

# PWS HalfSheet

A Publication of the PHILADELPHIA WATER COLOR SOCIETY

FOUNDED 1900

Siv Spurgeon, President

Jane James, Editor

## PRESIDENT'S LETTER

Do you have any idea how long it takes to remove a jammed slide from a slide projector?



The major culprits that consistently present this kind of problem are stickers and any kind of tape that is adhered to the outside of the slide mount, and slide mounts that are bent, cracked or partially open. Reviewing the many slides submitted for the 106th Exhibition with the Slide Coordinator, to compare each slide to the entry form, turned into a seven-hour event due to the time it took to dislodge jammed slides, remove all stickers (more than 70), replace damaged slide mounts (16), and re-label the slides.

It is true that our prospectus did not specifically state that you could not use stickers or tape, although it was certainly implied by the suggestion that the permissible silver tape be placed *inside* the slide mount. Our next prospectus will definitely be more specific in this regard and we will join the host of other societies that explicitly outlaw stickers and tape of any kind. I thank you in advance for your anticipated cooperation and urge you all to procure a fine point permanent ink marker for the text and a red marker for that little dot.

It has been very interesting to read the email responses to the "Going Digital?" article. I don't know if the received correspondence is representative of the whole membership, but the majority of those who wrote were in favor of a change. The thoughts of those who voiced their objection is best illustrated by the artist who wrote, "We paint, and

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## ANNUAL MEMBERSHIP MEETING SET FOR SEPTEMBER 9



Please join us at the Annual Members Meeting to hear news about future plans directly from the board. You will also participate in the vote for new board members, those brave individuals stepping into the footsteps of the wonderful people who are leaving. To further entice you to attend, we will have a demonstration by Donna Neithammer Cusano.

Donna has been working in the pastel medium for nearly twenty years and has taught pastel painting for more than ten years. She has experimented with numerous techniques and layering strategies. For the Members Meeting, she will be demonstrating how a contrasting watercolor under painting can be incorporated into a harmonious color and value theme.

See Schedule of Events for details.

## ROBERTA CARTER CLARK TO GIVE DEMONSTRATION

This year, in conjunction with our 106th Anniversary Exhibition of Works on Paper, Roberta Carter Clark, Juror of Awards, will be giving a demonstration of painting portraits in watercolor on Sunday, October 22, 1-3 PM.

Roberta was born in St. Louis and grew up in Whitefish Bay, Wisconsin. She has been interested in painting people since her teens when she attended classes at The Detroit Institute of Art. After more study with many fine painters she is very comfortable working in oils, pastels and watercolors and enjoys imparting whatever she has learned to others.

Her commissioned portraits are in the private collections of hundreds of

families throughout the United States and in England. More portraits are in public and corporate collections, including universities, hospitals and banks.



"Barbara" watercolor by Roberta Carter Clark

President, continued from page 1

the hell with the technology!"

Some voiced concerns about manipulation of images and the ease with which a digital image can be made to appear more powerful than the original painting. This is certainly an issue that must be carefully addressed. The software that is furnished with most digital cameras allows for color and contrast correction to better match an image to the original work. It would be the responsibility of the artist to make sure the match is close enough to pass the scrutiny of Society representatives on delivery day, when the delivered work is compared to the submitted digital image. As a side note I should mention that in our catalog designer's experience, about 15–20% of all slides normally received will vary in color from the original work, highlighting that the issue is not isolated to digital images.

Of much greater concern to me is the need for images with a resolution of 300 pixels per inch, which is required for production of our color catalog. This may be easily resolved by those with a high quality digital camera and some image manipulation software like PhotoShop Elements®, but could leave those who rely solely on local photo stores for getting their digital images on a CD out in the cold.

Much of this will evolve over time in a fashion that I hope will facilitate easy submission, jurying and catalog production, but as for now, the issues are still being defined and developed. One watercolor society who this year allowed both digital and slide entries is now considering accepting only printed images for their next jurying. Imagine that! A totally low-tech approach!

So don't throw that slide film away quite yet! I think we'll be jurying from slides for yet some time to come!

Finally, it is with great sadness that I end this letter by saying farewell to board members Marie Garafano, Debbie Greenwood, Delphine Poussot and Susan Williamson, who selflessly devoted their time to the work of the Society. We wish them great success in their future endeavors and will miss their cheerful presence on the board.



## BY-LAWS OF THE PHILADELPHIA WATER COLOR SOCIETY

Revisions to Articles IV, V and IX, approved by the Board of Directors on May 16, 2006.

### ARTICLE IV: Officers and Board of Directors (replaces original Article IV)

1. The Officers of this Society shall be a President, two Vice Presidents, a Corresponding Secretary, a Recording Secretary and a Treasurer, to be elected at the Annual Meeting. Terms for Officers other than Vice Presidents will be two years. The President may serve only two consecutive terms. Others may continue to serve. The President and Corresponding Secretary will be elected in the same year for two years; the Recording Secretary and Treasurer will be elected together for two years in the following year.
2. The Board of Directors shall consist of Officers named in Section 1 of this Article, and in addition, a minimum of nine and a maximum of twelve Board members, one third of which will be elected at each Annual Meeting for a term of three years.
3. In case of death or resignation of any member of the Board, the unexpired term shall be filled at the next Regular Meeting of the Board with a Quorum in attendance. The new Director shall be nominated and receive a positive vote of the majority.
4. Any Director may be removed from office, without the assignment of any cause, by an affirmative vote of two-thirds of the Board of Directors in office at any Regular or Special Board Meeting, provided that written intention to consider removal of a Director has been included in the notice of the meeting. No Director shall be removed without having the opportunity to be heard at such meeting, but no formal hearing procedure need be followed.
5. Presidents upon retirement from office may be invited to attend Board Meetings and have voting privileges as a Board member for a period of one year.
6. Any Officer or Board member who fails to attend three consecutive board meetings shall be considered to have resigned his/her office unless he/she presents a legitimate reason.

The acceptance of such resignation shall be considered by the Board and may be taken up as the last item of business at the third meeting where the member is absent.

### ARTICLE V: Duties of Officers (replaces original article V.3)

3. The Corresponding Secretary is custodian of the Seal. He/she conducts the annual elections, disburses funds in the absence of the Treasurer and the President, and may, with authorization from the Board of Directors, relegate routine matters to assistants.

### ARTICLE IX: Quorum (replaces original article IX.2)

2. A Quorum for the Board of Directors shall consist of a majority of the sitting Board.

Changes in the Bylaws were file with the Internal Revenue Service on May 30, 2006.

### SCHOLARSHIP WINNERS

Congratulations to the following student winners for having received our \$100 scholarship and one year free membership for their "Competence and Excellence in Works on Paper under Glass"

The winners are:  
Philadelphia High School for Creative & Performing Arts:  
Eboni McCoy

University of the Arts:  
Megan DiFranco

Moore College of Art & Design:  
Nancy Serafino

Pennsylvania Academy of Fine Arts:  
Leanne Grimes

Tyler School of Art:  
Robert Gonzales

Hussian School of Art:  
Stephen Melnick

## THE VIEW FROM BOTH SIDES COMMITMENT - PART 1

By Donna Neithammer Cusano



Last time we covered specific elements that should be included in any proper gallery contract. Let's assume now that the contracts have been signed and the work is delivered and gracing the walls. There are various scenarios that may arise during the process of selling your work. Although you have hired someone to generate sales, always remember that you are a member of a team and that the various components making up a mutually beneficial sales design need to be agreed upon by both members.

### **Creative Retail Strategies: Your Art on the Move**

The best galleries do much more than simply hang your pieces on the wall and wait for clients to walk in and buy. Creating sales is an art form itself and the best directors are working vigorously behind the scenes to get your beauties in front of as many pairs of eyes as possible and to arrange fluid transactions. Let's discuss how this is done and what you might expect.

In addition to rigorous advertising, there are several retail strategies on which directors can rely to augment normal gallery visibility. The most straightforward is to allow the work to go home with the potential buyer "on approval." This approach works because it places the art into a promising new residence without the need for visual interpretation and is more likely to stay in place than not. Standard policy is for the gallery to collect all credit card and contact information from the client and to expect any return of the artwork within a reasonable amount of time, usually within the week.

Another practice is to develop alternate or off-site venues that are promoted and handled by the gallery. These could

include restaurants, offices, banks, or multi-use venues. This maneuver pitches the work to potential new owners who may not normally visit a gallery. Some galleries participate in trade shows and expos that, although costly, often yield fantastic exposure. The director usually handles all artwork presentation, installation, and purchasing procedures at these venues.

A third tactic is to partner with interior designers and art reps. These third-party associates are in contact with numerous corporate and private clients and are well acquainted with the process of placing art. Generally, if a purchase is made, both sales parties share the gallery's commission, with the artist retaining their percentage in full. Make sure you discuss these possibilities with the gallery director and, if you agree to them, include the stipulation that your work must be fully or partially insured no matter where it might travel.

If a client balks at the price of your work, the director may offer payment plans or discounts. A strict schedule for completion of a payment plan should be adhered to and payments to the artists should be made within a similar timetable of no more than 90 days. Of course, the artwork remains at the gallery until the work is paid in full. Your director should consider discounts only as a last resort and offer no more than 15% off the retail price. Some galleries will absorb this percentage in full while others may require the artist to incur no more than half. Generally, only large pieces or multiples sold to one client should be eligible for discounts. Be very forthright as to whether you are willing to sell your work at a reduced price, as this can be a disappointing reality in making a sale.

### **Ethics and The Internet: Links to Positive Relations**

The Internet has become as important a sales tool as direct mail and the telephone for contacting potential buyers. Most galleries now require good quality digital files to load onto their websites and email directly to clients, as well as place in ads, press releases, and direct mail. We can agree that this exposure is all part of creating sales. However, what about the artist's own website? Does this exposure help your gallery? Well, yes

and no. As the director sees it, the most obvious violation that artists make with their site is selling directly to clients and cutting the gallery out of the process. It is absolute competition and can feel like a slap in the face if handled improperly. Here are some guidelines to help you avoid sabotaging your relationship.

Gallery clients who contact you via your site should be directed back to the gallery. Arrange to have the work they are interested in brought to the gallery on full commission, even if they've never made a purchase before. If you are not sure where they first saw your work, ask the question to avoid stealing this client. If, however, the client is new, make the sale but mention that more of your work can be viewed at the gallery and/or on their site. Never pull a piece from the gallery to satisfy an online request. This is completely unethical and, if found out, will surely destroy your relationship, not to mention your reputation.

If the gallery agrees, share your URL link with them. This will help you get greater exposure and higher ranking on any search engine's list. Many galleries, however, are refusing to share links as they feel it is a conflict of interest. If this is the case, add the gallery's link to your site or include paintings on commission there and link those images back to the gallery's site. This implies your willingness to be a team player.

When staging a major gallery exhibition, creating exclusivity is crucial, including exposure on the web. Provide all gallery information and links connected to important events on your site. Work reserved for these exhibitions should have minimal exposure on your site. This avoids the temptation to pre-sell your show, another unethical practice.

Openly discussing any questions or concerns you may have about retail strategies or online practices is the best tactic to take with your gallery director. An ongoing and profitable relationship is built on trust and you have the ability to reinforce this foundation throughout the duration by keeping your lines of communication flowing.

**ARE YOUR PWCS DUES PAID?**

**JIM MCFARLANE – PWCS Stalwart, receives the “Award for Outstanding Service to the Society”**

–Jane Miluski

The Board of Directors of PWCS has selected Jim McFarlane to receive the prestigious “Award for Outstanding Service to the Society.”



Long a pillar of the Society, Jim served on the board for more than a decade. During that time he edited the newsletter, working with Wendy Scheirer. He was always a “go to” guy when lettering ability was needed. Jim still letters all of the award certificates for the anniversary shows. For this year only he will get a reprieve on the job of creating each of the hand painted award certificates for Outstanding Service to the Society and for Outstanding Achievement in the Arts.

In 2000, when the Philadelphia Water Color Club celebrated its 100<sup>th</sup> birthday, Jim was elected president of the newly-named PWCS. A strong leader for his two year term, Jim instituted many new practices to save money and to put the Society on a better financial foundation.

Since leaving office, Jim McFarlane continues to help the society whenever help is needed, although he also regularly travels to New York City, where he now serves on the board of AWS. The board and the membership are very grateful to Jim for his ongoing attention to the needs of PWCS.

The “Award for Outstanding Service to the Society” was established by the board to honor those who have given an unusual amount of time, energy, and caring to keep our organization healthy and strong. Former recipients have been Louis DeMoll, Ann Howes, and Jane Miluski. Members may submit nominations to the board at any time.

**SIGNATURE MEMBER NEWS**

**Marge Chavooshian** won the Ann Waldron Award at the American Artists Professional League, New Jersey Open Show and the Ida Wells and Clara Stroud Award at the League’s Members’ Exhibit; the Daler Rowney Merchandise Award at the Garden State Watercolor Society’s Members’ Exhibit; the Thomas Moran Memorial Award at the Salmagundi 29th Annual Non-Members Exhibit. She was part of a two-artist exhibition at the Coryell Gallery, Lambertville, NJ.

**Deborah Gross-Zuchman** has several watercolors on display at the Marigold Restaurant, 45th and Larchwood, Philadelphia, PA. She will have her newest collage, “Standing At the Line” on exhibition at the Art of the State, PA, 2006 Show throughout the summer in Harrisburg at the State Capitol.

**Ann Howes** won the Lori Fronczak Memorial Award at the Transparent Watercolor Society of America and was accepted into the Adirondacks National Exhibition of American Watercolors.

**Anne Van Blarcom Kurowski** won a special award at the Annual Juried National Wilmington Spring Show for her pastel painting, “Cabinet Maker.” She also had a solo show in June at WHQR in Wilmington of her portrait paintings called “Up Close and Personal.”

**Sandra G. McKeehan**, left below, receives the Board of Directors Gold Medal Award at Baltimore Watercolor Society’s 2006 Mid-Atlantic Regional Exhibition.



**Bob Milnazik** won an Award of Achievement in the Missouri Watercolor Society. He had paintings accepted in the Texas Watercolor Society’s 57<sup>th</sup> Annual Exhibition, the Baltimore Watercolor Society, the Adirondack National Exhibition of American Watercolors and the Mystic Seaport 27<sup>th</sup>

Annual Show, the 2006 Exhibition of “Arts in the Parks” in Jackson, WY.

**Florence Putterman** won the Graphic Chemical Award at the Colorprint Society Exhibition in Philadelphia. In the spring, she had exhibitions at the Project Gallery in Philadelphia and the Susquehanna Art Museum in Harrisburg, PA. This summer she had exhibitions at Gallery 10, Washington, DC and City Hall, Hollywood, FL, both through the end of July. She’s been in print in *Landscapes*, Boston Printmakers Danforth Museum, NJ, Delmar College Annual, TX, National Print Exhibition College of New Jersey, Ewing, NJ; Los Angeles Printmaking, Saddleback College, Mission Viejo, CA. She had prints shown at Spring Bull Gallery, Newport, RI, and Belfast Print Workshop Gallery, Belfast, Ireland.

**Virginia Rosa’s** painting, “Vessel of Honor” was awarded “ Best Traditional Still Life in Oil ” at the Phillip’s Mill 76<sup>th</sup> Annual Fall Exhibition. One of her life drawings was accepted into a juried drawing exhibition at the Mixed Media Art Gallery.

**Jean Uhl Spicer** served as Juror of Selection and Awards for the Hawaiian Watercolor Society’s Annual Show in April 2006 and also conducted a workshop for them. Jean received the M. Graham Award in the Western Colorado Watercolor Society’s Annual Exhibit in April 2006.

**Al Zerries**, in collaboration with his wife, Jean, has co-authored a new novel, *The Lost Van Gogh*, a thriller about a Holocaust art theft.

Associate Member News on page 5

**CONGRATULATIONS TO  
OUR NEW HONORARY LIFE  
MEMBERS**

Vincent Ceglia  
Jeanne Dobie  
Betty Garver Nagy

**IN MEMORIUM**

John P. Matassa, AWS  
Robert Skalka  
Jacob T. “Jake” Szuchy

## ASSOCIATE MEMBER NEWS

**Judith Dribbin's** pastel painting, "Scale," was awarded the Woodmere Prize at the 66<sup>th</sup> Annual Members' Exhibition of the Woodmere Art Museum in Philadelphia, PA. The painting is currently exhibited in the show until August 27, 2006.

**Antonio Masi** has been awarded First Prize in this year's contest in *The Artist Magazine* for his watercolor painting, "N.Y. Tramway II." It will appear in the December 2006 issue.

**Bonnie Ruttan** had a piece accepted in the Missouri Watercolor Society Annual Exhibition and received an Achievement Award from juror Dean Mitchell. She had a two-artist show at the J. Behman Gallery in Palm Springs, CA, and was awarded Best of Show in the Palm Springs City PSPS exhibit. She received Second Place award in the Palm Springs Art Museum Member Show.

Roy Blankenship and **Lois Showalter** will be having a major husband and wife exhibition of their art work at the Chester County Art Association, West Chester, PA, September 8–October 6.

### RON RANSON WORKSHOP

We have an opportunity to sponsor a 5 day workshop with Ron Ranson, May 14–18, 2007. The cost will be \$650 per attendee. He will provide instruction, individual evaluations and critiques each day, 9:00–4:00. Ron Ranson is an English artist and the author of more than 25 books on art and watercolor. He is a former editor of the *International Artist Magazine*, and has given numerous workshops in the US, Australia, England and Asia.

In order for us to proceed with the workshop, **we need to hear a positive response from more than 15 members before our next board meeting on September 19.** Contact information is shown on the last page of the newsletter. You can call us, write us or email us. If we don't hear from at least 15 of you expressing interest in this workshop, we will be forced to decline this opportunity! Please contact us!

## PAINT OUT AT JENKINS ARBORETUM

On a day in May that turned out to be a beautiful one despite early morning showers, perhaps thirty people participated in the Annual Paint-Out. Early birds were rewarded with a thoughtful and successful demonstration by Jim McFarlane, former PWCS president. Later comers enjoyed the weather, the long and short views, the flowers, pond and enormous watering cans painted by local artists and scattered about the grounds, celebrating the arboretum's 30th anniversary. Among the artists who painted watering cans were members Deena S. Ball, Terry Boyle, Fran Sullivan House, Angela Scully, Ardyth Sobyak and Susannah Hart Thomer.



**SCHEDULE OF EVENTS:**

**-Annual Members Meeting**

Saturday, September 9 at 1:00 at the Community Arts Center, 414 Plush Mill Road, Wallingford, PA (610.566.1713).

**Demonstration** by Donna Neithammer Cusano.

**-106th International Anniversary Exhibiton of Works on Paper**

at Banana Factory, Bethlehem, PA, September 23 through November 12, 2006.

**Reception and Awards Ceremony** on Friday October 6, 6–9 PM.

**Demonstration** by Roberta Carter Clark, Juror of Awards, on Sunday October 22, 1–3 PM.

**-2007 Annual Members Exhibition:**

Wayne Art Center, March 18–April 12.

**Deliver** Monday 3/12/07.

**Pick-Up** Friday 4/13/07.

Juror to be announced.



**PHILADELPHIA WATER COLOR SOCIETY CONTACT INFORMATION**

Siv Spurgeon, President	610.544.1829
Judy Antonelli, Vice President, Anniversary Exhibition Co-Chair	610.436.5447
Herb Appelson, Vice President, Special Awards	856.424.4715
Erika Neidhardt, Vice President	610.388.0690
Catherine Robinson, Recording Secretary	610.626.4429
Delphine Poussot, Corresponding Secretary	610.293.0484
Richard Greenwood, Treasurer	610.825.8297
Katherine Patrice Firpo, Director, Education & Outreach	610.667.1033
Marie Garafano, Director, Members Exhibition Co-Chair	610.446.6981
Diane Hark, Director, Publicity	610.642.4243
Jane James, Director, Half/Sheet Editor, Web Mistress	610.358.1528
Lori Hollenbeck, Director, Anniversary Exhibition Co-Chair	610.444.8303
Nanette Noone, Director, Paint-Out, Members Exhibition Co-Chair	610.359.7123
Shelley Picker, Director, Fundraising	610.642.0550
Cheryl Schlenker, Director	610.831.1840
Susannah Hart Thomer, Membership Chair	610.279.9516
Joe Tishler, Director, Grants	856.667.1031
Susan Williamson, Director, Merchandise Awards	215.628.0139

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**Half/Sheet deadlines** July 15 for Fall issue, December 1 for Winter issue and April 1 for Spring issue

Send information to: Jane James, Half/Sheet Editor,  
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