

September 10, 2026

– 10:00 AM –

Arts@302 – 302 S. Main, Broken Arrow

September Program

The Michael Holter workshop was a great learning experience and we are going to share this with everyone. You might want to wear an old shirt or bring an apron in case the paint really starts to fly!

- Attendees will share their projects and what they learned.
- Michael has given us a time-lapsed video of one of his paintings to watch.
- We will practice the Holter-splatter. Bring old paintings (or blank paper), one color of paint, firmer brushes of various size (synthetic or synthetic blends), a container for water, a pallet, and toweling.



From the President of GCWS

A big thanks for those members who have volunteered to serve in various positions. We are still in need of volunteers to help with library responsibilities and someone to lead working with our sponsors to gather prizes for the Annual Juried Show. We have several exciting events still coming this year, so be sure to check out all the details in the newsletter and make plans to participate. In the meantime, be sure to pick up your brush and paint!

Win 



Our August Program with Jo Lynch



Jo Lynch demonstrated easy steps to transform photos of our favorite pet or creature into a character or cartoon.

Starting with a thumb nail sketch to help get rid of all the fluff and unnecessary details, then sketching again transferring it with tracing paper gets rid of even more unnecessary details. Once you are happy with final design, transfer to watercolor paper and (Jo likes the MICRON pens) ink the lines, then paint with as much or little detail as desired.

Along with her drawings she does a great deal of research on dress and all that goes into the final picture. In the picture on the eisle she had pictures of umbrellas, chair and food to help with her drawing and to accentuate her characters theme.

Thank you Jo

OPEN POSITION
for 2027 – 2028

- Awards/Prizes
- Librarian



If you are interested in serving in this positions, please contact Win Noren to learn more.



Objective – To give GCWS members opportunity to sell their original work while promoting GCWS to the community.

Below are the basic guidelines for participating in the GCWS booth at Arts in the Square. An email will be sent out in early August with further details for artists who would like to participate in this opportunity to exhibit their work at this large community event.

- All work must original water media (no prints) and be for sale.
- Allowed items
 - Card(s) in sleeve
 - Matted, in sleeve
 - Framed or gallery wrapped (up to 2)
- Minimum price of \$15 – all inclusive of taxes and fees (approximately 25% of the listed price).
- Art will be collected in the days prior to the event. Dates and time will be announced in September.
- No charge to participate other than working event in some way.
- Contact Brenda to sign up to assist with the event.

FAQs

- 1. Is metallic or other unusual watercolor paint allowed?** Yes. The work should pass the “Q-tip test,” meaning a wet cotton swab would pick up paint if touched to an unsealed surface. The surface should be flat with no discernable 3D texture.
- 2. Is collage allowed?** Yes, if the piece still qualifies as water media and passes the Q-tip test. The committee wants to allow as much creativity as possible while keeping this a water media show.
- 3. Is wash and ink allowed?** Yes. Waterproof ink may be used for line drawings if the wash portion qualifies as water media and passes the Q-tip test.
- 4. Can someone help me prepare a gallery-wrapped piece?** GCWS does not plan to provide additional hands-on assistance for preparing gallery-wrapped entries. However, GCWS has offered demonstrations in the past, and artists may also use online resources. Any gallery-wrapped piece must have finished sides and be sealed so that no color is picked up by a wet swab touched to the surface.
- 5. Why does GCWS take a 15% commission?** The commission helps cover costs of participating in the event.
- 6. Must I have taken my own reference photos?** No. Any photographs you have permission to use may be used as a reference.
- 7. Who sets the sale price?** The artist sets the price, as long as it meets the minimum price requirement of \$15.

Bold & Glow

REHANN VAZID

MARCH 10-11-12, 2027



Register today!

email was
sent out
with details



This three-day workshop is only \$225 for members of GCWS (\$235 if paying by credit card). Seats are limited so be sure to register for the workshop without delay by making your non-refundable \$100 deposit with balance due by February 9, 2027.

There will also be an evening demo/presentation at 5pm Tuesday March 9, 2027 at the Center for Creativity. This event is free and open to the public so be sure to invite your friends.

PAINTING STUDIO

September 23rd - 9:00 AM to Noon
St. Pius X Church Activity Center
1727 S 75th East Ave., Tulsa

A COME AND GO OPEN STUDIO

where you can bring projects to work on and get input from others.

paint · draw · visit · observe · learn · ask questions · show and tell · have fun

September studio is a focus on getting paintings finished and ready for the Utica Square and Smalls shows this fall. As always, bring whatever you want to work on and ask for input if you wish. See you there!

Jo Lynch



Available: Guerrilla Painter "The Watercolor Board" for stretching paper firmly. Great for artists who like to use lots of wet into wet work, but would like their paper to remain flat. This one has never been used and will sell at fraction of original price. Contact Jo Lynch if interested.

TIPS FROM THE TUBE

Watercolor Bites by Tom Shepherd
five episodes on Value & Tone

- Episode one: Light versus Shadow
- Episode two: Tone versus Color/Hue
- Episode three: Tonal Value Part 1
- Episode four: Tonal Value Part 2
- Episode five: Tonal Value Part 3



Members Only
Christmas Cards **Workshop**
with Jim Buchan
cost \$20 (\$21 by credit card)

9AM - Noon
Friday, November 20th
South Tulsa Baptist Church
10310 S. Sheridan



John Keeling - Aug. 2027
Three day Workshop
Evening Presentation
Judge for Annual Juried Show at
Center for Creativity
website:
JohnKeelingPaintings.com

(estimated cost of workshop \$350)

GCWS “Smalls” Show & Sale – November 2026

Northeastern State University B.A. (NSU-BA)



Objective – To give GCWS members—especially newer artists—a simple, affordable way to exhibit and sell small works while introducing the public to GCWS and encouraging interest in water media.

Key Dates

October 3 - Entry forms due ([see last page of newsletter](#))

October 8 - Mat kits distributed

November 2 - Artwork recieved and show hung

November 30 - Show & Sale Reception, People’s Choice Voting



Below are the basic guidelines for participating in tihe GCWS Smalls Show & Sale. An email will be sent out with further details for artists who would like to participate.

- All work must original water media and be for sale.
- Work may either be 5"x7" or 8"x10"
- Unframed and placed in provided mat kit or Gallery Wrap
- Minimum prices \$50 (for 5x7) & \$75 (for 8x10) - all inclusive of taxes and fees (approx. 21%)
- Up to 5 entries, \$5 each
- Contact Janet W to join the committe

F A Q s

1. Is metallic or other unusual watercolor paint allowed? Yes. The work should pass the “Q-tip test,” meaning a wet cotton swab would pick up paint if touched to an unsealed surface. The surface should be flat with no discernable 3D texture.

2. Is collage allowed? Yes, if the piece still qualifies as water media and passes the Q-tip test. The committee wants to allow as much creativity as possible while keeping this a water media show.

3. Is wash and ink allowed? Yes. Waterproof ink may be used for line drawings if the wash portion qualifies as water media and passes the Q-tip test.

4. Why is the reception being held on the final date of the show? The reception is intended to be a lively closing event. Guests may vote for the People’s Choice award, purchase artwork, and take purchased work home that evening.

5. Can I enter work in other sizes? No. All work must be either 5” x 7” or 8” x 10”.

6. Can I frame my work? No. Work must be displayed either in the standard white mat kit provided by GCWS or as a gallery-wrapped piece.

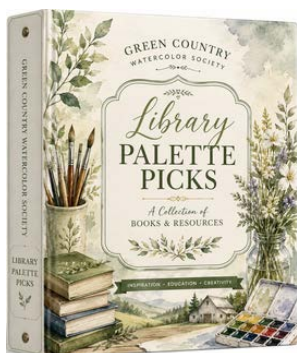
7. Can someone help me prepare a gallery-wrapped piece? GCWS does not plan to provide additional hands-on assistance for preparing gallery-wrapped entries. However, GCWS has offered demonstrations in the past, and artists may also use online resources. Any gallery-wrapped piece must have finished sides and be sealed so that no color is picked up by a wet swab touched to the surface.

8. Why does GCWS take a 10% commission when there is also an entry fee? The entry fee helps cover costs of the event. Sales commission helps offset reception costs.

9. Must I have taken my own reference photos? No. Any photographs you have permission to use may be used as a reference.

10. May I enter fewer than five pieces? Yes. Members may enter up to five pieces, but fewer entries are welcome.

11. Who sets the sale price? The artist sets the price, as long as it meets the minimum price requirement..



Palette Picks

The LIBRARY is one of the perks of membership!

And now we have a way for you to read about past previewed books by Carolyn Morningstar!

Watercolor Pencils: Everything You Need to Know to Get Started by Judy Martin

This guide to using watercolor pencils offers step-to-step demonstrations, easy-to-follow advice, hints, tips and techniques. While some may see it as for beginners, I found it a very helpful review and even learned some things new. When I was given my first set of watercolor pencils, I was intrigued by how much easier it was to carry them and a small mixed media sketch pad when traveling or for local plain-air wanderings. A technical advantage of using pencils is that many people feel more comfortable working with a drawing tool than with a brush when they begin to work with color, because this is how they learned to draw and acquire skills of translating the three-dimensional world into pictures. I remember how daunting it was for me to start directly in watercolor paint because the material seemed too free and uncontrollable. As with most drawing and painting media there is no specific right or wrong way. You need to explore the qualities and learn to play to their strengths.

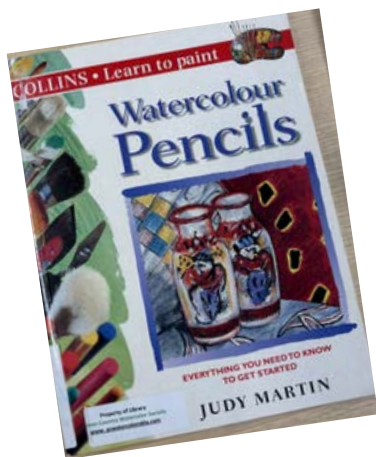
Judy Martin provides various examples and stages of progression along with advice and comments:

- marks made with watercolor pencils softens and dissolves on contact with water and the medium can be spread with a brush like paint
- it is better to see your drawing as an interpretation of the scene, not as a re-creation, and use the pencils quite freely to develop textures and color

Challenge: Capture some of your inspirations in a small journal using pencils, its a good way to paint a little everyday!

Quote for the Month “Our memories, the way we tend to experience them, are sort of fuzzy around the edges like watercolor that has bled into the past and is not totally clear.” Lisa Joy

by Carolyn Morningstar



- Returns should be placed in the box.
- Very important to place your name on a sticky and place inside the book or video.





MEET
Fred Cook
member of the month



I was introduced to the world of watercolor back in Stillwater, Oklahoma over forty years ago. I was involved in a church small group with a gentleman named Jack Allred. Jack was a well-known Stillwater artist and he taught classes through the Parks and Recreation programs. After three classes I began studies for an MBA (which I never finished) but never returned to painting. Around forty years later, I retired and wanted to take up painting again. Somehow I stumbled onto Zeigler's Art Supply and discovered an art class and through that art class caught wind of the Green Country Watercolor Society.

Through my studies with Ross Myers, the first painting I completed was of Mount Rannier (the mountain with the barn), but I also work with acrylics and oils. I find that watercolors are the most challenging, but also the most rewarding. When you complete a watercolor and it looks right you really have a feeling of accomplishment.

So around the beginning of 2018 I started attending the GCWS meetings. I have attended several three-day workshops and a number of four hour workshops since joining. All of the workshops have been extremely educational and have given me the opportunity to get to know many of the members. I have also enjoyed spending the day at Utica Square during Art in the Park.

I grew up in Council Bluffs, IA and attended Iowa State University, graduating in 1974 with a BA in Spanish and a minor in Secondary Education. I taught Spanish and Social Studies for one year, then became employed with John Hancock and sold insurance in the Omaha/Council Bluffs metropolitan area. I was promoted to Sales Manager in the Kansas City office. While in Kansas City I met Tom Graves and the two of us moved to Oklahoma to work for Conoco in Ponca City, OK. I worked in R & D for 22 years, living in Stillwater and van-pooling to Ponca City. With the merger of Conoco and Phillips 66 we moved to Bartlesville where I did Production Accounting. We both retired the end of March 2015. In retirement I have served on the boards of the Bartlesville Chorale, the Bartlesville Symphony and the Bartlesville art Association. I sing in the First Methodist Church choir, play English hand bells, lead a men's prayer group and a Stephen Ministry program.

Travel has been a big part of my life. I have been to all fifty state, nine Canadian provinces and 68 countries. I'll be adding five more countries in September/October visiting the Silk Road countries. Many of the paintings that I do revolve around photographs from these journeys, I always return home inspired to paint.





Michael Holter Workshop Watercolor Impressions Landscapes/City scape



Amy Jenkins said, "I loved seeing demos from a master watercolor painter who has honed his skills to be at the top of his field. And we practiced some of his techniques in our workshop paintings - splattering, scraping with a palette knife, and masking with tape."



Chris Bolley said, "During Michael Holter's workshop, I learned how effectively a limited palette—primarily Ultramarine Blue and Burnt Sienna—could capture the warmth and character of an aged building. A new technique he encouraged us to try was adding figures with a simple ball of Cadmium Red for the head and a carrot-shaped body angled to suggest movement. On the final day, I felt my painting rise to a new level when I used these simple figures to create a story: a mother and her children approaching the old cathedral, with her curious son eagerly pulling her forward to see what had captured his attention."



Michael's evening demonstration was very well attended. This event was free and open to an evening of inspiration to the public. Thank you for inviting your friends for a great evening.



Why Every Original Painting Deserves a Certificate of Authenticity

submitted by Cristine Bolley

As we prepare for upcoming sales at Arts in the Square and the Smalls Show, you may want to include a Certificate of Authenticity (COA) for each original painting you offer. A COA is a signed document confirming that a painting is an original work by the artist named on the certificate. It accompanies the artwork and becomes part of its permanent history.

When someone purchases an original watercolor, they are becoming the caretaker of a unique work created by an individual artist. A Certificate of Authenticity helps document that connection.

A COA gives collectors confidence that they are purchasing an original work, preserves important information about the painting, and adds a thoughtful, professional touch to every sale. Creating one is easier than you might think—and ChatGPT (or your favorite AI tool) can help you prepare it.

How a certificate benefits the collector

A well-prepared certificate gives the collector:

- Confidence that the painting is an original rather than a reproduction
- A record of the artist's name, the artwork's title, dimensions, medium, and completion date
- Helpful documentation for insurance, estate planning, gifting, or future resale
- Information that may otherwise be lost when the artwork changes hands
- A more professional and meaningful purchasing experience

A certificate does not guarantee that an artwork will increase in value, nor is it a formal appraisal. Its purpose is to document the artist's authorship and provide an accurate record of the painting.

How a certificate benefits the artist

Creating a certificate also encourages artists to maintain better records of their work. Each certificate can include an identification number that corresponds with the artist's inventory. This makes it easier to track paintings, exhibitions, sales, awards, and ownership history.

Providing a certificate also communicates that the artist takes the work—and the collector's investment in it—seriously.

Why Every Original Painting Deserves a Certificate of Authenticity

continued

What should be included?

A Certificate of Authenticity for an original watercolor should generally include:

- Artist's full professional name
- Title of the painting
- Year completed
- Medium and materials, such as "transparent watercolor on Arches 140 lb. cold-pressed cotton paper"
- Size of the original painted image
- Framed dimensions, if applicable
- Statement confirming that the painting is an original
- Inventory or certificate number, if used
- Artist's signature and date signed
- Photograph of the artwork, when possible
- Artist's website or contact information

The artist may also include the inspiration or story behind the painting, exhibition history, awards, care instructions, or a note indicating whether prints or reproductions may be produced.

Let ChatGPT help you write the certificate

An AI agent can turn the information about your painting into polished certificate language. Begin a new conversation and provide the relevant details. You may copy and paste this prompt:

Please create a professional Certificate of Authenticity for my original watercolor painting. Include a title, a statement confirming that it is an original work, the painting information, a brief description, and spaces for my signature and the date.

Artist's name:

Painting title:

Year completed:

Medium and materials:

Image dimensions:

Framed dimensions, if applicable:

Inventory or certificate number:

Brief story or inspiration:

Exhibition or award information, if applicable:

Artist's website or contact information:

Prints or reproductions permitted: Yes/No

Special care instructions:

Why Every Original Painting Deserves a Certificate of Authenticity

continued

If you prefer a particular appearance, add instructions such as:

Please make the wording warm and personal while still sounding professional.

Keep the certificate to one page and use language appropriate for a fine-art collector.

ChatGPT may ask for missing information or suggest optional wording. You can continue the conversation by saying, “Make it more concise,” “Give it a more elegant tone,” or “Add a short paragraph about the inspiration for the painting.”

Because ChatGPT can occasionally make mistakes, carefully review every detail before printing—especially the title, dimensions, dates, materials, and artist’s name. The artist remains responsible for confirming the accuracy of the certificate.

Finishing the certificate

Print the certificate on good-quality paper and sign it by hand. If possible, include a small image of the painting so the certificate can always be matched with the correct artwork.

Give the original certificate to the collector and retain a digital or printed copy for your own records. Use the same certificate or inventory number on both copies. Some artists also place the number discreetly on the back of the artwork or backing board.

A Certificate of Authenticity is a small addition that can make an art purchase feel more complete. It preserves the story of the painting, supports the collector, and helps establish professional recordkeeping practices for the artist.

Example Certificate



CERTIFICATE OF AUTHENTICITY

Whispering Sweet Nothings

Artist: Cristine Bolley
Medium: Daniel Smith Professional Watercolors on Arches 140 lb Cold Press Paper
Dimensions: 14 x 11 inches
Date Completed: April 12, 2026

Description

This original watercolor painting captures a quiet, intimate moment between two cardinals perched among blooming branches. The composition reflects the gentle rhythms of spring—connection, presence, and the subtle exchange that exists within the natural world.

Soft washes and layered pigments create a sense of atmosphere and light, while the delicate blossoms frame the interaction, suggesting both renewal and stillness. The contrast between the vibrant red cardinal and the softer tone of its companion adds emotional depth and visual harmony.

Authenticity Statement

This certifies that *Whispering Sweet Nothings* is an original, one-of-a-kind watercolor painting, hand-painted by Cristine Bolley. No reproductions or digital enhancements were used in its creation.

Signature: _____ Date: _____

Original Artwork | One of One | Tulsa, Oklahoma



Submission's to the
Green Country Art
Beat can be made to:
Jeanette Hooks—
j-jhooks@cox.net
OR Win Noren—
WinNoren@gmail.com

Ziegler's Events

Open Watercolor Studio with Robert Freeman – Wednesdays 1-4:00 p.m.
weekly \$20 studio fee

Arts@302 Workshop

Jim Buchan - Wednesday, September 30 at 1 pm
Register at the front desk or online. Cost is \$45.

2027

Rehann Workshop: Bold and Glow in Watercolor – March 10, 11, 12, 2027.
Evening presentation March 9. Website SeaSaltStudio.com.au.

Upcoming Events

September 10	Members Meeting
September 26	Paint Studio
September 29	Art Delivery for Art in the Square 5-8pm
September 30	Art Delivery for Art in the Square 9am-Noon
October 1	Art Delivery for Art in the Square Noon-3pm
October 3	Art in the Square at Utica Square
October 3	"SMALLS" entry forms are due
October 8	Mat kits distributed to participating artists
November 2	"SMALLS" received and show hung
November 3-30	"SMALLS" on exhibit at NSU BA
November 20	Members Only Workshop
November 30	"SMALLS" Show & Sale Reception, People's Choice voting, sales processing, and artwork removal at the end of the evening
February 6, 2027	"I Can't" Workshop
March 9, 2027	Bold & Glow Demo with Rehann Vazid
March 10-12, 2027	Bold & Glow workshop with Rehann Vazid
August 2027	Annual Juried Show & Workshop by John Keeling

GCWS Board Members

Officers

President — [Win Noren](#)

Vice President — [Becky Brady](#)

Treasurer — [Cris Bolley](#) - [Tim Emmert](#)

Secretary — [Amy McVicker](#)

Chairs

Communications Chair — [Jim Grisham](#)

Library Chair — [Carolyn Morningstar](#)

Education Chair — [Becky Brady](#)

Show Chair — [Janet Weldeghebriel](#)

Other Positions

Art in the Square — [Brenda Liekhus](#)

Name Tags — [Cris Bolley](#)

Newsletter — [Jeanette Hooks & contributors](#)

Painting Studio at St. Pius X — [Jo Lynch](#)

Publicity — [Mary Lee Weaver & Jim Grisham](#)

Show Awards — [Jerry Wade](#)

Website & Facebook — [Becky Brady](#)

Note: Everyone is invited to the board meetings



Board Meeting Friday, October 9

1:00 to 3:00 PM

Trinity Woods 4134 E 31 St.

CRESTWOOD building

at entrance say with GCWS or Hooks

go toward the four story building 4130 E 31 St.

Enter **Crestwood** under the portico,
ask for the private Dinning room

ALL ARE WELCOME!

Programs – If you have suggestions or want to boldly volunteer to conduct a program, contact **Becky Brady: bradybecky01@gmail.com**

Newsletter – Please send information and news items for the newsletter to **Jeanette: j-jhooks@cox.net**

Facebook and Website – Please send items for the GCWS Facebook page and website to **Becky Brady: bradybecky01@gmail.com**

Smalls Show and Sale, Entry Form

at Northeastern State University, Broken Arrow

Key Dates: October 3 Entry forms due
 October 8 Mat kits distributed
 November 2 Artwork delivered and show hung
 November 30 Show and sale reception, plus peoples choice voting

Entries: Maximum of 5
 Fee - \$5 each (\$5.30 if by credit card)
 Size - 5 x 7 or 8 x 10 only, matted (by distributed kit) or gallery wrapped
 Price - Must be for sale, minimum \$50 for 5x7, \$75 for 8x10, maximum is artist's prerogative

Fill out the following:

Artist's name _____

Email _____ cell phone # _____

Number of 5x7 matted paintings _____ Number of 8x10 matted paintings _____

Number of gallery wrapped paintings, 5x7 or 8x10 _____

Total fees due \$ _____ Artists should make a copy of this form for their records.



Cut at this line, turn in top entry form.

Tags to fill out and attach information to back, upper left corner of artwork before delivery.

Artist's name _____ Cell phone _____ Title _____ Price _____	Artist's name _____ Cell phone _____ Title _____ Price _____
Artist's name _____ Cell phone _____ Title _____ Price _____	Artist's name _____ Cell phone _____ Title _____ Price _____
Artist's name _____ Cell phone _____ Title _____ Price _____	