters in

the Pacific Northwest. Exhibition  
dates: July 18 - August 27, 2014.  
Opening Receptions: Blakely Hall,  
Friday, July 18, 2014 (5-8pm) artEAST  
Art Center, Saturday, July 19, 2014 (6-  
8pm) Submission Deadline: Midnight,  
May 28, 2014.



▲ **Eileen Sorg** will teach a seminar -  
August 19, 9:00 - 4:00. Stanwood  
Senior Center, Stanwood, WA. Upon  
registration, a supply list will be sent to  
you, along with directions to the Senior  
Center. \$110.00. Contact Molly  
LeMaster - 360-387-1265 or  
[mdlemaster@wavecable.com](mailto:mdlemaster@wavecable.com).

**Jan Hart** will teach a class February,  
2015 in Costa Rica moved here in 2008.  
When February fills, Jan will add the  
March workshop. \$1275/person  
includes 7 days, 6 nights, double  
occupancy at Papas de Paramo or one  
of Jan's cabins. (Single occupancy  
available at additional cost). Class size  
limited to 8 participants on a first come  
basis. Included: Meals all breakfasts and  
all but 1 lunch (at the beach). All  
instruction, demos including a  
workshop booklet with more  
information, color wheel, etc. All  
transportation during the workshop.  
Daily morning critique and discussion  
time with Jan. Afternoon outings that  
can include the market place, the  
beach, an organic farm, the bamboo  
factory, etc. Free time to explore the  
village of San Ramon, paint, enjoy the  
pool and the great food and wait staff at  
Papas de Paramo.

*Opportunities continued on page 9*



## Opportunities

**The Oregon Department of Fish and Wildlife** announces an art contest to select the winning artwork that will be featured on the 2015 Habitat Conservation Stamp and other promotional materials. The winning artist will receive \$1,000 and 25 artist prints. The contest opened June 10 and closes 5 p.m. Aug. 29, 2014. [www.dfw.state.or.us/conservationstrategy/habitat\\_conservation\\_stamp.asp](http://www.dfw.state.or.us/conservationstrategy/habitat_conservation_stamp.asp). Meg Kenagy - Conservation Communications Coordinator - (503) 947-6021. Oregon Department of Fish and Wildlife - 4034 Fairview Industrial Drive SE - Salem, OR 97302.

### NWWS on Facebook



Did you know NWWS has a Facebook page? For those unfamiliar with it, Facebook

is an online advertising and communication website. Along with other websites you may use or have heard about, like Twitter or Instagram, it is considered "social media." The Facebook page for NWWS is a great place to look for upcoming show opportunities, meeting reminders, member news, current exhibits, and even new products. It also helps us promote our patrons & contributors to a wider audience. To find us, log into Facebook and search for "Northwest Watercolor Society." Once there, click "like." That's all there is to it! Once you have done this, NWWS updates will be shared with you through your news feed. We hope you will find our Facebook page a useful way to connect with the NWWS artists. If you have any ideas of topics, products, or hear of events you think the NWWS community would enjoy, please let me know! As your new Social Media Chair, I look forward to helping you use Facebook to connect to one another and the NWWS community.

Nicole Walker  
Social Media Chair  
[nicolewalkerart@yahoo.com](mailto:nicolewalkerart@yahoo.com).

## Editor's Contest – Abstraction

Paint an abstraction of a favorite object or scene. *It must be recognizable!* Don't send me scattered blotches of bilious color labeled "Eternity".

It can be a landscape, still life or portrait. Take your favorite subject and simplify it. Search out the essence of the thing. It's okay if it takes us a minute to identify the object but it must be there! "Non—objective" pieces will be immediately eliminated. (I know my bias is showing.)

I confess that this is a whole new direction for your editor so I will be right in there with the rest of you.

Good luck.

## EAFA – Plein Air Opportunities Summer 2014

### August 2

TK Building Pioneer Square. Large ARTS Celebration. Will close a street for plein air painters. Coordinated with art walk/galleries, artist studios and live-in lofts open to the public, street events.

Contact Lynn Schirmer [art@lynnschirmer.com](mailto:art@lynnschirmer.com)

### August 16

Snoqualmie Railroad Days Celebration. Painting in Snoqualmie's city parks & key locations. Venues provided for instructor demonstrations.

**REGISTRATION:** Check in 9:00 am at the Snoqualmie Arts Commission booth. Booths and painting sales allowed, but artists must be working on site throughout the day. No commissions taken from paintings sold; no city business license required on August 16 for participating artists.

**REGISTRATION FORM** – All Skill Levels Welcome! Judging at 3:00 pm at The Black Dog [Tavern]. Registration forms may be downloaded: [www.cityofsnoqualmie.org](http://www.cityofsnoqualmie.org).

No entry fee!

**AWARDS:** Grand Prize – Poster for 2014, 2nd – \$100 Daniel Smith Certificate, 3rd – \$50 Daniel Smith Certificate.

Contact [Jeffrey.waters@comcast.net](mailto:Jeffrey.waters@comcast.net)

# Janet Rogers Workshop

October 27 - 31, 2014 — *Registration Begins July 15, 2014*

**Janet Rogers** is well known for her sensitive portraits of women and children, as well as her expressive floral paintings. She has gained much popularity as an instructor for many watercolor workshops in the United States and Europe. Watercolor demonstrations – at Epcot International Flower and Garden Festival, Florida Watercolor Society, and at workshops throughout the United States – are a part of her busy schedule.

Originally from Philadelphia, Janet currently lives in Ormond Beach, Florida with watercolorist, Steve Rogers. Janet has won numerous awards from exhibiting her watercolors, including Disney's Festival of the Masters, "Under the Oaks", and the Florida Watercolor Society, of which she is a Signature Member. She is also a Member with Excellence of the South Carolina Watercolor Society.

Janet's work is in galleries in Maine and Florida, and can also be found in the book "The One-Hour Watercolorist" by Patrick Seslar, published by North Light Books. She also is featured and demonstrates in three new DVDs.



*Janet in Cortona*



## NWWS 5-DAY WORKSHOP

**DATES:** Five days: October 27 – 31, 2014

**TIME:** 9:00 a.m. – 4:00 p.m.

**LOCATION:** Northlake Unitarian Universalist Church  
308 4<sup>th</sup> Avenue South, Kirkland, WA 98033

**REGISTRATION:** **Open for registration July 15!** Class limited to 24 participants.

**TUITION:** \$400.00 for NWWS members; \$500.00 for non-members

**CANCELLATION:** All cancellations subject to \$50.00 fee. If cancellation is received within 35 days of the workshop, deposit is forfeited unless space can be filled from waiting list.

## REGISTRATION FORM

**Janet Rogers** • Northwest Watercolor Society Workshop, October 27-31, 2014

Name \_\_\_\_\_

Address \_\_\_\_\_ City, State, Zip \_\_\_\_\_

Phone \_\_\_\_\_ Email \_\_\_\_\_

\_\_\_\_\_ \$400.00 NWWS Member \_\_\_\_\_ \$500 Non-member

**A \$100.00 deposit must accompany this registration form.**

**Balance is due on September 30, 2014. All payments in US funds.**

**MAIL TO: NWWS Workshop – P.O. Box 50387 – Bellevue, WA – 98015-0387**

**Questions?** Email: [workshops@nwws.org](mailto:workshops@nwws.org)



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**Iain Stewart & Michael Reardon**  
May 19-26, 2015



### Contacts

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#### Tour Leader

#### Jackie Grandchamps

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[www.frenchescapade.com](http://www.frenchescapade.com)

## Paint the Costa Brava & Tour Barcelona

**W**hite-washed villages, dramatic seascapes, and the seductive light of the Spanish Mediterranean await you. Plus you have two artists who are committed to help you **build your confidence and ability in watercolor**. Indulge your creative spirit with a **memorable painting holiday in Spain!**

**J**oin Iain Stewart and Michael Reardon for a week of painting in Spain.

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- You'll be inspired to paint craggy cliffs, sandy coves, pristine beaches and quaint Mediterranean villages.
- You'll be treated to a guided tour of Barcelona to discover Gaudi's fascinating architecture, a visit to the surrealistic world of Dali, as well as a breathtaking Flamenco show.
- Lodging, most meals, and ground transportation in a comfortable van with A/C included.

Price starts at \$2,990.00 before November 30, 2014 (+\$350 for single room). **\$200.00** discount.

# Editor's Contest – Portraits

*When I requested portraits for the Editor's Contest in the last edition, I was afraid I would receive no entries. I have eleven. Oh, ye of little faith. Every one of them is worthy of an award. I have made selections but I would not argue with anyone who wishes to reverse the order or choose others. This job gets tougher very year.*



**1st Place: Katherine A Mortensen** – brilliant composition, use of complimentary color and negative space. Part of something is often more interesting than all of it. This painting haunts me. I keep coming back to it. Don't know the lady, featured but I'm in love. Wonderful work.



**2nd Place: Bob Hannah** – for pure audacity. This is a daring work that is full of life. Nice touches of opaque white. Excellent use of negative space. Great character in the portrait.



**3rd. Place: Molly Murrah** – Lovely portrait of a young girl. Interesting use of sunlight.

## Honorable Mention



Lee Allen



Roger Baker



Charlene Collins Freeman



Ruth Handewith



Tom Hoffman



Linda Jensen



James McFarlane



Jackie Zumalt





## Wiegardt on Watercolor

### I LIKE WHAT YOU USED TO DO BETTER

I hope you have painted long enough in your career to have someone, or preferably, a number of people tell you this. As painful as this is to hear (can the pointy end of the brush be used as a sword?) this is a good sign that you are perfecting your skills and trying new ideas and techniques. If you haven't heard this comment, it is possible that you are playing it too safe and need to stretch out a little more.

As I have tried new techniques over

the years, of course I have heard this comment. I have found, however, that as some collectors fail to keep up with my growth in painting and may stop collecting my work, others embrace it and are happy to see the progressive development in my painting style. Simply put, you've got to leave some folks behind in order to push forward in developing your style. This can be difficult when it comes to relatives (especially a spouse!).

I think all of the best artists have to have an element of tough skin to forge ahead in this business. Throw in an ample amount of courage. The only alternative is stifling growth and possibly pandering to a low common denominator of sentimentality. We all have to look at ourselves in the mirror each morning.

On my last day at the American Academy of Art in Chicago, I asked my

think the above comment may have been what he was thinking of.

### Marsh Land

Since we are on the subject of developing your own style, I think it would be applicable on how just one does that.

As mentioned above, one does need to try new ideas at the risk of rejection. However, if we extend ourselves too far in trying a new idea or technique, there may be much unnecessary frustration. I think it is best to challenge ourselves in small bits and pieces.

For example, this morning I chose to paint on location some iris with a more direct style than what I have used previously. In order to do this, I wanted every stroke to be my last stroke, with very little layering, and no pencil underpinning. I only drew with the brush. The medium I chose to do this with was watercolor: I wanted a medium I was very comfortable with. Had I done this with the added challenge of a new medium, such as oil, then I am sure to have walked away in frustration. So start with what you are familiar with, and tag on a new challenge.

May you be blessed with comments, such as "I like what you used to do better!"

Keep your brush wet!

Eric



Eric Wiegardt – *The Marsh*

mentor, Irving Shapiro, for any parting words of advice. I thought he would say something applicable to painting techniques, maybe stress something he has repeated over and over in his class. But he didn't. He surprised me. He said "You've got to have a tough hide". I

**ERIC WIEGARDT** AWS-DF, NWS

American Watercolor Society  
2012 Gold Medal of Honor

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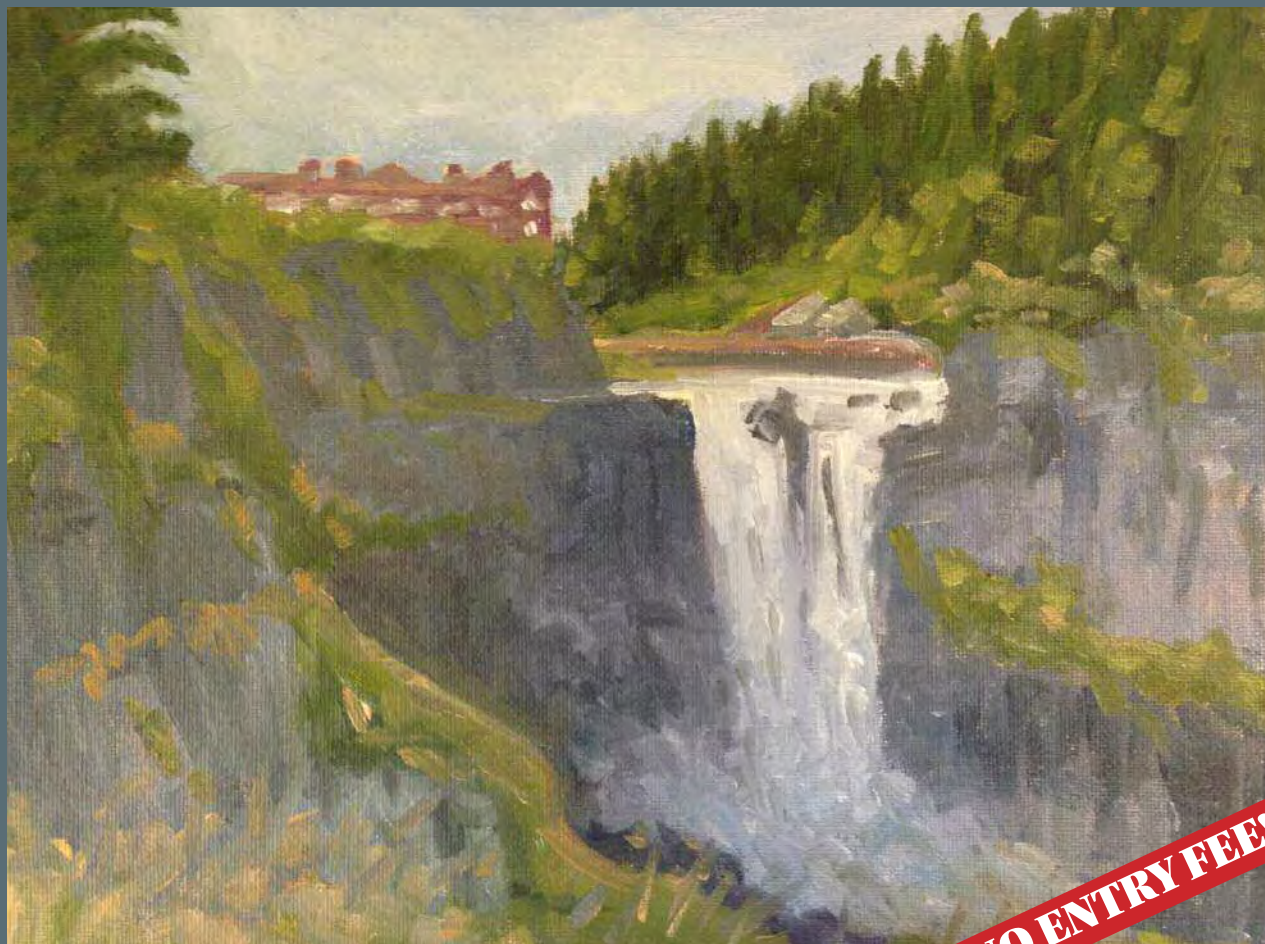
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CULTURE

# Snoqualmie Arts Commission presents The Sixth Annual Snoqualmie Plein Air Paint Out



**NO ENTRY FEE!**

**EVENT DATE:** Saturday, August 16, 2014. **Railroad Days Celebration.** **Sites:** Painting will occur throughout Snoqualmie's city parks and key locations. Venues will be provided for instructor demonstrations. **REGISTRATION:** Event check in will be at 9:00 am at the Snoqualmie Arts Commission booth. Booths and painting sales are allowed, but artists must be working on site throughout the day. No commission will be taken from paintings sold; no city business license will be required on August 16 for participating artists. **INFORMATION:** [Jeffrey.waters@comcast.net](mailto:Jeffrey.waters@comcast.net).

**Awards:** Grand Prize – Poster for 2014 2nd – \$100 Daniel Smith Certificate 3rd – \$50 Daniel Smith Certificate

## **REGISTRATION FORM – All Skill Levels Welcome! Judging at 3:00 at The Black Dog**

Additional registration forms may be downloaded from the City of Snoqualmie website at [www.cityofsnoqualmie.org](http://www.cityofsnoqualmie.org).

Artist Name: \_\_\_\_\_

Instructor (circle one): Yes No

Media: \_\_\_\_\_

Affiliation: \_\_\_\_\_

Mailing Address: \_\_\_\_\_

Phone: \_\_\_\_\_

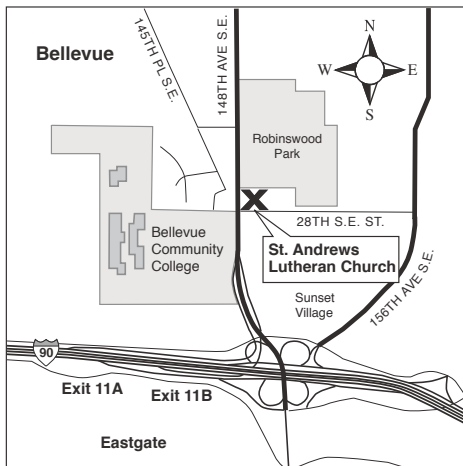
Email: \_\_\_\_\_





**Northwest Watercolor Society**

P.O. Box 50387  
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