



September 2009

Washrag

N E W S L E T T E R

Watercolor Art Society - Houston

From the President

by Mary Davis
President

By the time you read this, we will have celebrated both of the events that were planned in conjunction with the Pearl Fincher Museum of Fine Arts. The local winners of the 32nd International Show whose paintings were available are now on exhibition at the Museum, and our August Experimental Show winner paintings are “waiting in the wings” for their turn. Both are such wonderful opportunities not only for WAS-H but also, the individual artists who participated. We will continue to seek out opportunities to continue these types of partnerships.

September brings us back to business as usual, although the summer months have certainly been very busy. We are looking forward to seeing you at the many monthly events that WAS-H offers; great fellowship at the general meetings, critiques, paint-ins, paint-outs, outreach opportunities and all those classes and workshops.

Your participation in the recent monthly gallery shows has been nothing short of incredible, resulting in some beautiful shows and very busy receptions during the summer months that are usually slow. It really warms my heart to hear all the positive comments as you bring your paintings to the take-ins. There are truly so many talented artists in WAS-H.

I also want to take this opportunity to personally thank each of you who stepped up to fill in for Martin during the three weeks he was away due to the passing of his father. Thank you! What would
(continued on page 4)



Students gather around teacher for instructions.

Just Do Something Art-Related Every Day

The first step in becoming a painter is learning the technical elements of painting, that is, the use of the mediums and the basic knowledge of drawing, perspective, anatomy and color theory. These tools can be acquired through workshops and courses offered at WAS-H.

Understanding composition and design is the second step. This deals with the aesthetic elements of picture building: shapes, lines, colors, values, volumes and space. By participating in a workshop or class, a painter can accelerate his or her development. Artists who complete the courses offered at WAS-H can emphasize the ideas behind the subject while spontaneously expressing their own aesthetic vision, free from following the rules or breaking them. In fact, composition, design and content are the basic creative qualities of a painting, the ones that reveal the personality of the artist.

A typical workshop at WAS-H runs three consecutive full days, and you'll usually see real improvement in your work between Friday and Sunday. Classes are typically eight weeks, though to make real progress they normally require you to work on what you've learned during the intervening days. It takes time to make art, to develop skills, to nurture your creative

Calendar

- Board Meeting** - Sept. 7 10:00 am
- Monthly Show Take-In** - Sept. 5, 10:00 am - 1:00 pm
- Gallery Reception** - Sept. 11, 6-8 pm
- General Meeting** - Sept. 13, 1:30 pm, Demo - Natalie Barrett Cook
- Critique Group** - Sept. 15, 10:30 am
- Paint-Out** - Sept 19
- Reception at the Pearl/August Winners** - September 25, 6-8 pm
- Paint-In** - Sept. 26, 9:30 - 3:30 pm
- Wed. Figure Labs** - 12:30-3:30 pm
- Open Studio** - Fourth Friday, 1-3 pm

(continued on page 4)

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



Recent model for Wednesday model lab group.

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.



September 13, General Meeting Social 1:30, Meeting 2:00 pm Demo — Natalie Barrett Cook

Start off the new season at WAS-H by joining your friends, old and new, for a social gathering from 1:30 to 2:00 followed by a brief general meeting, then the demonstration. Come watch **Natalie Barrett Cook** produce a painting that is spectacular. Natalie has mastered the three P's: Patience, Perseverance and Practice — Patience to work with watercolor without mistakes, Perseverance from experiencing the capricious nature of watercolor and constant Practice of working with mixed-media experimental painting.

October 4, 2009 — Jan Fabian Wallake is a nationally known professional artist. Don't miss out on this opportunity to follow her painting process, beginning at its conception, and followed by design, composition, glazing of color washes and application of special techniques. Her workshop will follow the next week, October 5-9. **November 8, 2009 — A.J. Schexnayder**, an award-winning artist. Be sure to come and learn how he executes those exquisitely painted paintings. Make sure you mark that date on your calendar and plan to enjoy a fabulous demonstration of special gifts in composition, technique and artistic spirit. — Portia Bell

Do You Need a Printed Copy of the Washrag?

by Mary Davis, President

In case you missed it, in the last *Washrag* we announced that the October edition would be the last mass distribution of the newsletter. Due to financial constraints we will print copies only for those who do not have access to a computer.

How should you let us know who you are?

1. Call the WAS-H office at 713-942-9966 and ask to be added to the list.
2. Add yourself to the list during your next visit to WAS-H.

Are You Receiving Our Monthly Emails?

In June we started a completely new e-mail system. In this e-mail we are striving to keep you informed about the very latest going on at WAS-H. If you have access to a computer and are not receiving our emails, it is *important* that I hear from you.

Here is what you need to do to be added to the e-mail list: E-mail me at mary@davisalliance.com and ask to be added to the list. Go to the WAS-H Calendar site (<https://sites.google.com/site/washevents/Home>) and click on "Join the WAS-H Email List."

Splashes

Members' announcements of juried show acceptances and awards

Robin Avery's painting called, Peter's Cat, Max, was accepted into Watercolor USA 2009 Exhibition Springfield Art Museum Springfield Missouri.

John E. James, ISEA, SWA, KWS (Kentucky), KWS (Kansas), GWS, WSA, MTWS, has been accepted in the following exhibitions in 2009: The Irving Arts' Texas & Neighbors exhibit, two paintings in The Red River Valley Museum International Exhibit, and the 28th Annual Society of Watercolor Artists International show. He also won the following awards: The Jennifer Williamson Memorial Award in the WAS-H International Exhibit, Houston, TX, and 2nd place in the Farmington Museum of Art Gateway to Imagination exhibit, Farmington, NM. Most recently he has been accepted into the Kentucky, Pennsylvania and Philadelphia Watercolor Annual Exhibits and the Georgia Watercolor Society Membership Show.

One of his paintings was accepted for publication in *Splash 11*, North Light Books. ☺

Art Angels at Texas Children's

Jackie Campbell

Volunteer Director

For over 10 years, WAS-H volunteers have been showing up at TCH on Tuesday mornings from 10 to 12 to paint with the children. On July 14, partly to bring recognition to this group of volunteers with an article in the Washrag and partly to experience the activity for myself, I joined them. Several days in advance, I emailed Wilson Windle, Outreach Director, and he offered to send me a map and written directions. I was thrilled to learn that valet parking is free when you volunteer.

After parking and finding the correct building, I took the elevator to the 14th floor, and soon found Wilson and Ann Sanders painting with outpatient children and their families while Mary McJunkin sketched portraits at another table. Carol Herron, Arts in Medicine Coordinator at Texas Children's, told me that WAS-H was one of the first arts groups to volunteer at Texas Children's and mentioned how grateful she was for the fund-raiser that WAS-H sponsored several years ago to raise money for the AIM program at Texas Children's. Carol said, "Because of organizations like WAS-H, these children get to use supplies that some children never get to use. The children that come to the



14th floor for outpatient services are also given the opportunity to paint or draw under the supervision of practicing artists." The children look forward to painting, and our presence at Texas Children's adds a little joy to what could be a monotonous day of outpatient treatment.

One of my most rewarding experi-

ences was chatting with a young mother while her son, probably not more than four years old, sat at the art table completely absorbed in painting a colorful abstract. His mother told me that ever since he was diagnosed with cancer and began treatment, he has taken up painting with a vengeance. His abstract com-



pletely filled the page, powerful and full of life.

Meanwhile, WAS-H member Mary McJunkin was sketching a portrait that she later gave to the family of a young girl in for treatment. I asked Mary how she first became involved in this form of volunteer work, and she described how years ago, she had met Lou Glist from a Saturday drawing class. He had just become involved with AIM, and his enthusiasm was so contagious that she wanted to join in the fun. Mary admitted, "I was a little intimidated at first, and kept my activities to supporting the children. After a few years, though, I started doing a few sketches of the kids and giving the portraits to the families."

It was also through the late Lou Glist that Wilson Windle eventually decided to volunteer at Texas Children's. Wilson now heads up this particular volunteer activity, so if you are interested in becoming involved, drop Wilson an email at wwindle@pdq.net or give him a call at 713-465-7792. He'll gladly sign you up and send you a map with all the directions.

Member Teachers Listing

Catherine Anderson, AWS, NWS
Private Retreats on the coast of Maine
www.catherineanderson.net

Sallie Anderson Studio
Galveston
409-763-2265

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

Barbara Jeffery Clay, AWS
Bellaire area, bclayartist@aol.com
713-592-6303

Pat Conroy, TWS, WFS, WAS-H
Kingwood/Atascocita
281-852-3062

David M. Blackwell, WAS-H
Beginners to Intermediate, 832-656-5171, davidmblackwell@earthlink.net

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

polly hammett, AWS, NWS
713-683-7399
www.pollyhammett.com

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

Nellie Kress, WAS-H, TWS
Katy & Richmond, 281-347-0248
nkkress@msn.com

Gay Paratore, BA, MED, NSA, TWS
Thursdays - Art Alliance at Clear Lake
Tues.-Aug. 2007, WAS-H, 409-316-1005

Carol Slobin, WAS-H
Bellaire/SW Houston
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 713-266-917 louisgsolomon@peoplepc.com

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

Art on the Go

GOURMET FARE

It was a little tearoom in a small town in southern Illinois. Driving through and looking for a non-chain restaurant, we parked near the front door with lace curtains. The storefront windows were filled with antiques and "stuff."

This was definitely not big-city elegant or sophisticated, but a hometown atmosphere. It was also the art on the walls that caught my attention. The usual sepia angelic prints dotted the walls, but sprinkled among the eclectic frames were original-looking pieces. These, I assumed, were artists from the locale. This little tearoom, with the homemade soups and pies and dinette counter in a corner, was a reflection of the town and the area. Were some of the art pieces and pottery found in farmhouse trunks, and when?

What about restaurant art? How many restaurant shows have you seen, attended or submitted to? In our hearts, we know the restaurant owners are thrilled to have our art cover their walls with colors and atmosphere. Since I have never heard of a painting returned with splatters of meatballs, is there a benefit? We hear of sales; we hear of groans. So the bottom line is that sometimes art sells, and sometimes it doesn't. It's another artistic risk we take.

And then I remember the very pale 18 x 24 watercolor, depicting a pensive woman in a straw hat, sitting in that tearoom in Rantoul, Illinois. The art may be there just to make the diner feel good.

Carpe Diem

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To date, the following have given Seeds of Watercolor in memory of Martin's father, Martin Butler: Steve Brenner, Tom and Mary Davis and Susan Giannantonio.


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Critique session for September 15, 2009 Hosted by Marsha Harris Solomon

By David M. Blackwell
Critique Coordination



Marsha painted as a child and as a young adult at the University of Texas in Austin, she and continued at the university of Houston, where she received her Bachelor of Fine

Arts. Her study of art is continuous through her life, stretching her artistic Comprehension with many nationally acclaimed artists such as Gerald Brommer, Christopher Schink, Carolyn Lord, Robert Wood and Miles Batt. Marsha is very active with WAS-H and has been for more than two decades. She served on the Board for seven years in numerous positions, including President. She also teaches at WAS-H on a regular basis and has quite a following. She has a long-standing affiliation with Archway Gallery, where she has exhibited and presented five one-woman shows since 1994. She now serves on The Visual Arts board of directors and is listed in the Who's Who of Women in the Arts-Washington, D.C. Marsha's award-winning works have appeared in juried competitions and art shows all over the country. She is a signature member of Arizona, New Mexico, Texas and Oklahoma watercolor societies. The Arizona Watercolor Association named her Royal Scorpion in 2002 (their highest merit designation). Also in 2002, she presented a watercolor demonstration to the annual Lone Star Art Guild state convention, and in 2003 her work was published by Watercolor Magic, a national publication. 



(Just Do Something continued from page 1)

spirit. If you get stuck in the creative process, the best way to deal with blocks is to do something art-related every day, no matter how small, to keep in touch with your creative self. Forget the world outside. Throw yourself into the week:

- Follow every brushstroke of every demonstration. Try to understand the instructor's methods, even though they'll probably be very different from your own. Taking notes is less important than watching closely.
- Work your tail off. Absorb all you can. You'll have plenty of time later to sort out what you've learned ... and to catch up on sleep.
- If there's something you don't understand, ask questions. If you need help, request it. (At the same time, recognize that you're just one of the group, so don't try to monopolize attention.)
- Remember that during your week, what goes into your head is far more valuable than what gets turned out by your brush.
- The instructors are there for you. They want you to be happy and will help. WAS-H has popular, award-winning instructors. They are dedicated to providing invaluable instruction to other artists and have a sincere commitment to the value of art in our lives.
- Don't worry about being overshadowed by artists who are more advanced than you. You're competing only with the artist you were yesterday.
- Get to know your classmates. Great friendships ... and great networking ... start here. There'll be much to learn from them as well.

A successful workshop is one of many experiences that will eventually shape your own unique ability and style. You'll come away with a head full of valuable information; some you'll keep, and some you'll discard. Still more will come to rest in your subconscious, to show up in your work months, even years from now.

From the President (continued from page 1)

we do without our wonderful volunteers?

See you soon at WAS-H and keep painting!

Condolences

Dr Faber McMullen, Founding Father and Inspiration

A slight, white-haired gentleman with a continuous smile, sparkling eyes, enthusiasm about art done in watercolor, a great knowledge of the media and a love for WAS-H. In 1969, Faber was a charter member of the then Watercolor Society, a subsidiary of the Southwestern Watercolor Society located in Dallas. He served as the third president of the Watercolor Society. His enthusiasm for the media was infectious, the Society grew and soon split from the SWS and became autonomously the Watercolor Art Society-Houston. McMullen was instrumental in introducing Edgar Whitney, the leading watercolor workshop instructor of the time, to WAS-H. Whitney's principles of design and the handling of the media influenced WAS-H members and watercolorists across the nation. Gerald Brommer, another innovator of the time, whose love of papers he used as collage with watercolor, was introduced to WAS-H by McMullen.

With Faber as the WAS-H representative, WAS-H reached out to other societies to expand the membership's opportunities to enter other society exhibition competitions as members and to network by attending yearly business meetings of the Societies. Thus, WAS-H became a charter member of the Western Federation of Watercolor Societies, an 11-year association. During WAS-H's Watermedia 2000 Trade Expo, WAS-H was the host society for the yearly meeting of WFWS. At that time, Faber and his wife, Roxanne, opened their home for a buffet dinner for WAS-H and WFWS members, giving them the opportunity to see their fabulous collection of art done in watercolor.

When WAS-H decided to buy the property at 1601 West Alabama, Faber jumped in and donated \$10,000 toward the purchase.

Recently Faber and Roxanne
(continued on column 3)

Paint-In

Margaret Bock and Betty Frost

Paint-In Coordinators

Eldon D. Faries

September 26, 9:30 - 3:30 pm



Eldon D. Faries has been a member of WAS-H for over 25 years and holds Elite Signature membership. Teaching and painting watercolor is his first love. Eldon retired in 2004 after teaching secondary art for 40 years. The last 25 years was in the Spring/Klein area. Eldon frequently conducts watercolor workshops, gives demonstrations, judges and critiques various shows and competitions for art organizations.

This award-winning artist prefers watercolor painting and drawing in any media. He feels at ease working with almost any subject matter on most surfaces. However, because of time constraints, he often finds himself in his studio working from sketches, his photographs or previous "plein air" experiences. Eldon has had one-man shows at North Harris College Fine Arts Gallery (2002); Schreiner College, Kerrville, Texas (2003); Brazosport Center for the Arts and Science, Lake Jackson, Texas (2004); and the Barnwell Center for the Arts in Shreveport, Louisiana, during the months of March and April 2007. He has exhibited in numerous state and local shows. His most recent work has been

primarily on Yupo paper, a Japanese synthetic (plastic) paper with a very smooth surface. This surface allows for many special effects that are not possible on any other surface and also has the ability to show off wonderful textures. During the past year, he has won three awards, all done on Yupo, in the Watercolor Art Society-Houston.

Eldon holds BFA and MFA degrees from The University of Texas at Austin and postgraduate work at Indiana University. He has taken workshops with some of the finest watercolor artists in the nation.

For this Paint-In, bring one or more 16 x 24 sheets of Yupo on which you have playfully covered the entire sheet with color, leaving no white areas. You will also need one tube each of white and black gouache, accompanied by all the rest of your watercolor paints and supplies and a sense of adventure and excitement. On this painting, we will be starting with a plan while looking for creative possibilities and adventures in texture, shape, space and color.

Saturday, October 24, 2009 **Stan Smith**
SAS, use only three colors to make a gorgeous painting.

Condolenes (continued from page 5, column 1)
donated their art collection to Baylor University in Waco, as well as contributing to the creation of the McMullen → Connally Faculty Center in which their collection is housed.

Throughout the years, Faber has always been ready to lend support and encouragement to WAS-H and its members. You may not know him but, may have seen him recently at our meetings and receptions, the gentleman with his famous bow tie, contagious smile, and sparkling eyes, exuding enthusiasm and always willing to espouse Whitney's principles of design.

Faber is no longer with us, but his spirit will always abound.

— Margaret Scott Bock

WAS-H extends heartfelt sympathy to **Martin Butler** and his family upon the loss of his father who passed away July 25, 2009, in Alameda, California.



WAS-H Annual Members' Exhibition Workshop

Jan Fabian Wallake, TWSA, RRWS, NPWS — October 5-9, 2009

Loosen up your watercolor paintings! This class will show you how to enjoy the freedom of loose, flowing glazes of color that will add a brilliant glow to your paintings; how to create successful designs; how to apply luminous color washes and avoid dull colors, how to “rescue” a painting; how to integrate background with subject; how to develop artistically strong design compositions; and how to create dramatic, award-winning paintings. Jan applies glazes in a unique process that results in glowing colors with incredible transparency. You can apply this technique to your own artistic style, whether it is realistic, surrealist, abstract or anything in between. You may even start on a new creative path. This class is based on Jan's book, *Watercolor: Pour It On*. Daily demonstrations, group and individual work and a lot of one-on-one attention are the basis for this exciting workshop. To view more of Jan's work, visit her Web site at: www.artshow.com/wallake.

Registration and deposits for this workshop will be accepted June 15, and nonmembers beginning July 15, 2009. The cost of the Jan Fabian Wallake workshop is \$450 for WAS-H members. A nonrefundable deposit of \$75.00 will hold your spot. All levels of experience are welcome to this exciting workshop.

Volunteer Angel — Marsha Harris

by Jackie Campbell
Volunteer Director

When Martin was called away unexpectedly for three weeks this summer to tend to family matters, the WAS-H Gallery was at risk for posting a “closed” sign. Fortunately, WAS-H is blessed with generous volunteers who have covered for Martin during scheduled vacations in the past, so finding helpers during the first two weeks of his absence was straightforward. The challenge came in the third week. Board members stepped up, often agreeing to donate second and third shifts to keep WAS-H open, and we finally patched together a third week schedule that staffed the Gallery every day except Friday. Posting a “closed” sign on Friday, however, would have necessitated our sending out a massive email to members warning them not to bring in their paintings that day for entry into the August show. To find anyone who would be willing to cover Friday's time slot, we sent out one last email in desperation. Even though she had already served time at WAS-H the week before, in stepped Marsha, our reluctant heroine. (When I talked to her, she admitted in her characteristic unvarnished honesty, “It's important that WAS-H is open. I'll do it, but I'm not thrilled.”) For her willingness to step in at the last hour, she earned our gratitude, respect, and the honor of being named “Volunteer of the Month.”

Volunteerism has been part of Marsha's artistic life for at least the past three decades. After she joined WAS-H about 30 years ago, she spent seven years on the WAS-H board, including membership (1984-87), treasurer (1987-89), then vice president and president (1990-91), and finally past president. She has also served on boards of other organizations.

In addition to volunteering, another vital part of Marsha's experience as a professional artist is teaching. She says, “It's a great honor to teach at WAS-H--I love to see the beginners ‘get it’ and go on to show their work.”

It is apparent that Marsha also plays an integral role as one of Archway Gallery artists. She explains, “Archway Gallery accepted me as an artist/partner in 1994 and I've stayed with that for the same reasons: It makes me keep working and learning and growing. Our physical space changed a year ago; we're now located at 2305 Dunlavy, just a few blocks north of Westheimer, and we have almost four times as much space and twice the number of artists. There's a lot of administrative work to that in addition to producing paintings, but that also is a learning experience.”

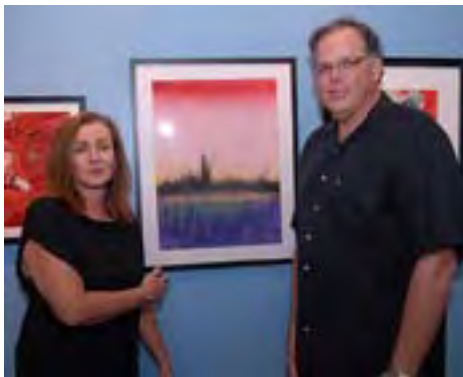
How did Marsha juggle teaching, volunteering, painting, the administrative aspect of her duties at Archway Gallery, and up until three years ago, a full-time job as a draftsman at International Paper Company? To answer that question she is quick to acknowledge the importance of an encouraging spouse. “My husband, Lou, gets a lot of the credit for being so supportive. He practically ran the kitchen during my working years, and he still supports my art efforts.” Though three years ago retirement brought perhaps a less frenetic schedule, Marsha admits, “Even after retirement, I still have the problem we all have--that of finding time to paint! I try to paint a little every day, maybe even just a few minutes.” She adds, “But the inspiration comes and continues, as long as I keep at it. ☺

Volunteers of the Month

A Big Thanks WAS-H owes a debt of gratitude to volunteers who stepped in to cover for Martin during his unexpected but unavoidable leave from his desk from July 21 through August 8. The next time you run into Portia Bell, Steve Brenner, Jackie Campbell, Mary Davis, Dorothy Dove, Janeeta Fischer, Marsha Harris, Parrish Hirasaki, Susan Hirtz, Joanie Hughes, Raquel Kreipe, Molly McClain, Reva Power, Carol Relihan or Wilson Windle, please give them a hearty thank you for intervening, often at the last minute, to keep the doors of our gallery open.

July Gallery Reception

August 2009



July Monthly Show

By Parrish Hirasaki

Gallery Director

The July Monthly Show was a Student/Teacher show which allowed work done in classes as well as independent work. There were 100 entries. The juror was asked to accept all for hanging, so the gallery was full. In addition, five paintings by teachers Joanie Hughes, Mary Rustay and Shirley Sterling hung separately as they were not included in the competition. Ten artists listed Liz Hill as the teacher, and many of those artists entered more than one painting. Thanks to all the teachers for encouraging their students to enter.

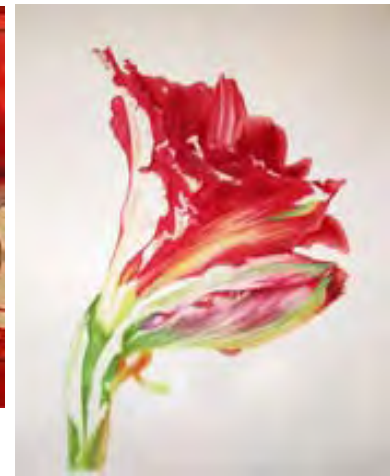
Typically, the Monthly Shows have had 60 to 70 entries. Being mid-summer, it was not as easy to find volunteers to work take-in. When I arrived at 9:30, a new member, Nancy McMillan, was arriving as well. I assumed she was one of the volunteers and enlisted her assistance. Turns out that she was there for a class that had been canceled. Not only did she work until nearly 4:00, but she also called her husband, Ian, to come help. He arrived in the afternoon with their teen daughter, Kate. I don't know how late we would have been working if those three hadn't swelled the volunteer staff, which consisted of **Mary Davis, Deborah Harris, Kathy Murphy, Brandee Standle and me**. My thanks to all those who worked that day.

With well over 100 people at the reception, that evening was busy. Fortunately, most artists brought food as well as guests. Suzanne Leatherwood had help in the kitchen from Stan Smith, Myrna Yancey, Karen Stopnicki, Muriel Christensen and Rona Lesser. Apologies to anyone I have neglected to list, and thanks to those who were drafted for specific duties.

The juror, Debra Kendrick, is the Executive Director of the large Arts Alliance Center at Clear Lake, which hosts major competitions. Debra said she was impressed by the daring use of materials and choices of subject which made for beautiful and compelling results. Comments shown for each painting are from her.



1st, El Toro Rojo, by **Mary Davis**, who takes lessons from Virginia Cobb. "Powerful with daring color, composition and strokes."



2nd, Amaryllis, by **Elisabeth Hawkins**, whose painting was done with teacher Joanie Hughes' guidance. "Beautiful in a painterly, abstract way while still realizing the form. Fresh but with surprising detail."



3rd, Last Fish of the Day, by **Al Heilman**, who studies with Janet Hassinger. "True to the spirit of the medium with bleeds and runs."



Left to right: Al Heilman, Mary Davis, and Elisabeth Hawkins.

Honorable Mentions:

Model Abstract, by **June Galaz**, which was begun at WAS-H in a Liz Hill Paint-In. "Fresh and energetic, not labored. Good color choices and use of the collage element."

Woman in a Robe, by **Norm Wigington**. He also credits Liz Hill. "The simplicity and beautiful lines depicted the figure beautifully. Interest is created by having the figure looking away."

Anxious Eyes of a Boy, by **Janita Lo**, is an independent work. "The painting of the eyes is technically quite accomplished. The decision to crop to the eyes and to have them looking to the side engages our curiosity."

Loveliness, by **Dang Phuong Vo**, is an independent work. "Technically accomplished and precise with a delicate and lovely result."

Meandering, by **Jerrie Gast**, is an independent work. Debra's first comment was, "It seems trite to describe a painting as beautiful, but that is just what this is. "She went on to say, "The color combination is lovely, and the role of texture and materials is interesting."

Waiting for a Dance, by **Rona Lesser**, also credits Liz Hill. "Excellent energy. You search for the figure. Interesting combination of materials and of color. 🎨"



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Watercolor Fun and Free Class

September 15 – November 10, 2009
Tuesday, 6:00 – 9:00 P.M.

Exploring Textures in Watercolor Class

September 17 – November 12, 2009
Thursday, 6:00 – 9:00 P.M.

Capturing Texture on Yupo Workshop

October 30, 31, November 1, 2009
Friday, Saturday, Sunday, 9:30A.M.– 3:30 P.M.

Portia Bell, 281-705-0122, www.artbyportia.com
www.watercolorhouston.org

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