



February 2016

# Washrag

N E W S L E T T E R

Watercolor Art Society - Houston

## Life at Its Best

by Lynne Woods, *Vice-President*

Painting alone in the quiet of my home is one of the most peaceful things I can do. I find it both healing and rejuvenating.

Then to balance that alone time, I love sharing with others at WAS-H. As a society, we join together to create meaningful life experiences, through classes, exhibits, paint-ins-outs, and volunteering. Through the act of sharing, we create society—OUR society—the way we want it to be. On a personal level, this social connection enables us to learn new skills, make lasting friendships, and offer an open door of creative participation to the world. For me this balance is life at its best.

Here are some of the “open doors” where we need you now at WAS-H. Please...

- Help the International Exhibit team with receptions, uncrating and recrating paintings, take-in and hanging paintings. Contact Dawna Hasara at [dawna.hasara@gmail.com](mailto:dawna.hasara@gmail.com).
- Help the website team; training will be provided. Work from home. Contact Karen Stopnicki at [kstopnicki@gmail.com](mailto:kstopnicki@gmail.com).
- Photographers for Gallery Exhibits, artist demos, and receptions. Contact Louise Bateman at [louisehbateman54@gmail.com](mailto:louisehbateman54@gmail.com).
- For more information on the opportunities below, please contact me at [lynne.woods@yahoo.com](mailto:lynne.woods@yahoo.com).
- Reporters for monthly Washrag articles on Demos and Exhibits.
- Videographers for monthly artist demos.
- Building Director changes light bulbs and oversees contractors for repairs.
- Outreach Director coordinates

WAS-H's community services (scholarships to High School for the Performing and Visual Arts and WAS-H volunteers who paint with young cancer patients at Texas Children's Hospital clinic).

### Did You Know?

The WAS-H Membership Directory is now online at [www.watercolorhouston.org](http://www.watercolorhouston.org). If you are a member and you sign in to the WAS-H website, you can go to the Membership page, click on the Membership Directory, and search for a member's phone number or email address. You can also search by zip code to find possible carpool members! Access to this information is limited to current WAS-H members only.

## Wanted: Major Workshop Coordinators

by Lynne Woods, *Vice-President*

Twice each year WAS-H brings a national-level artist to Houston to teach an intensive 3-5-day watermedia workshop. Our guest artist-teachers next year will be Mary Whyte, October 10-12, 2016 and Stephen Quiller, March 13-17, 2017.

WAS-H needs a volunteer to coordinate each of these major workshops.

Overall, the Workshop Coordinator is responsible for participant registration, communication and payment, daily running of the workshop, and final reporting to the Board. In return for his or her service, the Coordinator is not charged a fee to attend the major workshop. After reading the specific duties below, please contact me at [lynne.woods@yahoo.com](mailto:lynne.woods@yahoo.com) if you

would like to be considered for one of these positions.

### Specific Duties:

1. Confirm dates and place of workshop with the Vice President. Contact Artist-Instructor and review his/her workshop requirements such as room arrangement, special equipment, and obtain a supply list, etc.
2. Manage the registration process with the aid of the Administrative Assistant.
3. Workshop fees are due six weeks prior to the Workshop. If there is a waiting list, those not paid in full are to be notified that their space will be given to the next person on the waiting list and that their deposit is not refundable.
4. Send supply list, agenda, etc., to all participants. Answer participant questions.
5. Arrange local transportation for the Instructor to and from hotel.
6. During the workshop on a daily basis:
  - Provide nametags.
  - Run the audio-visual equipment. (Training provided. It's not hard.)
  - Prepare coffee and bring or arrange for snacks.
  - Arrange with a participant(s) to take

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### February Events Calendar

- Board Meeting** – Feb. 1, 9:30 am
- Monthly Show Take-In** – Feb. 6, 10 am - 12 pm
- Monthly Gallery Reception** – Feb. 12, 6-8 pm
- Paint-In** – Feb. 13, 9:00 am - 3:30 pm  
Caroline Graham
- General Meeting** – Feb. 14, 1:30 pm  
**Demo:** Hilary Page
- Paint-Out** – Feb. 20, 9:30 am - 3:30 pm
- Wed. Model Session**– 12:30 - 3:30 pm
- Open Studio** – Fri., Feb. 12, 19, 26, Mar. 4, 10:30 am -2:30 pm (when no workshops are scheduled)

## WAS-H OFFICE

1601 West Alabama at Mandell  
Open Tuesday-Saturday  
10:00 am to 3:00 pm.  
For information please contact:  
Martin Butler, Administrative Assistant  
713-942-9966  
[www.watercolorhouston.org](http://www.watercolorhouston.org)  
email: [was-h@sbcglobal.net](mailto:was-h@sbcglobal.net)

## WASHRAG INFORMATION

DEADLINE for copy, photographs and advertising for the *Washrag* is 4:00 pm, the 5th of each month except June and December. Material not received by the deadline will appear in the next month's *Washrag*. Please submit items via email or typed.

## ADVERTISING RATES

Effective September 2001

Full page (7.5" by 10") \$75

Half page (7.5" by 4.7") \$50

Quarter page (3.7" by 4.7") \$25

One column (30 words) \$15

Area Teachers Listing \$25 (per year)

Payments for *Washrag* ads must be received no later than the 10th. Please mail check to WAS-H.

Column ads should be typed. All other ads must be print-ready. Photos must be 300 dpi. Submit material to:

WAS-H 713-942-9966

1601 West Alabama, Houston, TX 77006, or via email to Rosalie Ramsden, [ramsdendesign@earthlink.net](mailto:ramsdendesign@earthlink.net). Please put WAS-H in subject line of your email.

## Wednesday Model Session

The Wednesday Model Session group will continue to meet every Wednesday, 12:30-3:30 (unless there is a workshop scheduled) at WAS-H.

Please email me [crensink.art@att.net](mailto:crensink.art@att.net), and I will let you know the model each week before the session.

So y'all come with your drawing and painting gear and do your own thing for three quiet hours of model time. It is a wonderful opportunity. Carol Rensink, 713-299-4136



Recent model for Wednesday model lab group



# General Meeting - February 14

## Social 1:30, Meeting 2:00

### Demo: Hilary Page

## Visual Complements versus Mixing Complements

Most artists know that complementary color pairs can be used for two functions: (1) "Visual Complements" make each other appear more brilliant; and (2) "Mixing Complements" make bright colors more neutral and subtle.

But the color pairs of each type of complement are not the same! Many artists are unaware of the difference and mistakenly muddle the two.

Hilary's Demo will clarify the difference between Visual and Mixing complements and enable you to make the color in your paintings more dynamic and brilliant than ever before.

Hilary Page is the author of three books: *Watercolor Right from the Start*, *Color Right from the Start*, and *Hilary Page's Guide to Watercolor Paints* with on-line updates. She is presently completing a book on portraiture titled *Portraits Right from the Start*.

She has published over fifty magazine articles on art instruction. Galleries of her paintings can be seen at [www.hilarypage.com](http://www.hilarypage.com).

Hilary offers a video/DVD illustrating the difference between Visual and Mixing Complements at [www.hilarypage.com](http://www.hilarypage.com).

She also has DVDs and VCR videos on Shadows, Watercolor Techniques and Color Mixing and on Portrait

—Beth Graham



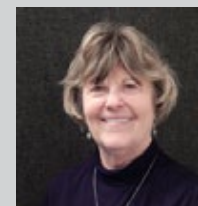
Lemon Squeezer by Hilary Page

## January Demo Sarah Kitagawa, Elite Signature Member

Ms. Kitagawa is a member of the National Watercolor Society, the Visual Arts Alliance, and WAS-H. Her works have been honored with numerous awards in local, national, and international shows, exhibitions, and galleries.

Sarah's paintings attract your eye and spirit from across the room, drawing you in to then see the incredible details the closer you get. In her demo she shared the techniques behind her beautiful, intriguing paintings. You can view her mixed-media paintings at [www.SarahKitagawaArt.com](http://www.SarahKitagawaArt.com) and the techniques described below will make more sense once

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## From the President

by Beverly Aderholt, President

Dear WAS-H Members,

We have an interesting free opportunity for you this spring which I would like for you to be aware of. We are reinvigorating the Friday Open Studio, which many of you may not have known about. For several years we have made our upstairs studio available on Fridays for group painting anytime there is nothing scheduled there. It has been especially popular in the summers. After receiving several suggestions that we try to give it more structure, we have recruited Diane Burch, a fairly new member who came to us from the San Diego Watercolor Society, to serve as monitor for several weeks each month. Diane is an active birder, so she takes time off from art for birding trips also.

After tossing around lots of ideas, we decided to try the showing of a DVD by an artist we have recently had at WAS-H as a juror, and then giving our participants two Fridays to complete a painting using the ideas presented in the DVD. We have DVDs from Ken Hosmer and Eric Wiegardt, and we can order more or borrow from members if it seems to be a useful process. We could even end the session with a group critique based on the specific artist's illustrations and advice. What do you think? Would you come? Would it help you to learn the secrets of some fine artists and try to apply them to your own paintings? Would you help to facilitate when Diane is birding?

Some ideas work and some don't. I think this one might. So on the Fridays below between 10:00 am and 2:00 pm, we will supply a monitor and the presentation of a well-known artist's philosophy and techniques. You will come with paint, brushes, good paper, and your lunch; you may be asked to help from time to time.

### Open Studio Dates:

February 12, 19, and 26

March 4, 18, and 25

Warm regards to all,

Beverly

(continued from page 1)

instructor to lunch.

- Arrange for instructor to be taken to dinner. (Some instructors prefer to dine on their own and prepare for the next day.) It has worked well in the past to make a chart for both dinner and lunch for workshop participants to sign if they are able to host a meal.

- Supervise clean-up of studio and kitchen on a daily basis.

- Take out trash

- Unlock gates in morning; lock gates in evening.

7. Either host, or arrange with another participant or Board member to host a "pot luck" dinner during the week in honor of the instructor. (Optional based

on time.)

8. At conclusion of workshop collect evaluations from participants and instructor.

9. At conclusion of workshop, take group photo; write and send a brief overview of the workshop to *Washrag*, containing number of participants and describing highlights.

10. Inform participants that cost of instructor's meals may be submitted to WAS-H for reimbursement, but not their own.

11. Submit to the Treasurer an accounting of your personal fees spent with supporting receipts.

12. Prepare a final report for the Board

## Member Teachers Listing

**Sallie Anderson Studio**  
Galveston, 409-763-2265

**Diana Brandt**, Memorial, Houston  
Beginners to Intermediate, 713-560-2324  
[watercolor70131@yahoo.com](mailto:watercolor70131@yahoo.com)

**Barbara Jeffery Clay, AWS**  
116 Huckleberry Dr.  
Lake Jackson, TX 77566, 979-292-8058

**Susan Giannantonio**, Katy, TX, and  
Mayville, NY, [lucholiz@gmail.com](mailto:lucholiz@gmail.com),  
[www.artandstring.com](http://www.artandstring.com)

**Caroline Graham, WAS-H**  
Museum District  
713-664-6589, [cgrahamart@hotmail.com](mailto:cgrahamart@hotmail.com)

**Joanie Hughes**  
For Beginners (inside 610), 713-426-6767,  
[joan-hughes@comcast.net](mailto:joan-hughes@comcast.net)

**Gay Paratore, BA, MEd, TWS, NSA, WAS-H**, Classes: Tues. - Santa Fe Studio,  
Thursdays - TAACCL, 409-316-1005

**Carol Rensink, WAS-H**  
Figure Drawing & Anatomy  
713-299-4136, [crensink.art@att.net](mailto:crensink.art@att.net)

**Mary Rustay**, Cell 713-703-1533 Watercolor for seniors at WAS-H, no charge.

**A.J. Schexnayder, AWS, NWS, WAS-H**  
N.W. Houston, 281-444-7524  
[aj-schexnayder@att.net](mailto:aj-schexnayder@att.net)

**Shirley Sterling, NWS, TWS, WFS, WAS-H**  
Clear Lake, 281-474-4214

**Mary Wilbanks, NWS, WHS, WAS-H**,  
Workshops and critiques. 281-370-7879,  
[marywilbanks@gmail.com](mailto:marywilbanks@gmail.com)

**SpeedyPrinting**  
3433 West Alabama, Suite C, Houston, TX 77027  
713.877.8466 Facsimile 713.877.8557  
[craig@speedyprinting.net](mailto:craig@speedyprinting.net)

of Directors, summarizing the evaluations, problems encountered, and recommendations for improvement.

## Saturday Paint-In

Margaret Bock and David Muegge, Paint-In Co-Coordinators

**The Subject is Clouds**  
**Caroline Graham**  
**Sat., Feb. 13, 9:30 am - 3:30 pm**  
**(setup at 9:00-9:30)**



We will work on lifting clouds, Wet in wet, and adding just the right amount of opaques.



Add Kleenex, designer's white gouache and Chinese white to your regular supplies plus photos with clouds in a landscape or behind a center of interest.

## New Members

Mary Alderson	Xiaoxue Liu
Vladimir Berka	Nuran Ovtutmen
Vicky Chavira	Forest Paddock
Nancy Clark	Charlsie Pogue
Katherine Drago	Sophie Rydin
Meredith Ford	Emily Sattler
Beverly Jacomini	Chew Ngee Tan
Stephanie Koecher	Giulia Toti
Sarah Lee	Michelle Wan
Soomin Leem	Cathy Weber
Jill Lein	Elise Windus

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## Paint-In Calendar

### 2016

March 12, **Erik Sprohge**, TBA  
April 9, **Robin Avery**, Shapes  
May 14, **Les McDonald**, Realism  
June 11, **Gerry Finch**, Yupo  
July 16\*, **Kim Roots**, Collage  
\*Third week instead of second.

## Paint-Out Calendar

### 2016

February 20, River Oaks Shopping Center  
March 19, TBA  
April 16, TBA  
May 21, TBA

## Thank you, Barbara Jeffery Clay



Painting a floral is a challenging process which Barbara lead us through sharing her wonderful technique and knowledge of color and color blending, both on the pallet and during the process of painting.

Barbara toured the classroom sharing ideas and encouragement. Everyone enjoyed the day, and went home with a great painting ... or a great start and a lot of knowledge.

## Changes Coming to Paint-Ins

by Lynne Woods, Vice-President

Monthly Paint-Ins have become so popular that WAS-H is now having a problem with overcrowding. At some recent Paint-Ins, the attendance has been between 30 and 40 people, including a number of walk-ins.

This has resulted in some teachers feeling overwhelmed and some members complaining about noise, crowding, and lack of access to the teacher.

To address these problems, the Board is proposing to pilot the following changes for the next five months:

- Limit Paint-In attendance to 25 WAS-H members plus 2 HSPVA outreach students.
- Require pre-registration either through the website or through Martin.
- Turn away non-registered drop-ins unless the Paint-In registration is not full.
- Open registration for each Paint-In 60 days in advance.
- Monitor the next five Paint-Ins for the number of registered attendees, no-shows and drop-ins, and note any complaints or problems.
- Report results and any recommendations to the Board in June.

Bottom line, any member who wishes to attend a Paint-In will need to pre-register during the 60 days prior. We sincerely hope these changes will allow everyone — teachers as well as participants — to plan for and experience an orderly and pleasurable Paint-In.



Barbara Jeffery Clay's Paint-In "Florals using analogous colors."

## WAS-H Future Major Workshop Artists & Dates

### Anne Abgott

<http://www.aneabgott.com>  
March 7-11, 2016

### Mary Whyte

<http://www.marywhyte.com>  
October 10-12, 2016

### Stephen Quiller

March 13-17 2017  
[www.quillergallery.com](http://www.quillergallery.com)

### Michael Reardon

[www.mreardon.com](http://www.mreardon.com)  
October 9-13, 2017

### Iain Stewart

<http://iainstew.fineartstudioonline.com>  
March 5-9, 2018

## Monthly Gallery Show Themes

### 2016

- February - Texas
- March - International
- April - General/No Theme
- May - Intergenerational - Animals Real or Imaginary
- June - General/No Theme
- July - Student Show
- August - Experimental
- September - City, Landscapes, Seascapes
- October - Members
- November - General/No Theme
- December - Small Paintings

### QUESTIONS:

For September, November and December contact:

- Louise H. Bateman, Gallery Co-Director
  - [Louisehbateman54@gmail.com](mailto:Louisehbateman54@gmail.com)
  - 713-703-6889
- Or
- Terry Baird, Gallery Co-Director
  - 713-523-9008

## 2016 International Exhibition News

by Dawna Hasara, International Exhibition Director

The entries have been submitted, and the accepted paintings have been chosen by our Juror, Ms. Anne Abgott! It's going to be a great display of colorful and skillfully crafted paintings from many different regions, representing many different artist styles and subjects. I'm excited to see the works in person and to be involved in sharing this beautiful exhibit with our members and Houston art lovers.

With that in mind, I have a couple of exciting changes to announce regarding the receptions and award ceremony for this year's show. To allow as many members to participate in the opening reception as possible, and to take advantage of the interest many of you will have in attending Ms. Abgott's Sunday demo, the formal Opening Reception and Awards Ceremony will be moved from Friday evening to Sunday, March 6, immediately following the afternoon demo.

A second "Art Lovers" reception has been added to allow a broader audience of Houston's art appreciation community, invited guests of our members, and those unable to attend on Sunday to enjoy a reception event. It will be held on Tuesday, March 8 from 5:30 to 7:30 pm in the WAS-H gallery.

More details will be forthcoming regarding the specifics of these 2016 International Exhibition Events. I hope each and every WAS-H member who is able will visit the gallery to enjoy this special exhibit.

Please take note of the following important dates for the IE. Anyone interested in volunteering to assist us with the uncrating/crating, hanging, or receptions should contact Patty Armstrong ([parmstrong.houston@gmail.com](mailto:parmstrong.houston@gmail.com)) or me ([dawna.hasara@gmail.com](mailto:dawna.hasara@gmail.com)) prior to March 1, 2016.

Thursday, March 3, 2016

Friday/Saturday, March 4 & 5, 2016

Sunday, March 6, 2016

Tuesday, March 8, 2016

Thursday, March 31, 2016

Friday, April 1, 2016

Accepted entries must be received at the WAS-H gallery by 3 pm CST.

Gallery will be closed – uncrating/judging/hanging.

Juror Demo and Opening Reception/Awards. Art Lovers Reception.

Final day of Exhibition.

Exhibition is closed and paintings are prepared for return to artists; **no artwork can be picked up or shipped prior to 10 am, Friday, April 1, 2016.**

## Splash

Kris Preslan's (NWS, TWSA, NWWS, WW, WAS-H, NWWS) painting *Trasporto Romantico* has been accepted into the 7th annual Signature American Watercolor Exhibition, "World of Watercolor," in Fallbrook, CA, Feb. through March 20th. Juror: John Salminen.

My painting *Cars I'll Never Own #12* has been accepted into the American Watercolor Society's 149th Annual International Exhibition at the historical Salmagundi Club in New York City from April 4th through 23rd. This painting qualifies me as a Signature Member of the American Watercolor Society.

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# Art on the Go

by shirl riccetti

## CAROLINE GRAHAM'S TRAVELING ADVICE

Workshops in general are a great inspiration. Learning new techniques, seeing with different eyes, pushing size and materials all can become fresh with a new instructor in a weeklong or weekend workshop. But my favorite is the camaraderie of creative folks on location (en plein air) and away from the home-front responsibilities of cooking, cleaning, and driving carpool. Being away and allowing yourself to sink into making art at least 8 hours a day is heavenly.

Just confronting a new vista makes everything intriguing; sharpens the eye to differences in light, color, shadows, landscape, vegetation; and all can be investigated in an unhurried and unharried time frame. Each day builds on what you have learned the day before. It should make you unafraid to sit down anytime, anywhere and capture what you see even with distracting onlookers. I do not care whether it is West Texas, Nantucket, or foreign lands — dive in and submerge yourself for at least a week and soak up the experience.

Teaching on location has filled my sketchbooks with information that cannot be understood sitting indoors or reading about art. Over the last 15 years, I have encouraged my students to scale back and take only the essentials. Too many supplies make them a burden when traveling and hard to keep up with sitting on a hill.

My basics include a mesh bag (to see what might be left behind) for a carry-on. I do not like my materials to be out of sight. I start with two foam-core boards cut to fit my bag (I can tape my paper to them and paint on my lap) and sandwich between them 1/4 sheets of hotpress, rough, coldpress paper plus squares of paper towels. Add to the bag a sketchbook, camera, iPhone or iPad,

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palette of your choice, my brush pack in which is also (a brown pen, gray pen, mechanical pencil, Berol china marker, water soluble graphite stick, lighter value watercolor pencils), my favorite squirrel brushes, a 1/2" flat to lift, and a rigger for tree limbs and grasses. Paint everything and anything but do not expect to paint full sheets unless you travel with your own entourage.

A workshop is a time to learn, to experiment, paint new scenes, build your confidence and be inspired. So look up artists and check their styles, select a location anywhere in the world, ask the number of students (12 vs. 20), network for favorite instructors. My pet peeve is someone who demos half the day on a full sheet. I want to paint, not watch, as my students can tell you. BON VOYAGE. carpe diem  
Shirl Riccetti sriccetti@comcast.net

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you have viewed them. Throughout her demonstration there were many excited questions about materials and techniques and many members were seen later at the art supply stocking up on new watermedia supplies for their own adventure!

She starts by drawing contour outlines of her photograph on tracing paper, and then colors in all the dark areas with a dark marker, colors in the medium tones with a gray marker, and leaves the light areas clear. The outlines for these three value areas are transferred to 300# CP paper. Sarah uses fairly dark pencil lines, often lightly retracing with pencil after using a graphite transfer. To set the pencil drawing in the watercolor paper she brushes clean water over the lines and lets it dry. It's important to be able to see the drawing through subsequent layers.

**1.** Sarah used a cheap sumi brush to apply thickened liquid starch to all the medium tone and light areas; when completely air-

# Paper, please

by Pam Knox Outreach Director

As most of you know, WAS-H participates in the Arts in Medicine (AIM) program at Texas Children's Hospital by painting with the children each Tuesday. All painting supplies are donated, and we are in dire need of watercolor paper. And size or weight is fine. We can always also use watercolor paint sets (please no individual tubes). Please drop off all supplies at WAS-H. The AIM program is a wonderfully enriching experience for the volunteers, and the children love the diversion. If you would like to join our volunteer list, or would just like more information about the program, please call or email me at 713-665-0383, pamknox@sbcglobal.net. Your help is greatly appreciated.

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dried, it serves as a masking for the first paint layer with acrylics. She cautioned to never use a hair dryer to speed up this step.

**2.** All dark areas are painted with a limited palette of diluted acrylic paint (2 darks and 1 light) that's splashed, poured, dabbed, and dropped into wetted areas. Dry thoroughly.

**3.** Wash off the starch mask in a tub of water with a soft sponge. Dry by blotting with towels and let air dry completely.

**4.** Apply Miskit along the contour lines that separate the light areas from the medium tone areas. This will enable you to use watercolor paints while preserving the light areas.

**5.** Paint the medium tone areas as usual with watercolor. In Sarah's work these areas are often more representational, as in faces, flowers, trees, while the dark acrylic painted areas are always abstract backgrounds and shadows. Dry and remove Miskit and finish painting additional colors in the light area as needed.

The audience decided that Sarah is the guru of zen-tangle doodling! She now spends lots of time adding detailed pat-

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# The Power and Perils of Change

by Mary Wilbanks, NWS



First, I'll give an overview of my art career, and then recall the changes that I've made along the way.

I began as a portrait painter in oil — very realistic, not quite photographic, but the resemblances were remarkable. For many years I painted commissioned portraits of people and families. I painted from life and used a photograph as a helping tool. I began to study watercolor, and to resent the toll on creativity that my commissioned work took. I began to paint faces and figures in watercolor, again with live models. If that person wanted to buy the painting, I was happy to sell it, but I took no more commissioned work. My watercolors were much more free, and I enjoyed doing it. It was surprisingly hard for me. As an oil painter I thought as many did that watercolors were much easier to use. WRONG! I studied with various teachers (whom I will list at the end of this article). Each change I made, although not drastic for me, aroused questions and doubts about my new work.

BUT the best part is yet to come.

The lack of freedom and spontaneity in my own work began to irritate me. I wanted to just get up in the morning and paint, and I became very disillusioned and bored with what I was doing. Then one day I started painting on two pieces of paper, then opened a pen and began dropping ink into the colors. Finally I began leafing through discarded watercolors, tearing them and gluing them to the larger paper and letting it dry. Then I tore back any piece that appeared as if it would come off.

What stayed was meant to stay, what tore away was meant to go, and possibly be used again. I painted and layered again, and at some point I realized that the painting was finished.

I began entering shows locally (WAS-H in Houston) and winning awards. My collectors and supporters were horrified. One called and said; "Mary, I can't follow you there." My family said, "You're SELLING these faces and figures," but for me that time was over and done, and I realized when you paint every day, you change, your interests change, and your paintings change. I've since had great success with these collages. I started using acrylic instead of watercolor because it didn't smear and pick up when I was gluing down.

I have become a Signature member of NWS and WHS as well as several other organizations, and have work in galleries. I've done this for quite a few years, and now I'm again feeling the rumblings of change. My advice to anyone is this: A painter is not a machine. To continue on a path that you aren't enthused about results in tired, boring work ... and eventually even the viewer can sense this. CHANGE is risky, change is exciting, and change is above all a learning experience. Success is wonderful, but to what has been successful for you long after that interest and urgency is gone is deadly. It takes a tremendous amount of guts and nerve to make those changes, but in the end, the results are always worth it. Teachers are rarely given the credit that they deserve, but I'd like to do that.

I have taught for many years and am indebted to many wonderful and generous teachers. Among them are: William P. Welsh, FRSA, portraits in oil Charles Reid, figures in WC Robert Wood, figures in WC Glenn Bradshaw, Open Studio

# WAS-H Art Fair Registration Open

by Theresa Wilson, Art Fair Chair

The WAS-H Art Fair returns on Saturday, March 19, 11 am - 6 pm. The Fair is a fun opportunity for our members to offer their original paintings, fine art prints and cards for sale to the public. The \$15 registration fee (\$25 on or after March 1) will reserve your choice of a table or 10x10 space in the WAS-H parking lot. Artists may team up to share a table or booth space but each artist must submit a form and registration fee. The parking lot limits us to approximately 20 spaces, so don't delay registering if you want to participate as a seller on the WAS-H website at [www.watercolorhouston.org](http://www.watercolorhouston.org). Member painting demos will be scheduled throughout the day. This is a great chance to share some techniques with the public and also attract new students to the many class and workshop offerings at WAS-H. If you would like to demo, please email [Carla.gauthier@yahoo.com](mailto:Carla.gauthier@yahoo.com). Help with set-up, clean-up, or as a runner during the fair is also welcomed! Email me at [ttcbwilson@aol.com](mailto:ttcbwilson@aol.com) to volunteer.

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terns and textures, especially in the dark areas, using outlines, mola patterns, dots, stripes, etc. This is done with the goal of further enhancement of the depth of the original design. Her tools for this demo were Liquid-tex acrylic markers (fine point) in a variety of colors, Rapidograph ink pens with varied tip sizes, and Winsor-Newton watercolor markers. Sarah uses many other types of markers in her works, as well as scraping and embossing, but not in this demo. She encouraged us to play with the doodles and the tools, but cautioned that the WN markers have super strong pigment, and that a straightedge should be used on vertical stripes. When she is satisfied with all the detail work, the painting is preserved with a coat of acrylic spray satin fixative. —Beth Graham

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# December 2015 Gallery Exhibit Annual Small Paintings

by Louise H. Bateman and Terry Baird, *Gallery Co-Directors*



1st Place, **Erick T. Sprohge**, *Skinny Skating Santa*

### Honorable Mentions

- Robin Avery**, *Class Clown*
- Fred Kingwell**, *Trumpeters at McCoy*
- Daniela Werneck**, *Farwell*
- Ksenia Annis**, *Punks: Rebel without a Cheese*
- Kathy Drago**, *Cats in the House #6*
- Kathy Bell**, *By the Sea*
- Theresa Wilson**, *Harvest Season II*
- Tom Fannin**, *Farewell*
- Mohammed Ali**, *Villager*
- Sonia Miller**, *Passion Flower*
- Richard Linden**, *Misty Morning*

The December "Small Painting" themed WAS-H Gallery Show was a huge success and a cheerful holiday celebration. There were over 127 entries, which was a 50% increase over last year's entries! We were very fortunate to have Susan Giannantonio, a Past President and Signature Member of WAS-H, as our juror. Susan commented that all the entries were beautifully painted, making it extremely difficult for her to choose the winners. However, after much contemplation and consideration, she finally narrowed her selection down to the following paintings.:



2nd Place, **Angie Adlerz**, *Grace*



3rd Place, **Ruby Allen**, *Rubicund Range*

The reception was well attended, with several paintings sporting the "red dot" indicating that the artwork had been sold. Attendees enjoyed a lavish buffet spread that was enhanced by a beautiful centerpiece designed by Terry Baird. Congratulations to everyone who

entered the show, and a special "shout out" to all the winners. And as always, a big THANK YOU to all the volunteers who assisted with hanging the show and assisting with the gallery reception – we could not have done it without you!

# January 2016 Gallery Exhibit Abstract

by Louise H. Bateman and Terry Baird, *Gallery Co-Directors*

The January 2016 "Abstract" themed WAS-H Gallery Show attracted 28 different artists who submitted 57 paintings. This was a 42% increase in entries over January 2015! The high quality and different abstract styles of the paintings made it a very exciting and dynamic show. Our juror was Armando Rodriquez. Armando received a BFA in Printmaking from the University of Houston in 1982. He works in many media including photography, printmaking (etching, lithography, and monotype), graphic design and bookmaking. In addition to teaching at Art League, Houston, he also works for the Houston Chronicle and in the education department of the Museum of Fine Arts Houston.

After much contemplation and consideration, he finally narrowed his selection down to the following paintings:

### Honorable Mentions

- Angie Adlerz**, *Crowd Control #2*
- Erik T. Sprohge**, *Gathering Forces*
- Richard Linden**, *Townscape Near Rocks*
- Kathy Drago**, *Too Much*
- Brenda Emery**, *El Paso*
- Karen Lindeman**, *Perdido Beach*
- Lynda Jung**, *Glass Flower*



2nd Place, **Ruby Allen**, *True Blue*



1st Place, **M.T. Crump**, *The Bronze Body*



3rd Place, **Nancy Harn-Wagner**, *October Afterglow*

Congratulations to all the artists who entered the show. And as always, a big THANK YOU to all the volunteers who assisted hanging the show and assisted with the gallery reception – we could not have done it without you!



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