

## Change in Prospectus for Future Shows

*Submitted by Donna Shaver*

The SWWS Board has approved the following new language for the show prospectus. Please note that the prospectus requirements will also apply to paintings submitted for Jury-Up.

**“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.”**

Please read the following article on copyright and art, which 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 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](http://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

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## From the President

### Two Ideas to Consider



Sheila Martinson  
President

We have a couple of opportunities as an association that I would like to run past you. The first has to do with re-initiating the AHA program, at the Battle Ground Community Center.

Their Moulton Falls Room would be available to us the second Saturday afternoon (from 1 to 3 p.m.) of each month September 2010 through May 2011 for a monthly fee of \$50. We would have to run the AHA program in conjunction with Battle Ground Parks and Rec. That basically means that our AHA program would be open to the general public. At the June board meeting we easily came up with a list of potential topics that might be of interest to the SWWS membership: How to photograph your artwork; How to get prints made of your artwork; Matting and framing; A “challenge” painting of a subject that is brought to an AHA for critique; Critiques; and Making your own frames. The big question we had is: Would the

SWWS membership consider driving to Battle Ground for such a program? Another question is: What other topics would be of interest to the SWWS membership? Please send me your thoughts. I can be reached by either email or telephone (see final page of this newsletter). I really need to know your thoughts regarding this idea.

### Second Idea to Consider

SWWS has the opportunity to apply to take over the curatorship of the White Sturgeon Gallery as a Society project. The City of Vancouver is in dire financial straits and many staff positions will be eliminated, including the curator of the White Sturgeon Gallery. The city has agreed to keep the existing gallery space as a gallery. The current curator, Maya Jones, is willing to work with SWWS in development of a proposal to the City of Vancouver. Currently, Maya is hanging six shows per year, on an every-two-month schedule. The city is not willing to cover the expense of advertising, nor receptions. The city would simply house the gallery. In exchange for curatorship of the gallery, SWWS would not be charged any rent for the gallery space and we would get office space. The hanging and lighting system is state of the art, and the gallery has a good

reputation in the art world, due to Maya’s work as its curator. The “theme” of the artwork would have to remain in the “nature” theme. SWWS would be able to take a commission on artwork sold at this gallery, percentage to be determined. The major expense of the gallery is advertising which is currently done with postcards sent via USPS. It is possible to convert this to an email distribution to reduce costs.

Why would SWWS want to do this? This would be an enriching experience to our member artists who desire to advance in the art world. There is an entire array of skills and knowledge that a member artist can learn from such a project, that can then be used in the member’s own art world experiences. It would raise the level of professional endeavor of SWWS. This would be supportive of our mission statement of bringing fine art to our community. We would be in control of what art is exhibited, and thus, could periodically house our own shows in this venue. (We would no longer be homeless!) If our proposal was accepted, we would begin January 2011.

I would like to hear from members regarding your opinions on this idea. If there is someone out there who desires to acquire this type of experience, please contact me by email or telephone.

## Prospectus Change *Continued from Page 1*

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](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

## Classes & Workshops

**WATERCOLOR CLASSES** presented by Sena Lowry — Thursdays and Saturdays from 9–2 at the Crossroads Community Church. For more info, call Sena at 360-892-4557.

**CLASSES, WORKSHOPS & TOURS** by Lee Baughman and Susan Cowan. Visit [www.art-adventures.com](http://www.art-adventures.com) or [www.clark.edu/cce](http://www.clark.edu/cce) for more information.

- **Aqueous Media Workshop July 21-27, 2010** with Lee and Susan at Soap Lake, Washington
- **Plein Air with Susan and Lee** through Community Ed (Lee) and Clark College Connections Mature Learning (Susan) during the 2010 summer quarter. See the Connections brochure for Susan's listings.

**ART MEDIA WORKSHOPS** are held at the Oregon Society of Artists, 2185 S.W. Park Place, Portland, OR 97205 (15 blocks from Art Media). Call Art Media to register: 503-223-3724. Visit <http://www.oregonsocietyofartists.com/workshops.htm> for more info.

- **ESSENTIAL WATERCOLOR TECHNIQUES** with STEVE KLEIER, July 9, 10-3: \$85 plus materials list.
- **PET PORTRAITS IN WATERCOLOR PENCIL** with NANCY KLOS, July 16, 9-4: \$95 plus materials list.
- **PAINTING VIBRANT WATERCOLOR ON AQUA-BOARD** with RENE EISENBART, Aug. 13-14, 10-4: \$180 plus materials list.
- **ART OF PAPER MARBLING** with GALEN BERRY, Aug. 20, 10-4: \$100 and all materials included.
- **ERIC WIEGARDT on SECRETS TO PAINTING LOOSE**, Dec. 6-9 (Mon.-Thur.), 2010: \$450 plus materials list. Eric will show how to construct a beautiful painting in one sitting, and free creative thinking from cumbersome theories of color and composition. There will be time for individual instruction. Beginners are welcome.

## Roster Changes

**Margie Lanier** (phone number correction): 360-839-3866

**Leah Murphy** (email address correction): [plmlmm26@gmail.com](mailto:plmlmm26@gmail.com).

### Notice!

If you notice an error, please contact Bobbie Nelson at 360-694-0079 or [vistatype@gmail.com](mailto:vistatype@gmail.com).

Since newsletters are now distributed by email only (unless you do not have email or you have requested to have it mailed to you), it is very important that we have your correct information.

## Calendar of Events

**SWWS PICNIC, SWAP-MEET, & PAINT-OUT:**  
**Aug. 28, 2010, Sat., 11-3.**

Location: Marine Park at the covered shelter at S.E. 45th Place and Columbia, just beyond the restroom. Parking lot is near the restroom.

**CREATIVE ARTS COMMUNITY AT MENUCHA:**

**Week One: Aug. 1-7, 2010; Week Two: Aug. 8-14, 2010**

Classes are filling up fast. Visit their website for all the details.

<http://www.creativeartscommunity.org>.

**2ND ANNUAL JURIED ART IN THE PARK (Columbia Artists Assn.): Sat., Aug. 14, 2010, 10-5.**

Location: Lake Sacajawea Park in Longview, Washington. Open to all artists. 10'x10' booth spaces are \$20 and no commissions are taken on sales. If you are interested, the deadline is July 31, 2010 for submitting an application which can be downloaded from <http://www.columbianartists.org>.

**SWWS FALL 2010 SHOW: Oct. 2-10, 2010**

Location: Westfield Shopping Town.

Show set up: Sun. evening, Oct. 2, 2010. Show tear down: Sun. evening, Oct. 10. Judge: Ruth Armitage

**LIAN ZHEN WORKSHOP: Oct. 19-23 (Tues.-Sat.), 2010:**

Location: Camas Comm. Center. Cost: \$350. To hold your spot, send \$50 to: SWWS, P.O. Box 2876, Vancouver, WA 98668.



## Figurative Watercolors

with Linda McCord

Dates: Thurs. & Fri., Sept. 23rd & 24th, 9:00 am - 4:00 pm.

Fee: \$120.00 includes refreshments and a break for lunch. Learn to clothe the human body with beautiful fabric that clings to the body. Learn skin tones, reflected light and value in order to achieve roundness and muscle tone. An emphasis on value and dynamic, dramatic lighting.

## Acrylic as Watercolor

with Linda McCord

Dates: Thurs. & Fri., Oct. 14th & 15th, 9:00 am - 4:00 pm

Fee: \$120.00 includes refreshments and a break for lunch. Put a new twist to your work using liquid acrylics on paper. Unique approaches with glazes and mediums using landscape, still life or subject matter of your choice. Paint and mediums included for \$20.00 in addition to fee.

Located at Lord & McCord Art Works  
 1416 Commerce Avenue • Longview, WA 98632 • (360) 423-9100  
[fineartbymccord@gmail.com](mailto:fineartbymccord@gmail.com)

To learn more about Linda McCord visit her website:  
[www.lindamccord.com](http://www.lindamccord.com)

PAID ADVERTISEMENT

## Member News

### EDITOR'S NOTE:

Next deadline is **AUGUST 15th**. In order to get your information published in this space-available column, your article must be in by that date.

**Mary Benson** received the Second Place People's Choice Award for her



"Glowing Rhodies II"  
by Mary Benson

"Glowing Rhodies II" in the Gresham Art Committee's 2010 Juried Art Exhibit. Other SWWS members who are participating in this show which runs from May 18th to July 8th are **Bobby Forbes, Bobbie Nelson, and Katey Sandy**.

Both **Mary Benson** and **Bobby Forbes** received Sponsor Awards for watercolors they entered in the Columbian Artists Association's 34th Annual Art Show held Mar. 26-Apr. 2, 2010. Bobby Forbes also received a Sponsor's Purchase Award in the show.

**Linda Ropka** is now a Signature Member of the Northwest Watercolor Society.

**Bobby Forbes** has become a juried member of Portland Fine Arts Guild.

**Lynda Raven Brake** received an Honorable Mention from the National DAR (Daughters of the American Revolution) Arts and Sculpture Theme "American Heritage" Competition for her painting, "Dancer at the Crow Agency Pow-Wow." The following text was displayed with the painting: *"The Crow Agency Pow Wow Dancer reminded me of the history of the area in Montana, and the Battle at Little Big Horn where General Custer died. Some of the Crow Tribe worked as Army scouts for the military. The history affects the tribes today and the American response to the events in the Indian Wars. When I was there in the nineties, I heard that Native Americans were beginning to tell their stories about the battle after a fire had gone through the battlefield and revealed the truth of their stories. I believe our history needs to take another look at the*



"Dancer at the Crow Agency Pow-Wow"  
by Lynda Raven Brake

*American heritage concerning the history of our Native American brothers and their gifts to American History Remembered and what they could offer to us even today."*



"1944 Yellow Rose"  
by Lynda Raven Brake

Also, Lynda's painting "1944 Yellow Rose" was juried into the 28th Annual Juried Rose Art Show held June 6 through July 9, 2010. This show is an official Rose Festival event sponsored by the Oregon Society of Artists.

**Linda McCord's** watercolor, "Funny Pages," won Best of Show in the Society of Washington Artists Spring Art Show held May 13-16, 2010. (See that piece of art in her ad on page 3. Other SWWS members who took awards for their watercolors in this show were: **Ulrike Halverson** (1st Place and Honorable Mention), **Scott McRae** (2nd Place), **Judith Howard** (3rd Place), and **Li Ping Chen** (Honorable Mention).

Congratulations everyone.

## Newsletter Guidelines

### ARTICLES & PHOTOS:

Articles and photos concerning past or upcoming events, member news, and newsletter suggestions, in order to be considered for publication, must be submitted by the **NEWSLETTER DEADLINES which are the 15th of Feb., Apr., June, Aug., Oct. and Dec.** Photos must be JPGs or TIFs of at least 300 dpi. Submitted materials may be subject to a space-available basis. It is preferred that text be submitted in the body of an email with photos attached and the **subject line showing "SWWS Newsletter."** Send to:

**Bobbie Nelson, 2407 Main St., Vancouver, WA 98660, 360-694-0079** Email: [vistatpe@gmail.com](mailto:vistatpe@gmail.com)

### ADVERTISING

BC size (3.5" x 2") = \$15 per issue  
 1/4 page (3.625" x 4.625" or 7.5" x 2.25") = \$25 per issue  
 1/2 page (7.5" x 4.625") = \$45 per issue  
 Full page (7.5" x 9.625") = \$80 per issue  
 Inserts = \$150 per issue

- **PAYMENT must be received at time of ad submission** in order to be included in the upcoming issue.
- **CHECKS** should be mailed to **2407 Main Street, Vancouver, WA 98660** and made out to "SWWS."
- **CAMERA READY PDFs with fonts embedded** are preferred for ads. For best print quality, PDFs should be created using "highest" or 2400 dpi "press ready" quality. "Web quality" at 72 or 96 dpi is not acceptable for the printing process.
- Ads may be submitted IN COLOR but may be converted to grayscale if necessary for the printed version of the newsletter.



SOUTHWEST WASHINGTON WATERCOLOR SOCIETY  
P. O. Box 2876  
Vancouver, WA 98668-2876



### Southwest Washington Watercolor Society BOARD OF DIRECTORS

#### 2010 OFFICERS:

- Pres ... **Sheila Martinson** ... 907-0505 ...  
[smartinson57@q.com](mailto:smartinson57@q.com)
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[cmcw@nmlink.com](mailto:cmcw@nmlink.com)
- 2nd VP ... **Cheryl Robertson** ... 574-0902 ...  
[seamarierob@comcast.net](mailto:seamarierob@comcast.net)
- Sec ... **Laura Skehan** ... 573-5029 ...  
[lauraskehan@comcast.net](mailto:lauraskehan@comcast.net)
- Treas ... **Sally Lemon** ... 686-8331 ...  
[sallylemon@centurytel.net](mailto:sallylemon@centurytel.net)

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- Larry Johnson** (J) ... 597-4689 ... [watercolors123@comcast.net](mailto:watercolors123@comcast.net)
- Luane Penarosa** (J) ... 835-5801 ... [lpenarosa@comcast.net](mailto:lpenarosa@comcast.net)
- Marilyn Salter** (J) ... 573-7560 ... [marilynlgqks@comcast.net](mailto:marilynlgqks@comcast.net)
- Marian Neumann** (A) ... 833-1852 ... [johnneumann@comcast.net](mailto:johnneumann@comcast.net)
- Donna Shaver** (J) ... 253-3958 ... [pseu@pacifier.com](mailto:pseu@pacifier.com)

#### DATA BASE MANAGER / NEWSLETTER EDITOR

**Bobbie Nelson** (J) ... 694-0079 ... [vistatype@gmail.com](mailto:vistatype@gmail.com)

#### WEBMASTER

**David Maloney** ... 713-981-0254 ... [rbiter@maloneyarts.com](mailto:rbiter@maloneyarts.com)

(J = Juried member; A = Associate member)

### Membership Dues

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 Membership 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, enclose check for your dues, and mail to:

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