

September 2017



The Washrag has a new look! See the President's Letter on page 3.

## 48th Annual Members Exhibit

by Denise Gowan and Karen Capper, Annual Members Exhibit Co-Directors

SAVE THE DATES!

Mark your calendars with the following dates for the 48th Annual Members Exhibit, or AME:

- Thursday, **October 5** and Friday, **October 6**: Entries will be accepted from 10:00 a.m. to 3:00 p.m.
  - o Note: There will NOT be a Saturday drop-off for entries. Artists are welcome to follow the early drop-off procedures to submit entries prior to October 5.
- Sunday, **October 8** 2:15 p.m. to 3:30 p.m. at WAS-H in the upstairs meeting area: Michael Reardon will present a demo at the WAS-H Monthly Members Meeting. See "Michael Reardon – October 2017 WAS-H Featured Demo Artist" on page 6.
- Sunday, **October 8** 3:30 p.m. in the WAS-H Gallery: The AME Reception and Awards Presentation will immediately follow the Monthly Members Meeting and Featured Demo Artist.
- **October 8 - November 3** beginning 3:30 p.m. October 8: The Annual Members Exhibit will be available for viewing in the WAS-H Gallery during regular gallery hours.

We hope you have started to plan or paint your entry or entries (up to 3) for the 48th Annual Members Exhibit! As in past years, we will have over \$3,000 in awards, including cash and merchandise from local and national art supply merchants.

Our juror, Michael Reardon, has been painting in watercolor for over 30 years. Mr. Reardon's watercolors have been exhibited nationally and internationally, and he is a signature member of both the National Watercolor Society and the American Watercolor Society. He is the author of *Watercolor Techniques: Painting Light and Color in Landscapes and Cityscapes*. We are looking forward to the inspiration and knowledge Michael Reardon will share with us as our 48th AME juror and Featured Demo Artist. For more information about Mr. Reardon, see "Michael Reardon – October 2017 WAS-H Featured Demo Artist" on page 6 and his website [www.mreardon.com](http://www.mreardon.com).

For easy reference, we have included the AME Prospectus in this issue of the Washrag on pages 14-15. As you will see in the prospectus, we have an important clarification for eligibility of artwork: All paintings must be from an artist's own original reference source. No likenesses of another's images, whether photo, art, digital, print or any other source, will be accepted.

We are looking forward to another outstanding Annual Members Exhibit! If you have any questions, please contact the AME Co-Directors: Denise Gowan at 713-392-1213; [denise.gowan13@gmail.com](mailto:denise.gowan13@gmail.com) or Karen Capper at 832-277-4688; [kcapper423@gmail.com](mailto:kcapper423@gmail.com)

#### WAS-H OFFICE

1601 W. Alabama at Mandell  
Open Tuesday – Saturday  
10:00am – 3:00pm  
For information, please  
contact:  
Martin Butler, Administrative  
Assistant 713-942-9966  
www.watercolorhouston.org  
email: was-h@sbcglobal.net

#### WASHRAG INFORMATION:

DEADLINE for copy, photographs, and advertising for the Washrag is 4:00pm, 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 in person at the WAS-H office noted above.

#### ADVERTISING RATES:

Full page...7.5" by 10" \$75  
Half page...7.5" by 4.7" \$50  
Quarter page...3.7"x 4.7" \$25  
One column...30 words \$15  
Area Teachers Listing \$25/yr.  
Column ads should be typed. All other ads must be print-ready. Photos must be 300 dpi. Submit material to:  
k\_haleybowen@gmail.com

## Wednesday Model Session



The Wednesday Model Session group will continue to meet every Wednesday, 12:30pm – 3:30pm (unless there is a workshop scheduled) at WAS-H. Please email me Rensink.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. Monitor: Carol Rensink, 713-299-4136 or wedwash@gmail.com

## September 2017 Events Calendar

**Take-In** – Sept. 9, 10:00am – 12:00pm (due to Labor Day)

**Gallery Reception** – Sept. 10, 3:30pm – 5:30pm

**Board Meeting** – Sept. 11, 9:30am (Sept. 4 holiday)

**General Meeting** – Sept. 10, 1:30pm socialize, 2:00pm start, 2:15pm

**Demo** – Laurie Humble

**Paint-Out** – Sept. 23

**Paint-In** – Sept. 9, 9:30am – 3:30pm

**Wednesday Model Lab** – Wednesdays, 12:30pm – 3:30pm  
(when no classes are scheduled)

**Open Studio** – Fridays, 10:00am – 2:00pm (when no workshops are scheduled)

## Member Teachers Listing

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

**Diana Brandt**, Memorial, Houston  
Beginners to Intermediate, 713-560-2324  
watercolor70131@yahoo.com

**Peihong Endris**, WAS-H, 713-206-3668  
Chinese Brush Painting  
Peihong1512@gmail.com

**Carla Gauthier**, NWS, 281-384-2473,  
League City, Carla.gauthier@yahoo.com

**Susan Giannantonio**, Katy, TX &  
Mayville, NY  
lucholiz@gmail.com, www.  
susangiannantonio.com

**Caroline Graham**, WAS-H, 713-664-6589, Museum District, crahamart@hotmail.com

**Janet Hassinger**, 409-457-4527,  
Galveston  
www.janethassinger.com

**Joanie Hughes**, WAS-H, 713-426-6767  
joan-hughes@comcast.net

**Gay Paratore**, BA, MEd, NWS,  
NSA, TWS, WAS-H, 409-316-1005,  
NSArtists.org  
Butler and Woodlawn Museums &  
Studio

**Carol Rensink**, WAS-H  
Figure Drawing & Anatomy  
713-299-4136, crensink.art@att.net

**Mary Rustay**, WAS-H, 713-703-1533  
Watercolor for Seniors

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

**Mary Wilbanks**, NWS, WHS, WAS-H  
Workshops & Critiques, 281-370-7879  
marywilbanks@gmail.com



## From the President

Greetings,

I hope everyone had an enjoyable, paint-filled summer! I was able to spend some time away from the Houston heat and humidity in Nova Scotia with my husband. The scenery on Cape Breton Island is breath taking and great for taking photos and plein air painting. We had an adventure riding a raft on the Bay of Fundy Tidal Bore - (Google© it!). I've also tried my hand at the ancient art of "flower pounding". You prepare muslin cloth with a mordant of alum, then take some flowers and leaves and pound away with a mallet! Amazing images and very good for relieving frustration. The cloth is then "fixed" with a mixture of soymilk – really – I'm not making that up!

This month's Gallery theme is "Renew, Refresh and Re-Energize", which dovetails beautifully with all the excitement and energy I feel from the WAS-H community. As you can see, we are trying out a new format for the Washrag, which will enable you to more easily read it on a computer, iPad or smartphone. Please bear with us as there is a learning curve to this new format!

As we continue to grow and expand, the board is taking some time to evaluate what WAS-H needs to do, if anything, to support all the growth we have been experiencing. We are also exploring the best options for updating our in house computer capabilities. And, if you are like me, I get frustrated knowing that what I thought was a "state of the art" computer purchased today, seems to be "outdated or archaic" in a few months! Our current office computers fall into the "archaic" category. For you "computer geeks", one of our computers is still running VISTA! Another exciting project we are undertaking is to begin gathering "oral histories and remembrances" of many of our members who have been at WAS-H from the beginning. For example, have you ever stopped in our library and noticed the shadow box and painting? The shadow box contains pieces from the building that was torn down to make way for the Jack Bowen Building, and the painting is of the foyer in the former building, framed using flooring from the building. There is also a painting by our first president, Eldon Sams and a framed image of the original WAS-H logo that was created by Julian Teal. If I hadn't asked Martin about it, I would never have known how precious those pieces of art are to our history! If you have memories to share – we want to hear from you and preserve them.

I also want to let you know that our long-term Washrag editor, Rosalie Ramsden has stepped down and we will be honoring her many years of service later this year. She will now be involved in working on the oral history project, along with Robin Avery. In the interim, Haley Bowen will be putting together the WASH-Rag. And please welcome two new International Watermedia Exhibition Co-Directors, Heather Jones Taylor and Tom Kraycirik. They both bring new and exciting ideas with them to plan and promote the International Watermedia Exhibition.

We have an exciting fall planned, highlighted with our October Annual Members Exhibit and major workshop with Michael Reardon. And of course, please consider volunteering as your time permits. Go to "Sign-Up Genius" on the website to find out the many opportunities that are available. As we continue with improving our "Customer Service", please let me know when we don't meet your expectations and also when we do!

Best, Louise H. Bateman, President



## Open Studio

By Diane Burch

Open Studio generally has two or three sessions a month. We have taken advantage of some of our Off Fridays to go on field trips. On Friday, July 28, ten of us carpoled to the MFAH and enjoyed the MEXICAN MODERNISM exhibit. After spending a couple of hours there, we lunched at the Menil Café and enjoyed a lovely meal as well as great fellowship. Although we do manage to get in a lot of conversation at our communal lunch table at Open Studio, this prolonged time together helped us bond even better.

Our plans were to view the Menil exhibit after lunch but we didn't leave the restaurant until about 3:00. We will do it another time before they close for remodeling. When the weather cools down we plan on a Friday Gallery Crawl. We did this last summer with a high number of participants. Then we all meet for lunch (can't miss that) and discussed the art. Open Studio is a wonderful free benefit to all members. If you would like to receive emails regarding upcoming DVDs and supply list, please contact me at [ipaint@dianebruchstudio.com](mailto:ipaint@dianebruchstudio.com).

September 8	Part 2 COASTAL COTTAGES with Joyce Hicks
September 15	IMAGING IN WATERCOLOR with Gerald Brommer
September 22	STAINED PAPER AND COLLAGE with Gerald Brommer
October 20	POURING TRANSPARENT WATERCOLOR with Jean Grastorf
October 27	PAINTING WATERFALLS ON YUPO with Mark Mehaffey
November 3	FROM PHOTOS TO FANTASTIC; WATERCOLOR CITYSCAPES with Iain Stewart
November 10	Part 2
December 1	TRADITIONAL WATERCOLOR APPROACH with Cheng-Khee Chee
December 8	Part 2
December 15	Holiday Party and Review

## Celebrating New WAS-H Members of July '17

Julia Baker  
Robin Beckwith  
Langley Cumbie  
Bill Curtis  
Catherine Dunn  
Alix Dunn  
Rosanne Friedman

Jennifer Hart  
Sara Haynes  
Tina James  
Debora Janis  
Mardi Mitchell  
Rebecca Pfeffer  
Kimberly Potts

Pat Reinecke  
Roy V. Thomas  
Fletcher Thorne-Thomsen  
Marilyn Venne  
Flora Wang  
Marcia Wasson  
Philip Weigand



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# WAS-H Next General Meeting

**September 10, 2017**

Social 1:30pm, Meeting 2:00pm

Demo: Laurie Humble

“Five Techniques for Creating a Greater Sense of Depth”

WAS-H is delighted to host Laurie Humble as our September 10, 2017 “Featured Demo Artist.” Laurie will be demonstrating her five techniques for creating a greater sense of depth in paintings, applying the techniques to both abstract and realist works. Laurie Humble is the author of the best-selling North Light book, Watercolor Depth and Realism. Her works have appeared in more than Fifty National and International Exhibitions garnering numerous awards. She has conducted workshops across the United States, Internationally, and online.

Her two-DVD series Secrets in Watercolor is available to download at [www.artistsnetwork.tv](http://www.artistsnetwork.tv) and through North Light Books. She also has three instructional DVD's available at [www.artacademylive.com](http://www.artacademylive.com).

Her works in both watercolor and oil are included in private and permanent collections across the country. She also works in clay creating figurative bronze sculptures. Laurie's latest work, current events and workshop schedule can be found on her website at [www.humblefineart.com](http://www.humblefineart.com).



Please join us on September 10, 2017 at 2:00pm for our General Meeting and from 2:15pm - 3:30pm for our Featured Demo Artist.

Social is from 1:30pm - 2:00pm.

LOCATION: 1601 W. Alabama St.  
Houston, TX 77098

CONTACT: 713-942-9966 (Tu-Sa, 10am-3pm), [laura.mcmahon@att.net](mailto:laura.mcmahon@att.net) / [www.watercolorhouston.org](http://www.watercolorhouston.org)



## October General Meeting

Social 1:30, Meeting 2:00

Demo: Michael Reardon

### **Michael Reardon - October 2017 WAS-H Featured Demo Artist**

by Laura J. McMahon, Vice-President



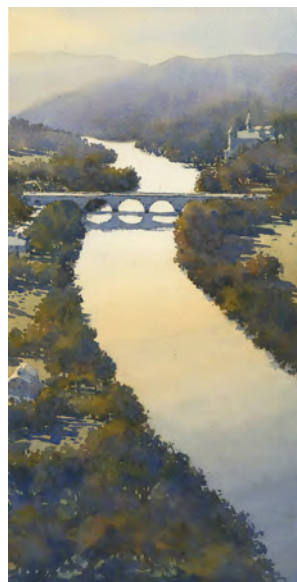
In conjunction with the WAS-H AME, Michael Reardon will be our October 8, 2017 “Featured Demo Artist.” We are delighted to have such an accomplished and recognized watercolor artist at WAS-H. Michael will be demonstrating a landscape painting, which also will include a building or two, imparting his sense of place and light and communicating his impressions of the built, natural and imagined worlds. His most recently published book is *Watercolor Techniques: Painting Light and Color in Landscapes and Cityscapes*. He also recently released three DVDs in his *Watercolor Painting: Light & Color* series: in *Landscapes*, *Waterscapes* and *Cityscapes*, all published by North Light.

Michael is a signature member of the American Watercolor Society, National Watercolor Society, Watercolor West and California Watercolor Association. He also is the 2005 recipient of the prestigious Gabriel Prize from the Western European Architectural Foundation, which gave him the opportunity to spend three months painting in Paris. Michael was trained originally as an architect, with a degree in architecture from UC Berkeley. He used this background as an architectural illustrator for over thirty years and, in 2004, was awarded the Hugh Ferriss Memorial Prize, the premier award in the field of architectural illustration.

Michael has been painting in watercolor for over thirty years, using watercolor to record his observations from his extensive travels. His watercolors have been exhibited, and he has conducted workshops, throughout the United States as well as internationally.

Michael’s works can be found on his website [www.mreardon.com](http://www.mreardon.com).

Please join us at 2:00 p.m., Sunday, October 8, 2017, for our General Meeting followed by Michael’s demo from 2:15 p.m. to 3:30 p.m. As always, we will get together before the meeting to socialize from 1:30 p.m. to 2:00 p.m.





## August 2017 Gallery Show Winners

by Kathleen Church, Gallery Director

Once again WAS-H artists have created a wonderful display for the August show. Cookie Wells, Houston artist and member and friend of WAS-H, was our juror. We are happy to announce the following winners:

First Place: River Walk by William Tone

Second Place: Swamp Tree by Linda Jung

Third Place: Silver Star by Kirby Attwell

### Honorable Mentions

Fran Franklin, Skies over Moscow

Eddie Edwards, Oak Branch with Moss

Daniel Werneck, Cloe

Richard Hall, #55864 in Drydock

Patty Browning, Backyard Jungle

Peter Zhang, Dali Plaza in Pompidu

An exciting indicator of our growth and health as an organization is that new and emerging artists continue to enter the monthly shows. Jan McNeil's class Learning the Ropes of Monthly Shows has encouraged member participation. If you haven't registered for Jan's class, please do so.

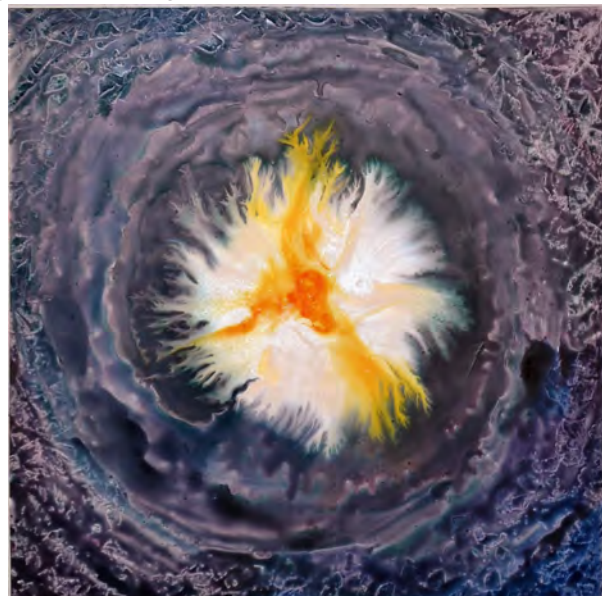


First Place - William Tone, "River Walk"

This is a good time to thank all who contribute behind the scenes to the monthly show production. A special thank you to Peggy Boston and her team of volunteers for this month's show, and to Donna Rybiski for organizing the reception. Alycia Alexander is our volunteer photographer who shows up faithfully each month to record the winners. Finally, I want to thank Cookie Wells for generously contributing her Juror fee to WAS-H.



Second Place - Linda Jung, "Swamp Tree"



Third Place - Kirby Attwell, "Silver Star"



## August 2017 Gallery Reception Photos



First place winner William Tone  
with juror Cookie Wells



(Left to right) Honorable mention winner  
Daniela Werneck, Juror Cookie Wells, and  
Honorable mention winner Fran Franklin



Honorable mention winner  
Fran Franklin



Honorable mention winner  
Daniela Werneck



WAS-H president Louise  
Bateman with words of  
introduction



Beautiful reception table  
decorated by generous WASH  
volunteers

## Teaching Opportunity!

Location: Belmont Village Hunter's Creek  
Specifics: Looking for a watercolor teacher to come to facility once a month, maybe more.  
Contact: Donna Field, ADC, Activity Program Coordinator | 7667 Woodway Dr. Houston, TX 77063  
Cell Phone: 832-982-7863 | Office Phone: 713-780-5709 , [dlfield@belmontvillage.com](mailto:dlfield@belmontvillage.com)



## Splash

Congratulations to WAS-H members Gay Paratore and Daniela Werneck for being among the seven award winners in this summer's National Watercolor Society Member's Exhibition!

We also congratulate our WAS-H members who will be in North Light Books' 2017 watercolor competition:  
Splash 19: Illusion of Light!

Carla Gauthier – What We Worship

Gay Paratore – The Duesenberg

Monika Pate – Grapes and Glass

Daniela Werneck – The Girl with the Popcorn Dress

Keiko Yasuoka – A Special Night

## Fun Happenings in the Gallery

What better place than the WAS-H to celebrate your birthday? Long-time volunteer and board member, David Muegge celebrated his birthday at the August take-in.



Birthday cake for David



Thank you to our generous volunteers for their contribution in the August take-in and hanging!



Administrative assistant, Martin Butler, and David Muegge enjoying birthday cake

## Donate to WAS-H

Randall's offer 1% of your purchase with their Good Neighbor Program. Register at the courtesy booth with WAS-H's ID #4553. Every time you use your Randall's Remarkable Card, WAS-H will receive a credit. Amazon donates \$.05 to WAS-H for every \$10 you spend! When shopping online, click [SMILEAMAZON.COM](https://www.smile.amazon.com)

## Monthly Gallery Show Themes

September 2017	Renewed, Refreshed, Revitalized (New theme-artwork can be abstract, representational, or experimental) Juror: Laurie Humble
October 2017	48th ANNUAL MEMBERS EXHIBIT
November 2017	General
December 2017	Small Paintings: In the Spirit of the Season
January 2018	To Begin Again
February 2018	The Magic and Mystery of the Southwest
March 2018	41st INTERNATIONAL WATERMEDIA EXHIBITION
April 2018	General

## Art on "The Go"

SAYING GOODBYE...

By Shirl Riccetti

Have you ever left a place, filled with the sweetest memories that you know that you will never forget? If you look at your sketchbooks, or a pile of old watercolors that you cannot part with now, then you have found the basis of your work. You have already realized that not only lofty architecture or stock travel brochure images are the glue to your travel paintings. It's the puzzle pieces of quick images, textured walls, fragrant unusual tasty smells, the peal of medieval Church bells or even an errant rooster who cannot tell time. It is the people we meet or see or gawk or smile. It's the generous smile from strangers who help us. (mostly with directions, right?)

This is our visual luggage that we dump into our painting experience, which will end up on paper. We carry our sweet memories with us. The Impressionists invited us to stroll with them in the Paris environs and forests. Vermeer quietly showed us his studio and his muted rooms. Sergeant picnicked with grandeur. Life is not complete without seeing Van Gogh's "Sunflowers" and more "SunFlowers", and more. Pieter Breugel the Elder challenged us to follow his intricate bodies and they romped, danced, frolicked. (Look at all of the body poses). These artists painted what they knew. Your sweet memories are just a stepping-stone into the world of watercolor.

Paint what you know and love.

You haven't said 'goodbye', you are just ready to...share.

Carpe Diem.

Do you have a travel experience and want to share?

[sriccetti@comcast.net](mailto:sriccetti@comcast.net)



# The Zornes Mural

By Tom Kraycirik  
IE Co-Director



“It will be nice to have that ‘mur-r-al’ over my door,” El Campo Postmaster Dr. A.L. Lincescum jabbed at 30-year-old Milford Zornes, struggling to cement the 58 x 135 inch painting to the wall.

“But I’d rather they had put in a ventilator.”

Such was the dry appreciation for the U.S. Treasury’s fine arts commission awarded in 1939 to the young man who would become one of America’s leading watercolorists and teacher.

Some 50 years later, the mural and fate would lead Zornes back to Texas and the Watercolor Art Society – Houston.

Art historians today describe Zornes as a foundation block for the California School style of painting that developed during the Great Depression. Out of the economic turbulence and national self-doubt, a purely American painting style was developing, one that portrayed realistic subject matter in a manner easily understood by average Americans.

The government saw the need for its citizens to see the best of this country. Americans once again believing their better selves was the tonic for the Depression.

Through the Works Progress Administration, relief payments were made to artists to bridge the hard times while maintaining their skills. Zornes was one of those artists and received \$35 per week to paint anything he deemed fit for the government collection. Zornes said he was young and inspired and established something of a record by turning in more watercolor paintings than any other U.S. artist.

The mural, destined for the small farming and ranching community of El Campo, some 80 miles southwest of Houston, was a different project. The Section of Fine Art of the U.S. Treasury was organized in 1934 to grace newly constructed public buildings rather than simply provide relief.

Those who won commissions were selected because they either possessed proven artistic talent or showed promise of developing if given the opportunity.

Although a watercolorist, Zornes also worked in oils. Competition was announced for a large mural in the Kansas City post office and he responded with a design. The main project went to another artist but Zornes was awarded a commission for a smaller mural in El Campo.

“Of course, I was pleased and excited about doing it,” Zornes said. “I received the munificent sum of \$670 for doing the work.”

He traveled to El Campo, researched the landscape, visited with local farmers and ranchers and came away with a landscape idea he would title “Rural Texas Gulf Coast.”

When finished, he and fellow artist Gene Sogioka, drove to El Campo to install it.

They mixed a mortar of molasses, thick Venice turpentine, and white lead to coat the back of the canvas. The work was tricky because the painting had to be perfectly aligned and smoothed on the wall within 40 minutes to beat the sudden adhesion of mortar.

“The mortar goes through a chemical reaction and sets up rock hard,” Zornes said. “Once set, though, the canvas has a backing that is solid and waterproof.”

Preparation and installation took all night with the colorful Postmaster looking in and helping out with comments like, "I guess artists can really work if they have to."

The mural was well received by the community. The post office was the only federal government structure in the community. As such, the locals regarded the painting as a gesture of appreciation for their work to grow food and fiber for their country.

Time passed and the mural became familiar as an everyday sight. Changing times and tastes, however, have a way of pushing familiar things, even treasures, into the background and even out of sight.

In 1963, the postal system decided to build a new post office in El Campo. The mural was chipped off the wall, rolled up and stored in the basement of the new structure.

Zornes travelled through El Campo in the mid 1960's to show his wife one of his first significant works. Seeing the construction site, he assumed that like many Depression era works of art, it had succumbed to the wrecking ball.

The mural was rescued from the post office basement in the early 1970's though, tacked on stretchers and rehung in the new building. Years of storage had taken a toll with fold marks and some paint damage.

Once again, it was taken down for storage as a part of a later maintenance project. The worn painting seemed a little out of place for the new renovation.

Time and tastes repeat themselves, often as not, however. By the mid-1980's Depression era works of art, which seemed passé 20 years before, were experiencing a renaissance for their historic value and beauty. Many of their artists had gone on to illustrious careers as well.

Postmaster Betty Warn found the mural in the post office basement, realized its importance, and became the driving force behind its restoration. The painting is one of only 50 surviving works among the 61 commissioned in Texas. One of only 1200 in the country.

The painting suffered marks and creases from prior storage. Much inpainting was needed as well to restore the surface of the work. Approximately 60 percent of the back was covered with plaster and mortar that had to be nicked away with dental picks and scalpels.

The U.S. Treasury finally spent \$14,650 to have it restored by specialists in 1984.

While these numbers seem paltry by today's purchasing power, they were not in their time. Adjusted for inflation, the \$670 paid to Zornes in 1939 equates to \$11,786.41 in 2017. The \$14,650 restoration in 1984 translates to \$34,478.12 today. Both respectable sums.

Though the mural regained its prominence, the artist remained obscure to the locals and to many outside the watercolor community.

My curiosity throttled me one day in 1990 when in the post office for stamps. The mural caught and held my attention as a work of very high quality that I had missed somehow.

"Who did the painting?" I asked the clerk.

"Don't know," he said after a quick glance up from his stamps. "Think we hired the painting crew through the lumber yard."

"No, no...not the wall. The mural on the wall."

"Think it is signed in the corner," he replied.

In 1990, the Internet was still something of a novelty. Research was bound by the depth of library collections and letters of inquiry to experts if you could find them to ask.

The first few months of searching were spare. The Treasury only had a paragraph about Zornes. It was generally assumed he had died. Houston libraries were of little help as well.

Serendipity stepped in one night with the key. Thumbing through an old artists magazine one night, a display ad promoting upcoming watercolor workshops caught my eye. Among the cast of teachers was Milford Zornes.

A few phone calls later, Zornes was answering all the particulars about that postal project 50 years ago. He



said he was as excited as if an old friend had just walked through the door.

He was eager to hear the story of the mural's survival. He decided he had to visit again if possible.

It didn't take long before desire to visit segued into plans for a monthly meeting demo and weeklong workshop for the Watercolor Art Society – Houston.

His accomplishments more than filled the club's purpose of offering the highest quality watercolor instruction opportunity for its membership.

Shortly after the El Campo mural installation, World War II broke out. Zornes served as an official Army War Artist, serving at the front, to paint pictures for the war department's records. He served in China, Burma, and India, as well as other locals in the Pacific.

Zornes is represented in many private and permanent collections, including the White House Collection, New York Museum of Art, San Diego Fine Arts Museum, the Pentagon's U.S. Army Collection, and the National Academy of Design.

He taught at Otis Art Institute, Los Angeles; Scripps College; University of California, Santa Barbara; Pomona College Claremont, Calif; Pasedeno School of Fine Arts and Riverside Art Center, Riverside Calif.

Zornes had an integral role in professional artists associations as well, being elected associate of the National Academy of Design, member of the American Watercolor Society, past president of the California Watercolor Society and past president of the West Coast Watercolor Society.

Zornes was a tall, vigorous 84-year-old when he came to Houston to conduct his workshop. At the airport he deftly hoisted a 60-pound pack of completed full-sized watercolors on his back, grabbed a bag, and strode out to an awaiting car.

"One should, I supposed, be apologetic for an art career, characterized, for the most part, by the practice of many years of sitting on a hill some place, trying to make a watercolor work," he wrote.

"But my hills have been in some remote and unusual places in the world from China and India to Mexico. From Hobart to Greenland. And I believe that in the long hours spend in the sun and wind, by the sea, and in some mountain place or city street, I have found and continue to find the real adventure."

Milford Zornes dies on February 28, 2008 at the age of 100 years and one month.

More is available about Milford Zornes along with illustrations of his work in the WAS-H library: "Milford Zornes" by Gordon T. McClelland and Milford Zornes.



# WAS-H Prospectus 48th Annual Members Exhibit

Take-In: Thursday-Friday, October 5 & 6, 10 a.m. to 3pm  
(Paintings may be brought in BEFORE October 6.  
See procedures at WAS-H Gallery)

**ENTRY CLOSSES AT 3 PM ON FRIDAY, OCTOBER 6.**

Questions: Annual Members Exhibit Co-Directors -  
Denise Gowan, 724-493-2324, [denise.gowan13@gmail.com](mailto:denise.gowan13@gmail.com);  
Karen Capper, 832-277-4688, [kcapper423@gmail.com](mailto:kcapper423@gmail.com).

## Juror: Michael Reardon

Michael Reardon has been painting in watercolor for over 30 years. He uses watercolor to record his observations and communicate his impressions of the built, natural and imagined worlds. His watercolors have been exhibited nationally and internationally, and he is a signature member of both the National Watercolor Society and American Watercolor Society. For more information about Mr. Reardon, see his website:

[www.mreardon.com](http://www.mreardon.com)

## Eligibility and Requirements:

**Artist must be a current WAS-H member.**

- Up to three entries per artist.
- Fee of \$25 per entry, or 2 for \$40 or 3 for \$50 (one painting per artist might be exhibited).

## Artwork Regulations:

### ■ *Water soluble media*

At least 80% water media: watercolor, acrylic, gouache, egg tempera, casein, ink. NO water miscible oil.

### ■ *Completion date*

Artwork must be completed within the last 24 months.

### ■ *Surfaces*

Paper, Yupo, Claybord or Gessobord (with or without cradle), paper based board (illustration or art board). Canvas is NOT accepted.

### ■ *Originality*

- Photo references allowed:
  - must be artist's original source material and NOT derived from any published references or from photographs NOT taken by artist
- NOT painted from another's painting
- NOT painted under supervision or from teaching DVD or book
- NOT accepted in any previous AME or IE exhibit,
- NOT repainted from winning image
- Only original artwork (no giclees, copies, etc.)

### ■ *Collage*

Allowed as long as water media is the dominant element.

All collage materials MUST be original designs executed on water media paper.

### ■ *Enhancement Media*

Less than 20% watercolor pencils, pastels, wax accents/resists, charcoal, graphite, metallic water based paint, water based iridescent paints.

### ■ *Pricing*

- Paintings will have sales tax added at time of sale.
- Can be for sale or NFS (not for sale).
- Gallery commission of 20% and 5% charge for credit card sales.
- All sales include frames.

### ■ *Matting and Framing Regulations*

- Must be framed. Only exception is Claybord or Gessobord wood cradle panels.
- Simple metal or wood frames no wider than 2.0 inches.
- Mat and liner (if used) must be WHITE.
- Frame must be strung with wire for hanging. No other hangers.
- All submissions must be protected by Plexiglas except for Claybord and Gessobord.
- No varnished paintings.
- Size not to exceed 48" in height or width, frame included.
- Painting image no less than 10 inches in any direction.
- Works not suitably presented will not be accepted.
- WAS-H reserves the right to hang your painting in the manner and location we sit fit.

### ■ *Unclothed figure*

- Yes.
- WAS-H reserves the right to refuse entries that are obscene, controversial, or in bad taste.

### ■ *Awards*

- Cash Awards: 1<sup>st</sup> Place-\$500, 2<sup>nd</sup> Place-\$300 and 3<sup>rd</sup> Place-\$200.
- Five Honorable Mentions - \$100
- Merchandise Awards
- Only one award per artist.
- Winners are notified by phone and/or email

### ■ *Regulation*

- Paintings must remain in the Gallery for the entire length of the show.
- Any artist or designated agent removing their painting prior to the end of the show is subject to a penalty.

### ■ *Liability*

- WAS-H will not be liable for damage before, during or after the exhibit.
- Artwork that adheres to these guidelines will be accepted.

### ■ *Abbreviations*

Medium: WC-Watercolor, A-Acrylic, G-Gouache

Surface: P-Paper, YP-Yupo, CB-Claybord, GB-Gessobord.

### Artist Workshop at WAS-H

**October 9-13:** Michael Reardon will be giving a workshop on October 9-13 at WAS-H. Note: Waiting list only.

### Featured Artist Demo

October 8 at 2:15pm at the WAS-H Monthly General Meeting.



### **48<sup>th</sup> Annual Members Exhibit Important Dates**

Take-In: Thursday-Friday, **October 5 & 6**, 10 a.m. to 3pm. (Paintings may be brought in BEFORE October 5 during regular gallery hours. See procedures at WAS-H Gallery). **Entry closes at 3 pm on Friday, October 6.**

General meeting and judge Michael Reardon's demo: Sunday, **October 8**, 2:00 pm – 3:30 pm

Awards reception: **October 8**, 3:30 pm – 5:30 pm

Pick up unaccepted paintings: Tuesday, **October 10**, during regular gallery hours

Last day of exhibit: Thursday, **November 2**, 2017

Pick up exhibited paintings: Friday-Saturday, **November 3 & 4**, 2017 during regular gallery hours (late fee of \$10/painting if >2 weeks)

Please address all questions to Annual Members Exhibit Co-Directors: Denise Gowan, 724-493-2324, denise.gowan13@gmail.com; Karen Capper, 832-277-4688, kcapper423@gmail.com.

Registration Form (NOTE: Each painting MUST be titled).

Name			
Email			
Tel. (H)		(C)	
Title #1			
Price	Medium	Surface	
Title #2			
Price	Medium	Surface	
Title #3			
Price	Medium	Surface	
<i>I grant WAS-H permission to reproduce the artwork for publicity, documentary, or educational purposes. I accept the terms of the prospectus and confirm that the artwork meets the stated regulations.</i>			
Signature	Date		

Attach this label or a facsimile to the upper right back of each painting.

Name			
Tel.		Price	
Title			
Framed Size	x	Medium	Surface

Name			
Tel.		Price	
Title			
Framed Size	x	Medium	Surface

Name			
Tel.		Price	
Title			
Framed Size	x	Medium	Surface



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