



October 2014

# Washrag

N E W S L E T T E R

Watercolor Art Society - Houston

Paint-Outs continue to be such a mystery to so many of our members who have never participated in one that I am going to take this month's article opportunity to reprint a piece I did back in February 2010 that pretty much outlines what a Paint-Out is like. I would love to invite new and old members alike to join in the fun and come see for yourself what a special experience it is.

"Hmmm. There is another Paint-Out this coming weekend. This one is in the country, not here in Houston like the last one. I wonder if just anyone can attend a Paint-Out; wonder how long it would

take to get there; wonder if it will be hot or cold weather; wonder if I can pull off a good painting without being



embarrassed at the end of the day; wonder if I can carpool so I don't have to worry about getting lost; wonder what kind of gear I need to be ready for anything," pondered the WAS-H member and new artist visitor.

Have these or similar questions ever flitted through your head as you contemplated whether you would attend one of our Paint-Outs? If so, you are not alone. I remember when I first attended Paint-Outs about 30 years ago. I was so nervous. I tried to find a place to

paint where no one could look at my painting. I was relatively inexperienced, and many of the excellent painters came on the Paint-Outs. I was very intimidated! I soon learned, however, that nobody cared how experienced anyone

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## October Events Calendar

- Board Meeting** – Oct. 6, 9:30 am
- Monthly Show Take-In** – Oct. 10, 10 am - 3 pm; Oct. 11, 10 am - 12 pm
- Paint-Out** – Oct. 11, 9:30 am - 3:30 pm; Nov. 1, 9:30 am - 3:30 pm
- General Meeting** – Oct. 12, 1:30 pm
- Demo** – Doug Walton
- Major Workshop** – Oct. 13 – 17, Doug Walton
- Gallery Reception** – Oct. 17, 6 - 8 pm
- Paint-In** – Oct. 25, 9 am - 3:30 pm
- Wed. Figure Painting** – 12:30-3:30 pm (except WAS-H holidays or special events)
- 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](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 Lab 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, 713-524-5146.



Recent model for Wednesday model lab group



# Next General Meeting - Oct. 12

## Social 1:30, Meeting 2:00

### Demo: Doug Walton

Treat yourself to a special demo by Doug Walton, who is giving a weeklong workshop, **Creative Encounters**

by Suzanne Harrill  
Co-Vice-President

Get ready to boost your creativity with M. Douglas Walton. Whatever your style, you will be inspired to grow and express yourself creatively. Be prepared for great fun and the unexpected. Doug is constantly reinventing himself through his own artistic expression. This trait is what attracts his students because Doug's goal is to free the artists to "reinvent" themselves as well. This way it frees students to discover what is unique within them and to express it with dynamic and distinctive paintings.

Several of our WAS-H members have studied with Doug Walton and can't say enough good things about their experiences. Margaret Wheeler is one. She gives us a more detailed account of her experience from taking several of his workshops.

"Each spring for the last five years I have taken a Doug Walton workshop, held in a small studio at the Upstairs Gallery in Arlington, Texas. Doug always shares his latest adventures, from such places as Bali, as he teaches new techniques and ideas that he has created using water-based paints. It might be watercolor or even house paint. He always has us make a plan for our paintings, and creating the plan is

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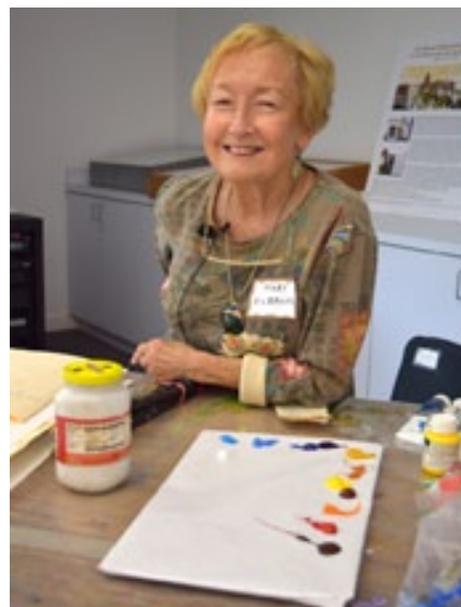


Trees by Doug Walton

## Demo by Mary Wilbanks

by Irene Crutchley, Activities Director

One of our long-time WAS-H members and teacher, Mary Wilbanks, reminded us of the difference between abstract and non-objective art. She explained, "Abstract comes from something real or imagined, a distortion, not real, whereas non-objective are shapes, creating a shallow, flat space. Abstract and non-objective share simplicity and use few elements. An example is using heavy black lines." Most abstract or non-representational artists, she explained, do know how to draw. Franz Kline and



*(continued on page 3)*



# From the President

by Beverly Aderholt, *President*

Dear WAS-H Members,

We look forward to the opening of the Annual Members' Exhibit on October 14 as the beginning of our traditional WAS-H year. Take-in will be Friday and Saturday, October 10 and 11, and the workshop with Doug Walton starts on Monday, October 13. All reports are that he is an exciting presenter who awakens your own creativity, so don't miss the demo on Sunday, October 12, even if you're not taking the workshop.

We are structuring the reception on Friday, the 17th, in much the same manner as our International Exhibit last spring. It will begin in the downstairs gallery with a viewing of the show, light hors d'oeuvres, and wine or punch. We hope to have all the winners and entrants in the show there to circulate and discuss their paintings and their process of painting. It is an honor to be accepted into this exhibit, and this is our night to honor these painters. As is usual with this important show, we expect to have paintings showcasing many different styles, and it is an opportunity for our general membership to study and enjoy them.

At 7:00 or thereabouts, we will move upstairs to our studio for the presentation of awards. We like this organization because it allows for more seating for our guests and a quieter and more respectful atmosphere in which to honor award winners. We'll be giving cash prizes of \$500 to first place, \$300 to second place, and \$200 to third place, and we will bring these paintings upstairs so that we can see them as Mr. Walton talks about his reasons for selecting them. We will also be awarding the Directors' and President's Prizes of \$150, five Honorable Mention prizes of \$100 each, and fifteen Merchandise Awards.

Keep in mind that the quality of paintings in the Members' Exhibit warrants consideration if you are considering adding to your own art collection, and bring friends who might want to do the same. When I was in Santa Fe galleries earlier in the summer, I was struck by the fact that the quality of our paintings meets that of work sold there, and the prices are MUCH lower.

— Beverly

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Richard Diebenkorn are examples of artists that choose to paint abstract, non-representational art."

Mary then demonstrated how to paint an abstract, non-representational piece of artwork. There was a wonderful, conversation-like interaction between the members attending and Mary. Spontaneous questions were voiced, and Mary answered without hesitation, still painting, tearing, or sanding.

Mary loves the rock formations in New Mexico and regularly travels to New Mexico to look, sketch, and study the rock formations she sees only there. Her paintings are imagined and meant

to have the feeling of landscapes. The results are non-objective paintings of the same inspiration: the rocks, the landscape. She puts her feelings of the rocky landscapes into her art.

The demonstration proceeded with specific techniques she uses to produce her unique artwork. Her painting process continued with unplanned warm-cool color applications, tear-outs, and some line work until she sees a "dominance" noted. She rotated her piece until a "dominance" was obvious to her. The final touches were to refine corner shapes with and without a light value

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## Member Teachers Listing

### **Sallie Anderson Studio**

Galveston, 409-763-2265

### **Portia Bell, BFA**

Beginners to Intermediate at WAS-H, 281-530-8999

### **David M. Blackwell**

832-656-5171, [dmbblackwellartist@gmail.com](mailto:dmbblackwellartist@gmail.com)

### **Diana Brandt, Memorial, Houston**

Beginners to Intermediate, 713-560-2324  
[watercolor70131@yahoo.com](mailto: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](mailto:lucholiz@gmail.com),  
[www.artandstring.com](http://www.artandstring.com)

### **Caroline Graham, WAS-H**

Museum District  
713-664-6589, [cgrahamart@msn.com](mailto:cgrahamart@msn.com)

### **Joanie Hughes**

For Beginners (inside 610), 713-426-6767,  
[joan-hughes@comcast.net](mailto:joan-hughes@comcast.net)

### **Nellie Kress, WAS-H, TWS**

Katy, 281-347-0248, [nkkress@msn.com](mailto:nkkress@msn.com)

### **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](mailto:crensink.art@att.net)

### **Carol Slobin, WAS-H**

Sugar Land Art Center  
281-565-1650, [carolslobin@comcast.net](mailto:carolslobin@comcast.net)

### **Shirley Sterling, NWS, TWS, WFS,**

**WAS-H**  
Clear Lake, 281-474-4214

**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](mailto:aj-schexnayder@att.net)

### **Marsha Harris Solomon, TWS-PS,**

**NWO, NMWS, AWA, WAS-H**  
713-266-9173 [marshasolomon@comcast.net](mailto:marshasolomon@comcast.net)

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



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*

## Painting drama in your floral watercolors

**Barbara Jeffery Clay, AWS, NWS**  
Sat., Oct. 27, 2013, 9 am - 3 pm



"Nature in all her glory to be loved, respected and translated is a very personal experience. A beautiful flower invites me to explore its uniqueness of form, color, delicate folding and shadows in an awesome display of nature's bounty. The endeavor to communicate this to others in a visual way through my paintings is my mission"

— Barbara Jeffery Clay, AWS

Description of the class:

1. The artist will note how shadows and light bring added forms to the painting.
2. The use of vibrant colors/analogous color to give form to the subject
3. Contrast of different design elements to make the painting exciting
4. Backgrounds that sing but do not take away from the subject
5. Details that make a difference

### Supplies:

a photo of a flower that has shadow and light patterns  
paper 140/300 lb. paper cold press  
pencil/eraser  
watercolor paints (Use the ones you have. I like the Mission Gold watercolors. They have incredible power.)  
water container  
paper towels  
a support for your paper  
brushes: 1/2 in. angle and one 1 in. angle (I use these. You may use what you like.)  
detail brush and brushes you normally use to paint

4 October 2014

# Paint-In Calendar

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

## Paint-In Calendar

October 25, Barbara Jeffrey Clay, Floral Designing  
November 22, Barbara Jackson, Exploring Acrylics  
December NO PAINT-IN  
January 10. TBA  
February 14, Susan Giannantonio, Incorporating Botanic  
March 14, Joanie Hughes, Pen and Ink  
April 11, Pei Hong Endris, Oriental Approach Abstraction  
May 9, Ann Erard, Abstraction  
June 13, Mary Ann Lucas, Mixed Media  
July 11, Reva Power, Underpainting  
August NO PAINT-IN

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and finally adding her signature. Mary described her demonstration painting as "abstract, because it is unrecognizable." Mary's gives us this advice: "Pursue an interest; create a voice. This is easier said than done. Develop by doing. Develop a way of working and get to work." For more information, check out Mary's new book, *Layered Meaning: The Art of Mary Wilbanks*.

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always a unique experience. Doug says that if we don't have a plan, we won't know where we are going. He motivates us in many different ways; we might go outside and draw what we see, or he might have us draw very quickly as he suggests themes. There is never a dull moment in Doug's classes, and his critiques are very informative and helpful. I leave his class with plenty of ideas and with some completed and some partially completed work to keep me busy for the rest of the year. I always look forward to spring and a new adventure with Doug Walton at the Upstairs Gallery."

This is a popular workshop, and currently it is full. You may add your name to the waiting list in case of cancellations.

# WAS-H Future Major Workshop Artists & Dates

October 13-17, 2014

**M Doug Walton**

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

October 12-16, 2015

**Ken Hosmer**

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

March 9-13, 2015

**Eric Weigardt**

<http://ericwiegardt.com/>

March 7-11, 2016,

**Anne Abgott**

<http://www.anneabgott.com>

October 10-12, 2016

**Mary Whyte**

<http://www.marywhyte.com>

## Condolences

**Pat (P.R.) Damsgaard**, longtime member of WAS-H, died Sunday, August 17th after a long, courageous battle with cancer. Pat and her husband, Conrad moved to St. Louis to be close to their children and grandchildren several years back. Pat remained an active member of WAS-H. The large potted plant upstairs was given to WAS-H by Pat when they moved. Let it be a memorial to her. Our condolences go out to Conrad and the girls.

**Eileen Ann O'Sullivan** died September 2, 2014, of ovarian cancer. She and her husband, Connie, came from New York to Houston in 1970 to work for Shell Chemical Company. She volunteered at Memorial City Hospital and served on the Board of WAS-H. Eileen spent 20 summers in Breckenridge, Colorado, where she and two others formed Women of Watercolor (WOW), which has since grown to 40 gals. Eileen was a constant presence at WAS-H, volunteering and taking classes. We will greatly miss her.

# Paint-Outs Continued

by Mary Rustay, *Paint-Out Chairman*

*(continued from page 1)*

was, and that each artist was just as concerned about the changing lights and shadows, how to keep his or her painting from drying too fast or too slowly, and how to avoid getting sunburned or heat stroke or frostbite, as the case



might be. I learned that everyone was friendly, was eager to be helpful, and just loved the excitement and inspiration of being outdoors and seeing her or his subject for the first time.

Plein air painting, or painting outside, is totally different from painting in the studio under controlled conditions. The elements of nature are the controlling factors. One has to learn not to expect a masterpiece each time, but to consider it a study for a future work a

chance to record what one sees and to enjoy the camaraderie and the moment. One even learns to paint under scrutiny, because the public loves to see an artist at work, and is fascinated at watching a painting evolve right before their very eyes. So don't be surprised if people stop, look over your shoulder, admiringly study your painting and ask "do you ever sell your work?" to which I reply, "Oh, yes, whenever I am satisfied with it."

Paint-Outs are so much fun, whether the turnout is 2-3 people or 23 people. I try to vary the locations to include in

town and out of town, and try to keep the drive to something workable to allow a good 4-6 hours of painting. Occasionally we will plan an overnight Paint-Out, at which time I reserve rooms and plan an itinerary. In the past we have gone on overnight Paint-Outs by bus or car to New Orleans, San Antonio, Nacogdoches, Jefferson, Caddo Lake, Galveston, etc. For all-day Paint-Outs, we have driven to Navasota, Galveston, Brazoria, Calvert, Kemah, Seabrook, the downtown Aquarium, the farmer's market, the zoo, the Sam Houston Statue at Hermann Park, Nelson's Water Gardens in Katy, Teas' Nursery, Sam Houston Park downtown, the Arboretum, and many, many more. It is hard to run out



of ideas with a city as huge and diverse as ours. (I welcome ideas and suggestions both in and out of town.)

The gear or equipment one needs is up to the artist, but I will share with you what I find most useful. Some people travel light and just bring a couple of brushes, a sketchbook, and their paints. They find a rock or bench to sit on, and they can function that way. I find I do better with a few more creature comforts. Here is what I have found indispensable:

- a folding stool or canvas chair on which to sit



- another stool or chair or easel on which to rest my board

- a rolling folding cart to tote my supplies, chair or stool, my camera, water, etc. I also use my folding cart as an easel on which to rest my board while I paint.

- my watercolor board with a few pieces of paper attached with clips (I use either 140 lb. cold press or 300 lb. cold press, or hot press occasionally.)

- my camera – A digital for quick studies or even an old Polaroid does a great job at capturing the lighting and shadows so I don't get confused as the day lengthens.

- my art supplies in a bag (paint, brushes, pencil, eraser, water container, water, Kleenex, paper towels, etc.)

- clips or tape to hold my paper down on the board in wind

- sunglasses, sunscreen, film, lunch or snack and drink, insect repellent

I take lots of photographs for reference and future subject matter. I feel the photos may be as important as the painting I do. It provides me with lots of fresh material for future paintings. We often carpool and drive together to the Paint-Out site. Always feel free to call me or another artist who might be going.

Remember, our members are as eager to get to know you as you are to get to know them. We like to make new friends, and welcome you to paint out with us! All you need to do is pull the

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# Art on the Go

by shirl riccetti

**CREATIVITY IN THE SIDE STREETS**  
Inspiration, as in a light bulb moment, can surprise us in unusual ways. I just returned from a river cruise, with 126 of



*Having lost her hat, Shirl Riccetti clips a paper towel on her head, as she cruises on the Danube river in Austria.*

my newest friends. Each day was scheduled dramatically, as we were blissfully overindulged. And here I found creative nudges and stories.

In Koblenz, Germany, I walked past a lighting shop with sculpture-sized light fixtures, that were outstanding. On some of the tall structures, the artist intertwined tree branches. All fixtures were WoW moments of ingenuity.

In Heidelberg, I stood in the doorway of the Red Oak Tavern. (It was closed). This is where Mark Twain came to “unblock his creativity.” And it was here, that he finished writing Huckleberry Finn. I stood and stood and waited for some creative unblocking.

*And I sketched and sketched.*

In Rothenburg, we met a woman survivor of WWII. She befriended Rick Steves years ago, and he came for her 80th birthday seven years ago. She is also an artist, showing us the medieval map she drew, printed, and signs daily with her name and date.

Her survival stories left us listening and sighing.

An older gentleman, an avid traveler (16 trips with this tour company alone), was quiet. But when I asked him about his favorite journey, his eyes glowed, saying that the most beautiful place on earth to him was Paradise Cove in Antarctica.

*And I sketched and sketched.*

I met an artist from California, and we spent hours on the ship's top sun-deck, talking art. We were also gliding through the silent hills on the Danube River.

Then, in a very off-the-wall way, my meeting of the ship's 300 lb. Executive Chef was a highlight. His face was pure joy. Other than his beautiful foods, I complimented him on his huge hands. (OK, he was a little taken aback ... but then he boasted of being able to hold two kilos of food in them.) Then we talked about his 25-year-old daughter, an artist.

*And I sketched and sketched.*

These are the stories and people I've mentally tucked away, who will become Muses for future work. The most shocking of these 16 days was it is NOT easy anymore to walk a few miles daily on wet cobblestones. I did return home, though, with 52 pages of ink drawings and a small watercolor. Mark Twain did it. caio.

Contact me with stories of your trips.  
Shirl Riccetti sriccetti@comcast.net

# Volunteers of the Month!

by Jan McNeill – Education Director

You've all heard the expression “it takes a village.” Well in WAS-H's case, it is “it takes an art community...” to backfill for Martin Butler, WAS-H's Gallery Assistant. Martin is the one paid employee of WAS-H who is present during Tuesday through Saturday gallery hours.

Luckily, WAS-H has many members who are willing to give a day or half-day of their time to fill in for Martin during his vacation, etc. This group helps to keep the gallery open, greet visitors and answer questions, answer phone calls, sign up students for classes, etc.

Martin and the Board would like to thank all who have helped backfill Martin during the past year. (Our apologies if someone was left off the list). As you can see from the following list, there are many volunteers who enjoy helping! Gallery Assistant Backfill:

Beverly Aderholt	Terry Oakes
Robin Avery	Helen Peter
Terry Baird	Ted Pfister
Phoenix Bartell	Reva Power
Portia Bell	Jala Prendes
Jennifer Craig	Alice Rogers
Helen David	Jan Shrader
Paula Doughty	Carolyn Spiceland
Dorothy Dove	Brandee Standley
Marsha Harris	Susi Telage
Joanie Hughes	Jean Toms
Jan McNeill	Carol Watson
Davis Muegge	Lorene Williams
Anne Murphy	

## New Members

Susan Bizzell	Eric Nguyen
Christine Bunger	Shihai Ren
Sharon Hendry	Donna Rybiski
Donna Kennedy	Nina Truong
Eileen Montgomery	Judy Youens

Shopping online? Click

**SMILE.AMAZON.COM**  
\$.05 to WAS-H  
for every \$10 you spend  
It adds up!

# WAS-H Media & Technology Fund Donor List

by Susan Giannantonio, *Chair*

The Media/Technology solicitation letter arrived in members' mailboxes only a few days before the copy deadline for this *Washrag*, and already folks are signing up to support our exciting plans for WAS-H. Your gift will help purchase high definition screens for demonstrations. That's not all! You will be amazed at how our next website will enhance WAS-H's exposure to the community and to the world, and at the same time provide a forum for members to interact. Act now! We need 100% member support.

Beverly Aderholt	Dorothy Lyons
Sallie Anerson	Jan McNeill
Patsy Angel	Eileen Montgomery
Kirby Attwell	Anne Murphy
Robin Avery	Gordon Neville
Carl Belleri	Kate Paxton
Judi Betts	Elizabeth Qualls
Connie Bosworth	Adele Raber
Stephen Brenner	Rosalie Ramsden
Becky Brocato	Valerie Randal
James Bryant	Cynthia Reid
Sylvia Cameron	Carol Relihan
Marvin Cannon	Alice Rogers
Judy Chang	Joy Rumscheidt
Patricia Chen	Brandee Standley
Luke Coulson	Fran Steele
Gwen Deal	Karen Stopnicki
Monika Degan	Margaret Su
Pamela Dixon	Helen Sutherland
Laura Elwood	Susanne Telage
Cheryl Evans	Lillian Tharp
Susan	Margaretha Tilney
Giannantonio	Mary Treanor
Nancy Grob	Caryn Vukelich
Kim Harano	Elizabeth Wagar
Marsha Harris	Elizabeth Wagar
Elizabeth	Emily Wahl
Hawkins	Joan Wellings
Oscar Hoyt	Betty Westbrook
Joan Hughes	Frances Wilison
Frederick James	Wilson Windle
Joann Kearns	Lynne Woods
Donna Kennedy	Theresa Wrenn
Anne Kinder	
Tamara Kontrimas	

## Watercolors – a wonderful medium!

Imagine the waterfront in Paros, Greece ... cobalt blue water, the soft dabs of sky, the bright flowers and white sidewalks winding to houses with curved rooftops. Can you imagine any medium more perfect than watercolor capturing this scene?

By suspending colorant in a water-soluble liquid, watercolors create, as might be expected, a thin, clear pigment that rests tight against many surfaces such as paper, papyrus, plastic, vellum, leather, fabric, canvas, and wood.

Painting with watercolor has an elemental quality evidenced by its longevity in human history and its use as a beginner's medium. The earliest cave paintings of Paleolithic Europe were versions of watercolor. Many children now begin their experiments in painting with a watercolor set: a flimsy white plastic tray embedded with bright pods of color that they learn to dab a wet brush into and then slosh onto nearby paper. Despite its ease of use for beginners, the medium also offers great precision and depth for advanced artists. The ancient Chinese used monochrome watercolors for brush painting and scroll painting. They passed the medium into India and Ethiopia and Japan. It wasn't until the Renaissance that watercolors were used to paint botany, wildlife, and landscapes. For a long while after, watercolors were widely fashionable as travel documentation.

Watercolors lost some popularity when it was discovered that some pigments and some surfaces did not archive well. Now that they have been made more durable, there has been a resurgence of the popularity and prestige of watercolor. Famous watercolorists include the poet William Blake (who created large works in watercolor in

*(continued on column 3)*

## Shop Amazon to Support WAS-H

Holiday shopping is just around the corner and if you shop on the internet you can put a bit of money into WAS-H's account and it won't cost you anything! Amazon supports WAS-H by donating back .5% of your purchases.

They make it easy, too. All you have to do is go to Smile.Amazon.Com. There, Amazon will ask you one simple question once you log in: please name your charity. There, you type in Watercolor Art Society Houston. It's that simple. Merchandise will cost you the same as if you didn't use Smile.Amazon.Com. So why not help Amazon help us? Little gifts add up!

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trigger and come. Watch your emails for announcements or change of dates. Let me know if you want to be on the Paint-Out email list, and be sure and notify the president, who sends out the membership email to all members.

Our November Paint-Out will be earlier than usual, on November 1st, 2014, at Jan Schrader's country place in Columbus, Texas, on the Colorado River.

Save the date! More info soon via email. Great fun and scenery.

Let me know if you have any other questions. I hope to see you at our next Paint-Out!

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*(continued from column 2)*

the1790s), Wassily Kandinsky, Paul Klee, Maurice Prendergast, and John Singer Sargent (considered by many as the finest watercolor painter of all time).

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# Art Happenings

## GET in GEAR — GET PAINTING

## September Gallery Reception

by Peggy Boston, Gallery Co-Director

**Barbara Jackson** will be showing a selection of her abstract acrylic paintings in an exhibition titled “Seeing the Light” at the Williams Tower Gallery October 22 – November 28. WAS-H members are invited to attend the Opening Reception on October 22, from 6:00 to 8:30 pm. The gallery is located at 2800 Post Oak Blvd., Houston, Texas, on the ground floor of the Williams Tower.

**Karen Lindeman**, Co-Director of the 2015 International Exhibition, invites WAS-H members to join her and her family at a reception celebrating opening night of her first solo show at Christ Cathedral Cloister Gallery, Friday, October 10th, from 6 to 8 pm. 1117 Texas Avenue, downtown Houston. Parking tickets will be validated at the door for complimentary parking.

DON'T FORGET THE  
FREE TRAINING  
SESSION FOR USING  
CaFÈ (CALL FOR  
ENTRIES) IN YOUR  
REGISTRATION FOR  
THE INTERNATIONAL  
SHOW!  
IT WILL BE AFTER THE  
OCTOBER GENERAL  
MEETING, OCTOBER 12.

Two of WASH's favorite shows are coming up in November and December, so let's start now to paint.

**FIRST:** “Experimental Painting” Free yourselves of perfect brushes and fine-tooth paper

Think: texture • pattern • found surfaces • color • upo • translucent • opaque • splatters.

Get outside the box. Use found objects to apply paint with or lay on the surface as you paint.

Have fun, set free the creative process, and allow yourself to have no preconceived end.

**SECOND:** “Small Painting” This show is all about having fun, creating small jewels as affordable gifts.

Think macro, think visual stimuli that evoke memories of the holidays, experiences, beauty, feelings.

Paint several small paintings of treasured objects that recall: the sea, a shell; a shared moment, a tree; love, a musical instrument; taste, an artichoke; a spot, sunset; a child, a favorite blanket. If it touched you, come paint and share that feeling with someone who loves art. Fall has started. The holidays are crazy. Start now. Know delight by creating a lovely painting for a show.

## Seeds of Watercolor

Robin Avery sent a donation in memory of Eileen O'Sullivan.

Martin Butler has donated to Seeds of Watercolor in memory of Eileen O'Sullivan and Rosalie Ramsden's daughter, Catherine Reep.



Juror Kay Sarver and Jan McNeill, who was awarded First Prize for Mist of Maine.



Juror Kay Sarver and Bridget DeFlora, who received Second Prize for Seashore.



Duncan Simmons Third Prize winner and Juror Kay Sarver in front of Duncan's painting.



Jala Prendes and Alice Rogers

# September Gallery Exhibit

by **Peggy Boston**, *Gallery Co-Director*

The WAS-H September Gallery show, which had 46 entries, was characterized by a variety of well executed painterly styles. Our juror, Kay Sarver, was extremely complimentary of the stellar body of work produced by our members. The membership can all give themselves a “pat on the back” for your month in and month out, consistent entries and the high standard of painterly watercolors you create.

Our **Honorable Mentions** went to **Alice Rogers**, for *Where to Next*, **Corebett Kimball** for *Radiant Sunset*, **Irena Minina-Mentz**, for *Lake Casitas*, to **Gordon Neville**, for *West Texas*, to **Diane Paterson**, for *Peace and Quiet*, to **Helen Stanley** for *Angels in the Garden* and to **Elizabeth Wagner** for *Elk, Jackson Hole*.

Come enjoy the visual complexity and delight of our September Show thanks to our volunteers: Louise Bateman, Kathy Bell, David Muegge, Ted Pfister, Alice Rogers with Terry Baird and Peggy Boston A special thanks to Matt and Tiffany Williams from Transco who joined us for the take-in.

**First Place** went to our past president, **Jan McNeill** for her painting, *Mist of Maine*. Our juror, Kay Sarver, admired its subtlety, use of paint and its fluid nature that transcends the message of the spot.



**Second Place** was awarded **Bridget De Flora** for *Seashore*. Kay Sarver admired the sequence of the frames, her use of color, the transition of light to darks and that you can almost smell the sea.



**Third Place** went to **Duncan Simmons** for a red dirt trail through wildflowers, evoked a feeling of softness even though there is so much detail. And, by its excellent composition, textures, the variety in the shadows and the very real feeling of heat rising off the grasses.

# September Gallery Reception



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# October Gallery Show **Theme: Experimental**

**Take-In: Sat., Nov. 8, 10 am – 12 pm**  
(Paintings can be brought in before Saturday.)

**Reception: Friday, Nov. 14, 6 pm – 8 pm**  
**Pick up Paintings: Friday, Dec. 5, 10 am – 3 pm**

Questions: Peggy Boston, peggyboston1@yahoo.com or 832 453 0259

**Juror: Ellen Orseck**, a Baltimore native, studied at Maryland Institute College of Art. She received her Master's degree in painting at NYU. She earned a second Masters in Museum Education at George Washington University. PLUS, a four years post-grad study at Glassell. Ellen has been an art instructor at Rice and Glassell, and WAS-H. We are always honored to have one of your many outstanding teachers judge a show. The subjects of her work evoke different responses to life. "My characters are in a narrative, at times grave and at times beautiful, calling to mind human emotions." You will want to be part of the unique show.

## Eligibility and Requirements:

- Artist must be a current WAS-H member.
- Up to 3 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.
  - At least 80% watermedia.
  - Surfaces: paper, Claybord, or Yupo only.
  - Has not won a WAS-H award or been in International or Annual Member's Exhibits.
- Framing Regulations:
  - No restrictions on frame style or width.
  - Any color of mats and liners
  - Frame width must not exceed 2".
  - Must be strung with wire for hanging.
  - Plexiglas, if glass is needed.
  - Paintings not to exceed 48" in height or width, frame included.

## Awards

- Cash Awards for 1st - \$100 / 2nd - \$75 / 3rd - \$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 must: adhere to these guidelines, be appropriate for a family venue, and be acceptable to the juror.

## Abbreviations

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

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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