

# PWCS HalfSheet

A Publication of the PHILADELPHIA WATER COLOR SOCIETY

FOUNDED 1990

William Ternay, Jr., President

Siv Spurgeon, Editor

## PRESIDENT'S LETTER

Today is the first day of spring and I am sitting in a Dunkin Donuts, consoling myself with a second whole wheat donut. My ego simply does not understand why my obviously beautiful, dramatically composed, elegantly transparent, technically perfect, and most certainly aesthetically pleasing, watercolor was rejected from the "Side-By-Side" show. Really bad news.

Having been the recipient during these past two years of letters and phone calls from equally bewildered and often inconsolable PWCS members who are dejected for having been rejected, the philosophical me has to remind my ego that if my painting, which was so great, didn't get into the show, then that is actually good news. It means that the paintings that were accepted into "Side-By-Side" must really be great!

All silliness aside, it is a pleasure to tell you that PWCS members were very responsive to the call for entries, and 50 of the selected paintings are by our members. Plus, out of those, almost half (21) are by Associate members, once again proving that the level of quality art created by PWCS members just keeps rising, guaranteeing even more outstanding exhibitions in our future. Now that, friends, is really good news!

I hope to attend the May 1st opening of the "Side-By-Side" show, and I'm sure I'll see some wonderful art from both societies. I also plan on leaving my ego at home.

With the arrival of spring comes plans for another Paint-Out. This time we will gather on the beautiful grounds of the Jenkins Arboretum in Devon, PA. See page 2 for details.

And finally, it is always with sadness that we share the news of the death of any of our members. Joe Frassetta and George Schuyler will be missed by those who knew them, loved them, and were enriched by their art.

*Bill*

## ON BEING AN ARTIST

Martha Graham to Agnes DeMille.

"There is a vitality, a life force, a quickening, that is translated through you into action, and because there is only one of you in all time, this expression is unique. If you block it, it will never exist through any other medium, and will be lost. The world will never have it.

It is not your business to determine how good it is, nor how valuable it is, nor how it compares with other expressions. It is your business to keep it yours, clearly and directly, to keep the channel open. You do not even have to believe in yourself or your work. You have to keep open and aware directly to the urges that motivate you.

No artist is pleased. There is no satisfaction whatever, at any time. There is only a queer, divine dissatisfaction, a blessed unrest, that keeps us marching and makes us more alive than others."

## HONORARY LIFE MEMBER

Please join us in congratulating  
**STANLEY MISZCZUK**  
on his new Honorary Life  
Membership status

## IN MEMORIAM

Joseph Frassetta  
George H. Schuyler

## SPEAKING FOR THEMSELVES

PWCS artists are well represented in a newly published book "The Artists of Southeastern Pennsylvania" by Daphne S. Landis. All artists listed below had work included in the book:

Anna Bellenger  
Doris Davis-Glackin  
Domenic DiStefano  
Joe Frassetta  
Joann W. Hensel  
Carolyn Howard  
Philip Jamison  
Jack R. Kaiser  
Maria J. Keane  
Clifford W. Lamoree  
Mitch Lyons  
Maria de los Angeles Morales  
Steve Oliver  
Wendy Scheirer  
Dorla Dean Slider  
Mark Workman



*Dorla Dean Slider and President Bill Ternay Jr. at the opening reception of the PWCS Select Show at The Hill School, January, 2004.*



## JOE FRASSETTA

by Donald Patterson

When Joe Frassetto passed away in February, I lost a very dear friend and PWCS lost both a friend and preeminent member. Joe was simply an extraordinary individual in every aspect of life. He brought with him enthusiasm and passion into everything he did. He added another dimension to my life by just being my friend.

We both shared this passion called watercolor. Our definition and criteria for what make an outstanding watercolor were for all practical purposes identical. Joe used to say to me, "Don, we are joined at the hip." In our countless conversations over the years and on every subject brought up, Joe was incredibly conversant. His erudition was amazing to me.

To be sure, Joe was not always the serious scholar; he also had a humorous side. This was coupled with his ability to remember and effectively tell jokes, but one of his most endearing traits was his capacity to laugh at himself. Joe was complete in the truest sense of the word.

For a friend, nothing was too much trouble. He would offer his help, aid and assistance in a moment's notice. As a PWCS member he was a worker, whether it was delivering paintings, giving a talk and critique, or offering his expert guidance by giving painting tips to the less experienced. He was totally unselfish with his time and talents toward anyone he thought he could help. He rewarded PWCS with his graphic arts design and expertise by authoring and designing the banner and format for our outstanding Half/Sheet newsletter.

Certainly, Joe will be missed by all he left his imprint on, and all those whose lives he made a little better for having known him. PWCS was surely fortunate to have him as both a member and a friend. He will live on in our hearts and memories.

## SIGNATURE MEMBERS' NEWS

**JUDY ANTONELLI** had a solo show at Hardcastle Gallery in Centreville, DE, during the month of March, 2004.

**JANICE EDELMAN** is being hosted through May to a one woman rotating exhibition of her current works at the Joseph Amber Inn in North Wales, PA. She will also be conducting a three day workshop in May on the beautiful grounds of Joseph Amber Inn.

**RAY HENDERSHOT** and his son **BRADLEY HENDERSHOT** have a two person exhibition titled "A Tradition" at the Chadds Ford Gallery in Chadds Ford, PA. This marks the first time that father and son have shown together in a major exhibition. The show runs through May 9, 2004.

**CHARLOTTE HUNTLEY** won the Arches Paper Award from the Pittsburgh Watercolor Society, the Anne Abgott Diamond Award from Niagara Frontier Watercolor Society, the C2F, Inc. Award from the Hawaii Watercolor Society, and a Merit Award from the North Valley Art League. She also had her painting accepted in the American Watercolor Society's 137th Int'l Exhibition.

**BOB MILNAZIK** had paintings accepted in the Alabama, Baltimore, Missouri and Texas Watercolor Societies' annual exhibitions. He was also selected as Juror of Awards for the New Jersey Watercolor Society show for 2004.

**ERIKA NEIDHARDT** had her painting accepted in the 2004 American Watercolor Society Exhibition at the Salmagundi Club in New York, NY. Her painting was also selected for the AWS traveling exhibition.

**DON PATTERSON** had a show titled "Nature Revered" at the Travis Galley in New Hope, March, 2004.

**DONALD ROBINSON** had his painting accepted in the 2004 American Watercolor Society Exhibition at the Salmagundi Club in New York, NY.

## ASSOCIATE MEMBERS' NEWS

**SUSAN KLINGER** had a painting accepted in the Banana Factory's "Still Life" Juried Exhibition, Bethlehem, PA.

**DAVID LINTON** won First Prize in The

Art League's exhibition at Wayne Art Center, and Third Prize in their exhibition at Penn Medicine at Radnor.

**JO-ANN OSNOE** and her husband John Ennis have a show at the Delaware River Gallery in Yardley, PA. The show runs through May 15, 2004.

**BONNIE RUTTAN** received Best of Show and First Place awards at the Riverside County Fair Fine Arts competition.

**LOIS SHOWALTER** and Roy Blankenship had a husband and wife exhibit of oil paintings, water media and pastels at Jenner's Pond in the Alison Building Gallery in West Grove, PA. The exhibit, titled "Colorful Expressions," was held in April, 2004.

**JAQUELINE MITCHELL SMITH** had a solo exhibition titled "Seascapes in Miniature" in April at the Phoebe Berks Village in Wernersville, PA.

## MEMBERS IN PRINT

**HENRY MEIER** will have a painting and his resume featured in the next issue of Delmarva Quarterly Magazine. The painting "Fenwick Light" is one of the paintings in his Delaware Lighthouse Print Series.

**ERIKA NEIDHARDT** had her painting "Good Morning" selected as cover art for the January issue of Off The Coast, the Journal of The Live Poet Society in Maine.

## 2004 PAINT OUT

Our paint-out this year will be held at the Jenkins Arboretum in Devon, PA. You will be inspired by the natural beauty of this lush 46 acre site, one of the last remnants of the once continuous southeastern Pennsylvania hardwood forest. The arboretum is open 7 days a week, sunrise to sunset.

The date for our paint-out is Sunday June 13, with a rain date of Sunday June 20. Arrive to set up and paint at any time during the day.

In October 2004, the arboretum will sponsor its 2nd Annual Art Exhibition and Sale "A Jewel In Our Back Yard." All participating artists are invited to submit work that reflects their personal vision of the meaning or value of nature, through their experiences at Jenkins Arboretum.

For directions and show prospectus, call 610-647-8870 or log onto [www.jenkinsarboretum.org](http://www.jenkinsarboretum.org).



*Erika Neidhardt, President of The Studio Group, Inc. poses with Susan Williamson in front of their paintings.. Susan's award winning "Gloucester Catch" hangs below Erika's still life "Karl's Persimmon."*

## EXHIBITION AWARDS

Each year the PWCS is fortunate to receive donations of special awards from supporters of the arts.

We are pleased this year to give you some background into the special award given to Susan Williamson during our recent 103rd Anniversary Exhibition. The Howard Pyle Studio Group of Wilmington, DE, donated the award in honor of Helen Farr Sloan.

### Helen Farr Sloan

by Pat Zolper  
Docent of The Studio Group, Inc.

Helen Farr Sloan, an artist in her own right as well as a teacher and patron of the arts, was the second wife of John Sloan. Her husband, one of the longest living of the group known as "The Eight," active in the late 19th century into the middle of the 20th century, was looked on as both painter and rebel as he changed the direction of figurative art in America. It was called the "Ash Can School" by critics because of interest in city life. This was not a term coined by the artists.

With a background as a newspaper illustrator, John Sloan believed in painting subjects of everyday urban life, not only rejecting the allegorical themes, formal portraits and studio work of his contemporaries, but also breaking away from the formal art precepts established by the National Academy of Design. He was a rebel in thought and in action and was to become a spokesman for the Socialist Party.

Helen Farr met her future husband when she was a student at the Art Students League in New York City. Furiously taking notes as he lectured, Sloan came to her to complain that such note taking bothered him because it "garbled" what he said. Overseeing her efforts satisfied him and her complete notes were later published as "The Gist of Art," one of the very few books revealing insight into the creative process. The book is still in print today.

Living in both New York City and Santa Fe, NM, both Sloans painted year round until John Sloan's death in 1951. Since that time Helen Farr has been increasingly energetic in supporting his work and seeing that his total output and archives are properly housed.

Her connection with Wilmington, DE, came in 1960 when she attended an exhibit at the Delaware Art Museum celebrating the anniversary of the 1910 Exhibition of Independent Artists. At first commuting between New York and Wilmington, she later moved to Delaware and became a generous benefactor of the Museum whose library is named in her honor. The Museum owns some of her paintings; one of the most significant is a large canvas entitled "Election Night."

Helen also became affiliated with The Studio Group, Inc. and at one time painted and lived in one of their studios. Throughout its history, The Studio Group has sought to meet special art needs of the community, and has provided encouragement to hundreds of local artists. The Studio Group, Inc., a non-profit organization of 36 women, has been in existence since 1935. They own and maintain the Howard Pyle Studio buildings and grounds, now in the National Register of Historic Places. The group meets regularly to paint, study art and enjoy fellowship. Helen Farr Sloan has been an honorary member and enthusiastic support of the Group's endeavors. It has been a mutually stimulating relationship.

## EDUCATION & OUTREACH

Each spring the PWCS gives four awards of \$100, a Certificate of Merit and one year's membership to an outstanding student in each of the following Philadelphia Schools:

- Hussian School of Art
- Moore School of Art and Design
- Pennsylvania Academy of Fine Arts
- Tyler School of Art
- University of the Arts

The winners are chosen by the faculty of their school, and selected based on competence and excellence for Works On Paper Under Glass.

Sophia Sypsomos, one of PWCS scholarship winners, recently had a painting accepted in the NWS/PWCS Side-by-Side show held at The Berman Museum in Collegeville, PA. 102 paintings were chosen from over 800 slides. The selection of her painting is a testimony not only to the quality of the work by this young artist, but also of the talent being brought into the PWCS fold through our support of the local schools.

Sophia continues to be busy painting and entering shows. She has showed work at the Atlantic City Garden Pier and will have an exhibit at The Deptford Municipal Building, April 19 - June 18, 2004. Her paintings have been featured in more than ten magazines. As a practicing tattoo artist, her associated travels provide wonderful opportunities for gathering ideas and photographs for future paintings. Although she does not have a favorite subject, she enjoys painting wildlife.



*"Ribbit,"  
Sophia  
Sypsomos'  
entry into the  
Side-by-Side  
exhibition at  
the Berman  
Museum in  
Collegeville*

PWCS DUES NOTICE  
and PROSPECTUS to  
PWCS 104th Anniversary  
Exhibition are included with  
this issue of the Half/Sheet

## PAINTING ID

by Sharon Green

Sometimes a title is enough to provide a unique identification for a painting. But after you've painted your 14th Spring Bouquet or Boats at the Dock, can you be certain exactly which version you promised to a client or a show?

Here's a suggestion to keep your records straight and to avoid showing up with the wrong painting. When a painting is finished to your satisfaction, or when you mat and wrap (or frame) you work, give it a unique identifier.

The method I borrowed from Carolyn Murphy, one of my painting buddies, goes like this: 3-106. That means I painted it in 2003, and it is the 106th one I've done this year. (You have my permission to begin your system with 3-50 or 3-100, if you like! This is not a productivity race.) Then I record that number, the title of the piece, the price, and the size of the paper in my spiral notebook inventory ledger. When the painting is sold, I also note the name of the buyer in the next column. The unique number is also written on the back of the painting and the back of the framed piece.

When I take my work to a gallery, the inventory list I provide includes that unique number. This way, there is no confusion about which painting is which, and what the titles and prices are. When I enter a painting in a show, I also record its unique number on my copy of the registration form. So if a juror selects Spring Bouquet for an exhibit, the painting I bring to the show will match the slide perfectly. Since I often do multiple versions of a painting, this tiny bit of compulsive behavior keeps me from showing up with the second version of the composition when the juror actually wanted the third one.

*Originally published in the July/August issue of Baltimore Watercolor Society's "Highlights." Reprinted with permission.*

## CALL FOR NOMINATIONS

The PWCS seeks nominations for two special awards, designed to honor extraordinary service or achievement in the arts. The awards are given only when a suitable recipient is identified. The committee is chaired by Herb Appelson and nominations can be made throughout the entire year. The directors vote on the nominations suggested by the PWCS membership and the awards are presented at the annual anniversary exhibition awards ceremony.

### AWARD FOR SERVICE TO THE PHILADELPHIA WATER COLOR SOCIETY:

The recipient must be a Signature Member who has rendered special service to the Society.

### THE PHILADELPHIA WATER COLOR SOCIETY ACHIEVEMENT IN THE ARTS AWARD:

The recipient should be a prominent member of the Arts Community and while PWCS members are eligible, no sitting director or committee member is eligible.

Previous winners of the Service to the PWCS Award are Don Patterson, Louis De Moll and Ann Howes.

Previous winners of the PWCS Achievement in the Arts Award are Jack Bookbinder, Howard Watson, Betty Bowes, Andrew Wyeth, Jeanne Dobie, William Ziegler, Albert Gold, John Lear, Isa Barnett, Ranulph Bye, Vincent Ceglia, Frank Webb and Mary Whyte.

Please send your nominations with documentation as to the individual's qualifications to:

PWCS Awards  
P.O. Box 2154  
Bala Cynwyd, PA 19004



*With inimitable style, former President Jane Bertram Miluski concludes her watercolor demonstration to an attentive audience of The Art League.*

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### Half/Sheet Deadlines

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