

Winter 2026 Presenters

JANUARY

Michael Solovyev

January 27, 2026

6:00–8:00 pm PST



Internationally celebrated watercolorist Michael Solovyev is known as a “sunny watercolorist” for the luminous, airy transparency that defines his work. His paintings appear to glow from within—a quality shaped by his academic training, years as a theater stage designer, and career in oil painting. Each path sharpened his focus on what drives his practice today: light. Michael believes even the most ordinary subject becomes art when transformed by beautiful illumination.

Watercolor captivates him for its spontaneity and partnership; he embraces the medium’s movement rather than trying to control it. This spirit of exploration fuels his constant experimentation, his line of watercolor products, and his instructional videos. Exhibited worldwide, Michael holds numerous Signature Memberships and serves as a Brand Ambassador and Honorary Member across leading watercolor organizations.

For more information:
watercoloronline.com

FEBRUARY

Scott Gellatly

February 24, 2026

6:00–8:00 pm PST



Portland-based painter Scott Gellatly brings a vibrant, expressive approach to the landscapes around him. Working in oil, casein, and monotype, he moves fluidly between representation and abstraction, using lush surfaces, bold color, and energetic mark-making to transform familiar environments into luminous, emotionally rich experiences. Rooted in a lifelong connection to nature, his recent work leans toward abstraction—gesture, hue, and atmosphere.

Scott holds a painting and drawing degree from the University of Oregon and exhibits nationally. His two decades in the art materials industry—and role as product manager at Gamblin—inform his sought-after lectures and workshops. His workshops include plein air programs in Italy and Croatia. He is represented by Laura Vincent Design & Gallery and Smith & Vallee Gallery.

For more information:
www.scottgellatly.com

MARCH

Mike Kowalski

March 24, 2026

6:00–8:00 pm PST



Mike Kowalski’s paintings reveal a deep connection to place, from the coastal light of Shoreham, Australia, to the rugged American West. Working from observation in watercolor, oil, and charcoal, Mike captures mood, texture, and atmosphere—often painting outdoors where shifting light shapes his work.

Born in California, he entered shows as a teen, earned his BFA from Utah State University, and later shifted from illustration to full-time painting. Now based in Australia, he maintains studios in both countries.

An award-winning watercolorist and signature member of AWS, NWS, and SDWS, Mike exhibits internationally and has received major honors. He teaches workshops worldwide drawing inspiration from artists who share his philosophy of painting.

For more information:
www.mikekowalskifineart.com



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NEWSLETTER DEADLINES
 December 1 for Winter issue
 March 1 for Spring issue
 June 1 for Summer issue
 September 1 for Autumn issue

Email your items to:
newsletter@nwws.org
 (Subject line: NWWs Hot Press)

HOT PRESS EDITOR



Editor's Marks

by D'Arcy Heiber

We should call this the "Gallery Issue"! I don't think we've ever had a response like this—an unprecedented 45 entries to our Hot Press Gallery feature. Over October and November, your still life paintings just kept flooding in. And they are outstanding. Such variations in style, subject matter, and color. I truly enjoyed receiving your emails every day. It was like getting a stream of little gifts. Thank you to everyone who participated. You'll find several pages of NWWs members' art scattered through this issue of Hot Press. Enjoy the show!

A couple of months ago, NWWs Recoding Secretary Conny Spann and I started talking about two major watercolor events that happen every winter: Watercolor Live and World of Watercolor. Between us, we've attended each event several times. We thought you might enjoy reading our impressions of these art-instruction programs, especially if you're on the fence about whether you would enjoy taking part, or which one you should choose. Conny and I met in person a couple of times, then continued our conversation in email. Perhaps our impressions can steer you toward one or the other. Or both!

Of course, our winter NWWs meetings will offer three not-to-be-missed guest artists: Michael Solovyev (January 27), Scott Gellatly (February 24), and Michael Kowalski (March 24).

Happy 2026—here's to a great year!

D'Arcy

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HOT PRESS SUBMISSION DUE DATES

WINTER DEADLINE
DECEMBER 1

January/February/March Issue

SPRING DEADLINE
MARCH 1

April/May/June Issue

SUMMER DEADLINE
JUNE 1

July/August/September Issue

AUTUMN DEADLINE
SEPTEMBER 1

October/November/December Issue



As 2025 draws to a close, the NWWS Board of Directors ends the year feeling really proud of our members, our member benefits, our cherished patrons, and all that our exceptional volunteers contribute. What a great 1000-member team we have!

I've enjoyed being active on our BOD for over 10 years, and if you've been a member for that long or follow the BOD minutes that are posted monthly at nwws.org (easy to find after you log in, under "NWWS and Leadership"), you've likely noticed more changes in the last five years than in the previous 20. Technology, cultural shifts, budgets, the pandemic, and other influences impact how we organize, maintain, and change.

Moving our general meetings online was huge. While we see each other face-to-face less, we're frequently thanked by those who live far away, and everyone, everywhere, appreciates the over 40 demo recordings that are available 24/7. Take a scroll through the recordings page and you'll be impressed. For all NWWS workshops, we have purchased high definition recordings for the actual workshops and their videos.

We continue with the BOD structure as "governing groups," created as six groups of related volunteer roles with a designated lead for each group. This spreads day-to-day decision making among several people and lightens the load for the president and vice president positions.

Recent position additions to the board include a contract coordinator (welcome, Jane Gonzalez!) and an artist liaison (welcome, Ina Xi!) who will replace the two traditional exhibition chair roles.

Always, we prioritize our volunteers' time and create processes that make their tasks easier and faster. Working with our web developer, everything that can be handled electronically, is. We've streamlined event registrations, the foundation's scholarship submission process, exhibition entries, donations, have a first-rate juror platform that receives rave reviews from our jurors, and much more. All these efforts mean more ease of use and accuracy for everyone.

Our effort to produce more in less time using the efficiency of technology gives you a happy, cohesive "Team NWWS" who loves working together and makes it look easy. I thank them for all they do to keep our ship sailing straight and smooth. [Click here](#) to see a list of your stellar BOD members.

And we thank you, our talented members, for your enthusiasm and support.

Deborah Roskopf, NWWS Acting President

DANIEL SMITH

THANK YOU FOR 50 WONDERFUL YEARS!



Celebrating Our Shared Journey in the Art Community

Dear Friends at the Northwest Watercolor Society,

As we celebrate our 50th anniversary, I find myself reflecting with deep appreciation on the journey that began right here in the Pacific Northwest. It was five decades ago that our founder, Dan Smith, pursued a simple but enduring vision: to create artist materials of uncompromising quality at a fair price. From those early days, our connection with the Seattle art community has shaped who we are—and continues to inspire us every day.



For many of you, the name DANIEL SMITH brings back memories of our retail stores—those vibrant spaces filled with color, energy, and conversation. They were more than stores; they were creative hubs where artists gathered, shared techniques, and found both supplies and inspiration. We fondly remember the exciting buzz coming from the demonstration room and the aisles affectionately known as “the candy store for artists.” While our stores have closed, their spirit lives on in the friendships and creative momentum they helped foster.

We are honored to know that DANIEL SMITH materials are still a part of your artistic journey—on your palettes, in your workshops, and in your studios.

The Northwest Watercolor Society has long been a cornerstone of our artistic community, and we are grateful for your continued partnership, inspiration, and advocacy for watercolor. Together, we’ve shared decades of creativity, innovation, and mutual support that make this region such a special place for artists.

From all of us at Daniel Smith, thank you for being part of our story. Here’s to fifty years of art, friendship, and inspiration—and to the many more still to come.



With heartfelt appreciation,
John Cogley
Owner, Daniel Smith, Inc.

The Portrait in Watercolor— Light & Dynamic



Join Michael Solovyev
NWWS TWO DAY ONLINE WORKSHOP
April 16–17, 2026 • 9 a.m. to 4 p.m. PDT

Michael is often called a “sunny watercolorist” — his airy, transparent paintings look as though they emit sunlight. His traditional academic art education, extensive experience as a theater stage designer, and his career as an oil painter, have informed his current priority as a watercolor artist—the depiction of light.

Michael will introduce you to the project construction technique that he uses most often—step-by-step and layer-by-layer image construction, using both dry brush technique and soft transitions.

WatercolorOnline.com

LIMITED TO 22 PARTICIPANTS

RECORDINGS AVAILABLE
for 30 days after workshop

REGISTRATION FEE

\$175 – NWWS Members

\$225 – Non-members

If you are a non-member, join *before* registering and save \$50 on the workshop fee.

CANCELLATION POLICY

There is a cancellation fee of \$50. If you cancel *before* April 1, you will receive a full refund minus the \$50 cancellation fee. If you cancel *on or after* April 1, the refund will be half of the workshop fee minus the \$50 cancellation fee.



NWWS
NORTH WEST
WATERCOLOR SOCIETY

FOR MORE INFORMATION

workshops@nwws.org

www.nwws.org

P.O. Box 50837

Bellevue, WA 98015

REGISTRATION OPENS FEBRUARY 21, 2026 • NWWS.ORG

Comparing

Watercolor Live & World of Watercolor

by D'Arcy Heiber and Conny Spann

Here we are, in the midst of the Pacific Northwest's Big Dark. Whether the darkness saps your energy or you revel in "cozy" season, a couple of multi-day events this winter might spark your enthusiasm and get your paint flowing.

Watercolor Live (WCL) is coming up **January 24 – 26**, and **World of Watercolor (WoW)** follows on **March 20 – 23**. How do they compare? Which one is right for you? *Hot Press* editor D'Arcy Heiber and NWSW Corresponding Secretary Conny Spann discuss the two events to give you some insight.

D'Arcy: For starters, who produces these events? WCL is from Streamline Publishing, a collection of instructional and art-related media, led by publishing entrepreneur Eric Rhoads. Streamline was founded in 1986 with a mission of "offering cutting-edge live events and traditional print trade and consumer magazines."

Conny: WoW is produced by Terracotta, which was founded in Seattle in 2020 by Ishani Gujral and Jacob Davis, in collaboration with Thomas Schaller. Their mission is to provide a "virtual studio to enable immersive learning and foster deep connections among instructors and students."

Terracotta has grown over the past years into an impressive training platform with high quality artists and teachers. They offer not only workshops and classes, but mentoring programs and other unique ways to deliver educational content.

D'Arcy: Let's compare the programs themselves. WCL features demos by six artists per day, each about 60 to 90 minutes long, with an additional eight or so demos on Essentials Day.

In between the demo artists, sponsoring companies give product demos, which are informative and fun to watch. Each day includes a couple of 25-minute "breakout rooms," where you can virtually meet and chat with other attendees, and in the evening, a paint-along cocktail hour. Something's going on every minute of the day. Yes, it's a lot. It's like being fed by a firehose.



Conny Spann & D'Arcy Heiber

A Sample Day at Watercolor Live

- 7:00 a.m. (PST) Royal Talens with Jeff Olson
- 8:00 a.m. Opening with Eric Rhoads & Kelly Kane
- 8:20 a.m. Jansen Chow – Landscape Demo
- 9:20 a.m. Sennelier with Yves-Marie Salanson
- 9:30 a.m. Birgit O'Connor – Floral Demo
- 11:00 a.m. Cheap Joe's
- 11:10 a.m. Breakout Room/Break
- 11:35 a.m. George Politis – Landscape Demo
- 12:35 p.m. Blick Art Materials with Ashley Nordin
- 12:40 p.m. Shelly Prior – Swan Demo
- 1:40 p.m. Royal Talens with Vic Von S
- 1:50 p.m. Ken Call – Figure Demo
- 2:50 p.m. Workshops in France with J. Zbukvic & L. Wang
- 6:00 p.m. Breakout Room/Break
- 3:20 p.m. Alex Hillkurtz – Cityscape Demo
- 4:50 p.m. Closing with Eric Rhoads

A Sample Day at World of Watercolor

THURSDAY

- Dan Mondloch** 8:00 a.m. (1h 30 m)
"Turning Casual Photos into Creative Masterpieces"
- Pablo Ruben** 10:00 a.m. (1h 30m)
"Painting Atmospheric River Landscapes"
- Keiko Tanabe** 12:00 a.m. (1h 30m)
"Creating Mood with Color and Light"
- Reha Sakar** 2:00 p.m. (1h 30m)
"Creating Moody Dramatic Scenes in Watercolor"
- Yong Hong Zhong** 4:00 p.m. (1h 30m)
"Light and Shadow in Landscape Painting"

Conny: While the overall length of the days' offerings is similar, each WoW instructor is scheduled for a 90-minute demo. This gives them a little more breathing room to discuss their work, and they don't have to jump right into the demo. And more of the demos are start-to-finish; WCL demos sometimes start after the base color layer, or the demo is sped up or skipped around.

Another difference is WoW has a 30-minute break between each session, which gives the participant time to take a break, finish up their painting (if they painted along), and prepare for the next session. This is one of the biggest differences. WCL feels like a fast-moving train with tons of content, whereas WoW is slower paced. Even the WoW facilitators sound more like PBS announcers than ESPN announcers! Don't get me wrong, both events are fun, they each just have such a different feel.

D'Arcy: The WCL website says they have up to 3,000 attendees worldwide. How many does WoW have?

Conny: WoW has been much smaller, but each year it seems to grow. The number isn't published.

D'Arcy: People might assume these events are geared to beginners. Not necessarily, except for Essentials Day. It's a great way to explore different styles and discover many of today's top artists. It can force you out of your rut, or kickstart the year's painting. I especially like that it gives me something to look forward to in ... ugh, January.

Conny: WoW also has a Beginners' Day. But beginners would get a lot out of WoW itself, as well as WCL.

I hadn't been painting too long before Covid, and WCL was one of my first online student experiences. It was amazing for a watercolor newbie to see in one place what artists were able to do with watercolor. The variety of styles, techniques, processes, and tools blew me away. And, I must admit, seeing all of it in one place made me want to buy even more colors and brushes. I was joking with a friend afterwards that the true cost of WCL was the art supply purchases I just "had to buy" after each session.

D'Arcy: WCL is hosted by the owner of Streamline Publishing, Eric Rhoads. Eric is a force of nature with seemingly unlimited energy. The pace is constant. Attendees are encouraged to jump around, dance, join chat rooms, join the happy hour, and of course, paint along. Maybe I'm not a joiner, but I just ... can't. I've tried painting along ... can't do that, either. I have to watch the presentation and take notes and the occasional screen capture. I admit, I've never joined a chat room because I need some quiet time to breathe, make lunch, do laundry, whatever. I choose the artists I'm most interested in, based on their styles or personalities. And finally, I choose the paintings I want to replicate. I don't do them all. Yet, I still feel like I get my money's worth!

Watercolor Live

Paintings by D'Arcy Heiber



World of Watercolor

Paintings by Conny Spann



Conny: Both events provide an opportunity to experience a wide range of painting and teaching styles. And as a result, I continued learning from several of the faculty over the years via additional classes and mentoring programs. In that way it was like going to a buffet in a high-quality restaurant, tasting a little of everything, and deciding on a few favorites you want to repeat later.

Many participants choose to paint along with instructors, but what works for me is to watch and take notes while painting small sketches in my notebook. Then I revisit the artists I like best via replay video to learn more.

D’Arcy: Finally, how much do these programs cost? WCL offers three days of classes, plus a separately priced “Essential Techniques Day.” Prices levels vary, based mostly on how many days of replay you’ll get. At this writing, tickets for the three-day program range from \$457 with 30 days of replay access to \$1,197 with a full year’s access (plus swag). (Hint: If you use NWW’s code, NWW25, you’ll get a 10% discount!)

Conny: Pricing for WoW is pretty similar to WCL, with each level offering “deals” and a “Beginner’s Day.” All other levels buy three days of classes, and one free month of Terracotta’s Explorer Program. Ticket levels range from \$325 to \$725, with various extras included. Be sure to check the websites for current information. Don’t forget the \$50 discount code for WoW: `nwws26`!

Our tips for enjoying the experience:

- Check out each instructor’s website to get an idea of their style and painting approach. Use this to prioritize which instructors you may want to pay particular attention to, and which ones you may just want to chill out and watch while enjoying a cup of coffee, without painting along.
 - Don’t overprepare. Use the supplies you already own.
 - Remember, you don’t have to paint everything. Pace yourself or consider buying a longer playback period.
 - Consider taking notes and screen shots, then painting later, rather than trying to paint along. Add a timestamp to your notes to make it easier to sync them up with your screen shots.
 - The lowest price option will give you a week (WoW) to 30 days (WCL) to re-watch each of the videos. This is likely plenty of time. For an additional fee you can buy a longer replay level.
 - Visit each event’s website for more information. Pricing and packaging have changed a bit since last year, so check them out and see what might fit your budget and schedule.
 - Watercolor Live [Use NWW’s coupon code, `NWW25`, for a 10% discount!]
 - World of Watercolor [Use NWW’s coupon code `nwws26` for a \$50 discount!]
-

Whether you attend one or both events, we’re sure you’ll enjoy the experience and increase your watercolor skills. Treat yourself and go have some painting fun this winter!

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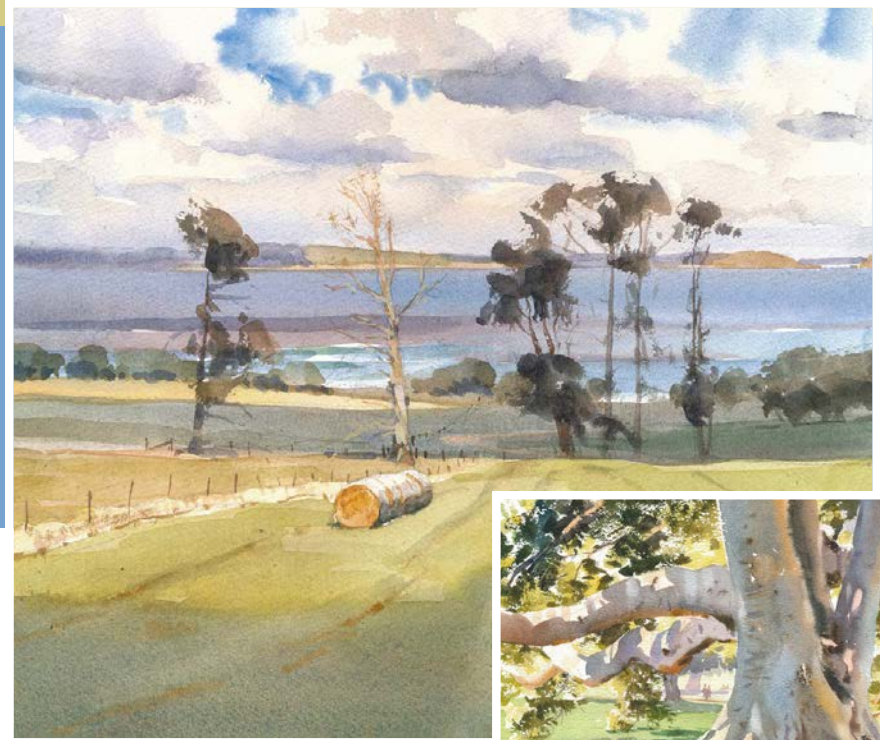
Painting in the Shadows

MIKE KOWALSKI
NWWS TWO DAY
ONLINE WORKSHOP
April 22 – 23, 2026
9 a.m. to 4 p.m. PDT

Mike’s workshop will feature a few things that will help with shadow painting. Students will do some sketching based on reference material, as well as a value study. The value study can be invaluable in providing a mental “road map” for the actual painting. He will also cover color mixing. There is no need to make shadows dull—they can be enhanced with subtle changes in color and temperature to add depth and pop to paintings.

Mike will use a simple still life exercise to teach basic approaches to shadow painting. He will also focus on the landscape, including a figurative element as well.

mikekowalskifineart.com



LIMITED TO 22 PARTICIPANTS

RECORDINGS AVAILABLE
for 30 days after workshop

REGISTRATION FEE

\$175 – NWWS Members
\$225 – Non-members

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FOR MORE INFORMATION

workshops@nwws.org

www.nwws.org

P.O. Box 50837

Bellevue, WA 98015

NWWS Plein Air Group/Seattle

Georgetown Steam Plant Show

by Suze Woolf and Stephanie Twigg

And speaking of the Georgetown Steam Plant, because we've visited it six times over the last three years, we were invited to hold a casual exhibit of our paintings of the steam plant in the steam plant during their December 13 Open House.

If you've never been there, you're in for an amazing spectacle. This National Historic Register venue powered south Seattle's trolleys early in the last century. Have a look at <https://www.georgetownsteamplant.org> (the organization's site) and <https://my.matterport.com/show/?m=GjGXgM8oCa> (virtual tour).

Here are a few examples from some of our steam plant outings.



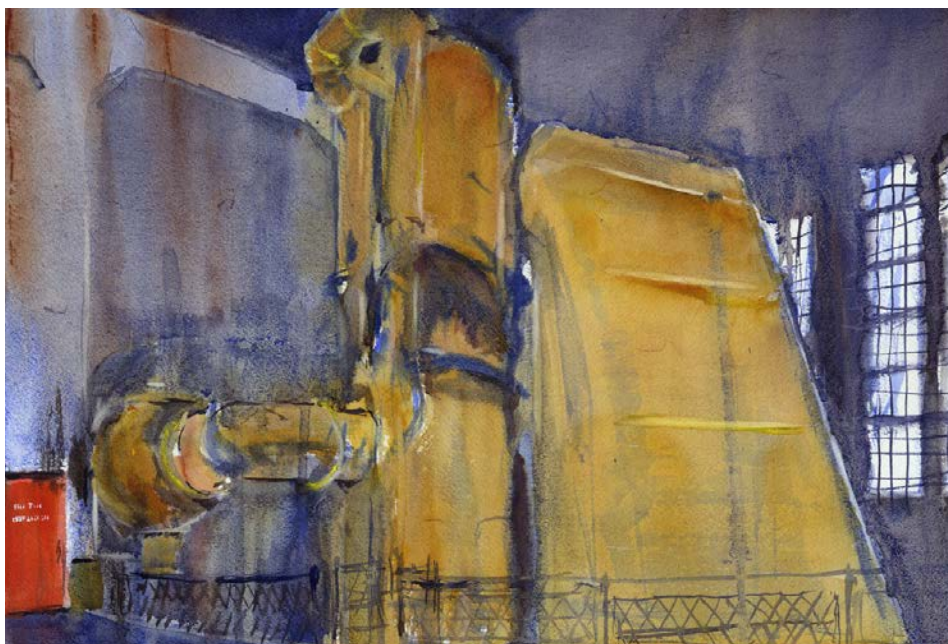
Susan Hernday



Judy Gilbert



Steam Plant Gauges - Suze Woolf



Steam Plant - Alexander Hollman



Pipes - Peggy Printz

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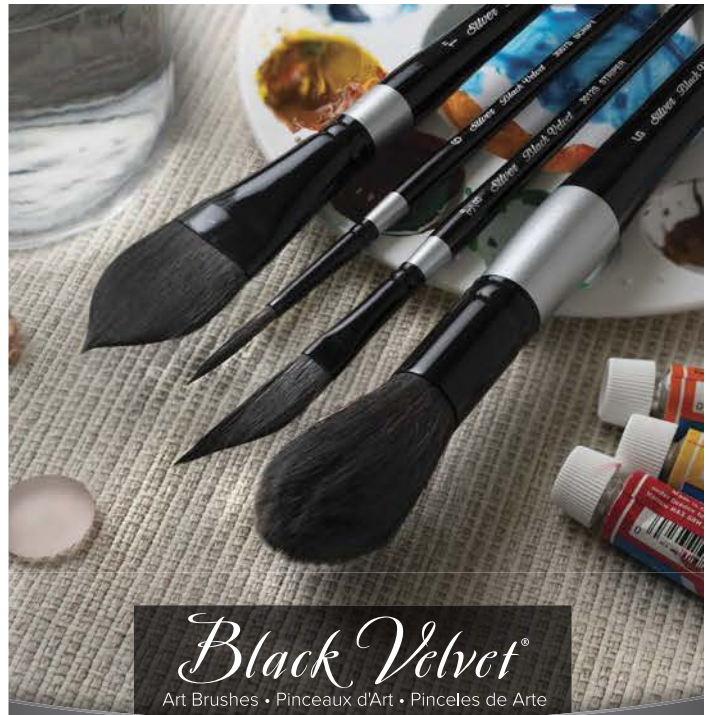
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Hosted on Zoom!

February 8, 2026
10:00 am ~ 1:00 pm
Pacific time

CLICK HERE
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NWWS Plein Air Group/Seattle

Plein Air 2025

by Suze Woolf

“Plein” in French means “full,” and “air” is the same as it is in English: literally “full air,” or, as we are more likely to say, “outdoors.”

We have indeed had a very full outdoor season! We wrapped up our 6-month span at the end of October after spring/summer/fall weekly painting in familiar locations with a few new ones thrown in. With our usual agenda of natural beauty and urban grit, we ranged as far south as South Park and the Georgetown Steam Plant, as far east as Bellevue Botanical Gardens and as far west as Golden Gardens and Discovery Parks. Here are some photos from a few of our 26 meetups. (Photos James McFarlane.)



Gas Works



Georgetown Steam Plant



Georgetown Steam Plant



Volunteer Park

Hot Press
Gallery

Winter Theme: Still Lifes

A quarterly showcase for NWS members



Glads – Judith Anderson



Corner for Conversation – Dianna Aurigemma



From Russia With Love – Judith Baer



Chianti, Beginning and End
Roger Baker



Hello Kettle
Shilpa Bhadsavle



Holiday Mail
Gloria
Breslin Carmignani



Conch Still Life
Andrea Brosch



Before the Afternoon Fades – Stella Canfield



When Life Gives You Lemons – Dana Chamma



Tricia's Orchid in Bloom – Chryl Casso Corizzo



Black on Black Pottery San Ildefonso Pueblo
Bruce Cousins



The Painting Paints Itself
Gregory Effinger



Tea for Two – Pam Ferworn



Still Life With Corn Flakes
Janet Flom



The French Chicken
Jo Gershman

Spring theme: **GARDENING**. Email one entry to newsletter@nws.org. by March 1st.

WATERWORKS

Online

2026 Call For Entries

NWWS 2026 Annual Membership Exhibition

DEADLINE FOR ENTRY: February 16, 2026

Exhibition Dates: May 1 ~ June 13, 2026

NWWS is proud to welcome our fabulous 2026 Waterworks
Membership Exhibition Juror and Workshop Instructor...

Michael Solovyev
CSPWC, IWS, NWS, NEWS



To enter the exhibition, please [CLICK HERE](#).

Background Art ~ 2025 Waterworks Salis / Dr. Ph. Martin's Award ~ Mysterious Forest by Marjorie Johnson

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-Kristie L, WoW 2025 Attendee

Use the code **NWWS2026 at checkout for a \$50 discount on your registration!**

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Hot Press
Gallery

Winter Theme: Still Lifes

A quarterly showcase for NWS members



Tribute to Great Grandpa's Life
 Karen Greenstreet



You Say Tomato
 Nancy Grigsby



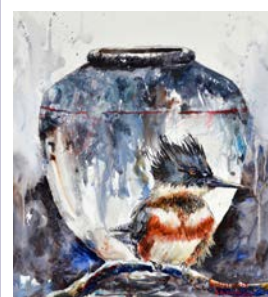
Lucky Charms – Dmitry Grudsky



Winter Sunlight
 D'Arcy Heiber



The Way We Saw
 Marjorie Johnson



Stilllife Sneak II
 Bev Jozwiak



Vase of Wild Flowers
 Gina Judy



Fall Still Life – Richard Kessler



Amaryllis and Roses – Kelly Knouff-Burk



Winter is Coming
 Anna Maria Langerak



Red Apples on Gold Silk – Marion Leggett



Forget Me Not
 Jo Lin



Purple Stripe – Valerie Mayer



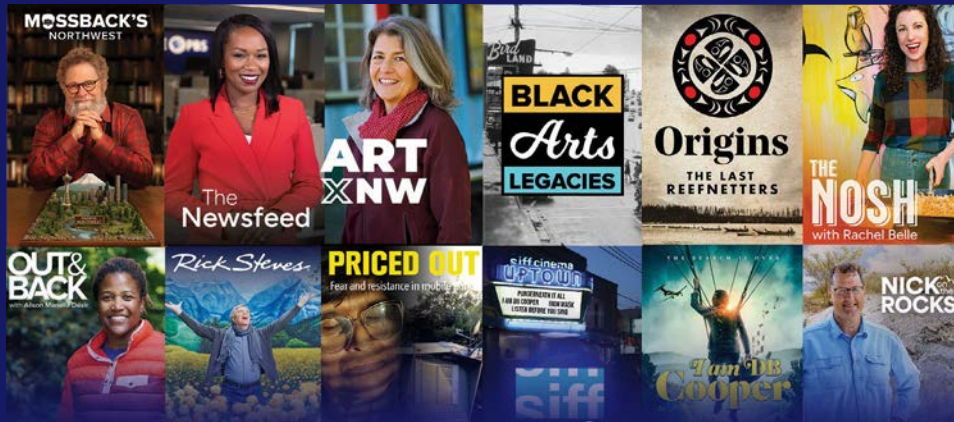
Welcome to Sunny California – Gayle McDaniel



Tea & Oranges – James McFarlane

Spring theme: **GARDENING**. Email one entry to newsletter@nws.org. by March 1st.

Programs with a PNW point of view. Available to stream anytime, anywhere.



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SPOKANE WATERCOLOR SOCIETY CALL FOR ENTRIES 2026 NATIONAL JURIED SHOW



2022 National Juried Show First Place Award: "Gears Up" by Donna Sheppert



Juror: **David R. Smith** AWS, NWS, TWSA

go to spokanewatercolor.org for prospectus
entries accepted **December 1, 2025 to February 9, 2026**

for information: nationalshow@spokanewatercolor.org
visit us at www.spokanewatercolor.org

Fresh and Exciting Watercolors

with *David R. Smith*
AWS, NWS, TWSA



Join David on a Watercolor Journey, learning the most valuable watercolor concepts and techniques. This workshop will save you countless hours of trial & error by demonstrating approaches in an easily understood manner that will open new doors of discovery and creativity. Participants will be provided reference photos, drawing guides, and step-by-step instruction through all stages of the painting process. The workshop is packed with demos and guided practice. Regardless of your level of experience, you're almost guaranteed to leave with a handsome work of art, and the skills, concepts, and confidence to take your paintings to a higher level. David will demonstrate a wide variety of approaches and techniques including how to link shapes in a composition based on values, learning about edge quality of shapes, the importance of different consistencies of paint, and the different moisture qualities of paper, as well as how to work "wet-on-wet," and incorporate "spattering" and "spraying," – concepts and approaches that will keep your paintings fresh with exciting blends and textures and keep you inspired and eager to explore your new watercolor capabilities long into the future.



April 9, 10, 11
9:30 to 4:30

in-person at
Spokane Art Supply

SWS members: \$395
non-members: \$495

Registration opens
January 1

For registration and
more information:

www.spokanewatercolor.org

Hot Press
Gallery

Winter Theme: Still Lifes

A quarterly showcase for NWS members



Still Life Deconstructed – Phyllis Meyer



Summer Vista
 Minh



Mixed Media Fruit – Molly Murrah



Goodbye, Summer
 Natalia Outkina



RED!
 Karen Lavender Petersen



Red Velvet Rose
 Roxy Podlogar



Friendship Bouquet – Stan Riedesel



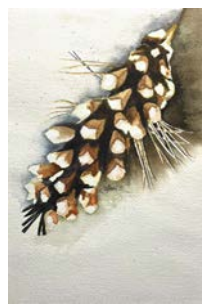
Egg Cup Portrait
 Debbie Roskopf



Flower Duet – Alexandra Savelieva



Seedless – Edie Schneider



Evergreen Pine Cone
 Jane Scott



More Than a Pear
 Jodi Steele



After Harvest
 Sylvia Trad



Cappuccino After Dinner – Sandra Woods



Greg Stock's Hat – Suze Woolf

Spring theme: **GARDENING**. Email one entry to newsletter@nws.org. by March 1st.

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CONGRATULATIONS

to three artists who have earned
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Buffy Kaufman
of Calimesa, California

Lynn Knight
of Lithia, Florida

Yidan Guo
of Pocatello, Idaho

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Three wonderful times each year, approximately 40 artists arrive at beautiful, 90-acre Samish Island Campground to breathe the clean air and concentrate on creative endeavors. We call it "paint camp." The view is breathtaking, the ambiance welcoming, and the food (provided) delicious. Artists make new friends and reunite with old friends they've not seen in awhile. At paint camp, every day belongs just to you.

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- 1. NEWS AND ANNOUNCEMENTS:** Published at no cost to members. **Maximum Limit 50 words.** Announcements are accepted from recent events. Submit text in a **Word** document. Accompanying images (photos and artwork) must be submitted separately, not embedded in articles. Image requirements: **300 dpi, JPEG** format, clearly labeled, and included along with the text.
- 2. DISPLAY ADS:** Accepted as quarter page or half page (either horizontal or vertical). Ad specs: **300 dpi, PDF** format, and sized at 100% scale. Must be **print-ready** with **working links included** for all **websites** and **email addresses**. Ads are not proofed or edited by NWWs. **NOTE:** Paid ad rates are lower for NWWs members.
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April/May/June Issue

SUMMER DEADLINE **JUNE 1**

July/August/September Issue

AUTUMN DEADLINE **SEPTEMBER 1**

October/November/December Issue

SEND QUESTIONS TO:

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Newsletter@nwws.org