

PWCS HalfSheet

A Publication of the PHILADELPHIA WATER COLOR SOCIETY

FOUNDED 1900

William Ternay, Jr., President

Siv Spurgeon, Editor

PRESIDENT'S LETTER

This is my final official letter to you, fellow members of the Philadelphia Water Color Society. I know it's a cliché, but it is hard to believe how fast these two years have flown by.

A few days ago, while talking to my son about the upcoming slate of candidates for PWCS officers and board members, he said, "Dad, just think, if you'd spent the same amount of time at the gym as you did being President these past two years, you might look like Arnold Schwarzenegger by now!" I told him, "Fat chance. Besides, Arnold is only the Governor of California. I, on the other hand, have had the pleasure of being the President of the Philadelphia Water Color Society!"

Being your President has truly been an honor for me. Anyone of you who is familiar with the long and esteemed history of PWCS can smile with pride in the knowledge that, by being a member of our Society, you are a link in a long chain of artists that officially stretches back to 1900, and in actuality, beyond.

During my tenure these past two years there has been a gentle transition in the make-up of the officers and board of directors of PWCS. If I could give a big hug to each of the following people, I would. My sincere thanks to Jane Miluski, Jim McFarlane, Siv Spurgeon, Herb Appelson, Mary Evans Ledwith, Dick Greenwood, Lori Hollenbeck, Peggy Binns, Judy Antonelli, Sue Calkins, Kathy Firpo, Marie Garafano, Carolyn Howard, Erika Neidhardt, Shelley Picker, Donald Robinson, John Schneider, Tim Simboli, Joe Tishler, Susannah Hart Thomer, Kass Freeman, Dorla Dean Slider, Pat Kerr, Ann Howes,

Nancy Barch, Donna Neithammer, Wendy Scheirer, Howard Watson, Joe Sweeney, Jose Sebourne, Laszlo Bagi, Marjorie Egee, Don Patterson, Earl B. Lewis, Amy Phillips Iversen, Nessa Grainger, Jeanne Dobie, and Philip Zuchman.

I would like to pay special homage to Jane Miluski and Peggy Binns, who are leaving the board after so many years of hard work and dedication. Peggy Binns, in addition to being an exceptionally kind and giving person, has been our Corresponding Secretary for many years. Jane's professionalism and thoroughness set the standard for anyone taking on the job of President. During her tenure our "Club" finally became a "Society," and she spearheaded the first-of-its-kind PWCS/NWS "Side by Side" show.

During this past six months an extraordinary number of you have made contributions, guaranteeing another lush, full color catalog for the upcoming 104th Annual International Exhibition at Widener University in the Fall. So many members have given their time, talent, and energy over the years for the betterment of PWCS and its members. Along the way, I have been fortunate to have "rubbed elbows" with each of you, and I have become enriched.

Before we meet at our next anniversary exhibition, I look forward to seeing you at our Annual Members' Meeting at the Community Arts Center in Wallingford, PA. See article on the right for details.

My congratulations...and thanks, to the newly elected officers and members of the board.

Bill

PWCS ANNUAL MEETING

Our annual meeting will be held at 1:00 PM on Sunday September 26, 2004, at the Community Arts Center, 414 Plush Mill Road, Wallingford, PA.

The meeting will include our annual elections for PWCS Officers and Directors. If you are unable to attend the meeting, please mail your ballot before September 10, 2004, to:

PWCS Ballot

1042 Derwydd Lane
Berwyn, PA 19312



Nancy Barch enjoying the opening of the 2002 Side By Side exhibition at the Berman Museum.

Our painting critique will be presented by **NANCY BARCH**, signature member of AWS, NWS, PWS and PWCS. So highly valued is Nancy as a teacher, that her fans follow her from state to state. This fall she will be teaching a new class "Painting for Competition" at the Community Arts Center in Wallingford.

Nancy Barch is known for her quick wit and her precise, insightful critique. Bring a painting and come to the meeting on September 26 to be both entertained and informed.

THE VIEW FROM BOTH SIDES

by Donna Neithammer



The Job Interview

The last article's reconnaissance mission concluded with you revealing yourself to the gallery director as an artist seeking representation. I'd like to follow this mission with the interview phase, which is your opportunity to gather as much information about the gallery as possible. Remember, you are an employer searching for someone to represent you and your work.

Interview Materials - Be Prepared

Have along with you at least 6 of your best pieces, a few of which should be professionally framed. Also, bring your updated biography, resume, and a good quality reproduction of your work. Now, leave these items in the car. Never assume that the director will have time this day to view your work. The gallery business can be a hectic one and you don't want to interfere with sales or the process of cultivating them. Suggest showing your work now but be prepared to schedule an appointment in the future for reviewing work. After scheduling, offer your reproduction as an opportunity for the director to make an initial decision about whether he/she feels your work is appropriate for the gallery.

Interview- Part One Getting the Big Picture

Asking the director some very basic questions will help avoid wasting time reviewing your work with a gallery that isn't a good fit or doesn't live up to your business priorities.

Is the gallery currently looking for artists? Obviously, the answer to this question will tell you whether this is a receptive new partner. Be prepared to learn that they may wish to represent only the current handful of artists or they may have so many artists already on exhibit that there's little chance for wall space for your work. If this is the case, be gracious and offer to leave

behind your information. Keep the director abreast of your exhibition schedule with subsequent mailings. They may hope to add you to their roster in the future. If, however, they are currently looking for new artists, continue with the next question.

How would the director describe the theme or mission statement for this gallery? The answer you receive should reinforce your initial instincts about the gallery and reveal something of its director. For example, their answer might be, "We specialize in promoting local and regional artists," or, "Our focus is providing high-end contemporary artwork to our clients." These responses show some clarity in the mind of the director as to the goals of the gallery. If, however, the answer you receive is somewhat scattered, you may be dealing with an inexperienced or unmotivated director. Make a mental note of this and move on to the next question.

What is the best-selling subject matter or genre for this gallery? Related to the previous question, the answer reveals whether the gallery's goals are reinforced by its sales. If the walls are filled with landscapes but the director mentions still life as the best-selling genre, clearly something is askew. If your work fits the best-selling genre mentioned, clearly it would be a marketable addition to the current collection. However, if your art is out of that realm but you are still partial to this gallery, don't be afraid to ask if the director would consider trying something new and fresh.

What is the most common price range for sales in this gallery? Ideally, the bulk of your prices should fall somewhere within the range mentioned or no more than 30% above or below. Allowances might be made for work that is higher priced than average but which obviously shows high standards of craftsmanship and presentation. If your work is currently inexpensive and/or is not measuring up to this gallery's standards, consider improving on these levels of craftsmanship, presentation, and ultimately pricing.

How have sales been lately? Hopefully the director will be forthcoming with this information. Even if sales have been slow lately, a positive response to current market conditions is a good thing. Your future employee

needs to match their good attitude with yours. Steer clear of gloom and doom directors. Their demeanor never seem to get any better.

Interview- Part Two Business Nitty-Gritty

The next few questions may make you squirm while asking them, but it is a good idea to glean this information from the gallery director before the actual interview. This way you will know what business practices to expect from this gallery and whether their goals are compatible with yours.

What is the gallery's commission percentage? Most galleries take 30 to 50%. Get used to it. Don't bother with galleries taking more than 50%. That extra 10% isn't worth the moral dilemma of a gallery making more money than the artist, in my opinion.

What is their payment schedule? Fair payment turnaround is in the range of 14 to 30 days after the sale or after the end of an exhibition. That gives plenty of time for checks and credit reports to clear. Any more time is an excuse to cover expenses the gallery can't pay for.

What does the gallery's insurance policy cover? You're not asking for an umbrella dollar number here but whether your work is covered for its retail or replacement cost if damaged on gallery premises, covered in transit in one of the gallery's vehicles, covered in a satellite venue of the gallery, and covered in shipping back to you, the artist, if proximity to the gallery is an issue. A reputable gallery will cover all of these scenarios.

Wow! This is all heavy stuff, but important stuff that, once clarified, will make your relationship run as smooth as an Alfa Romeo. Again, as in a previous article, I offer inspiration from The Godfather. When interviewing for the right gallery, "It's business, nothing personal." Further quoting from that classic film, "Leave the gun, take the cannolis." Put aside your potentially explosive emotions and you are more apt to reap the sweet rewards of your efforts.

Next time, I'll discuss presentation and marketing strategies for your work and delve into specifics of the consignment agreement.



Bernard Markowitz with son Charles, enjoying a wonderful day outdoors.

2004 PAINT-OUT

by Marie Garafano

Our spring paint-out was held on Sunday, June 13th at the Jenkins Arboretum. Although the weather was a bit subdued, the enthusiasm of the participants was certainly not. Some set up their easels around the pond, while others focused on smaller woodland details. The Arboretum offers varied sources of inspiration and is open every day from dawn to dusk. There is no admission fee. All are welcome to visit and paint.



Marie Garafano enjoying her own world at the Jenkins Arboretum Paint-Out.

Jenkins Arboretum will host their 2nd Annual Exhibition and Sale "A Jewel In Our Backyard" in October this fall. The exhibit will showcase work completed in the last year, in, or inspired by, Jenkins Arboretum. For details and prospectus call 215-647-8870 or log onto www.jenkinsarboretum.org.



Siv Spurgeon contemplating her subject choices.

Don't miss the Awards Banquet Invitation enclosed with this newsletter. Please complete and send with your choice of entree and a check for \$30 per dinner before October 21, 2004.

HONORARY LIFE MEMBER

Please join us in congratulating
**CAROLYN HOWARD
 & CALVIN LYNCH**
 on their new Honorary Life Membership status

SPECIAL RECOGNITION

LILY YEH will receive the prestigious PWCS Achievement in the Arts Award at the opening reception of the PWCS 104th Anniversary Exhibition on November 7, 2004. She will also be honored at the banquet dinner at The Little Inn in Media, immediately following the reception.

The following nomination was submitted by Herb Appelson:

It has been over 15 years since Ms. Lily Yeh brought her talents to "Ile lfe" (House of Love), and changed a vacant lot into a little park. The result was the Village of Arts and Humanities Center with its huge mural and mosaic sculptures. The broken down buildings were turned into useful spaces like the ceramics workshop and gallery which doubles as a teen center.

Although Ms. Yeh's initial intention was to beautify the neighborhood, her work led to other transformations: people whose lives have been transformed by Lily Yeh and the Village of Arts and Humanities.

Neighborhood folks who come to the art center find a home there. It is their place to work and play and find outlets for their creativity. In addition to pottery and painting there are dance classes, theatrical productions, cooking classes and the chance to be a part of this exciting process of revitalizing their community.

A model for similar projects all over the nation and the world, Ms. Yeh received international recognition as well as numerous awards from Philadelphia organizations.

In 1994, Yeh took her ideas and talents to a tiny village in Kenya, where she led the children in the transformation of a desolate spot into a mural of soaring angels. Not listening to naysayers, Ms. Yeh worked to make art in the slums and to transform these areas into "Gardens of Eden."

The City and its residents are so very grateful for her dedicated service, involvement and contribution to the betterment of society. It is in this vein that the Philadelphia Water Color Society is pleased to honor this wonderful woman.

Is our database up to date?
Remember to update your
information if you are moving or
if you have changed your name.

SIGNATURE MEMBERS' NEWS

PAULETTE BENSIGNOR participated in a group show at Denise Bibro Fine Art in New York, NY, July-August 2004

ROBERT BURRIDGE had a solo show titled "Pushing Up The Sky" at the Disney Gallery in Los Angeles. He also conducted a Master Class "Put the WOW Back in Watercolor" at the Mendocino Art Center in California.

JEANNE DOBIE won the Else H. Pedersen Memorial Award at the Watercolor USA 2004 Juried Exhibition at the Springfield Museum, MO. She was also awarded 2nd prize in the Florida Keys' Watercolor Society 2004 Annual Juried Exhibition.

ROSE BREIN FINKEL invites artists and their friends to stop by "Gallery at Cedar Hollow" in Malvern. Her gallery, which opened in 1991, features arts and crafts.

BEVERLY GOLEMBESKI had solo exhibitions at Phoenix Rising in Seaside Park, NJ, May-June, and WaterMark Gallery in Tuckerton, NJ, June-July, 2004.

ANNE VAN BLARCOM KUROWSKI conducted a workshop "Art by the Sea" at Marsh Harbor Inn on Bald Head Island in June 2004. This same workshop will be held again in October, 2004.

BOB MILNAZIK won 4th Prize at the Museum of Naval Aviation show in Pensacola, FL, and the Strathmore Award at the Baltimore Watercolor Society show in April. His work was also accepted in the Top 200 Images of the Arts for the Parks Competition in Wyoming.

FLORENCE PUTTERMAN had a solo exhibition titled "Encountering the Narrative" at Pfenninger Gallery in Lancaster, PA, June-July, and at the Baisden Gallery in Tampa, FL. She will have another solo show at the Walter Wickiser Gallery in September.

JEAN UHL SPICER served as juror for the Long Beach Island Open Juried Watercolor Exhibition at the Jane Law Gallery, NJ, in July. She also received an Award of Distinction in the MWS Annual Exhibit in April, 2004 and an Honorable Mention in the Baltimore Watercolor Society's Annual Exhibition, also in April 2004.

HAZEL STONE had work accepted into the Northwest Watercolor Society's 64th Annual Open Exhibition at The Art Institute of Seattle gallery, April-May, 2004. Her work was also accepted into the 11th Annual Red River Watercolor Society's National Juried Art Exhibition, April-August, Plains Art Museum in Fargo, ND.

IDAHERMA WILLIAMS won the Medal of Honor and the Elizabeth Morse Genius Foundation Award for Printmaking at the Annual Exhibition of the National Association of Women Artists in April, 2004. She also had work exhibited at the Society of American Graphic Artists at the The Old Print Shop in NYC.

PHILIP ZUCHMAN had work exhibited in the travelling exhibition "Toxic Landscapes" at the Long Beach Island Foundation for Arts and Sciences in Loveladies, NJ. He also had work in The New Arts Program's Invitational Salon of Small Works in Kutztown, PA, and "American Landscapes" shown at the American Embassy in Albania.

ASSOCIATE MEMBERS' NEWS

GARRY HAMILTON had work accepted into the Canadian Society of Watercolorists and the Transparent WaterColor Society of America.

DORATÉ MULLER had paintings accepted into the Baltimore Watercolor Society Mid-Atlantic Regional Exhibition 2004 and the Southern Watercolor Society 27th Annual Exhibition, 2004.

JACQUELINE MITCHELL SMITH had paintings accepted in the Third International Exhibition of Fine Art in Miniature of the World Federation of Miniaturists. The show was open through July at the Smithsonian Institution in Washington, DC.

SUSAN WILLIAMSON had work chosen for the Farm Sanctuary's Annual Gala in Manhattan.

MEMBERS IN PRINT

JEANNE DOBIE had paintings included in "The Watercolorists' A to Z of Trees and Foliage" and "Painting Light and Shade." Both books are distributed by North Light Books.

DONALD PATTERSON was the featured critic for the July 2004 issue of The Artist Magazine's monthly Art Clinic feature. His painting "Autumn Leaves" was selected for Watercolor Magic's October issue and Guest Essay feature.

JEAN UHL SPICER announced the release of her floral painting book "Bright & Beautiful Flowers in Water Color" published by North Light Books. **BILL TERNAY** will be featured with his work in a book by International Artist Magazine, to be published in the fall of 2004. Bill will have one page in which he discusses his painting process in the book "How Did You Paint That? 100 Ways to Paint Sescapes, Rivers and Lakes."

SLIDE LENDING LIBRARY

Since 1996, the Philadelphia Water Color Society has made the Annual International Exhibition available to its members and other select societies and institutions through a traveling slide exhibition.

Slides of each annual show from 1996 through 2003 and the Side By Side NWS/PWCS joint shows may be borrowed for a period of two weeks by sending a request with a check for \$8.00 made out to PWCS to cover costs of shipping, handling and upkeep of slides.

A second check made out to PWCS for \$35 is also required. This check will be held in escrow until the safe return of the slides, at which time it will be torn up or returned if a return envelope is enclosed with the check.

Borrowers are responsible for return shipping costs and any costs incurred in replacement of damaged slides. Damaged slides must be returned to PWCS with return shipment. Borrower also assumes responsibility to ensure that no copies or facsimiles of any slides are made without the express written consent of the individual artists and full knowledge of PWCS.

To order slides or find out what is available, write or call:

Kass Morin Freeman
1183 Troxel Road
Lansdale, PA 19446
(215) 368-9882

IN MEMORIAM

Katherine Steele Renninger
Muriel Berman

MY WATERCOLOR BOOKSHELF

Thoughts on books that have had the biggest influence on my work.
by Donald Robinson

The first book that stirred my interest in watercolor has, unfortunately, been out of print since the Truman administration: Ted Kautzky's "Painting Trees and Landscapes in Watercolor" was a revelation to me at the time.

Mr. Kautzky (who was once a member of the Philadelphia Water Color Club) died the year after the book was published. The last time I checked, it was for sale, used and "in good condition" on the internet for up to \$115, which means that it's not too practical for me to recommend it here.

Of more practical interest is my current favorite "Landscapes in Watercolour" by (actually edited by) Theodora Philcox. It is a compact little paperback that crams a lot into 128 pages. It covers the work of 23 artists, mostly British (note the "u" in watercolour in the title), a few I had heard of before, most not, representing a wide range of styles.

The book is divided into four sections: Rural Landscapes, Seascapes and Waterways, Urban Landscapes, and Rocks and Mountainscapes ... something for everyone.

Each artist's work is further divided into three areas: SEEING (why the subject appealed to the painter; sketches and planning), THINKING (approaches, materials, palette, etc.) and ACTING (the actual painting, techniques and personal insights).

Every artist is represented by several works, and I especially like the enlarged areas of paintings that show brushwork, details and textures not otherwise apparent, since it is not a coffee-table book but fairly small (7 1/2" x 8 5/8").

It is nicely designed, full color throughout, includes an illustrated glossary and even the web sites of many of the artists. It seems to be published in Switzerland, but I think it is available in the larger bookstores. Amazon.com has it for \$17.47.

So, in fifty years I've progressed from watercolor to watercolour - at least maybe it sounds a little classier.

POURING WATERCOLOR

by Judy Antonelli

The paintings I have poured are rich and very dramatic.

First you need to stretch your paper by soaking it in cool water for 20-30 minutes, then staple it every 2 inches to a sheet of plywood. After the paper is dry, cover the staples and edges with artists' tape, or the water will get under the paper and make blooms as the top of the paper dries.

Wet the paper evenly with clear water, then use a damp brush to even out the water. Hold the board vertically and pour the paint across the top, then on whatever areas the paint did not reach. Make sure to do this job over a tub or use lots of newspaper to protect the surrounding areas.

Keep tilting the board in every direction so that the paint does not dry in the valleys that still seem to form in spite of the stretching. The secret is to tilt up and down until the paint is all but dry, taking care to maintain the desired position and blend of the colors you selected for your pour.

If the paint looks thin somewhere, you can let it dry and do another pour on top, or touch it with a brush while still quite wet, making sure the brush is dryer than the area you are touching.

For "Daffodils," I masked out the flowers, stems, and a few reflections in the glass. Then I mixed all my dark colors



Detail of "Daffodils" by Judy Antonelli

into a spouted measuring cup, using about 1 cup of hot water to help dissolve the pigments. I made the paint a creamy consistency.

In "Fox Trail," I masked the sky around the trees, knowing that I would add to the foliage with a brush when the painting was nearly finished. I also masked the sparse bush on the left and some weeds hit by sunlight, especially in front of the shadows. Then I mixed a strong red-violet and poured it in all the dark areas behind the trees on the left, into the shadows and into the background mountains. The painting was sparkling already. I then painted (spattered) right on top of the trees, leaving some red-violet showing little gems here and there.

There are many variations you can experiment with, so enjoy! You can't beat it for instant drama.



Judy Antonelli's painting "Fox Trail"

PWCS SCHOLARSHIP

The PWCS Scholarship awards for 2004 were given to the following students: Margaux McCallister of Moore College of Art and Design, Samuel Yun of Tyler School of Art, Valerie Davies of Hussian School of Art, Patrick O'Neill of the University of The Arts, Carrie Smith of Pennsylvania Academy of Fine Arts and Tiffany DiOrio of Philadelphia School for Creative and Performing Arts (CAPA).

The CAPA award is new this year, a suggestion by PWCS board member Katherine Patrice Firpo. The selection of Tiffany DiOrio as the first high school recipient of the PWCS award, was made by the school from her extensive portfolio in various media, including watercolors. She also received a partial scholarship to Tyler School of Art.

The award has inspired CAPA to add watercolor to its curriculum, and PWCS has agreed to participate with a watercolor demonstration each semester.

PHILADELPHIA WATER COLOR SOCIETY CONTACT INFORMATION

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Susan Calkins	Director - Publicity	610-942-4394
Katherine Patrice Firpo	Director - Fund Raising	610-667-1033
Marie Garafano	Director - Paint Outs	215-474-4328
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Shelley Picker	Director - Anniversary Exhibitions	610-667-1185
Donald Robinson	Director - Membership Retention	215-646-1831
John Eric Schneider	Director	215-646-4479
Tim Simboli	Director - Fund Raising	215-624-4139
Joseph Tishler	Director	856-667-1031
Susannah Hart Thomer	Chair Person - Membership	610-279-9516
PWCS	General Information	215-569-3955

Half/Sheet Deadlines

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