

# Highlights



## President's Palette

Ho, ho, ho--the holidays are with us now. So with all the busy times during this season, here is a quiet little story.

In 1893, ten years after first moving to Giverny, Claude Monet bought a meadow next to his property on the other side of the railway. A little brook called the Ru ran through it — a diversion of the Epte, which is a tributary of the Seine. With permission from the local council he dug a pond, inspired by the water gardens depicted in his collection of Japanese woodblock prints. He bought books on botany, made designs for the layout and plants and wrote daily instructions for his seven gardeners. All this was made possible because his dealer, Paul Durand-Ruel, 80 kilometres away in Paris, had pulled him out of debt and poverty by building an international market for his paintings.

Three years earlier at age 50, Monet had saved enough money to buy the house and two acres he'd been renting from a local landowner for seven years. With his second wife, Alice Hoschedé, and her six children, along with his sons, Jean and Michel, with model Camille Doncieux, Monet built up the orchard and gardens and constructed a greenhouse and second larger sky-lit studio. When he bought the neighbouring meadow, he selected exotic waterlilies from South America and Egypt to complement the French white ones, and added weeping willows, wisterias, azaleas and bamboo. He built a Japanese-style wooden bridge and traded rare plants with his gardening friends, Prime Minister Georges Clemenceau and Impressionist Gustave Caillebotte.

When he was 59, Monet zeroed in on painting his water garden — at first as vertical scenes with the Japanese bridge and willows. Soon, the lilies merely signalled a departure for light effects, underwater motifs, mirror-like reflections of clouds and foliage, colour vibrations and scumbled, surface abstraction, all on ever larger, panoramic canvases he lined up on easels in his purpose-built studio. Clemenceau, who'd persuaded Monet to have an operation for his cataracts in 1923, had for years been encouraging his friend to donate his largest Nymphéas paintings to France. The specially constructed oval galleries of the Musée de l'Orangerie opened to the public in 1927, a few months after Monet's death at age 86.

Do you think if I wish hard enough Santa might send me a beautiful garden to paint?

Kathleen

## Upcoming Events

### Signature Member Jurying

Howard County Center for the Arts  
Ellicott City, MD

**March 10, 2018**

### Slayton House Exhibition

Columbia, MD

**March 27-May 7, 2018**

### Mid-Atlantic Regional Exhibition

BlackRock Center for the Arts,  
Germantown, MD

June 9-July 14, 2018

Reception: June 24, 2-4pm

**Deadline: March 31, 2018**

(Registration will open January 10, 2018)

### Brookside Gardens Exhibition

Silver Spring, MD

**July 16-August 20, 2018**

### Quiet Waters Exhibition

Annapolis, MD

**October 24-November 18, 2018**

# 2018 Mid-Atlantic Regional Exhibition

Registration for the 2018 Mid-Atlantic Regional exhibition will open on January 10, 2018, with a deadline of March 31. The exhibition will return to the BlackRock Center for the Arts in Germantown, MD from June 9-July 14, 2018. The reception will be June 24, 2-4pm.

Master Artist, Kathleen Conover, AWS-DF, NWS, ISEA-NF, TWSA-MA will select paintings for the 2018 exhibition. Her work has been selected for over 100 exhibitions, and she has been invited to judge and demonstrate world-wide. See [kathleenconover.com](http://kathleenconover.com) for more information.

## Member News

**Elizabeth Burin** won a Juror's Choice award in the Maryland Federation of Art's October-November juried exhibition of paintings, "Strokes of Genius," for her watercolor "Calabrian Onions."

**J. M. Littleton** was featured in a quarter page article in the Milford Chronicle of Delaware in October. Littleton School of Art offers weekday and weekend classes. Give the gift of art classes for the holidays, class packages available. AWS/NWS Exhibitor. 410-828-1198, [littletonart.com](http://littletonart.com).

**Deborah Cohan** received the PVW Member Memorial Award for her painting "So Far, So Good" at the recent Potomac Valley Watercolorists show at St. Andrews Episcopal Church.

**Angie Lacy** won Second Place for her painting "Staying Dry in the US" at the Potomac Valley Watercolorists show.

## Welcome New Signature Artists

Barbara March of Marlton, NJ 08053

Amy Schade of Birdsboro, PA 19508

## Welcome New Associates

Johanna (Joanne) Barnett of Brookeville, MD 20833

## BWS Logo Aprons

Our new online shop offering aprons and other items featuring an embroidered Baltimore Watercolor Society logo is now live. You can order yours at <https://baltimorews.qbstores.com/>

## Howard County Public Schools Exhibition

Howard County Public Schools created a wonderful "Spotlight" video feature about the recent exhibition they hosted for the Baltimore Watercolor Society. You can see it at <https://vimeo.com/240491426>

## Opportunities

**Transparent Watercolor Society of America**  
Annual National Exhibition  
Oconomowoc, WI  
<http://www.watercolors.org/>  
**Entry deadline: January 31, 2018**

**Southern Watercolor Society**  
ArtCenter Manatee, Bradenton, FL  
<http://www.southernwatercoloristsociety.org>  
**Entry deadline: February 19, 2018**

## Art Tips

Here's a helpful list from artist Tara Leaver ([taraleaver.com](http://taraleaver.com)) of things to check for when evaluating your paintings.

### Values

1. Squint
2. Use a black and white filter

### Close up and far away

Check close up details and the whole painting from across the room.

### Upside down

Is anything disturbing the overall rhythm that shouldn't be?

### Different sizes & odd numbers

Check that objects are unevenly spaced and in odd numbers (unless it's intentional)

### Negative Space

Are the shapes interesting? Do they contribute?

### Tight vs loose

Are there areas of detail to balance and counter the areas of loose, free brush strokes?

### Story

Is there a narrative going on? Even an abstract painting has a tale to tell.

### Ambiguity

Is there enough open endedness?

### Flow

Can you 'read' the painting without any strange or awkward pauses?

### Check your edges

Don't forget they are part of the painting and need to be integrated!

### Quick look in passing

Does anything jump out as jarring or awkward?

### Quiet space

Is there somewhere for the eye to rest?

### Conversation

1. Are all the elements echoed somewhere else in the painting (this can be very subtle)?
2. Is there room for the viewer to be part of the conversation?

# Avoiding Scams Online

*It has recently come to our attention that several BWS members received art buying scam e-mails. Here's an article from artworkarchive.com with tips on identifying and avoiding these types of scams:*

If you've been an artist with any type of internet presence over of the last ten years, you've most likely had a similar experience:

You open your email account and have a new message waiting for you with a potential buyer. You're excited! But, the more you read, the more you become suspicious. Something seems off.

Your excitement of being on the horizon of a new sale is battling with your instincts that this could be a fraudulent inquiry.

So, how do you know how to spot an email scam before it's too late? And what can you do when you receive one of these emails?

If the email you just received from a "potential buyer" checks any of these boxes, it is probably not a legitimate client, and you should not respond or go forward with any type of interaction or sales.

## **The Story Sounds Impersonal**

A common narrative used by art scammers is to say their wife has been looking at your work and really enjoys it. Or, they have a new home and are looking for pieces to decorate it. At first glance, it may seem like a plausible story, but something about it seems abrupt or stunted. If they don't use your name or any details about the works they are looking at, it is probably not legitimate.

## **The "Buyer" is in a Foreign Country or They Need an Outside Shipper**

Sometimes the "buyer" will have a specific piece they are inquiring about, and it can seem like a real potential client. However, this is when things start to get weird. Instead of a straight forward purchase, they are currently out of the country or need to involve a shipper.

This is what happened to artist Lori Corbett (you can see her detailed, cheeky responses to art scammers on her blog). Her account of her exchange with a scammer is all too familiar:

"I quoted my price, and he then replied that he is out of the country, and needs his shipper to come pick up the piece. He said he would send extra money (\$3000.00) in this case for shipping to South Africa, and that I should cash the check, and give the shipper the \$3000.00 overage."

If the buyer is in a country far from you or needs to involve a shipper at all, beware — this a major red flag.

## **There is a Tight Timeline**

The sender claims they need your art quickly or they badger you into a deadline that you are uncomfortable with. If it is a valid buyer, they will usually understand or be flexible with the length of time you set for completing or shipping an artwork - as long as you are communicating that.

If the buyer is rushing you along, it is a warning sign that they want the artwork shipped before you find out that the purchase is fraudulent.

## **There are Spelling, Grammatical, or Spacing Errors**

While English may not be the first language of every client you interact with, these emails will be distinctively different. Poor spelling, obvious grammatical errors, and strange spacing are all signs of an email scam.

Of course, everyone has been guilty of a typo or two in an email. However, jolty or abrupt sentences, too many spaces (or lack thereof), and consistent spelling mistakes should raise some flags.

## **Something Doesn't Add Up or You Get a Bad Feeling**

Trust your gut. If something seems off, don't respond right away. Take some time to do some research and see if the request is real. Don't let your excitement about a potential sale cloud your judgement.

If the "buyer" doesn't include the pieces names, details or wants to buy a piece that has already been sold, these are all reasons to believe something is fishy about the email.

## **They Request a Cashier's Check, Bank Information, or Money Wire**

Never give out personal information such as bank or credit card information. This is a sure-fire way to set yourself up for identity fraud. Using a service like PayPal, Square or Stripe can help protect you from these types of scams.

In these scams, a cashier's check will almost certainly be fake. If you are involved to the point where the scammers have taken your artwork and "overpaid" by accident, never wire them the money back.

Lori agrees: "The MAIN thing to watch out for is if you are offered substantially more than your asking price. They will often instruct you to cash the check, money order etc. and take the extra money to send to their shipper, handler or assistant."

If you get to this point, stop responding immediately.

So, what can you do if you do receive one of these emails?

## **Do Your Research**

Google the email address to see if anyone else has received a similar email. Or, check the bank of scam messages compiled on the Stop Art Scams blog or on artist Kathleen McMahan's scammer names list.

## **Ask the Right Questions**

If you are still on the fence about if it is a scam email or not, ask for the sender's phone number and say you prefer to speak directly. Do not give them your number. If it is a scammer, this will usually put an end to their interest, but a real buyer will have no problem connecting over the phone.

## **Don't Continue and Don't Give Any Personal Information**

While it can be fun and tempting to play along with a scammer, resist the urge to engage them in any way. If you go through a few emails only to realize it's a scam, stop all contact.

## **What are the takeaways?**

While an email scam might not check all of these boxes, it's best to go with your gut. If you find yourself unsure, take some precautions before moving forward with any financial matters.



Baltimore Watercolor Society  
 April Rimpo  
 14032 Howard Road  
 Dayton, MD 21036-1020




---

Dated Material

---

**Baltimore Watercolor Society, a 501c3 Nonprofit Organization**  
**Board of Governors and Committee Chairs**

Kathleen Stumpfel	President	410-322-0817
Lois Wolford	Vice President	410-337-8730
Deborah Cohan	Secretary	301-977-6212
Gaye Holcomb	Treasurer	410-442-1922
Sharon Green	Mid-Atlantic Chair, <a href="mailto:bwsmidatl@gmail.com">bwsmidatl@gmail.com</a>	410-363-1922
Sabine Yeager	Workshops	410-774-4212
Bob Coe	Webmaster	410-877-3730
Joanna Barnum	Newsletter Editor	410-428-3432
Karen Norman	Archivist	301-622-3770
Karen Schuster	Hospitality	410-531-5768
Bonita Glaser	Hospitality	301-498-3946
Carolyn Murphy	Newsletter Committee	410-771-4351
Marion Stern	Newsletter Committee	410-823-0320
April Rimpo	Membership/Database, <a href="mailto:bwsmembership@gmail.com">bwsmembership@gmail.com</a>	443-766-0148
Sharon Morell	Membership/Jurying	443-465-1863
Kay Fuller	Mid-Atlantic Awards	202-547-5477
David Drown	Exhibits	410-465-6543
Janet Belich	Exhibits	301-367-1527
Shirley Jenkins	Exhibits	443-695-4008
Harold Walpert	Publicity	410-358-9543
Annie Strack	Social Media	610-925-2815

Newsletter items (including ad text and fees) must be received in writing or e-mail by the 15th of the month preceding publication date.

Please send to: [joanna@joannabarnum.com](mailto:joanna@joannabarnum.com)

Joanna Barnum, BWS Newsletter Editor

21 Haven Avenue, Abingdon, MD 21009

Visit the BWS website at [www.baltimorewatercolorssociety.org](http://www.baltimorewatercolorssociety.org)

For member event registration and directory, go to [bws.wildapricot.org](http://bws.wildapricot.org)

**ADVERTISING RATES**

Display ads are published for the benefit of the BWS member who is placing the ad at the rates below. Ads must be submitted ready to publish.

Quarter Page (3 1/2w x 4 3/4h) \$50

Business Card (3 1/2w x 2 1/4h) \$25

BWS members may submit a 60-word announcement gratis to be listed under the heading "Members' News." Images will be included as space allows. Submissions may be edited for length or clarity.

Send information and a check payable to Baltimore Watercolor Society to the editor: Joanna Barnum (left).

"Submit to a daily practice.  
 Your loyalty to that is a ring on the door.  
 Keep knocking and the joy inside  
 will eventually open a window  
 and look out to see who's there."

-Rumi