



# Washrag

N E W S L E T T E R

Watercolor Art Society - Houston

December 2016/  
January 2017

## Welcome to the Gallery

by Diana Burke  
Gallery Co-Director

Merry Christmas! You are cordially invited to the WAS-H Christmas party/reception on December 11, 2016 from 3:30 – 5:00 pm in the Gallery. We will celebrate the year gone by and toast to the year to come, visit with friends and enjoy the beauty of the annual Small Paintings Exhibit. The paintings will be priced to sell so this will be an opportunity to complete your Christmas shopping, purchase future graduation presents, wedding and anniversary gifts. This will be a great time to begin an art collection for your children or to purchase a painting for a planned new home for a relative or friend. And, yes, it is a perfect time to buy a gift of art for yourself.

This past year has seen changes in the WAS-H Gallery. It has been repainted in new colors which complement the art. It has new halogen lights



which cause the paintings to glow without changing the hues or values in the art. Take-in procedures have been streamlined which benefit both the artists and the volunteers doing the work. The walls have been filled with art each month. This year has seen a significant growth in the number of paintings which have been hung - several times this year the number was over 80 paintings. Jurors and visitors to the Gallery have commented many times that there

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### December/January Events Calendar

*December*

**Monthly Show Take-In** – Dec. 3,  
10 am - 3 pm

**Paint-Out** – Dec. 10, 8:30 am - 3:30 pm

**Gallery Reception & Christmas**

**Party** – Dec. 11, 3:30-5:30

**No Board Meeting, General**

**Meeting, or Paint-In**

**Gallery Holiday Closure** – Dec. 25,  
and Jan 1

*January*

**Monthly Show Take-In** – Jan. 7, 10 am  
- 3 pm

**General Meeting** – Jan. 8, 1:30 pm

Collaborative Art - Watercolor,  
Music, Poetry and Singing

**Gallery Reception** – Jan. 8, 3:30-5:30 pm

**Board Meeting** – Jan. 9, 9:30 am

**Paint-In** – Jan. 14, 9 am - 3:30 pm

Nancy Stephensen

**Entries for International Exhibit**

**due** – Jan. 20

**Paint-Out** – Jan. 21, 8:30 am – 3:30 pm

**Wed. Model Lab** – 12:30 - 3:30 pm,

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



## WAS-H OFFICE

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

## WASHRAG INFORMATION

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

## ADVERTISING RATES

Effective September 2001

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

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

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

One column (30 words) \$15

Area Teachers Listing \$25 (per year)

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

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

WAS-H 713-942-9966

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

## Wednesday Model Session

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

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

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



Recent model for Wednesday model lab group



## Next General Meeting Jan 8 Social 1:30, Meeting 2:00 Demo: Collaborative Art

## “Featured Artist”

by Louise H. Bateman, Vice-President

The WAS-H January 8th, 2016 “Featured Artist” will present a colloquy on collaboration and interaction among artists in several disciplines. The participants will be Sonja Bruzauskas, internationally known mezzo-soprano; Ava Leavell Haymon, the Poet Laureate of the state of Louisiana; Gretchen Loro, a well known and prolific visual artist; and Robert Nelson, composer and Professor Emeritus at the Moores School of Music. The focus of their discussion will be a recently released CD, appropriately entitled *Watercolors*, and more specifically a song cycle with the same name which is a setting of poems by Ava Leavell Haymon. Original cover art for the CD was created by Gretchen Loro and her watercolor paintings will be on display. Ava will read her “Watercolors Lessons” poems and Sonja will perform the *Watercolors* songs live, accompanied by pianist Roy Wylie. (Other selections from the CD will be heard during the social time following the presentation.) The inspiration for “Two Rockers on a Sun Porch”, the final song in the *Watercolors* cycle, was inspired by a painting by WAS-H member Judi Betts. We will be showing a number of her rocking-chair paintings during the performance of this song and we are hoping that Judi will be in attendance for this program.

Born and raised in Germany, Sonja Brusauskas was trained on both sides of the Atlantic Ocean. Besides her extensive stage career in Musical Theater, Opera and Operetta, Sonja is a well-established concert singer and recitalist, focusing on German Art Song and contemporary music. Appearances include the Staatsoperette Dresden, where Sonja was under full contract for several years before moving to the United States; the Santa Fe Opera; Volkstheater Rostock; Nordharzer Staedtebundtheater; Babelsberger Filmorchester; Bochumer Symphoniker; Baton Rouge Symphony; Da Camera of Houston; the Bach Society Houston; Mercury (Baroque Orchestra); the Greenbriar Consortium (a chamber ensemble of Houston Symphony musicians); the Houston Chamber Orchestra; the Houston Chamber Choir; River Oaks Chamber Orchestra; The Roundtop Institute; and Ars Lyrica, a chamber ensemble specializing in Renaissance and Baroque music. Sonja's talks about creativity and her creative approaches to teaching have taken her to CSSSA at CalArts, Rice University, the University of Houston, and LSU.

Robert Nelson received his BME and MM degrees from the University of Nebraska, and his DMA from the Southern California, where he studied and Halsey Stevens. He is currently at the Moores School of Music. He has for film and television and also for the seasons as musical director and composer for the Houston Shakespeare Festival.



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## From the President

by Lynne Woods, President

Dear WAS-H Members,

Happy Holidays!

My favorite part of the holiday season is the time spent visiting with family and friends. Besides face-to-face, one important way I “visit” is by writing my Christmas letter to close-but-far-away friends whom I would lose if not for this once-a-year communication. In my letter I reflect upon those experiences that have meant the most to me in the past year and share those future dreams that are my motivating passion for the next.

I just reread my Christmas letters from the last five years. I wanted to see what has been most important to me since I retired—what do I most value. The answer? Health, Loved Ones, and Art. Here are snippets from my journey:

From 2011....”Health-wise, I trained for eight months and on May 8th, I swam, biked & ran my first triathlon at age 70. I placed first in my age bracket and came home with a winner’s plaque. (Don’t tell anyone, but I was the only competitor in my age bracket.) That same day, my daughter, Michelle, gave me a grand 70th Surprise Birthday Party with about 25 dear friends & family members present. I felt incredibly honored and loved.... It brings tears of joy to my eyes even now.”

From 2012....”My main new activity has been beginning to explore my interest in art.... On the first day of my first art class, I froze in awe, staring at the big blank sheet of drawing paper in front of me. I was remembering the way the muddy lake water lapped against my bare feet right before the whistle blew at my first triathlon: ‘Am I really going to jump into THAT??’ But I did. And I’m very glad.”

From 2013....”I joined the Watercolor Art Society of Houston (WAS-H). I have been attending the seniors’ class there and have volunteered to be the WAS-H outreach director.... I feel honored and thankful to be able to support such worthwhile projects.”

From 2014....”Over the last year I have become active in WAS-H where I serve as the Outreach Director. It is purely a labor of love, organizing volunteers to go to Texas Children’s Hospital every Tuesday to paint with the children who are waiting for their cancer treatment....”

From 2015....” I took my last painting class at the Glassell School in the spring. No, I didn’t graduate — I was only taking one class per semester anyway. But I had been volunteering at WAS-H, and in June was elected Vice President as well as President Elect for 2016. Therefore, I decided to only “paint on my own” in order to reduce the demands upon me during my years of service to the organization. I have also been thankful that I have more time for life balance — exercise, art, and time with loved ones. I think I’m finally really adjusting to my natural pace in retirement. The goal is to find the pace that creates peace.”

To all of you, my close-but-far-away friends of WAS-H: May your new year hold plenty of time for you to reflect and act upon what you most value.

Wishing you peace and joy,

Lynne

## Member Teachers Listing

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

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

**Peihong Endris WAS-H**  
Chinese Brush Painting  
[peihong1512@gmail.com](mailto:peihong1512@gmail.com) 713-206-3668

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

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

**Janet Hassinger**, 409-457-4527  
<http://www.janethassinger.com/>  
3526 Ave. S I/2, Galveston, TX 77550

**Joanie Hughes**, WAS-H, Beginner  
Watercolor, 713-426-6767,  
[joan-hughes@comcast.net](mailto:joan-hughes@comcast.net)

**Gay Paratore, BA, MEd, NWS, NSA, TWS, WAS-H**, classes Tues. - Butler Longhorn Museum, Wed. - Santa Fe Studio, Aug. Acadia Workshop Center, 409-316-1005, [www.nstartists.org](http://www.nstartists.org)

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

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

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

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

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

## Saturday Paint-In

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

## November General Meeting Featured Artist - Shirl Riccetti

by Louise H. Bateman, *Vice-President*

**Simple Wet in Wet**  
**Nancy Stephensen**  
**Sat., Jan. 14, 9:30 am - 3:30 pm**  
**(setup 9:00-9:30 am)**



One of the wonderful things about watercolor is the way it flows and mingles on a wet page. I am always fascinated watching how different paints react in water. Some seem to explode all over the place and some are more easily controlled. It is a beautiful way to paint but it can also be a challenge. Many artists steer away from painting wet in wet. But some artists find this way of painting the only way to go.

This will be an introduction to wet in wet painting with some pointers. Be ready to have fun and go home with some knowledge of how different pigments behave on a wet surface.

### Supplies:

- Watercolor paper: 2 sheets of 140# cold press, torn into 1/4 or 1/2 sheets. Or, 1 sheet 140# and 1 sheet 300# cold press, torn into 1/4 or 1/2 sheets.
- Watercolors: Bring your palette and some tubes of different colors (I like to squeeze them out fresh and also mix them with other colors in my palette.)
- Masking or artist tape
- Sponge
- Piece of Plexiglas.
- Your regular supplies.

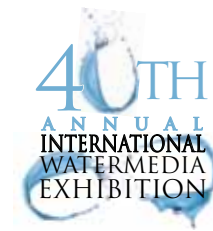
WAS-H members were treated to an informative entertaining Demo by Shirl Riccetti at the November General Meeting. Shirl defines her work as drawings that have watercolor and states that approximately 75% of her inspiration starts with a contour drawing. Using WAS-H's state of the art video equipment, she demonstrated on our large screens the difference between how many of us sketch an image using short, disconnected strokes versus how do it more easily using contour drawing with one continuous stroke. "The 1st stroke is most important and should be an artist's best strongest," she stated. We were also instructed how to look for "air pockets" or more commonly known as the negative spaces when doing the contour drawings.

She has used almost every type of pen and pencil on the market, but says she always reverts to using a "Sharpie." She encouraged the audience and requires her students to sketch in pen, stating, "The pen does not forgive, so it requires us to tune into our right brain mode quickly." When asked if she ever makes a "bad" contour drawing, she replied, "Of course I do, but I just tear up the paper and throw it over my shoulder. After all it is, only paper."

She sketches almost every day, and almost anywhere – passing time in airports, at little league games, waiting for appointments — anywhere. When attending the WAS-H Figure Drawing Lab on Wednesday afternoons, she will use contour drawing during the 20 minute poses, moving about the room, sketching the same model, in the same pose, from different perspectives. During one of these sessions, she was sketching bending over a chair seat; the monitor offered her a table, which she declined, explaining that she was used to sketching in awkward and unusual positions when traveling.

Usually, she uses inexpensive sketchbooks, as it frees her up to be bolder and less concerned about using up more expensive paper and "making the perfect" sketch. However, when she travels indulges in a bigger, hardcover sketchbook. Her sketchbooks contain information about the scene she is capturing, such as the smells, tastes, sounds, etc., helping her to capture the mood when she starts a larger painting based on a sketch. She had the audience laughing, as she told the story of a monastery she visited, that was very serene and bucolic. The gift shop sold religious items, such as bibles and crosses, but right alongside the rosaries were cans of the local beer for sale! So she sat in the courtyard, sketching the religious surroundings - drinking beer. A hint she gave us was to use the last page of the sketchbook to jot down the items that you forgot to bring on a trip or items you didn't need to pack. She also travels with a pencil, which has layers duct tape wrapped around the middle, explaining, "You never know when you are going to need a piece of duct tape. In fact, on trips, my husband refers to me as the 'Duct Tape Lady!'"

In her car, she has zip-lock Baggies filled with a portable palette, brush and sketchbook. She showed us several types of portable palattes with the most memo-



## 2017 International Exhibition - Important Dates to Remember!

by Dawna Hasara, *2017 International Exhibition Director*

After viewing and participating in this years' outstanding annual member's exhibition, I'm looking forward to having the opportunity to be involved in our next major show, the 2017 International Exhibition! As you work on your paintings for this show, please keep the following information in mind:

- I'll be holding 2 additional I. E. entry workshops in January to help WAS-H members feel more confident about entering the exhibition. Most artists find the CaFÉ system very easy to use once they've gone through the training and by using the tutorials posted on the I. E. page of the WAS-H website. Visit the WAS-H website's Spring Education schedule for details and to register.
- To celebrate the opening of the exhibition, we will again be holding the Opening Reception and Awards Ceremony immediately following Juror Stephen Quiller's demo on Sunday, March 12, 2017. A second Art Lover's reception will be held on Thursday evening from 5:00-7:00 pm for those members unable to attend on Sunday and for members of the local Houston art community. Feel free to invite your friends and fellow artists to attend this event.
- The Prospectus and links to CaFÉ and CaFÉ tutorials are available on the WAS-H website. Any questions regarding the exhibition submission process can be sent to intlwatercolorexhibit@gmail.com or by calling the gallery and leaving a message for Dawna Hasara (2017 International Exhibition Director). The complete 2017 IE calendar is below - we're looking forward to another successful and beautiful exhibition this year!

Saturday, Jan. 7 and Monday, Jan. 16, 2017

**Friday, Jan. 20, 2017, 11:59 pm MST**  
Thursday, March 9, 2017

Sunday, March 12, 2017

Thursday, March 16, 2017  
Thursday, April 6, 2017  
Friday, April 7, 2017

I.E. Workshops at WAS-H – register online or by calling the gallery

### Deadline for entry submission to CaFÉ

Accepted entries must be received at the WAS-H gallery by 3 pm CST  
Stephen Quiller Demo and Opening Reception/Awards Ceremony  
Art Lover's Reception  
Final day of Exhibition  
Exhibition is closed and paintings are prepared for return to artists; no artwork can be picked up or shipped prior to 10 am, Friday, April 7, 2017.

## Donate to WAS-H

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

Shopping online? Click **SMILE.AMAZON.COM**

Amazon donates \$ .05 to WAS-H for every \$10 you spend  
*It adds up!*

## WAS-H Future Major Workshop Artists & Dates

### Stephen Quiller

March 13-17 2017  
www.quillergallery.com

### Michael Reardon

www.mreardon.com  
October 9-13, 2017

### Iain Stewart

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

## Splash

Pat Dispenziere's transparent watercolor *The Play of Light VIII* was one of 100 paintings juried into the 48th Watercolor West International Juried Exhibition at the City of Brea Gallery in Brea, CA. (LA area) by the juror, Robbie Laird. She won the Combined Merchandize Award 1 on her painting.

The exhibition will be on display Oct15-Dec 18, 2016.

Pat's watercolor painting "Odessa Survivor" was also in the North County Society of Fine Arts Members Juried show at the Escondido Municipal Gallery. This watercolor won an Honorable Mention.

## Paint-In Calendar

December	No Paint In
January 14	Nancy Stephensen
February 11	Mary Wilbanks
March 18*	Janet Hassinger
April 8	Eric Sprohge
May 13	Shirl Riccetti
June 10	Carol Watson & Beverly Alderholt
July 8	Keiko Yasuoka & Duncan Simmons

\* Third Saturday

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# Art on the Go

by shirl riccetti

## “OH THE PLACES YOU’LL GO...”

by Jan McNeill

A group of 11 watercolorists recently had a chance to live out that famous book title by Dr Seuss – “Oh the Places You’ll Go...” Joyous company, delicious food, beautiful sights, unique experiences, and opportunities to paint plein air – what’s not to like? I apologize for all the superlatives, but that’s exactly how we experienced our October trip to southern France!



Susan Giannantonio, a WAS-H teacher and past President, led a group of watercolorists on an eight-day sojourn through the French Riviera and Provence. Fellow watercolorists included: Anne Murphy, Beverly Aderholt, Laura McMahon, Peggy Boston, Sue Patrick, Alice Rogers, Anna Griffiths, Jan McNeill, Kathleen Church, and Patty Armstrong.

Unique experiences included: walking the yellow ochre mines and a private class in making our own paints of watercolors, temperas, and caseins;

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# Mary Whyte Workshop- Paintings that tell a Story

by Emily Wahl, WAS-H Workshop Coordinator

If you were in attendance at the presentation given by Mary Whyte at the October General Member Meeting you got a glimpse of what was to follow over the next three days in her Portrait Workshop. The workshop participants had three full days of painting life models and had a choice of three models each day. Mary started Day 1 by getting everyone at ease by telling the class there were three requirements to the workshop- one bad painting (a catastrophic painting), ask a dumb question and tell a joke. This set the tone for three inspiring, fun and educational days. She quickly reviewed her supplies- brushes, paints (she prefers M. Graham as they contain honey as an ingredient), paper and palette. She reinforced that drawing from life strengthens our memory skills.

When she begins painting the model, she thinks in terms of shapes, not inventory. She strongly encourages that a thumbnail sketch be done and you think about the title of the painting early on. While drawing each day she would ask the workshop participants what is different about the model’s eyes, cheeks, nose and chin. She is always looking for what distinguishes one person from the next. She paints upright and often steps back to see how the paint is taking to the paper. When she draws she looks and draws the 5 degrees of light: highlights, middle values, dark values, cast shadows and bounced light. These are lightly drawn in and very important before starting to paint.

She paints skin tones with three colors- permanent rose or quinacrodone rose, raw sienna and ultramarine blue. She starts by painting the background early and begins by painting some areas of the hair into the background, creating soft edges. For shadows she lets two complementary colors come together. For large shadow areas, she puts down a large area of ultramarine and then adds quinacrodone rose and raw sienna wet into wet. It creates a luminiscent glow. While she is painting the model she talks through her process of painting. She is very much at ease answering questions and passes the painting around during the demo several times so that participants may take a closer look. Shortly after her demo the workshop participants went to work painting from the life models. There were standing easels, table easels and many supplies scattered around the three models, each very uniquely dressed. Mary made her way around to all the participants with encouragement and critiques throughout the day until we



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# Our WAS-H Exhibits Explained...

by Jan McNeill, Historian

A couple of newer members recently asked me to explain the differences between the WAS-H Annual Members Exhibit, the International Exhibit, and our monthly shows. That led me to write this summary for all of our members:

	International Exhibit (IE)	Annual Members Exhibit (AME)	Monthly Exhibits
<b>Exhibit dates</b>	March	October	All months except March & October
<b>Description</b>	WAS-H’s largest & most prestigious show – open to all watermedia artists.	WAS-H’s 2nd largest & prestigious show - for members only	Normal shows – for members only
<b>Entry application date</b>	Mid September – mid January	October	1st Saturday of the month (usually)
<b>Entry type</b>	Digital photos via Café.com website for initial judging (max of 1 painting accepted from 3)	Actual framed paintings (max of 1 painting accepted of 3 entries)	Actual framed paintings (up to 3 paintings accepted of 3 entries/artist)
<b>Judge</b>	Nationally known artist jurors entries, judges exhibit, conducts workshop	Nationally known artist jurors entries, judges exhibit, conducts workshop	Local artist/teacher, gallery owner, museum curator – jurors entries & judges exhibit
<b>Source of entries</b>	½ local; rest from TX, USA, and other countries	Primarily local	Primarily local
<b>Board member responsibility</b>	IE Director	AME Director	Gallery Director(s)
<b>WAS-H Signature &amp; Elite Signature Status</b>	3 yrs* for Signature; 5 yrs* for Elite Signature (* Must have WAS-H membership)	NA	NA
<b>Awards</b>	<b>1st</b> \$2000 <b>2nd</b> \$1200 <b>3rd</b> \$900 <b>Directors:</b> TBN <b>Jack Bowen:</b> \$500 <b>Lloyd Albers:</b> \$500 <b>Merit:</b> \$175	<b>1st</b> \$500 <b>2nd</b> \$300 <b>3rd</b> \$200 <b>Directors</b> \$150 <b>President</b> \$150 <b>Hon. Mention:</b> \$100	<b>1st</b> \$100 <b>2nd</b> \$75 <b>3rd</b> \$50 <b>Hon Mention:</b> Ribbon

# A Thought to Ponder

by Robin Avery

In one of the workshops I have taken, I once heard an Instructor comment, “If all anyone knows of you when you die were your paintings, would they KNOW you?”

A very thought provoking question. As beginners we do not worry so much about what we are “saying” as much as “how” we are saying it.

Technique is at the forefront of our thinking. As we mature in our art, we broaden our concerns. Like a baby bird’s first flight, we take off in all directions. We explore all avenues. But eventually we begin to repeat ourselves and develop a style. True, like Picasso, our styles change but usually there are some underlying threads that continue to sneak back into our art. Take a large stack of your paintings and spread them out where you can see them all. Look first at your preference color? Do certain colors beg to be on your palette? Your choice of brushes factor into your style and give voice to your strokes. What elements do you use the most? Is the element you use most value, shape, line, texture, or color?

Are your paintings quiet, reflective, or more bold and bright? Do you repeat in your preference for subject matter?

Why do you select what you do? Do you like to paint large paintings or small ones? Do you prefer glazing, acrylic, or mixed media? Look at our contemporaries; I think we know many of them by the paintings they paint. Stephen Quiller loves the solitude of nature and expresses that love in his Colorado landscapes. John Salminen, who like Stephen lives in a rural setting, chooses to paint his love for urban places and the interaction of people. I believe we

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## 2017 WAS-H Art Fair

by Theresa Wilson, Art Fair  
Coordinator



It's time to start planning for the Art Fair, to be held Saturday, March 25, 2017. The Art Fair is an opportunity for our members to gather up all the beautiful work in their studios and offer it for sale to the public. Last year we had 27 artists manning tables and tents in the WAS-H parking lot and gallery, and achieved record sales for the event. The Fair is also a chance for visitors to discover all that WAS-H has to offer, and to enjoy the International Show. If you would like to add your ideas and efforts to help make the Art Fair a success this year, please email Theresa Wilson at [ttcbwilson@aol.com](mailto:ttcbwilson@aol.com) to join the Art Fair team. We will plan to hit the ground running in January to make this a fantastic event!



## New Members

Li Ling Chou	Foruzan Nemati
Ariane Edmundson	William Reed
Melba Goodman	Tatiana Streltsova
Richard Hall	Shengchun Wang
Catherine Hees	Philippa Warfield
Tricia Herren	Kristin Wing
Cecilia Leach Hodges	Myrna Yancey
Mella Little	Hyunhee Yoon
Xavier Livingston	

8 December 2016-January 2017

## Volunteer of the Month: Veronica Koenig

by Karen Stopnicki, Website Director



WAS-H sends out a number of emails each month to keep members and friends of WAS-H up to date on the events going on. Veronica Koenig has been volunteering to get the message out!

*How did you first become interested in WAS-H, why and when did you join?*

I took a watercolor class in 2013 at Rice University Continuing Education with Ellen Orseck. She took the class to view an exhibit at WAS-H and Jan McNeill provided information about the organization. I joined WAS-H shortly thereafter.

*What are the things you've done for WAS-H?*

My first volunteer opportunity at WAS-H was to join the Arts in Medicine Program. That's how I met Lynne Woods. I really enjoyed working with the children but was unable to commit to a routine schedule since I was often at my "get-away" home in Bayside, TX. That got me thinking about how else I might be able to contribute. My experience managing a small website for a non-profit group in Bayside TX caused me to contact WAS-H's Website Director, Karen Stopnicki. Karen has given me the opportunity to design several of the monthly on-going email marketing blasts.

*What do you really like about WAS-H?*

WAS-H offers so many opportunities to learn the various techniques of the

watercolor medium. The instructors and members are all so helpful and friendly. I've taken classes from Liz Hill, Mark Stewart, Caroline Graham, Carol Rensink and most recently from Dr. Mohammed Bhatti. I really enjoy attending the Wednesday Model Lab and the Friday Open Studio.

*Tell us about yourself and your background and current work in art.*

I grew up in southern Connecticut and spent many summers vacationing on Cape Cod and weekends on Candlewood Lake. I enjoyed living "on the water." Upon graduation from college (majoring in Art Education) I was hired by Conoco and was shortly thereafter transferred, in 1976, to their offices in The Woodlands, Texas. At that time, I lived on FM 1960 and took several watercolor classes with A.J. Schexnayder. Watercolor painting, however, was put on the sideline due to work priorities and raising a family. In June 2009, with 35 years service, I decided to retire from ConocoPhillips. So with my new "status" as a retiree, I decided to get back to studying art. I took classes in many different media (pastels, colored pencils, acrylics) at the Art League Houston, Rockport Center for the Arts and at Rice Continuing Studies. Watercolor is my favorite media. My focus right now is portraiture painting. I recently completed a portraiture class with Dr. Bhatti and am looking forward to learning and being inspired in the Mary Whyte workshop. When I'm taking a break from painting I volunteer a couple of hours each month at Children Assessment Center and HCPC with my corgi dog Bonnie. We have been members of Caring Critters (an animal assisted therapy program) for many years. I'm also a member of the WU Good Neighbor Team. In Bayside I

(continued on page 10)

## November Monthly Gallery Show

by Diana Burke and Chris Bunger, Gallery Co-Directors

The theme of the November 2016 WAS-H monthly gallery show was "General / No Theme." Entries ranged from representational to primitive, from abstract to experimental. Due to I-45 being closed in downtown Houston which caused major backups on all other freeways there were not as many entries as in previous months, but that enabled each painting to be hung to its advantage.

Mary Wilbanks was the juror for this show. She is a Signature Member of the National Watercolor Society, The Watercolor Honor Society U. S. A., and a Signature Elite Member of WAS-H. Although she is an abstract acrylic painter now, Mary began her career as a portrait painter.

Mary commented during judging that several ribbon winning paintings "glowed" with light. She was also surprised to recognize the location of the winning painting "Charles Bridge, Prague" - she had actually visited that site.

**Honorable Mention ribbons were awarded to:**

**Karen Lindeman**, - "Passage"

**Shirley Lee**, - "Gone Shopping in Rockport"

**Daniela Werneck**, It Must Be Love

**Debbie Hagemeyer**, Gray Falls

**Ruby Allen**, Art Nouveau

**Carol Watson**, Thread Painting

**Richard Linden**, On the Colorado

**M. T. Crump**, Tesla I

Congratulations to the winners and a "Thank you" to all those artists who entered their paintings. The walls of the Gallery glow with your work.

The monthly shows cannot happen without the dedication and hard work of volunteers who help with registration and hanging of the paintings. We are humbled by your willingness and dedication to make this a successful show at the WAS-H Gallery.



▲ **1st Place: Erik Sproghe**, Charles Bridge, Prague

◀ **2nd Place: Susenne Telage**, Sonata



**3rd Place: Patty Browning**, Mystery of the Night

9 December 2016-January

## Demo: Collaborative Art “Featured Artist” (continued)

(continued from page 2)

He has composed and arranged music for the Houston Bach Choir, the Monterey Bay Symphony, the Houston Boychoir, the HSPVA Madrigal Singers, the Bay Area Chorus, the Sons of Orpheus male chorus, the Chicago Chamber Brass, the Paragon Brass Ensemble, the Orchestra Citta di Grosetto, the Virtuosi of Houston, and the Houston Tuesday Musical Club.

Ava Leavell Haymon, Poet Laureate of the State of Louisiana 2013-2015, is a poet, playwright, editor, and teacher. Her poetry has appeared in journals nationwide, and in four full-length collections. Her latest collection, from LSU Press, is *Eldest Daughter*, a life's work that grapples with her preacher's daughter upbringing. She teaches poetry writing classes in Louisiana and in New Mexico, directs workshops and reads her poems widely in the United States and in Canada, and edits the *Barataria Poetry Series* for LSU Press. She collaborates happily with musicians, and her poems have been set to music and premiered by a number of classical and jazz composers.



Gretchen Van Atta Loro was born and raised outside of New York City. She earned her B.A. at Kalamazoo College, Kalamazoo, Michigan in 1968. During the next four years she continued her studies on a small German island in the North Sea. In 1977 she moved to Texas where she met her future husband, Dr. Antonio Loro. Opening St. Mark Fine Art Restoration in 1982, she began working side by side with her husband learning first-hand the skills of fine art restoration. But it was her own artistic skills which Antonio encouraged. Choosing color pencil, an unusual medium, she worked to fully develop its potential. Gretchen's pencils (colored or graphite) make use of what she knows intimately, giving her art work the dignity of exemplary “pencil -ness”. Significant pencil work can make use of specific images such as the grand motifs of Venice that have inspired artists for centuries, as well as the most humble quiet corners of a city who shares its secrets only with those who actively seek them out. The subject in question becomes art; it achieves a relationship to drawing by becoming a catalyst for which the process of drawing can occur. Clearly, Gretchen has been touched by the magic that is Venice and has been inspired to help preserve its significance so that it can be experienced through line and color. The mastery of composition appears effortless. The effort is devoted to clarity not replication. The color pencil medium, fully developed, lends itself ideally to this end. It works against the banal. The clarity is not imposed, but rather emerges through her deep-seated subjectivity that confronts the routine and the unnoticed with a structuring comprehension.



## Artist - Shirl Riccetti (continued)

(continued from page 4)

orable one being a “weekly pill case”, but instead of the days filled with pills, Monday had alizarin crimson, Tuesday burnt Sienna – you get the picture. She did warn the group that when using this type of palette it needed to be secured with a rubber band to keep paint from spilling out.

We then watched a demonstration of her putting paint to a contour drawing. And she gave us her recipe for making shadows: Ultramarine Blue, Cobalt Violet and Burnt Sienna.

Her “secret” or “magic word” for using contour drawing is **OUTLINE, OUTLINE — OUTLINE!**

Thank you Shirl, for a very informative and fun afternoon.

Veronica Koenig (continued from page 8)

belong to a quilting group that raises funds for the local high school graduates. Swimming is something I enjoy along with walking and landscape gardening.

## Monthly Gallery

**2016**

- December - Small Paintings

**2017**

- January - Human Form: Clothed and Unclothed

- February - General / No Theme
- March - International Exhibit

**QUESTIONS:**

Chris Bunger, Gallery Co-Director

- ccbung@gmail.com
- 713-501-8089

Or

- Diana Burke, Gallery Co-Director
- vdburke@gmail.com
- 936-828-6453, 832-932-5603

## Mary Whyte Workshop (continued)

(continued from page 6)

wrapped up for her daily discussion topic.

Each afternoon painting wrapped up at 3pm and Mary selected a topic for discussion composition, color mixing and the business of marketing your work and working with a gallery. On day 3 she asked each workshop participant to select a painting completed or in progress to share with the group. We discussed what worked well and what did not work as well in each painting.

Intertwined in the three days was Mary's journey on how art chose her as an artist that portrays people and tells their stories. When painting she talked about creating something that appeals to the senses and shared an exercise she asks of her students: think of each of the five senses (smell, sight, touch, sound and speech) and come up with 20 things that take your breath away. This will



allow you to put your emotions into the painting. For Mary it is about discovering your originality, being a poet not a journalist. At the general meeting she put out three thoughts we should think about:

- Know what is essential to you.
- Focus on what you do differently (not

## Art on the Go (continued)

(continued from page 6)



meeting and observing an artisan in gilding an antique frame in her atelier; touring the grounds and wine tasting in a private chateau/winery; touring the market for our dinner's fresh produce with our hotel's chef; and not least of all: painting in the footsteps of Van Gogh, Chagall, Cezanne, and Matisse! Several new artistic experiences included painting with “le baton” (a stick) and a round

what you do well).

- Worry about what you want to be (not what you want to do).

Through out the three days you could hear discussions among the workshop participants on how they would answer these questions for themselves. Mary did so much more than teach a portrait workshop, she generously shared her inspiration and her heart.

Thank you for an incredible experience!!

robin of drawing and painting on ~20 sketches. (Each sketch was a composite of all of our strokes and colors). So fun! Our memories, sketchbooks, and photos will all enrich our inspiration for future paintings. Carpe diem!

*Do you have travel stories?*

Shirl Riccetti sriccetti@comcast.net

*A Thought to Ponder  
(continued from page 7)*

know these two artists by the works they have shared. Give some thought to why you paint what you do and be conscious in the future to share a bit of yourself in your work. Embrace your personal vision. Dare to be different.

Recommended reading:  
Palette Magazine from Cheap Joe's

## Graham Berry, UK Artist, Coming To WAS-H

## Qualified Charitable Distributions

Graham studied Graphic Design and Illustration in England. He has had a very successful career as an Illustrator, winning a DADA award for his Illustrations and also featuring in several Association of Illustrators annuals. In 1990 Graham returned to his first love, painting. Graham says 'My paintings are inspired by the effect of light and shadow on our environment,



creating dynamic shapes and colours, I especially enjoy painting people going



about their everyday lives. My experience working as an Illustrator has refined my drawing ability that is the

When planning your IRA withdrawal strategy, you may want to consider making charitable donations through a Qualified Charitable Distribution (QCD).

A QCD is a direct transfer of funds from your IRA custodian, payable to a qualified charity, such as WAS-H.

In addition to the benefits of giving to charity, a QCD excludes the amount donated from your taxable income...

QCDs can be counted toward satisfying your minimum required distribution (MRD) for the year...You must be 70½ or older to be eligible to make a QCD. Call your IRA Custodian to request a QCD.

More information on QCDs can be found at <https://www.fidelity.com/learning-center/personal-finance/retirement/qcds-the-basics>.

foundation to my work, I believe the ability to draw is fundamental to painting. I attend a 'Life Drawing' class every week to sharpen my drawing and observation skills. I'm always on the look out for images that will make interesting paintings. I try to take my camera with me at all times just in case I see something that appeals.' Graham's work has been in North Light Books Best of Watercolor series, Splash 14, 15, and 16. Graham is presenting a workshop for WAS-H on April 28, 29, and 30 titles "Painting People at Work and Play."

## What Companies Match Gifts?

Does your Company match gifts from its employees or retirees to non-profits? Over two thousand major U.S. companies will match, and some will even double or triple your financial donation to WAS-H.

Many companies also have a Volunteer Grant program and will donate \$\$\$ per hour that an employee or retiree works as a volunteer for a non-profit.

Call your Benefits department or search online to find out how your Company might donate to WAS-H. The application process is usually very easy and the impact on WAS-H is potentially enormous!

Some Companies with corporate matching gifts and volunteer programs are...

- Aetna
- Allstate
- Apple
- Bank of America
- BHP Billiton
- Boeing
- British Petroleum
- Cabot Oil
- ConocoPhillips
- CarMax
- Dell
- Electronic Arts
- ExxonMobil
- Gap
- General Electric
- Home Depot
- Johnson & Johnson
- Kimberly-Clark
- Microsoft
- Outerwal (Redbox)
- Pfizer
- RealNetworks
- Shell Oil
- Soros Management Fund
- State Street Corporation
- Time Warner
- Verizon

## Welcome to the Gallery (continued)

(continued from page 1)

is a significant increase in the quality of the art so pat yourselves on the back and keep taking classes!

Next year's plans for Gallery shows are well underway. Themes for monthly exhibits have already been set through August and in accordance with members' requests some things will be changed and added. You can expect at least one additional "General/No Theme" exhibit; the "Experimental" show will be in the spring instead of in the summer; the "Texas" themed exhibit will not be held during the rodeo but will be held later in the spring; and in January the medium of "All drawing and water-based media or any combination thereof" will be allowed for the theme "Human Form: Clothed an Unclothed."

If you have ideas for future monthly shows or if you have seen exhibitions elsewhere that you would like to have happen in the WAS-H Gallery, then please let us know. We are open to your suggestions. After all, this is your Gallery, too.

We hope to see you in the WAS-H Gallery for the Christmas party/reception. Come and be amazed, enlightened and delighted with the imaginations and dreams of your fellow artists and friends.



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Hilary began teaching watercolor in Houston in the early 1980's, and has since taught (and juried shows in the USA, Europe, Canada and Mexico. She founded the model group at WAS-H in 1987. Originally from England, Hilary Page has lived with her husband in Houston since 1971.

# January Prospectus Theme: Human Form: Clothed and Unclothed

(Entry may be either representational or abstract of the human figure, form and face.)

Take-In: Saturday, January 7, 10:00 am – noon

(Paintings can be brought in before Saturday from 10:00 am to 3:00 pm, Tuesday thru Saturday)

Reception: Sunday, January 8, 3:30 - 5:00 pm

Pick up paintings: Friday, February 3, 10 am - 3 pm

Questions: Chris Bunger, ccbung@gmail.com, 713-501-8089 or Diana Burke, vdburke@gmail.com, 936-828-6453

## Juror: Erik Sproghe

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

## Eligibility and Requirements

- Artist must be a current WAS-H member.
- Up to three entries per artist.
- Fee of \$10 per entry.
- Artwork Regulations:
  - Only original artwork accepted. May not be a likeness of another's work (i.e., painting, drawing, photograph-digital image or print).
  - Completed in the last 24 months.
  - Not painted under supervision or in a class. Artwork completed in a Figure Model Session that does not include instruction is acceptable.
  - All drawing and water-based media or any combination thereof.
  - Surfaces: paper, clayboard, or Yupo only.
  - Has not won a WAS-H award or been in International or Annual Member's Exhibits.
- Framing Regulations:
  - Artwork must be framed (only exception is Clayboard wooden cradle panels).
  - Frames must be plain, simple grooves only.
  - White, off-white or grey mats and liners.
  - Frame width must not exceed 2".
  - Must be strung with wire for hanging.
  - Plexiglas if needed. No glass will be accepted.
  - Paintings not to exceed 48\* in height or width, frame included.

## Awards

- Cash awards for first \$100, second \$75, third \$50.
- Honorable Mentions awarded a ribbon – no cash.
- Only one award per artist.
- Winners are notified by phone.

## Sales

- WAS-H accepts a 20% donation for sale of artwork.
- Artwork must remain in gallery for duration of the show.
- Price does not include sales tax, which will be added at time of sale
- A 5% fee is taken out of credit card sales.
- All sales include frames.

## 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 refuse any entries that are inappropriate for a family venue. 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, D-Drawing  
Surface: P – paper, YP – Yupo, CB - clayboard

# February Prospectus Theme: General/No Theme

Take-In: Saturday, February 4, 10:00 am – noon

(Paintings can be brought in before Saturday from 10:00 am to 3:00 pm, Tuesday thru Saturday)

Reception: Sunday, February 12, 3:30 - 5:00 pm

Pick up paintings: Friday, March 9, 10 am - 3 pm

Questions: Chris Bunger, ccbung@gmail.com, 713-501-8089 or Diana Burke, vdburke@gmail.com, 936-828-6453

## Juror: Caroline Graham

Caroline Graham, WAS-H Elite Signature Member, received her MA from the University of Texas. She began her art training in San Antonio at the Witte Museum and continued as a teenager at the Art Institute. Her love of figures and portraits was sparked by Marge Brichler, continued under Jose Perez, and eventually led to study in the Anatomy Lab at the Baylor College of Medicine. She is an award winning artist and maintains a studio in Houston. Her work has been included in numerous exhibitions and collections, and her portraits and commissions can be seen all over Houston. In addition to her weekly watercolor classes at the Art League of Houston, she teaches workshops in Nantucket and abroad.

## Eligibility and Requirements

- Artist must be a current WAS-H member.
- Up to three entries per artist.
- Fee of \$10 per entry.
- Artwork Regulations:
  - Only original artwork accepted. May not be a likeness of another's work (i.e., painting, drawing, photograph-digital image or print).
  - Completed in the last 24 months.
  - Not painted under supervision or in a class. Artwork completed in a Figure Model Session that does not include instruction is acceptable.
  - At least 80% watermedia.
  - Surfaces: paper, clayboard, or Yupo only.
  - Has not won a WAS-H award or been in International or Annual Member's Exhibits.
- Framing Regulations:
  - Artwork must be framed (only exception is Clayboard wooden cradle panels).
  - Frames must be plain, simple grooves only.
  - White or off-white mats and liners.
  - Frame width must not exceed 2".
  - Must be strung with wire for hanging.
  - Plexiglas if needed. No glass will be accepted.
  - Paintings not to exceed 48\* in height or width, frame included.

## Awards

- Cash awards for first \$100, second \$75, third \$50.
- Honorable Mentions awarded a ribbon – no cash.
- Only one award per artist.
- Winners are notified by phone.

## Sales

- WAS-H accepts a 20% donation for sale of artwork.
- Artwork must remain in gallery for duration of the show.
- Price does not include sales tax, which will be added at time of sale
- A 5% fee is taken out of credit card sales.
- All sales include frames.

## 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 refuse any entries that are inappropriate for a family venue. 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, D-Drawing  
Surface: P – paper, YP – Yupo, CB - clayboard

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 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.*

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 \_\_\_\_\_

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 \_\_\_\_\_

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Signature \_\_\_\_\_ Date \_\_\_\_\_

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

Name \_\_\_\_\_

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Title \_\_\_\_\_

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Tel. \_\_\_\_\_ Price \_\_\_\_\_

Title \_\_\_\_\_

Framed Size \_\_\_\_\_x\_\_\_\_\_ Medium \_\_\_\_\_ Surface \_\_\_\_\_





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