



MAY 2026



## Upcoming Dates

### May

2 - Strike at Bee Cave Arts Foundation

### June

### July

### August

Set deadline for Member show - Georgetown

### September

### October

17 - Demo

18 - 21 Workshop: Lauren McCracken

### November

### December

Holiday Party - Date TBD

## From the WWG President

Dear Artists,

It has been an eventful and inspiring month, highlighted by our Spring Juried Show and the engaging demo and workshop by Alicia Farris. These experiences reflect the creativity and enthusiasm that define our community.

As summer begins, it offers a welcome pause before we prepare for the Fall Show. Many of you will be traveling and finding inspiration in new surroundings. For those just starting, this is a great time to build a simple sketching habit. Carrying a small watercolor sketchbook and a compact set of essentials—such as a palette, brushes, pencils, and a fine-tip pen—can make it easy to capture moments wherever you are. The focus is on observation and practice rather than perfection.

To stay connected, consider sharing your sketches on the Waterloo Facebook page. It can be a meaningful way to inspire and encourage one another throughout the summer.

Being part of WWG continues to be an enriching experience, strengthened by our shared passion for art. I would also like to sincerely thank our board members for their dedication and hard work behind the scenes. Their efforts create opportunities and support the growth of our artistic community.

It is with a heavy heart that we extend our condolences and prayers on the passing of one of our oldest members, Carol McCollum. May she rest in peace.

As we look ahead, please stay connected by checking our website and newsletter for updates on upcoming events, exhibitions, and workshops. You can also follow Waterloo Watercolor Group on Instagram and Facebook to stay informed and engaged.

Wishing you all a creative and inspiring summer.

Best,  
Rashmi

'Life is beautiful with colors, keep art alive '



## Congratulations to the winners of the 48<sup>th</sup> Annual Spring Member Exhibition 2026!



**First Place** — Martha Paisley Ruth, Together Apart

*I appreciate the point of view of this painting. I love the composition and the amount of work that it took to achieve the perspective of it all. There is more focus on the foreground. It is super fun to see the items that were brought all the way forward. I like those choices. The big shapes everywhere are beautiful.*

The Spring Member Exhibition is a beautiful collection of our members' work, and the Bee Cave Arts Foundation provides a lovely showcase for the paintings. Thanks to juror Alicia Farris for her thoughtful choices and remarks on each of the winning paintings shown below. And a special thanks to Paula Robertson-Rose for writing up her comments as she judged them. Remember the show strike is May 2<sup>nd</sup> from 1:30 until 4:00. Award Certificates and checks for the winners can be picked up along with your paintings.

*The composition of this painting is very striking and effective. It is not just about the figure but more about the mundane subject matter of the cart, as it is being brought forward to a higher place, that makes it all so striking. The artist could have made the cart secondary, but didn't. The painting is well-executed, giving the cart as much attention as the figure, but without overpowering the figure. The background unifies it all beautifully. Each edge of the painting is different.*



**Second Place** — Jane Flowers, Jane's Garden

*I love this painting up close, and I love, love it from across the room. The brights stand out in beautiful contrast. My eye is delightfully brought into the picture and easily moves around. The colors are delightful. It is not an everyday floral painting (not that there would be anything wrong with that), but is a very unique one. The framing and matting did not influence the decision, but they were interesting choices that work very well for this painting. They provide a nice, neutral contrast.*



**Third Place** — Kathleen Stafford, Marrakesh

## 48<sup>th</sup> Annual Members Show



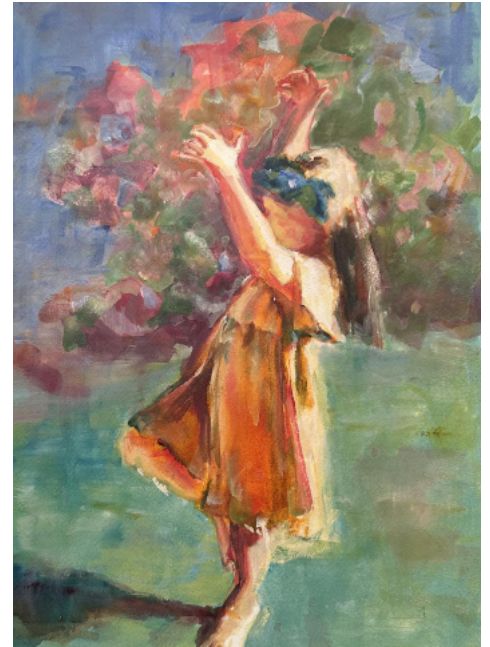
Merit— Frederick Fung, Dancer

*What I like most about this painting is the composition — the use of space. There is very nice placement of the figure.. The focal area of this painting is in the golden triangle. The white fabric unifies the subject into the background. The upper left hand corner is white, and that appears to be a continuation of the white fabric. It softens the edge.*



Merit— Helen Green, Summer Days

*This is a really fun composition. I love its looseness and the pops of warms. The artist didn't take it too far. It is just right.*



Merit—Steffani Powell, Holy Moment

*The artist included just enough information here; any more would be too much. I like the simple "explanation" of what the body is doing. The painting has a beautiful composition in the way that the figure takes up space and connects with the background, as light comes through it.*



Merit— Paula Robertson-Rose, Ball Street, Galveston

*It was a beautiful idea to take up the whole space with this structure. I like the use of space: it is all about the structure. The colors are lovely and happy. I love also the use of white in the painting and the effect of the light on the roof and on the different planes of the building (facing in different directions). The strong shapes of foliage are confident and bold. I like that there are no clouds in the blue sky. It doesn't need any.*



Merit— Supriya Kharod, Indian Blanket, Indian Paintbrush, Texas Bluebonnets

*This painting has a nice choice of colors. They emit happiness and give me a happy feeling. The contrast of the yellow and violet is particularly nice. The painting has a very interesting use of shapes. There is a strong use of shape in the front that is handled well. The shape in the middle brings the eye in; a line is broken so that some colors can intermingle here. This works well.*

## 48<sup>th</sup> Annual Members Show



Merit— Pat Molina, Majestic Teton

*I love the vertical orientation of this painting. I also love the depth of the clouds and the emphasis on landscape. The artist warmed the upper left corner of the sky and then the colors got cooler. The texture in the foreground brings your eye in and invites you into the scene.*



Merit— Ying Ying Chen, Moss and Mist

*This is a very intriguing painting. The tree is mystical and magical. I love the layers of the background, which get increasingly softer. The shape in the foreground is strong and unique.*



Merit— Janet Fulk, What in the World

*This is a nice, well-executed abstract painting. There is a nice balance in it, but it is not symmetrical. It looks spontaneous and intuitive. It seems that the painting carried the artist along instead of her carrying it along. It doesn't appear that it was all planned in advance. There are many variations in it; it is not all the same. That keeps the viewer interested.*

Masterworks  
Singers  
*Aeterna Via*  
ELAINE HAGENBERG  
Premiere Performance  
New Commissioned Major Work  
Sunday, May 3, 2026 7:30 pm  
St. Theresa Catholic Church  
Austin, Texas  
Thursday, May 7, 2026 7:30 pm  
St. Catherine of Siena  
Catholic Church  
Austin, Texas  
With the Masterworks Chamber Orchestra  
Galaxy S22

### An Invitation from Sue Kemp

Come experience peace, through music, with a newly commissioned work, which will have its world premier in Paris this summer.

I have been singing and traveling with this large community chorus for ten years. Elaine Hagenberg is a very creative composer who will take you on a poetic journey. It will be accompanied by a full orchestra.

It's free with a good will offering.

Sue Kemp, Artist

View my watercolor paintings:

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

## Farris Workshop Overview



We finished up with playing and experimenting on Yupo paper...and marveling at the often magical results.



Alicia Farris brought her passion for painting— along with a calm, patient, and positive approach—to WWG artists at our 3-day Spring workshop.

There were too many takeaways to list, but a few stand out:

1. Begin at the beginning with a VALUE STUDY, determining your light source.
2. Discover a new approach to layering transparent colors — alternating cool and warm temperatures.
3. Move the paint slowly and deliberately, dipping in and out of favorite colors (i.e., Burnt sienna! Peacock! Quin rose!)
4. Paint how you feel!

Alicia worked with each student individually, putting beginners and experienced painters at ease.

**Stay tuned to the website for the Fall 2026 3-day workshop, October 19-21, with the master watercolor artist Laurin McCracken. In the meantime, explore his paintings here: <http://www.lauringaller.com/gallery/recent.htm> Registration open now!**

# Featured Artist

*We feature one artist per month to learn more about them and their work, any details you'd like to share. You can nominate a friend or yourself!*



This month, we feature Jane Flowers!

My husband and I moved to Austin to be with family eight years ago. We left Baton Rouge, Louisiana, where I was a nationally recognized and awarded oil painter.

By sheer coincidence, in the first month of moving here, I found Capitol Art Society and became a member, which started me on a new journey in art — for I met Martha Paisley Ruth. She has championed me from the very beginning, and I was invited to join Painters, a group that



Martha started and has met weekly over the past 17 years. Most of the painters were watercolorists, a medium so different than oil — in fact, I consider it the exact opposite in application. After several years of observing some truly gifted and awarded watercolorists, I got bitten by the “water medium bug”. I joined Waterloo Watercolor Group and began taking workshops that they offered and eventually found my own voice in gouache.

Winning 2nd place in this years Spring Show has been a validation that I am moving in the right direction with my work...something an artist is always searching for.

## Community Workshop

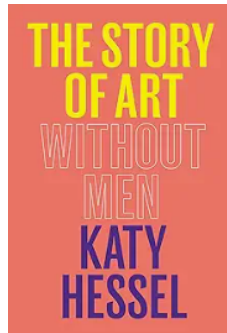
Rashmi Thakur taught a watercolor workshop April 7th to a ladies social group in her Steiner Ranch community. There were 28 participants, and the subject was inspired by spring flowers, including bluebonnets and poppies. It was a fun and relaxed environment for everyone involved. Most of the participants were using watercolors for the first time.



They all enjoyed learning something new, and hopefully a few will continue painting in the future.

## Bookworms

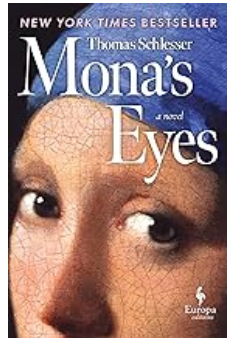
The art book club Bookworms is open to all members of WWG. Our next meeting will be held on Friday, **May 1**, at 9:30 am. At our May 1 meeting, we will discuss Katy Hessel's work of nonfiction, *The Story of Art without Men*. As the title suggests, this book is an overview of many women artists, both the well-known and the little-known, throughout the ages. It is not necessary to read the entire book since so many women artists are covered. There will be plenty to discuss.



If you are interested in attending Bookworms and are not already on our mailing list, send an email to [bookworms@waterloowatercolor.org](mailto:bookworms@waterloowatercolor.org) in order to be added to the list for notices. We move around to the homes of different members, so each meeting will be held at a different location. The address will be sent to you in an informational email.

There are four meetings a year: February, April or early May, September, and November. We try to avoid conflicts with holidays and summer vacations.

Our first fall meeting will be held on Friday, **September 18**. We will read Thomas Schlessler's international bestseller *Mona's Eyes*. This book was originally written in French and has now been translated into English. It is a novel, but it incorporates much about art history and art appreciation. The story line is that a ten-year-old girl has a (hopefully) temporary bout of blindness and her grandfather then makes a plan to take her to an art museum in Paris once a week for a year so that she will have a mind full of beautiful images if she goes blind permanently. They start with the Louvre, then go to the D'Orsay, and then last to the Beaubourg/Pompidou. Each week they look at only one painting, which is described in detail before the two engage in a discussion of its historical context, techniques, and meanings. Illustrations of the paintings are also included as part of the elaborate cover. The story about the young girl proceeds as well in each chapter with issues such as her fear of going blind, her relationships with other students at school, her father's problems with alcoholism and with his career, and a mystery concerning her grandmother.



## Transitions



I'm writing to share the sad news of the passing of our longtime WWG member, Carol McCollum. She painted with the Tuesday group at St. Matthew's and volunteered with Better ATX. As her grandson beautifully said, "She was an avid traveler, painter, genealogist, and truly a legend." Carol was fun, kind, and an exceptionally talented watercolorist.

## WWG 2026 Board Members

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