

PWCS Half Sheet

A Publication of the PHILADELPHIA WATER COLOR SOCIETY

FOUNDED 1900

Siv Spurgeon, President

Susannah Hart Thomer, Editor

PRESIDENT'S LETTER

HAPPY SPRING! What better way to celebrate the arrival of this pretty season than to gather outside and paint, make new friends and learn from an experienced master? I hope you will join us in May at the Jenkins Arboretum in Devon for the annual paint-out. Judy Antonelli has graciously agreed to be our demonstrator and I guarantee that you will enjoy her demonstration of creating a landscape by the spattering of paint and water, Nita Engle style. The event is free and open to the public.

Two new members have joined the Board since our last newsletter. Before introducing them I wish to express my sincere thanks to Susan Calkins who expertly handled the duties of Publicity Chair for several years, but now needs to take a less active role in the Society for personal reasons.

Diane Hark has stepped in and enthusiastically taken over her duties, polishing off the announcements to the national press about the 105th exhibition in short order. We are already benefiting from her expertise in the area of publicity and are delighted to have her on the Board.

Christine Westrum Porter joined the Board in January and is our new Membership Chair. She also volunteered to start a database of all area venues large enough to accommodate a PWCS Members Show. This is a brilliant and long overdue idea and just one example of the energy Christine brings to the Board.

This spring we are also seeing the fruits of a very successful membership fund raising drive. Before bringing you up to date on the result, I want to apologize for the redundant mailing and clarify that it was far from intentional. Please be assured that we are prudent spenders and that the total cost of the second mailing was borne by our mailing service.

Thanks to the generous donations of

many of our members, we have, at the time of this writing, increased the principal amount of the endowed Members Award fund by more than 20%. Several members and non-members have also donated new awards. Thank you! It has always been our mission to give recognition to your outstanding work with a solid awards program, and this is putting us well on our way. All donors will be recognized in the exhibition catalog that will accompany the 105th Anniversary Exhibition.

And last, but most certainly not least, I want to thank Susannah Hart Thomer for pulling out all stops to publish the new Membership Directory and again agreeing to be our interim Newsletter Editor. Like so many organizations, we rely on volunteers to manage all aspects of our operations and we would welcome additional involvement from more members. Please check all areas of interest on the Dues Notice before putting it in the mail. For details on specific duties, such as exploring the task of Newsletter Editor or serving on the Board, please contact me directly at 610-544-1829 for more information.

I look forward to seeing many of you at the Jenkins Arboretum, and for those of you who live beyond the logical boundaries for attendance, I hope you have many wonderful opportunities to gather and paint among friends in the beautiful spring weather.




UPCOMING EVENTS

Paint-Out at Jenkins Arboretum

631 Berwyn Baptist Road
Devon, PA 19333
Free and Open to the Public
Saturday, May 21 at 9am
(Raindate, Sunday, May 22 at 9am)
Demonstration by Judy Antonelli.
(For more information, see page 2).

105th Anniversary Exhibition

The Philip and Muriel Berman Museum of Art at Ursinus College
601 Main Street
Collegeville, PA 19426
November 12, 2005-January 8, 2006
Reception, Sunday, Dec. 4, 2-5pm
Gallery Talk, Wednesday, Nov. 16, 7pm
Lisa Tremper Hanover, Curator of The Berman Museum of Art
Demonstration, Sunday, Dec. 1, 2-4pm
Jean Uhl Spicer
(For jurors' profiles, see page 2).

Members' Only Show

Community Arts Center
414 Plush Mill Road
Wallingford, PA 19086
February 26-April 28, 2006
Hand Deliver, Feb. 21, 2006
(one day only)
Reception, Sunday, Feb. 26, 2006
Gallery hours and delivery time to be announced in the Fall issue of the PWCS *Half Sheet*.

DON'T MISS THE ENCLOSED INFORMATION:

- ⇒ Dues Notice
- ⇒ Directory Errata Sticker
(to be affixed to your new Membership Directory)
- ⇒ Prospectus for 105th Anniversary Exhibition

SIGNATURE MEMBERS NEWS

NANCY BARCH, AWS, PEGGY BINNS, LAUREN DADDONA, ANN HOWES, AWS, PAT KERR, DOREE LOSCHIAVO JANE BERTRAM MILUSKI, WENDY SCHEIRER, JEAN UHL SPICER, AWS and TAEKO YONETANI were featured artists in "Twelve Philadelphia Artists in Exhibition," at the Gregg Conference Center Gallery, American College, Bryn Mawr, PA which ran from December 5, 2004 to January 30, 2005.

PAULETTE BENSIGNOR exhibited 2-D paintings and 3-D sculptures in a group show titled "Animals, at the Denise Bibro Fine Art Gallery in NYC, NY from January 19-February 12, 2005.

GAIL BRACEGIRDLE was awarded a Leeway Foundation Window of Opportunity Grant to help fund a residency at the Vermont Studio Center in Johnson, VT. She also was a featured artist in a two-person exhibit at the Artists' Gallery in Lambertville, NJ in April, 2005.

MARGE CHAVOOSHIAN won the Winsor Newton Paint Award at the Ridgewood Art Institute 25th Regional Juried Show at the Barn Galleries in Ridgewood, NJ and she was invited to show in the 75th Anniversary Phillips Mill Art Exhibition in New Hope, PA from June 11-July 17. She also was the juror of selections and awards for the Doylestown Art League Members Show at the Wellness Center in Warrington, PA in April.

JEANNE DOBIE, AWS, NWS, was elected to the Watercolor USA Honor Society. She exhibited work in the Florida Watercolor Society, FL, August-September, Watercolor West, CA October-December, and Pennsylvania Watercolor Society, PA from November to January 2005.

BEVERLY GOLEMBESKI obtained full member status in Audubon Artists, Inc. She was awarded the A.G. Edwards Award in the 62nd Open Juried Exhibition of the New Jersey Watercolor Society's Show at Monmouth Museum in Lindcroft, NJ and received Merit Awards in both the Rhode Island Watercolor Society's Annual Open National Watermedia Competition and Jane Law's International Miniature Exhibit in Surf City, NJ recently. This October, Beverly will conduct a watercolor workshop in Tuscany, Italy.

DONNA NEITHHAMMER-CUSANO had work accepted into the First Pastel Invitation at Hardcastle Gallery.

Donna will also be exhibiting with her students in a show called "A Touch of Class," in September at Hardcastle.

FLORENCE PUTTERMAN had a solo exhibition at the Allyn Gallup Gallery in Sarasota, FL in January, 2005.

ANDREA VINCENT has a solo show,

"Earth, Wind and Fire," of original work and giclee prints at Dr. William M. Scholl College of Podiatric Medicine of Rosalind, Franklin University of Medicine and Science, March 11-April 8, 2005.

ASSOCIATE MEMBERS NEWS

EVELYN ECALE SCHULTZ was awarded First Place at the Elmhurst Art Museum EAG Members' Exhibit and at the Addison Art Guild Fall Show. She received Second Place at the 150th Anniversary Sacred Art Exhibit, First United Methodist Church in Evanston, IL, Honorable Mention at the Bloomingdale Art Museum "Impressions of the Season," and the Mayor's Award of Excellence at the Elk Grove Fine Arts 2004. Two of her paintings were acquired for the permanent collection of the Fra Angelica Foundation in Riverside, IL. Her painting of 80 Years of Vintage Posters was installed in the new addition of the York Theater, Elmhurst, IL.

JACQUELINE MITCHELL SMITH had three paintings accepted in the 7th International Exhibition SAMAP-France at the Chateau de Bernicourt in May, 2004. She exhibited in The Hilliard Society Exhibition in Somerset, UK from October to November 2004, and she was accepted in the 2004 Cider Painters of American Show in Shavertown,

PA from November 13 to December 31, 2004. She was an exhibitor with the Miniature Painters, Sculptors and Gravers Society of Washington, DC International Exhibition in Bethesda, MD from November 22 to December 30, 2004. She exhibited at the Dunedin Fine Art Center with the Miniature Art Society of Florida, January-February, 2005.

MEMBERS IN PRINT

JEANNE DOBIE, AWS, NWS, was published in the summer issue of the AWS Newsletter.

PAINT OUT 2005

Tired of painting from old photos, looking for fresh references, need to get excited about new subject matter? Then mark your calendars for Saturday, May 21st, our 2005 Paint-Out! It will again be held at the Jenkins Arboretum in Devon, PA.

This year we will start the day off with refreshments, then a spokesman for the Arboretum will give an overview of the surroundings, followed by a demonstrated by PWCS signature member, Judy Antonelli. After that it is just about you and your creativity!

In October, the Arboretum will sponsor
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105TH ANNIVERSARY EXHIBITION JURORS' PROFILES

Alan Wylie, AWS, d.f., *Juror of Selection*, was born and educated in Glasgow, Scotland. After graduating with a degree, he immigrated to Nova Scotia becoming a full time artist, teacher and gallery owner. He then re-located to his current residence in British Columbia. Mr. Wylie is a member of several art organizations including the Federation of Canadian Artists, the Canadian Institute of Portrait Artists and he is a Dolphin Fellow of the American Watercolor Society. He has received numerous prestigious awards including the Spillsbury Gold Medal of the SFCA, Vancouver and the Rouse Gold Medallion at the Adirondacks International Exhibition of American Watercolors in NY.



Janet Walsh, AWS, *Juror of Awards*, returned to Pennsylvania after many years in Manhattan and Long Island. She teaches workshops here and overseas and has juried many regional and national shows. Ms. Walsh is president of the American Watercolor Society and a Fellow in the Royal Society for the Encouragement of the Arts in London. She is a member in the National Arts Club, Allied Artists of America among others, and is listed in *Who's Who in American Art*. She is the author of *Watercolor Made Easy*, and developed a four-part instructional video series based on her book.



THE VIEW FROM BOTH SIDES MARKETING & PRESENTATION

by Donna Neithammer-Cusano

Last time we tackled the tough job of interviewing your potential gallery director. We gleaned important information in order to avoid wasting time and energy reviewing work with a director who may not be a good fit in the end. Let's decide then that we have found a promising employee and he/she is interested in reviewing your work. It's now time to consider how you want to market yourself as the creative genius you are and to analyze your framing presentation. Creating art is only half of making a successful career. The other half involves the art of advertising. A little work on your end will provide the director with the foundation he or she needs for creating sales.

The Marketing Package It's All About You

A basic marketing package will include a biography and statement, resume, and examples of your work. Let's review each of these elements beginning with the bio/statement. Try to keep this to one page, locating your contact information legibly yet modestly at the top, bottom, or along the left margin. Your biography should contain highlights of your education and career and can be constructed either as a simple list of accomplishments or as conversational copy written in the first or third person. If you have no formal art education, have not participated in any workshops, and have never exhibited your work, mention instead your initial impulse to create and any influences you might have.

This kind of information is also helpful in fleshing out your artist statement. Describe your artistic persona, using as few clichés as possible and avoiding typical phrases such as, "I bring attention to every day objects." We all do that, quite frankly, so how should the director describe your work as different from everyone else's in the gallery. Talk instead about your working process or any creative techniques that make you stand out. In addition to being a helpful marketing tool, the artist statement will help solidify in your own mind your artistic identity and the process of writing it will certainly boost your confidence.

Your resume is usually a very simple list highlighting your professional history and organized into categories

such as juried shows, solo exhibitions, awards, societal and gallery affiliations. Again, try to limit this information to one page for the director's use, but extend the list for your own records and for any future needs of the gallery.

The last component in this basic package involves your artwork samples. It takes some effort and a bit of money to provide good quality representation of your work. However, if you have high standards when creating your images, shouldn't you retain these standards when photographing those masterpieces? All 35mm slides, photographs, digital printouts and files should be considered camera ready. This means sharp, devoid of distractions such as your easel or picture frame, and color accurate enough for use in the print or Internet media. The director may want to feature your work in an advertisement, create in-house marketing tools, or add your work to the gallery's web site. These formats may be the first introduction people have to your work and first impressions do matter.

Enhancements to your package might include color postcards, copies of any articles that have featured your work, your exhibition schedule, and tear sheets or gallery cards if you offer prints for sale. You can house all of these elements in a folder or thin loose-leaf binder, designating a clear sheet for each page. Also known as a press kit, this "all-about-you" bundle is considered a standard marketing tool for the art and advertising industries. It is paramount that you keep this information up to date for the gallery. Paving your side of the two-way street that is your relationship with the director will lead you down the road to success.

Framing Presentation It's Hip to Be Square

I've met many artists who feel that framing their work is a fly in their creative ointment. Commonly, artistic geniuses simply don't have the temperament to handle the exacting task of constructing the package surrounding their pieces. If this sounds like you, then visit your favorite frame shop who will provide a professional-looking display for your work. However, if you'd like to tackle this challenge yourself, here are the ground rules if you want your work to look its best in a gallery venue.

Put as much effort as you can into making an elegant and clean art work container. Generally speaking, metal frames are off limits. They are cheap and they look cheap, plain and simple. Wooden frames of any style are best,

however make sure the style and color of your molding doesn't visually upstage your image. In addition, corners should be properly joined, in square, sanded, and finished with framer's putty. If mats are required, try to keep colors at a minimum. White mats are generally thought of as best for visual continuity when hanging a show. The inside window should be cut on a bevel and reveal no fraying, buckling, or wavy lines along the lengths or at the corners. Your mats should be pristine; no spots, dents, scratches, hairs (pet or other), bugs, or general debris should be visible. Pastelists should employ a pastel spacer under the mat, thus providing a hiding place for wayward dust.

Make sure the glass is clean and free of finger prints, scratches, spots, and streaks. The glass should fit in the frame properly and be cut to the exact size as the outside dimension of the mat. No cracks or flaws along this outside edge should be visible under the rabbet of the frame. On the back side of the framing package, hanging hardware should be secure, free of sharp edges, and wire cut to the proper length. Generally, your wire, at its most extended, should reach no more or less than an inch and a half to two inches from the top edge of the frame molding. Never use saw tooth hangers as they inhibit your work from hanging straight on the wall. Lastly, make sure the dust cover is neatly trimmed and proper labeling of your information is in place. Your name and the title of the image is all that is required.

Gallery Delivery Your Pre-Game Ritual

Before transporting your work to the gallery for review or exhibition, give their encasement the once over, especially if they've been traveling from show to show. Scratches on frames may need touching up or frames may need replacing altogether. Check for debris under the glass as well as cleanliness and condition of both the mat and glass. Replace punctured dust covers, torn labeling, and loose hanging hardware. Now, make sure you've collected any and all marketing literature you need for your appointment, don your favorite business casual, take a breath, and smile. You are a professional artist ready to present your best work at its best.

Next time, we'll cover all aspects of the consignment agreement and important sales-related issues.

PAINT OUT 2005 *(continued)*

its 3rd Annual Art Exhibition and Sale.

All participating members are encouraged to submit work that reflects the beauty they have experienced at the Arboretum. Just think of how fresh and wonderful our work will look since it has been done plein air.

The opening activities will begin at 9am but you can come with paintbrush in hand at any time of the day. Please join us and take advantage of this wonderful opportunity. For directions and show prospectus, call 610-647-8870 or log on to www.jenkinsarboretum.org.

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 anniversary exhibition, starting with 1996, and the Side By Side NWS/PWCS Joint Show, may be borrowed for a period of two (2) weeks by sending a request form 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 an SASE is enclosed with the checks.

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 are made of any slides 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

VITA SOLOMON
PWCS Signature Member and
Crest Medal Recipient

During her Gallery Talk at Widener University Art Gallery last December, Erika Neidhardt talked about the elements she finds most important in a painting. Among line, color, shape, mood, texture, light, pattern and composition, she rated mood the highest. She also discussed the power of repetition and the importance of the eye moving around within a painting, always being brought back to the center of interest.



Erika Neidhardt points out fundamentals of successful painting at Widener University Art Gallery

PWCS CONTACT INFORMATION 2004-2005

Siv Spurgeon	President	610-544-1829
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Carolyn Howard	Vice President, Anniversary Exh.	610-644-1495
Lori Hollenbeck	Recording Secretary	610-444-8303
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Richard Greenwood	Treasurer	610-825-8297
Katherine Patrice Firpo	Director, Education & Outreach	610-667-1033
Marie Garafano	Director, Members Select Show	610-446-6981
Diane Hark	Director, Publicity	610-642-4243
Jane James	Director, Web Mistress	610-358-1528
Erika Neidhardt	Director, Merchandise Awards	610-388-0690
Nanette Noone	Director, Paint Out	610-359-7123
Shelley Picker	Director, Site Selection	610-667-1185
Christine Porter	Director, Membership	610-828-7749
Donald Robinson	Director, Catalog Advertisements	215-646-1831
John Eric Schneider	Director	215-646-4479
Joseph Tishler	Director, Grants	856-667-1031
Susan Williamson	Director, Anniversary Exhibition	215-628-0139

PWCS	General Information	215-569-3955
	P.O. Box 555, Swarthmore, PA 19081	
	Website: PWCsociety.org	
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	August 1 for Fall Issue
	December 1 for Winter Issue

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