

## November Program Tom Hoffmann – Thinking in Layers

**T**he paintings Tom admires most manage to say a lot with very little apparent effort. Think of Eliot O'Hara. He recognizes that making those paintings actually involved plenty of work and a great deal of thought, but most of it took place before the brush touched the paper.



In his own practice, this means being aware of how what he's doing right now will affect what is to come later. Tom paints best when he can think a couple of layers ahead. He wants to keep as many doors open as possible, so he doesn't have to undo anything he's already committed to.

Anyone who has tried painting with watercolor knows why it is a notoriously difficult medium. Its transparency allows every movement of the brush to remain visible in the finished work. Attempts to refine or cover up mis-strokes end up looking fussy, or worse. That same transparency, though, is the very quality that gives watercolors the immediacy and



brilliance that make them irresistible. They are literally lit from within. Realizing the potential of watercolor involves taking chances. The best watercolors feel right because the paint has been given room to assert its fluid nature.

Tom Hoffmann has been working with watercolor for more than thirty years. The fascination began in Carl Schmalz's class at Amherst College, where he first experienced the rewards of going out on a limb. Since then, he has carried a watercolor kit up mountains and down urban alleys, painting from life to get to know the spirit of each place.

Tom's paintings are about specific places and particular moments. They are also about the paint and the brushstrokes themselves. There is a dynamic between the

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### UPCOMING MEMBERSHIP MEETINGS

**Membership Meeting: November 25th**

Fellowship: 6:45 p.m.

Meeting: 7:15 p.m. – Tom Hoffmann

**NO MEETING IN DECEMBER**

*Have a Wonderful Holiday!*

*The next general membership meeting is November 25th at St. Andrew's Lutheran Church.  
6:45 Social Hour · 7:15 Meeting.*



Northwest Watercolor Society

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**Newsletter deadline for the  
January/February edition  
is December 10, 2008**

Email your items to  
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(Subject line: NWWS or Hot Press)

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**Please send new  
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to Treasurer**

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## Editorial



### Way Out on a Limb

Over the past three years, I have had the privilege of studying with many great instructors. Obviously, there are many more that I have not met. Here, in alphabetical order are my nominations for outstanding teachers.

**Kay Barnes – Generalist** - Take copious notes - very quickly. Kay delivers a vast amount of information in very little time. Nine ways to paint a tree – ten techniques for sky – Five ways to paint flowers ect. Great studio with drop-in program. Wonderful painter – excellent teacher.

**Ann Breckon – Expert on properties of paint and master of realistic painting** – Wonderful teacher for beginning painters. Great florals. Ann’s rhododendrons threaten to drop petals in your lap.

**Pat Dews – Abstract painting** – uses materials indiscriminately: ink, watercolor, collage, acrylic, sand – anything that will stick to paper. Pat’s New York personality may put off some but she’s a sweetheart. Works very hard to deliver a great experience. Very generous with her time.

**Catherine Gill – Technique** – often blends watercolor with pastel sticks to enrich color. Juror for 33rd EABA Open Exhibition.

**Jan Hart – Color expert** – has great, new book: *The Watercolor Artist’s Guide to Exceptional Color*. Moved to Costa Rica but will be here next year for workshop. See page six.

**Tom Hoffmann – Master of minimalism** – Studies subject until he reduces it to it’s essentials. Expert on water. Now working on skies. Great painter. Tom is the November program.

**Ron Ranson – Big-brush landscapes, particularly skies** – British master now living in Oregon. Few strokes –magnificent painting. Designed his own Hake brush to get edge. (I have one and use it constantly).

**Dan Riley – Excellent figure workshop** – Rapid survey of drawing techniques with live model. Teaches highly-praised portrait class with Joe MacKechnie.

**Suzy Short – Skies** –Detailed technique produces beautiful results. Wonderful DVD. (I can’t find my copy).

**Jerry Stitt – Marine painting** – Tug boats and ships a specialty but can paint anything. Unconventional but wonderful. Paints scenes on back of air-sick bags and trades them for drinks on airlines. Flight crews covet them. Will interrupt workshop to answer question by demonstration.

**Eric Wiegardt – The very definition of loose.** Master of blended color. Watching Eric work is like watching a high-wire act. You have no idea where he’s going but pray he doesn’t fall. Wonderful teacher, great writer, patient mentor.

Drop an E-mail to the editor nominating your choices.

*Letters to the editor welcome. Jeffrey.waters@comcast.net. The thoughts and opinions expressed in this editorial are those of the writer and do not necessarily represent any position of NWWS.*

## Waterworks 2008

The show is open from October 28th until December 5. The awards reception is Thursday, October 30, from 6 to 8 pm at the New Dimensions Gallery located at 206 105th Ave NE in Bellevue. The gallery hours are: Monday through Friday 9 am to 6pm; Saturday 10 am to 5pm. The juror is Betsy Dillard Stroud. Chairperson: Laura Scheuffele, art.escapes@comcast.net and Assistant Chair: Cricket Crockett.

## TOM HOFFMANN

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subject and the form that is the life of a good painting. Watercolor rewards an economy of means. When an artist knows the subject and the medium well enough to say a lot and make it look easy, the viewer is invited to participate in the experience. Tom Hoffmann's watercolors meet the challenge of the medium with confidence and vigor.

Tom's dedication to transparent watercolor takes two forms: painting from life and teaching his craft. Each is informed by the other. Painters never stop working to improve their skills and their understanding of their chosen medium. For thirty years Tom's

paintings have grown steadily bolder and more expressive of the spirit of their subjects. Because of his love of teaching, he has also been determined to articulate the lessons he has learned from experience.

The risks that are such an important part of watercolor can be understood in terms of specific variables. They are informed risks. Knowing how to see what is essential to a particular scene involves skills that can be isolated and practiced. Tom's private students and workshop participants make rapid progress as they benefit from his unique blend of passionate involvement and articulate analysis.



## Samish Island Paintout

Thirty-nine women and two token males celebrated the 1st Annual Fall Samish Island Paintout, September 25-28. Linda Hulce, Amy Giese and Peggy Abby organized a wonderful event and even provided beautiful weather. The cost was extremely reasonable.

The variety of art produced, was astonishing; everything from photo-realism to wild abstraction. As pieces were finished, they were posted on the walls for consideration. One was even sold.

The camp is located in a beautiful setting with a sweeping view across the bay to Chuckanut Drive. Meals were outstanding and generous.

Architect, Stephanie Bower offered an excellent, impromptu course in perspective that was unfortunately truncated by the call to dinner. Everyone agreed that her information was invaluable and that she should present her wisdom, in fuller form, at the Spring Paintout.

Many stayed in the lodge to work while others ventured into the countryside to paint plein air. Some lit a hunting range with a stunning vista of the San Juan Islands and the refinery at Anacortes.

The Spring Paintout is scheduled for the end of May. Be there!

## Letters

I have kept the summer *Hot Press* handy and highlighted your editorial. Last week, I finally bought a soft, cream-colored pastel at Dan Smith's and have been loving it. They didn't have the Sennelier in stock and I bought another brand. Thank you for introducing me to this new idea. See you in September.

Evelyn Mineo

## New Signature Members

Congratulations to our nine new signature members: **Esperanza Grundy, Paul Glasoe, Merrilee Sett, Julie Creighton, Kay Barnes, Sherri Bails, Margaret Elliot and John Krenik.**

## Northwest Watercolor Society Official Tag Line

The board of NWWWS has adopted "*Northwest Watercolor Society - A Brush With Art*" as the official tag line of the organization. This will appear on printed documents and in most advertising.

## E-mail Safe List

Please add [nwws@nwws.org](mailto:nwws@nwws.org) to your safe e-mail list. Do this by adding the e-mail address to your address book to ensure that you receive the newsletter and it isn't blocked by a spam filter.

This is the email portal we will be using to send out bulk emails in the future.

## 2009 Roster

If you have not received your copy of the 2009 roster, please contact Pat Hitchens.

## Our Apologies

Apologies to Joe MacKechnie for the misspelling of his name on the Waterworks postcard.

## Member News

**Ann Breckon** was invited to be part of an exhibition titled "Boats, Buildings and Bridges" at the University House/Wallingford, where she has five paintings. She is also exhibiting in the current "Painting Out Loud" show at the Women Painter's of Washington Gallery at the Columbia Tower in Seattle, which includes her 22x60 inch watercolor titled "Gilded Evening". She also has a painting at the Women Painters Fall Show at the Mercer Island Community Center. Her work titled "Pacific Perfection" was accepted into the NWS Waterworks show. Ann has moved into a large new studio at 1311 Central Ave. S, Suite E in Kent and invites folks to come by and say hello.

### Ann Breckon WATERCOLORS

#### WORKSHOP SNOQUALMIE FALLS

- November 20 & 21 (Thur-Fri)  
10:00 a.m. - 4:00 p.m.  
\$120  
Daniel Smith store, Bellevue

#### FREE DEMONSTRATION GLASS ORNAMENTS IN WATERCOLOR

- December 6th, Saturday  
11:00 a.m. & 1:45 p.m.  
Daniel Smith store, Seattle

Register for all classes by calling or e-mailing Ann personally at 253-850-7500 or 425-644-4245 or by sending an e-mail to [annbreckon@gmail.com](mailto:annbreckon@gmail.com)

#### **Mercer Island Visual Art League**

announces its '08 MIVAL Holiday Show at Mercer Island Community Center from Oct. 20th through Dec. 19th. The reception is on Oct. 23rd from 6:00pm - 8:00pm. There will be music and refreshments. This year, for the first time, MIVAL will conduct a Silent Auction during the six weeks of the Holiday Show. Three artworks will be auctioned off. All proceeds to Mercer Island High School Arts Scholarships.



*Blue Ronel Running by Cheryl Renee Long*

**Cheryl Renee Long's** watercolor, *Blue Ronel Running*, will be the full-color cover for *Wisdom Magazine* in the month of November. *Wisdom Magazine* is an east coast publication covering the New England states and New York City. The magazine's focus is on metaphysics, health and healing. Long received a free ad in the newspaper to offer the image for sale as a signed and numbered Giclee print.

**Dennis Pollard's** watercolor, *Mt. Christie*, was juried into the Top 100 in the national "Paint America/Paint The Parks" competition. The painting will be on tour around the country for 12 months. ([www.paintamerica.org](http://www.paintamerica.org))

Signature member **Ratindra Das** AWS, NWS, TWSA received the Tina Wolfe Memorial Award at the Adirondack National Exhibition of American Watercolors. Ratindra was the juror for the following shows: Mid-Southern Watercolorists, Southwestern Watercolor Society, Mississippi Watercolor Society, Montana Watercolor Society Solo Show and Glimpse of Alaska.

**Ross Nicoll** and **Nancy Thompson** will be featured at Parklane Gallery Nov. 4 - Nov. 30. Ross's Retrospective with a French Flavor includes paintings in oils and watercolors of street scenes and architectural images from Europe and the U.S. that reflect his years of living in France. Nancy Thompson's Texture & Mood exhibit features mixed media art that blends a myriad of layers to create paintings that evoke mystery in their richness and depth and invite closer examination and contemplation. Reception - Thursday, November 13 from 6-9pm (Art Walk Night in Kirkland).

**Nancy Grigsby** recently won the Daniel Smith Merchandise Award for her watercolor/collage painting "Chop Chop" at the West Coast Paper Company's 2008 Art Exhibition held in September at Kirsten Gallery, Seattle.

Signature member **Roberta M. Tiemann** of Colfax, Washington was awarded the Dr. Peggy Brown Arts and Humanity Award in the 2008 Taos National American Watercolor Exhibition XII at the Millicent Rogers Museum in Taos, New Mexico for her painting, "Southwest Muse". Juror was Gerald Brommer, AWS, NWS. The exhibition runs August 16th through September 30th.

## American Frame Corporation

When you purchase frames and framing supplies from **American Frame Corporation** and tell them you are a member of NWS, they donate 5% of your order to us! This rebate funds the American Frame awards given at our Annual Open Exhibition and Waterworks. So, the more you buy, the bigger the award you may win! See their products at [www.americanframe.com](http://www.americanframe.com) or call 1-800-537-0944 for their catalog.

## Featured Artist ~ Pat Hitchens



Pat has a passion for the elegant serenity of nature. One looking deeply into her art can feel her spirit. She has been told that she has an Asian soul, and elements of that style inform her surroundings as well as her work.

She paints with watercolor and silk dyes. Both methods begin as a blank white sheet. Often images develop as the materials, colors and shapes speak to her. The blending of silk, ink and paint creates luscious results, which are difficult to reproduce with other methods.

She sometimes leaves negative space. This is not leftover, but rather intended space. It allows you, the



onlooker, to project your imagination into the painting.

While Pat has been interested in art most of her life, it was her avocation as she devoted time to motherhood and education administration. She can

now spend hours creating the images she loves.

Over the years, she has painted numerous art subjects and in various media, including wildlife art, traditional watercolor, silk painting, Chinese art and calligraphy. She has studied under many noteworthy artists, among them: Robert Bateman, Morton Solberg, Tony Angell, Adele Earnshaw, Lee Kromschroeder, Lucy Liu, Ann Sun, Chang-Khee Chee, Lian Zhen, Karen Sistek, Susan Moyer and Kay Barnes.

Pat is a member of Women Painters of Washington, Parklane Gallery - Kirkland, Eastside Association of Fine Artists, Northwest Watercolor Society, Silk Painters International and the Chinese Arts Society Northwest.





Lauren Andrews, 'Lavendar Farm'

## Art Stall Gallery – Located in Pike Place Market

Art Stall Gallery is the oldest (1907) all-women, cooperative art gallery in Seattle. Thirteen artists create original paintings for collectors worldwide. November Show: "In Response to Light". Northwest landscapes and everyday objects by Seattle artist, Lauren Andrews – 97 Pike St. Seattle, WA 98101, 206-623-7538. **Gallery Hours:** Mon - Sat, 10 a.m. - 6 p.m.. **Show Dates:** Nov 1st - Nov. 26th. [www.artstallgallery.com](http://www.artstallgallery.com).

## artEAST

artEAST will offer a juried exhibition of figurative art as part of the Collective Works series. The show will be up during the month of November at the artEAST Studio at UP Front Gallery in Issaquah. Work is to be hand-delivered for jurying on Tuesday Nov 4. Questions to Gretchen ([gretchen.vandyke@earthlink.net](mailto:gretchen.vandyke@earthlink.net)).

## Call for Artists

Call For Artists (CFA) to members of the arts community for two Group Health Cooperative projects, one for immediate purchase of art and the other for the creation of a catalog of artists for future purchase. Artists residing in the states of Washington and Idaho are invited to apply. Contact Leah B. Goodwin, Director of Art Programs and Donor Recognition at 619-683-7500 - [goodwin@aesthetics.net](mailto:goodwin@aesthetics.net).

## The Columbia City Gallery 3rd Annual Holiday Gift Shop of Contemporary Crafts

We are currently taking applications from local artists and craftspeople to sell their work on consignment in the gallery. We are looking for artists that create unique, handmade pieces for the holiday gift season. The Gift Shop will be open from November 12, 2008

through January 18, 2009. The deadline for submissions is October 19th, 2008. Contact Kathy at 206-760-9843 or [art@columbiacitygallery.com](mailto:art@columbiacitygallery.com).

## Painting Expeditions

Sketchbook and Painting expeditions in the Cook Islands, South Pacific for four to ten amateur or professional artists who enjoy working outdoors and who would like to be inspired by three unique South Pacific islands off the beaten track. Besides exotic tropical landscapes, dramatic scenery and idyllic village life, we offer natural history tours to see indigenous birds, hikes in native rainforest, cultural tours, swimming and snorkeling. Nov 3 to 15 and/or Dec 1 to 13, 2008: Information, see [http://www.jkunzle-onpaper.com/07\\_ArtTours.htm](http://www.jkunzle-onpaper.com/07_ArtTours.htm).

## Art School For Sale - \$15,000 OBO

Successful Eastside art school needs new owner. Studio location is in historical downtown Issaquah and has lots of natural light, two colorful classrooms, office, and wonderful businesses that share building - a glass-blowing studio, a gallery and a music school. Price includes current client mailing list, art supplies, studio furniture and fixtures, training provided and/or consult and more. Business is set-up for you to take over ASAP. Art camps during holiday breaks and summer are always full! Great financial opportunity! Please contact [sabrucker@yahoo.com](mailto:sabrucker@yahoo.com) for more information.



Tree Heart by Jan Hart

## Jan Hart Watercolor Workshop

May 30, - June 2, 2009. Paint and learn with award winning author of *Amazing Mixes!* Understand color and pigment properties such as granulation, glazing and direct on-paper mixing. Study with the master, Jan Hart. Jan now lives in Costa Rica and this is an unusual opportunity to study with an exceptional instructor with rare knowledge of the chemistry of watercolor. \$85.00/day in the Bellevue area. Location to be announced. 15 students maximum. To register or for more information please contact Cheryl Renee Long at 253-854-5114.

## Kirkland Artist Studio Tour 2009, Mother's Day weekend (May 9-10)

Now accepting applications from artists who live, work or show in greater Kirkland to participate in the 6th Annual Kirkland Artist Studio Tour. To learn more about the tour and to sign up, visit [www.kirklandstudio.tour.com](http://www.kirklandstudio.tour.com) and join this established, Northwest studio tour! Deadline for registration January 31, 2009. Please contact Tara at the Kirkland Arts Center for additional information: [tshaddock@kirklandartscenter.org](mailto:tshaddock@kirklandartscenter.org) or 425.822.7161, ext 108.



## The Most Important Thing I Learned about Color

In my early years at the American Academy of Art in Chicago, I was confounded by color. Even though we did several exercises involving color charts and small studies involving complementary and triad combinations, when it came to painting, the formulas were either too rigid, and got in the way of my creative expression, or just not applicable to what I was trying to express. My paintings lacked the vibrancy of color the upper classmen seemed to be able to achieve. It was a frustrating puzzlement all the more compounded by the fact that my schooling did not delve into any more color theory than the rudimentary application in the first year.

I remember pulling one upper classman aside who exhibited refined talent in color harmonies and asked him how he did it. He couldn't answer me, threw out a few helpless comments even though he earnestly tried to help, and left me feeling that this is a mystery I may never understand.

In retrospect, I now see the wisdom in why my instructors didn't

drill me with complex color theories. They knew creativity could easily be stifled and that personal color interpretation could be bruised by the shackles of formulas. However, there is one principle I learned from my life-drawing teacher that I have made my mantra when it comes to color. This principle has liberated me in color interpretation and works every time. Frequently he would say, "Color can be anything as long as it is reasonable, but your values must be strong." (Values are the relationship of your dark-light pattern, like a black and white TV. Like an armature to a sculptor, it is the underpinning to the painter.) The implications are tremendous: I can use any color I want or feel like using, and as long as my values are strong, the painting should hold up. Tired of always painting blue skies or red barns? Then make a blue barn and raw sienna sky.

*// Do a monochromatic painting and you're on your way to solving your color problems. //*

Eric Wiegardt

The "as long as it is reasonable" part of my instructor's quote is really quite straightforward. Basically he is saying to be careful about isolating an intense complementary color. In other words, it will destroy your warm-toned painting if you throw in a patch of Thalo Green all by itself. I think any of us would agree with that.

In more practical terms, the way I solve my color selection is by doing a value study beforehand. I determine where my lights, midtones, and darks go; keeping them simply constructed the whole time. Or better yet, I may do a one-color, monochromatic (Burnt Umber) painting. Many times I've told my students "Do a monochromatic

painting and you're on your way to solving your color problems." (A big hindrance to feeling comfortable with color is the problem of too many colors on the palette. I have about 13 colors on my palette.) It can also be very helpful to limit the palette colors to two, three, even up to six. Many beautiful paintings are achieved by limiting the palette (Velasquez) and it once again reinforces that the value structure is more important than color selection.

Even though I have a broad, general idea of the color harmonies when beginning a watercolor (yellowish-warm ground with an intense blue sky) these thoughts usually come out in the value study. I still leave the painting wide open to sudden impulses in color selection as it progresses. This is exhilarating to me, and yet I keep my painting strong by watching the value pattern.

I hope this basic principle frees you up like it has done for me.

Keep your brush wet!  
Eric

*Editor's note: This is the eighth article in a collection by master painter, Eric Wiegardt. Hot Press is honored to bring you this outstanding series.*

## Eric Wiegardt AWS, NWS

Three DVD set:  
Secrets of Painting Loose  
Brand New DVD:  
Painting Loose – Street Scene



### WATERCOLOR WORKSHOPS

Jan. 18-24, Acapulco, Mexico · Feb. 9-12, Seattle, WA  
March 1-7, Myrtle Beach, SC · March 31-Apr. 2, Ocean Park, WA · May 4-7, Caro, MI · June 1-4, Springfield, OR

### Wiegardt Studio Gallery

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