

PWCS HalfSheet

A Publication of the PHILADELPHIA WATER COLOR SOCIETY

FOUNDED 1900

Siv Spurgeon, President

Jane James, Editor

107TH ANNIVERSARY EXHIBITION A SUCCESS

The work was strong and well done. The venue, although distant for many, was a good one. The reception was well-attended. The gallery talk and the demonstration were lively and informative. By the time you get this newsletter, all the paintings from the show will be on the web site: www.pwcsociety.org in case you missed the show.

GALLERY TALK WITH BONNIE METTLER

Jean Marie Rodier

Not everyone would accept such a daunting task as giving a gallery talk of a body of work consisting of 76 pieces that spanned two floors of gallery space, but that is exactly what Bonnie Mettler did, and she jumped right in. Bonnie immediately engaged the well attended crowd at the PWCS 107th Annual Exhibition at the Phillips Museum at Franklin & Marshall College in Lancaster, PA, on October 25.

Bonnie began by asking the audience to ponder the question, "If the curator allowed you to take home one painting, which would you choose, and which painting would you choose not to take home?" The audience, which consisted of PWCS members, college students, and the local community, was given 10 minutes to peruse the gallery to consider the question and form their opinions. The discussion began back in the upper level of the gallery and the question provided for a spirited conversation on color, form, composition, and style interlaced with art history.



Bonnie Mettler



Gallery Talk crowd

Ms. Mettler's knowledge of art styles and history, and as a dynamic speaker, were quietly evident as she led the discussion through the exhibition of works on paper that ranged from pastels, serigraphs, etchings, watercolor, acrylic, and multimedia and styles that spanned the gamut of realistic to abstraction.

DEMONSTRATION

Jane McGovern

Ann DeLaurentis' presentation was enlightening. Motivated by her love of Old Lancaster architecture and knowing that many times old buildings are razed because the cost to save them is exorbitant, she photographs these structures for her paintings, heartened to capture them before they are gone.

In her setup Ann used two small plastic buckets of water, one for rinsing



Ann DeLaurentis

light colors and the other for deeper shades, and noted that each time she stops working on a painting she rinses her palette and always begins the next session with fresh dollops of paint. Her palettes consist of many wells where she meticulously mixes her strong, bright and non-granular colors, one palette for warm colors, the other one

continued on page 2

continued on page 2

EDWARD RUTH GALLERY SHOW

Cheryl Schlenker

We received an invitation from the lovely Edward Ruth Gallery, near



Dorothy Flanagan and Cheryl Schlenker, board members, at the Edward Ruth Gallery

Lancaster (on Route 30 in Ronks) to exhibit works during the time period that our 107th Exhibition was showing at Franklin & Marshall College. Lori Hollenbeck took charge and arranged a PWCS Board Members' show, which included works from each of this year's board members.

The work showed beautifully, and Jean Marie Rodier's painting was sold. The venue is a small, charming place to visit, on the property of Miller's Restaurant about one mile east of Route 896. Visitors to the Franklin & Marshall venue could easily include a stop to see this gallery.



Gallery Talk, cont. from page 1

We danced from discussing the overall color tone of a realistic pastel painting of lemons and limes to a blue-hued abstract composition in acrylic. Bonnie cited the surrealist style of incorporating repeating shapes as an integral part of composition and the detached presence of people in a painting that used an Edward Hopper like approach.

But it wasn't just the paintings that we would take home that highlighted the conversation: one of the more thought provoking comments was made when discussing a painting that was chosen as one not to be taken home. Ms. Mettler discussed that there are, for many reasons, paintings that we can live with and some that we like but could not live with, but that also need to exist. Ms. Mettler used the art of Kathe Kollwitz as an example of art that she loved but would choose not to take home. Kollwitz, whose drawings, etchings, lithography and sculpture portrayed victims of poverty, war and hunger, did so in such an eloquent and expressionistic style. The powerful renderings of Kollwitz need to exist as a documentary of the times as reflected through art but not everyone could live with these dark emotional pieces on a daily basis.

The discussion concluded in what seemed like a quick two hours in the lower level of the gallery with refreshments and snacks. Bonnie Mettler was suggested to the PWCS as a dynamic speaker and one that could give an engaging gallery talk, and she did not disappoint. Bonnie has a BFA from Moore College of Art and Design in Philadelphia, PA. She is a mural and portrait artist, who works mainly on commission and can be found instructing classes at Wayne Art Center in Wayne, PA, and at the Main Line Art Center in Haverford, PA.



What, you might ask, is this collage of "refrigerator art" doing in the PWCS Anniversary Exhibition, much less winning an award? Because it is all *Painted*, shadows, paper, pieces of tape . . . everything. Pretty neat, huh! "Self Portrait" by Wayne Beckner, Bloomington, IN.

Demonstration, cont. from page 1

for cool. Taking the time to go over each tube of paint, Ann pointed out each manufacturer, e.g., Leaf Green and Shell Pink by Holbein, others



"Water Street Reds"

by Winsor Newton, etc. She recommended using 300 lb. Arches cold press for large pieces of art and 140 lb. for smaller pieces.

Focusing on her area of interest, Ann began to paint some of the "spaces" that would contain the strongest colors on the painting. In particular, I appreciated her ability to develop harmonious colors that enhanced the spatial relationships between the differing structures.

Ann DeLaurentis' vision of kinship among buildings brings life to an old world. Her buildings are imminent and give the viewer a feeling that he or she is standing between them. Her art is fresh, vibrant and clean. It reveals her mastery of the brush and medium that ultimately makes clear her love of the city of Old Lancaster.



Left: Claire Giblin, Acting Curator, The Phillips Museum of Art at Franklin & Marshall College; Below: Janet Milnazik award winner.



PRESIDENT'S LETTER

It is my pleasure to mail this newsletter to you with the new 2008 Membership Directory. Kudos to Susannah Hart Thomer for her work in making it happen, and for her diligence in making sure we were working with the most current information before going to print. It goes without saying that we could not include changes that were not submitted to us, so please take a few moments to verify that your information is accurate. If a revision is needed, please contact us with your changes as soon as possible. Any corrections will be posted in an errata sheet that will be included with the Spring newsletter.



The hard work done by the 107th Exhibition Team came to an end with the closing of the show at Franklin & Marshall College in Lancaster. We are extremely grateful to Claire Giblin, Acting Curator, and Russell O'Connell, Exhibitions Coordinator, for hosting the exhibition in the beautiful Phillips Museum of Art. The show was a resounding success and many of our visitors have given the show the highest marks.

Although the Lancaster location was a bit farther away than most of our shows, the attendance was as high as ever, in part maybe due to the fact that the Pennsylvania Watercolor Society also hosted their Anniversary Exhibition in Lancaster. Many took the opportunity to combine a visit to both shows in one trip, while also stopping to shop at some of the great Lancaster outlets. A nice drive in the country, combining culture and commerce; what could possibly be better!

There is a need to write a few words about COLLAGE submissions and entries labeled MIXED MEDIA. Each year we seem to receive entries that include some elements taken from magazines or other printed matter. It is virtually impossible to discern some of these from the slides, and since the elements are often very small, they are also often missed during the busy

time of unpacking shipped work and receiving hand delivered work. Many times the inclusion of these elements isn't discovered until the day of the reception, when we finally have time to actually look at the artwork in detail.

To date, the rule posted in the prospectus has read, "Collage elements, if used, may not include obvious commercial images or designs." Starting with the upcoming Members' Show, we have changed this to read, "All collage elements must be created by the artist." Since some elements of collage are often included in the work labeled Mixed Media, the same rule would apply there. In general, no image or text of any kind should be included in your work unless it has been executed solely by you, the artist. Please adhere to this rule in upcoming exhibitions so that we don't have to turn your work away.

My heartfelt thank you to all who contributed to the Society last year, with your time, your financial support and your ideas. My best wishes for a Happy, Healthy and Prosperous New Year!

SW

Don't miss the prospectus for the Members' Exhibition included with this newsletter!



Sandra McKeehan celebrates winning the PWCS Award for Excellence for her watercolor, "A Bit Shady."

PWCS SERVICE AWARD

Siv Spurgeon

It is hard to find a more dedicated PWCS member than Susannah Hart Thomer. Her contributions to the inner workings of the Society are done quietly and out of the limelight. What is most remarkable about Susannah is that no matter the task or the request, she cheerfully takes it on. "That's not a problem;" "That won't take much time;" "Sure, I'll be glad to help;" is the response she always gives. And then she does it. Lickety-split!



Susannah took over membership from Lou deMoll in 2001, and after six and a half years will finally hand the task over, finishing her tenure by publishing the new 2008 Membership Directory.

During this time she also served as Editor of the *Half/Sheet* newsletter, first from 2000 to 2002 and then again from 2005 to 2006. She still proofreads every newsletter and exhibition catalog before they go to print, and we are truly grateful for her keen eye and her punctuation expertise. I am relieved to know that she has promised to stay on in this master proofreader capacity.

Susannah has provided a tremendous amount of enthusiastic support in virtually any capacity where we have leaned on her, and we thank her for her professionalism and for her never wavering positive spirit. She has been an incredible help to me personally, and guided me in exercising clear judgment, understanding our past history, and setting the right course for the future. I hope we can continue to use her as our sounding board, and I can already hear her respond "Absolutely, anytime!" as she has so many times before.

We are extremely pleased to present Susannah Hart Thomer with the PWCS Award for Outstanding Service to the Society at the Awards Presentation of the 108th Anniversary Exhibition at West Chester University.

SIGNATURE MEMBER NEWS

Angela Barbalace received Best in Show for her watercolor, "25th Ellarslie Open," and received the Harry C. Hobbs Jr. Memorial Award for the Garden State Watercolor Society 38th Annual Juried Exhibition.

Izzie Barth won awards at the Philips Mill Annual Juried Show, the Lehigh Art Alliance and the Mixed Media Gallery Juried Show.

Denny Bond is featured in an article, "26 Best Watermedia Paintings of 2007," in *Watercolor Artist* magazine, February 2008 issue. His painting, "Entangled," was awarded the Century 21 Herron Realty Award in the Adirondacks 2007 National Exhibition of American Watercolors

George M. Clark, PWS, BWS, won second place at Boca Grande International; third place at the WASH show, Houston, TX; and won two merchandise awards at other shows. He has been accepted at both the American Watercolor Society show in New York City and the National Watercolor Society's show in San Pedro, CA, as well as the Keystone National Show in Mechanicsburg, PA. He was awarded signature membership in the International Society of Experimental Artists. He taught collage and experimental watercolor classes at the York Art Association this past autumn.

Jeanne Dobie, AWS, NWS, was Juror of Awards for the 2007 American Watercolor Society Exhibition, NY. She was a juror at the Greater Norristown Art League Exhibition, PA, and The Society of Watercolor Artists 2007 awarded her Second Prize at their exhibition in Ft. Worth, TX. *Winter Watercolor 2008* profiled her in an Artist-to-Artist feature and she has paintings included in *Watercolour Artist's Colour Mixing Bible*, Quarto Publications, United Kingdom. Her paintings have also been accepted by the Louisiana Watercolor Society, LA, the Adirondack National Exhibition of American Watercolors, Old Forge, NY, and the Pennsylvania Watercolor Society, Lancaster, PA.

Janice Edelman, PWS, was juried into the 27th Annual International Exhibition of the San Diego Watercolor Society.

Mel Fetterolf, AWS, had a solo exhibition at the Philadelphia Cricket Club. She received an award in the

Pennsylvania Watercolor Society's 28th Annual International Exhibition in Lancaster, PA.

Beverly Golembeski was awarded First Prize in "Watercolor LBI" held in August 2007 at Jane Law's Studio and Gallery in Surf City, NJ; Honorable Mention in the New Jersey Chapter of the American Artists Professional League's Annual Fall Members' Exhibit in Lakewood, NJ; the Catherine Lorillard Wolfe Award in the New Jersey Watercolor Society's 65th Annual Juried Exhibit in Lincroft, NJ. She had a solo show, "Figures," at the Ocean County Artists Guild in November. She was accepted in the Pennsylvania Watercolor Society's 28th Juried 2007 International Exhibition and had three paintings accepted in the Top 100 Paint the Parks Annual National 2007 Competition, two of which were included in their Top 50 Mini category of their National 2007 Competition. These paintings will be on tour for one year at various venues throughout the United States.

Jack R. Kaiser has been juried into the Artsbridge 13th Annual Show, the Berks Art Alliance 30th Annual Show and The Perkins Art Center "Pink at the Perkins" Exhibit.

Donald Patterson won Award for Excellence and the People's Choice Award for "Autumn's Arrival," at the Elk River Arts Alliance in Minnesota; the Tina L. Wolfe Memorial Award and the Viewers' Choice Award for "Winter Blues" at the Adirondacks National Exhibition of American Watercolors; and the Mildred Sands Kratz Award for "Cold Reflection" in the Pennsylvania Watercolor Society's National Exhibition. He is one of fifteen artists selected for a special edition of North Light Publisher's *Splash* book to be published in 2009.

Jean Uhl Spicer served as Juror of Selection and Awards for the Delaware Watercolor Society in August 2007.

Siv Spurgeon had work included in the invitational exhibition "Pink at Perkins: The Contradictory Character of a Complex Color," Fall 2007.

Debi Watson won the Loring W. Coleman Award for Watercolors at the Allied Artists of America's annual national juried exhibition. Her painting was one of 60 pieces accepted of 450 entries for the Texas Watercolor Society's 59th Annual Juried Exhibit.

ASSOCIATE MEMBER NEWS

Antonio Masi won "Best in Show" in the Richeson 75: Landscape/ Exteriors Competition for his watercolor entitled "Under the Bridge" and at the Hilton Head Art Organization for his watercolor, "Sunday Morning." He won an Honorable Mention in *The Artist's Magazine* annual competition and his painting, "Willie B" can be seen in the December 2007 issue.

IN MEMORIAM

Betty M. Bowes
Stephen P. Gigliotti
Donald Robinson
Joan Shih

PWCS ACHIEVEMENT IN THE ARTS AWARD

Erika Neidhardt

This is your opportunity to become involved in our organization. We would like to present an award to a very special person for achievement in the arts: perhaps you know of someone deserving of this recognition. Please think it over and nominate your candidate.

The recipient should be a prominent member of the arts community and while Society members are eligible, no sitting director or committee member is eligible.

A partial list of past recipients may help you with your nomination: William Ziegler, Lily Yeh, Andrew Wyeth, Mary Whyte, Frank Webb, Howard Watson, John Lear, Albert Gold, Jeanne Dobie and Domenic DeStephano.

The award will consist of a framed certificate of merit and a Crest Medal.

Nominations must be accompanied by supporting material with appropriate evidence detailing accomplishments, contributions, and dedication. Final selection will be made by the PWCS Board.

All nominating material should be sent to PWCS Special Awards, 3001 Hillingham Circle, Chadds Ford, PA 19317.

MY IMPRESSIONIST JOURNEY THROUGH FRANCE

Diane Hark

It seems I had planned this trip in my dreams a hundred times. My husband and I spent a week in Provence, France, seeking out the hidden villages of Gordes, the ochre hills of Rousillon and the reflecting canals of Isle de la Sorgue. When we reached these places you read about in magazines and newspapers, we hoped for a glimpse of Paul Cezanne or Vincent Van Gogh painting in the sunshine. Maybe they could offer me some tips. Sitting by the roadside painting, staring at Mont St Victoire, watching how it catches the light, or looking out the window of the asylum in Saint Remy, trying to spot the haystacks on the hill, was like walking into a painting. Before going to Paris, we visited Cagnes-sur-Mer, where Renoir lived the last ten years of his life. Overlooking the Mediterranean was as close to heaven as you can be.

For an impressionist artist like myself, the main activity in Paris is visiting museums. Knowing The Philadelphia Art Museum was opening a Renoir Landscape exhibition the day I traveled to France gave me the incentive to track down these paintings and visit the original location which inspired Renoir. After much research, I located the city of Chatou and made it the focus of our destination and the highlight of the trip. We had read the history of the masterpiece, "Luncheon of the Boating Party," taking us to La Maison de Fournaise, a charming

restaurant in the middle of an island outside Paris where all the famous impressionists congregated to paint along the river.

Fifteen minutes up the river was Argenteuil where Monet stood in his "Garden at Giverny." We traveled the Metro carrying art supplies, crossed "Le Pont at Chatou," and arrived at this treasured spot, walking in Renoir's footsteps along the way. Set on the river bank surrounded by flowers and overgrown trees, looking as though it had jumped off the walls of the Art Museum, this historical treasure came alive. As we blinked our eyes, "The Restaurant Fournaise" appeared in front of us. We looked for "Luncheon at Restaurant Fournaise," or the "Skiff on the Seine" in the background. We closed our eyes and saw it as it must have been 100 years ago. The ochre stucco used to set off windows trimmed with brick were the same as before. The striped awning had been replaced and set the stage for memories

to come alive. We had traveled across the ocean to relive a bit of history. The landscapes in the Renoir exhibition helped transform this experience into a surreal feeling. At first I didn't know where I was, in the museum or in Chatou, France. How far we had traveled just to meet Renoir face-to-face at this historical national treasure!

We overlooked the Seine River and "The Pont de Neuf" came alive. As my husband and I walked along the quay imagining the sailboats in "Springtime," the long-gone, vacationing Parisians with umbrellas shielding women from the sun, the reflections on the water, I could hardly pull myself away. What a monumental, glorious day it was!



Maison de Fournaise, visited by Diane Hark on her pilgrimage to France.



Denny Bond, after presentation of the PWCS Founders' Award with his watercolor, "Frailty."



Lori Hollenbeck and Gene Spurgeon studying "Grandfather's Story," a mixed-media piece by Cheryl Schlenker.



Right: Guests at the Awards Reception

THOUGHTS FOR ENTERING AN EXHIBITION

This article is composed by Jane James from notes generously shared by Janet Walsh, President of the American Watercolor Society, after she spoke at our annual members' meeting.

Read the prospectus. That is, read the prospectus! Look for size limitations, color of mat or frame, the due date and where to deliver (or mail) your entry and when, plus make note of the pickup date. Read the prospectus before you decide what painting to enter.

What makes a painting stand out for a juror?

Originality or a new angle on an old subject, but even an old subject done the same old way will get in if it's done well. Composition should be strong, which doesn't mean that a high-key painting won't be accepted.

What sorts of paintings are accepted?

Look at catalogs or web sites of previous shows of the society to see what kind of work is exhibited: the show could be just abstracts, realists, experimental...or completely transparent. Some styles will appear more frequently in some shows than others and competition will be stiffer if yours is the 431st painting of an old wagon wheel.

What makes a good slide? Your slide(s) must be good, without extraneous stuff, hands, family photos, beautiful dining room, the dog, backyards, etc. Use cardboard or plastic mounts that don't pop open or stick to the projector. As color and detail suffer somewhat when projected, project your slide at home before mailing to make sure that things do not suffer as a result of the projection. Your whites should read white. This is especially important if you have a slide made of a digital image. Get together with artist friends and project all your slides in a dark room and see how they hold up. You might have a different opinion of your painting when you see it projected.

What else is there? Some shows are more competitive than others when the prizes are large and the organization very prestigious. You will be competing against many others, some of whom paint all the time. There may be a limit to the number of paintings the society accepts and this will lessen your chances. However, never assume that your painting won't be the one of the few to be accepted. You have to try or you will never know.

After you are accepted (wow!), make sure your mat is clean and adhered tightly to the painting. Many societies require white or off-white mats; they're always safe and unless they say otherwise, you can use a colored liner. Do not let your frame overpower your painting by size, color or style.

Most important, paint the kind of painting you love. Your passion for your subject and your style will show in your slide and give your painting the necessary drive to be excellent. Do not paint with the juror in mind.



Janet Walsh, AWS

CALENDAR

ANNUAL MEMBERS' EXHIBITION March 9–April 25

Community Arts Center

414 Plush Mill Road, Wallingford,
PA 19086

Delivery: Monday, March 3,
2:00–7:00 PM

Pick-Up of Declined Work:
Wednesday, March 5,
2:00–7:00 PM

Reception: Sunday, March 9,
2:00–4:00 PM

Demonstration by Carolyn Anderson,
Saturday, April 5, 2:00–4:00 PM

Pick-Up of Accepted Work: Monday,
April 28, 2:00–7:00 PM

108TH ANNIVERSARY EXHIBITION OF WORKS ON PAPER November 10–December 19, 2008

West Chester University

West Chester, PA

Slides Due: Friday, July 18, 2008

Juror of Acceptance: Jean Grastorf

Juror of Awards: Charles McVicker

PHILADELPHIA WATER COLOR SOCIETY CONTACT INFORMATION

Siv Spurgeon, President	610.544.1829
Judy Antonelli, Vice President, Paint-Out	610.436.5447
Lori Hollenbeck, Vice President, Co-Chair, Members' Show	610.444.8303
Catherine Robinson, Recording Secretary	610.626.4429
Cheryl Schlenker, Corresponding Sec'y, Co-Chair, Anniversary Exhibition	610.891.1840
Richard Greenwood, Treasurer	610.825.8297
Terry Boyle, Publicity: <i>Art Matters</i>	610.688.4367
Katherine Patrice Firpo, Education & Outreach	610.667.1033
Dorothy Flanagan, Site Selection	610.566.2029
Diane Hark, Director, Publicity	610.642.4243
Marie Harris, Co-Chair, Members' Exhibition	610.519.9297
Jane James, Director, Half/Sheet Editor, Web Mistress	610.358.1528
Jane McGovern, Prospectus Designer, Slide Receiver	610.565.6943
Erika Neidhardt, Prospectus Coordinator	610.388.0690
Shelley Picker, Awards	610.642.0550
Jean Marie Rodier, Membership	215.504.9620

PWCS	General Information	215.569.3955
	email	pwcsociety@gmail.com
	web site	pwcsociety.org

Half/Sheet deadlines August 1 for Fall issue, December 1 for Winter issue and April 1 for Spring issue

Send information to: Jane James, Half/Sheet Editor
16 Laurel Lane, Glen Riddle, PA 19063
jane@janefranart.net (email submissions preferred)