



HalfSheet

A Publication of the PHILADELPHIA WATER COLOR SOCIETY

Radhika Srinivas, President

Madeleine Kelly, Editor



President's Message

Dear Members,

The Philadelphia Water Color Society is going through some exciting changes and I consider myself fortunate to take

on the responsibility as its new president. Credit goes to our diligent outgoing Board Members who have brought our organization to its present state. A special Thank You goes to outgoing Board Members Deena Ball - President, Mick McAndrews - Vice President 1, Cheryl Schlenker - Recording Secretary, Siv Spurgeon - Membership, Donald Leong - Archivist, and Bruce Poulterer - Plein Air Events.

In the summer of 2018 we held a successful Plein Air event in conjunction with the Brandywine River Museum. The 118th International Anniversary exhibit, held at Wayne Art Center, was bigger and better than ever. Dr. Kathleen Foster gave an insightful Gallery Talk at the exhibition, taking the audience back in history to art in the 18th century evolving to the contemporary period. She illustrated this with examples of select paintings through the gallery.

As a part of our 118th Anniversary events, Alvaro Castagnet, an International Master of Watercolor, gave a city demo at the Philadelphia Navy Yard in addition to a sold-out workshop as well as a second demo at the Wayne Art Center. Mr. Castagnet's message to all artists is "Paint what you feel, paint mood and atmosphere and

paint an emotion." It was a real treat to watch him paint and hopefully many of us will take back an essence of what he taught and try to use it in our own paintings.

A free Winsor and Newton demo on November 17 was the last event to bring 2018 to a successful close. Planning events for 2019 has already begun with gusto. The Prospectus for the 2019 Member's show will go out soon and we anticipate having a large number of members participating.

I look forward to working with new Board Members to bring new exciting events and opportunities to all the members in coming years. Two Board positions are now open: Corresponding Secretary and Workshop Director. Volunteers are also needed to help with various activities throughout the year.

I wish all of you a very Happy and Safe Holiday Season! Please keep those brushes wet and moving!

Sincerely,

Radhika Srinivas, President



**VOLUNTEERS
FOR THE
UPCOMING
INTERNATIONAL
SHOW**

Please email Al Richards
intlshow@pwcsociety.org



mark your calendars
OPPORTUNITIES

Philadelphia Water Color Society

2019

2019 Philadelphia Water Color Society Members Exhibition of Works on Paper

January 11 - February 22, 2019
Reception: Friday, January 11, 7-9PM

Demonstration: Saturday, February 9, 1-3PM - Tracey Norvell, Plein Air Magazine
Gallery Talk: Sunday, February 17, 1-2:30 - Ellen Nelson, Art Director The Hill School

PWCS Board Show

Show Dates: January 31, 2019 through February 9, 2019
Reception: February 1st, 2019 5:30-8:00 NEW DATE

2019 PWCS 119th International Exhibition of Works on Paper

Juror of Selection: Joseph Zbukvic, Watercolorist
Judge of Awards: Liz Hayward Sullivan, Pastelist

Community Arts Center, Wallingford, PA 19086
<https://pwcs.wildapricot.org/>

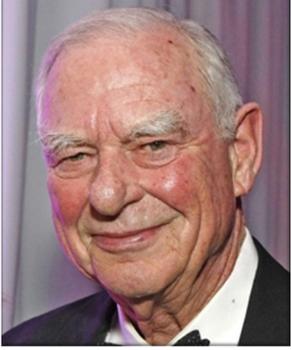
2019 Liz Hayward Sullivan Workshop
September, 2019

Keep checking for updates on upcoming Plein air events!

Stay informed....

<https://pwcs.wildapricot.org/>

pwcsociety@gmail.com



In Memoriam

Harold FitzGerald "Gerry" Lenfest (May 29, 1930 – August 5, 2018) was an American lawyer, media executive and philanthropist.

In 2004 "Gerry" Lenfest added the Philadelphia Water Color

Society to his abundant list of philanthropic gifts. We were grateful and honored to receive his support for another 14 years. In addition to his generous yearly donation to PWCS, Gerry Lenfest supported other fine organizations to continue their work. To name a few in our locale, he built the Lenfest Pavilion addition to Abington Memorial Hospital in Montgomery County, Pennsylvania. He gave Curtis Institute of Music in Philadelphia \$63.6 million in endowment. In 2007, Lenfest donated over 1,000 acres of land in [Newlin Township, Chester County, Pennsylvania](#) to form the ChesLen Preserve. And in January 2016, Mr. Lenfest donated [Philadelphia Media Network](#)—a holding company that owns the [Philadelphia Inquirer](#), [Philadelphia Daily News](#), and the newspapers' joint website, [Philly.com](#)—to [The Philadelphia Foundation](#), a nonprofit organization, so that

the two newspapers, a community asset, would stay in Philadelphia. The list goes on and on.

With the help of Gerry Lenfest the Philadelphia Water Color Society has grown over the years. We honor him not only for the support he has given the arts, but for the multitude of support he has given many others.

- *Jane McGovern*

* To read more about Mr. Lenfest <http://www.philly.com/philly/obituaries/hf-gerry-lenfest-dead-obituary-philadelphia-philanthropist.html>

*Congratulations
New Honorary Lifetime Members*

Bonnie White
Deborah Gross-Zuchman

Catalogs

**Additional Catalogs for the
118th Annual International
Exhibition of Works on Paper**

Are for sale at 15 dollars per catalog.

**To purchase one email treasurer@pwcsociety.org
and let us know if you are paying by PayPal invoice
or sending a check.**

Or go to this link

<https://pwcs.wildapricot.org/Store>

VOLUNTEERS NEEDED !

PWCS is looking for 2 individuals to help our organization continue to thrive and grow. We are now 90 percent virtual. Board meetings are conducted online.

The following positions are open:

**Corresponding Secretary
&**

Workshop Coordinator

If you are interested in knowing more about these positions please contact us at :

president@pwcsociety.org

Annual Members' Meeting

President Deena Ball welcomed the approximately 40 members attending the annual Members' Meeting on September 11, 2018 in the ballroom of the beautiful Community Arts Center in Wallingford, PA. She announced that we now have 673 members with 78 new this year. Treasurer Cheryl Coniglio reported that we have a healthy balance in our savings, checking and endowed accounts, with our operating balance about the same as last year during this time. She explained that it takes roughly \$25,000 to put on an international exhibition, and that entry fees and donations have come close to meeting that total this year.

Deena gave a brief overview of the events this past year and pointed out that the Society has changed its membership year from July/June to January/December. This has caused some financial complications with dues collections, but the transition period will be over next year. Some enhanced record keeping systems are in place. The PWCS Board of Directors has seen reorganization with respect to job descriptions. Workshops have been successful and Plein air events have been enjoyed. Our website has been updated, systematizing the accounting for all events, and we have transitioned into electronic video board meetings. We are successfully but slowly moving into the computer age!

Coming events were also described. Alvaro Castanet's workshop was filled with a waiting list. In partnership with the Wayne Art Center for the International Exhibition a free Gallery Talk was offered to members. 167 paintings were exhibited and we gained 25 new Signature Members as a result. Deena recognized all of them (whose names appear elsewhere in this issue.)

Deena thanked outgoing board members (Mick McAndrews, Cheryl Schlenker, Kathy Firpo, Donal

d Leong, and Bruce Poulterer). New candidates were introduced; Candace Zacher (publicity,) Rick Kowalewski (vice president,) Judith Hummer (membership,) George Gallatig (Plein air events,) and Barbara March (recording secretary.) All were elected unanimously. Remaining on the board for another year are Madeleine Kelly (VP2 and Newsletter,) Jane McGovern (archivist/historian,) Anuradha Baht (webmaster,) Al Richards (international show coordinator,) Cheryl Coniglio (treasurer,) and Diane Keesee (events coordinator). Lena Thynell and Lynn Millar remain as members-at-large to help with social media. Wendy McClatchy is serving as workshop organizer. We have many other people in the wings, but are always looking for new help and more board members including a corresponding secretary.

Thanks to a gift from a generous donor, several boxes of valuable art books were given out to the membership. The meeting was adjourned and a presentation by the popular Nancy Barch (see report elsewhere in this issue) followed a light meal of pizza and sandwiches.

Cheryl Schlenker



A huge thank you goes to William Roberts who generously donated 120 wonderful art books and shelving to PWCS. The books went home with PWCS members who attended the September 2018 membership meeting at the Community Arts Center in Wallingford, PA.

What's Happening ... Members News

Anni Matsick was among 126 artists whose work was selected for *Splash 19: The Illusion of Light* released in July by North Light Books. Her paintings, "Sweet Dreams" and "Girl in White Hat," were chosen from over 1700 entries. Her painting "Girl With Pink Ribbon" was accepted into the *Art of the State: Pennsylvania 2018 Exhibit* held June 24 through September 9 at the State Museum in Harrisburg. It included 103 works of art by 99 artists from 27 counties. She also won 1st Prize in Watercolor in the Art Association of Harrisburg's Pastiche II Membership Show which ended in October of this year.

Karen Frattali received her Signature status from the Watercolor Society of Alabama this year after "Grand Old Flag" became her third acceptance into the organization's national juried exhibition. She was also honored to be included in the national and international exhibitions of Kentucky Watercolor Society, Philadelphia Water Color Society and the Berks Art Alliance during the 2018 calendar year.

Patricia Le Helmick had her painting "The Bird Sleep" selected for the 39th International Juried Exhibition of the Pennsylvania Watercolor Society at the Cray Art Gallery in Warren, Pa. Her painting was awarded The Dale Ziegler Honorarium award and Patricia was also awarded the 2018 Sylvan Grouse Guild Award. This exhibition runs from September 15 through October 20, 2018.

DeEtta Silvestro's painting, "Looking Up" was accepted for the American Watercolor Society's 151st Annual International Exhibition.

Annie Strack had paintings accepted into the Philadelphia Water Color Society's 118th International Juried Show, 7th Annual Brandywine Valley Plein Air, American Artists Professional League's 90th International Show, and NorthStar Watercolor Society's 4th National Juried Show. She won the C.J. George Memorial Award in the Kentucky Watercolor Society's Aqueous 2018, and earned Signature Membership in the Niagara Frontier Watercolor Society, Central New York Watercolor Society, and International Plein Air Painters. Recently her paintings have been accepted by the jurors into various interesting public exhibitions.

Robert Sussna had his painting "Reading Viaduct" accepted into the Annual Members Exhibition at The Hunterdon Museum, Clinton, NJ which opened September 23, 2018 and will run until January 6, 2019. The New Jersey Watercolor Society has accepted "Sergentsville Boogie Woogie" into their 76th Open Juried Exhibition which opened September 30, 2018 and runs until November 4, 2018 at the Middletown Arts Center, Middletown NJ. In addition, The Philadelphia Water Color Society has accepted "Trap Rock" into their 118th International Exhibition of Works on Paper at the Wayne Art Center, Wayne, Pa.



Lena Thynell has created an **Instagram** account for PWCS.

SEARCH [philadelphiawatercolorsociety](#)

If you are an Instagram user, you can tag your photos with [#philadelphiawatercolorsociety](#).

You may also add [@philadelphiawatercolorsociety](#) in your text below a photo. If you use Instagram, make sure you "follow" us.

Welcome New Board members

George Gallatig - Plein Air
Judith Hummer - Membership Director
Rick Kowalewski - VP1
Barbara March - Recording Secretary
Radhika Srinivas - President
Candace Zacher - Publicity

Risk and Reward: Painting en Plein Air!

Mick McAndrews

"I enjoy painting outside to take advantage natural light, and the sights and sounds that influence each painter's creative nature. Outside in nature's studio is where I find the greatest challenge and the greatest reward. I must capture the moment because light and its effect, reflection and cast shadow change continuously. I am forced to simplify, to reduce the overwhelming complexity of what's in front of me into only the most important shapes and values."

This quote from my website sums up in a few sentences both the thrill and the challenge of working en Plein air. The image of a smiling artist on a spectacularly sunny day painting in an exotic location is always balanced by the wind, rain, cold, humidity and buggy conditions that also represent the Plein air painters experience.

Here's my approach to Plein air work:

The best light for working outside is early morning and late afternoon. This is when the sun is low in the sky and the light and cast shadows are most dramatic. If we're lucky we can also capture the brilliant yellows, oranges and purples of sunrise and sunset. Up early painting means there's time in the afternoon for a power-nap to recharges our batteries for a late afternoon painting session or even a nocturne. During multi-day plein air competitions most painters complete 2 or more paintings a day!

If you're like me, too much time in the direct sun is not good so I do what I can, including quality sunblock, to make sure that a long day of Plein air work today doesn't impact tomorrow. I also carry a wide brim hat, a few UV protection shirts and a tripod attachable umbrella.

I try not to spend too much time searching for the perfect painting location or subject matter. I keep a phrase from master watercolorist Joseph Zbukvic in my head as I prepare to paint: "There's no such thing as a bad subject, only bad paintings." The beauty and wonder of the world around us is overwhelming so my job is to

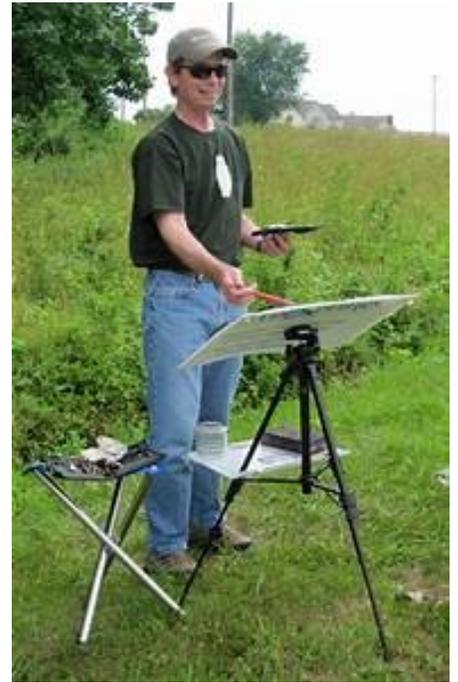
simplify and avoid comparing my work to the complexity of what's in front of me. Back home the painting often "comes to life" and contains the beauty and the memory of a day well-spent painting outside.

Transporting the right equipment on location is another challenge. I am a watercolor painter and I am

able to carry everything I need in a Sun-Eden Artists Gear backpack I can carry many sheets of paper up to a half-sheet in size, gator board, brushes, palette, tripod, tripod adaptor (also from Sun-Eden), tray, stool, attachable umbrella and more! I find it indispensable and because of the backpack design my arms and hands are free. Unfortunately, it's no longer available but there are plenty of options from Sun-Eden, En Plein Air Pro, Judson's Art Outfitters, etc., for all painting mediums. The second image is of my basic set up which takes all of 5 minutes assemble. I suspect that this information may be intimidating for those interested in trying Plein air work for the first time. My advice is to avoid spending a lot of money on new and expensive supplies at first. Rather, take a sketchbook with a simple set of painting supplies, find a quiet place in the shade away from any hustle and bustle so you can relax and have some painting fun. Don't worry about the results but focus on seeing interesting shapes before concerning yourself with subject, think about how to get a variety of edges in your work rather than an overly accurate rendering of your subject, and do value studies! Getting the values right is more important than color choices. I'm sure I am quoting someone when I say, get the values right and the color doesn't matter.

Another advantage of Plein air work that I've experienced is that your studio work will improve. The reasons why are many but that alone makes painting outside worthy of your time and attention!

I hope that this is helpful and I look forward to seeing you on the trail painting and enjoying the challenges and rewards of Plein air work.



Nancy Barch, AWS, Gives Presentation at the Annual Members' Meeting

-Cheryl Schlenker

Right after our Annual Members' Meeting on September 11th, the popular teacher and painter Nancy Barch gave a presentation which drew on her experience as chair of admissions for the American Watercolor Society's annual exhibitions. She explained to the audience that the 5 AWS jurors sit in a darkened room and look at images of all the submissions which could be as many as 2 thousand. They are given a quick run-through of 3 seconds each, and then are allowed to take a break. Then they are shown the images again and given 5 seconds to vote yea or nay. They are not allowed to speak, but indicate their choice silently. If an image gets 1 or 2 votes it is eliminated. If it receives 3 votes it is put aside for further deliberation. If it receives 4 or 5 votes, it is accepted to the show. Only during the deliberation of the "maybe" group of images that received 3 votes are the jurors allowed to speak.

Nancy commandeered 5 "jurors" from the audience at the presentation and showed the group 25 images of paintings to vote on, using the same method as AWS. I was lucky enough to be selected, and I voted for almost all of them. Others were more stringent. It was definitely a learning experience, and Nancy then asked each "juror" to tell what kind of standards they used to vote yea or nay. The answers were enlightening. Listed reasons to select a painting were the following. The painting must in some way be unique, something never seen before. The painting had to have an emotional impact. And

the painting had to demonstrate superb skill with the medium. Nancy explained that when you select a painting to enter a large exhibition such as AWS, you should look at your painting images on your computer. You should put 4 or 5 of them on the screen together, and see which one stands out. You should NOT get hung up with emotional attachments to your subject matter; it clouds your judgment of the overall value of the painting. Pick the one that has the strongest impact.

The images Nancy used were from her experience with past AWS shows, and just seeing them was very interesting, and we are very appreciative of Nancy's time and efforts. We should also give a shout out to techie PWCS member Charlie Parker, who helped us through the PC versus Mac complication that we encountered. I look forward to seeing our 118th Anniversary International Exhibition of Works on Paper to view the paintings using the frame of reference learned during this fine and fun presentation.



**Apply Today and join a
unique
Plein Air Adventure.**

No rushing around, no framing in your car, no painting in bad weather - unless you want to... Paint with other artists, multiple exhibition and sale opportunities. Painting from March through August Chester County, PA

Juried Applications due by Feb. 23, 2019
www.landartevents.com

Philadelphia Water Color Society 118th International Exhibition of Works on Paper





Congratulations New Signature Members

**Michael Adams
Carol Ashton-Hergenhan
Joanna Barnum
Matthew Bird
Dee Casner
P. Jean Cole
Wendy Cotton
Rebecca Denny
Brenda Dolhanczyk
Jay Eisenberg
Beverly Hammerman
Judith Hummer
Laura Hwang**

**Ken Karlic
Charlotte Mehosky
Terri Morse
Roe Murray
Kimberlee Nentwig
Maria Payer
Catherine Peluso
Karen Riedy
Julia Rix
William Sweeney
Bernie Tyler
Sherry Ward
Kathleen Wert**

A Note of Appreciation....

Thank you to all our volunteers and board members whose efforts allow PWCS to thrive.

And a big *Welcome* to our new president Radhika Srinivas.

History



The Story of Violet Oakley, A Red Rose Girl and A Member of the Philadelphia Water Color Club

The Life of a PWCS Accomplished Artist

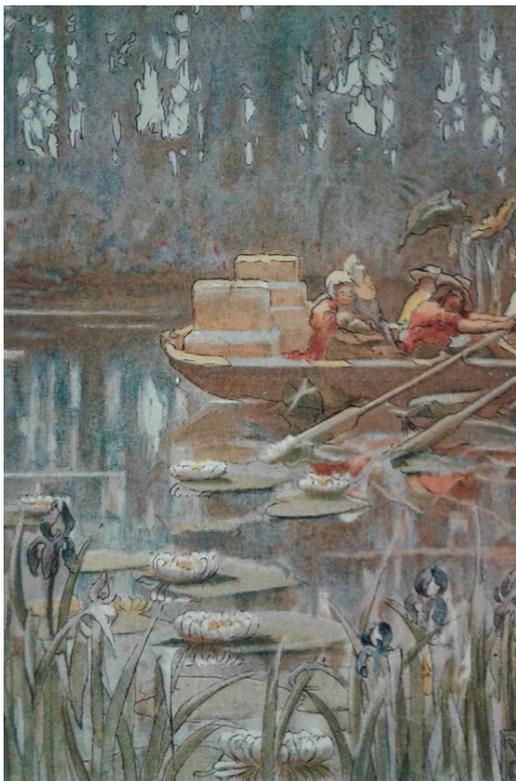
Born into an artistic dynasty in 1874 Violet Oakley inherited her artistic ability from twelve ancestors. Folks said she was born with a paintbrush in her mouth instead of a silver spoon. Though her mother encouraged all her daughters in art, Violet was not permitted to attend any art classes because of her health issues. Two of Violet's sisters died, one at birth, the other at eight months and because Violet suffered from both asthma and extreme shyness, her parents became overly protective of their frail daughter.

Education

In 1894, at age twenty, Violet was allowed to attend classes at the Art Student's League in New York City, studying under Irving R. Wiles and Carroll Beckwith. In the winter of 1895, Violet accompanied her family to France to visit a relative. While there, she was admitted to the Academie Montparnasse to study. However, her father's health began to decline and the family had to return to their home in America. Eventually they moved to Philadelphia where Violet's father received medical attention from a Philadelphia physician. Because of her father's heavy medical bills, Violet

saw the need to be financially independent. She began studies with the first female instructor ever hired to teach at the Pennsylvania Academy of Fine Arts, Cecilia Beaux.

After that, Violet enrolled in Howard Pyle's 1897 illustration class at the Drexel



Institute. It was there that she met Jessie Willcox Smith and Elizabeth Green who were already working professional artists and who later became part of the "Red Rose Girls." Drexel had hired Pyle to teach an illustration class because at that time, there was a high demand for illustrated books and periodicals. Greatly impressed with the artistic talents of Violet and Jessie, Pyle recommended them for a commission while they were still his students. As a result, Violet created an illustration/painting for *Evangeline* by Henry Wadsworth Longfellow called *Water-lilies in Myriads Rocked on the Slight Undulations*.

- Jane McGovern



Don't forget to update the PWCS database with your CURRENT contact information. It is simple, just click the LOGIN button at the top of the PWCS page.

So that we can continue to reach you with emails about events, the electronic newsletters and registration Notices, please take a moment to record changes of your name, phone number, email address and physical address. You can keep us current by simply logging in to the PWCSociety.org website, clicking on your name in the upper left hand corner to get to your profile page, and updating your personal information.



Membership

Renewals for 2019

Please don't forget to **renew** your membership on time.



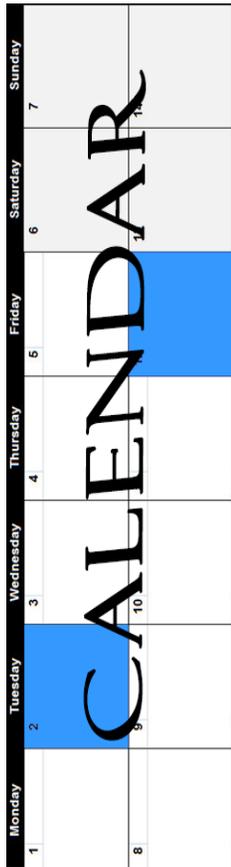
PHILADELPHIA WATER COLOR SOCIETY

Members Exhibition of Works on Paper Friday, January 11, to Friday, February 22, 2019

- Works Eligible:** All **MEMBERS** may submit **ONE** entry. Membership dues must be paid in advance or by check at time of delivery. Hand delivered work only. Water media, drawings, hand pulled prints, and pastels are acceptable. All work must be original and on or of paper. Collage elements must be of paper, and any image or color on collage papers must be the work of the artist. No oils, photographic, digital, electronic processes or computer art will be accepted. No work previously exhibited at The Hill School or in any PWCS exhibition will be accepted. Entries must be no older than 3 years and must not have been done under teacher supervision.
- Prizes:** First Prize \$1,000 / Second Prize \$500 / Third Prize \$300 / 5 Honorable Mention Prizes of \$100 Each / The Hill School Award \$100
- Juror:** Ellen Nelson, Art Program Director at The Hill School
- Size Restriction:** Maximum outside frame dimensions must not exceed 40" in any direction.
- Accepted Work:** Must be in accordance with professional standards: framed/wired properly with no visible damages to frame, white mats only, and clean glass or Plexiglas without noticeable scratches.
- Entry Fee:** \$15
- Hand Delivery:** Saturday, January 5 - 10:00 AM to 2:00 PM
- Notification of Declined Work:** ~~_____~~
Sunday, January 6
- Pick Up Declined Work:** Monday, January 7, 9:00 AM to 3:00 PM or during Opening Reception
- Reception:** Friday, January 11 - 7:00 PM to 9:00 PM
- Pick Up:** Saturday, February 23 - 10:00 AM to 2:00 PM
- Note:** All reasonable care will be taken in handling work, however, The Hill School and PWCS do not assume responsibility for damage or loss, whatever the cause, nor do they carry insurance for submitted work.
Acceptance in this exhibition does not alter Associate Membership Status.
Please attach the below label to the back of your painting.
- Questions:** vp1@pwcsociety.org



PWCS has a Facebook page <https://www.facebook.com/PhiladelphiaWaterColorSociety/>
Please follow us on Facebook! If there is breaking news please contact Lena Thynell, Facebook manager, and she will review it and consider posting.
Advertisements will not be accepted. lthynell@comcast.net



Members Show
January 11 - February 22, 2019
BOYER GALLERY AT THE HILL SCHOOL INTERSECTION OF BEECH &
SHERIDAN STREETS, POTTSTOWN, PA

- ◆ **Members Show Drop Off : Saturday, January 5, from 10 AM - 2 PM**
- ◆ **Notification of Declined Work: Sunday, January 6**
- ◆ **Declined Work Pick Up: Monday, January 7, 9 AM - 3 PM**
or during opening reception
- ◆ **Reception: Friday, January 11, 7 - 10 PM**
- ◆ **Demonstration: Saturday, February 9, 1 - 3 PM, Tracey Norvell, Integrated Marketing Manager for Plein Air and Fine Art Connoisseur Magazines**
- ◆ **Gallery Talk: Sunday, February 17, 1 - 2:30 Ellen Nelson, Art Director for The Hill School**

Board Members and Directors

Radhika Srinivas	President	president@pwcsociety.org	610-551-2228
Rick Kowalewski	1st Vice President	membership@pwcsociety.org	301-275-1518
Cheryl Coniglio	Treasurer	treasurer@pwcsociety.org	215-491-4774
Jane McGovern	Archivist Historian	historian@pwcsociety.org	610-565-6943
	Corresponding Secretary	correspondingsec@pwcsociety.org	
Madeleine Kelly	News Editor, Catalog, 2nd Vice President	newsletter@pwcsociety.org , vp2@pwcsociety.org	610-662-5626
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The *Half/Sheet* is published in the Fall, Winter, and Spring.

Please email relevant information to Madeleine Kelly at newsletter@pwcsociety.org. Next Newsletter close is 3/15/19 please put NEWSLETTER in the subject line. Submissions are accepted and/or edited at the discretion of the editor.