Second Tuesday

Gallery Talk – The Business of Art

Is your art ready for gallery representation? If yes, then you can benefit from the tips given by Lewes gallery owner Carol Boyd Heron at the April Second Tuesday.

Heron gave a wonderfully comprehensive, animated, and humorous presentation on the business side of art to DWS members. She and husband Tony repurchased the Peninsula Gallery in Lewes this past January, after a 5-year hiatus spent in England. The gallery has been in business for 20 years and is the largest originals' art gallery in Delaware. Carol also has been a custom framer for 25 years, and the gallery offers quality framing. Maintaining high standards and expectations has been the basis of the Herons' success.

What It Takes to Be in a Gallery

Galleries are full-time, for-profit businesses and artists interested in showing their work in galleries need to understand the process by which gallery owners choose paintings. Yes, gallery owners attend art exhibitions looking for works that will sell.

For both artist and gallery owner, there must be a partnership. Artists must investigate galleries to see if their work "fits" into the work being exhibited for sale

Professionalism is key. Paintings must beprofessionally framed, have clean mats, and be free of fingerprints. Again, first impressions are important.

Carol Boyd Heron, Peninsula Gallery owner.

Presentation in a gallery is as important as an artist's work. First impressions of both the artist and gallery speak volumes. When exhibiting artwork keep it simple. Heron prefers silver metal frames and crisp white mats.

Art hanging on walls makes up 98 percent of sales; print-bins do not sell.

For art to sell, the client/buyer must feel a connection to the painting. The artist's energy in the painting must speak to the purchaser.

How to Begin

For Peninsula Gallery, you must have an email address and business card with a photo of your art to serve as a marketing tool and graphic reminder to the gallery owner of who you are as an artist.

Basic steps for success in finding a gallery:

▪ Call for an appointment and arrive on time for your scheduled appointment.

▪ Prepare a Press Packet that includes:

- Current biographical information such as education, awards, recognition, and where you have exhibited.

- Your Artist's Statement to connect with the gallery owner and potential buyer. For example, explain why you paint, who you are as an artist, and what inspires you. This helps the gallery owner and potential buyer to better understand your work.

- Business Card

- Four to five current pieces of work that give a sense of your style and who you are.   Again, first impressions are important.

- Website of your work if you have one.

- Cost of your paintings. The industry standard dictates that you price your work by the square inch not by the hours spent or the materials used to complete the wotk. This type of pricing maintains a consistency and gives artists a foundation for pricing their paintings. Never ask the gallery owner what they think your paintings are worth. Also, remember that the general state of the economy influences the cost of artwork in galleries.

▪ Always follow-up with a thank you via email.

What to Expect

Factors lile timing and limited space can mean you might not get into a gallery, but artists should not consider this as a rejection of them or their work. Things change, and the gallery owner could look to hang your work the very next day, week, or month.

Peninsula Gallery represents 40 full-time artists, with 30 more on the waiting list. To be a full-time artist, you are expected to change out paintings four times a year, because, on average, it takes the gallery's client pool about four months to recognize new artists' work.

Most galleries take a 40-percent commission, with some up to 75 percent. Heron says it costs her $500.00 before she even opens her door each day. In Peninsula Gallery, an artist can count on the following for the 40-percent commission cost:

Clean space, clean carpet; free parking; 20 years of successful business; professionally hung paintings; messages sent 1-2 times monthly to 3,000 clients via snail mail and to another 5,000 by email; insurance; air-conditioned; knowledgeable and friendly staff; display fixtures, pedestals, easels; great website; host opening receptions with wine and cheese; advertising; Facebook; take artist's work to client's home and hangs painting(s); pays artists punctually within 10 days of sale.

May 10 – On the Road Painting

Member Chrys Dudbridge discusses her adventures on the road in her RV, with her watercolors, and laptop. Anyone who has wanted to chuck it all, hit the road and paint, will find her journey informative and entertaining.

Dudbridge, the former Director of the Lewes Library, set off on her new wheels last fall—a bright red Winnebago Travato with a mere 150 square feet of living space.

Chrys Dudbridge and her Travato.

So far, she has logged about 6,000 miles along the southeast corridor of the US. Her travels have strengthened and inspired her diverse artistic abilities. You'll see first-hand the results of her efforts and related stories. If you are a painter, quilter, knitter, or just love the outdoors, you will enjoy hearing what she has to say.

June 7 - Gestural Figure Drawing.
Utilizing visual presentations, you will have the opportunity to draw simple figures in a variety of poses. Bring your sketch books and drawing equipment. Light refreshments will be served during the meeting.

Second Tuesdays
10 a.m. - Noon

May 10 - Chrys Dudbridge On the Road
June 7 - Gestural Figure Drawing

Glade Clubhouse
16 Glade Farm Drive
Rehoboth Beach, DE 19971

May Birthdays

Diann Corsnitz
Doris Davis-Glackin

John Hassler
Pat Hoey
Paige Ruby
Wanda Kelly

Upcoming Events

On April 25 – *Come Paint with Us: Watercolor for First Timers* **- Coastal Library, Bethany Beach, DE – 10:30 a.m.– 2:30 p.m. FULL!**
As part of our outreach efforts and library program, DWS is offering an introductory experience to help to explore this exciting and sometimes unpredictable medium with those who want to try watercolor.

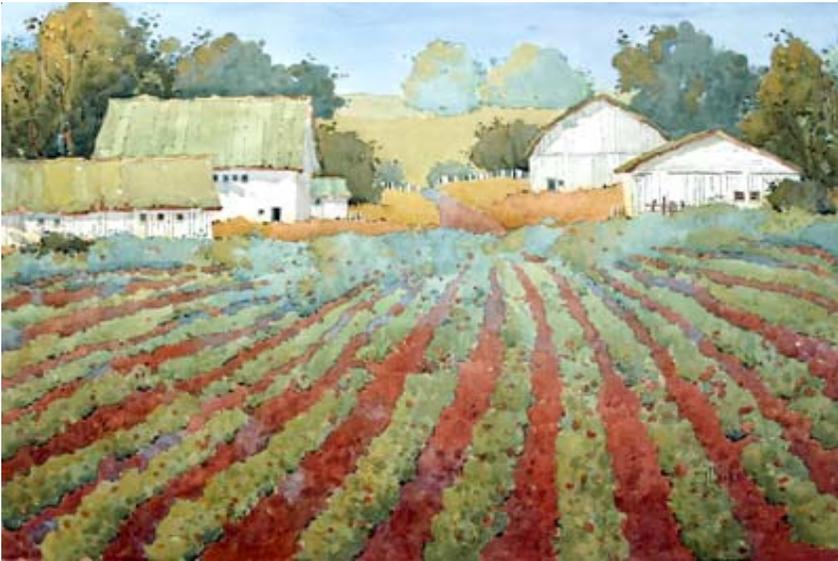**April 29-mid June - Back Porch Café Invitational Exhibition**
On April 29th Signature members and member award winners in 2014-2015 juried exhibitions will display 25 paintings in watercolor and aqueous media on diverse subjects.

The exhibition runs from April 29th through mid-June, and artwork can be viewed during the restaurant's normal hours of operation. The *Back Porch Café* is open weekends in May serving dinner on Friday, Saturday, and Sunday, as well as Sunday Brunch. It is open daily in June.

For further information, please contact the restaurant at (302) 227-3674, reservations recommended, or visit the website at www.backporchcafe.com.

May 14 – Plein Air Painting - 10 a.m. – 3 p.m.

Sussex Gardeners have invited DWS artist to paint in six gardens in and near the Rehoboth Beach Yacht and Country Club. A "free lunch" will be available to all artists who participate at the Lutheran Church of Our Savior, 20276 Bay Vista Road, Rehoboth, behind Big Fish Grill.

If you'd like to paint in the gardens, please contact Anne Cyr, 302-226-7781 or delawarewatercolorsociety@gmail.com.

Watch This Space

July 1- 30, 2016 - Juried Exhibition - Nassau Valley Vineyards and Winery.

September 2016 - **DWS Open Exhibition**
Wilmington University, Dover Campus

First Bloom by Doris Davis-Glackin

White Barns in Virginia by Joyce Hicks.

June 12-14 - *Focus on Landscapes* **Workshop**
Joyce Hicks, AWS - June 12 through14, from 9:30 a.m. to 4 p.m. each day.

Don't miss this opportunity to paint with nationally recognized artist, Joyce Hicks and share her approach to landscape painting. The cost to DWS members is $330 for three full days of instruction. After April 30, the workshop will be opened to the general public, so get your registration in to secure your spot. The workshop is limited to 18 participants.

For more information or registration forms. contact Isabel Pizzolato, Workshop Director, at izpizz@comcast.net; (302)684-1457/(302) 519-6934, or mail to 24968 Prestwick Drive, Milton, DE 19968.

We look forward to sharing this wonderful experience with you.

Topic of the Month—Contour versus Gesture Drawing

For those of us who have spent hours in the studio studying contour drawing and timed gesture drawing, we may wonder why we did it and what did we learn?

Many things learned in formal education are readily forgotten in the real world, but as artists we all should thank those who taught us about these two forms of drawing. Here's why.

Remember the adage: "The hand is quicker than the eye?" In contour drawing, one of the chief objectives is to teach the eye and hand to work together, particularly in blind contour drawing. Both take practice to get it right.

A contour is the line that defines a form or edge. *Contour drawing* is the place where most beginners start, following the visible edges of a shape. The contour describes the outermost edges of a form, as well as dramatic changes of plane within the form. This is important because the contour is the line that moves within and without of the object. It is not simply an outline, but defines the complete form of the object.

Blind contour drawing is doing contour drawing without looking at the paper. The artist looks closely at the contour of an object and transfers it in one continuous line to paper without looking at the paper to see what he/she is doing except to mark a point on the line as placement and to establish the appropriate relationship to the contour of the object.

The whole idea is for the artist to slow down the hand and have it work totally in unison with the eye.

Gesture drawing, on the other hand, is a quick way of representing a sense of movement and an object's weight and mass with as few marks as possible. These drawings are done quickly, with no outlining. The lines move freely within the object. They don't capture any details, but they capture movement.

Gesture drawing explores the form and movement of an object in space, as your eye follows its shape. Gesture drawings will have a sense of the overall form and suggest the essential feeling of a subject.

Both techniques are polar opposites, but have one important thing in common. They teach the artist "how to see," and art is about seeing. One is a slow and deliberate study of the content of the object and the other a quick capturing of the sense of the object or figure. As artists we need to understand the importance of both techniques to accurately portray our subject matter.

(Source: http://www.ipadartroom.com/contour-drawing/and http://drawsketch.about.com/od/drawinglessonsandtips/ss/gesturaldrawing.htm#step2.)

Ongoing Outreach

Please join us in supporting the Rehoboth Community Resource Center and their Baby Pantry in their efforts to help needy families in the Rehoboth and Lewis areas.

They would like to have **food items** such as: soups, beans, peanut butter, jelly, macaroni and cheese, pasta sauce, cans of fruit, ravioli and spaghetti, crackers and canned fish, meats.

They can use the following **baby items**: wipes, baby wash, baby lotion, baby sunscreen as well as new or slightly used baby clothes, blankets etc.. Diapers and pull ups sizes 3, 4, 5 and 6. They do not need newborn or size 2

A container will be available at Second Tuesdays for your donations.Thank You for your generosity.

The marks are quick and deliberate. Loose, often circular marks capture the flow of forms. Each mark says something significant about the subject.

The artist looks at the whole object and notice points of tension, direction of weight or pressure, spaces, protrusions into space. Lines converge and create shadows that begin to suggest the form in space.
.

Please submit any news item(s) to Editor at delawarewatercolorsociety@gmail.com the first of the month preceding the next issue. Please include all information pertaining to your submission: who, what, why, when, how and any contact numbers. Please provide jpeg images with titles.