

Art Facts Newsletter

Published by the Southwest Washington Watercolor Society • Mar. 2011, Vol. XXIV, Issue 2



Changes in Prospectus

1) The SWWS Board has approved the following new language for the show prospectus. (Note: Pieces submitted for Jury-Up are also required to comply.)

“Paintings must have been executed within the past two years and not previously shown in any other SWWS show. All paintings must be the original work of the submitting artist: No copies or likenesses of other artists’ or photographers’ works. This includes, but is not limited to, images from books, magazines, calendars, greeting cards, catalogs, and the internet. Exception is made for the use of photographs from friends and family.”

2) Framing requirements: **Only plastic coated picture wire will be acceptable.** See full Prospectus inside this newsletter.

The following article on copyright and art will explain the issues and provide some guidelines for copyright compliance.

Copying, Copyright, Ethics, and Original Work: Vital Information for All Artists

Most of us probably learned to paint by using pictures we found in books, magazines, calendars, greeting cards, and catalogs—or images on the internet. It’s a great way to start, because it keeps the focus on developing painting skills without the hassle of drawing or photographing our own subjects. But once we start entering our work in shows or selling it, the use of source materials other than our own is governed by the laws of copyright. Copyright laws are extremely complicated, but

understanding the basics where your art is concerned can help you avoid being disqualified from shows or—even worse—being sued.

Copyright: Most photos you find in print or online are copyrighted. All rights to the image belong to the copyright holder. That means that no one else can legally copy the photo **in any form** without his or her permission. Copyrighted images are NOT required to carry the copyright symbol or “all rights reserved” statement, so you can’t know by looking at it.

To copy a work in another medium—a painting from a

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Gayle Weisfield Spring Workshop • Apr. 13-15, 2011

In this workshop, learn to work with a wet-n-wet technique on stretched paper and how to read moisture content in order to apply multiple layers of colors with controlled edges. Learn the difference between “reporting or interpreting” the scene at hand and the process of elimination and exaggeration necessary to capture the essence of a scene. Develop a new subject and painting in class each day. Visit <http://gayleweisfield.com/blog/demonstrations-2/> to view videos about stretching paper and the materials Gayle uses. Visit <http://creativepaintingretreats.com/southwest-watercolor-society> to learn more about this workshop.



DATES: *Wed., Thurs., Fri., April 13–15, 2011*

TIME: *9:00 a.m. to 4:00 p.m. daily*

LOCATION: *Vancouver Westfield Mall*

COST: *\$150 members / \$200 non-members*

QUESTIONS: *Call Judith Howard, 360-609-0520*



REGISTRATION FORM

NAME _____

ADDRESS _____ CITY/STATE/ZIP _____

PHONE _____ EMAIL _____

Mail remittance and registration form to: SWWS, P.O. Box 2876, Vancouver, WA 98668-2876

President's Note



Judith Howard
President

I am enjoying the sun streaming in my kitchen window and the blue sky. The daffodils are coming up but it is still too cold to do much in my yard—I am so glad! Winter is a great time for us to

hunker down and get some painting done. My garden is a great source of inspiration for painting but I need the winter months to catch up.

I also notice the watercolor classes have full tables. It is inspiring to see all the creative projects and new techniques and those brave souls who are pushing the medium. I have enjoyed taking the Discovering the Artist Within class through the Clark College Mature Learning program—paying attention to our particular emerging individual style.

You can watch, learn and be inspired by professional artists who are eager to share their particular style. One of the benefits you get as a member of the SWWS is our workshops. We are privileged to welcome back to SWWS a long-time friend, Gayle Weisfield, who helped start our organization. Watching her video is helpful, but we have the opportunity to draw from her energy *in person* April 13-15. And workshop participants will have a special Meet & Greet with her at Duck Tales Restaurant on April 12th just so she can get to know where each student is and make sure they get the most out of her workshop. Now that is a value! Don't wait! Send in your registration with a check for \$150 and I will save you a seat: first six get the front row!

See you there! —Judith

Call for Spring Show Volunteers:

Now is the time to mark your calendar for April 10th to 18th. We will be needing people to help!

E-mail Corinne McWilliams your choice of sitting times during the show at cmcw@nwlink.com

Next Board Meeting:
Mar. 12, 2011

Copying, Copyright, Ethics . . . (continuation from front page)

photo, for example—is to create a “derivative work,” under copyright law. A legal derivative requires either that the source is not under copyright, or the copy is made with the express permission of the copyright holder. You can copy images on which the copyright has expired, but this can be trickier than you might think—*far* beyond the scope of this piece. Copying the work of the teacher in class is to create a derivative work. If the teacher doesn't mind, you would be safe from infringing on copyright, but it would be difficult to claim that the work is original.

Many people think that by changing a few elements in a photo, they are creating something original. To quote Marion Boddy-Evans from About.com on art and copyright: “It's certainly not a legal test, but as a rule of thumb consider whether, if your painting were put next to the painting or photo you're copying, would someone say you'd based it on the original?” You are probably attracted to the image because of its excellent composition and interesting subject. It is highly unlikely that you would change either of those, because that's what makes it a good image. Leaving out a few trees, adding a fence in the foreground, etc. will not make it your own work.

This is not to say that you can't consult photographs to see (for example) the coloring on a parrot fish for an underwater scene that you have created. You can certainly use photos as reference material for your original work—how a wave curls, the color of the sea in the Bahamas, or how a fern grows—so that you can represent the real world accurately in your own composition. And you can use anything for inspiration, as long as the resulting work is truly original.

Ethics: In addition to the legal issue, there is an ethical issue regarding art shows. The judge of a show has to assume that all work is original, and confers awards on that basis. When a beautifully composed painting with an interesting subject has been created from a photograph taken by someone else, the artist has an unfair advantage. The composition and subject are not original. In fact, the photographer has done most of the creative work. Another work that is entirely original loses out because it can't match a painting copied from a photograph by (for example) Art Wolfe.

It's helpful to remember that photographers are artists, too. They apply the same rules of composition. And many of them work far harder than we do to capture their images. Just as we would not be happy to find another artist copying our work and showing or selling it as his or her own, so too are photographers upset to find their intellectual property rights violated.

There are a number of sources of free images, both on the internet and in reference photo books for artists. Although you may be able to copy these images legally, you will have to make your own judgment about the ethical issues. And read the show prospectus carefully—they may still be unacceptable for entry.

Classroom & Workshop Work: Many art societies exclude class and workshop paintings from their shows. Even if the prospectus does not prohibit such work, copyright law still prevails. If you enter work you did in a class, it must be from your own reference sources, and it must be entirely your own work. If the instructor actually paints on your painting, either demonstrating a technique or correcting a mistake, it is no longer your original work.

It is up to each artist to be conversant with these issues. The following are three sources of information that you may want to consult:

- About.com on copyright for artists, by Marion Boddy-Evans: <http://painting.about.com/od/copyrightforartistsfaq>.
- CJ Rider, “Ethics & Copyright Reminders:” <http://ridercreations.com/ETHICS.htm>
- World Intellectual Property Rights Organization: “Learn from the Past, Create the Future: The Arts and Copyright,” August 2007. http://www.wipo.int/freepublications/en/copyright/935/wipo_pub_935.pdf

Disclaimer: *I am not an expert in copyright law, but I am a librarian by profession and have been a serious nature photographer for 35 years, so I have seen copyright issues from several perspectives. I have consulted a number of sources, and compiled what I have determined to be the most relevant information, but I am not an attorney. This article is not a substitute for legal advice.* —Donna Shaver

Member News

Both **Mary Benson** with her “*Glowing Rhodies II*,” and **Linda McCord** with her “*Busywork*,” have been accepted into the Northwest Watercolor Society’s 71st Annual Open Exhibition. With only 62 of 377 entries selected, the competition was tough, making this quite an impressive accomplishment for these two SWWS artists.

The show opens March 21st at the Mercer View Gallery, Mercer Island, Washington with the reception and awards ceremony on March 24 from 6-8 p.m.

Kudos and good luck to you both!



“Glowing Rhodies II” by Mary Benson



“Busy Work” by Linda McCord

Bonnie Bellis reports that her watercolor portrait, “*My Pipe*,” was juried by Scottsdale Gallery owners and art instructors at Scottsdale Artists School and will be shown at two locations until the end of March—Scottsdale Artists School and the Celebration of Art Show, both in Scottsdale, Arizona. She will be back from Arizona in April and hopes to be at the spring show. Congratulations Bonnie.



“My Pipe” by Bonnie Bellis

DEADLINE for next newsletter is Monday, APRIL 25th.
Please submit copy in body of an email.

Carolyn Gunderson shares techniques at recent AHA



Thank you to Carolyn Gunderson, SWWS member for 20+ years, who shared her creative style at the recent AHA. Carolyn enjoys working intuitively with many mediums. She shared several pieces and explained the process she went through for the creation. Then we watched as she demonstrated, experimented, and answered lots of questions. Carolyn’s work is shown in shows, Gumbo on Mississippi Avenue, and the gift shop

at Oregon College of Art and Craft in Portland.

Spring 2011 Jury-Up Process . . .

Associate members who would like to jury up must submit three paintings. One of the three must be transparent watercolor. The other submissions can be either transparent watercolor or water media. All paintings must be framed, but they do not have to meet the framing requirements for the show. Other than framing, all paintings must adhere to the requirements in the Spring Show Prospectus:

“Paintings must have been executed within the past two years and not previously shown in any other SWWS show. All paintings must be the original work of the submitting artist: no copies or likenesses of other artists’ or photographers’ works. This includes, but is not limited to, images from books, magazines, calendars, greeting cards, catalogs, and the internet. Exception is made for the use of photographs from friends and family.”

To submit paintings, call Jury Chairman Donna Shaver at 360-253-3958 to arrange a time to drop them off at her home between Saturday March 19 and Wednesday March 23. At time of submission, applicants will fill out the application form and pay the \$10.00 jury-up fee (check only), which is refundable if the applicant is not juried up.

On March 24th, the five Jury-Up judges will meet at Donna’s home to evaluate the submissions, after which a letter will be mailed advising applicants whether or not they have become active members. Upon receipt of the letter, applicants need to call Donna to make arrangements to pick up their paintings in a timely manner.

Southwest Washington Watercolor Society
PROSPECTUS - JURIED & ASSOCIATE MEMBERS

Spring Show • April 10-17, 2011 • Vancouver Westfield Mall

ENTRY PLACE:

- Westfield Vancouver Mall, Vancouver, Washington (south side entrance by Outback Steakhouse).

ENTRY TIME:

- Sunday, April 10 from 7:00 to 8:30 p.m.

ELIGIBILITY:

- The Spring Watercolor Show is open to **SWWS JURIED and ASSOCIATE MEMBERS** whose dues have been paid for the current year.
- See website for details
<http://www.swswwatercolor.org/membership.html>.
- Paintings entered must have been executed within the past two (2) years and not previously shown in any other SWWS show. All paintings must be the original work of the submitting artist: no copies or likenesses of other artists' or photographers' works. This includes, but is not limited to, images from books, magazines, calendars, greeting cards, catalogs, and the internet. Exception is made for the use of photographs from friends and family.
- While paintings of nudes are a valid art form with a long history, we have chosen not to include them because of our venue.
- **SWWS reserves the right to refuse, upon arrival, any painting that does not meet the prospectus requirements or that is damaged.**

ENTRY FEE:

- \$20 for first painting and \$10 for paintings 2-3 entered (non-refundable). A 30% commission will be charged by SWWS on all painting sales. The Washington State sales tax of 8.2% will be added to your selling price and will be paid to the state by SWWS.
- You will be notified if your painting is sold. You may indicate that your painting is "Not for Sale."
- Buyers will be asked to collect their purchases at the end of the show. Paintings must remain until close of show.

SITTING REQUIREMENTS:

- Members exhibiting paintings will be required to sit a shift during the show. Those unable to sit will be required to pay a \$20 fee.
- To secure a sitting time in advance of check-in, contact Corinne McWilliams by telephone at 360-834-2148 or by e-mail at cmcw@nwlink.com.

SHOW VIEWING HOURS:

- Monday to Saturday, 10:30 a.m. to 8:30 p.m.; Sunday, 11 a.m. to 5:00 p.m. (mall hours).

AWARDS PRESENTATION:

- Awards will be announced at the banquet, open to all members and guests at 6 p.m. on April 14th at Clark

PUD Community Room, (Mill Plain and Fort Vancouver), Vancouver.

REQUIREMENTS:

- Each artist may submit three (3) paintings, limited to one (1) full sheet and two (2) half-sheets or smaller.
- All entries must be on an acid-free surface (for example: watercolor paper, Yupo, or canvas). The only acceptable collage material is original watermedia on paper and executed by the artist. Printed and/or computer generated material is not acceptable.

FRAMING REQUIREMENTS:

- It is suggested that before framing, you take a photo of your entry to provide to the show if you are a winner so that it can be used for the Award Presentation dinner and newsletter.
- All matted work must be protected by Plexiglas (acrylic). No glass accepted. All paintings must be matted and framed, except canvas.
- Frames to be 2 inches wide or less.
- Framed and cradle-mounted artwork must weigh less than 25 pounds.
- Cradle-mounted work must be approximately two inches deep or less, with a finished edge, and be protected by a transparent coating.
- Maximum outside frame dimensions are 34 x 42 inches for a full sheet and 25 x 32 inches for a half sheet.
- Mats must be either white or off-white. Other mat colors will be disqualified from hanging. One (1) one-half-inch (1/2") colored liner is acceptable.
- No saw-tooth hangers, clips, rings or electrical wire will be accepted
- Only plastic-coated picture wire will be accepted. A table and supplies will be available on entry night to wire (or rewire) your paintings. Plastic-coated wire will be provided for \$1.00 charge per painting.

PICK UP PAINTINGS:

- **All paintings must be hung for the entire run of the show; they will not be released until 5:00 p.m., Sunday, April 17th.**
- Pick up paintings on Sunday, April 17th, between 5:00 and 6:00 p.m. at the show location in Westfield Vancouver Mall.
- Buyers may pick up their purchases at 5:00 p.m., Sunday, April 17th.

CONDITIONS:

- While those handling the show will take every precaution, SWWS will not assume responsibility for loss or damage to paintings.

ENTRY LABELS: Fill out Parts A and B for each painting entered. **Please print.** Make copies of this blank form if needed.

Please Print

Entry # 1 - PART A Exhibit # _____

Name: _____

Phone: _____

Title: _____

Medium: **(circle one)** Transp. Watercolor Water Media

Price: _____

Entry # 1 - PART B Exhibit # _____

Name: _____

Phone: _____

Title: _____

Medium: **(circle one)** Transp. Watercolor Water Media

Price: _____

This painting meets all prospectus criteria.

(Signed) _____

CLAIM SLIP: Exhibit # _____

Present this slip to pick up your work.

Please Print

Entry # 3 - PART A Exhibit # _____

Name: _____

Phone: _____

Title: _____

Medium: **(circle one)** Transp. Watercolor Water Media

Price: _____

Entry # 3 - PART B Exhibit # _____

Name: _____

Phone: _____

Title: _____

Medium: **(circle one)** Transp. Watercolor Water Media

Price: _____

This painting meets all prospectus criteria.

(Signed) _____

CLAIM SLIP: Exhibit # _____

Present this slip to pick up your work.

Please Print

Entry # 2 - PART A Exhibit # _____

Name: _____

Phone: _____

Title: _____

Medium: **(circle one)** Transp. Watercolor Water Media

Price: _____

Entry # 2 - PART B Exhibit # _____

Name: _____

Phone: _____

Title: _____

Medium: **(circle one)** Transp. Watercolor Water Media

Price: _____

This painting meets all prospectus criteria.

(Signed) _____

CLAIM SLIP: Exhibit # _____

Present this slip to pick up your work.

Please Print

Entry # - PART A Exhibit # _____

Name: _____

Phone: _____

Title: _____

Medium: **(circle one)** Transp. Watercolor Water Media

Price: _____

Entry # - PART B Exhibit # _____

Name: _____

Phone: _____

Title: _____

Medium: **(circle one)** Transp. Watercolor Water Media

Price: _____

This painting meets all prospectus criteria.

(Signed) _____

CLAIM SLIP: Exhibit # _____

Present this slip to pick up your work.

Workshops & Classes

SENA LOWRY: Ongoing Watercolor Classes — Saturdays from 9–2 at the Crossroads Community Church. New members welcome anytime. For more info, call Sena at 360-892-4557.

SHARON FREEMAN TWO-DAY WORKSHOPS:

More info can be found in February newsletter, or call 360-576-1525 or email pnwwc@teleport.com.

- **Painting Vibrant Floral Watercolors from Photographs, Mar. 5 & 6, 2011** Intermediate/Advanced.
- **Basic Landscape Painting from Photographs, Apr. 30 & May 1, 2011**, Beginner/Intermediate.

CAROL BOUDREAU'S 3-DAY "COOL APRIL DAYS"

WORKSHOP—April 15-17, 2011, 9-4 daily for beginners and experienced painters. Sit on Carol's studio deck at her Alder Ridge Studio in Longview, WA and paint one of the best views of the Columbia River. Directed and demonstrated paintings and/or paint your own subject. Send \$120 per person before April 8, 2011 to: Carol Boudreau, 565 Diebert Rd., Longview, WA 98632. For more info call 360-425-0142 or email carolsb@mac.com.

LINDA McCORD WORKSHOPS, Intermediate/Advanced: Location: 245 Columbia Point Road in Longview, WA at Linda's studio on the Columbia River. Bring a sack lunch and enjoy a walk on the beach during lunchtime. Workshops include use of projector and some materials, demos and handouts. Fee: \$120. For more information call 360-423-9100 or email lordandmccords@gmail.com.

- **Figure OR Still Life in Watercolor, Mar. 14 & 15, 2011, 9-4 p.m.** Emphasis is on lighting techniques and value. Bring reference photographs to work from or work from still life set up in classroom.
- **Using Fluid Acrylics, Apr. 18 & 19, 2011, 9-4 p.m.** Fluid (or liquid) acrylics were designed to be used on paper for a watercolor effect. Bring reference photographs to work from or bring your own still life set up. Emphasis on technique and glazes.

GAYLE WEISFIELD SPRING WORKSHOP:

Apr. 13-15, 2011, Wednesday to Friday

See registration form on front page to reserve your spot.

Google Art Project offers great views

You may already have seen this, but if you haven't . . . go to <http://www.googleartproject.com/>. You can take wonderful virtual tours of museums all over the world and look at many stunning paintings, complete with close-ups. You can create a Google account and "save" your favorite art works from the various galleries, comment on them, etc. (I have not tried all these fancy features—just looked at paintings and navigated a bit around the Freer Gallery.) —Donna S.

SWWS Calendar of Events

- March 12 . . . Board Meeting**, 10 a.m., Cheryl Robertson's home
- March 12 . . . AHA—Critique your Art Piece with Lee Baughman**, 1-3 p.m., Moulton Falls Room of the Battle Ground Community Center, 912 E. Main Street, Battle Ground.
- March 24 . . . Jury Up**—See article on page 3.
- April 9 . . . Board Meeting**, 10 a.m., Cheryl Robertson's home
- April 9 . . . AHA—Painting Panels with Judith Sanders-Wood**, 1-3 p.m., Moulton Falls Room of the Battle Ground Community Center, 912 E. Main Street, Battle Ground.
- April 10 . . . Spring Show Entry** at Vancouver Westfield Mall, 6 p.m.
- April 10-17 . . . Spring Show**
- April 12 . . . Meet & Greet with Gayle Weisfield for workshop participants**, 7 p.m. at Duck Tales Restaurant (formerly Ballou's) on Devine and MacArthur
- April 13-15 . . . Painting Workshop with Gayle Weisfield**, 9-4 p.m. daily, Westfield Mall location
- April 14 . . . Awards Presentations and Potluck Dinner**, 6 p.m. PUD Building
- May 14 . . . AHA—Painting Luscious Cherries with Watercolor with Denise McFadden**, 1-3 p.m., Moulton Falls Room, Battle Ground Community Center, 912 E. Main St., Battle Ground.

Roster Changes

Millie Kimery (*new email address*): milhazedell@gmail.com.
Becky Leventis (*new email address*): alexleventis@gmail.com.
Marian Neumann (*new email address*): jandmneumann@gmail.com.

Other Shows Upcoming

BATTLE GROUND ART ALLIANCE SPRING SHOW:

Mar. 19–20, 2011. Juried check-in is Mar. 18, 8-2 p.m.

Prospectus can be found at www.bgartalliance.com, or call or email Jane Poole at 360-247-6475, jspoole@tds.net.

COLUMBIAN ARTISTS SPRING 2011 JURIED SHOW:

Mar. 21–Apr. 1. Longview. Information and prospectus at <http://www.columbianartists.org/>, or call Irene Bacon: 360-575-9751, John Henry: 360-261-7652, or Nancy Knowles: 360-225-6118.

GALLERY 360 UPCOMING JURIED SHOWS:

Mar. 30-April 30 (Mar. 26 Deadline): "Natural Selection," art featuring or inspired by the natural world.

May 4-29, 2011 (Apr. 30 Deadline): "Abstrakt," for any and all forms of abstract art. Entry forms are available on their website at www.gallery360.org. Call 360-693-7340 for more info.

Art Facts Newsletter



SOUTHWEST WASHINGTON WATERCOLOR SOCIETY

P. O. Box 2876

Vancouver, WA 98668-2876

Online at www.swswatercolor.org



Southwest Washington Watercolor Society BOARD OF DIRECTORS

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(J = Juried member; A = Associate member)

Membership Dues

Please print clearly.

Name: _____

Address: _____

Phone: _____

E-Mail: _____

Annual Dues (due January 1st):

- JURIED* Member – \$30
 ASSOCIATE Member – \$20

* JURIED membership is based on your work being juried by the Jury-Up Committee.

- A \$5 late fee will be added to dues paid after April 1st (except new members).
- New members who join after June 30th pay for a half year only - \$10.

SIGNED: _____

Please complete this form, checking the appropriate box above, enclose a check for your dues, and mail to:

SWWS
P.O. BOX 2876
VANCOUVER, WA 98668-2876