

February 2019

January Gallery Show



1st place - Four Calling Birds by Lorene Williams

with its unworked paper white background--“this piece says what it needs to say with simplicity and beauty”. Second Place Winner William Tone’s The Music Critic captured Janet’s attention because of its brilliant use of the white of the paper, the modulating value work throughout the piece, and his obvious skill in drawing and watercolor technique. Fred Kingwell’s Third Place piece Buffalo Fork Winter was an immediate draw with its perfectly executed “winter feel” and attention to detail so indicative of Fred’s work. Throughout Janet’s viewing she commented on the subjective nature of judging, which for Janet always involves successful use of white and



2nd place - The Music Critic by William Tone

Honorable Mentions are awarded to:

Cimetiere de Pipet by Mike Doan

Smiles by Karen Capper

Snow on the Lake by Laurie Hammons

Provence in Bloom by Robin Avery

Figuro by Xylinda Wu

Ghosts of the Sea by Sana Shaw

Graffiti by Ruby E. Allen

**By Helen Lim, Gallery Director and Kathleen Church, Vice President
Photography by Robin Beckwith**

Shadowing Janet Hassinger while she judged the January show was a real treat!

Thoughtfully and insightfully Janet pondered each piece with the well-trained eye of consummate artist and teacher. Admittedly personal in her approach to judging, she was instinctively drawn to the “wall power” of Robin Avery’s large, brightly colored piece Provence In Bloom, which earned an Honorable Mention, and in contrast, to the delicacy of the First Place winner Four Calling Birds

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And many thanks to Dona Rybiski, Reception Coordinator, Sally Hoyt, Take-In Administrator, and all the volunteers who helped with this show!

The winners are:

First Place - Four Calling Birds by Lorene Williams

Second Place - The Music

Critic by William Tone

Third Place - Buffalo Fork

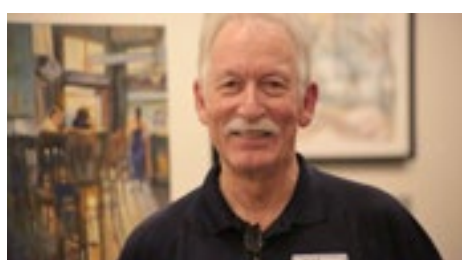
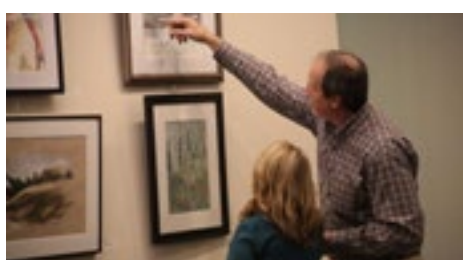
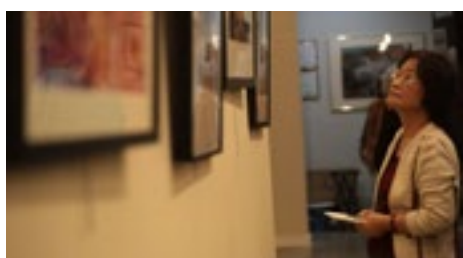
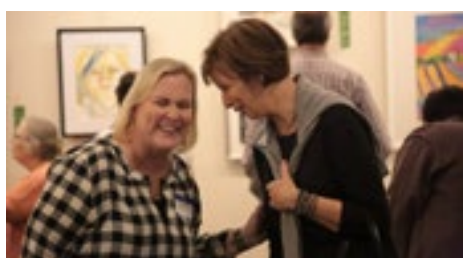
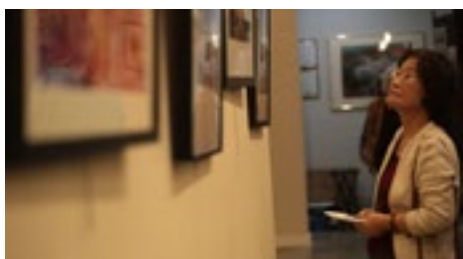
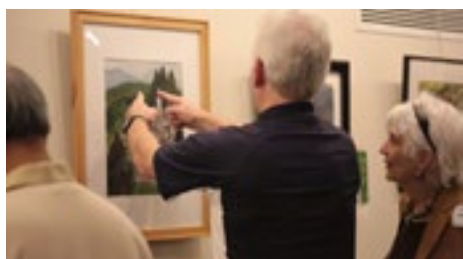
Winter by Fred A. Kingwill



3rd place - Buffalo Fork Winter by Fred A. Kingwill

January Reception

Photography by Robin Beckwith



Watercolor Art Society - Houston | location and hours:

1601 W. Alabama at Mandell
Open Tuesday – Saturday

10:00 am – 3:00 pm

For information, please
contact:

Martin Butler, Administrative
Assistant **713-942-9966**

www. watercolorhouston. org

email: **admin@**

watercolorhouston. org

Submit Your Article

Did you go on an interesting trip, see a great exhibition, participate in a workshop or class? Please share your experience with Washrag readers!

Do you have an art related question? Would you like to learn more about a certain technique or material? Your art questions will be answered by WAS-H teachers and signature members.

Submit your letters and articles via email only to

washrag@watercolorhouston.org.

Deadline for members to submit articles for the upcoming issue of Washrag is

the 15th of the previous month.

Material not received by the deadline will appear in the next month's Washrag.

Member Teachers Listing

Ksenia Annis, figure sketching, digital art, ksenia@tummyrubb.com
www. tummyrubb.com

Robin Avery 713-410-1075 NW, Tomball, Champions, robinaveryartist.com, Robinavery47@gmail.com

Prof. Dr. Mohammad Ali Bhatti, MFA, PhD Portrait, flower, landscape/cityscape painting - artistmohdali@yahoo.com

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

Liz Hill, WAS-H, 713-252-7726, Mixed Media, lizhill4u@aol.com

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

Les McDonald, Jr., WAS-H, Houston watercolor techniques, all levels.
(713) 977-4729 les@lesmcdonald.com

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

Robert Ruhmann, Watercolor Landscapes 979-864-0155
raruhmann@gmail.com

Mary Rustay, WAS-H, Watercolor for Seniors 713-703-1533 rustay@heritagetexas.com



Wednesday Model Session

The Wednesday Model Session group continues to meet every Wednesday, 12:30 pm – 3:30 pm (unless there is a workshop scheduled) at WAS-H. Please email Carol Rensink at the address below to find out the name of the model each week before the session. 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**

Celebrating New WAS-H Members of December 2018

Lynn Ayres

Maria Devlin

Annika Farmer

Kim Gerrish

Melina Heaton

Karen Hellstern

Lance Johnson

Maggie Montaigne

Nicole Peralta

Diane St Germain

Janet Vucinich

Linda Werner

Bonnie Woods

Vladimir Zhikhartsev



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WAS-H members, friends, businesses, teachers and organizations have the opportunity to offer your talent or service to 800+ WAS-H members. Our newsletter comes out 10 times a year - your ad could be in it with interactive links to your website!

Please contact via email:

washrag@watercolorhouston.org

and

beverlyaderholt@att.net

Sponsorship rates:

Full page - \$75/issue

Half page - \$50/issue

Quarter page - \$25/issue

1/8 page - \$15/issue

Teachers listing \$25/year (due September 1st)

Donate to WAS-H

Randall's offers 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 <https://smile.amazon.com/>

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Les McDonald, Jr.

(713) 977-4729

les@lesmcdonald.com

2623 Stoney Brook Drive

Houston, TX 77063



From the President

Dear WAS-H members and friends,

Early in January I heard someone suggest that we make “intentions” for the new year, rather than resolutions. It seems less harsh to circle back to an intention instead of feeling like a failure for “breaking” a resolution. Among the few intentions I made was setting time every day, as an appointment, to draw or paint. So far, it’s working out fine. If the day has gotten away from me, I’ll pick up my sketchbook after dinner and just sketch something on a table or counter. Last night it was the hammered metal tissue holder. If I find I’ve missed a day, I just circle back to my art the next day. Those of you who are WAS-H Past Presidents will understand the challenge! I hope that you are finding the time to make your art in 2019. A few things to note:

- Thanks to all of you who made donations to the WAS-H Annual Fund drive. Many of you were very generous, and we also received matching gifts from a few corporations for the donation or the time you volunteered at WAS-H. All of this helps us keep the lights on and the programming coming. Thank you, thank you, thank you.

- We have received several donations for the ceiling camera replacement, raising \$2,050 of the approximately \$4,600 to purchase and install a new ceiling camera (as of January 17th)! We are getting closer!!

- A super easy way to help WAS-H is through SHOPPING! If you shop at Amazon or have a Randall’s Remarkable card, you can designate WAS-H as your charity, and these two companies will donate a percentage of your eligible purchases to WAS-H. To learn how to set this up with Amazon, please go to <https://watercolorhouston.org/resources/Documents/WASHAmazonSmile.pdf>. You must place your orders through Amazon Smile (same pricing, account, etc.). You cannot do it through the Amazon app. The above link also shows you how to create a shortcut or bookmark to Amazon Smile on your iPhone or iPad to use in lieu of the app. At Randall’s, just visit the customer service desk. Every penny helps!

- We held over 80 classes in 2018 with over 30 instructors, several of whom were new to WAS-H. Our Spring Semester is full of classes from beginning watercolor to brush calligraphy to drawing to mixed media to digital and more. Check out the class schedule. There is something for everyone.

- We added an additional watercolor workshop series in January from nationally recognized artist, Michael Holter. His three-day workshop on portraits and two-day workshop on impressionistic landscapes were wonderful. For those of you who were on the long waiting list for either of them, we hope to have him back at WAS-H before too long.

I look forward to seeing you at the take-in this Saturday and the General Meeting on Sunday, which will feature Caroline Graham as the demo artist. As always, I welcome your thoughts and suggestions when I am at WAS-H or by email at president@watercolorhouston.org.

Best,

Laura McMahon, WAS-H President

WAS-H Calendar at a Glance

For more information, please visit our website - <https://www.watercolorhouston.org/Calendar of Events>

February 2019

Feb 01 Pick Up January Gallery Show Paintings
 Feb 02 Take-In for Monthly Show
 Feb 03 General Meeting and Demo, Reception
 Feb 13 Wine Down Wednesdays
 Feb 16 February Monthly Paint-In
 Feb 17 Sunday Art Jam
 Feb 07, 14, 21, 28 Art for Seniors
 Feb 01, 08, 15 Open Studio for Members
 Feb 16 Paint-out at Rice University’s Quadrangle

March 2019

Mar 02 IWE Judging and Hanging of Paintings
 Mar 03 General Meeting, Demo and Reception
 Mar 07 Art Lovers International Exhibit Reception
 Mar 07, 14, 21, 28 Art for Seniors
 Mar 13 Wine Down Wednesdays
 Mar 15, 22 Open Studio for Members
 Mar 17 March Monthly Paint-In
 Mar 23 Paint-out - Colorado River House

January Demo

by **Kathleen Church, Vice President**

Photography by **Robin Beckwith**

Janet Hassinger's demo on January 5 was a great hit. Armed with a bucket full of Iris, white contact paper, scissors, wide haki brushes, and squirt bottles filled with rich pigment Janet got right down to work. Admittedly nervous about performing before an audience, she acknowledged practicing with friends and neighbors in Galveston before coming to WASH - a real indication of her serious approach to teaching. Using flowers for demo work because of her familiarity with the subject Janet held up Iris and then pulled apart the flower - examining the shape of petal, stem, leaf, pistil and stamen, contemplating which shape she would incorporate into the piece.

While she worked Janet taught about her approach to abstract painting. She always begins with what is real and from there "harvests" shapes — either enlarging or reducing and putting them down arbitrarily. Avoiding frisket because of its tendency to leave a brown trace over time, Janet has turned to contact paper to reserve the white of the paper. She drew two or three larger 'harvested' flower shapes on the contact paper and carefully placed them on her 140Lb Arches paper - mindful of the direction and organization of what will become reserved whites after the pigment is applied. Cubism looks at shapes from lots of different angles — placing/drawing/painting various flower shapes randomly results in the feel of the Iris "Watercolor as a medium should be poetic - less is always more."

Then came the pigment! Janet wet portions of the paper with her haki brush, careful to leave almost a fourth of the lower right side of her paper dry before squirting streams and drops of deep, rich ultramarine on the paper and gently moving it with flat 3-4 inch brush, "looking for connections" between Iris shapes and what will emerge from the paper. Adding a bit of yellow and later magenta Janet stopped to let portions dry. She cautioned us to be sure to let the paint dry before moving on. "I have pieces in my studio I have been looking at for months! They are not quite finished." Janet will take photos of her work-in-progress hold it in front of a mirror or look for a long time in an effort to really see what is on the paper.

Once the paper is dry, Janet carefully removes the contact paper and begins to create depth by moving into negative space painting around the reserved white, attentive to her darkest darks and lightest lights, as well as gently moving shapes before or behind one another with hard and soft edges. Janet reminds us we don't have to be exact in our flower shapes — just allow for hints that will lead to the impression of the Iris. This is only possible if one is really familiar with the subject, knows it intimately and feels it.

Leonardo would wander into the cathedral and sit. A priest approached asking "What are you doing? You come here day after day and DO nothing". Leonardo replied, "I am working — I am looking." The end result was his "Last Supper". This is what Janet urges us to do before we start to paint!



February Featured Demo Artist



General Meeting February 4
Social 1:30 p.m., Meeting 2:00 p.m.
Demo: 2:15 p.m. to 3:30 p.m. by Caroline Graham

Caroline Graham, a signature member of the Watercolor Artists Society, began studying art at the Witte Museum and McNay Art Institute in San Antonio. Continuing in the arts, she received her MA from the University of Texas at Austin. Her love of figures and portraits eventually led to study in the Anatomy Lab at the Baylor College of Medicine. An award-winning watercolorist and studio artist, her work is included in numerous exhibitions and collections. Her commissions are seen all over Houston, and collected throughout the country. She has been teaching at Art League Houston for over 15 years. Caroline also is a regular visiting teacher at WASH where her Master Artist focused art weekends on Henri Degas and John Singer Sargent were great hits. Caroline will be our February Demo artist and will demonstrate some of her techniques for creating atmosphere in watercolor.

February Paint-In



by **Jan McNeill, Paint-In Coordinator**

Saturday February 16, 2019 - Botanicals from Fresh Flowers

Teacher: Liz Wagar, 9:00 am - set up, 9:30 am - 3:00 pm - class

Liz Wagar is back to teach her popular Botanicals Paint-In. This year it is a “Valentine’s” theme! Don’t delay signing up online at <https://watercolorhouston.org/event-2952392>

We will review the art of botanical illustration and art from the Renaissance to present-day and explore why formal botanical art is painted as a separate discipline. Learn the specific techniques for drawing and painting on hot-press paper and why botanical “anatomy” is important. Fresh flowers will be provided for you to choose from for your botanical. Or bring your own. Bring your usual painting supplies and a sheet of **hot press paper**.

Upcoming Paint-Outs

SPRING PAINT-OUTS IN SOME VERY SPECIAL PLACES!!

by **Mary Glover Rustay, Paint-out Coordinator**

WAS-H has some upcoming Saturday Paint-Outs in beautiful and varied locations! Please click on the links below to register. You must register so that we know how many are coming.

February 16th, the Paint-Out will be at Rice University’s Quadrangle, showcasing the magnificent architectural features as seen from the arched covered walkway with groined ceilings! We will rendezvous there at 9:00 a.m. and stay until 3:00 p.m. where we can sketch the challenging architecture and then paint the shadowed archways and roof lines. Parking is available at a pay parking lot near the SE corner of the Quadrangle, or in a few other parking places as one enters the campus from Main Street not far from Rice Blvd. Please register at this link - <https://watercolorhouston.org/event-2952412>, or through Martin Butler at WAS-H.

March 23rd (this is change from the date announced in the December-January Washrag), we will head out of town for an excursion to the Colorado River House property of WAS-H member and past Co-President, Jan Shrader, and her husband, which is near Columbus, Texas. We will meet at their river house, and then disperse to find what and where we want to paint on the property which overlooks the Colorado River. The Shraders have graciously invited us to be their guests for lunch. Many thanks to the Shraders for hosting the March Paint-Out. Register at this link - <https://watercolorhouston.org/event-2952413>, or call Martin Butler to register. Information, including the address and directions, will be emailed closer to the date of the Paint-Out to those who have registered. Registration will close 10 days prior to the Paint-Out, because we must have an accurate headcount to give our hosts for lunch several days in advance.

42nd International Watermedia Exhibition

EVANSEN SAYS PAINTING PERSISTENCE PAYS OFF

by Tom Kraycirik, IWE Co-Director

Andy Evansen, juror for the 42nd International Watermedia Exhibition, urges painters to “keep plugging away” and persist in developing their painting abilities. “You just never know when a piece of your work will find favor in the market,” he said. “The more you paint, though, the better you become and the more you learn.”

Evansen, no stranger to his own advice, said he had entered and had been disappointed many times for the American Watercolor Society exhibition before he was finally selected for the first time. Since then, he has entered many national and international competitions with great success. A quick visit to his website at <http://www.evansenstudioart.com> will show his successes along with the award-winning paintings.

The 42nd International Watermedia Exhibition will bring him to Houston for his first time, Evansen said. He has visited other major Texas cities and is excited about his trip here. The IWE is a large exhibition and his work as juror is expected to be challenging and enjoyable, he said. Like other jurors before him, Evansen said experiencing the accepted paintings in person is a wonderful and enjoyable experience and crucial to the final selection of award winners. “I am always surprised and pleased when I see these paintings in their full size. The colors and presence of the original work are so impressive,” he said.

Evansen began his journey in art as a medical illustrator, following commercial illustration study at the University of Minnesota. Technology advancements in computer generated or assisted illustration, however, faded the long-term potential of that career for him. “Beginning in the mid-1990’s, I began focusing more and more on fine art,” he said. “For many years now, painting, teaching, conducting workshops and judging events have been my full-time career.”

Evansen will perform a painting demonstration at 2:15-3:30 p.m. Sunday, March 3, just prior to the IWE awards ceremony. Also, for artists who signed up, he will be conducting a workshop at WAS-H on March 4 through March 8, following the March 3 opening of the IWE.

WAS-H members have an opportunity to promote the International Watermedia Exhibition themselves by bringing friends and acquaintances to the exhibition during its month-long run. Many of those outside the art community still have not personally experienced paintings created with watermedia. This exhibition is a rare opportunity to see some of the best original works in the market today, the IWE team advises.

More than just viewing the exhibition, some visitors may also be inspired to learn painting as well. There is no better place to start than with workshops, meetings and learning opportunities that Watercolor Art Society-Houston membership has to offer.

Also, the 42nd IWE provides a wonderful opportunity for visitors to buy some of today’s best works by new, emerging and well-known artists. Serious collectors as well as galleries, brokers, interior decorators, and designers are expected to be perusing the exhibition. Original art is more than just a beautiful collectible. WAS-H members will be standing by at the IWE to assist with art sales and new membership sign-up.

CALL TO VOLUNTEERS

by Haley Bowen, Development Director

Dear WAS-H members! The 2019 42nd International Watermedia Exhibition is coming up very soon, and we are in need of volunteers for all exhibition happenings. Paintings will arrive this coming February. In March, we will have the take-in, judging, hanging, demo, awards ceremony, and opening reception that take place in just three fast days! WAS-H will also be extending our hours this March to be even more accessible to viewers. If you’re interested in first-hand experience with this premier and energy filled gallery event, please sign up via our Sign Up Genius link - <https://www.signupgenius.com/go/409044eaaad2aa1fb6-42nd>. We appreciate your support to continue the legacy of the IWE as our premier watermedia event!

Support WAS-H

IT TAKES A VILLAGE

by Louise H. Bateman, Past-President, WAS-H

As I reflect back on my six years of volunteer service to WAS-H (4 years on the board and two years as a “Take-In” volunteer), I continue to take great pride in this vibrant, dynamic and growing organization and all it has accomplished. We currently have almost 700 members, and last year our Education volunteers offered over 80 different classes. Due to our growth, our building is in use 6-7 days per week, sometimes with 3 different classes being offered on the same day!

We have also overcome some unexpected “bumps in the road”: a burglary in May 2017 in which our “Take-In” deposit was stolen; a major water leak in our downstairs kitchen in March 2018 necessitating gutting the kitchen and rebuilding; and a “Smash and Grab” burglary in September 2018 resulting in \$7,000 worth of stolen equipment that needed to be replaced. While we are grateful to have insurance, this all requires tremendous amounts of volunteer time and effort to address and correct these issues, all while keeping the Gallery open, the Monthly Shows on schedule, classes running smoothly and putting on two major shows and workshops.

You know what’s coming next...WE NEED MORE VOLUNTEERS, or we will have to cut back on what we can offer and accomplish during 2019-2020.

Volunteering can mean taking on a project, such as the Art Fair or stepping up to assist with our Monthly Show Take-In and Receptions. Little things also make a huge difference, such as noticing someone has stacked folding chairs in the studio and moving them back to the kitchen, removing table risers, cleaning the table tops, straightening up the area around the coffee pot, etc.

The March 2019 Art Fair has been canceled in part because of a scheduling conflict and in part because we did not have a volunteer to oversee the Art Fair on the day it was to be held. We are tentatively looking at holding an Art Fair in October 2019. At this point there will not be an Art Fair in 2020 unless we have a volunteer step up to transition the project from the existing Art Fair Chair and assume that role for 2020.

So please volunteer, as it truly “takes a village” to keep WAS-H running.

If you would like to volunteer, please contact me at pastpresident@watercolorhouston.org or go to <https://watercolorhouston.org/> and click **Volunteer** on top of the page.

From Our Members



COOL WAY TO DIVIDE YOUR WATERCOLOR PAPER

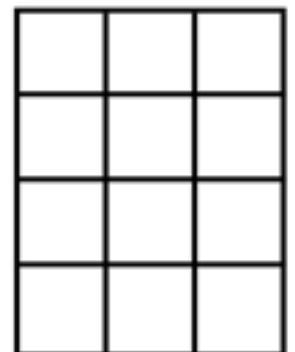
by Laurie Hammons, Education Director

Here is a cool way to divide a sheet of watercolor paper into 6 pieces of different sizes that I thought up and wanted to share with all of you.

First, divide paper into two lengthwise pieces, one 10" wide and one 12" wide. Next, divide each strip as shown on the left.

Alternatively, you can divide the paper into 12 pieces approximately 7.25" x 7.5" for small paintings, as shown on the right.

Have fun!

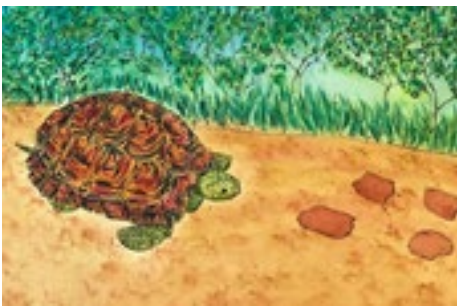


From Our Members

Watercolor Adventure at Tanque Verde Ranch by Enrieta C. Azad



I recently attended a 5-day Karlyn Holman watercolor workshop at the Tanque Verde Ranch in Tucson, Arizona. Karlyn is a globe-trotting instructor that holds an M.A. in Art from the University of Wisconsin. She illustrates children books and is the author of books for artists including *The Spirit of Spontaneity* and *The Search of the Artist Within*. The workshop was organized by the Madeline Island School of Art (MISA) at one of their winter locations.



Karlyn's energy and optimism are contagious. The workshop was both instructive and fun, even if I was exhausted at the end of the day. We started day one with no pencil lines on the paper. We then dropped paint, including Brusho, brilliantly intense paint powder, where we wanted to position the flowers. After laying down the underpainting, we drew our flowers, using reference photos and started to further develop the painting. Karlyn puts emphasis on the need to have a path of light and a path of darks that guide the eye in its travels through a painting.

On day 2, we started with a gesso-covered surface. In this case, our flowers were in part contained within a square, or rectangle, in which we painted the background for the flowers. But some of the flowers broke out of that structure into the white of the paper. Karlyn urged us to consider not only our path of lights and dark but also reversals, darker color on light and lighter on dark, as well as defined versus lost edges.

Days 3 and 4 were a fun excursion into the abstract world. On day 3, we added to our underpainting bits of unryu paper, a lightweight mulberry paper which contains strands of fiber that are added to the sheet to create contrast and texture, and bits of cocktail napkins. We also used stencils and color sanding. On day 4, we laid the underpainting by using pipettes to place the color. We then drew various shapes like circles and focus on reversal of colors or values, as well as providing a path into the painting. I guess that in my case, the lessons were only partially successful, as I felt the need to tell a story even in an abstract, thus my Time 4 Casserole painting. On day 5, we used fluid acrylic on a gutta bottle to outline our figures, a tortoise in my case.

Overall, I felt that I learned a number of different techniques that I may be able to use in my own paintings and adapt to my own style. The daily critiques of the work in progress were very useful. I also liked that we could use our own reference materials or those provided by Karlyn. I walked away with the feeling that I still have a lot to learn from this instructor and I am looking forward to signing up for my next session.

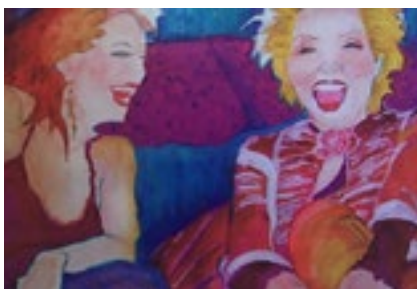
And, for those that were wondering, Yes! Tanque Verde is a dude ranch. While I had no time for the other activities at the ranch, guests can participate in horseback riding, loping rides, penning, guided fishing, nature walks or more mundane activities, like swimming, water aerobics or yoga.

If you have any questions, please email me at ecazad1@gmail.com



Openings in February Classes

Drive away the winter chill with a class or two!! Here are the classes that still have openings.



TAKING THE FIRST STEPS TO PAINTING WITH WATERCOLORS -

Robin Avery

Monday afternoons

February 4, 11, 18, 25

In this beginners' class you will learn about paints and their properties, types of brushes and their uses and the different kinds of paper, as well as the various painting techniques, plus value, composition and the language of design.



CREATE AND EDIT ART ON YOUR iPad - Ksenia Annis

Saturday, February 9, 9:30 - 3:30

Learn how to draw and paint on your iPad, and how to use it for quick and easy studies that you can further develop with traditional media. In depth review of the Procreate app allows you to upload and modify photo reference, resolve color and composition issues in existing artwork and quickly test new ideas and color combinations for future paintings.



ADOBE PHOTOSHOP FOR TRADITIONAL ARTISTS - Ksenia Annis

Sunday, February 10, 9:30 - 3:30

Artists who work in traditional media often need good quality photos of their artwork that they can use for various submissions and applications, for sharing online or for printing. Sometimes reference photos that we want to use need some improvement or editing. In this class we will learn just enough Photoshop to accomplish these tasks, as well as how to add your signature or a watermark. This class does require you to have a computer that can run Photoshop and the software. Beginner level.

WATERMEDIAGALLERY DEMONSTRATION – SELL YOUR ART

Join Susan Giannantonio for a free demonstration of WaterMediaGallery.com, a website dedicated to artists who wish to sell their work and, for a small monthly membership fee, artists receive 100% of their sale price.



1-1-3-3 MODEL LAB

Monday mornings

February 11, 18, 25

Join us for an innovative concept in life drawing and painting. The 1-1-3-3 Model Lab will be 1 model in 1 pose for 3 hours for 3 weeks in a row.



PORTRAIT PAINTING - Prof. Mohammad Ali Bhatti

Tuesday afternoons

February 12, 19, 26, March 12

This class is designed for learning the basics of portraits painting in watercolor medium. The focus will be upon painting faces, eyes, nose, lips, hair and backgrounds.



Tips from the Master



Robin Avery's students donning special "avery made" glasses at her More Crazy Cats and Mixed Up Mutts! class

SECRETS OF ARTISTIC SUCCESS: IDEAS FROM GREG ALBERT, SENIOR EDITOR OF NORTH LIGHT BOOKS

Condensed by Robin Avery, WAS-H elite signature member and teacher

Wow, the tree is down, and early spring-cleaning bug has bitten me early!

While throwing stuff away I came across a small blue and white pamphlet. I must have picked it up at a workshop along the way. I distinctly remembered saving it. I sat down to reread it again. I've decided to keep it and to share it with you.

1. GET STARTED RIGHT

Learn to draw. Learn to learn (practice smart with an objective before you start each day). Read good art instruction books. Relax and enjoy the process.

2. MAKE LEARNING FUN

Set aside a special place for art activities. Listen to music while you work. Collect objects to draw and paint. Reward yourself with art materials. Use cheap materials where appropriate. Include art into your routine. Get into the sketchbook habit. Join a class.

3. LEARN TO SEE

See form, draw shapes. See flatly. See totally. Learn to draw the whole thing. Notice the shapes and patterns. See simply, eliminating small details. See relationally (see how all pieces are related, foreground and background)

4. THINK OF SHAPES AS YOU DRAW

Think of shape words as you draw... the foot is a triangle. Look at the silhouette shape. Notice the negative shapes. Look at the BIG shapes. Map the shapes. Draw!

5. LEARN TO DRAW ACCURATELY

Look for alignments. Use a viewfinder. Use a visual measuring devise. Hold up a pencil at arm's length and close one eye. Line up its tip with one point on your subject.

6. PRACTICE CONTOUR DRAWING

7. LOOSEN UP WITH GESTURE DRAWING

8. MAKE THE MOST OF TONAL VALUE

Use tonal value to enhance the illusion of depth. Squinting helps to see value.

9. LEARN AND MASTER COLOR TRICKS

When mixing colors don't think of hue, think of value. Use color to create unity in your painting. Use a limited palette. Don't over mix your colors. Beware of cheap paint.

10. CREATE A CENTER OF INTEREST

Design your painting before you begin. Don't place center of interest in the middle.

11. HAVE A WINNING ATTITUDE

The people who improve are those who have the greatest patience with themselves as they learn. They make mistakes but don't give up.

You should be proud of what you are doing, not because its better than someone else's, but because it is simply worth doing. Never indulge in negative comparisons. There will ALWAYS be someone better and worse. Enjoy the process. Keep learning. Watercolor Art Society Houston has a wealth of opportunities for you to learn and enjoy painting and making lifelong friends!

Art on "The Go"

HOW TO RENT A VILLA IN EUROPE

by Shirl Riccetti, WAS-H member

A few people have asked how to go about renting a place in another country. My three generational family traveled to Italy last year, our second time in a rented villa. I have rented apartments with friends over the years but renting a place for 12 people (all related) was fun, scary and a major undertaking. We did this once before, with great success.

To rent a villa, all you need is time, money and organization. If you decide to research and organize for a group, first ask the group to email you suggestions for places to visit and dates. Give a deadline for responding. Since we had school age children with us, we could not lease until after June. Be aware of months with major price changes: High season, usually spring, summer and fall, is always more expensive while low season is more reasonable. Check out when the rainy season begins. Be careful with those places that cannot give you definite schedules. When traveling in Europe, euro are used.

Once you decide on a general area, ask everyone in your group to email you what ideally they want in a house. Give a deadline for responding. An outdoor pool was the major item with us, and I was surprised that almost all villas had pools. However, not all were air conditioned. I kept notes and copies of everything in a bright yellow folder. The folder held correspondence with websites, years of news/magazine clippings of towns and anything pertinent. I even collected brochures of packaged tours, which offered ideas of what each town held, in sights and events. A few of the other things that were important to our group were: size of villa, cost per week, availability of extra beds, access to trains, hospitals, etc. I made a large matrix or spread sheet which made it easy to check off confirmations.

Then the quest begins. Keep in mind your budget. Only your family can decide how you tackle the rent, the food, the side adventures, the car rentals, airline tickets, restaurants, division of groceries. All of this needs to be addressed beforehand; it's less stressful. We rented 3 cars.

Now the fun part of research. As my son and I did months of research, we kept sending bits of information to the group. I encouraged everyone to give an opinion. We encouraged everyone to do research too. Some of the websites are: Booking.com, VRBO, TripAdvisor. We chose Luxury Retreats. There are many more sites.

Our villa was magnificent, with a breathtaking medieval looking library with a balcony. We had 9 bedrooms and 13 baths on three floors. Our grounds had a pool house, olive groves, garden, and three live guard geese. We even had our own Chapel. Our long driveway ended across the street from a winery. Keep in mind that most large villas are further away from a village. We did not want that, so we were one or two kilometers from a small village and less than 20 km from Perugia.

With our three cars, we divided in groups daily, all going to the same place or to different places, eating lunch in restaurants (one son researched Michelin restaurants), and ultimately meeting back at the villa for dinner. We all cooked, but it was my daughter-in-law, a Chef who naturally gravitated to the massive rustic kitchen. We ate outside every evening, another important factor for us. An extra treat was an old outside barbecue pit which my sons used to cook. We returned everyday with stories of being lost, grocery shopping, and the people we met.

Complicated trips have wrinkles, of course. For us and the size of our group, details were critical, especially dates and times. A sizable and often non-refundable deposit has to be paid very early and that can be scary. We had no air-conditioning, even though we all thought we had read that we had it. Before we left, I had everyone send me their airline times and I put them together, sent them out to all and no one bothered to review them. We did not realize that cleaning fees were not included, so as we were loading suitcases in our cars for the next places, we had to come up with 250e cash for cleaning.

This may be more information than you ever wanted to read. It was a fun challenge that took patience and over a year to complete. My many travel and food magazines helped with creativity in traveling and drawing. I filled an entire sketchbook in pen drawings.

Please feel free to email me with any questions or comments about renting or your own trips to srriccetti@comcast.net.

Carpe diem!