



Iowa Watercolor Society News

Summer 2013

The Red String by Karen Young

About the cover art

The *Red String* evolved from a commissioned piece. This painting was to tell a story of a special relationship that could not be broken. In Asia there is a story about a Red String tied to the fingers of loved ones that may bend, stretch, even tangle- but must never break. This piece was to convey this love. The Asian symbols stand for love and eternity.

One may question the negative space in Chinese brush painting. There is so much that is different in this Eastern philosophy of painting. The negative (or blank) space is carefully planned and at least as important as the painted areas. Why bamboo in this piece? Bamboo is considered one of the Four Gentlemen in Asian paintings. It is symbolic for strength, flexibility and nobility. In a forest, bamboo will bend to withstand winds and heavy rains and yet continue to grow strait and strong. One may also question the choice of only black here. I played with mixing my own black watercolor as this painting was done on 140 lb watercolor paper (not the usual rice paper). I found the staining colors translucent, yet strong enough to mix into a very dark black. Inks also worked well, but for this purpose I enjoyed seeing just how eastern I could paint (in feel), and have this still be eligible for our western watercolor shows.

Ahh, if you noticed the small red string you have caught me. This was collaged string! After spending so much time and money perfecting my bamboo and Asian symbols I was chicken to drizzle red, staining watercolor onto this painting. As I was planning and working on this painting I pondered this question: would this type of painting be successful in our Iowa watercolor shows? Would others understand or appreciate the differences in style? Would this style even make the grade and be accepted into one of our shows? The answer seems to sit quietly in my heart. I already know it. My belief is that it is not the style, but the quality of a piece that would decide whether or not it is show worthy.

Karen Young



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Dates to remember.....

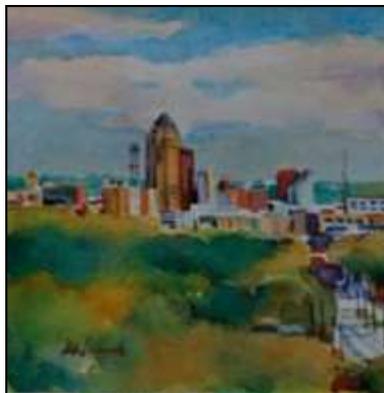
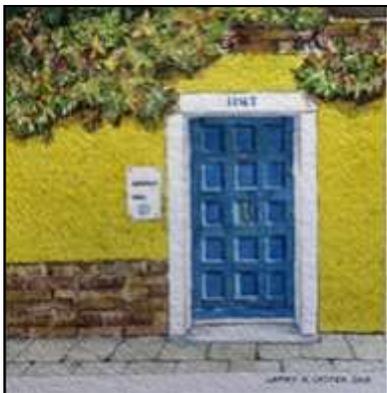
- Art Center exhibition..... August 1-September 26
- Workshops are filled!
- Deadline for lodging reservations..... August 15
- Deadline for luncheon reservations/fees August 30
- WorkshopsSeptember 4-6, September 9-11
- September 8 - Annual meeting and luncheon with demonstration - 11 am social gathering with 11:30 lunch
- September 26-28—Pick up paintings (during office hours) from Ankeny Arts Center -
- Paintings not picked up by September 28 will be handled by Joyce Sieve

2014 juror and instructor

The Iowa Watercolor Society is pleased to announce that the 2014 juror and workshop instructor will be Carol Carter. Workshops are scheduled for September 3-5 and 8-10, 2014. Check out Carol's work on her website at www.carol-carter.com.

2013 Miniature show

The Iowa Watercolor Society sponsored a miniature painting show this spring. It was held at the St. Mark Discipleship Center in West Des Moines. This was non-juried and had few requirements other than...the painting had to be 36 square inches or smaller. Seventy beautiful small paintings were hung and enjoyed by all who visited the Center. Artists were surprised how much fun it was to paint in the smaller format and several were heard to say "I'm going to do this again." We thank all those who planned the show and made it happen and IWS hopes this is a event that will happen in future years. People's choice awards were given to the top five paintings. Congratulations left to right: *Walk in the Woods*—Martha Rhoades; *Shelter*—Jerald Steele; *Blue Door*—Larry Castek; *Des Moines by Day*—Leslie Leavenworth; *Heaven Speaks*—Julie Powell-Mohr.



At this writing, the Iowa Watercolor Society Facebook page has 100 likes. The expanded view of this is: we have been seen by people (mostly artists) in 16 countries and in 9 languages. 70% are female and 20% are male. The largest age group who watches us is 65 and older. You are talented artists, and I appreciate the opportunity to post your paintings, your events, your successes on both Facebook and the web. Please keep your information coming! Sometimes it takes a few days to get something posted, but everything we do increases our visibility to the world. If you have a Facebook page...LIKE us.

Linda Poore lpoores6@gmail.com



How do YOU price your paintings?

Getting a painting to the stage where you're satisfied with it is hard, but putting a price to it can be even harder. Under-price yourself and you may make your art look worthless, as well as lose money rather than make it. Overprice yourself and you risk never selling anything. How you decide to approach it depends somewhat on your personality, experience, and the stage your art career is at. Uncle Joe may offer you \$3000 for your art...but John Q. Public balks at \$500. The rule of thumb used to be—expenses times three and that was the asking price. That, however, put some very poorly priced art on the market. Following are some thoughts from people who accept commissions and sell often. We would love to hear your thoughts!

Karen Young—*I price my paintings by their size and medium. I keep the prices the same for each size, no matter what or where they are sold as I have repeatedly read that consistency is important in pricing. Every other year I review my pricing. If paintings are selling I raise the prices by approximately 10%. Now, commissions give me a fit in this area of pricing as I feel they demand a higher price and that challenges my confidence. Actually, standardization in pricing for everything makes life much easier!*

Glenda Drennan—*Pricing paintings... what a conundrum! I never sell paintings without a mat, and rarely without a frame. So for some time I priced my matted, framed paintings based on the square inches of the inside frame dimensions. To that end I made an effort to stay within a framing price range I set for myself for each size. This meant my profit was a bit more on a painting that cost less for framing, and more on a painting with a frame that cost a bit more. The advantage to this is that paintings of the same size are priced the same. I do not change my prices based on the commission galleries keep. Rather than constantly change the tags and prices on my work, I simply grit my teeth a bit to allow a 50% commission, but am thrilled if I sell a similar size painting at another venue where I can keep a far greater amount of the money.*

In the last several years I simplified my pricing method even more by making an effort to paint only quarter sheet, half sheet, or full sheet paintings as much as is practical. Paintings in odd sizes or unusual shapes are assigned the price of the standard size closest to it. I offer discounts only for long-time clients or customers who purchase multiple pieces, and will not agree to a discount for a first-time buyer. I believe that if I devalue my own work, the buying public will as well. I evaluate work that fails to sell within 5 years and often destroy it rather than flooding the market with work that no longer matches my current style. Sometimes I have success at reworking these paintings, or putting them in a different mat and frame.

Paul Jackson—*Pricing art is tough. Don't be too proud of your work, nor undervalue it. Compare your art to artists of similar reputation and quality. Don't be too much more than theirs and you will stay competitive.*

Note to signature members

In checking records, we find that some signature members have allowed their membership fees to lapse. In order to continue to sign your paintings with the coveted "IWS" that you have earned by having your art selected in three shows, you must keep your fees current. A good way to accomplish this is lifetime membership. Lifetime membership of \$300, a one-time fee, entitles you to remain a member in good standing, sign your paintings using the "IWS" and you will remain a lifetime member even if you move out of state. Contact Mari Lindner maril@iowatelecom.net

Traveling show schedule

October-November 2013—Warren County Cultural Center; December-January 2013—Greenfield; December-January 2014 at the Creston Arts Center in Creston; February-March 2014 at the Wilson Performing Arts Center in Red Oak; April-May 2014 at the Corning Center for the Fine Arts in Corning; June-July 2014 at the Winterset Art Center in Winterset. Many of these galleries have already booked for 2018. Thank you Jo Myers-Walker for your organization!

Open positions on the Iowa Watercolor Society Board

The positions of secretary, president-elect, traveling chair, and exhibition coordinator are open this year. We ask that you would consider helping the Iowa Watercolor Society by volunteering for one of these positions for the upcoming term. In particular, we would like you to consider filling the president-elect position. If you cannot volunteer but you know of someone who would be qualified for the position, please let us know. You may contact Nora Nurre at n.nurre@mchsi.com. In order to continue as a viable society, we need to fill all positions for the upcoming term. The time commitment varies by position so let us know if you need more information before making a decision. The board typically meets about four times a year.

A brief description of each open position is below:

President-elect - This is a 4-year commitment. The person would be learning the role in 2014 by working closely with the president. The person will need to secure a contract for the 2015 juror. The 2014 juror has been selected and the contract is signed. The current president is more than willing to stay another year to help with the transition.

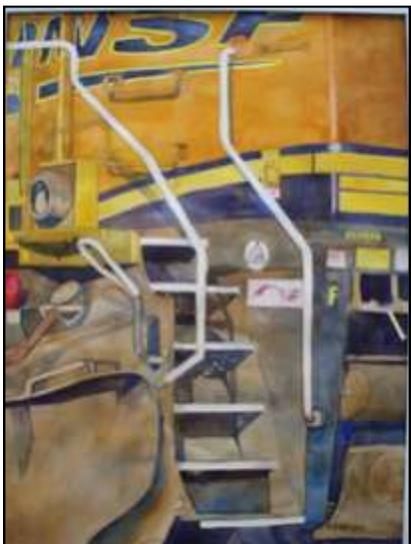
Secretary – This is a 2-year commitment. Primary responsibility is documenting minutes from board meetings and the annual meeting.

Exhibition coordinator – This is a 2-year commitment. We are going to try something different for the exhibition coordinator for the next term. We are planning to have this be a shared position and have two members work together in this position along with the current chair. Primary responsibility is coordinating the spring miniature exhibit and the fall exhibit.

Traveling show coordinator – This is a 2-year commitment. Primary responsibility is securing galleries for the traveling show. The 2013-14 galleries have been contracted already. This position has good written directions and a well-documented job description.

You will be working with a board that is knowledgeable and experienced in the annual process of what needs to be done in the Iowa Watercolor Society. Thank you for considering what you can do to assist. Contact: Jan Globuschutz—jglobuschutz@msn.com.

Marybeth Heikes received notice that her watercolor, "Front, BNSF," has been accepted in the Montana Watermedia National Exhibit at the Bigfork Montana Museum of Art and History. The show runs October 1-31.



Jac Tilton's watercolor, "Waiting for the CTA" received the Best of Show award at the Illinois Watercolor Society's 29th National Juried Exhibition, where Jac became a signature member. Congratulations, Jac!



Gallery opening night for the Iowa Watercolor Society's 2013 36th Annual Juried Exhibition was August 1 at the Ankeny Art Gallery, Ankeny, Iowa. The reception was well attended and the art represented by the members of the Iowa Watercolor Society set a new standard for watercolor in the state of Iowa. This stunning exhibit will be available for your viewing through September 26. You should all be very proud—the show is a beautiful show. See you at the Annual Meeting!



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