

PWCS HalfSheet

A Publication of the PHILADELPHIA WATER COLOR SOCIETY

FOUNDED 1900

William Ternay, Jr., President

Siv Spurgeon, Editor

PRESIDENT'S LETTER

It's February and I just turned sixty-six. I share this with you only because, in recent years, old friends have been asking, "Ternay, what are you gonna' do when you retire?" Retire?! My response is usually, "Why retire from doing something that so many people wish they could do...when they retire?"

My plans are to retire from being an artist the way Ranulph Bye did; when I can no longer move that Series Seven Winsor and Newton across the page.

When I was told of Ranulph Bye's death in November, I was reminded of the first time I met him. I was climbing the steps of the Philadelphia Museum of Art on a warm spring day and noticed a man sitting off to the side in the shadows of the tall evergreens and an equestrian statue.

Before him was a french easel, and as I approached, I could see he was about half way through a full sheet painting depicting the grand view before him. Fountains, statues, the treelined parkway, the distant view of the city and William Penn on top of City Hall. He had it all there, quietly bringing to completion a beautiful transparent watercolor. I met him only one other time, so I really cannot say I knew Ranulph Bye, except, like so many of you, through the pleasure of seeing his paintings over the years.

There was only one Ranulph Bye, and he will surely be missed, but the art he created and his determination to keep on doing it, should inspire us all.

And last month, our very successful 103rd Annual Anniversary Exhibition at the American College was "retired." Thanks again to Exhibition Chair Judy Antonelli, all those who donated time

and funds, and all the participating artists for making yet another Annual a success. Congratulations to the award winners and the new signature members. It was a pleasure seeing so many appreciative attendees at the reception.

Many of you shared in the entertaining and enlightening watercolor demo by past President Jim McFarlane. Jim proved once again that the "tricks-of-a-real-pro" do not have to be dependent on smoke...and mirrors. Thank you, Jim, for sharing!

In December, a small but enthusiastic audience braved a weekend snow-storm to hear Erika Neidhardt present her gallery talk. Thank you, Erika, for persevering! Those of us who missed it will get another opportunity later this year, when she will be doing a demonstration during our 104th Anniversary Exhibition at Widener College. Co-Chairs Jane Miluski and Shelley Picker are already finalizing the schedule and looking for volunteers.

Congratulations to Jane and Shelley for the recent articles about each of them; Jane in the Feb '04 *American Artist* watercolor page, and Shelley in the winter edition of *Watercolor*.

I hope many of you get to see the Members' Select Show at the Hill School Center for the Arts in Pottstown, PA. A big thank you goes to Ann Howes for jurying the show and to all who submitted works. Once again Chairperson Mary Ledwith's efforts afforded PWCS members a wonderful venue to exhibit their art.

I hope each of you had safe and enjoyable holidays, and have a productive New Year!

Bill

NEW SIGNATURE MEMBERS

Please join us in welcoming our new Signature Members:

Denise Athanas, NY
Charles A. Capek, IN
Polly Krumbhaar-Lewis, PA
E. Jane Stoddard, NY

SIDE BY SIDE - 2004

by Jane Bertram Miluski

All PWCS members, Signature and Associates alike, are encouraged to enter the second "SIDE BY SIDE" show in conjunction with the National Watercolor Society.

The prospectus should be in your mail any day now. Half of the works in this very exclusive show, to be held at the Brand Library Art Galleries in Glendale, CA, will be by PWCS artists. The opening reception promises to be a very festive affair. \$7,500 in prizes will be awarded, so do not snooze on this one!

Side By Side Schedule:

Slides Due:	March 1
Notification:	March 8
Delivery:	March 29 - April 9
Reception:	May 1

ARE YOUR DUES PAID?

If not, please send \$35 to our Membership Chairperson:

Susannah Hart Thomer
29 East Church Road
Plymouth Meeting, PA 19462



Ranulph Bye accepting the Achievement in the Arts Award in 1997. Nancy Barch is seen in the background.

REMEMBERING RANULPH BYE

by Bill Ternay

PWCS has lost one of its most respected and prolific members.

Ranulph de Bayeux Bye, 87, known for his bold and always elegant watercolors, died on November 19, 2003, of pneumonia at Pine Run Transitional Center in Doylestown, PA.

Acknowledged by peers, collectors, museums and major arts organizations as one of America's premier watercolorists, Ranulph Bye produced more than 4,000 paintings over the course of his long career.

Friends, students and fellow artists remember Ranulph as a kind, unassuming and gentle man, happy to be able to pursue his calling as an artist. Glenna Lange, his wife and painting companion of 21 years, said hardly a day went by when Ranulph did not pick up his paintbrush. Undaunted by a paralyzing stroke a year and a half ago, Bye still insisted on pursuing his art.

Although he travelled and painted throughout the US and Europe, Bye's favorite place to paint was the environs of his beloved Bucks County, PA, as reflected in his book *Ranulph Bye's Bucks County*. Equally adept at writing, his other books were: *The Vanishing Depot*, *Victorian Sketchbook*, *A Collection of Old Firehouses*, and *Painting Buildings in Watercolor*.

After growing up in Swarthmore and Bucks County, PA, Ranulph attended the Philadelphia Museum School of Industrial Art (now the University of the Arts) and the Art Students League in New York. During WW II, he served in the US Army.

For 30 years he was an Associate Professor and watercolor instructor at Moore College of Art in Philadelphia, before retiring in 1979. During his career he won many awards from organizations such as the Salmagundi Club, the National Arts Club, the American Watercolor Society, and of course, the PWCS. In 1997, PWCS honored Ranulph with the presentation of his second Crest Medal for the PWCS Award for Achievement in the Arts. His paintings are in collections at the Boston Museum of Fine Art, MA, the Reading Museum, PA, and the Smithsonian Institution. He was also an elected member of the National Academy of Design.

Ranulph Bye is survived by his wife Glenna; sons Dennis and Stephen; daughters Catherine Castor and Barbara; stepsons Curt and Eric Lange; stepdaughter Sherrie Lange; a sister, and six grandchildren.

A memorial service was held on December 6 at the Buckingham Friends Meeting. Memorial donations may be made to the Art Exhibition Fund, Phillips Mill Community Association, Box 1, New Hope, PA 18938.

SIGNATURE MEMBERS NEWS

ANGELA BARBALACE received the President's Award at the Garden State Watercolor Society's 34th Annual Exhibition held at the Montgomery Center for the Arts in October, 2003.

JO ANN COOKSEY BONO earned Signature Member status in the National Collage Society, October, 2003.

MARGE CHAVOOSHIAN received the Niece Lumber Co. Award at the 23rd Annual Exhibit held by the Coryell Gallery and Lambertville Historical Society in February, 2003. She also received the Commendation Award at Delaware & Raritan Greenway in Rocky Hill, NJ, in June, and the Mary Hill Memorial Award at the 107th Open Exhibit at the Catherine Lorillard Wolfe Art Club, NY, in October 2003. Marge had a Solo Show at the Magnolia Room, Chalfonte Hotel, in Cape May, NJ during July, where she also conducted a workshop. She participated in the Invitational Exhibit Group Show at the Sarasota Art Center, North Tamiami Trail in Sarasota, FL, November, 2003. Marge also served as Juror of Selection and

Awards for the Annual Watercolor Exhibit at Center for the Arts in Southern NJ, Juror of Selection for the 107th Open Exhibit at the Catherine Lorillard Wolfe Art Club, NY, and Juror of Selection and Awards for the 5th Annual Exhibit of the Washington Township Arts Council in Robbinsville, NJ, August, 2003.

BARBARA DACHOWSKI received the Brian Higgins Award at the 30th Annual "Pastels Only" show and First Place for Works on Paper in the Monroe County Arts Council Members' Show. She has earned Signature Membership status in the Catherine Lorillard Wolfe Art Club and the Hudson Valley Art Association. Her work was accepted in Hazleton Art League, PA, Butler Institute of America, OH, and Artful Woman, Banana Factory in Bethlehem, PA.

DORIS DAVIS-GLACKIN received the Traveling Show Award in the Kentucky Watercolor Society's Aqueous USA 2003 National Exhibition.

JEANNE DOBIE served as sole Juror for the Gold Coast Watercolor Society Juried "Florida Experiments" Water-media Exhibition in Fort Lauderdale, FL, and was invited as Juror of Selection for the American Watercolor Society, NY, January, 2004. Jeanne won the Florida Watercolor Society and the M. Graham & Co. Award at the Florida Watercolor Society 32nd Annual Exhibition, Terrace Gallery at City Hall, Orlando, FL.

CLIFFORD W. LAMOREE participated in a Two Person Exhibition of paintings & sculptures at the Southern Alleghenies Museum of Art in Loretto, PA and Southern Alleghenies Museum of Art in Ligonier, PA. The Erie Art Museum hosted his installation of "Anonymity - The Loss of Self," and he received the Museum Purchase Award for Sculpture at the State Museum of Pennsylvania, Art of the State Pennsylvania 2003. Cliff was selected as 2003 Honoree at the 106th Annual Exhibition at the Pennsylvania Academy of Fine Arts Fellowship, and was part of group exhibitions at the New Jersey Port Authority and the Times Square Lobby Gallery, NY.

BOB MILNAZIK had paintings accepted in the Mystic Maritime International Competition, the Pennsylvania Watercolor Society's 2003 Show, the 83rd National Watercolor Society's Exhibition, the Trinidad Fine Arts Show, CO, and was accepted in the top 200 paintings of the Arts for the Parks Competition.

DONALD W. PATTERSON received the Adirondack Wilderness Award with the Rouse Gold Medallion at the Adirondacks National Exhibition of American Watercolors and a Merit Award at the Trinidad Fine Arts Exhibition, CO, both in August, 2003. He also received the M. Graham Award at the Pennsylvania Watercolor Society's Exhibition and an award for Realistic Landscape of the Delaware Valley at Phillips Mill in New Hope in September, 2003. Donald was named a Finalist in the Landscape Category of *The Artists Magazine* Competition 2003, and served as Juror for the New Jersey American Artists Professional League.

DELPHINE POUSSOT has earned Signature Membership Status in the Pennsylvania and Baltimore Watercolor Societies. She was part of the New Talent Show at the Rosenfeld Gallery in Philadelphia, PA, in July, and a group show at Galerie du sud in Atlanta, GA, in November. She will be part of the Flower Show at Garubbo Bazan Gallery in West Chester PA, and will have a Solo Show at the American College in Bryn Mawr, PA, from April 4 to May 23, 2004.

FLORENCE PUTTERMAN had Solo Exhibitions at the Robeson Gallery at the Penn State University Park Campus, and the Lore Degenstein Gallery at Susquehanna University, both in the fall of 2003.



Jim McFarlane, Jean Uhl Spicer and Ann Howes in deep discussion at the 103rd Annual Show reception at American College.

JEAN UHL SPICER received an Honorable Mention in the Pennsylvania Watercolor Society Annual Exhibition, October, 2003.

SIV SPURGEON and **DOMENIC DISTEFANO** served as Jurors of Selection and Awards for the Garden State Watercolor Society 34th Annual Juried Exhibition. Siv also won the Violet Oakley Prize at the Woodmere Art Museum 63rd Annual Members'

Exhibition, Second Place in Watercolor at the Impressions XXII Juried Art Exhibition at American College and the Pat Kilgore Memorial Award at the Greater Norristown Art League 2003 Fall Exhibition.

CAROLINE SWANSON won the Irwin Zlowe Memorial Award for Works on Paper at the 114th Annual Exhibition of the National Association of Woman Artists, NY. She also won a Merit Award for Works on Paper at the Salmagundi Club's Annual Non-Members' Exhibition, NY, and Best in Show at the Aiken Art Guild Spring Exhibition. Caroline also had work accepted in the National Watercolor Society's 83rd Annual Exhibition, won the Charleston Art Galleries Award at the 26th Annual Exhibition of the South Carolina Watercolor Society, was invited to join the Stine Gallery in Anderson SC, and had work exhibited in the 61st Annual Exhibition of Audobon Artists, Inc. at the Salmagundi Club in NY.

BILL TERNAY was chosen as Featured Artist for the world's largest one-day rowing regatta "Head of the Schuylkill River." His paintings and bio were included on the event's web site.

ANDREA VINCENT had a painting accepted in the Allied Artists of America, Inc. 90th Annual Exhibition, and had a Solo Exhibition at The Palette & Chisel Academy of Fine Arts in Chicago, IL.

JANET WALSH won the Cynthia and Jerome Goodgal Memorial Award at the Catherine Lorillard Wolfe Art Club Exhibition.

STEVEN J. WHITE was part of a Two Man Show at the Adirondack Lakes Center for the Arts, Blue Mountain Lake, NY, and was a finalist in the Landscape Category of *The Artist's Magazine* Annual Competition. He was awarded First Prize at the Lansdale Festival of the Arts and the Perkiomen Valley Art Center's Membership Show. He received the Edgar A. Thronson Award at the 22nd Annual Evening and Afternoon of Art, sponsored by the Hardcastle Gallery.

ASSOCIATE MEMBERS NEWS

BONNIE RUTTAN had work accepted in the San Diego Watercolor Society 23rd International Exhibition.

EVERLYN ECALE SCHULTZ was juried into the Watercolor West, CA, and the Oklahoma Watercolor National Shows. She received the Award of Excellence at the Oklahoma

Art Guild Exhibit, the Knudson Memorial Award at the Elmhurst Artists' Guild Show at the Elmhurst Art Museum, IL, and Third Place and Purchase Award from the Fra Angelica Foundation Sacred Art Show at the Gallery 37 in Chicago. She has attained Signature Status in 12 national watercolor societies. She was invited by her state Illinois to participate in the State Fair Professional Exhibition in Springfield and at the Illinois Artisans Program at the Cultural Center in the City of Chicago, IL. Her painting was included in the Midwest Watercolor Society's 2003 Exhibition at the West Bend Museum, WI. She was elected to the boards of the Elmhurst Art Museum, Elmhurst, IL, and the Senior Art Network, Chicago, where she serves as Vice President.



Marjorie Fletcher gives a hand to the hanging crew for the 103rd Annual. Pictured with Marjorie are Susan Williamson, Sue Kaminsky and Erika Neidhardt.

JACQUELINE MITCHELL SMITH had a Solo Exhibition at the Cloude 9 Café in Wyomissing, PA, in April, 2003. She had work selected by the Canadian Society of Miniature Painters, Sculptors and Gravers held at the Canadian Museum of Civilization, May, 2003 and was given the Suzanne Lucas "Best New Exhibitor" Award in the Hilliard Society of Miniaturists Exhibition in Somerset, England. She had work selected by the Royal Society of Miniature Painters, Sculptors and Gravers - Patron, Her Majesty the Queen, for the Annual Exhibition in the Westminster Gallery, London, England, November 2003, and the Miniature Painters, Sculptors and Gravers Society of Washington, D.C. International Exhibition in Bethesda, MD, where she also received the Second Place Award in Portraiture.

HONORARY LIFE MEMBER

Please join us in congratulating
JOAN BAILEY HARTMANN
on her new Honorary Life
Membership Status

MEMBERS IN PRINT

DORIS DAVIS-GLACKIN had a painting selected for publication in *Splash 8: Watercolor Discoveries*.

JANICE EDELMAN had her biography selected for the 2003-2004 edition of *Who's Who in American Art*.

SHELLEY PICKER is featured in the Winter Edition of *Watercolor Magazine* with an interview and many photographs of her paintings.

FRED PULCINELLA received Third Place in the Landscape Category in *The Artist's Magazine* annual painting competition. The painting and a write-up appeared in the December issue.

JEAN UHL SPICER has contributed a painting chapter for a new book titled *Watercolor Landscape Techniques by 23 International Artists*.

ELLA PARSHALL STEVENS had a painting published in the November issue of *Watercolor Magic*.



Ann Howes receives her award from President Bill Ternay and Exhibition Chair Judy Antonelli

SPECIAL RECOGNITION

At the reception for the 103rd Annual Show, **ANN HOWES** and **MARY WHYTE** were each honored with very prestigious PWCS awards.

Excerpt from Kass Morin Freeman's letter nominating Ann Howes for the Award for Service to the Philadelphia Water Color Society:

"I would like to nominate Ann Howes for the Service Award. Her long and faithful service to PWCS and its Board has been marked by diligence, a will -

ingness to take on daunting tasks, and always performing to a standard of excellence that is her hallmark.

I don't know how long she actually served on the board; some count 18 or more years. I do know that in the time that I have known her, she has been Recording Secretary, Vice President, Chair Person of more than one Annual Show and Chair of various committees including the 100th Anniversary celebration. She could be counted on to help at any level in any job needed, reliably and with great good humor."

Excerpt from Jane Miluski's letter nominating Mary Whyte for The Philadelphia Water Color Society Achievement in the Arts Award:

"Mary Whyte, former board member of PWCS, has for some time lived in Charleston, SC, with her husband Smith Coleman. Mary is a loved and respected teacher in the low country, specializing in painting the local landscape and especially the people who fill it.

Following the publication of her first book 'Watercolor for the Serious Beginner' several years ago, she is currently celebrating the publication of her second, 'Alfreda's World.' It tells the story of the friendship which developed over the years between Mary and her favorite subject, Alfreda. Published by Wyrick & Co., the book 'is told in the watercolors that Mary Whyte created over a ten-year period, and is the personal narrative of an artist who encounters the Gullah culture and its remarkable people.'

Because Mary successfully shares her rich knowledge of painting with students and the public, and her research, insights and deep feelings as well, I believe that she is the perfect person to receive the Award for Achievement in the Arts."

103RD ANNUAL EXHIBITION

by Judy Antonelli

The 103rd Annual Show at American College was a blast to organize. The volunteers had a great time, even when, after having finished hanging the show, we found six more paintings that had to be included. I'll never tell how we did it, but everything turned out well and I've heard nothing but praise for the show.

Organizing a major show is intense work, with publicity, call for entries, mailings, receiving, cataloging slides, coordinating the jurors, sending out notices, processing slides for the catalog, proofreading, hanging and awards jurying. I thank all my volunteers from the bottom of my heart. I could not have done this without you!



New board member Marie Garafano poses in front of award winning paintings by Kass Morin Freeman and Kimberly duCharme.

MEMBERS' SELECT SHOW

by Mary Ledwith

The Select Show of Works on Paper at the Hill School Center for the Arts opened in early January with an evening reception for the artists and their guests. The polished final product does not betray this exhibition's anemic start. Very few entries had appeared in early October, causing frayed nerves here and there; but, by the November 1 deadline, an avalanche of slides insured another strong and diverse showcase for our members. Everyone who submitted work has contributed to PWCS's growing reputation. Juror Ann Howes made the difficult decisions. Her chosen award winners are:

Juror's Award of Excellence:
Dorla Dean Slider

First Prize: Pat Herlihy
Second Prize: Doree Loschiavo
Third Prize: Shelley Picker

Honorable Mentions:
First: Nanette Noone
Second: Nancy Barch
Third: Siv Spurgeon

THE VIEW FROM BOTH SIDES

by Donna Neithammer

The Reconnaissance Mission

In my first article on artist/gallery relationships, I discussed whether you are the type of artist who would benefit from gallery representation and then what type of galleries might be appropriate for your work. Now, let's look at specific strategies for choosing the right relationship for you.

I already touched on the concept that a good attitude makes the difference between success or failure with galleries, and I would like to further stress that adopting a positive and proactive attitude will indeed guide you in whatever situation that arises in your new relationship.

Let's begin with the notion that, although you may conduct business as partners, any gallery owner/director you choose to exhibit with ultimately works for you, not the other way around. You are hiring someone to sell your creations and therefore you will be looking for certain characteristics in your new employee that will aid you in advancing your sales and overall exposure. Wow! Take a moment to let that sink in before we proceed.

Gallery Shopping

First Impressions Matter

With your newly adopted sense of empowerment, approaching a gallery should feel more like completing a task. Not filled with emotion and doubt, you are merely working through a process toward your goal. Don't hold a defensive stance toward gallery employees, but instead, go on the offensive. Take yourself out on a fact-finding errand, a reconnaissance mission if you will. Visit potential galleries as a business owner conducting interviews for an open position in the company. Be open and unbiased, giving these potential new employees the opportunity to pass or fail.

Take note of how you are greeted and how the staff interacts with you and other clients. If you are ignored, or if there is a general lack of enthusiasm, clearly this may not be a business that promotes good sales. Worse still, if there lingers an attitude of superiority among the staff toward the clientele, consider moving on to the next gallery.

Nothing is more detrimental than a gallery owner/director who acts condescendingly toward the public or the artists. If, however, you are greeted warmly and asked whether you need help, you may have found the type of place you are looking for. Tell them you are just looking for now, and continue on your mission.

The Nitty Gritty

Layout:

Now, take note if the overall gallery space is pleasing, and if every piece of work on display can be reasonably viewed. Some galleries have minimal space and cram too many pieces into inadequate areas for viewing. Keep in mind, however, the concept that may lie behind an exhibition currently on display. For example, a local gallery recently hung their holiday show salon style (floor to ceiling). The layout was appropriate for the show and the customers enjoyed and appreciated the art "wallpaper" tremendously.

Appearance:

Is the gallery clean? This seems trivial, but a dirty gallery may reflect badly on your work if you are sending your clients there.

Genre Displayed:

Is the subject matter and style of artwork exhibited similar to your own? Would your work complement the collection offered or would it look hopelessly out of place? Is there a theme in what is offered or is there a lack of continuity, a random selection of pieces that don't seem to have any relationship to one another? (You may want to keep this particular question in mind for your future gallery interview.)

Artwork Quality:

How does your work compare with the level of work represented in this gallery? If you don't think you measure up, please don't despair. Now is the time to put your ego aside and be honest, open minded and businesslike. The director may see potential in your work and may give you the opportunity to exhibit and learn from other artists. Stepping into gallery representation at a lower level can be strong motivation for improvement. Remember, a good attitude is the difference between success and failure. If you are comfortable with the other work on display, then this may be a good venue for you. If you, however, have many years of gallery represen-

tation under your belt, perhaps it's time for the challenge of a gallery upgrade. Approach a gallery where you know the work displayed makes you feel a bit inadequate, stimulating yourself to push ahead of your new colleagues.

Appropriate Pricing:

Walk around the gallery and take note of the prices of the pieces you admire or those somewhat related to your own. Are your prices comparable? Is your work priced too low? Keeping in mind the specific marketing region, subject matter, medium, artist recognition, and current economic conditions, it is no wonder this is a sensitive subject for artists, and a potentially dicey one for gallery owners. A good strategy may be to offer your work somewhere in the lower median range of prices already established. It is a safe place to start out and small adjustments can be made later depending on how the work is received by the clients. Remember though, that once you enter this arena, your pricing should stay consistent, regardless if your work is sold through a gallery, a juried art exhibition, or from your home.

Reveal Your True Colors

Second Impressions Matter

You've now gone through your checklist and feel you have selected a good venue to display your work. It is now time to introduce yourself to the gallery director as an artist looking for representation. How does he/she react to this news? This is a very important moment for your potential employee. You'll want a director who is receptive to your introduction and honest with you about the potential for setting up an appointment to view your work.

In the next segment of this series I'll discuss what preparations to make for the interview phase, including questions you should consider for your potential new employee, what materials you should bring with you, and what reasonable expectations to have.

SHARE YOUR EXPERIENCES

Share your knowledge, techniques and other topics of interest for publication in future issues.

IN MEMORIAM

Ranulph de Bayeux Bye
Lynne S. Kennedy
Lawrence C. Lohmann

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 2002 and the Side By Side NWS/PWCS Joint Show may be borrowed for a period of two 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 of any slides are made without the express written consent of the individual artists and full knowledge of PWCS.

Slides of the 2003 Annual Exhibition will be available late February, 2004.

To order slides or find out what is available, write or call: Kass Morin Freeman, 1183 Troxel Road, Lansdale, PA 19446; (215) 368-9882.



PWCS Treasurer Richard Greenwood with wife Kathryn in front of his painting "The Cobbler."

Half/Sheet Deadlines

April 1 for May Issue
July 1 for August Issue
October 1 for November Issue
January 1 for February Issue

PLEASE NOTE CHANGE:

Members' News will be published in all issues of the Half/Sheet

Send your information to
Siv Spurgeon
600 North Swarthmore Avenue
Swarthmore, PA 19081
sivspurgeon@comcast.net

(email submissions preferred)

CONTACTING PWCS

Philadelphia Water Color Society
P.O. Box 2154
Bala Cynwyd, PA 19004
215-569-3955

President, William Terray Jr.
Half/Sheet Editor, Siv Spurgeon
PWCSociety.org

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