

September 2019

August Gallery Exhibit

By Paula Fowler, Gallery Co-Director



Karen Lindeman's "Halfway Home"

On a hot August afternoon in Houston, the WAS-H gallery was a welcoming oasis of art, food, wine and friendship as we gathered to welcome our judge, Ken Mazzu, Faculty member and Head of Works on Paper at Glassell School of Art, and one of Houston's finest artists. Ken is always very generous with his time, and on this judging day, he made numerous passes around the room as he thoughtfully examined the large number of entries. He shared that when he is judging a show, he is swayed by a life-experience connection to the art and that he is always looking for signs that the artist has a mastery of the watercolor medium.

For the blue ribbon, Ken selected Karen Lindeman's "Halfway Home". He said that it contained skillful use of conventional watercolor techniques and of the use of white space and that it had a visceral effect on him. It depicts a place he wants to be. Karen said that place is an impression, but not an exact replica, of what she sees on her drive to her mountain home in Steamboat Springs, Colorado and that she likes to capture an image soon after seeing it, while it's fresh in her mind.

Next, Ken was drawn to the emotional content and the interaction of man and nature of Tamara Kontrimas' "Trespassing", our second-place winner. Tamara was influenced by her exploration of abandoned places near a cottage on the northern coast of Nova Scotia that she has visited since she was a child. She said that in this painting she invites the viewer along with her to experience the mystery and danger of that exploration and of not knowing what you're going to find.

William Tone received the third-place ribbon for his painting "Blues Brothers". Ken commented that he loves live music and once again felt a personal connection to the painting and the story that it tells. William had taken a photo of the musicians in New Orleans and had considered painting it for a long time and then he realized that tweaking the composition of the photo would allow him to make the painting he wanted.

In summary, Ken said that the winners evoked strong personal feelings of places he had been or wanted to go and something he loved.

THE WINNERS ARE:

First Place - Karen Lindeman, "Halfway Home"



Tamara Kontrimas' "Trespassing"

July Gallery Exhibit (cont.)



William Tone's "Blues Brothers"

Second Place - Tamara Kontrimas, "Trespassing"

Third Place - William Tone, "Blues Brothers"

HONORABLE MENTIONS RECEIVED:

Reva Power, "Sail Away"

Norm Wigington, "Kissin' Cousin"

Joyce Veneman, "Iris and the Sky"

Jackie Liddell, "Lastcast"

Angela Casenave-Castro, "View from the Window"

Erik T. Sprohge, "Southwestern Mirage"

Robert Ruhmann, "Texas Beach"

Winner's Words

by Karen Lindeman, WAS-H Elite Signature Member

"Halfway Home" is inspired from, but is not an exact replica of, the southern approach to an area called Wolford Mountain Reservoir just north of Kremmling, Colorado. It's about halfway from the Denver airport to our home in Steamboat Springs. It was painted at my kitchen table in Steamboat shortly after we arrived. (I often try to paint immediately after I see something that I find inspiring, while my personal reaction is still fresh).

When I work in watercolor, I often start from a previously painted plein air study or iPhone photo and then change my composition and paint from memory, glancing occasionally at photos on my phone for color and shape references when I get stuck. The colors in this painting are not local to the area. It's actually quite grey there because of the rock color and lack of vegetation.

The air is extremely clear here and even small ponds and streams reflect beautiful sky color on sunny days. I usually pull out my camera and start snapping photos of the reflections here, but this particular day it was cloudy and cool - fall was very much in the air - and I was more interested in the late fall color on the distant hills.

I think I am really more after a mood when I paint - I wanted to "feel" the crisp, chilly fall air and the promise of coming winter. The fall color was waning - lots of bark showing now on the line of cottonwoods to the right - yet it was still beautiful in the stark and breathless way only a Colorado Autumn day can be. To achieve this mood, I limited the palette to the siennas, cerulean, violets and white, with just a bit of turquoise mixed with cerulean for "pop" in the lake. The turquoises are repeated in the foreground, mainly as lines or abstract shapes drawn in with watercolor pencil.

I wanted the viewer to focus on the mountains and the lake and struggled with what to do about the foreground, but I wanted a high horizon line, meaning there was going to be a lot of foreground which I wasn't at all interested in. (There were, in reality, fences and animal paths and of course lots of vegetation, but I really wasn't interested in painting any of that.)

I like to paint quickly with some amount of abandon using large 2" brushes. I didn't want the viewer to get caught up in small details in the foreground, and even though landscape painters usually keep the background "soft," I needed some hard whites in the mountains to hold the eye (I think this is what Arthur Turner calls breaking the rules, once you know you're doing it).

I knew all this from the beginning (that is not always the case when I start working); so I used Pebeo Masking fluid and using old brushes I very freely and quickly mask in reserved whites - diagonal lines in the foreground to direct the viewers eye, and in the background mountains to make "snow." Some of these lines get softened later in the process, or even painted over with color. Because I love white, sometimes I overdo it, but once they are gone, it's hard to get them back, so I start with a lot of reserved whites for a painting like this.

Winner's Words (cont.)

In the back of my mind I try to be aware of warms and cools, lessons from an early class that I'm still trying to get a handle on. Here I used warm siennas against cooler blues and used whites to indicate cold. Cerulean and turquoise are warm blues, so I probably added some cobalt to the upper sky.

As I worked I added in, and then obscured or removed, details like fences and paths and bushes in the foreground. I wanted the foreground to lead the viewer in to the trees, yet stay ambiguous, be somewhere the viewer could come back to before returning to the trees and lake and snow. There are some abstract line drawings in the foreground. Sort of a little treat for the eye.

Finishing details came together quickly. I softened a lot of the whites in the mountains and added raw sienna for interest. The lake was toned down back to some white to create perspective and cloud reflection. The hardest part was the cottonwoods - they took forever to get right. Too soft, then too hard - it was kind of a push-pull dance. They had to sit back in the landscape, yet they had to be a focal point at the same time.

Hopefully using a lot of white, a limited palette and few details worked to create a mood of peace, grand space and quiet anticipation of the coming season. I love landscape work and am always after "mood" using shape, light and shadow, and composition to translate my joy in the space for the viewer and yet I try to stay abstract enough to let them bring their own interpretation. Several people told me they thought it was Alaska. I've been to Denali National Park in the fall, and I think there's a good chance I borrowed the palette from those memories. That was a good guess!

Thank you so much to WAS-H for all the support and encouragement!!

Editor's note: Congratulations on your blue ribbon win, Karen! *Words from the Winner* is our new column. If you win a ribbon in one of our future exhibits, please consider writing an article about your inspiration and creative process for the winning painting and sharing it with members. Submit to washrag@watercolorhouston.org.

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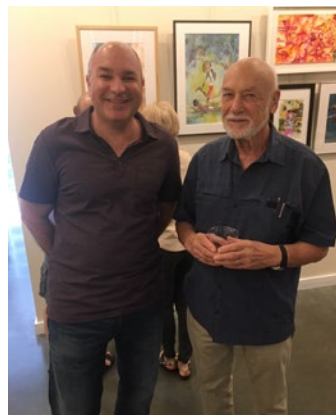
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July Reception





From the President

Dear Friends,

The summer temps continue to soar and all of us are looking for an oasis of cool to escape the heat! Of course, WAS-H is the perfect place for a cool, creative STAY-CATION! Lots of fun classes have been taking place including **Carla Gautier's** new and wildly successful USING NOTAN TO CREATE BETTER PAINTINGS and **Ed Pettit's** URBAN SKETCHING workshop. **Beth Graham** and **Laurie Hammond** have pulled together a fantastic roster of fall classes and workshops. If you haven't registered for your favorite teacher, now is the time to do so! The Gallery Team has been hard at work all summer organizing shows for the year. And we have been busy catching up with maintenance. When you arrive for your September class the upstairs will have fresh carpeting and flooring! **Haley Bowen** continues to reach out to the wider community with her extracurricular programs. Our first Artist Talk with **Ed Pettit** was terrific. Ed shared his personal journey and his art with a very attentive crowd. **Erik Sprohge** will share his work and story on September 12 - mark your calendar and bring a friend. Erik will also have art to purchase. Wine Down Wednesday's continues to draw the working millennials looking for a way to relax and be creative without spending a fortune. The programs are reaching lots of new people who want a fun, safe, creative outlet. Thank you, Haley!

Enjoy these last few days of summer. I look forward seeing all of you on September 8 at 1:30 pm for our General Meeting, Demo and Reception.

Happy painting!

Kathleen Church, WAS-H President
president@watercolorhouston.org

WAS-H Calendar At A Glance

For more information, please visit our website - [https://www.watercolorhouston.org/Calendar of Events](https://www.watercolorhouston.org/Calendar%20of%20Events)
September 2019

Sep 06 Pick Up August Gallery Show Paintings
 Sep 07 Take-in for Monthly Show
 Sep 08 General Meeting and Demo
 Sep 08 Monthly Show Reception
 Sep 12, 19, 26 Art for Seniors
 Sep 18 Wine Down Wednesdays
 Sep 19, 26 Weekday Plein Air - Various Locations
 Sep 20 Fall Open Studio for Members
 Sep 21 Monthly Paint-In
 Sep 26 Take Down and Pick Up September Show
 Sep 27 AME Take In
 Sep 28 AME Judging and Hanging
 Sep 29 General Meeting and Demo
 Sep 29 Annual Members Exhibit Reception
 Sep 30-Oct 04 Brienne Brown Major Workshop

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 \$0.05 to WAS-H for every \$10 you spend! When shopping online, click <https://smile.amazon.com/>

Become Our Sponsor

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)

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

Kim Hoerster, Watercolor and drawing for beginners (Georgetown area)
512-876-909, KimHoerster.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 **ModelLab@watercolorhouston.org**

Celebrating New WAS-H Members of July 2019

Jan Alford

Deborah Anderson

Donna Cordova

Barbara Daily

Sally Dynis

Debbie Ebeling

Patricia Kay

Sharon Keith

Dana Long

Pamela Lucia

James Orellana

Debby Patricio

Lindsey Peterson

Ellen Portal

Mary Ann Rathjen

Anna Romo

Olga Shotashvili

Tiffany Sims

Ann Stanbery

Karen Taylor

Francisco Villarreal

Robbie Wallace

Anne Wright

Golden 50th Annual Members Exhibit

by Karen Capper, AME director

The Annual Member Exhibit is almost here, so add those finishing touches to your paintings for the show. Being our “Golden” anniversary, we are excited about this year’s AME and over \$3000 in awards. The timing and length of the show will reflect some changes, so make careful note of the dates and mark your calendar accordingly. The AME is set for September 29 and exhibit will remain in the gallery until November 14.

Brienne M. Brown is our judge for the 50th AME. We are delighted that she will share her passion for capturing life in paint as juror for the show and in her major workshop. Brienne’s lengthy list of awards and selected exhibitions are noted in full on her website, <https://briennembrown.com>.

Be sure and check out the specific details for submitting your work. The prospectus for entry in the AME is included, or you can also find the prospectus on the WAS-H website.

Mark your calendars with the following **Golden Anniversary 50th Annual Members Exhibit dates:**

- Thursday, September 26 and Friday, September 27: entries accepted from 10 am-3pm. Artists are welcome to submit entries prior to September 26 by strictly following the early drop-off procedures posted in the WAS-H gallery.
- Friday, September 27, Take-In of submissions closes at 3pm.
- Sunday, September 29: Brienne Brown will give a presentation at the WAS-H Monthly Members Meeting, 1:30 – 3:30pm.
- Sunday, September 29: The AME Reception and Awards Presentation will immediately follow the Monthly Members Meeting, 3:30 – 5:30pm.
- Monday, September 30 - Friday, October 4: Major Workshop with Brienne Brown, 9am – 4pm.
- September 29 - November 14: The Annual Members Exhibit will be available for viewing in the WAS-H Gallery during regular gallery hours.

If you have questions, contact Karen Capper, AME Director at 832-277-4688 or ame@watercolorhouston.org

Golden 50th AME Demo Artist

General Meeting September 29, 2019

Social 1:30 p.m. | Meeting 2:00 p.m. | Demo 2:15 p.m. to 3:30 p.m.

Brienne Brown will be the demo artist at the General Meeting scheduled for Sunday, September 29, 2019. Brienne is a nationally known artist whose paintings have won numerous awards. She is passionate about watercolor and plein air painting. “I find beauty in everyday life, the so called ‘mundane’.” After a career in science, Brienne began painting more consistently and taking workshops from artists she admired. She entered shows regularly and soon was winning awards. She is a Signature Member of the National Watercolor Society, Western Federation of Watercolor Societies, Pennsylvania Watercolor Society and Utah Watercolor Society.



43rd International Watermedia Exhibition

IWE TAKING SUBMISSIONS BEGINNING SEPTEMBER 11

by Tom Kraycirik, IWE Director

“Be always sure you’re right - Then Go Ahead,” Davy Crockett said. Artists will do well to heed this piece of good advice when reviewing the updated prospectus for the 43rd International Watermedia Exhibition. Artists can enter their submissions beginning Wednesday, September 11, 2019 via CaFe, the Call for Entry on-line system. But be sure to note important changes. Every year the prospectus for the IWE goes through a review process to select optimum event dates and adjust for needed changes. Also, specific painting requirements are clarified and adjusted to reflect norms with other national and international exhibitions. First among the adjustments are the important dates. Deadline for entering submissions is Monday, December 30, 2019, 11:59 p.m. MST, after which no entries can be received. If a painting is “invited” to participate, the painting must be received no later than 3:00 p.m. on Thursday, March 5, 2020 at WAS-H Gallery, 1601 West Alabama St. Houston, TX. 77006.

The IWE will open Sunday, March 8, 2020 and run through Thursday, April 2, 2020.

In addition, there is an explanation of the painting confirming process. If artist is “invited” and subsequently “accepts” the invitation to send in their painting, the painting must still undergo an on-site review to ensure that it conforms with prospectus regulations and with the photo image and information provided in the CaFe submission.

Among other updates are changes in Artwork Regulation sizes. Minimums are quoted in square inches, for example, (height x width) as well as minimums on a single side. Both relate to the image size within the window created by the mat. Also, these sizes are quoted in metric sizes to accommodate those artists in countries using the metric scale.

The most significant change, however, is the announcement of the new IWE juror, Mr. Eric Wiegardt, AWS-DF, NWS. Mr. Wiegardt has been awarded watercolor painting’s highest honor: The Gold Medal and Dolphin Fellow from the American Watercolor Society, New York. He is nationally and internationally known as an artist and teacher. He has left an indelible mark on the watercolor art scene with his bold, loose painting style. He has participated in numerous museum exhibitions throughout the US and overseas. He is an author of several books on painting and has taught thousands of students through his popular workshops. More than 4000 of his works are to be found in private, corporate and governmental collections.

As in the past, every artist should carefully read and understand the 43rd IWE prospectus before sending in their work. If there are questions, please direct an email to IWE Director Tom Kraycirik, iwe2@watercolorhouston.org or phone 713-907-0012.

WAS-H Outreach Programs

WINE DOWN WEDNESDAY AND IT’S POWER

By Haley Bowen, WAS-H Development Director

One of WAS-H’s ongoing young adult educational outreach programs is “Wine Down Wednesdays” and I’d like to explain how this program has developed over the past almost two years.

As WAS-H’s Development Director, I have been developing WAS-H’s cultural diversity for three years through edgy and creative events, meet ups, new classes, workshop offerings, new teachers, and more free programming for certain demographics (Outreach). One of my efforts, “Wine Down Wednesdays” (WDW) was a direct response to include more millennials and young professionals into our society after hours because usually evenings or weekends are the only times this certain demographic can join the community of WAS-H artists.

WDW is a free and open to the public event, yet it is specifically marketed for the young adult or millennial demographic of the Greater Houston area. This event takes place in our upstairs studio space one Wednesday a month, and most often, there is no formal instruction, unless a special activity is planned. Students are encouraged to bring their own supplies or current projects, bring friends, snacks and refreshments, and gather together to learn

WAS-H Outreach Programs (cont.)

from one another in the creative and casual community. Students have access to our WIFI, sink/kitchen area, AV system, parking and more.

What is so magnificent about this recurring event is the community formed within the studio space. Students share their supplies and techniques, host impromptu demos and lectures, try new mediums, and encourage themed projects. The event is incredibly organic and diverse. We have young adults who paint, draw, create lithographs, work on macramé, resin pour, re-appropriate old work, and more. It's a beautiful vision to see the creativity bloom within a safe and encouraging space.

Recently, some students have taken the lead and hosted formal workshops, offering guidance on their own artistic experiences. For our July WDW WAS-H hosted 30 new faces with a hugely diverse crowd of young artists, creatives, or interested socials. The project of July WDW was a graphite transfer on canvas board, painted in acrylic. The subject matter included figures and over the course of the evening, one of the most powerful experiences happened. Each student asked me specifically to help them paint the color of their own skin, different from the person next to them. A simple task for an experienced artist, this action moved beyond the room, beyond WAS-H, and bled into the deep roots of our mission – outreach to all people of the Greater Houston area. I was moved and found that WDW has become the powerful event I always knew it had potential for.

We are a blessed and a fortunate society. I've realized that in hosting a monthly event after hours, with very affordable special activities, WAS-H has given the young professional population of Houston a safe space to experience one another, our society, our changing culture, and the limitations/expansions of civilization through the practice of watermedia art.

Mark Your Calendars!

by Susenne Telage, WAS-H Elite Signature Member



WAS-H proudly announces an exceptional new show to kick off 2020: Signature & Signature Elite Exhibition. Signature members are those artists who have demonstrated continued excellence by being juried into three International Exhibitions. Signature Elite members have accomplished that goal five times. The last Signature & Signature Elite Exhibit was held in 2012. It received rave reviews.

“Once artists reach the Signature and Elite status in their careers, they begin reaching out to new levels of accomplishment, striving for mastery over their medium, subject matter and audience engagement. Mid-career and established artists are often striving to communicate and to develop a personal voice that expresses something deeply significant and unique. To that end, awards for this show are slightly outside of the normal box - hopefully recognizing that lofty goal,” said exhibit curator Ellen Orseck.

We are honored to have Ellen Orseck curate this special exhibition. She is enthusiastic about the collected works of such a group of accomplished artists. Ellen earned her Master's Degree in Painting from New York University, which included one semester in Venice, Italy, and two in New York City. As an undergraduate, Orseck studied painting at the Maryland Institute College of Art in Baltimore and earned a Masters Degree in Museum Education at George Washington University. Her post-graduate education also included four years at The Glassell School of Art. Orseck is an art instructor at Rice University Susanne M. Glasscock School of Continuing Studies. She shows her work at Nicole Longnecker Gallery in Houston, Mother Dog Studios, Caroline Garcia Gallery and Flatland Gallery and works from her studio at 2101 Winter Street.

The exhibition Take In will be on January 4, 2020 and the General meeting and demo along with the Awards Ceremony and Reception will be January 5th. Mark your calendars and watch for further announcements.

FALL SEMESTER CLASSES with KSENIA ANNIS | Tummy Rubb Studio
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DRAWING AND PAINTING ON YOUR iPad

Introduction to Procreate

September 22, 2019, Sunday | 9:30 am - 3:30 pm | \$50



Register: <https://watercolorhouston.org/event-3480864> | ph: (713) 942-9966

FROM PROCREATE TO PAPER

How your iPad can help you create better paintings (Advanced)

October 27, 2019, Sunday | 9:30 am - 3:30 pm | \$50



Register: <https://watercolorhouston.org/event-3480875> | ph: (713) 942-9966

Note: Detailed instructions will be emailed to all participants.

Procreate app runs on iPad Air or newer models. Apple Pencil works with iPad Pro models only, otherwise you will need a stylus (check Amazon). Contact Ksenia with any questions.



ART WORKSHOP HOLIDAY
in San Miguel de Allende

Kim Hoerster is hosting a
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Weekday Plein Aire Group

WEEK DAY PLEIN AIRE STARTS THIS FALL

by Louise H. Bateman, group coordinator



Be sure to mark Thursday, September 19th at 10 a.m. on your calendars as the start date for the Fall session of the Week Day Plein Air group. Now that the worst of the Houston summer heat is over it's time to brush off our plein air supplies and start painting outside.

We are very excited to announce that we have been invited to paint on the grounds of the Rienzi Gardens, 1406 Kirby Drive. Rienzi, designed by prominent Houston architect John Staub, is the former home of philanthropists Carroll Sterling Masterson and Harris Masterson III and is the Museum of Fine Arts, Houston home for European decorative arts. Rienzi is situated on 4.4 acres of wooded gardens in the River Oaks

area and offers a multitude of plein air painting vistas. We are still working out the details, so please check back to the Plein Air page for further information - <https://www.watercolorhouston.org/page-1075220>.

This fall, Week Day Plein air will meet on Thursdays from 10 a.m. to 12 a.m. with an optional opportunity to share your painting with the group for a gentle critique from 12:00 to 12:30 p.m. Simply register to receive notice about weekly locations and updates - <https://www.watercolorhouston.org/event-2952420>. There is no fee or instruction. Come to as many of these weekday paint-outs as you wish.

From Our Members



Attendees having fun learning a variety of techniques to make looser paintings at the August 16-18 workshop by Carla Gauthier.

ON SUBMITTING TO JURIED SHOWS

by Carla Gothier, WAS-H Signature Elite Member

As the submission dates for the WAS-H AME and IWE approach the question is - are you entering these shows? Or did you say to yourself... next year I will be ready? Many WAS-H artists have yet to take the plunge into exhibiting in the monthly, Members and International exhibits organized by our great organization. Are you among them? If so please DIVE in, the sooner the better!

Many people feel they're not ready, that maybe the next painting will give the results they're after and they will enter with a new confidence. Sorry to say, that has never been my experience. I am constantly in doubt about my work, the subjects I choose, the focal point I pick, the colors I forge ahead with. And always, the results I get. There is an inner critic that always sees the faults in my own work, and the idea in my head of what I wanted it to look like when finished. If you have been in any of my classes, I often rephrase a quote about writers and writing that I remember hearing, turning it into inspiration to artists. It goes something like this... "the paint (words) I eventually put on the paper will never be as beautiful, as poetic, as fascinating or as compelling as the painting (story) I see in my mind's eye". And as watercolorists, that perfection may never actually come to pass. Our medium of choice, after all, is an idea, played out with part technical skill, part luck.

What I do believe is that same "luck" that goes with getting a good result in painting comes through when you enter and exhibit. I have been entering shows for over 20 years, and know that luck has so much to do with it. Stop rolling your eyes people. Right now. Luck certainly does play a part. Whether my subject matter is unique in the show, or is over represented. Whether my skill level was adequate for the subject taken on. Whether my colors were the best choice. Whether my message got across to the viewer or judge. Whether it struck a chord with the judge when ribbons were being handed out. And whether it was bypassed for something that spoke to the juror in a different way. LUCK!

But you MUST enter to find that luck! My friend and fellow painter entered a lovely painting into the 2018 Member's exhibit, a slightly quirky portrait, yet uniquely hers, one that she was apprehensive about entering. And she called me the morning of the jurying, delighted that she had been awarded Second Place in a very competitive show. I have had a painting be rejected from a small local show, only to take top prize in a show in the city. After YEARS of entering, I finally got a painting into the National Watercolor Society's show, yet I have been rejected for 20 years from the American Watercolor Society's annual show. Persistence is necessary. Glean any critiques you get along the way. That is the way to climb the ladder with your skills.

My third entry in last year's International show got entered as an afterthought, I had more confidence in entries #1 and #2. Yet the juror walked right up to my little painting and awarded it the top prize. Needless to say I was thrilled, but honestly shocked. Why was I shocked? That little painting almost didn't get entered. It was a good painting, but it was luck that mine spoke to the juror in such a way.

And who are we to know what a juror is looking for? What speaks to him or her? And what criteria do they have for picking who takes home a ribbon? We may never know. What I do know is this. Entering juried shows is a little like playing the lottery. You can't win if you don't play!

A little advice? Make sure the work is truly your own, take the best pictures you can of your painting, even if you need to hire that out, and READ and FOLLOW the prospectus (so many good paintings don't make the cut because of poor photos or because they did not follow the rules of the competition). And most of all, GOOD LUCK!

Art on "The Go"

MUSEUM MEMORIES

by Shirl Riccetti, WAS-H member

The interest in last month's museum recommendations brought smiles and memories. I asked for names of museums and why the artist thought they were memorable. Every art treasure triggers our creativity. Perhaps this is why we visit museums, any kind, because we appreciate the creativity of other artists in many mediums.

Norm Wigington: "First, the Ohr - O'Keefe Museum of Art in Biloxi is a jewel box- really three jewel boxes on a single campus on the beach. George Ohr was the 'Mad Potter of Biloxi' and a precursor to the modern era. While anchored in the art nouveau historically, he twisted, crushed, spun, glazed, burnt and dribbled his 'clay babies' into new shapes. The O'Keefes were the major donors and developed a Gehry museum for the Gulf Coast.

Second, the MALBA in Buenos Aires is also compact, but contains a real wallop! Though small, it does present the newest in Latin American art in a narrative fashion so we North Americans can jump in and appreciate it. MALBA is the acronym for the Latin American Art Museum of Buenos Aires and some translations throw Modern in there too. But it is an overview of a continent's worth of art from the 70's onward. Unbelievably exciting. "

Shirl Riccetti: Crystal Bridges, Bentonville, Arkansas, an 11 hour drive from Houston. This museum offers a few centuries of American Art curated creatively, and has an extra bonus of a Frank Lloyd Wright house, which was purchased in New Jersey and reassembled on the property. The museum's architecture adds to the beauty of the place and incorporates sculptures outside and inside. Impressive property! The subtle attitude of the entire place is to respect American Art.

Years ago, a friend and I found a small museum in France. I do not remember where or the name. However, years later I still remember the impact I felt when I saw works by the famous Impressionists. My reaction was surprise and a questioning 'Is this for real'? The museum showed the Impressionists' early works that were, dare I say "not famous", "huh?", "mediocre". And I still smile, thinking that for all of us as artists, that little museum showed me artistic hope and the fact that with practice, practice, I might achieve a better work. Hopeful goal, and knowing that not all of their works landed in the Louvre.

Thank you all. Carpe Diem.

Travel stories and tips to share? Email Shirl at sriccetti@comcast.net

Newsletter Editor's Choice: Shirl graciously invited me to contribute my favorites to this article. I have many favorites, but my first choice would be the Musee d'Orsay in Paris, France with its largest in the world Impressionists collection. Last time I went there, I realized that four hours flew by and I was nowhere near being done with all it had to offer.

Another museum I love is Tretyakov Gallery in Moscow, Russia - home of a vast collection (over 180,000 pieces) of Russian art created during XII-XX centuries. The collection is housed in two buildings and several exhibition halls, the original gallery - my favorite - was constructed in 1906 and was recently expanded and renovated. It's located a few blocks away from the Moscow River in a beautiful historic section of the city.

Condolences

We were sorry to learn of the long time WAS-H member **Donna Villareal's** passing at the end of July 2019. Her daughter Tina called the gallery with the sad news.

Maggie Tilney passed away peacefully at home on August 21, 2019. Maggie was a long time WAS-H member and loved attending the Art for Seniors program. Her husband Bill Tilney appreciates the friendship and support that WAS-H provided to Maggie.

WAS-H

Prospectus

The Golden 50th

Annual Members Exhibit 2019

Take-In: Thursday & Friday, Sept 26 & 27, 10am - 3pm
(Paintings may be brought in BEFORE Sept 26, 2019, see procedures at WAS-H Gallery)

ENTRY CLOSES 3PM ON FRIDAY, SEPT 27, 2019

Questions: Annual Members Exhibit Director:
Karen Capper, 832-277-4688, kcapper423@gmail.com

Juror: Brienne M. Brown

Brienne M. Brown, a signature member of the National Watercolor Society and nationally renowned watercolor and plein air artist, will be judging this year's Golden 50th AME. After leaving a career in science, Brienne jumped into painting, accumulating awards and was featured in several watercolor periodicals. She is passionate about elevating the ordinary moments in time to works of art. "I find beauty in everyday life, the so called mundane". She will share her passion and skills for capturing life in paint in her demonstration and major workshop, and as she judges this year's AME submissions. Visit her work at <https://briennembrown.com>.

Eligibility and Requirements:

- **Artist must be a current WAS-H member.**
 - Up to three entries per artist.
 - Nonrefundable fee of \$25 per entry, or 2 for \$40 or 3 for \$50 (one painting per artist might be exhibited).

Artwork Regulations:

Originality

- Photo references allowed:
 - MUST be artist's original source material
 - 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 IWE
 - NOT repainted from winning image
 - Only original artwork (no giclees, copies, etc.)

Water soluble media

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

Size

- A minimum of 123 sq. in. (height x width) as measured inside the window created by the mat.
- Also, a minimum 9 1/4 in. on any side as measured inside the window created by the mat.
- Maximum size is 48 in. (including the frame) in any direction.

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.
- Abbreviations: Medium: WC-Watercolor, A-Acrylic, G-Gouache. Surface: P-Paper, YP-Yupo, CB-Claybord, GB-Gessobord.

Collage

- **Allowed as long as water media is the dominant element,**
- All collage materials MUST be ORIGINAL DESIGNS executed on water media paper. Any printing, images, or coloration on collage materials must be performed by the artist.

Enhancement Media

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

Pricing

- Paintings will have sales tax added at time of sale.
- Can be for sale or NFS (not for sale).
- Donation to gallery of 20% for cash sales and 25% for credit card sales.
- All sales include frames.
- Pricing can't be changed after submission.

Matting and Framing Regulations

- Must be framed and matted. Mat and liner (if used) must be WHITE. If a shade of white, the mat color must have 'white' in the title when choosing the material. No toned or colored liner will be permitted.
- **Only exception is Claybord or Gessobord wood cradle panels.**
- SIMPLE black, brown, or white frames (METAL or WOOD) no wider than 2.0 in as measured on the front. NO frame embellishments or carvings permitted.
- Frame must be strung with wire for hanging. No other hangers.
- All submissions must be protected by Plexiglas, (NO GLASS), except for Claybord, Aquaboard, and Gessobord.
- No varnished paintings (except Claybord, Aquaboard, Gessobord).
- Works not suitably presented will not be accepted.
- WAS-H reserves the right to hang your painting in the manner and location we determine.

Unclothed figure

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

Awards

- Cash Awards: 1st Place-\$500, 2nd Place-\$300 and 3rd Place-\$200.
- Five Honorable Mentions - \$100 each
- Merchandise Awards
- Only one award per artist
- Winners are notified by phone and/or email on Saturday September 28, 2019.

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.
 - Artwork that adheres to these guidelines will be accepted

Liability

NEITHER WAS-H NOR WAS-H'S REPRESENTATIVES WILL BE RESPONSIBLE FOR DAMAGES OR LOSS, WHATEVER THE CAUSE. INVITED AND ACCEPTED ARTISTS RELEASE WAS-H AND WAS-H'S REPRESENTATIVES FROM ALL LIABILITY WITH RESPECT TO LOSS OR DAMAGE TO THE ARTIST'S WORKS OF ART. IT IS SUGGESTED THAT THE ARTIST CARRY THEIR OWN INSURANCE, IN PROPER LIMITS.

The Golden 50th Annual Members Exhibit Important Dates:

Take-In: Thursday & Friday, Sept 26 & 27, 10am - 3pm. (Paintings may be brought in BEFORE Sept 26, 2019 during regular gallery hours).

Entry Closes: Friday, Sept 27, 2019 at 3:00pm

General Meeting: Sunday, September 29, 2019, 1:30pm – 2:15pm

Brienne M. Brown Juror Demo: Sunday, September 29, 2019, 2:15pm – 3:30pm

Awards Ceremony and Reception: Sunday, September 29, 2019, 3:30pm – 5:30pm

Major Artist Brienne M. Brown Workshop: Monday, September 30 – Friday, October 4, 2019, 9:00am – 4:00pm

Pick-Up Unaccepted Paintings: Tuesday, October 1, 2019 10:00am – 3:00pm

Art Fair: Saturday, October 26, 2019, 11:00am – 4:00pm

Last Day of Exhibit: Thursday, November 14, 2019, 3:00pm

Take-Down: Friday, November 15, 2019, 10:00am – 3:00pm

Pick-Up Exhibited Paintings: Friday, November 15, 2019, 10:00am – 3:00pm

Questions: AME Director, Karen Capper, kcapper423@gmail.com, 832-277-4688

Name _____		
Email _____		
Tel. (H) _____		(C) _____
Title #1 -----		
Price _____	Medium _____	Surface _____
Title #2 -----		
Price _____	Medium _____	Surface _____
Title #3 -----		
Price _____	Medium _____	Surface _____
<p><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, INCLUDING ORIGINALITY AND USE OF REFERENCE PHOTOS.</i></p>		
SIGNATURE _____		DATE _____

Attach this label or a facsimile to the 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 _____

November Prospectus

Theme: Little Holiday Gems

Take-In: Saturday, November 16, 2019, 10 am - 12 pm
*(Paintings may be brought in BEFORE Saturday during regular gallery hours:
 from 10:00 am to 3:00 pm Tuesday through Friday)*

Reception: Sunday, November 17, 2019, 3:30 - 5:00 pm

Pick up paintings : Friday, January 3, 2020, 10 am - 3 pm

Questions: Paula Fowler, Nancy McMillan,
gallerdirector@watercolorhouston.org

Juror: Susan Giannantonio has been a watercolor artist for 30+ years. Before becoming a full-time artist, she was MFA-H publications coordinator, then worked as assistant to MFA-H director Peter Marzio, and finally as fundraiser for Hospice at the Texas Medical Center. She owns Mayville Watercolors Gallery (NY) and teaches water media in Katy, TX and Mayville, NY.

Eligibility and Requirements:

Artist must be a current WAS-H member.

- Up to five entries per artist.
- Fee of \$5 per entry.

Artwork Regulations:

• *Water soluble media*

At least 80% water media: watercolor, acrylic, gouache, egg tempera, casein, ink.

• *Surfaces*

Paper, Yupo, Clayboard or Gessobord (with or without cradle), paper based board (illustration or art board), canvas is NOT accepted (except in Experimental Show).

• *Originality*

- Photo references allowed:
 - permission granted photos taken by others
 - photos no longer copyright protected
 - purchased photos
- NOT painted from another's painting
- NOT painted under supervision or from teaching DVD or book (except Student Exhibit.)
- NOT won in any monthly exhibit or accepted in AME or IWE exhibit
- NOT repainted from winning image
- Only original artwork (no giclees, copies, etc.)

• *Collage*

Allowed as long as water media is the dominant element, No restrictions on collage source (i.e. Fabric allowed, commercial papers, photos, etc.).

• *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).
- Donation to gallery of 20% for cash sales and 25% for credit card sales.

• *Matting and Framing Regulations*

- Must be framed. Only exception is Claybord or Gessobord wood cradle panels.
- No restrictions on frame style or width of edge.
- Any color mat and liner (if used).
- Frame must be strung with wire for hanging. No other hangers.
- All submissions must be protected by glass or Plexiglas except for Claybord and Gessobord.
- No varnished paintings.
- Size not to exceed 16" in height or width, frame included.

• *Unclothed figure*

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

• *Awards*

- Cash Awards for 1st place -\$100, 2nd-\$75 and 3rd-\$50.
- Honorable Mentions awarded a ribbon - no cash.
- Only one award per artist.
- Winners are notified by phone and/or email.

• *Regulation*

- Paintings sold during exhibit may be taken by purchaser on December 6, 2019. Other paintings must remain in the gallery for the entire length of exhibit.
- Any artist or designated agent removing unsold paintings 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 with the provision that WAS-H reserves the right to reject any entry that is controversial, obscene or in bad taste.

• *Abbreviations*

Medium: WC-Watercolor, A-Acrylic, G-Gouache
 Surface: P-Paper, YP-Yupo, CB-Claybord, GB - Gessobord

Please read the prospectus carefully, as this show's framing regulations and certain other requirements are atypical

Take-In: Saturday, November 16, 2019, 10 am - 12 pm*(Paintings may be brought in BEFORE Saturday during regular gallery hours:
from 10:00 am to 3:00 pm Tuesday through Friday)***Reception: Sunday, November 17, 2019, 3:30 - 5:00 pm****Pick up paintings : Friday, January 3, 2020, 10 am - 3 pm**Questions: Paula Fowler, Nancy McMillan,
gallerydirector@watercolorhouston.org

Name _____

Email _____

Tel. (H) _____ (C) _____

Title #1 - - - - -

Price _____ Medium _____ Surface _____

Title #2 - - - - -

Price _____ Medium _____ Surface _____

Title #3 - - - - -

Price _____ Medium _____ Surface _____

Title #4 - - - - -

Price _____ Medium _____ Surface _____

Title #5 - - - - -

Price _____ Medium _____ Surface _____

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, INCLUDING ORIGINALITY AND USE OF REFERENCE PHOTOS.

SIGNATURE _____ DATE _____

Attach this label or a facsimile to the 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 _____

Name	_____
Tel.	_____ Price _____
Title	_____
Framed Size	__ x __ Medium _____ Surface _____

Name	_____
Tel.	_____ Price _____
Title	_____
Framed Size	__ x __ Medium _____ Surface _____