



August 2012

Washrag

N E W S L E T T E R

Watercolor Art Society - Houston

From the President

by Jan McNeill, *President*

Summer days are supposed to be lazy, but WAS-H Board members have been anything but! The Board met in June to begin planning for our next year. As part of that meeting, I asked members to share why they are on the Board. Here are some of their answers:

- to give back to the organization to participate in the future vision
- to get to “play” on a team of creative and high-energy individuals
- to gain insights on what is going on at an early stage
- to learn from artists and jurors

As you can see from their answers, we have a committed and eager Board!

Planning is well underway for this year’s Membership Directory, greater publicity for WAS-H events, interesting member shows, guest artists for the monthly demonstrations, WAS-H’s two major exhibitions and workshops, etc. We will share details in future Washrag issues.

This issue of the Washrag includes our annual Treasurer’s Report. Please take time to read it. The good news is that WAS-H is in excellent financial shape! It will continue to be financially sound with careful planning and prudent budget management.

I hope you will consider taking one of our many classes/workshops in August. The inspiration you get may just lead to creation of an award-winning painting for our October Annual Membership Exhibition.

My heartfelt closing message this month is the reminder “carpe diem” — seize the day. Ask yourself “what am I

(continued on page 10)



The Wednesday Model Lab: A Little History and a Lot of Figure Painting

by Norm Wigington, *International Exhibition Director*

“The Wednesday model lab was my idea,” said Hilary Page,” and I’m delighted to say that it is WAS-H’s longest-running, continuous weekly activity!” The author of three books published by Watson-Guption publications, Hilary Page is also noted for writing for various magazines, including *The Artist UK* and *American Artist’s Watercolor*. “I’ve written over 50 articles,” Hilary said in summing up her work experience, “including about 20 on painting the figure and portraits! I’m in the process of putting all the information together for a book on the portrait and figure.”

Why the study of the human figure is so important is often discussed among both new and mature artists, and frequently, accomplished artists will say the ongoing study of the human form is necessary for continuous development as artists. In drawing the human form, artists must render the image so sympathetically and realistically as to convince the viewer of its authenticity. Viewers may not be in a position to judge the verisimilitude of a cathedral or mountain, but they are intimately involved with the human form.

“Both student artists and practicing artists are going to have to get the proportions right,” said the Wednesday Laboratory’s current Monitor, Carol Rensink; “the shading and the gestures must be exact and precise because everyone knows what

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Calendar – August

Monthly Show Take-In – Aug. 4,
10:00 am – noon

Board Meeting – Aug. 6, 9:30-12:00

Gallery Reception – Aug. 10, 6-8 pm
No General Meeting or Paint-Out in the summer.

Paint-In – Aug. 25, 9:00 am- 3:30 pm

Wed. Figure Painting – 12:30-3:30 pm

Open Studio – Fri., 10:30 – 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 our newsletter editor, Rosalie Ramsden, 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, and I will let you know the model each week



Recent model for Wednesday model lab group.

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.



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No General Meeting in August

Next meeting September 9

(From Wednesday Model Lab continued from page 1)

a human body is supposed to look like."

When queried about the Wednesday Model Laboratory and its present place in the core curriculum of WAS-H, Carol said she believes drawings can be fine pieces of art that stand well on their own. "But," she added, "aside from that, it is so important for artists who want to paint realistic figures, or even just include people as a small element in their work, to spend lots of time drawing and painting real people."

"The Wednesday Model Laboratory," Carol continues in her most sympathetic voice, "is a warm and supportive environment where the newcomer and the seasoned pro can comfortably work side by side. Those who come and work regularly will be delighted when they see how much their work improves over time. We all take classes to expand our artistic knowledge, but only by constantly drawing, painting, collaging, and sculpting — all the subjects we love — will we grow as artists." Model Patricia, Artist Raquel Kreipe



Every Wednesday afternoon throughout the year, artists gather in the WAS-H studio upstairs to draw, paint, and render the human form. Between 12:30 and 3:30 pm, a model may be either standing or sitting or lying across the model stand lit by a single light casting shadows on the wall. =Either male or female, sometimes alone or in a pair, the models challenge the artists. To attend a Wednesday lab, the cost is a nominal \$10 for WAS-H members and \$14 for guests for each session.



Model Patricia, Artist Norm Wigington

Hilary Page says that she got the idea for a model lab from attending the model labs at the Art League, where she would meet a number of WAS-H members. "They only had short poses," Hilary said, "and as watercolor painters we wanted l-o-n-g-e-r, longer poses. ... WAS-H had a good space, on Montrose, so I thought – 'Ah hah! Two rooms! So we could even operate when there was a workshop. So why not start our own weekly sessions at WAS-H?'"

"I spoke to Margaret Bock," Hilary remembers. This was in 1987, when she was president. She thought it was a great idea and appointed Pat Kelley as monitor. Tom McTaggart, husband of a participant, built a number of 'donkeys' to match those at the Art League. They also obtained an old model stand from the Art League, and Y.T. Wei built the two steps to match the height of the model stand to extend its area.

"We picked Wednesdays from 1:00 to 3:30 so we would not clash with the Art League days" Hilary said. "We had a variety of models — male, female, 'life,' and clothed. We rotated the sessions between relatively short poses and one long pose."

Member Teachers Listing

"I remember Pat Kelley was very relaxed," Hilary continued as she recollected the first days of the Wednesday Lab, "and so we all gave input as to the poses. She had a great sense of humor and we all had such a jolly time."

After 12 years, Laurie Svec took over the responsibilities of coordinating the models from Pat Kelly. It was Laurie who extended the hours from 12:30 to 3:30, the same as now. Laurie monitored for about four years, and then Hilary took over as monitor since there was no one else volunteering. "And I didn't want the group to fold!" Hilary exclaimed.

"That was when WAS-H was at the Art Supply store," she added. "I initiated the email system to remind members that the group was still functional. And in keeping with the plush decor at the new building, I donated the blue carpet I'd been saving in my garage, and Eldon Faries — I think it was him — did all the work to re-cover the model stand."

"Not too long after we were in the new building," Hilary added, "Carol Rensink offered to take over. I haven't been going so much, but it looks to me as though she has done a splendid job in keeping the group ... and the rest, as they say, is history."

This past year, as the number of artists attending the lab has increased, more "donkeys" or "horses", "saddles" or artists' workbenches were needed. And Carol and her husband, Dave Rensink, made 10 "horses" for WAS-H, apparently continuing a lost but long tradition of harnessing spousal support. "Dave built them, and I varnished," said Carol.



Gloria

"The Wednesday Model Lab at WAS-H offers artists a weekly opportunity to work from terrific models in a beautiful and, parenthetically," Carol said with emphasis, "air-conditioned work space with other artists who happily share information ... you know, like the materials they use, noteworthy art exhibitions on the horizon, and so much more."

One day the artists who attend the Wednesday Model Laboratory would like to see a larger and, hopefully taller, model stand. "And a few pieces of model furniture, like steps and small blocks," Carol said, "would be useful. Adding improved overhead directional lighting, and adding some sturdy, standing easels, are things we need to consider for the future."

After so many years, Hilary Page also would like to see some new blood on Wednesday. "I would offer a free session to WAS-H members," Hilary said, "so they can see what a lab session is like and what they might bring with which to paint."

"I would also like to return to — say once a month," said Hilary, "to having a long pose that is one long pose after 20 minutes of short poses. And," Hilary adds, "also to having nudes model — male and female — on a regular basis. This way the group would attract new people."

Most artists recognize that learn-nudes is important for their own artistic and the models on Wednesday are alter-female, both clothed and nude. Please the WAS-H gallery is considered a family venue, which are not appropriate for will not be exhibited. WAS-H Board the presentation of any artwork in the is violent in nature or displays male

"We also need additional TV trays,"



Patricia

ing to paint development, nately male and be advised that ily venue, and family viewing policy forbids gallery which genitals.

Carol adds in (continued on page 10)



Stephanie

Sallie Anderson Studio
Galveston, 409-763-2265

Portia Bell, BFA
Beginners to Intermediate at
WAS-H, 281-530-8999

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Beginners to Intermediate, 713-560-2324
watercolor70131@yahoo.com

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**Susan Giannantonio, Katy, TX, and
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Nellie Kress, WAS-H, TWS
Katy & Rosenberg, 281-347-0248
nkkress@msn.com

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

Carol Slobin, WAS-H. Sugar Land
Artists' Alliance and SWHouston,
carolslobin@comcast.net, 281-565-1650

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

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

**A.J. Schexnayder, AWS, NWS,
WAS-H**
N.W. Houston, 281-444-7524
ajschexnayder@earthlink.net

**Marsha Harris Solomon, TWS-PS,
NWO, NMWS, AWA, WAS-H**
713-266-9173marshasolomon@comcast.net

**Mary Wilbanks, NWS, TWS-PS,
WAS-H, Workshops and critiques. 281-
370-7879 marywilbanks@gmail.com**

Art on the Go

CHARLES REID WORKSHOP

What attracted you to take this workshop?

I have read several of his books and have been eager to attend a workshop for some time. He is in demand, and therefore I registered a year in advance

When ... for how long?

The workshop ran for five days and was run by Art in the Mountains. They are based out of Bend, Oregon, although they hold workshops all over the U.S. and overseas. I have attended other workshops through them and find them well organized, staffed with an assistant to the artist, and friendly. Sunday night they hold a small wine, fruit, and cheese reception to introduce the artist, workshop participants, and the workshop.

Group size?

The workshop had 20 attendees. Interestingly, only three were attending a Charles Reid workshop for the first time, myself included. Charles has a strong following, and many study his techniques. The workshop was five days: three days indoors and two plein air days.

Travel arrangements included?

Lodging was not included; however, since the workshops in Bend are always held at the Phoenix Suites, they have arranged a lower rate for workshop attendees. Both times that I have gone to Bend I have opted for renting a cabin or cottage. Bend is a beautiful town with lovely areas for walking, biking, and being outdoors.

What was the FOCUS of the workshop?

The focus of the workshop was to teach the technique and process Charles uses to paint. His technique may be different from what many have been taught through other instruction. On the days we were indoors, we focused on black-and-white portraits and two days of life models.

Each day Charles painted in the morning as he talked through his approach and answered questions.

Charles starts with a light contour drawing, then erases it and does an accurate drawing. On people/live models he starts with the closest eye, and works adjacent shapes (the other eye, nose, etc.). He keeps his pencil on the paper, drawing

small points as he works from one shape to the next. He measures, and is constantly relating one shape to the next.

He emphasizes the need to get the drawing accurate. When he is ready to paint, he starts with the nose and the eyes, again relating one shape to the next. He puts paints directly from the paint supply on to the paper. He prefers to mix the paint on the paper and not in the paint supply. He uses cadmium red, burnt umber, and cerulean on the face and did not do washes on the live models. He will use washes when dealing with diffused lighting.

He starts his paintings by applying mid and dark values first, something that may seem the opposite of what you have learned (painting light to dark).

When we painted outdoors, he followed the same process: an accurate drawing, leaving the pencil on the paper, relating one shape to the next, and applying mid and dark values first. We went to two magnificent spots for our plein air days: (1) a private farm that



had magnificent views, many animals, and the home and grounds opened to the workshop participants; (2) Smith Rock Park, scaling red rocks, well known by rock climbers.

What equipment or paints did you bring?

A supply list was provided ahead of time. One key item that was required was stand-up easels to be used indoors and outdoors. We did not paint on tables.

What did you do in your free time?

Since we rented a cottage, we had a number of amenities: we cooked, we rode bikes, shopped, and used the Jacuzzi. Bend has a number of good restaurants and walking trails by the river.

The workshop ran from 9 am to 4 pm, and the room was made available certain nights if you wanted to stay and paint. Additionally, there was a group dinner and picture taken of the group.

His style:

His style is loose. He lets paints run into
(continued on page 5)

43rd Annual Members Exhibit for Current Members Only

by Emily Wahl

Annual Members Exhibit Director



We have an exciting Annual Members Exhibit planned in October, and getting your paintings ready now is a good way to pass the summer heat in Houston. We have over \$3,000 in cash prizes, plus many great awards from our faithful manufacturers. Our juror, Steve Rogers, AWS, NWS, has served as a judge for many watercolor exhibitions, including the American Watercolor Society. **He will also conduct a workshop October 15-19. You may also want to mark your calendars for a demo Steve will conduct at the October 14 Member Monthly Meeting.** Entries will be accepted at WAS-H on Friday, October 12, from 10 am until 3 pm and on Saturday, October 13, from 10 am until noon.

Also, you are welcome to drop off your entries early. Just be sure to complete your paperwork, include a check, and have Martin log it in in the kitchen closet. You must be a current WAS-H member to participate in the show. Please pay particular attention to all guidelines in the prospectus to ensure smooth entry. We would hate to eliminate submitted work because of an oversight on framing or mat dimensions that didn't follow the guidelines.

We had an outstanding show last year with 90 members exhibiting. I am looking forward to another great show this year, with hopes that we will have 100 members exhibiting. The Opening Reception will be at the WAS-H Building on Friday, October 19, from 6:00 to 8:00 pm. An electronic version of the invitation to the reception will be sent to WAS-H members and available for members to send to their guests.

If you have any questions, please call Emily Wahl at 832-434-5295 or WAS-H at 713-942-9966. ☺

Saturday Paint-In

Margaret Bock and Betty Frost,
Paint-In Coordinators

Paint-In —Lidune Beckman
Saturday, August 25
9:00 am – 3:30 pm



Sea life is the subject matter for the Paint-In this month. Strong emphasis will be put on composition, use of line work, use of neutralized color, and the use of white in your painting. You might want to bring either a sketch or a picture of some sea creature, or, for the really brave ones amongst you, an actual sea creature, such as a fish or crab.

Use your own choice of colors, papers, and brushes. I use 140 or 300 lb. Arches cold pressed, Winsor Newton paints (such as ultramarine blue, Winsor blue, Winsor red, Winsor lemon, quinacridone yellow, Winsor green, cadmium red, Payne's grey and others) and round brushes mostly in sizes 4,6,8, and 10 and a large flat brush.

Steve Rogers Workshop



October 15-19, 2012
Sunday Demo October 14
Annual Membership Exhibit
Reception October 19

Thank you, Hilary Page for May 19 Paint-In



Hilary brought her fabulous techniques for drawing and painting the figure to the Saturday Paint-In. She uses 140# cold press paper and four colors: Winsor yellow, Quinacridone magenta, Ultramarine blue and Cobalt blue. She stressed using a plumb line and taking many measurements of the body. She helped and encouraged everyone. We had an excellent model, Stephanie, who posed tirelessly.

The class all agreed this was a great session. Hope to see you again, Hilary.

— Betty Frost

WAS-H Members Enjoy Special Tour by Dr. Dena Woodall, Museum of Fine Arts, Houston

Linda Vanek

Past President

Dr. Dena Woodall, Assistant Curator, Prints & Drawings, delighted WAS-H members with an engaging personal tour in June of "Drawings by Rembrandt, His Students, and Circle," from the Maida and George Abrams Collection at the Museum of Fine Arts, Houston. Dr. Woodall's extensive knowledge and insight about the unique features of each artist's work kept us all intrigued and inspired. We were further captivated by the interesting stories behind the acquisitions of the different works of art. She educated us on the paper, chalk, and drawing tools of this time period, which were shown in the exhibition and answered questions from the members. Dr. Woodall's generosity to our organization for such a warm and professional tour will long be remembered. 🍷

Thank you, Karen Vernon for June 23 Paint-In



What a wonderful opportunity for members and friends of WAS-H to have Karen Vernon, gifted artist and teacher, share her expertise on painting and sealing Ampersand panels. She generously gave each student an 11X14 Aquabond panel (paper alternative) and lots of hands on individual attention. In her easy manner, Karen gave specific information on the application of watercolor and the forgiving qualities of this textured panel. Her demonstration started with a planned value sketch and proceeded with successful layers of interesting glazes. Her knowledge of color, composition, and the necessary use of the gray scale were reinforced throughout.

We are fortunate to have this International Artist and Master Colorist living so close to Houston. Karen and her husband, Ken Muenzenmayer, are owners of The Gallery at Round Top, Texas, where they operate an impressive gallery and give painting classes.

Karen's next class, Landscape Painting Workshop, will be July 18th and 19th. You can telephone (979-249-4119) or email www.thegalleryatroundtop.com for more information on future classes.

— Joanie Hughes

(Art on the Go continued from page 4)

Additionally, there was a group dinner and picture taken of the group.

His style:

His style is loose. He lets paints run into each other, likes to spray his brush and mix paints on the paper.

Thank you, Emily. This workshop sounds so complete, that I can see why people sign up a year in advance.

Does anyone have another workshop to recommend? Please email or call me. shirl riccetti • sriccetti@comcast.net 713-460-1895 🍷

Volunteer of the Month



Carol Rensink – *Committee Chair, Wednesday Model Laboratory*

Carol Rensink is the WAS-H Volunteer of the Month because of her dedication to WAS-H and her support of the Wednesday Model Laboratory. Getting the model and preparing the studio each week is the responsibility of the Wednesday Model Laboratory's Chief Monitor and all-weather coordinator, Carol Rensink.

Carol has been a member of WAS-H full time since about 2000. She used to come to the Wednesday Model Lab when Hilary Page was monitor and she volunteered to help coordinate the artist and models. Eventually Hilary was ready to hand over the job and Carol was very glad to take it on. Carol had been the monitor for the Art League of Houston so this was a natural extension of her participating at WAS-H. Carol says that she is always eager to come every week to draw and paint, so doing the work to make it happen is a price she is happy to pay.

"In my studio at home, I also sculpt and paint with oil and pastels. No matter what my subject -- be it representational or conceptual — my object will always include the human form."

"When I was five years old," Carol says in an effort to explain her lifelong interest in art, "a guard in the Prado Museum picked me and invited me to take a closer look at a painting." Here she motions how the guard pulled out his magnifying glass from his uniform and invited the little girl to see the almost invisible hairs on the face of a portrait of

(continued in column 2)

Best in Show ... Increase Your Chances

by Carol McKenna Fort

Vice President

Karen Vernon, our June Paint-In Instructor, shared numerous tips on how an artist can improve the chances of taking a prize in an exhibition. A few of these are captured here.

Context Counts – A lot

- Did you ever think the jurors of an exhibition weren't up to the level of appreciation you thought you deserved? Think the competition had an "in" that you might not know about? •Have you ever thought a painting that has received recognition in an international exhibition should have been accepted in a smaller, local showing, but wasn't?
- Think again," suggests Karen Vernon in her direct manner. She has been on both sides of the issue. As Juror of numerous national and international competitions and holder of numerous awards and prizes for her works, she speaks from direct experience.

Just because a work has received recognition in one show doesn't assure it will receive similar honors in another, perhaps even smaller show. "Each show has its own context," she explains. "Your work participates within the exhibition's scope and context."

Volunteer Month continued from column 1) an otherwise beardless-looking man. "I was hooked."

In addition to teaching and assisting other artists at WAS-H and coordinating the Wednesday Lab, this past year Carol has also been actively involved in community action and forming a nonprofit in her Cherryhurst neighborhood.

"Important things often take us away from our art," Carol exclaimed. "However, I have recently made a new commitment to my art career, building my first Web site, and promoting my art. I am currently focused on drawing from life more spontaneously in ink/ink wash and exploring watercolor techniques."

— Norm Wigington

From Rejection to Acceptance

It goes without saying that to be a prizewinning painting, a work must first be accepted into an exhibition.

Maybe you've decided to send off an entry — the one in which you've labored to solve challenging problems and even succeeded. It's a beautiful portrait, and it's being submitted to an exhibition with a title, "New Explorations."

It turns out that all other paintings submitted are landscapes, realistic, abstract or imaginary — but landscapes, nonetheless. The curator or director of the exhibition rejects your painting because it just doesn't fit with the vision of the organizers. This vision may have been formed based upon the submissions received (in which case, you couldn't have known), or it could have been part of the original show concept. Sadly, you have gone to the trouble to pay the submission fee, pack and ship, and now are very disappointed.

Perhaps a little more familiarity with the types of exhibitions the sponsor mounts, maybe your submitting more than one work, for example, your portrait and a landscape — may have resulted in their acceptance.

Karen suggests that artists should consider multiple possibilities and do some homework before submitting works. Talk with other exhibitors; visit shows to quite literally see how the submissions "hang together." "Artists should recognize that each exhibition is a work of art in itself." If the submission does not contribute to the entirety of the concept, it is understandable that it would be rejected, notwithstanding the noteworthy quality of the individual work.

Regional tastes can also play a role. What may seem avant-garde in an urban setting may seem very risqué in a small town. "Success in one venue may not be assured in another. Consider the context," she affirms.

Most important of all, continuing to submit and exhibit your work is vitally important for an artist's career. It creates opportunities to be exposed to wider audiences, to participate in the greater artistic community, and above all, to grow.



Senior Watercolor Class

Senior Watercolor Class taught by Mary Glover Rustay will commence again this fall on the first Thursday after Labor Day, September 8th, in the upstairs studio/classroom. Class will be from 9:30 am-12:30 pm each Thursday with the exception of Thanksgiving, Christmas, and holidays/workshops. Interested students are asked to contact Mary at rustgeo@aol.com, 713-965-9393 (home) and rustay@heritagetexas.com 713-965-0812, ext. 1668 (work)

Although many students preregistered in May for the Fall Senior Class, Mary would appreciate a reconfirmation of your plans for attending. The class members will be accepted on a first come first serve basis. There is no charge for this class.

— Mary Rustay



Chapelwood United Methodist Church Seniors



: Students of Anna Griffith

Splash

Kris Preslan, NWS,TWSA had a painting accepted in the 36th annual national juried exhibition of the Transparent Watercolor Society of America and was the recipient of the John Dioszegi award. The exhibition is held at the Public Museum in Kenosha, Wisconsin, and continues through August 5th. ☺

Meet Your Board Member — Robert Boutell (Treasurer)

by Jan McNeill, Vice President



Robert Boutell is in his third year as Treasurer of WAS-H. He became involved with WAS-H from encouragement from his friend and Past President Jerrie Gast. As Treasurer, Robert does many of the usual tasks like writing checks, recording deposits, balancing accounts, reporting and paying payroll taxes, preparing annual income forms for WAS-H's teachers and Administrative Assistant, monitoring income and expenses, and preparing reports for the Board. He also has learned to interface with newer systems like PayPal and Quicken. He enjoys helping the Board stay on a fiscally responsible course.

Robert can be found at most WAS-H receptions serving the wine and other libations. He especially enjoys this opportunity to meet and get to know other WAS-H members.

You may have detected Robert's interesting British accent. He grew up just south of London, England, and went to school at Nottingham University. Prior to retirement, Robert worked for a major oil company in International Exploration and traveled to various parts of the world.

Robert has dabbled in acrylics several times but does not paint regularly. Instead, he spends much of his spare time gardening. His art appreciation has shifted over time from landscapes to paintings involving people.

Thank you, Robert, for your steady hand at the financial helm of WAS-H!

Note: This is a new monthly column – to help you better know your Board members – their personal interests as well as their roles in serving WAS-H. Take time to personally greet them and show that you appreciate their hard work. ☺

TALA Hosts Important FREE Seminar Just for Artists!

Linda Vanek

Past President

TALA (Texas Accountants and Lawyers for the Arts) will host an important FREE seminar just for artists! This special event will be at WAS-H on August 23, 2012, 5:30-7:30 pm.

Accounting Issues and Tax Preparation for Individual Artists will be presented by Kathy Ploch, Past President of the Houston CPA Society. Kathy will also include QuickBooks Training and questions for arts-related nonprofit organizations. WAS-H is a member of TALA, so take advantage of this great opportunity to have your accounting questions answered. www.talarts.org. ☺

WAS-H Members Enjoy the “Sweet Still Life” with Instructor Ellen Orseck

Linda Vanek

Past President



If you missed this workshop, you missed a “sweet opportunity!” To inspire our still life creativity, Ellen Orseck enlisted the help of Sara Brook of Dessert Gallery, who generously donated fabulous desserts. Ellen's knowledge and enthusiasm inspired each artist to dramatically light, design, and photograph their creative “sweet still life” arrangements. Class discussion and selection of each artist's final image for his or her watercolor painting was followed by tasting the fabulous desserts. Finally, the class discussed various techniques and finishing touches for their paintings. Taking a group photo together completed an inspiring and enjoyable workshop. ☺

June Signature Members Exhibit

by Marsha Harris

What a glorious exhibit it was! Fifty-three of our Signature Members responded to the Call for Artists by bringing their finest work. Juror Dena Woodall curated the show and grouped the paintings generally by subject matter: landscapes, still lifes, people, flora/fauna, and abstractions. She also selected the following works as being outstanding

- Lazy Hazy in Provence*, by **Margaret Bock**
 - Color Puzzle*, by **Natalie Cook**
 - As Evening Nears*, by **Eldon Faries**
 - Mystery*, by **Gerry Finch**
 - Jeanne D'Arc*, by **Carla Gautier**
 - Three Pairs on Solitaire*, by **Anna Griffith**
 - Barnacle Bill*, by **Jackie Liddell**
 - Downeast Lobsterman*, by **Gay Paratore**
 - Early Coconuts*, by **Reva Power**
 - Putting Up Her Hair*, by **Mark Stewart**
 - Cones Renewed*, by **Sally Webster**
- Thirty-nine of the entering artists also donated a piece to the Silent Auction.

During the reception on Friday, June 8, Juror Dena Woodall gave a most illustrative talk on her selection process and on the nature of watercolor painting. At the Silent Auction that evening, 12 paintings were sold, and WAS-H made \$1235. The auction continued until the end of the show, so there may be further sales.

Signature Members are those artists who have demonstrated continued excellence by being juried into three International Exhibitions. Elite Signature Members have been in five such exhibitions.

Thank you to all the WAS-H Signature artists who took part in this, the 3rd Signature Members Exhibit. All the comments were positive, about how lovely and powerful an exhibit it was. You brought us a true visual feast. 🍷



Juror Dena Woodall



Some Signature Member paintings from the June exhibit.



July Gallery Exhibit

by Beverly Alderholt
Gallery Director

The July Student show at WAS-H is a testament to the talent and hard work of our emerging artists. We had 89 entries representing students of the following teachers: Salli Babbit, Mary Wilbanks, Susan Giannantonio, Duncan Simmons and Keiko Yasuoka, Shirley Sterling, Ellen Orseck, Caroline Graham, Gerry Finch, Joanie Hughes, Marsha Harris, Judi Betts, Liz Hill, Mary Rustay, Margaret Dobbins, Karen Vernon, Arthur Turner, and Barbara Clay. Our juror for the show, Kermit Eisenhut, was especially impressed by the beautiful use of color in the entire show.

Honorable mentions were received by the following artists: **Shirley Stronach** for *Sink or Swim*, **Suzenne Telage** for *Waiting for Summer*, **Jerrie Gast** for *The Dancer*, **Richard Linden** for *Standing By*, **Fred James** for *Hubble View*, **Muriel Christensen** for *The Brook*, and **Kathy Bell** for *Mama Said No!*



Robin Avery won **First Place** for *Leaving Again*, a colorful and realistic painting of an old dog.



Second Place went to **Suzenne Peterson** for her painting *I Love You for Your Pink Cadillac*. Besides the beauty of the pinks, magentas, reds, and purples, Kermit loved the highlights in the color. He also praised the use of line and the looseness of the work.



Juror Kermit Eisenhut and Beverly Alderholt



Linda Jarnigan won **Third Place** for *Lovely Bunch of Coconuts*, another realistic painting full of highlights and reflected light. Suzenne and Linda are both students of Shirley Sterling.



Treasurer report

Annual Treasurer's Report for WAS-H Fiscal Year 2011-2012

by Robert Boutell, *Treasurer*

The WAS-H fiscal year 2011/2012 ended with the four bank account balances as follows:

Account Name (& description)	
\$ 25,248	Operating Account (for ongoing expenses)
17,853	Business Savings (for ongoing expenses)
30,428	Seeds of Watercolor (for future expansion of WAS-H facilities)
77,611	Capital Replacement Reserve Fund (for long-term major repairs/replacements)
151,140	Subtotal of WAS-H Bank Accounts
WAS-H total 2011-12 revenue: \$140,271	
WAS-H total 2011-12 expenses: 133,957	
Total WAS-H 2011-12 Net income: 6,314	

WAS-H revenue declined by \$13,807 in 2011-12. However, expenses declined by \$18,931, thus resulting in an increase of net income of \$5,124 vs. the prior year.

It is important that WAS-H programs continue to generate income to offset various operating expenses. Additional revenue comes from membership fees and donations to the Annual Fund Drive.

Careful ongoing financial prudence will help ensure that WAS-H remains fiscally sound. ☺

New Members

Susan Allen	Pamela Kelley
Louis Anderson	Annette Kuntz
Ann C. Armstrong	Patricia Liles
Charis Armstrong	Laura Luna
John Ayres	Jenny Marshall
Robert G. Bailey	Judy A. Mc Glothlin
Phoenix Bartell	Dovey Mc Leod
James Camp	Annette Mc Murrey
Judy Chang	Gillian McCord
Judy Chang	Peggy A. McDonald
Mike Clann	Muriel Mimuro
Linda Collins	Terrance Mish
Edward Collins	Dinah Mitchell
Luke Coulson	Robin Myers
Pamela Crawford	Larry Myers
Corry Cummings	Mike Nichols
Raven Dixon	Sandra Nunez
Kathy Ellerman	Terry Oakes
Cheryl Evans	Niki A. Palmer
Robbie Fitzpatrick	Prachi Patwardhan
Sandi Gardner	Shelly Porter
Kathy Gava	Christine Povinelli
Denise Gilbert	Lenore Prudhomme
Marilyn Golub	Beth Qualls
Ruth Green	Alice Rivers
Jamie Griffin	John Shirk
Meg Gupton	Julie Solomon
Rodney Harrill	June Southern
Suzanne Harrill	Sharon Stanley
Anita Hayes	Krystyana Steffens
Sara Helfgott	Jody Stewart
Hatley E. Herrera	Jody Stewart
Sally Hoyt	LaVera Tamburello
Carroll Ison	Barbara Wichern
Ann C. Kasman	Teddie Wright

(Wednesday Model continued from page 3)

"We also need additional TV trays," Carol adds in a final plea. "We just don't have enough and the TV trays support



artist's supplies as they work. And," she adds quickly, "we would appreciate donations of interesting fabric. We use the larger pieces as backdrops behind our models and smaller pieces as drapes or shawls by our models. If it is possible to make a donation or help with any of these projects," Carol said, "just please contact me, Carol Rensink at art@att.net or call 713-524-5146. ☺

Condolences

WAS-H extends heartfelt sympathy to JK Toler on the passing of her son, David Shaw.

WAS-H's First Online Exhibition, "Trees," Honors Arbor Day

By Carrie and Dave Maloney –
WAS-H Webmasters

"Trees" was WAS-H's first online exhibit and was shown on the WAS-H Web site from June 30 to July 31, 2012. The online exhibit to honor Arbor Day was conceived and coordinated by Carrie and Dave Maloney – WAS-H's webmasters.

The artist Stephen Quiller, well known for his application of color in beautiful landscapes, donated his time to judge the show.

All 29 entries were accepted from WAS-H members across Texas. First Place was awarded to Lynn Venier's "Erosion", Second Place to Susan Giannantonio's "Rock City Hike", and Third Place to Margaret Scott Bock's "On the Brink". Prizes were memberships in the Arbor Day Foundation. Honorable Mention artists in order of the juror's selection were: Emily Wahl, Pat McEnery, Kathy Egbert, Steve Brenner, and Cathy Schuster.

Trees in our natural landscape are aesthetically pleasing. Trees are long lived (a Bristle cone pine lived 4844 years!) and tall (a Coastal redwood reached 380 feet). Trees prevent erosion, provide shelter, produce oxygen, reduce carbon dioxide, and bear fruit.

The "Trees" exhibition paintings portrayed: foliage in sunlight, graceful tree limbs, forests real and imagined, and trees in peril. What better way to honor Arbor Day!

(From the President continued from page 1)

doing to seize the day" ... this summer? ... this fall? ... with my loved ones? ... with my art? I was reminded of this recently when dealing with the stress of three family members each facing major surgery — all within one month. I am lucky to have my family and friends, my art, and my WAS-H community to provide support. ☺

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craig@speedyprinting.net



September Gallery Show

Questions? Contact: Beverly Aderholt, Gallery Director,
713-468-5141, beverlyaderholt@att.net

Regular Guidelines

Take-In: Saturday, September 8, 10:00 am – 12:00 noon
(Paintings can be brought in before Saturday.)

Reception: Friday, September 14, 6:00 pm – 8:00 pm

Pick up Paintings: October 12-13, 10:00 am – 3:00 pm

Juror: Laurie Humble is the author of the best-selling North Light book, "Watercolor Depth and Realism." Her watercolors have appeared in more than fifty National and International Exhibitions garnering numerous awards. She holds signature membership in nine art and watercolor societies and a Bachelor of Fine Arts from Texas State University

Eligibility and Requirements

- Artist must be a current WAS-H member.
- Up to three entries per artist.
- Fee of \$10 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: paper, Claybord, or Yupo only.
 - Has not won a WAS-H award.
- Framing Regulations:
 - **Artwork must be framed (Only exception is clayboard wooden cradle panels)**
 - Frames must be plain, simple grooves only
 - Frame width must not exceed 2"
 - White or off-white mats and liners
 - Must be strung with wire for hanging.
 - Plexiglas, if glass is needed.
 - Frame not to exceed 48" in height or width.

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.
- All artwork must remain in gallery for duration of the show.
- Price does not include sales tax, which will be added.
- 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 – Claybord, 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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