



November 2015

Washrag

N E W S L E T T E R

Watercolor Art Society - Houston

From the Juror by Ken Hosmer

It is a privilege to be invited as guest juror for the Watercolor Art Society of Houston Annual Members Exhibit.

I am often asked to describe my criteria for judging a show. Selecting art is not an exact science based on a scorecard, nor is it the simple whim of opinion. Instead it involves a balance of many factors. My initial criteria are good design, followed by creative concept, strong use of color, and lastly technique. These are all important foundation qualities. In addition, winning paintings also need to hold the viewer, bringing them back for more.

Above all, I search for pieces of art that either evoke a strong mood or have the wow-factor. Mood stirs our emotions: it may calm us or disturb us — it makes us feel.

The wow-factor is more difficult to describe in words, but is also powerfully felt by the viewer. It is the internal excitement of the artist captured with paint. It is energy. It is a dance of color and shape, flowing from the artist's soul.

So for example, let's look at Carla Gauthier's first-place painting, *Chicken on the Bone*. It grabbed my attention when I first saw it. I loved the creativity of design. Looking up at the musicians from under their elbows, I felt I could see the stage lights turning their white suit jackets red — a hot, smoky-bar red. I'll bet the artist could hear the music "Ride, Sally, ride!" when she painted that picture. Emotional impact — that's the "wow" factor. It draws you back again and again, and makes you want to



Chicken on the Bone by Carla Gauthier



The Duesenberg by Gay Paratore

keep looking at it.

Second, I chose Gay Paratore's *The Duesenberg*, because of its strong design combined with subtle color and intricate detail. In a

(continued on page 5)

November Events Calendar

Board Meeting – Nov. 2, 9:30 am

Monthly Show Take-In – Nov. 7, 10 am - 12 pm

General Meeting – Nov. 8, 1:30 pm

Demo: Jackie Liddell

Demonstration of CaFÉ after meeting

Gallery Reception and 40th Anniversary Reception – Nov. 13, 6-8 pm

Paint-In – Nov. 14, 9:00 am - 3:30 pm

Paint-Out – Nov. 21, 9:30 am - 3:30 pm

Wed. Model Session– 12:30 - 3:30 pm

Open Studio – Fri., 10:30 am - 2:30 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
email: 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, ramsdende-sign@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, 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



General Meeting - November 8

Social 1:30, Meeting 2:00

Demo: Jackie Liddell

Watercolor Exploration

"Painting fulfills my life, not only with the exploration and challenges, but with the revelation that I can still learn something new every day." — Liddell

Watercolor has always intrigued me. I enjoy the challenge of trying to control this fluid medium, and I love the versatility, transparency, and its luminous qualities. In this demonstration, I will show many of the techniques I use, and show many examples of various ways that I use them to express my ideas. My paintings have many different looks, and I am always inspired to plan out what I feel is best for the painting. I could never get stagnant in my work, because there are lots of different surfaces on which to paint, techniques to invent and try, and collage materials to use to keep me excited and growing as an artist.



Barnacle Bill by Jackie Liddell

— Jackie Liddell www.jackieliddell.com

Ken Hosmer's October Demo



WAS-H members were treated to an inspiring demonstration by renowned artist Ken Hosmer at the October monthly meeting. Careful preparation went into his choice of subject, composition, and the photo which inspired the value study, which in turn steered the painting. He wet his paper only on the back side and turned it over, where his

prepared contour drawing was ready to go – two white rowboats tied to the pier, patterns of reflections in the surrounding water. He surprised the crowded room by taking a Q-tip and black acrylic paint to add texture and lines to his drawing. The finished acrylic layer was reminiscent of a light charcoal drawing – mostly in a dry-brush technique.

Soft-spoken, and quietly unassuming, Ken picked up a brush and his boldness came through. Choosing vibrant colors, he laid down small shapes of paint on the

(continued on page 5)



From the President

by Beverly Aderholt, *President*

Dear WAS-H Members,

Early last spring I asked Lynne Woods and Mark Stewart to attend a Strategic Planning Seminar offered by Houston Arts Alliance. As I'm sure you know, strategic planning means targeting necessary things to be done now to assure a successful future for an organization in line with its mission.

When they returned, I asked Lynne, our Vice-President and President-Elect, to chair a committee to define our strategic direction for WAS-H. This committee included Lynne, Jan McNeill, Karen Stopnicki, Louise Bateman, Dawna Hasara, Rosalie Ramsden, and myself.

The strategic vision, as recommended by the committee and now approved by the Board, is "to utilize the resources we have to strengthen and sustain WAS-H into the future." I will go through the recommendations separately to explain them and tell you how we've begun to implement them.

- Implement Leadership Development and Succession Planning
 - a. With the advent of our new interactive website, we see some new Board of Directors responsibilities. Over the next year, we will establish and fill a new web director position, and we will assign new web responsibilities to present directors.
 - b. Identify, recruit, and train volunteers to move into various leadership positions. We are adding a "Volunteers Needed" column in the *Washrag* to better communicate emerging leadership opportunities with WAS-H members.
 - c. We will ask our Nominating Committee to recommend a continual process of volunteer identification and promotion of volunteers into leadership positions
- Encourage greater membership engagement and attract a more diverse population.

Some ideas are to begin a night class to attract working people, to consider adding a 3-day avant-garde workshop to attract diverse watermedia artists, energize the Friday Open Studio by adding both a CD Study topic and a Peer Critique, and publicize our Paint-Outs a season in advance and add Peer Critique to them.

- Improve the security of our building.
- Establish a record retention plan online to protect documents and records.
- Develop a business continuity plan to help us in the event of an emergency.

These are long-term plans which we hope to set up carefully for the benefit of WAS-H.

I hope to see you on November 13 at our 40th Anniversary Party.

Warm regards to all,

Beverly

Volunteers Wanted:

Want to volunteer from home? WAS-H needs a Website Gallery Shows page coordinator. You do not need to be a computer professional, as the Wild Apricot software basics can be quickly learned by anyone who is comfortable with software such as Excel, Word, and Photoshop.

For more information contact Karen Stopnicki, khouston006@yahoo.com.

- Updates winning photos and information for each monthly show (including Major Shows)
 - Loads new Prospectus as it becomes available
 - Loads additional information for major shows as needed
 - Updates list of show themes
- Do you like to write?** Volunteer Writer needed to attend monthly gen-

Member Teachers Listing

Sallie Anderson Studio
Galveston, 409-763-2265

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

Barbara Jeffery Clay, AWS
116 Huckleberry Dr.
Lake Jackson, TX 77566, 979-292-8058

Susan Giannantonio, Katy, TX, and
Mayville, NY, lucholiz@gmail.com,
www.artandstring.com

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

Joanie Hughes
For Beginners (inside 610), 713-426-6767,
joan-hughes@comcast.net

Gay Paratore, BA, MEd, TWS, NSA, WAS-H, Classes: Tues. - Santa Fe Studio, Thursdays - TAACCL, 409-316-1005

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

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

A.J. Schexnayder, AWS, NWS, WAS-H
N.W. Houston, 281-444-7524
aj-schexnayder@att.net

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



eral meeting and write up artist demo for *Washrag*. For more info, contact lynne.woods@yahoo.com.

Saturday Paint-In

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

Floral using analogous colors
Barbara Jeffery Clay, AWS
Sat., Nov. 14, 9:30 am - 3:30 pm
(setup at 9:00-9:30)



Challenge: The use of analogous colors and the importance of value in composition.

Materials: a photo/picture - close image of the flower like the one pictured above.

Brushes: The brushes you normally use, and be sure to have a detail brush (small round), and a large brush for painting in bigger areas. The brushes you are familiar with and use often, please bring those.

Paints: A good quality paint and the colors you already use, bring them all for your project. Hint - the colors that are in the flower you chose to paint. The example would be a red flower: reds, oranges, yellows and of course the leaf colors.
Paper: A quality paper - the #140 or #300 cold press in a bright white will give the best results. The size of your painting or paper is your choice. A test sheet for colors and techniques is needed for the process.

Pro-White Ink is helpful in restoring some of the small lights — water-soluble.
Normal Supplies: Pencil, eraser, water containers, support for the paper, liquid masket if needed, and paper towels.

Please have your drawing on the paper ahead of the class: Thank you! The class includes a demo, and positive critique. Painting is fun, enjoyable, and a learning process! www.barbarajefferyclay.com

Come Celebrate WAS-H's 40th Birthday!

by Jan McNeill, Education Director



The November 13, 2015, WAS-H reception will be the scene of a very special party. We are celebrating WAS-H's 40th year with champagne and birthday cake. In addition to the normal monthly exhibit, we will also have an amazing display of paintings by WAS-H's Signature and Signature Elite members.

WAS-H has had an amazing journey over the past 40 years. From the early days of a rented room and schlepping water and coffee down the hall to our current wonderful building/gallery/classroom complete with state-of-the-art AV system. We have much to celebrate!

The only ingredient missing is YOU! Be sure to stop in Friday, November 13, 6-8 pm and help celebrate.

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for every \$10 you spend
It adds up!

WAS-H Future Major Workshop Artists & Dates

Anne Abgott

<http://www.anneabgott.com>
March 7-11, 2016

Mary Whyte

<http://www.marywhyte.com>
October 10-12, 2016

Monthly Gallery Show Themes

2015

- November - General/No Theme
- December - Small Paintings

2016

- January - Abstract
- February - Texas
- March - International
- April - General/No Theme
- May - Intergenerational - Animals Real or Imaginary
- June - General/No Theme
- July - Student Show
- August - Experimental
- September - City, Landscapes, Seascapes
- October - Members
- November - General/No Theme
- December - Small Paintings

QUESTIONS:

For September, November and December contact:

- Louise H. Bateman, Gallery Co-Director
- Louisehbateman54@gmail.com
- 713-703-6889

Or

- Terry Baird, Gallery Co-Director
- 713-523-9008

For December – Check the Prospectus

Ken Hosmer's October Dem (continued)

(continued from page 3)

boat area with his flat brushes, allowing the colors to mingle together and even small backruns to occur. Warm and cool colors, bright versus dull, light versus dark, all were mingled together on the paper. The colors were not important, but the values were, and the values he built created the feeling of sun on the white boats and their reflections on the water.

Once the boats were well under way, he went to work on the pier and water areas of the painting. Ken attacked the area directly under the boats first, explaining that reflections are a vertical consideration, but that the surface disturbance on the water was horizontal. The result is a number of complex shapes, which were broken down into a range of values and variety of colors, often with ribbons of white paper separating them. Yellows, pinks, turquoise, violets, greens all melted into the water, and yes, even the occasional blue. When the first layer of paint was completed, the artist stood back and assessed his work. He worked to repeat colors, sharpen edges, lift paint and lay in some deep darks to punctuate his work. He stated that it is easy to paint too much, and wise to stop before that occurred. It was amazing to see such a beautiful finished painting come to completion within such a short time. Thank you to Ken from all of us not in the sold-out week-long workshop.

Worth noting, Ken stated later that day that he didn't choose a safe painting, one that he had done in other workshops. This one was fresh, and a bit of a risk for him. The result was the energy he seeks to attain in his work. And did y'all notice how loosely he held his brush, right near the end of the handle? Just food for thought. — Carla Gauthier

From the Juror (continued)

by Ken Hosmer

(continued from page 1)

quieter painting, she holds the eye within a labyrinth of lines — just reflections in the hood of an old car. It is beautifully done.

I picked Karen Lindeman's *Blue Mood* as my third favorite for its mood, a quiet



Blue Mood by Karen Lindeman

winter evening. The white foreground leads you into the violet shadows that emanate just a bit of warmth. Although the color shift is subtle, the painting style is loose and energized. It guides you into the landscape and makes you want to stay there for a while.

In closing, perhaps it would be helpful for me to mention just a few things that are sometimes missed. I saw several paintings that had beautiful layering of pattern in what I would call the “negative space” but then lacked a focal point or purpose for being. One or two others had strong design but just needed a bit of color to draw the viewer's eye to a center of interest.

For those artists who use a photographic reference, I caution against too exact a copying in the painting, particu-

larly if you are having a problem with the shape of something, a hand, for instance. Don't draw the viewer's eye to the problem spot with too much detail. Don't accidentally make it the center of attention. Just let it blur out.

Here in Houston you are blessed to

have many fine watercolor artists. May you continue to share with and learn from each other — good design, strong technique, clean color — all inspired by your individual cre-

ative concept — the “wow” factor that will draw your viewer back to look at your artwork again and again. Happy painting!

New Members

Ksenia Annis
Najet Ayachi
Kay Bartle
Jessie Bouley
Catherine Coby
Phil Dahlberg
Kathy Egbert
Kerri Jackson
Beverly Jacomini
Norah Lee

Sam Mc Kee
Irina Minin-Mentz
Renee Rafferty
Cindy Shung
Jane Swanson
Emma Thomas-Hay
Claudia Villa
Cheryl Walker

Art on the Go

by shirl riccetti

THE ART OF GOING SOMEWHERE

Looking through old art magazines, I found in *The Artist's magazine*, February, 1997 issue (OK, I have difficulty in recycling them) these very current ideas of promoting one's art.

In the Business section, Debbie Hagan (pg. 23) suggested entering art fairs. Her ideas were many: choosing Art Shows wisely, picking an art fair not "local," and then offering a variety of priced work to sell.

She strongly urged reading each prospectus carefully and presenting an eye-catching display. Another promotional tip was to get names for a mailing list of visitors, and most importantly, to "follow up" on their interests.

In the same issue of *The Artist's magazine*, (pg. 67), "Painting your town for Profit," Sonia Day suggested promoting oneself as a "neighborhood artist." She lived in Toronto, seriously chose neighborhoods to paint, and then tried to display her work there.

She set up displays of her work in the neighborhood businesses. Her sales came from showing at the local library, neighborhood produce markets, and gift stores. She was also approached as she sat outdoors and drew.

Eventually Sonia's reputation and sales grew into more opportunities and larger painting sales.

Debbie Hagan and Sonia Day's suggestions seem completely different; one urges not being dubbed as a "local artist" and the other, gaining a reputation as a "neighborhood artist." But the bottom line is that each artist finds a comfortable path and a direction to promote his/her art and talents. And it does take work.

Where will your art go?

carpe diem

Let's hear your art travel stories.
sriccetti@comcast.net 713 302-9085

Meet Your Board Member - Jan McNeill

by Beverly Aderholt, *President*



When you work with a diverse and talented Board of Directors like the present and recent WAS-H Board, you quickly see how the earlier lives and jobs of each of these unique people presage the unique ways they do their jobs. And, of course, who they were at 20 led them into the careers and lives they chose. For our longest-serving Board member, Jan McNeill, this early history is instructive because it reflects determination and enthusiasm for life and work. Jan was born in Alberta, Canada, in the city of Edmonton, which is 200 miles north of Calgary, on the same latitude as Moscow. The weather in Edmonton in the long winter is sunny but cold, with at least one week of minus 20 degrees ... lots of skiing and ice skating. Just getting around probably builds character.

When Jan was in elementary school, her family moved to Alvin, Texas, and then Springfield, Massachusetts. She liked math and science, and her four grandparents still lived in Edmonton, so she returned to Canada to complete her university training as a chemical engi-

neer. After graduating, she worked for ESSO in Toronto for three years, where she met and married Frank Griffin, another chemical engineer. Jan and Frank actively pursued jobs in the U.S. because of the opportunities for work in their fields.

Jan worked for EXXON for 34 years in training, management, and operations. During this time, she studied art in weekly night classes at the Houston Art League with Caroline Graham. She retired in 2008 and began taking additional classes at the Glassell School of Art. She soon discovered WAS-H and quickly became an active volunteer; she was co-gallery director for two years and later became vice-president, then president, then publicity director and past-president, and has now been education director for two years. I will tell you from experience that that is a whole lot of work. She loves the WAS-H organization, especially the diversity of its members and how welcoming and nurturing it is.

But back to how a person's earlier life and work is a predictor of present performance: besides the work of her different positions on the Board, Jan is a constant resource for me and other Board members because she keeps a complete record of WAS-H activities and can locate any document we need. It must be the training of a lifetime. We never lose our way because of lack of knowledge, and I owe that to Jan McNeill.

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It adds up!

April Sound Paint-Out in November!

by Mary Rustay, *Paint-Out Chairman*
WAS-H members are all invited to the Paint-Out

On November 21st at the lake home of Barbie and Hector del Castillo. Please plan to arrive around 9 am and paint until around 3 pm. April Sound is on FM RD 105, just north of The Woodlands. See directions below. Plan to bring your supplies, a sack lunch, beverages for the day of painting, a chair or stool, and an asel or stool for your board or sketchbook.

You will need water/container, a camera, bug spray, sunscreen, and an umbrella (for sun or rain?). It should be lots of fun. The property is on a point across the lake from the April Sound marina. Hope to see you there. Mary Rustay, Paint-Out Chairman
Rustay@heritagetexas.com
713-703-1533 (c)

Directions: April Sound Country Club, Montgomery, Texas

- Take I-45 North from Houston (Could also take the Tollways towards the Woodlands, then I-45 the rest of the way)
- Take the 105 Exit in Conroe
- Take a left at the light onto Hwy 105 (You should be traveling West)
- Continue on this road for approximately 15 minutes.
- There is a white rail fence on your right as you near the main gate of April Sound.
- Take a right at the light at the entrance to April Sound.
- Go to the Guard Gate and tell them you are going to the del Castillo home at 120 April Point North. Ask for a map.
- Contact Information for the weekend: Hector's cell: 713 376-3076 Barbie's cell: 713-560-1904

2016 International Exhibition Calendar, CaFÉ Training and Support

by Dawna Hasara, *International Exhibition Director*

The deadline for entering artwork to the 2016 International Exhibition will be here before you know it! To help WAS-H members who are unfamiliar with CaFÉ and who need help getting their images uploaded and their entries submitted, I will be conducting the following training and workshops:

- General entry submission training will be conducted immediately after the November General Meeting Artist Demo and should commence around 3:30 pm, lasting for about one hour. Please plan to attend if you have not utilized CaFÉ before or if you had problems using the system last year.
- The prearranged one-on-one workshops can be reserved for 45-minute segments starting at 10:30am on Thursdays, December 10 and 17, by contacting me at dawna.hasara@gmail.com or 832 702 9495 to arrange your time slot. Most artists find the system very easy to use once they've gone through the training and by using the tutorials posted on the IE page of the WAS-H website. The workshops are intended for WAS-H members who don't have access to a computer or who have problems using computers.

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 washoustonitl@gmail.com or by calling the gallery and leaving a message for Dawna Hasara (2016 International Exhibition Director). The complete 2016 IE calendar is below. We're looking forward to another successful and beautiful exhibition this year!

2016 International Exhibition Calendar

Tuesday, September 15, 2015	First day for entry submission using CaFÉ
Sunday, November 8, 2015	CaFÉ training immediately following the General Meeting Demo
Thursdays, December 10 and December 17, 2015	Entry submission assistance, by pre-registered appointment
Friday, January 15, 2016, 11:59 pm CST	Deadline for entry submission to CaFÉ
Thursday, March 3, 2016	Accepted entries must be received at the WAS-H gallery by 3 pm CST.
Tuesday, March 8, 2016	Opening of Exhibition to the public
Thursday, March 31, 2016	Final day of Exhibition
Friday, April 1, 2016	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 1, 2016.

Take-In for Annual Members Exhibit



Paint-In Calendar

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

November 14, **Barbara Jeffery Clay**, Floral
 December NO PAINT IN
 January 16*, **Carla Gauthier**, Rescuing Paintings
 February 13, **Carolyn Graham**, TBA
 March 12, **Erik Sprohge**, TBA
 April 9, **Robin Avery**, Shapes
 May 14, **Les McDonald**, Realism
 June 11, **Gerry Finch**, Yupo
 July 16*, **Kim Roots**, Collage
 *Third week instead of second.



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December Gallery Exhibit Annual Small Paintings

Take-In: Sat., December 5, 10:00 am – noon
 (Paintings can be brought in before Saturday from 10:00 am to 3:00 pm, Tues. to Sat.)

Reception: Friday, December 11, 6 - 8 pm
Pick up paintings: Friday, January 8, 10:00 am to 3:00 pm
 Questions: Louise Bateman, louisehbateman54@gmail.com or 713 703 6889; or Terry Baird at 713-289-9662.

Note: This show only/ Framing regulations are atypical, please read prospectus carefully.

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 was a fundraiser for Hospice at the Texas Medical Center. She owns Mayville Watercolors Gallery (NY) and teaches watermedia 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:
 - Original composition.
 - Completed in the last 24 months.
 - Not painted under supervision or in a class.
 - At least 80% watermedia.
 - Surfaces: Any surface except breakable glass.
 - Painting has not won a WAS-H award.
- Framing Regulations:
 - No restrictions on frame style or width of edge.
 - Any color of mats and liners
 - Paintings not to exceed 16" in height or width, frame included.
 - All must be strung with wire for hanging.

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 may be taken when purchased..
- 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..

Abbreviations

Medium: WC – watercolor, A – acrylic, G – gouache
 Surface: P – paper, YP – Yupo, CB – clayboard, C-Canvas

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 _____



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