

FEATURED ARTIST ANN BRECKON

Ann Breckon's start in watercolor was under the excellent instruction of local artist, Vera Beaumont, whom she credits with showing her how to paint and teach.

At the beginning of her career, Ann was told that to be truly successful, she needed to settle on a single medium and/or subject and become well known for that specialty. She says, "It is almost as if we are asked by the commercial interests of our careers to specialize at the cost of exploration, growth, and freedom as creative souls."

She feels that the advice has some merit in generating income but that there a bit of an explorer inside every artist that keeps being thrilled at the opportunity to expand in new directions.

Her first priority is to create the highest quality of art possible. She paints a variety of subjects and is



skilled in numerous mediums and styles. She must resist pressure to progress faster, giving herself permission to take time to evolve. Ann is still having a great time with realistic watercolors and has only dabbled in new mediums and styles.

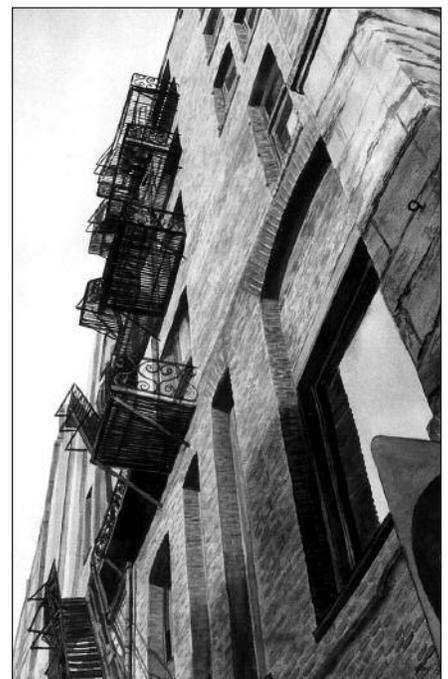
Flowers were her first area of intense interest but since then, landscapes, animals, birds, portraits, still life and intimate close-ups have been added. She finds personal learning experiences and exploration (self-teaching) more productive than taking workshops and classes. Her favorite way to study is to purchase a book by an artist whose paintings she loves and do several of the step-by-step exercises. She follows this up by producing similar paintings from her own reference photos and finds bits and pieces of these lessons showing up in her work.

Being involved in art groups has also been very helpful. Guest speakers and volunteer work present an opportunity to absorb knowledge.

Continued on page 6



"La Grande Homestead"



Editorial

Oil Upon the Waters II

By Jeffrey L. Waters

I just drove through ten western states, stopping at galleries along the way. I was struck by regional differences in taste in art.

The Northwest, with its liquid atmosphere and soggy skies is the great bastion of watercolor. Drier climates tend to produce, almost exclusively, brilliantly-colored, realistic oils. Jackson, Wyoming, in the shadow of the Grand Tetons, has several excellent galleries. In each, I asked to see their watercolors. Most responded, "We don't have any."

One slightly embarrassed proprietor said; "I may have a couple in the back." then led me to a rear, corner room where she had three small but excellent paintings stacked, face-down on the floor.

A magnificent gallery in the center of town did display, near the front window, a superb watercolor landscape priced at \$4,500. I asked the proprietor why he had only one.

"I'm selling wall space," he told me. "I can cover the same square footage with \$5,000 worth of watercolor or \$50,000 worth of oil. It's a simple question of economics."

Many insisted that "Watercolor is not permanent. It fades away to nothing. You can't demand a big price for something that won't be here in a few months or years."

The old prejudices are alive and well.

Letters to the editor welcomed.

Jeffrey.waters@comcast.net

LETTERS

Dear Jeffrey,

I just laughed and laughed as I read your essay in Hot Press, "Is it Watercolor?" The lines, "as opaque as concrete" and "I defy you to dissolve, in water, some of the materials appearing in watercolors" just hit the spot with enough humor to make the point slide down easily. You're right, it felt like a third of the NWS Open pieces were opaque due to something or other mixed in. The answer to what constitutes a watercolor isn't a transparent black or white answer!

Thanks for putting your ideas out there.

Joanne Shellan



Hi Jeff,

Just wanted to tell you how much I enjoy your editorials! You beautifully express the thoughts and questions I have had on the topics you have addressed - thank you!

Loved the perspective on pricing watercolors! I so appreciated your questions challenging the definition of watercolor vs. watercolor media. I have wondered where the "line" is for defining watercolor; purely transparent vs. watercolor mixed media vs. plain old collage? To me, defining water media as "anything that will liquefy in water" helps to clear the "mud" (pun intended!) It in no way stifles creativity but simply gives identifiable boundaries to the endless possibilities within art!

Thanks again!

Lorraine Ford



Dear Jeff,

Was relaxing in bed this Saturday night, reading the latest (May '06) "Hot Press," when I got the sudden urge to get up and immediately write a letter to the editor. Your Editorial "Is It Watercolor" is, I feel, a bit misguided.

Firstly, you cite a variety of media that can be used in a painting, i.e. hubcaps - (I know you used that as an exaggerated example) that qualifies for entry into a Northwest Watercolor Society juried exhibition. I quote directly from the current Waterworks 2006 prospectus: "Entries must be watermedia paintings on natural or synthetic paper or paper-board. No stretched canvas or clayboard will be accepted. Computer generated work will NOT be accepted. Collage or other media may be used, but the aqueous medium must constitute the major portion of the work. Collage materials must be original watermedia on paper." Your hubcaps are not original watermedia on paper. Therefore the painting would not qualify for entry. My point is that there are specified restrictions for entering a NWS show.

You also mention the "glory of our medium [being] its delicate transparen-

Eric Wiegardt AWS, NWS

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Book: Watercolor Free & Easy \$27.99 + \$5 s/h



WATERCOLOR WORKSHOPS

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November 8-11 Tucson, AZ
December 4-8 Portland, OR
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cy...[and that you're] ..."struck by the number of works I've seen lately that are as opaque as concrete." There are OPAQUE watercolors as well as transparent watercolors. The same applies to acrylic paint, which, by the way, became a qualifying medium to the Society sometime back in the early to mid '90's. I know of watercolor purists who choose to use the medium in a thicker manner than other purists, i.e. practically straight from the tube. Does this mean that these WATERCOLOR artists should be ostracized from the Society? Their result is a creative, innovative use of a medium that gives the artist an opportunity to reach an even greater audience with his/her work. And it's still watercolor paint, pure and simple.

On one issue, I concur with you...Perhaps we do need to consider a Society name change that better reflects the talent and ingenuity within our diverse organization. After all, they did at one time change the representation of the world as being flat to something called a globe.

Keep up the communication opportunities with us readers. It's good for the mind and blood pressure.

Sincerely,

Nancy M. Grigsby
Bothell, WA



Dear Jeffrey,

I am an artist in Portland, Oregon. I am also a mixed media abstract painter. Having read your editorial, I realize that I have, indeed, pushed my horizons beyond transparent watercolor and should therefore resign my membership in NWWS.

Patricia Richards



In response to Jeffrey Waters' editorial "Is it Watercolor?" I say this: Keep the definition of watercolor as broad as possible. Watercolor is, simply, color that is dissolvable by water. That's it. And if someone wants to glue some bottle caps onto their painting- so what? Why make a big deal over it? My own paintings have always been a combination of gouache and transparent watercolor. I enjoy working with the white/light/transparency effects of color on paper, but I see that as only one of an endless number of 'tricks in the watercolor bag'. What I try to celebrate in my work is my own inventiveness, a sense of discovery and making meaning. I think that's why we are all doing this. Let the NWWS keep its focus on the muse and not so much on the form the muse takes.

Sincerely,

Paul Alan Bennett



Jeff,

Just wanted to respond to say "thanks" for your reply and your desire to stimulate thought. I used to belong to the Oregon Watercolor Society but they became so restrictive in frames, mats, sizes of paintings and so caught up in the 'transparency' issue that I just couldn't stand it anymore. When I see one of their group

New Signature members

Congratulations to **Deborah Haggman, Sandy Langford, Ginger Brewer, Christine S. Kopet, Natalie Smythe, Theresa Goesling and Phyllis A. Ray.**

shows, all the work looks the same to my eye. All this hassling over doing things the 'right way' just serves to create a lot of anxiety for members who are often amateur painters looking for a way to connect with the world of art, grow their skills and feed their muse. Because of this, I felt an immediate need to speak up when I read your column. Otherwise, if all you hear are the voices that say "right on!" then you might conclude that all your members feel much the same.

Enough! On to the work in the studio (yes, a gouache painting with much use of transparency and the light/white of the paper).

Paul Bennett



I subscribe to many artist magazines and have read many articles about the disparity between oil and acrylics and watercolors. I recently started subscribing to Art Collector, published by International Artist. I am continually reminded, when reading the magazine, of this disparity.

Very few watercolor artists are represented in each issue. I wrote to the editors of the magazine about my concerns and suggested that they take a lead role in debunking the "myth" that watercolor is of a lesser value than oil or acrylic.

My suggestion: whatever magazines we subscribe to, we should write letters to the editors, asking their help in talking to their contacts; gallery owners, collectors, art critics to try to change this. It is about time the art world helps to debunk this "myth".

Sherri Bails



MEMBER ADS & OPPORTUNITIES

National Arts Central Watercolor and Pastel Show juried by Stella Canfield at Mirror Pond Gallery in Bend, Oregon. \$2000+ in cash and merchandise awards, including feature/cover of Cascade A&E. Slides due September 22. \$25 for up to 2 slides or \$15 Arts Central Members. Show November 1 - 26. Stella Canfield Art Station Workshop Nov 1-3. See <http://www.mirrorpondgallery.org/exhibits.htm> or call 541-317-9324 or send SASE to Mirror Pond Gallery, November Prospectus, 875 NW Brooks Street, Bend, OR 97701

NWWS Plein Aire Summer Schedule

Come one, come all and enjoy lovely Pacific NW afternoons painting together!

Every other Friday afternoon beginning June 16th. 12:00-4:15 pm with 3:30-4:15 being a "show and tell" time where everyone can display their painting and see others' work. For questions or suggestions, call Linda Dunn 206-459-6155 or email lpdunn@aol.com. Note: Painting events will be cancelled in the event of rain. This schedule and future information will appear on the NWWS web site.

June 16th: Juanita Bay Park, 2201 Market Street, Kirkland

Directions: Drive north on I-405 to exit 20A, Northeast 116 th Street. Turn left (west) at the bottom of the exit ramp, and continue on Northeast 116 th to 98 th Avenue Northeast. Turn left on 98 th Avenue Northeast and drive about 0.5 mile along the lakeshore to the parking lot on the right.

June 30th: Bellevue Botanical Gardens. 12001 Main St., Bellevue, WA 98005

Directions: From I-405, take the NE 8th Street East exit, turn right on 120th Avenue by Larry's Market. Go south and along the curvy road 3/4 mile to the first light and turn left onto Main Street. They are up the hill about 3 blocks and on your right.

Guidelines for painting in the Gardens:

- Pathways should be unblocked to allow disabled visitors to pass
- No sitting on rocks unless they are benches
- Please don't block the Pavilion
- Please cooperate with maintenance workers

July 14th: Bothell Landing – 9919 Northeast 180th Street, Bothell, WA 98011-1925

Directions: From Interstate 5 or Interstate 405, take Highway 522 to Bothell. Near downtown Bothell, turn south on Northeast 180th Street (look for park sign). From westbound Highway 522, take the second (western) entrance of this street; the eastern street entrance is blocked by a median barrier. More parking just past entrance on the left. Rumor has it there is a good deli and bakery nearby. Also note that there are inter-

esting chickens to paint on the far shore.

July 28th: Fisherman's Terminal in Seattle: 3919 18th Ave. West, Seattle, entrance west off Ballard Bridge

August 11: Wilmot Gateway Park in Woodinville: 17301 131st Ave NE, Woodinville

Directions: Take I-405 to SR 522 eastbound. From 522 eastbound, take the Woodinville/ SR 202 exit and head south. Continue forward through stoplight at NE 175th Street (road becomes 131st Ave NE). Wilmot Gateway Park is on the right immediately after the Jack-in-the-Box

August 25: Marymoor Park, Redmond near the windmill: 6046 W. Lake Sammamish Pkwy NE, Redmond, WA

Directions: From I-5 or I-405, take State Route 520 east to the West Lake Sammamish Parkway exit. At the



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May Meeting Showcased Vendors

bottom of the ramp, go right (south-bound) on W. Lake Sammamish Parkway NE. The park entrance is the next left at the traffic light.



The Peninsula Art League will present its 22nd Annual Summer Art Festival July 15 & 16th. Sat 10 to 6 and Sun 10-to 5 on Judson Street in downtown Gig Harbor. 150 talented artists and skilled craftsmen along with 10 food vendors with a variety of wares to refresh your palette. Key Bank, at the end of Judson, will host the Leagues Summer Art Show. Free music and entertainment for kids and free shuttle will be provided. Maps, info: peninsulaartleague.com



The South Sound Four Art League Exhibit will be held June 19th- July 29th at the Bronze Works Studio, 2506 S. Fawcett Ave, Tacoma, WA. This spectacular art exhibit includes 120 paintings and about 20 sculptures. The show will exhibit the best of four art leagues; Peninsula Art League, Rainier League of Arts, Pacific Gallery Artists and Olympia Art League. Show is open 8AM-5PM Monday-Friday. This is one art show in 2006 that you won't want to miss! Info at the Bronze Works - (253) 396-0396.

At our May meeting, several wonderful vendors answered the call to update the NWWs on their newest and most popular items. It was a great opportunity to meet area representatives, sample some of the new paint colors, paper, brushes and watercolor pencils and win some lovely prizes. A BIG thank you goes out to each vendor who participated.

Gary Radecki of Savoir Faire is very knowledgeable about paper making – especially Fabriano. He gave us an extensive history of the paper and brought many samples which he generously shared so all could test and select the weight and type of paper they preferred. Gary also introduced us to Aquabrick; extremely intense watercolor in small tubs. The colors were gorgeous and perfectly portable for all plein aire endeavors.

Dennis Fitzpatrick and Chris Rollins from Utrecht, offered catalogs of their extensive product list as well as a wide sampling of items for a “grab-bag of goodies”.

Daniel Smith representatives, Natalie Oswald and Allison Agostinelli, provided the attendees with a gift sample package that included many fun items including a textured board called Clayboard for watercolors that allows art to be framed without glass and provides a completely reworkable surface. The kit offered samples of some of their latest fabulous colors including Moonglow and Quinacridone Coral. (Do try this at home!) Other goodies included a piece of yupo paper as well as primers on colors, a color wheel and news on great deals on paint. Check out their website!

Jeff Morrow from Jack Richeson Company is a painting enthusiast and experienced speaker. It shows! His presentation was a terrific follow-up to Stephen Quillar's demo for the NWWs at an earlier meeting. Jeff explained the subtleties of Stephen and Richeson's collaboration on

watercolors. The granulation is very fine and allows interesting textures and color mixes as well as the beautiful greys of the color wheel. Jeff explained Stephen's mixing techniques and showed us his palette. Some other wonderful products discussed were Unison pastels (great fun to use), Shiva Casein – for a matt finish and S. Quillar acrylics and brushes. He encouraged us all to patronize our local retailers to give them our support and see these products.

Ann Breckon

WATERCOLORS

UPCOMING 2006 CLASSES AND WORKSHOPS:

5-WEEK CLASS: **TREES, TREES, TREES** begins week of May 9

5-WEEK CLASS: **WATERFALLS, LAKES, WAVES** begins week of June 20

3-DAY (SELF) **PORTRAIT WORKSHOP** August 24-26

5-WEEK CLASS: **FEATHERED FRIENDS** begins week of Sept 5

2-DAY **FLOWERS WORKSHOP**, September 24,25 at DANIEL SMITH

3-DAY WORKSHOP: **ALL ABOUT DESIGN**, October 12-14

5-WEEK COURSE: **SEATTLE RAIN SCENES** begins October 17

2-DAY WORKSHOP: **SMALL FORMAT PAINTINGS**, November 19-20 at DANIEL SMITH

3-DAY WORKSHOP: **PAINTING MINIATURES**, December 1-3

5-week classes are taught three mornings and two evenings each week—take your pick! ALL CLASSES TAUGHT IN BELLEVUE, WA

Call for information/registration: 425-644-4245 e-mail: annbreckon@comcast.net or visit www.annbreckon.com



2006

Carla O'Connor – Newport, OR
Abstracts and Figure
April 24 - 28, 2006

Frank Webb – Lake Maggiore, Italy
Design, Design, Design
June 12 - 23, 2006

Don Andrews – Taos, NM
Colors of the Southwest
August 28 - September 1, 2006

Betty Carr – Taos, NM
Painting the Effects of Light
October 3 - 7, 2006

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FEATURED ARTIST ANN BRECKON

Continued from front page

Painting in a series seems boring but she teaches several classes a week, all of them doing the same subject, and always paints an example that they can follow. Not wishing to end up with six of the same painting, she will vary it a little for each class, resulting in several versions. She often feels inspired to paint the subject on her own to show the students other variations of the theme. This makes her think a little harder about different ways to express a subject and



She spends her life looking for the best the world has to offer, interpreting it into art to share with and uplift others, and through teaching, show how to enjoy the same experience.

Ann is a signature artist with NWWWS, past-president of the professional Women Painters of Washington, and is a member of local and national art societies.

Editor's Note: Ann Breckon is a superb artist of amazing versatility and an excellent teacher.

encourages her to stay focused on a certain train of creativity.

Recently, Ann has been enjoying painting landscapes inspired by several trips to each corner of the state of Washington and plans to paint her way around the United States.

Ann says, "As artists, we are creators. From our minds and hearts we invent something that never before existed.

Ann has sold art through galleries, fairs and shows but a large part of her career is teaching. This also encourages growth. It keeps her looking for different subjects to offer and pushes her to learn to do them well enough to skillfully teach them.



Member News

Jim Adkins had a watercolor show titled "Mostly Plein Air - Then and now, new and original watercolors and a retrospective of selected earlier work", June 1-30, 2006, at Windows Art Gallery, 4131 Woodland Park Avenue N, Seattle, Washington.



Al Zerries, in collaboration with his wife, **Jean**, has co-authored a new novel; *The Lost Van Gogh*. A thriller about a Holocaust art theft, the book probes the fierce behind-the-scenes scheming of the international art market. As Nelson De Mille wrote, "This one will leave your breathless." Please visit www.thelostvangogh.com to learn more.



Ara Leites - Exhibitions - June 2, 2006 - July 8, 2006, The Creamery Arts Center, Springfield, MO 65802; California Society of Layerists in Multi-Media, June 16, 2006 - August 26, 2006; Falkirk Cultural Center, San Rafael, CA 94915-1560. Publications: "The Palette Magazine": Issue 17, March/ April 2006, page 18 "Watercolor Magic": a Betsy Dillard Stroud article in the August issue, 2006 "Strokes of Genius: The Best of Drawing", North Light Books, August, 2007



Arlene Mraz is now a member of the co-op Art Stall Gallery at the Pike Place Market.



The Art Stall is open: Monday thru Saturday: 10 AM to 6 PM. Sunday: (June, July, August only) 10 AM to 6 PM.



Billie Torbenson and **Arlene Mraz** will offer a demonstration of Sketching Walkabouts at Daniel Smith - July, 29th, 11:00 and 1:45pm (Seattle) and August, 12th, 11 AM and 1:45 PM (Bellevue) and a workshop:

Sketching Walkabouts Daniel Smith: Bellevue - August, 27th, 11 to 4 pm. Check Inkspot or email arlenebrenner@msn.com for further details.



Joan Frey - is Vice President for the NWS Foundation and has been Gold Grant Chair for the last two years.



Dot Stanton - New E-Mail address - brshldy@yahoo.com



Fran Clapper, of Lake Stevens, WA will be the featured artist for the month of August at Espresso Americano Cafe in the Everett Public library. She will be the featured artist at the Art Supply North West store in September. Her artwork will also be on display and for sale at her home (502 119 Ave. NE, Lake Stevens, WA 98258) the weekend of October 14-16. To contact Fran: 425-334-3043 or E-mail Franthepainter@aol.com



Joan Frey was accepted into the Juried Show at the Edmonds Arts Festival.



Lorraine Ptacek exhibited paintings in the "Best of Best" show at Triton College, River Grove, Illinois and at the 10th Annual Fine Arts Festival of the Elmhurst Art Museum, Illinois.

She had paintings accepted into the Watercolor Society of Alabama's 65th Annual National Exhibition and the Quinlan Visual Arts Center Show "People, Places and Things", Gainesville, Georgia. She won awards at the Addison Art Guild's Exhibition, Illinois and at the Elmhurst Artists' Guild Show, Illinois.



Nancy Grigsby had five paintings accepted into Park Lane Gallery's 14th Annual Juried International Miniature Show. Three hundred paintings were featured in the exhibition. Her watercolor "Road Home" received the Alto's EZ Mat, Inc. \$50 Merchandise Award, one of 16 awards given by juror Barbara Benedetti Newton



New Exhibit at Flamingo Frame

Artists: Rickey Burlando, Debbie Haggman, Mary Gibbs (all NWS members) Iris Stripling

Photographers: Don Geyer, Jeff Ferguson

Show Dates: June 6th - August 7th, 2006

Location: Flamingo Frame and Gallery, 17650 140th Avenue SE, Fairwood Square, Renton, WA 98058. Telephone (425) 226-9880 E-Mail: ffgallery@earthlink.net. Gallery Hours: M,T,W & Sat 10-5, Th & F 10-7



Phyllis Meyer had two paintings ("Diving Off the Deep End" and "Channeling III") selected for a juried "Health and Well-Being Exhibit" at the Cawein Gallery (Pacific University.) Two additional paintings ("Gym Birds" and "Channeling II") were selected for purchase and display on the new Health Professions Campus of the University.

DON GETZ WORKSHOP



OCTOBER 9-13, 2006
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Newsletter Deadline for the July issue is August 10, 2006

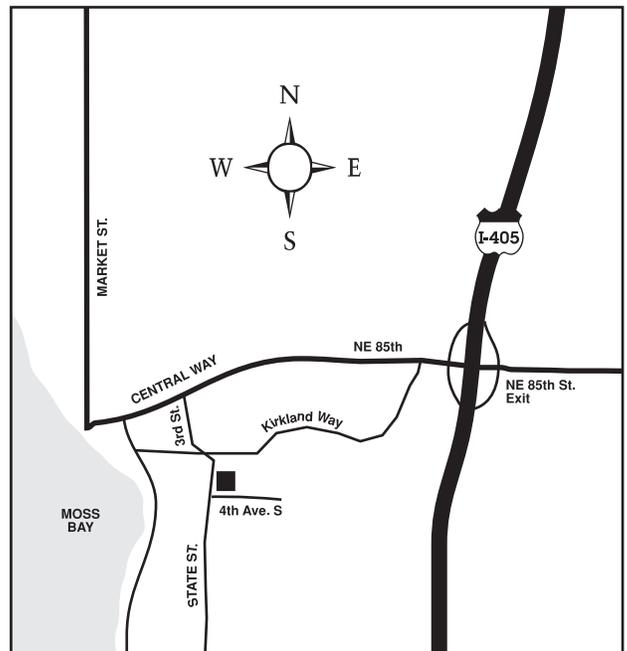
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308 4th Avenue South, Kirkland

DIRECTIONS: From I-405 take the west exit onto NE 85th Street (this becomes Central Way NE). Turn left on to Third Street. When you get to Kirkland Way, Third Street jogs and becomes State Street. Follow State Street to the northeast corner of 4th Avenue where the church is. There is plenty of parking. Watch for the signs. There is parking behind the church, at Green Funeral Home across 4th street, and across State Street at a medical clinic.