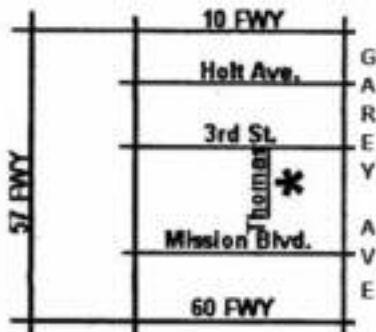


**Pomona Valley Art Association  
and GALLERY SOHO**

300-A South Thomas Street  
Pomona, CA 91766  
Phone: 909-469-1599  
www.pvaa.net

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**MARCH 2012 PVAA NEWSLETTER**

**Pomona Valley Art Association  
Membership Application**



Name \_\_\_\_\_

Address \_\_\_\_\_

City \_\_\_\_\_ State \_\_\_\_\_ Zip \_\_\_\_\_

Phone \_\_\_\_\_ eMail \_\_\_\_\_

**All donations are tax deductible. Mail your check and completed application to: Pomona Valley Art Association / ATTN: Membership Chairman / 300-A South Thomas St. / Pomona, CA 91766**

PVAA - Phone: 909-469-1599 / website: www.pvaa.net

Please indicate your area(s) of interest \_\_\_\_\_

**Pomona Valley Art Association**

PVAA is a non-profit, all volunteer organization. Your membership entitles you to numerous member benefits and helps to support the various association programs and activities.

- Full-time Student / \$6 (under age18)
- Single Membership / \$25
- Married Couple / \$30
- Family / \$35
- Sustaining / \$50
- Patron / \$100
- Benefactor (lifetime) / \$500

909-469-1599

300-A South Thomas Street  
Pomona, CA 91766

# POMONA VALLEY ART ASSOCIATION

MARCH 2012



## The Six Most Common Mistakes Artists Make When Approaching Galleries

Xanadu Gallery - Scottsdale, Arizona

### Mistake #1: Presenting an inconsistent body of work.

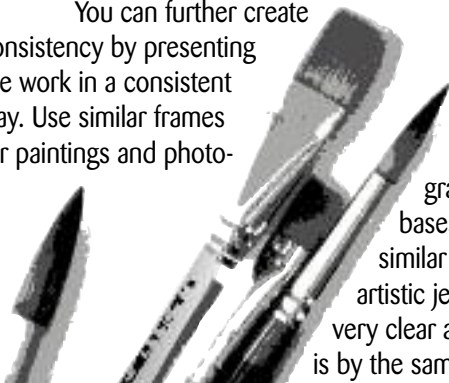
Artists generally love their freedom. They want to experiment. They love a challenge. They crave variety. All good things, except when you are presenting your work to a gallery.

The work you present to a gallery needs to be unified. It doesn't need to be repetitive or formulaic, but it must present you as a consistent artist with a clear vision. Often I feel I am looking at the work of multiple artists as I review a single portfolio. To avoid this problem you need to find focus in your work.

If you work in several media and a variety of styles, focus on just one for the next 6-12 months. Create a body of work that feels like a "series". Once you have 20-25 gallery-ready pieces in this series, you will be ready to approach a gallery.

You can further create consistency by presenting the work in a consistent way. Use similar frames for paintings and photo-

graphs, similar bases for sculpture, similar settings for artistic jewelry. Make it very clear all of the work is by the same artist.



If you simply can't rein your style in, consider creating multiple portfolios, one for each style. Don't confuse the galleries you approach by presenting multiple styles in one portfolio.

### Mistake #2: Producing insufficient work to sustain gallery sales.

Many artists create marketable work, but in quantities too low to make a gallery relationship viable. Successful artists are consistently in the studio creating artwork. You may be surprised to learn the results of a recent survey I conducted.

continued on pg 4

## PVAA Members Win at Hillcrest Festival of Fine Arts

The watercolor division of the 52nd Hillcrest Festival of Fine Arts was dominated by PVAA members: Jerrie McCluskie won second place for "Perception," and honorable mention were awarded to two of Donna Larson's paintings. Hanna Adler, Jerrie McCluskie and Jan Wright also won honorable mentions. MVAL members won half of the awards given in this category.

In the religious category, Hanna Adler received first place for "At Peace" and Jan Wright, a second for "Through a Glass, Brightly" Doris Lynch, earned an honorable mention for "View from the Pew 4." Veronica Kortz was awarded honorable mention in Acrylic/Oil/Pastel for "Antauwnette."

Awards were presented on February 23 on the eve of the three-day event which attracts art patrons from across the Southern California area. Applications for new exhibitors are juried in the fall. For more information, contact Hillcrest Congregational Church, UCC, 562-947-3755.

# PVAA MONTHLY EXHIBIT

## Congratulations to Our PVAA Monthly Winners

Theme: The Red Show

Judge: Lisa Cabrera

1st Place: Kathleen McCall, Lucille, 3D

2nd Place: Veronica Kortz, Red Rose, oil

3rd Place: Jan Wright, Harvest, watercolor

HM: Linda Hauser, God's Palette, photography



1st Place:  
Kathleen McCall,  
Lucille, 3D



3rd Place: Jan Wright, Harvest, watercolor



2nd Place:  
Veronica Kortz,  
Red Rose, oil



Honorable Mention:  
Linda Hauser,  
God's Palette, photography

# 2012 Gallery SoHo Monthly Open Art Show, Sales Schedule & Themes

<b>January</b> <i>"New Beginnings"</i> Jan. 8-29 Take in: Sat, 1/7, 11-4 Reception: Sat, 1/14, 6-10pm Pick Up: Feb. 4&5	<b>April</b> <i>"Decadence"</i> Apr. 1-28 Take in: Sat, 3/31, 11-4 Reception: Sat, 4/14, 6-10pm Pick up: 4/27&28	<b>July</b> <i>"Summer Magic"</i> July 8-29 Take in: Sat, 7/7, 11-4 Reception: Sat, 7/14, 6-10pm Pick up: 8/3&4	<b>October</b> <i>"Mysterious"</i> Oct. 7-28 Take in: Sat, 10/6, 11-4 Reception: Sat, 10/13, 6-10pm Pick up: 11/2&3
<b>February</b> <i>"The Red Show"</i> Feb. 5-26 Take in: Sat, 2/4, 11-4 Reception: Sat, 2/11, 6-10pm Pick Up: Mar 2&3	<b>May</b> <i>"Images of Spring"</i> May 3-31 Take in: Sat, 4/28, 11-4 Reception: Sat, 5/12, 6-10pm Pick up: 6/1&2	<b>August</b> <i>"Positives &amp; Negatives"</i> Aug. 5-31 Take in: Sat, 8/4, 11-4 Reception: Sat, 8/11, 6-10pm Pick up: 8/31&9/1	<b>November</b>  NO MONTHLY SHOW
<b>March</b>  NO MONTHLY SHOW	<b>June</b> <i>"Expressions"</i> June 3-30 Take in: Sat, 6/2, 11-4 Reception: Sat, 6/9, 6-10pm Pick up: 7/6&7	<b>September</b> <i>"Variations of Color"</i> Sept. 2-30 Take in: Sat, 9/1, 11-4 Reception: Sat, 9/8, 6-10pm Pick up: 10/5&6	<b>December</b> <i>"The Gift"</i> Dec. 2-30 Take in: Sat, 12/1, 11-4 Reception: Sat, 12/8, 6-10pm Pick up: 1/4&5

- PVAA welcomes all artists to display and sell their art at our monthly Art Show and Sale.
- All media welcome.
- Awards: \$25 for 1st place, \$15 for 2nd, \$10 for 3rd. Photo ribbon given if show contains 5 or more photo entries.
- Limit 3 entries per person...\$10 each or 3 for \$25 for PVAA members, \$12 each for non-members, \$6 each for students.
- An All-Artist reception occurs on the 2nd Saturday of each month from 6-10 pm.
- Artists are encouraged to interpret the monthly themes in their own unique way.
- All entries must be dropped off during the time specified (no late or early entries will be accepted).
- All fees are due at take-in or piece will be rejected. No Exceptions.
- PVAA retains a tax-deductible donation of 20% on all sales.

## PVAA/Gallery SoHo Monthly Art Show & Sale Entry Form

Name \_\_\_\_\_ Phone# \_\_\_\_\_

Address \_\_\_\_\_

1. Title \_\_\_\_\_ medium \_\_\_\_\_ price \_\_\_\_\_

2. Title \_\_\_\_\_ medium \_\_\_\_\_ price \_\_\_\_\_

3. Title \_\_\_\_\_ medium \_\_\_\_\_ price \_\_\_\_\_

**PVAA has my permission to use photos of my art to publicize the show.**  
*Please see website or call gallery for rules and details on monthly shows.*



## A Sincere Thank You to Our 2012 PVAA BOD Members

Below is the list of our 2012 PVAA Board of Directors. Some are returning members and several, you will notice, have stepped up to fill critical positions. Their commitment to the continued success of our association is very much appreciated.

President: Bob Marshall (temp until perm. President is found by the Search Committee)

Vice President: Jerius Williams

Treasurer: Bob Marshall

Membership: Linda Hauser

Newsletter: Don Markofski

Recording Secretary: Rachel Walker

Correspondence: Marci Stewart

Historian: Jeanette Lopez

Website: Rachel Walker

Monthly Show: Arlene Moreno

Publicity/ Public Relations: Jerius Williams

Off-site Gallery Chair: Michael Pearlman

Open Juried Show: OPEN

Student Show: Carolyn Cunningham and Lisa Ruiz

SoHo Gallery Coordinator: Renee Matter

Hospitality: Kathleen McCall

Gallery Installer: Greg Page\*

Gallery Trainer: Arlene Moreno

Gallery Tracker: Debra Walters

Gallery Maintenance: Sergio Gutierrez\*

Supplies: Joann Peters

\* Nomination and vote will take place at the March meeting

## Associated Monthly Demo Series Features Vic Riesau

Vic Riesau's art draws on many subjects and themes and has been widely exhibited and collected. Dramatic interpretations of subject and elegant use of space are hallmarks of his work. An abiding interest and an artistic passion for the beauty of the natural world fuel his creative instincts. Vic's paintings portray the skillful use of light and shadow that are the trademark of work done in the plein-air tradition.

After focusing primarily on a successful thirty year career as a sculptor of both limited edition and Monumental bronzes, Vic recently returned to the easel. An avid plein-air painter as well as an accomplished studio painter he finds end-less inspiration in the dramatic and varied landscapes of the Southwest, the Pacific coastline and the mountains of the High Sierras.

Vic was a founding artist member and a participant in the highly successful Masters of the American West exhibition at the Autry National Center. He is a signature member as both a painter and sculptor with the prestigious California Art Club and serves on its Board of Directors.

website: <http://www.vicriesau.com>

*Monthly Master Artist Demonstration*

*2nd WEDNESDAY OF EACH MONTH / 9:30-11:30 a.m.*

*Goldy S. Lewis Community Center*

*at Rancho Cucamonga Central Park, 11200 Baseline Road  
Rancho Cucamonga, California*

*The public is welcome!*

*Donation of \$5 is accepted for non-members.*

## Steve Cunningham Passing

Steve Cunningham, The artist who created the special puzzles we carried in the Gallery Store at Fairplex, passed away February 6, 2012. Steve collapsed while demonstrating in the patio during the Fair in 2010 and although he survived that episode he never regained complete health.

As Tony Sheets stated in a message to Marsha Cunningham, "What a sad day for all who knew this wonderful, talented man. He will be greatly missed by all who knew or experienced him."

# PVAA 2011 Income / Expense Statement - Consolidated

January 01, 2011 - December 31, 2011

## Income - Consolidated

Space Rent	\$4,760.00
Other/Raffle/Web site	\$1,380.00
Fees-Art Shows/Workshops	\$160.00
Donations	\$684.00
Membership Fees	\$2,797.00
Fees from Art Sales	\$12,906.00
Interest Income	\$531.00
Sales Tax Collected*	\$7,020.00
<b>Total PVAA Income</b>	<b>\$23,218.00</b>

\*Sales Tax Collected is not included in income totals

## Expense - Consolidated

Jeved Mgmt.(Electric)	\$513.00
Telephone (SoHo Only)	\$636.00
Insurance	\$703.00
Insurance Surcharge	\$1,031.00
Printing	\$3,368.00
Postage/Permit	\$830.00
Refreshments	\$48.00
Cr Card Fees	\$3,088.00
City Business License	\$189.00
Othe (Storage,bank fees)	\$947.00
Prizes/Awards/Judge fee- OJS	\$2,250.00
Prizes and Awards-Monthly Show	\$500.00
Marketing	\$0.00
Donations	\$0.00
Repairs/Equipment	\$2,158.00
Tax Preparation	\$335.00
Student Show	\$362.00
District Tax (1.5%)	\$1,263.00
L.A. County Tax	\$0.00
Supples	\$1,283.00
Sales Tax Paid*	\$7,580.00
<b>Total PVAA Expenses</b>	<b>\$19,504.00</b>

\*Sales TaxPaid is not included in income totals

Total Income	\$23,218.00
Less Total Expense	\$19,504.00
Net Gain/Loss 2011	\$3,714.00

The above statements were prepared by Joe Ingalls-2011 Treasurer from the books and records of PVAA and were prepared without audit.

continued from pg 1

## The Six Most Common Mistakes Artists Make When Approaching Galleries

I asked artists how many new works they created in the last twelve months. Painters responded that on average they were creating 53 pieces every twelve months. Sculptors 31. Glass artists 500!

A gallery owner needs to feel confident you will replace sold art quickly and maintain high quality. They want to know if you are successful that you can replenish their inventory.

Don't despair if you are far from reaching this goal. Rather, look at your creative production for the last year and set a goal to increase the production by 25% in the next 12 months.

### Several suggestions to increase productivity:

1. Dedicate time daily to your art. Maybe your schedule will only allow for two hours daily, but you will produce more



by working for those two hours every day than you will by waiting for big blocks of time. Treat your studio time as sacred. Train your family and friends to

respect that time. You don't interrupt them when they are at work; ask them the same courtesy when you are in the studio.

2. Set a production goal. If I could tell you the secret to producing 50 or 100 pieces per year, would you listen? Here it is: create 1 or 2 pieces of work per week.

I know it seems overly simplified, yet few artists work in a concerted and disciplined way to achieve this goal.

*(A common objection I hear to this suggestion is that quality will suffer if an artist works this quickly. In my experience, the opposite is true. A certain level of quality may only be obtained by putting miles on the paintbrush,*

*spending hours in the darkroom, or moving tons of clay or stone.)*

3. Remove distractions from the studio. Relocate your computer to another room. Unplug the telephone. Nothing kills an artist's focus faster than the constant interruption of technology. Your inbox and voicemail will keep your messages safe while you work.

### Mistake #3: Delivering a portfolio in a format inconvenient for gallery review.

Often your portfolio is your only chance to show your work to a gallery owner. Poorly formatted portfolios are rarely viewed. Your portfolio should be concise, simple, informative, and accessible.

25 years ago, formatting a portfolio was simple. A portfolio was either a literal portfolio with sheet protectors and photos, or a slide sheet.

The choices have since multiplied. CD? Digital hardbound photo-book? .Pdf file? Email? Which format is the most effective? None of these, actually. Each has drawbacks limiting effectiveness. They are either too much work for the gallery owner to access, too easy to delete, or too hard for the artist to maintain.

In my workshop I will show an example of a perfect portfolio. Easy to maintain, easy to share. Successful.

### A couple of things to keep in mind with your portfolio:

1. Your portfolio should contain no more than 20-25 of your most recent works. You should not create an all-inclusive portfolio. A gallery owner does not want to see your life's work. They want to see your best, most current, most relevant work.

2. On each page you should include pertinent, relevant information about the art. Include the title, the medium, the size, and the price. Don't include the date of artwork creation.

3. Place your bio, artist's statement, and resume at the end of the portfolio, not the beginning. Your artwork is the most important feature of the portfolio- don't bury it behind your info. Limit press clippings and magazine articles to 2-3 pages.

4. Include 2-3 images of sold artwork. You should try to include at least one photograph of an installed piece. These images will establish your credibility more rapidly than any resume ever could.



In my upcoming workshops I will teach you how to create a powerful portfolio. Your new portfolio will end up in the hands of gallery owners rather than in the garbage can.

### **Mistake #4: Lacking confidence and consistency in pricing.**

Is your work priced correctly?

One of the greatest challenges you will face as an artist is knowing how to correctly value your work. Many artists price their work emotionally and inconsistently. Galleries can't sell wrongly priced art.

Worse, nothing will betray an unprepared artist like not knowing how to price his/her work.

Many artists mistakenly under-price their work. They do this because they feel they are not established. They do it because their local art market won't sustain higher prices. They do it because they lack confidence in their work.

In my workshop I will help you come up with a consistent, systematic formula for pricing your art.

### **Mistake #5: Approaching the wrong galleries.**

My gallery is located in an art market dominated by Southwest and Western subject matter. My gallery stands apart from most of the galleries in Arizona because I have chosen art outside the norm. Yet I am constantly contacted by Western and Southwestern artists. They seem surprised and hurt when I turn them away. They could have saved us both some discomfort by researching my gallery before approaching.

Which markets should you approach first? How should you research the galleries? Is it safe to work with galleries in out-of-state markets?

During my workshop I will teach you how to create a list of qualified, appropriate galleries to contact, and I will also teach you how to approach them.

### **Mistake #6: Submitting art through the wrong channels.**

Conventional wisdom and even some highly respected art marketing books will advise you to send your portfolio with a cover letter to a gallery. You may also hear it's best to call a gallery and try and make an appointment to meet the owner. You might visit a gallery's website to learn of their submission guidelines.

In my experience, these methods all guarantee failure. I will share with you a more direct, simpler approach; this approach will tremendously improve your chances of success. The approach is no secret, and yet most artists don't employ it.

In addition to learning how to avoid the mistakes listed above, in this four-hour workshop you will also clearly see how to effectively organize your work, build your brand as an artist, communicate effectively with your galleries, and much more. Mistake #1: Presenting an inconsistent body of work.

Artists generally love their freedom. They want to experiment. They love a challenge. They crave variety. All good things, except when you are presenting your work to a gallery.

The work you present to a gallery needs to be unified. It doesn't need to be repetitive or formulaic, but it must present you as a consistent artist with a clear vision.

Often I feel I am looking at the work of multiple artists as I review a single portfolio. To avoid this problem you need to find focus in your work.

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Don't confuse the galleries you approach by presenting multiple styles in one portfolio.

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**We want to hear from you!**

**Whats going on!**

**Share your accomplishments with  
your fellow members.**

**Email your information to  
Don Markofski (editor) at**

***dmarkofski@hotmail.com***