Genesis of a Gallery Show Theme Or “The Human Form: Clothed and Unclothed” by Louise H. Bateman – Vice President

As former Gallery Co-Director, and now Vice President, I realized that the members who were studying figure drawing and practicing in Model Lab had no venue to display their work through WAS-H. So, after consulting with several board members, who were also active in the figure lab, I presented a proposal to the WAS-H board to allow members to enter a painting of the human figure – unclothed in appropriately themed shows and the board approved the proposal. And, after consulting with the current gallery co-directors, Diana Burke and Chris Bunker, we decided to offer a show solely dedicated to the human figure and the January 2017 themed show was “hatched” — The Human Form: Clothed and Unclothed, enabling members to enter work that was done in almost any drawing media.

The show has been a smashing success, judging by the number (85) and quality of entries. During the gallery (continued on page 3)

February Events Calendar
Take-In – Feb. 4, 10 am - 3 pm
Board Meeting – Feb. 6, 9:30 am
Paint-In – Feb. 11, 9 am - 3:30 pm
Wed. Model Lab – 12:30 - 3:30 pm
Open Studio – Fridays, 10:00 am - 2:00 pm (when no workshops are scheduled)
Dear WAS-H Members,

This month I’d like to tell you a bit about the Annual Fund and our expenses. First and foremost, we are a very lucky organization: WAS-H owns the Jack Bowen building, thanks to the foresight and generosity of our founders and patrons. Our members volunteer to do much of the daily work of running WAS-H, hand-in-hand with part-time staff. And our earned income on classes, workshops and exhibits covers most of our daily expenses. In short, we have a permanent home, filled with very active members who serve as volunteers, staff, dedicated artists, teachers, and eager students of art. All of us contribute, each in our own way, to making WAS-H successful.

For expenses not covered by our daily income, WAS-H depends primarily upon the generosity of our members’ donations to the Annual Fund Drive. This year, for example, we anticipated a shortfall due to building painting and carpet cleaning, replacing gallery lighting, hiring a part-time development director, and losing a major grant.

In November, I mailed an urgent letter to all of our WAS-H members, asking for contributions to the Annual Fund. I am so pleased to be able to report to you that as of January, we have collectively donated enough to cover most of this year’s shortfall, and some contributions are still arriving. Thank you so much for your generosity.

In order to build a longer-term financial plan, I have established a Fundraising Committee to work with our part-time development Director, Haley Bowen. We will be looking into such things as private foundation grants, charitable giving strategies and bequests. Look for more on this in future Washrag articles.

In the meantime, come enjoy WAS-H. Our beautiful 40th International Exhibition will open with Stephen Quiller’s Demo, followed by the Reception on Sunday, March 12. Bring your friends and family—it’s YOUR party! Remember that WAS-H relies on word-of-mouth for much of our publicity, so please invite your colleagues, co-workers, church or school to come for a free tour, any time on Tuesdays-Saturdays, between 10-3, March 14-April 6. Hope to see you soon at WAS-H.

With warm regards,
Lynne Woods, President

From the President

February 2, 2017

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.

ADVERTISEMENT RATES
Effective September 2001
Full page (7.5” by 10”)
$75
Half page (7.5” by 4.75”)
$50
Quarter page (3.75” by 4.75”)
$25
One column (30 words)
$15
Area Teachers’ Listing $25 (per year)

Effective September 2001
Submit items via email or typed. Material not received by the deadline will appear in the next month’s Washrag. DEADLINE for copy, photographs and advertising 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.

Wednesday Model Session
The Wednesday Model Session group will continue to meet every Wednesday, 12:30 – 2:00 pm at WAS-H. Please email me at crsensink@comcast.net and I will let you know the model each week before the session. So you’ll 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.

An Afternoon of Collaborative Art – Watercolor, Music, Poetry and Song
January 8, 2017 – Featured Artists
At the January 8th, 2017 General Meeting WAS-H members were treated to an enchanting afternoon of watercolor, music, poetry and song. A colloquy of collaboration and interaction with five artists in several disciplines selected pieces from their new album, appropriately named Watercolors, to perform for the WAS-H audience.

Robert Nelson, the composer and Professor Emeritus at the Moores School of Music at the University of Houston, presented an overview of their collaboration which included poetry by Ava Leavell Haymon, the poet laureate of the state of Louisiana. Gretchen Loro, a well known professional visual artist who designed the CD cover, and Sonja Bruzauskas an internationally known mezzo-soprano. And a very special guest included our own WAS-H member, Judi Betts, AWS, NWS whose

(continued on page 5)
The International Exhibition is always a stunning display of high quality art from watercolorists the world over. The newly painted gallery will show off the 40th exhibition to its best and I'm looking forward to seeing the paintings our juror, Steven Quiller, will be choosing this year.

That said, it's so gratifying to see the groups of visitors that come to the gallery just to see this show. It's a great promotion of what WAS-H contributes to the cultural scene in Houston and shines a wonderful spotlight on our organization. Please invite your family, friends and fellow artists to come to the show – postcard invitations are available in the gallery for your use.

Below are the dates and times for our receptions and for the exhibition in general. This year we are pleased to announce that we will be holding extended gallery hours during the IE.

• Stephen Quiller’s Free Demo: Sunday, March 12 from 2:00-3:30 pm
• Opening Reception and Award Ceremony: March 12 from 4:00-6:00 pm
• Art Lovers Reception: Thursday, March 16, 5:30-7:30 pm
• Regular Gallery Hours for the IE: Tuesday-Sunday, March 14 – April 6, 10:00 am-3:00 pm

Included Gallery Hours:
• Fridays and Saturdays, March 17/18, March 24/25, March 31/April 1 from 3:00-6:00 pm
• Sundays, March 19, 26 and April 2 from 1:00-5:00 pm

Doors open at 1:30 for painting demo entrance and seating; gallery entrance will be restricted between 2:00 and 4:00 pm,

(continued from page 2)

Watercolors album cover. All were stunning, however the decision of which painting to use was actually made by the company that produced the CD's. A very interesting note was that the final painting had to allow the printing on the CD cover to show up.

Ava Leavell Haymon started by reading her poem Bowls #1 and the audience then listened to the poem put to music and song, composed by Robert Nelson. Unfortunately, Sonja Bruzauskas was unable to sing “live” due to illness, but the audience was still entranced by the power of her voice on the CD, even with the limitations of our sound system.

Bows #1 is a very powerful poem, and the music makes it have even more of an impact on the listener. The artists then performed “Watercolor Lessons” with the final song “Watercolor Two Rockers on a Sun Porch” while the audience was able to view the painting that inspired the song.

A copy of the CD can be purchased online through various vendors. Judi Betts displayed several of her paintings around the room, and was gracious to give members in attendance one of her cards. You can see more of her art at www.judibettsaw.com. And her “tag line” on the website is so appropriate: “Artists should Doodle more and Google less.”

A big thank you to all the artists, several whom came all the way from Baton Rouge to perform at WAS-H! It was a very inspiring, collaborative performance.

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After hearing the insightful critique, I totally agreed with the juror. Have you heard the saying, “You must draw, draw, draw, and put the time in with your brush?” I hadn’t put the time in recently with my drawing or painting. My drawing had flaws. The drawing was like my sweater: out of whack. Also there was darkness, like the stain on my collar, that drew the viewer’s eye into a corner of my painting.

Sometimes a rejection can be a good thing. It can be a wake up call to put in the necessary time. Don’t rest on your laurels. But also remember that a truly great painting can also be overlooked in one show and win an award in another. If you have crossed all your T’s and dotted all your I’s, rejection or acceptance is in the eye of the beholder.

If you give it your best and said what you wanted to say, that is what matters. Enjoy the journey!

Recommended reading: The Simple Secret to Better Painting by Greg Albert.
**WHAT IS A PROSPECTUS?**

by Lynne Woods, President

For an art society, such as WAS-H, a Prospectus is a statement of policy that sets out common ground rules for all members to follow who wish to participate in an exhibit. A clearly written Prospectus that is read, understood and followed by all participants will enable the Gallery Directors to treat everyone equitably and fairly under the same set of rules.

Why does the Prospectus change from show to show?

Each show presents its own set of special problems, determined by purpose, space limitation, storage facilities, time schedules, etc. For instance, the prospectus for the International Exhibit has similar rules to those of national-level watercolor societies, while the student show prospectus is least work in order to encourage participation by less experienced students who are just learning how to exhibit their work in a gallery show.

Why is it important to follow the Prospectus?

Exhibits sponsored by art societies, such as WAS-H, are generally very competitive, and artists want a fair and level playing field. Prize money and other awards are frequently given out, which may over time help artists establish their reputation. Because exhibits are competitive, the Gallery Directors or show committee must have the latitude to draw the ground rules within which they can most efficiently function. These guidelines limit or describe such things as presentation of work (i.e. matted or framed); minimum or maximum sizes; delivery and pickup schedules, and arrangement for storage. If an artist fails to follow the Prospectus, the painting may be rejected for the show, or he or she may face a penalty, such as loss of a prize or suspension from entering future shows for a period of time.

Very soon the WAS-H gallery will begin receiving accepted artwork from all over the country, and from a few international locations as well, making for an exciting time in the WAS-H exhibition calendar.

The presentation of accepted artwork is a key component to its success and can even result in disqualification of juror accepted paintings once received in the gallery. It’s a heartbreaking sight for the International Exhibition Directors and Co-Chairs when they realize that a painting doesn’t comply with prospectus guidelines once it’s been delivered to the gallery. The guidelines exist and are enforced to ensure a cohesive and consistent look and feel to our show which allows the watermedia images themselves to be the focal point without a huge variation in frame styles and mat colors.

The full prospectus is linked to the WAS-H website on the International Exhibition page for downloading and printing if needed. Below is a recap of the important guidelines related to framing and artwork media specifications. If anyone has questions regarding these rules, please feel free to contact me at dawna.hasara@gmail.com.

Framing Guidelines

- **ALL ARTWORK:** **WHETHER ON PAPER, Yupo or Clayboard, MUST BE FRAMED UNDER PLEXIGLASS** (NO GLASS).
- **THE ONLY EXCEPTIONS TO FRAMING THAT WILL BE ACCEPTED:**
  - Artwork on CLAYBOARD MOUNTED ON WOODEN CRADLE PANELS does not require framing but should be finished with a protective coating and wired for hanging.
  - Framed artwork on flat CLAYBOARD panels FINISHED WITH A PROTECTIVE COATING does not require Plexiglass.
- **If used, MATS, LINERS, AND ANY ADDITIONAL FILBERT OR MAT CORE MUST BE WHITE. No color, shades of white or tones will be accepted as mats or liners.
- **FRAMES MUST BE SIMPLE WOOD OR METAL FRAMES WITHOUT DESIGNS, LINERS.**
- **Framed artwork on CLAYBOARD MOUNTED ON WOODEN CRADLE PANELS does**
  - Size: **10” width or height. When uploading images to your portfolio and submitting them to the call, use the image size dimensions, not the frame dimensions.
- **MAXIMUM FRAME SIZE:** 48” in width or height.

(continued on page 9)
New Award for WAS-H International Exhibition!

by Jan McNeill,

WAS-H is the very grateful recipient of a bequest from the estate of WAS-H long time Signature Elite member Odette Ruben. Odette chose to remember WAS-H in her will by leaving $15,000 for an annual award at the International Exhibition. The memorial award of $1000 will be given for the next 15 years, starting in 2017. WAS-H greatly appreciates the generosity of its members – whether donations to the Annual Fund or bequests from estates.

Donate to WAS-H

Randall’s offers 1% of your purchases with their Good Neighbor program. Register at the courtesy booth with WAS-H’s ID #4553. Then every time you use your Randall’s Remarkable Card, WAS-H will receive a credit.

Shopping online? Click SMILE.AMAZON.COM
Amazon donates $.05 to WAS-H for every $10 you spend. It adds up!

Recent Gallery Visitors

What is a Prospectus? (continued)

by Lynne Woods, President

It is very important to read the Prospectus carefully because the rules will shift from show to show. For example, the purpose of the December Small Paintings Show is to enable artists to sell their work as holiday gifts. Therefore, we allow buyers to take the gift paintings at the time of sale. But this is the only show each year when early removal is allowed. And only buyers can take the paintings before the end of the exhibit, not artists.

The founders of WAS-H considered the Prospectus so important to establishing a foundation of fairness and integrity for the society and its members that they wrote the WAS-H “Policies, Professional Ethics and Standards” that along with the Bylaws lay out the rules governing the society. Included in the “Policies” is a high-level Prospectus that serves as the basis for each monthly Prospectus as our shows change from month to month.

The WAS-H Policies, Professional Ethics and Standards can be found on our website home page at https://watercolorhouston.wildapricot.org/resources/Documents/Directory%20Info.pdf. I encourage you to read our Policies and Bylaws. AND before entering any monthly exhibit, please carefully read and follow the monthly Prospectus. If an artist has any questions regarding the Prospectus, they should contact the current Gallery Director(s) prior to entering their work and ask for clarification and guidance.

Thank you,

Lynne Woods
President

What is a Prospectus? (continued)

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The WAS-H Policies, Professional Ethics and Standards can be found on our website home page at https://watercolorhouston.wildapricot.org/resources/Documents/Directory%20Info.pdf. I encourage you to read our Policies and Bylaws. AND before entering any monthly exhibit, please carefully read and follow the monthly Prospectus. If an artist has any questions regarding the Prospectus, they should contact the current Gallery Director(s) prior to entering their work and ask for clarification and guidance.

Thank you,

Lynne Woods
President
The theme of the December 2016 WAS-H monthly gallery exhibit was "Small Paintings." This show had 108 entries of which 21 were sold – this was an amazing 20%. Congratulations to those whose paintings were sold for gifts and for personal art collections.

Carla Gauthier was the juror for this show. Born and educated in Canada she has lived and worked in Europe and the United States. She now resides in Houston. Carla is a Signature Member of the National Watercolor Society, Canadian Society of Painters in Watercolor, and of WAS-H. Carla's work combines her love of architectural detail and attention to qualities of light that transform commonplace scenes. Her works read like snapshots of people going about their daily life oblivious to us looking on.

During judging Carla was on her knees examining the small paintings and was conscientious about examining details. She selected the 1st place painting Blanche for its subtlety and unique technique. She noted that the 2nd place painting Sindhi Nomad was good traditional watercolor technique. The 3rd place painting Patchwork Countryside was an excellent design.

When you see volunteers working on the shows please show your appreciation by thanking them. This is your gallery and they spend a lot of their personal time helping with registration and with hanging your paintings. These exhibitions cannot happen without the dedication and hard work of volunteers.

1st Place: Karen Capper, Blanche
2nd Place: Mohammad Ali Bhatti, Sindhi Nomad
3rd Place: Robin Avery, Patchwork Countryside

Honorable Mention ribbons were awarded to:
Erik Sprohge, Country Fun 2
Ksenia Annis, Boats in Annecy
Karen Lindeman, Freezing Point
Ruby E. Allen, Les Fleurs
Fred L. Kingwill, Sunrise on the Lewis River
Gena Haber, Spring Festival #3
Richard Linden, Marble Falls Holiday
Laurie Hammons, Bowl of Cherries

Congratulations to the winners and those who received Honorable Mention ribbons. All who entered paintings are very much appreciated.

The theme of the January 2017 WAS-H monthly gallery exhibit was "Human Figure: Clothed and Unclothed." This show had been eagerly anticipated since it was first conceived last summer and 85 amazing paintings/drawings were entered.

Erik Sprohge was the juror for this show. Erik was born in Riga, Latvia and came to Houston in 1938. In 1954 he obtained his BS in Architecture from The Rice Institute and won the William Ward Watkin Traveling Fellowship which enabled him to travel extensively throughout Europe. He also studied at the Houston Museum School of Art, at the Instituto Allende in Mexico and at the Glassell School of Art. From 1964 to 1972 he was a design partner at Converse, Sprohge and Cox. Erik is a Signature Elite member of WAS-H.

The first three winners were very different – first place was a charcoal drawing of a pirate, second place was a watercolor/ acrylic collage of a fairy, and third place was a watercolor of a man from India. Erik noted that it was difficult to select between winners and honorable mentions because they all had very good attributes. For instance, one honorable mention was not a winner because of the size of a foot. Another was not chosen as a winner because, although painted realistically, it had no soft lines.

We wish to give a great big “Thank you” to the volunteers who worked so hard to put this show together. Your generosity of time, effort and spirit made this show happen.

Honorable Mention ribbons were awarded to:
Susan Allen, Thelonious Monk, Jazz Master
Ruby E. Allen, Emily
Kim Granhaug, Dusty
Richard Linden, Duck Hunters
Laurie Hammons, Goldie & Bobbie, 1922
Mark Stewart, Air B and B
Wm. Kelly Bailey, Blue Girl
Carol Rensink, Nisha

Congratulations to the winners and those who received Honorable Mention ribbons.
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