

## September Program

### Seeing the Unseen Sea

d'Elaine A. Herard Johnson



d'Elaine's paintings are something more than pictures. They have a decorative flair, a patterning of design, an air of enchantment into the imaginary of symbolism. The flat surface and objects are transfixed with some magical suspension of time, unreality of myths of the sea, and all waters of humankind.

Her inspiration is in the reconstruction of past civilizations, their history, their cultures, and our connection to them for our evolution (our heritage). She is a product of her culture, which is a blend of all cultures past. Mass communication makes her a citizen of the world, more than a region or time.

She systematically collects books from all fields which might throw light on these problems: psychology, anthropology, art, history, philosophy, and mythology. Her works are a global unit and a collective concept for all possible works,

*Continued on page 6*

## WE HAVE A NEW HOME!

The September membership meeting and all future meetings (unless otherwise specified) will be held at **St. Margaret's Episcopal Church in Factoria**. The address is 4228 Factoria Blvd. SE - Bellevue, WA 98006. The phone number is (425) 746-6650 and their E-Mail address is [office@saintmargarets.org](mailto:office@saintmargarets.org). See the map on the back of Hot Press for driving directions.



## Robert Burridge to Jury Waterworks and Teach October Workshop

*Spontaneity* is a word that might best describe Robert Burridge's approach to painting. Burridge says that his technique "is to paint fast, furiously, spontaneously, and not cerebrally." In his own words, "For me the creative process is about being open to everything and to react with a sense of urgency to paint with an immediacy and to say YES to myself a lot during the painting process time. If you have to ask the question, the answer is always YES."

According to Bob, "It is the process, the journey that you'll need to stay focused on. The end result will be an accumulation of your whole life experiences up to this time – all coming out onto your painting. And all of a sudden, there it is in front of you."

Bob will demonstrate at our October meeting and teach a 5-day workshop in conjunction with the NWWWS Waterworks exhibit, for which he is the juror. The title of his workshop is "Loosen Up with Aquamedia Painting." This acrylics workshop is designed for the professional painter as well as for the novice.

Starting with multiple warm-up painting exercises and proceeding to full sheet paintings on paper and canvas, Burridge's positive approach towards the act of painting will inspire us to loosen up, have fun again and paint more! He describes the workshop as intense, concentrated and lively, where we will create many works of art using spontaneity for maximum effect.

*Continued on page 6*

# PRESIDENT'S MESSAGE

Here we go with another year of activities! Before the new ones start, I need to tell you about one that began early this year and is still continuing. The Northwest Watercolor Society applied to the Pike Place Market Foundation to be one of the groups decorating a pig for the 2007 Pigs on Parade. This is in honor of the market's 100th birthday celebration this year. We were part of the Pigs on Parade in 2001 and really liked the idea of participating again.

Linda Dunn submitted the application, and once we were awarded a pig, Cheryl Long and Ruth Little chaired a committee that included Amy Giese, Sue Gill Rose, Irene Morey, Pat Tuton, Lolita Kaloustian Young and Jerry Baldwin. They have done a fantastic job!

Painting a pig of this size is quite an ambitious undertaking, but thanks to Russ of Custom Classic Motorcycle and Paint Works, our pig "Esmerelda" received a world-class base coat of the deepest and glossiest green. Russ also put the finishing coat on after the rest of the team decorated her with art. Esmerelda sports a color wheel on her



back. Each color is painted with a scene of history of the Pike Place Market.

If you live in the Seattle area, plan on visiting Esmerelda. She is standing on the sidewalk near Lenore and 1st Avenue, and her official name is "Pig"ments on Parade. All of the decorated pigs are on display on the sidewalks of downtown Seattle. It's really fun to see!

You and your families can vote for your favorite pig! Visit [www.pigsonparade.org](http://www.pigsonparade.org) and click on the "Vote" button to send your choice for top swine. Pigs who garner the most votes will be featured in a Pigs on Parade deck of playing cards.

On October 12, the pigs will be auctioned off to the highest bidders to raise more funds for the Market's social services.

Many thanks to Cheryl Long and Ruth Little and their committee. And a great deal of thanks to Buck and Gordon who have been our sponsors for the project.

Sheila Mattick  
NWWS President



## Editorial



### Plein Air – Revisited

This summer, I have been painting, al fresco, with both EAFA (East-side Association of Fine Arts) and NWS. Both have been a treat but I have particularly enjoyed the EAFA group's diversity. It's great fun to see the same scene rendered in several media. Oil, pastel, acrylic and watercolor each have their own unique characteristics and offer special challenges.

At a recent session, two of the best artists (one oil, the other acrylic) so admired each other's work that they traded paintings. I didn't, however, hear any enthusiastically shouted offers for mine.

My summer reading has included Charles Dunn's *Conversations In Paint, A Notebook of Fundamentals*, an extremely sophisticated and beautifully organized tome recommended by Kay Barnes. (Used copies are available at Amazon.com.) In a section titled, "The Notated Sketch", Dunn offers an entire vocabulary of symbols indicating color, light source, wind direction, depth of field, cloud formations, shadows and more. He recommends spending most of your outdoor session gathering information and preparing this sketch, then finishing the actual painting in the studio.

I attempted a very wet overhead shot of water lilies, dropping fresh color onto saturated images of leaves and blossoms and was enormously frustrated by the drying of the paper before I could complete the area. Maybe Dunn has a point.

Letters to the editor welcome.  
[Jeffrey.waters@comcast.net](mailto: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 NWS.

# LETTERS...

Jeffrey,

Thank you for the editorial in the recent newsletter. It helped me as I am just starting down that road lined with stacks of paper and fleeting essences. Nor do I have 25 years but your letter encouraged me to keep on. As you also know, it's impossible to stop!

Cheers,  
Carol Rutte

Jeffrey,

I'm sure glad I paid my dues. The newsletter is really great. Filled with wonderful articles that really help me. The invitation to critique I will definitely take you up on. Loved the article by Eric Weigardt. Have worked with him and he is a wonderful teacher. I hope one day I can participate in the Plein Aire Paint Out. Thanks for a simply great publication. I'm heading for my paints right now.

Stephanie Massie Clark

Thanks, Jeff. Your newsletter is VERY nice; professional appearance and graphically balanced and pleasing.

Jimmy Stockard

Hi Jeff.

Thank you for your "Too loose, Lautrec?" editorial - it was just in time to save me from throwing in the brush.

Ginny Baker

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www.americanframe.com or call 1-800-537-0944 for their catalog. If you tell them you are a member of NWWs, they will 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 that you may win!

# MEMBER NEWS

**Susan Ericksen, Jeannie Jones and Mary Lynn Smaaladen** - present an art showing called, "Three Part Harmony... together again!" at the Bainbridge Performing Arts Gallery on Bainbridge Island, Washington - August 6th - September 4th. Open from 9am - 4:00 everyday except Sunday and Monday. All the art work included in this collection are watercolor prints of their original art work.

**Donna Watson** received an award in *The Artist's Magazine* competition, the experimental category, and the painting will be featured in the December, 2007 issue. She will also have a feature article published in the Fall issue of *Watercolor* magazine. Donna will travel to Daytona, Florida in September to jury and teach a workshop for the Florida Watercolor Society. She will also teach a workshop in early November for *Paint Yosemite*, in California.

**Fumiko Kimura** received third place award for her mixed media collage titled, "Looking for Shangri-La," at the 2007, 16th annual juried exhibition of International Society of Experimental Artists in Santa Cruz, California. She attained signature membership in 2006.

**Jacqui Beck** is one of the featured artists in the July 17-September 16 exhibit, "Fences." Columbia City Gallery, 4864 Rainier Avenue S., Seattle, WA 98118, www.columbiacitygallery.com. Her article about her work, "A Metaphor for Life," is in the September issue of *Artist's Magazine*, www.artistsmagazine.com

**Jane Suvarnakich Gonzalez** has two pieces, "Sea Auger Shell" (carbon dusting on paper) and "Fennec Fox in the Sahara Desert" (acrylic) in the Nature Science Illustration Exhibit at the Burke Museum until October 6th.

**Joan L. Frey's** mixed media paintings depicting landscapes near and far, from Italy to the Pacific Northwest and **Jay Levey's** "Raku-Textures & Landscapes" will be presented by Parklane Gallery - September 4 - September 30, 2007. Artists' Opening Reception: September 13, 6-9 pm. 130 Park Lane, Kirkland, WA. 98033 - 425.827.1462 - Open 7

days a week, 11am-7pm. www.parklanegallery.com/

**Pam Vawter's** painting "Bed of Thorns" was accepted into the American Plains Artists show in Estes Park, Co. This was her first try for a juried show!

**Lorraine Ptacek's** paintings were accepted into the Niagara Frontier Watercolor Society Spring Show, Lockport, New York; into Pike's Peak Watercolor Society "International Watermedia XV," Colorado; into Montana Watercolor Society's "Watermedia 2007;" and into Bloomingdale Park District Museum's Exhibition "From Sea to Shining Sea," Illinois. She will be having a one-person show of her painting series "Echoes of Spain" at the Chicago Cultural Center, Renaissance Court Gallery, Illinois.

**Roberta M. Tiemann**, NWWs, MoWS, MTWS, has had a painting accepted into the California Watercolor Association's 39th annual national exhibition to be held at The Presidio Officer's Club Exhibition Hall, San Francisco, California. She had a painting accepted into the Philadelphia Watercolor Society's 107th International Anniversary Exhibition of Works on paper to be held at the Phillips Museum, Franklin and Marshall College, Lancaster, Pennsylvania. She had a solo exhibition of her watermedia paintings at The Artisan's Barn, Uniontown, Washington for the month of August. She judged and juried the art at the St. Maries Art Festival in St. Maries, Idaho in July. She will be judging the art at the Latah County Fair in Moscow, Idaho in September. In October she will be giving a one day workshop about Composition for the Palouse Watercolor Socius.

**Ron Kasprisin** had paintings accepted in the Northwest Watercolor Society's Fall Exhibition with "Gas Working" and in the Western Colorado Watercolor Society's Spring Exhibition with "Fender Friends." Ron is teaching two watercolor workshops at his Whidbey Island Langley studio beginning late August.

**Pat San Soucie** will be one of the jurors for the AWS paintings selection in January, 2008.

# OPPORTUNITIES

**Chris Romine Workshop in Experimental Mixed Media** will be held Oct 13 (Sat) & Oct 14 (Sun) 9:30 to 4 at Tri-Dee's School of Art in Mount Vernon, WA. Cost is \$179. Students will be experimenting with watercolors, acrylics, ink, glass beads, gold leaf, various textures and collage methods. Chris's work may be viewed at Kindred-Circle.com under "fine art". Contact Tri-Dee's at 360 336 6131 or check website at Tri-dee.com for registration.

## "The 12 Cards of Christmas."

425 Magazine is doing an article called "The 12 Cards of Christmas." The article will feature 12 people who:

- Artist lives in the 425 area (as in the telephone area code)
- Artist creates handmade greeting cards or artwork featured on greeting cards
- The public can buy the artist's cards and send them during the holidays.

**Note:** The greeting cards can be made from any material, medium or feature a reproduction of artwork so long as it is created by the artist. Yes, we accept collage. We also accept cards created from larger works, like oil paintings or watercolor paintings, that have been reproduced in miniature on the card.

The 425 magazine editorial staff will have the difficult task of picking 12 artists by Aug. 7. But we will keep everyone in mind for future articles about Eastside artists. To be considered, artists can do one of the following:

- Contact me and direct me to your Web site or online portfolio.
- Contact me and e-mail me images of your cards.
- Contact me and tell me where I can find your greeting cards on the Eastside
- Contact me and mail at least one sample card by mail by Aug.

In all cases, be sure to include your name and phone number so I can call you back. Contact Jenny Lynn Zappala, P.O. Box 461, Kirkland, WA 98083-0461. jlzappala@gmail.com - 425-445-6095

## Call to Artists: Deadline September 14

5th Annual Arts Central National Watercolor and Pastel Show: Over \$2000 in cash and merchandise awards/Cover feature in *Cascade Arts & Entertainment Magazine*. \$25/2 entries (Digital or slide) or \$15 for members. Juror & Workshop Instructor: Theresa Saia. Exhibit, November 1 to December 3. SASE to Mirror Pond Gallery, 875 NW Brooks Street, Bend, Oregon 97701 [www.mirrorpondgallery.org/watercolor&pastelprospectus.htm](http://www.mirrorpondgallery.org/watercolor&pastelprospectus.htm), 541-317-9324 - Jacqueline - [www.newboldart.com](http://www.newboldart.com)

## Call to Artists

ArtWalk on the Bay Presented by Manchester Financial Group. A Juried Fine Art Show - September 8 and 9, 2007 - San Diego Downtown - Embarcadero Marina Park North (Behind Seaport Village) For more information: [www.artwalkonthebay.org](http://www.artwalkonthebay.org) Telephone: 619.615.1090. Email: [info@artwalksandiego.org](mailto:info@artwalksandiego.org)

**Katherine Taylor - Daniel Smith**, Bellevue Store Manager is opening up the store demo room Monday Through Friday - during normal store hours to groups interested in a new Eastside location to hold art classes, workshops or meetings. Contact Katherine to discuss date and time availability. [katherine.taylor@danielsmith.com](mailto:katherine.taylor@danielsmith.com) 425-643-1781

**Kathy Collins** will demonstrate her watercolor techniques for landscapes and street scenes at Daniel Smith: Seattle store: Saturday, September 22nd at 11 and 1:45. Bellevue store: Sunday, September 23rd at 12 and 2

## Creative Portrait Drawing and Painting Workshop

**Dan Riley and Joe MacKechnie** will be teaching their widely acclaimed portrait workshop again in September. The dates are Sept. 21, 22 and 23 (Friday, Saturday and Sunday) and the workshop will be conducted at the Arts Umbrella Studios located at Country Village in Bothell. For registration or

information contact Dan Riley at [riley-dk@comcast.net](mailto:riley-dk@comcast.net) or (425) 746-2555. Cost of the 3-day workshop is \$240 per person. The class includes basic instruction on proportions and drawing, creative approaches to portraits that sell, and many other aspects including the range of facial expressions.

**Northwest Watercolor Foundation** is recruiting for Board of Directors. Contact Betty Jo Fitzgerald for details, 360-866-4607 or [betyjoart@hotmail.com](mailto:betyjoart@hotmail.com) - Web page [www.bettyjoart.com](http://www.bettyjoart.com)

**Ron Ranson** will offer a two day Watercolor Workshop - February 17th and 18th. For further information and to register for the workshop, contact the South Beach Arts Association? PO Box 2006 - Westport, WA 98595 - [southbeacharts@yahoo.com](mailto:southbeacharts@yahoo.com). \$150 for members of the SBAA - \$180 for non-members

**Arts of Snohomish Gallery** seeks artists for its 4th annual Juried Art Show. Cash awards totaling \$800. Two Jurors: Jane Wallis and Olivier Peter-Contesse. Application Deadline Sept 15, Notifications Mailed Sept 21, Show dates are Oct 2-31, 2007. Online Application at [www.artsofsnohomish.org](http://www.artsofsnohomish.org), email: [info@artsofsnohomish.org](mailto:info@artsofsnohomish.org) or call 425.299.5674.

## Eric Wiegardt AWS, NWS

DVD: *Secrets to Painting Loose*  
Book: *Watercolor Free & Easy* \$27.99 + \$5 s/h



### WATERCOLOR WORKSHOPS

Oct. 23-25 Ocean Park, WA  
Sept. 17-21 Kansas City, MO  
Oct. 1-5 Cheap Joe's, NC  
Nov. 5-9 Pittsburgh, PA - Dec. 6-8 Portland, OR  
Italy, June 2008

### Wiegardt Studio Gallery

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# ERIC WIEGARDT ON TECHNIQUE

**Ruth Glenn Little** will offer the following classes at Bellevue, Daniel Smith Store .

- Exploring Watercolor - Tuesday Oct. 23, 30 Nov. 6, 16, 20, 27 Time - 10:00 -12:00 AM.
- Drawing - Thurs, Oct.18, 25 - Nov. 1, 8, 15 & 29 Time - 2:00 - 4:00 PM.
- Art for Kids- Thurs, Oct. 18, 25 -Nov. 1, 8, 15 & 29 Time - 4:30 - 6:00 PM.

Call for more information at 206-300-6633 or check on [www.ruth-glennlittle.com](http://www.ruth-glennlittle.com)

## Waterworks 2007

The Waterworks 2007 Show will be at the Harbor Gallery in Gig Harbor from October 22 to November 24, 2007. Robert Burrige is the juror and will teach a workshop the week of October 22nd. Reception and awards presentation is planned for Saturday afternoon at the Gallery, 3177 Harborview Drive, Gig Harbor, WA 98335. For more information call Laura Scheuffele at 425-226-7386 or [art.escapes@comcast.net](mailto:art.escapes@comcast.net) .

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Everything is done from e-mails and attachments to e-mails. The client sends me what s/he wants via e-mails and Microsoft Word documents attached to e-mails, and I design, create, and install their Website onto the Internet. Images and/or photos are sent the same way, as JPEG attachments to e-mails. That makes it very easy (and inexpensive) for busy people. Your Website can contain many pages, numerous graphics, and be changed and upgraded as often as you like; \$24.95 per month. See examples of my work and ordering info at [www.geauxto.com](http://www.geauxto.com). Jimmy Stockard. 225.578.6699 Office Phone- 225.767.9701 Home Phone - 225.892.1135. Cell - 225.578.9135.



In a follow-up to my last article, I thought I could share some of the more specific techniques and theory I use to paint loosely. Painting loosely is not something I do that just comes naturally, but is backed up by several design principles.

First, I combine two visually adjacent shapes of the same value or close to the same value into one larger, better shape. ( A better shape is one that has an interesting, interlocking pattern, much like a puzzle piece. Commanding, geometric shapes such as a triangle, rectangle, circle, square, etc. can be a visual discomfort.) For example, rather than separate a dark hull of a boat from its dark reflection, I will paint through the waterline and create one new shape with no separation of the hull and reflection. These big shapes allow for passages of flowing color and bold brushwork (i.e. looseness). This design theory of painting through the boundary of my objects encourages some additional benefits: an effect of reflected color and soft edges. In watercolor especially, soft edges are easy to tighten up later with a firm stroke; whereas a hard edge is difficult to soften up later.

Secondly, I separate out my landscape masses into their appropriate value differences in relation to each other. In assigning the ground, sky, tree, and hill planes a different and distinct value, I am able to make the plane lie where it should. This is fundamentally important, as it then allows me to, for example, have the ground plane look

like it lies flat without having to detail a blade of grass on it. I find too many students are looking in the wrong place to make their ground plane look like grass: it's not in the details but in the properly assigned value of the whole mass. Understanding this allows me to paint loosely any mass I wish.

Thirdly, I know that the outside of a shape commands the character of the object more than the interior. For example, I am more conscientious of the outside character of a gnarly pine than the inside detail of fine branches and needles. Because I know the outside shape determines the character, I will paint the interior of the tree with bold, flat washes, giving it a loose look.

Fourth, I use a lot of water and fresh pigment. I will stack several layers of color, one on top of the other upon my brush, and with very little mixing apply a bold band of rich juxtaposed colors in one stroke. Any minor adjustments on color are made on the paper itself. This technique requires plenty of fresh color squeezed onto the palette and a decisive handling of minimal mixing and stroking; sometimes it takes a lot of encouraging to get a student to squeeze out enough color. The small bands of broken, complementary color within a single stroke certainly adds to the fresh, loose, bold color statement.

Lastly, we need to be careful about the shadow areas of our paintings. I have found too many students, in order to make their lights jump, use a blackish color of Thalo green, alizarin crimson, ultramarine blue ( or any similar combination). Such a black color, encouraged by the dead shadows in a photograph – takes away the feeling of natural light. To get the scintillating feeling of sunlight in our paintings, answers can be found in our shadows: lighten the value and bounce in colors from all parts of the color wheel: not only blues, but reds, yellows and greens.

I have found these techniques and principles to help me tremendously to loosen up. May they help you too.

Eric Weigardt's new 3 volume DVD series "Secrets to Painting Loose" is now available. Send inquiries to: Wiegardt Studio Gallery PO Box 1114 Ocean Park WA 98640 phone:360.665.5976 – e-mail: [watercolors@ericwiegardt.com](mailto:watercolors@ericwiegardt.com) website: [www.ericwiegardt.com](http://www.ericwiegardt.com)

## September Program with d'elaine Johnson

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forms, styles which have and will come about; a dialectical moment in human history.

As musicians, dancers, and writers are inspired by the cultures and symbols of the past, she also brings forth our ancestry. Her art turns her into a "citizen of the world," an "artist of the world." Her communication to the world is through images rather than words. She is a creative historian of life.

In her happier moments, she experiences a free spirit and knows what it is to live for an idea, to work towards the enchantment of a personal and artistic life, and to search for universal cultural values. Her future is with this cycle ... "I try to look at the world I live in with a full delight, and respond with how I feel. I try to look straight at my world through my personal observation on all possibilities. I strive for an earthly spiritual zest in a point of timeliness."

Pisces studio is a place to carry on self-development for putting mind over body. D'Elaine sees the unseen sea, and this is what she paints. The desire to know the waters of the world leads each day's activities. To quiet her soul, she plays her violin. She works and develops until she conquers. Many years have gone by, and she has accomplished her goals, her love, and her life.

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## Robert Burridge Workshop

Continued from page 1

Recently selected as the Honorary President of the International Society of Acrylic Painters, Burridge holds a signature membership with them and with the Philadelphia Watercolor Society. His honors include the prestigious Franklin Mint award and the Crest Medal for Achievement in the Arts, previously awarded to Picasso, John Singer Sargent, and Georgia O'Keeffe. He created 12 huge paintings for the movie "Dean Quixote."

For 25 years, Robert Burridge was an Industrial Designer with Litton Industries, Becton-Dickenson, and Westinghouse Electronic Corporation. As the Principal Designer for Westinghouse, he produced product designs for 15 Divisions, receiving the Grand Industrial Design Award of the Year in 1976. He has held the honored position as Consultant to the President's Committee for the Handicapped, Adjunct Professor of Design at Cooper Union Art College, New York, the Visiting Critic Advisor for photography at Harvard University and finally, CEO and Design Principal of his own advertising and design agency, which was rated as one of Fortune's Top, Fastest Growing Companies in 1984. He holds 23 design, mechanical, and chemical patents.

All this, while painting nights and weekends! He designed during the day, painted for himself on weekends and took painting classes at night. Even though he had been formally trained as a painter in college, he believes that ongoing education is valuable.

In 1985, Bob left the corporate world to be a full time, contemporary painter, turning his passion for painting into his second career. Today his paintings are sold in galleries worldwide, and he teaches a variety of painting workshops to professional and emerging painters throughout the United States, Mexico and France.

Bob is enthusiastic about his work: "Painting everyday in my small studio overlooking the Pacific Ocean, I feel like a kid again playing with color, design, paint and canvas, which reminds me of the saying, 'It's never too late to be what you always should have

been.' Follow your bliss!"

The workshop, which begins October 22nd, is currently full, but cancellations do occur. The cost is \$350 for members and \$400 for nonmembers. If you want to be on the waiting list, please email [aqualark@earthlink.net](mailto:aqualark@earthlink.net) or call Jeannie Boag, NWS Workshop Chair, at (425) 881-8333 for the necessary information about signing up.

You can read more about Robert Burridge on his information-rich Web site: [www.robertburridge.com](http://www.robertburridge.com).

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## 2008 WORKSHOPS

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# Featured Artist – Carol Stecher Jones



Carol grew up watching her Father paint in oils. He had a stressful job and that was his way of de-compressing. He had no intention, want, or need to ever sell his work. He painted purely for the self-gratification and creativity. When she grew older, Carol painted with him.

She wanted to be a fashion designer but discovered that she was better at “fashion illustration” than sewing.

She then became a “hard-line artist,” doing chinaware, silverware, jewelry, cosmetics, shoes, electronics, furniture; everything but the fashion figure; In order to depict these correctly, she needed a lot of attention to details. Hence her attraction to value details with her paintings.

While working as a full-time illustrator, she still hungered to learn more about painting. She always admired Andrew Wyeth’s style and tried to teach herself by trying to replicate some of his paintings in watercolor.

When you see webmaster@nwws.org in your email inbox, you know it’s NWWs wishing to communicate with you. Please add our NWWs email address to your safe address list. Communicating via email saves the Society a lot of money and helps to convey information in a timely and efficient manner. The privilege of sending information to you via email will always be respected.

Deborah Haggman  
NWWs Website Administrator

She attended the Laguna Arts Festival, and saw paintings of an exhibiting watercolorist, who’s work she loved. It was similar in style to Wyeth’s. She asked the artist, (R.A. Heichberger) if he gave lessons. He said “No.”. But after her groveling, he consented to take her on. He gave her several private lessons, which were invaluable. She is grateful for all that she learned from this wonderfully skilled artist and today, practices much of what she learned.

Though she has changed her painting style slightly since then, she fully believes that it is hard to learn on your own. It is good to have a mentor who can teach you the craft.

Since her divorce, Carol has fallen into teaching. She considers this a talent.

“God gave us a gift, as artist’s, to see.” She loves teaching Watercolor and sharing her gift with others so they too will be able to see the commonplace and be able to communicate a feeling, a mood, a moment in time and use watercolor for self-creativity.

*Editor’s note:* Carol’s magnificent



painting of an outbound fishing boat, *Ursa Major*, captures the very essence of early morning Alaska and has, for several years, hung above the mantle in my living room. It is one of my most cherished treasures.

## Tom Hoffmann

### Workshops



Methow Valley, WA  
October 12, 13, 14, 15



Melaque, Mexico, April, 2008  
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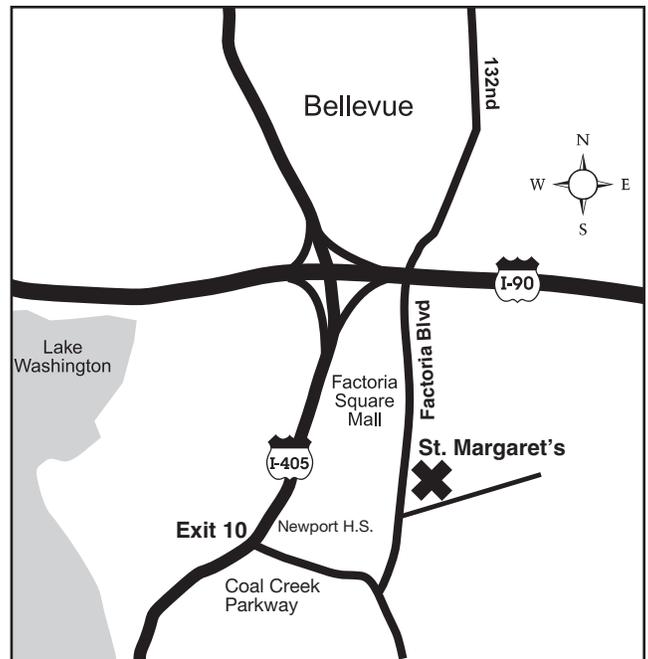
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(Subject line: NWWS or Hot Press)

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