



The Central New York Watercolor Society NEWSLETTER

August 2010

President's Message

I have been President of CNYWS for nearly two years.

When I agreed to accept the presidency of the CNYWS, I did so with considerable trepidation. I am a terrible delegator. If something needs to get done, I prefer to do it myself than to ask someone else to do it. I was fearful that an organization that I greatly respected would be left in worse shape than when I started.

But I have made an interesting discovery – about myself, and about our membership. All I've had to do is ask, "Can you take care of this?" I've rarely been refused, and the job gets done.

I won't say that the job has been a total piece of cake. But, I can say that it has been a rewarding and an enriching experience for me. I only wish that I had had this sort of experience when I was much younger!

It's time to start thinking about our Annual Workshop and Meeting weekend on October 1 and 2, 2010. Our Guest Artist this year will be Janet Rogers, who is coming to us from Ormond Beach, Florida, and specializes in portraits and florals. She will be sharing her expertise in portraiture with us. I know that this is something that many of us will be very interested in.

Our Annual Meeting weekend is the one time when we can all get together and compare notes. Our membership is widely spread, from Buffalo to Vermont, and from Plattsburgh to Pennsylvania. Take a look at your calendar, and think about giving yourself the gift of camaraderie with some very interesting fellow watercolorists.

Speaking of fellow watercolorists, it has come to my attention that we have many more Associate members than Signature members. If you are one of those Associate members that would like to try for Signature status, why not think about sending in your six images on a CD/DVD to Carlton Crittenden for review? I know that many of you are very accomplished

W. B. Romeling Trust Award

Jacqueline Rockwood, Trustee of the W. B. Romeling Memorial Educational and Charitable Trust, has again generously granted a \$300 gift to the CNYWS. This award will be used toward this year's demonstration and critique at our Annual Meeting. The award is made in memory of "Bus" Romeling, one of the CNYWS's earliest members and premier talents. The trust's award makes it possible for us to obtain nationally known artists to teach and demonstrate for our group, a non-profit. The CNYWS appreciates of the generosity and consideration of the W.B. Romeling Trust.

watercolorists. Our next Jury of Selection will be in October 2010, with the deadline for submissions, October 10. Look for additional details elsewhere in this newsletter.

See you next month!

Bill Elkins

Upcoming Events: A new offering from CNYWS has been the Spring Workshop taught by one of our own Signature members. The first one was held this past spring and was led by our talented Patrice Centore. There was such a wonderful turn out for that class, that we are offering another one-day class, lead by our Vice President Catherine Bennett this fall on October 16th. Catherine is going to be concentrating on pouring techniques in this workshop. Pouring is a wonderful way to build up multi faceted colors with many layers. The application form is on page 10, and please note that it is being offered on a first-come first-served basis. So, apply early to reserve your place.

We have been using "artist's statements" placed along side paintings at the CNYWS shows for the past few years. See the article inside on guidelines for "what to include" and "how to prepare your next statement."

The vendors are scheduled to return to this year's Annual Meeting. They are always a welcome addition, and it is fun to shop and see what new items are available for watercolor artists. It is a convenient time to stock up on any needed art supplies at a great price.

And don't forget about Demo Night, Friday October 1st, at Utica College. If you haven't been to one of these events, do plan to come. The CNYWS has eight talented members painting up a storm, and showcasing their different working techniques. There is always a good turn out with great talent at work and refreshments. What more could you ask for?

Our
Featured Artist
is Jean Madden,
former CNYWS
Board Member
and Treasurer.
Shown here with
one of her
paintings.



2010 Officers

| | |
|---------------------------------|---|
| <i>President</i> | William S. Elkins315-449-1627 |
| <i>Vice-President</i> | Catherine M. Bennett315-481-1864 |
| <i>Corresponding Secretary</i> | Catherine Blind.....315-457-1029 |
| <i>Recording Secretary</i> | Sandy Plumb.....315-865-8301 |
| <i>Treasurer</i> | Jane G. Taylor.....315-292-4126 |
| <i>Immediate Past-President</i> | Carlton R. Crittenden, Jr315-633-2817 |

2010 Board of Directors

| | |
|------------------------|---------------------|
| Heather G. Abrams | Jeri Meday |
| Beverly Choltco-Devlin | Ceil Pigula |
| Cookie Falcone | Kathleen Schneider |
| Bonnie Goetzke | Lorraine Van Hatten |
| Barbara Kellogg | |

2010 Committees

| | |
|-----------------------------|---|
| Annual Meeting | Carlton Crittenden Jr. William S. Elkins |
| Annual Meeting Demo Night | Heather G. Abrams, Cookie Falcone and Beverly Choltco-Devlin |
| Annual Meeting Registration | Catherine Blind and Jane G. Taylor |
| Annual Meeting Hospitality | open |
| Annual Meeting Raffles | Catherine Blind |
| Annual Meeting Slides | Carlton Crittenden Jr. |
| Annual Meeting Publicity | open |
| Annual Workshop | Catherine Miceli Bennett and Lorraine Van Hatten |
| Door Prizes | open |
| Exhibition Committee | Jeri Meday, Bonnie Goetzke and Beverly Choltco-Devlin |
| Guest Artists | William S. Elkins, Kathleen Schneider, Catherine M. Bennett, and Barbara Kellogg |
| Newsletter Editor | Ceil Pigula |
| Publisher | Lorraine Van Hatten |
| Jury of Selection | Carl Crittenden Jr. |
| Membership | Catherine Blind |
| Website | Carlton Crittenden Jr. |
| Other Events | Catherine M. Bennett |

Show Committee Chairs

| | |
|---|--------------------------------------|
| Baltimore Woods, <i>Marcellus, NY</i> | chair: Bill Elkins |
| Breakwater Gallery, Cape Vincent, NY | chair: Kathy Kernan |
| Fayetteville Library, <i>Fayetteville, NY</i> | chair: Jeri Meday and Bonnie Goetzke |

Book Review *By Martha Deming*

Splash 11: New Directions

ed. Rachel Rubin Wolf;

c. 2010; ISBN 13: 978-1-60061-343-2 and ISBN 10: 1-60061-343-8

Watercolor Without Boundaries

by Karlyn Holman; c. 2010; ISBN 978-0-9792218-7-3

While attending the opening reception of the CNYWS Signature show at the Breakwater Gallery in Cape Vincent, I enjoyed a conversation with one of the exhibiting artists about a problem most of us encounter at some point in our painting careers and that is the problem of “artist’s block”- that time when we are at a loss for ideas, inspiration, direction, excitement about our work, or “all the above.” These two new books seem made to order for helping us get through those difficult times.

Splash 11: New Directions includes the work of 113 artists, each work reflecting a new direction for that artist. Scattered among the beautiful images are quotes, excerpted from the artists’ statements and other sources. These focus attention on the ideas and thoughts that prompted new directions for the various artists. The very first one is a long time favorite, a quote by Marcel Proust: “The real voyage of discovery comes not in seeking new landscapes but in having new eyes.” It’s all about learning to see as an artist-easier said than done of course-and a lifetime quest for many of us. Mario Cooper says, “Tell one story.” Anne C. Abgott says, “You never know until you try, so never give up --- and keep your brushes wet.” CNYWS Signature member Rob O’ Brien says, “An artist should always be willing to venture into new territory for inspiration, to learn and grow.”

Most of us would readily agree with Rob, but there is often uncertainty as to what that “new territory” might be. **Watercolor Without Boundaries** addresses that issue with enthusiasm, presenting an array of ideas that can be adapted to your own work and may be just the nudge to get you and your brushes back in action. At the beginning of the book you’ll find an illustrated index of demonstrations, all designed to encourage a positive attitude toward risk taking and “exploring without boundaries.” There are extensive sections devoted to landscape, still life and mixed media.

Holman’s suggestions include being less literal in our interpretations of subject matter, fearless editing of compositions, ways of combining realism with abstraction, using materials other than traditional transparent watercolors, and various non-traditional means of starting paintings. Each idea is illustrated with a step by step demo done by the author or one of her guest

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Featured member...

Jean Madden

As a child my greatest hope was that Santa would bring me a set of paints in a rainbow of colors, like those I had admired in Christmas catalogs, but he always left more practical gifts. As a young woman I worked in various businesses, raised a family and earned an engineering degree as we moved from state to state. Life was reliably practical.



Then a friend pleaded with me to join her in a watercolor class and I reluctantly agreed. But it was there I saw those tubes of paint in glorious colors that I had longed for years before – and I was smitten. Enough of practicality, I had discovered a wonderful new world.

After this introduction I joined art groups, enrolled in other classes and attended numerous workshops, at the same time building a library of art instruction books. My early works were loose and intuitive, but with each one more detail crept in. I found myself being drawn to the close-up works of artists such as Ken Davies and Bob Timberlake (a local hero in North Carolina, where I was living at the time). So I began to study and experiment privately, in both watercolors and oils, and slowly developed my own approach to painting.

Now I explore antique shows and thrift shops searching for items to inspire my still lifes – objects that catch my eye with an interesting shape, patina of age, or even a certain “attitude.” Flaws, dents, chipping paint are assets to be lovingly depicted in my studies of these items

which have served some useful purpose over time.

My paintings begin with a highly detailed drawing and then each element is rendered in a series of many thin glazes. Final details are added by dry-brushing with progressively smaller brushes. The process is extremely time-consuming and requires more patience than any normal person should have, but I become deeply engrossed in the effort and intrigued with the challenge presented by various forms and textures. Creating photorealism is not my intention – features, colors, shapes are edited to suit my interpretation, and sometimes a bit of humor or whimsy is added. I consider the work in the category of sharp-focus realism.

I recently completed two terms as treasurer of CNYWS and as a board member involved with various activities of the group. It was a rewarding experience and a wonderful opportunity to get to know many of our talented members. I encourage everyone to get involved and contribute in whatever way they can. It takes many dedicated people to keep it all running smoothly – but the benefits definitely go both ways.



FAR LEFT COLUMN FROM TOP TO BOTTOM: “Oversight”, “Why Not?” and “Old Friends.” LEFT: “Jan’s Secret.” Watercolors by Jean Madden, all images supplied by the artist.

Newsletter Forum

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collage, is detrimental. It's all in how you personally apply it with water-soluble media that makes each of our works unique. In my opinion, variety is good for competition. It's how we grow. It's that 10% limit that keeps it from being mixed media.

Nancy Neaher Maas: I can only speak to what I do, which seems to move beyond traditional transparent watercolor painting.

Although I remain faithful to transparent watercolor as a medium, my weaving technique is considered by some to border on collage. I cut two paintings up, respectively into horizontal and vertical stripes and re "weave" them. The only "foreign" element is the mat-board to which the resulting weaving is glued. Are these watercolor weavings legitimate for watercolor associations? Originally, the answer seemed to be "no," but lately I've had them accepted into a number of shows, which is a wonderful development for me. What will I do? I can't resist going in this direction, using the unique properties of watercolor pigment on paper to bring about a desired and/or surprising end. So, this artist hopes that the CNYWS will still have a place for me as I persist in using watercolor in this way. In sum, it seems to me that innovations should be encouraged as long as water based media provide the artist with primary source of his other painting.

Polly Blunk: If one were a "purist" they'd opt for transparent watercolor - period! In a show venue, perhaps one solution would be to classify the exact media used in each painting (transparent or opaque watercolor, casein, gouache, egg tempera and acrylic painted in an aqueous manner) on wall cards next to each painting. I think this would make viewing much more definitive to the casual art observer.

Another approach may be that when artists apply for membership, specify that entries be rendered in 100% transparent watercolor, because after all, that's what we are - a *watercolor society*! Then after acceptance as a member, the artist can be free to render paintings in whatever medium he or she chooses - as long as it's water-soluble.

I would vote for the paintings entered in our shows to be at least 75 - 100% transparent watercolor. Or, perhaps holding small shows for special types of watercolor that incorporate other water-soluble paints might be an option.

Sally Clark: I am a Signature member, but have been hesitant to show at recent exhibits, because I am very abstract, using collage and stamping in my work. I have become a member of the International Society of Experimental Painters in order to show my work (when accepted).

I am not sure what the CNYWS should do. I know there are many members who frown on anything other than

Newsletter Schedule

The deadline for submitting material for the next CNYWS Newsletter will be January 20, 2011, for the February issue. For those members who have e-mail addresses, an e-mail reminder will be sent out in early January. If possible, please send your items by e-mail to make re-typing unnecessary to cpigula@twcny.rr.com.

Membership

Please direct all membership questions to Kitty Blind, our Corresponding Secretary and Membership Chairman at kitsacct@hotmail.com.

Room Reservations for the Annual Meeting

Call the Hotel at Vernon Downs 315-829-2201 for room availability. Rooms there will be \$89.00 plus tax. The Hotel is on the grounds of Vernon Downs, approximately one mile from Dibble's Inn. Rooms accommodate 2 or 4 guests. Mention the CNYWS for these rates. Reservations must be made by Aug. 31st to get the \$89 rate.

transparent watercolor. Perhaps the board should contact other watercolor societies to see what their rules are. I know that most national shows have the same rules as the CNYWS, so maybe it should remain as is; however, that would leave my work out!

Susan Murphy: I agree there has to be a limit of other media or the watercolor becomes a Mixed-media piece. I have been a public School Art Teacher since 1974 (whew!), and this restriction is quite standard in all shows that my students enter. I think it is probably a method of categorizing for judging. Actually, in the nationally run Scholastic Art Show there is a "painting" category, a "mixed-media" category and a "printmaking" category. Any work that would combine painting with any of the other media would be judged as "mixed media".

If we want to allow printmaking, oil painting, drawing, collage, fiber work etc. in our shows, we need to change the name of our organization. I think we all joined the CNYWS for our love of aqueous media, although we often work in other media and show those works in other venues.

Steve Ryan: If we are a watercolor society, and we open the doors to traditionally opaque media-painted in an aqueous manner-we cease to be a watercolor society. We should simply change our name to the Central New York Aqueous Media Society (CNYAMS). It seems to me that if you paint opaque media to resemble watercolor, it would be as silly as to try to paint a canvas with watercolor used in its most opaque charge.

Members in the News ...

Martha Deming has been formally accepted as a Signature member of the Transparent Watercolor Society of America (TWSA), with her 2010 admission into their annual show.

Bud Bolte and his wife Nike will have a joint display of their work at the Hamilton Village Library through August and the first two weeks of September. Bud will be showing his recent work in watercolors and aqueous acrylics, along with Nike's photography. In September, Bud will also be teaching his painting techniques in a workshop through MAD Art in Hamilton. If interested, please call Bud at 315-510-6759.

Judy Hand won "Best of Show" at the Onondaga Art Guild's Juried Show at Hospice of CNY in Liverpool, NY. She also had a painting at the "Essential Art" regional show at Cooperstown. Judy exhibited in the "Art in the Park" sponsored by the Marcellus/Skaneateles Art Guild, as well as Syracuse's Westcott Art Trail in June.

Roland (Chip) Stevens has "gone into hibernation" and has targeted the next 3 months for painting, and writing about his travels and painting experiences. Among Chip's subjects are the 11 Lake Ontario shipwrecks that he helped to identify and locate over the last 6 years. His work earned him a Special Citation Award for Shipwreck Documentation from the Landmark Society of Western New York. In addition to that, Chip has been juried into the TWSA 2010 National Exhibition, as well as the 2010 Adirondack National Exhibition of American Watercolors (ANEAW). Chip was the recipient of the Mary Strong Award for Best Watercolor in both the spring and fall Rochester Art Club shows. He also received 2 jurors awards and a merit award in Rochester Art Clubs "Music to Our Eyes" show.

The summer issue of *Where Women Create* (available at Borders) has a 4-page article about **Peggy Manring's** watercolors. Peggy also had 2 waterscapes at the CNYWS Baltimore Woods show last spring.

Joanne C. Resch recently published a book entitled *Journaling Along The Mohawk ~ Sketches And Memoirs of the Central Mohawk Valley*. As a native of New York's Mohawk Valley, Joanne has seen and experienced many changes. She has come to appreciate the Valley's beauty and spirit through the seasons that characterize the northeast. In an effort to capture that beauty and spirit as well as document Valley History, Resch has compiled this journal of her own watercolor renderings depicting various historic and popular sites throughout the region. The author's watercolor sketches are complimented by her personal reflections, as well as quotes from valley residents and historical notations. Truly, this work is an intimate journey through the Mohawk Valley via a visual and literary meditation on local history. The compilation of Joanne's 68 page full-color coil bound book was made possible in part with public funds from the Decentralization Program of the New York State Council on the Arts administered as a 2008 Individual Artist Grant through the Tri-County Arts Council serving Fulton, Montgomery and Schoharie

Counties. To learn more about the journal and view her other works, visit the artist's website at www.dutchmastersjoinery.com.

Kathleen Kernan is participating in the Cazenovia Counterpoint 2010 Art Exhibit during the month of July. She is having an exhibit which she's calling "Family, Friends and Favorite Places" from August 2nd through the 24th at the Rome Art and Community Center on West Bloomfield St in Rome, NY. The opening reception is on Friday August 6th from 5-7pm.

Angela Wilson will be teaching "Watercolor: For The Fun Of It" at Perry Junior High School, New Hartford, NY beginning on Thursday, September 23, 2010. This class will run for ten weeks, and will focus on the sheer enjoyment of painting in watercolor. Further information will be available in late August through the New Hartford Public School System: Adult Education Classes.

Ann Pember had a painting selected for the American Watercolor Society Annual Exhibition in April at the Salmagundi Club in New York City. She also had paintings selected for the Watercolor Society of Alabama Exhibition in May and the Rocky Mountain National Watermedia Exhibition at the Foothills Art Center in Golden, CO. She had paintings selected for publication in the French art magazine, *Pratique desArts* in May. Ann will host an Open Studio Sunday, July 18th, from 1:00-4:00pm, followed by 2 weeks of small classes at Ann's home studio.

Jane G. Taylor had 4 pieces in an exhibit called "The Cost of War" at Binghamton's City Hall. The show received international attention. Among Jane's work was a piece that she created for Daniel Geary's family after he was killed in action in Afghanistan last year.

Polly Blunk had a one-person show at Dunham Public Library in Whitesboro, NY, during the month of April.

New Signature Member, **Nancy Neaheer Maas** had several local showings in Ithaca, including at the Tompkins County Airport this summer. Her watercolor weaving, "Pinks," was accepted into the San Diego Watercolor Society International Exhibition, which will take place in October 2010.

"*The Tool Shed*," a watercolor painting by **Bill Elkins**, was accepted in the 75th Annual National Exhibition of the Cooperstown Art Association, in progress through August, 2010.

Dee E. Smith's painting "*Evening Veranda*" was accepted into the 29th Annual ANEAW. She also recently participated in the "Arts in the Wilds" show in Kane, PA.

Jeri Meday had a watercolor juried into the Cooperstown Regional 2010 show, and won a ribbon of merit in the Onondaga Art Guild juried show at Hospice of CNY.

The Pioneer Gallery, in Cooperstown, NY will be the setting for show featuring the work of **Elaine Pospisil**. The show dates are September 2 to September 30, 2010.

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In Memoriam

The CNYWS sadly acknowledges the passing of three of our members this past year:

Syracuse's Eleanor K. Mathey and Manlius artist Lavonne English. Sadly after we went to press, we were notified of the death of our former CNYWS President Richard (Dick) English.

They will be missed.

Members in the News

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The 19th Annual Hagaman Art Show and Sale will be held on Oct 2nd and 3rd from noon to 5pm at the Hagaman Town Hall, 86 Pawling Ave., Hagaman, NY 12086. Stu Eichel will be judging. There is room for 60 artists. If interested in entering the show, please contact Virginia Salamack at (518) 843-2480 from 9 to 3pm Monday through Friday.

Laura Neadle's watercolor on gesso, "*The Surrogates*" was selected for the 2010 ANEAW.

Inspired by the CNYWS Annual meeting last fall, the Art & Soul Watercolor Group, through the efforts of **Jo Neff**, has arranged for a 3 day workshop with **Karen Roscasco**, August 16-18. It will be followed by the 1st Annual "Arts On The Lawn" Friday August 20 from noon to 7p.m. and Saturday August 21st from 10 a.m. until 5 p.m. This event will feature original art, reproductions, pottery, jewelry and other unique crafts. Both events will be held at the First Presbyterian Church, 64 Oswego St., Baldwinsville, NY. Art & Soul, whose members include several from the CNYWS, is currently showing at Hospice of CNY through August 31. Their Annual Holiday Show reception will be held at the Inn Between on Saturday, October 16 from 1 to 4pm and the Fayetteville Library Show reception will be Thursday, Nov.4 from 5 to 7pm. CNYWS members include, **Joanne Neff, Nancy Shampine, Kathy Wehrung, Jeri Meday, Bonnie Goetzke, Pam Dischinger and Jan Waters.**

Susan Murphy is again exhibiting at Sackett's Harbor with the Art Association of Northern New York. One of her "Firedrill" series was accepted at Cooperstown National Juried Art Exhibition.

The Everson Museum of Art, in Syracuse was the setting of the second annual 60/60 Event on June 18, 2010. Sixty artists were chosen to complete a painting or other work of art, in sixty minutes, while patrons watched and had refreshments. The completed works were raffled off at the end of the hour. **Cookie Falcone, Patrice Centore, Judy Hand, Bonnie Goetzke, Sue Murphy and Ceil Pigula** were among the CNYWS members participating.

Ceil Pigula had her work "*Summer Lunch*" accepted into the ANEAW in Old Forge, and also won the First Place award for the same piece in the Camillus Art Association's annual juried show.

Annual Meeting Guest Artist Critique

Janet Rogers has agreed to critique CNYWS member work. If you wish to have your work critiqued, send one or two images in jpg format either by email to: robertscrittenden@verizon.net; or on a CD to: Carl Crittenden, 947 Route 31, Bridgeport, NY 13030. Images must be received by Sept. 10, 2010. Don't miss this great opportunity.

Application Deadline for Signature Membership

All applications for Signature Membership must be submitted by October 10, 2010. The Jury of Selection will meet at the next BOD meeting after the Annual Meeting. Applications with instructions for preparing and submitting slide or digital images may be obtained from Kitty Blind or downloaded from CentralNewYorkWatercolorSociety.org. If you have any questions contact Carlton Crittenden at robertscrittenden@verizon.net

Preparing an Artist's Statement for a Show

Over the past two or three years we have been asking any artist who submits a painting to a CNYWS Signature or Juried Show to prepare an Artist's Statement to be displayed with the painting. Many of the people who come to see these shows do take the time to read each statement as they go through the exhibit.

The task of preparing these statements for display can be challenging. They are compiled into a document and printed on card stock. Each statement is then trimmed to be ready for display next to the painting. As you prepare your statement please consider the following:

Submit your statement to the person listed on the Application form or the Prospectus for the show by the date listed.

The easiest way is to email the statement. This way it can be pasted directly into a document for printing and cut down on typing errors. Handwriting can also be hard to read.

An Artist's Statement is *not* a biography. It should say something about the painting on display. Why did you choose this subject? What, if any, special techniques or materials did you use? What were you trying to achieve? If you have two paintings in a show, then send two different Artist's Statements.

Be Brief. Your entire statement should fit on a 4" x 4" card. If your statement is too long, then we retain the right to edit or delete part of your statement to make it fit in the desired space.

Proofread what you write. Does it really say what you want to say?

We have had many visitors comment about how much they enjoy the artist's comments. The display of the Artist's Statements greatly adds to the professional quality of our shows. Your help in preparing these statements will help the show committee, and make our shows even better.

Newsletter Forum....

The February Forum Question created quite a stir within our ranks. So much so, that the question was again submitted, but to a wider sampling of members.

The CNYWS Show requirements state: "All work must be in water-soluble media on paper...Water-soluble media include: transparent or opaque watercolor, casein, gouache, egg tempera, and acrylic painted in an aqueous manner. A limited use of pastel, collage or ink, not constituting more than 10% of the painting is allowed."

Here again is the question posed to our members:

What is your opinion of the use of media other than watercolor for work representing our organization? What about embellishments, stamping, collage, etc. Does acceptance of these, in any way diminish the fundamental principles of the CNYWS? At what point does a "watercolor painting" become "mixed media?"

Richard (Dick) English: The Central New York watercolor Society has the stated purpose to promote and educate the public on watercolor painting. We have already broadened the definition of traditional transparent watercolor to now include all transparent and opaque water-soluble media. I think that most people who attend our shows think they will see more traditional watercolor paintings. They are surprised when they see acrylic, casein, gouache and egg tempera opaque paintings. Painting with transparent media is very different than opaque media. The painting process from light to dark with transparent media is uniquely different and more difficult to achieve than painting dark to light with opaque media. I have seen acrylic paintings in our shows that look exactly like oil paintings. It is pretty hard to justify as a watercolorist. Will water-soluble oils be accepted next?

There will always be pressure to include other media starting with limited use and eventually increasing to dominate use. I think we must draw a line and be vigilant. Who will judge whether a painting submitted with pastel, collage or ink has more or less than 10%. When does it become mixed media instead of watercolor? I believe we should avoid mixed media all together. If we continue to use the word Watercolor in our name, I think we should stick pretty close to exhibiting watercolors.

Chip Stevens: As a signature member of NWS, WPA, NFWS, CNYWS, RAC, PAG, and Pittsburgh Watercolor Society, with two acceptances in the TWSA exhibitions, my opinion is that the CNYWS should maintain it's original goals and rules that were used when the group was formed. Mats should be white, framed with glazing; size limitations to allow for numerous entries in any one show, no triptychs, and work must be painted on untreated paper. Proficient painters can readily use paint on paper without resorting to collage, digital enhancing, photoshopping, pastel mixing, coffee grounds, tapes, trowels etc. This experimentation will limit your choice of show jurors and test the principles of well-composed

watercolor painting as we've come to know it. If all of these various devices are going to be employed, maybe the charter and name should be changed to "... Art Group" and allow all media on any substrate.

When I joined, I was proud to be accepted into the CNYWS, but if you were the "XYZ Art Group," I wouldn't have been interested - there are thousands of those around.

The key to me is competition and curiosity-learning to be better than most other watercolor painters.

It seems to me that the only reason to allow all sorts of aqueous media and methods is to try to attract new members recently out of school. Older members may not want to compete and will eventually drop out.

Dee E. Smith: But 10% of embellishments, stamping and collage, etc. on the painting, can consist of watercolor or opaque water media. That sounds good to me.

Joanne Neff: I have found acrylics, stamping, collage, ink, etc., to be exciting, inspirational and lots of just plain fun! But, I also love my pure watercolors, so I am torn. I tend to think that since this is the CNY Watercolor Society, then the rules as they stand, are appropriate. After all, we can add 10% of another medium and, if that includes stamping, gilding, oil crayons, etc., I think all bases would be covered.

Something else that might be fun is to have an "Anything Goes" show where our artists could show their work in other mediums, including mixed media, scratch board, acrylics, etc.

Joan L. Tell: Our organization was formed in 1982 with the help of Mario Cooper and Dale Myers, past presidents of the American Watercolor Society, and Clarence Say and Dan Meyers, past presidents of the Niagara Frontier Watercolor Society. When I joined in 1985 Willard J. Sauter, the first President of the CNYWS, W. Ralph Murray, Bus Romeling and Edward Christiana were stalwarts of the CNYWS and kept us growing. They have all passed on now but I would like the requirements to remain the same as our founders intended.

Judy Soprano: This is a great point for discussion and is a question many groups are having these days. The Niagara Frontier Watercolor Association only wants transparent watercolor. Some think this is old fashioned, but those are the rules for that group. I give them credit for making a plan and sticking to it.

I personally tend to be an "anything goes" artist, but the minute I saw the word "stamping," I thought of the stamps you can buy at the craft store. That is a craft. Perhaps I am not such an "anything goes" artist after all. Having well-defined criteria is not a bad thing-it's really fun to try to live up to it. I work in oils too, but I wouldn't think of bringing a water-soluble oil painting to a show for the CNYWS.

Linda Kollar: As I understand it, the same rules apply to the AWS. If it's good enough for them, it's good enough for me. If the criterion to be considered is strictly transparent watercolors, as some organizations require, then the charter should have been written that way from the start. I don't believe a personal technique: stamping, texturizing, 10%

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Internet Scams

One of our members received the following e-mail message:

Good day to you.

I am so excited that I came across of your work on internet search,I am interested in purchasing these creative artworks from you.....

"Title 1 withheld" and "Title 2 withheld"

Let me know their various prices.and how much discounts are you going to give?I will be happy to have these selected artworks hanged in our new home in South Africa.As well,I want you to take out the shipping cost.I have been in touch with a shipping firm that will be shipping other house decoratives.

We are traveling from our Dallas home to our new apartment as soon as possible.On Paying for the artworks,I will be glad to pay you with a Money Order or Cashier's check in US funds that can be easily cashed at your local bank,please let me know on how to proceed for the payment of the creative artworks.

I will await your advise on how to proceed.Have a wonderful day.

Take care,

Name withheld

Our astute member recognized this as having all the earmarks of a scam: poor and confusing grammar, a foreign address, etc. Instead of responding to the e-mail, she contacted her internet-provider.

Below are some anti-fraud websites provided by the Frontier ISP. This information may be helpful for other would-be victims of Internet scam artists.

The National Fraud Information Center: <http://www.fraud.org/> The NFIC accepts reports about attempts to defraud consumers on the telephone or the Internet. It includes the Internet Fraud Watch. There is a section of the site on fraud against the elderly. Also included is a set of federal, local and non-profit links: <http://www.fraud.org/info/links.htm> (including the state attorneys general for many states).

The National Consumers League is a nonprofit consumer organization. Their website includes a section on Internet fraud, tips for avoiding Internet fraud, and the top ten most common Internet frauds. The Internet Fraud Watch (see above) is also sponsored by the National Consumers League. Their website is: <http://www.natconsumersleague.org/>

CyberCops provides some very useful resources. You can file a complaint about your experiences, suspected abuses or report suspicious activity on the Net. You can also search the complaint archives, read success stories, check out a list of

reported "suspicious characters," as well as find information, tips and suggestions from experts and online users on how to surf the Net safely. The website is: <http://www.cybercops.org/>

The National Consumer Complaint Center is sponsored by The Alexander Law Firm. It provides a method of communicating consumer complaints to agencies that are interested in investigating and taking action for consumers. The website is: <http://www.alexanderlaw.com/nccc/cb-intro.html>

The Better Business Bureau for online complaints: <http://www.bbb.org/complaints/file.html>

Valuable scam Email Addresses and Phone Numbers:

* Stock scams and stock spam (unsolicited commercial email): enforcement@sec.gov

* Email address of the FTC where "Get Rich Quick" unsolicited commercial email scams should be sent: uce@ftc.gov

* Email address of the US Postal Inspection Service where all "Chain Letter" unsolicited commercial email scams can be sent: fraud@usps.gov and customer@email.usps.gov

Workshop and Annual Meeting Schedule

Friday Oct 1, 2010

Watercolor Workshop with Janet Rogers**

Dibble's Inn, Rt. 5, Vernon, NY

| | | |
|-----------------------|--------------|-------------------|
| 8:00 a.m. – 9:00 a.m. | Registration | Foyer |
| 9:00 a.m. noon | Session One | Upper Garden Room |
| Noon – 1:00 p.m. | Lunch | Empire Room |
| 1:00 p.m. – 4:00 p.m. | Session Two | Upper Garden Room |

*** Demonstrations by CNYWS Signature Members**

(Open to the Public - FREE)

Utica College, Utica, NY

6:30 p.m. – 8:30 p.m.

Edith Barrett Gallery, Utica College

Saturday, Oct 2, 2010 - Annual Meeting**

Dibble's Inn, Rt. 5, Vernon, NY

| | | |
|-------------------------|----------------------------------|-----------------------------|
| 8:00 a.m. – 11:00 a.m. | Registration | Upper Garden Room Foyer |
| 9:00 a.m. – 9:30 a.m. | Welcome | Upper Garden Room |
| 9:30 a.m. – 10:30 a.m. | Speaker, Janet Rogers | Upper Garden Room |
| 10:30 a.m. – 11:15 a.m. | Annual Business Meeting | Upper Garden Room |
| 11:15 am – Noon | <i>Break - Visit the Vendors</i> | Upper Garden Foyer/Bar Area |
| Noon – 1:30 p.m. | Annual Luncheon | Gold Room |
| 1:30 p.m. – 3:30 p.m. | Demonstration Janet Rogers | Upper Garden Room |
| 3:30 p.m. – 4:00 p.m. | <i>Break - Visit the Vendors</i> | Upper Garden Foyer/Bar Area |
| 4:00 p.m. – 5:00 p.m. | Critique by Janet Rogers | Upper Garden Room |

** Preregistration required to attend the workshop and Annual Meeting.

* Friday evening demonstrations are open to the public and free.

Demo Night 2010 at Utica College

We anticipate another successful Demo Night in the Library Concourse at Utica College this year. The event will be held Friday evening, October 1st from 6:30 to 8:30. Once again, eight of our gifted members will offer their expertise and share their talents with an appreciative audience.

As part of the annual meeting, Demo Night is an opportunity for both society members and the general public to learn new approaches, observe an artist at work and celebrate the medium of watercolor painting. This has proven to be one of our most successful events and helps carry out one of the society's missions: to foster the technique of watercolor and educate the public. Audiences enjoy the opportunity to not only observe an artist at work but also pose questions in an informal atmosphere; interactions are always lively. Each successive year, we draw new visitors and, judging by the reactions of both participants and guests, everyone has an enjoyable experience.

This year's demonstrators include Cookie Falcone, Laura Neadle, Ceil Pigula, Judy Hand, Drayton Jones, Judith Soprano, Katharine H. Kernan and Sandra Stockton Rooney.

The concourse, adjacent to the Edith Barrett Gallery, is a welcoming setting for this event. Refreshments will be served and Demo Night is free and open to the public. We invite everyone to join us and bring friends and family. This promises to be another inspiring evening!



Top: Stephen Ryan at the 2009 Demo Night.

Photo supplied by Lucinda Ryan.

Below: Nancy Meaheer Maas at work on one of her weavings.

Photo supplied by Rosette Schurman.

Directions for Demo Night at the Utica College Campus in the Library Concourse

From Route 12:

- * Take the *Burrstone Road West* exit.
- * At the top of the exit ramp, *turn left* at the light onto Burrstone Road West.
- * Watch for a large green sign saying "Utica College" then another, smaller green sign saying Utica College, then the official campus sign saying Utica College, all signs on your right as you drive.
- * *Turn right* onto the campus road and drive straight ahead to the first stop sign.
- * At this sign, *turn left*.
- * Go through the next three stop signs as the road gently curves around the buildings.
- * On the far left you'll see St. Luke's Hospital with a big sign on the side of it that says, "The Birthplace". On your right you'll see a building with tall, square pillars on the end. *This is the Library.*

To park your car and go to the concourse on foot, go just past the library. There is a Centro bus shelter on your right.

- * Just across from the bus stop, turn left into the parking lot there.
- * Walk in on the sidewalk adjacent to the bus stop. You'll see the "Strebel Student Center" ahead toward the left.
- * Bear to the right on the sidewalk as you approach the Student Center toward Rocco DePerno Hall.
- * The Library entrance will be on your right. Enter the right hand door.
- * Take the stairs immediately to your right.
- * Bear left at the foot of the stairs into the Concourse and Gallery. The Concourse is where the Demo Night event will be.

For workshop participants:

It takes only 15 minutes to drive to Utica College from Dibble's. Just turn left as you leave Dibble's parking lot onto Route 5 East which joins Route 12 at Utica and watch for the Burrstone Road West exit. Then follow the above directions. We hope you will all join us for an outstanding event.

Book Review

(continued from page 2)

artists. Her section on “rejuvenating old dogs as a departure point,” will open doors for further development of all those so-so or unsuccessful (so far) paintings most of us seem to collect over the years. New discoveries happen, according to Holman, when we reach that “I’ll try anything” point. Her final guideline to success is to explore until you find “whatever works visually.”

Both of these newly published books will be helpful to the artist who is “stuck.” Some older books that would also be helpful in getting yourself moving again, or to any artist for that matter, are Express Yourself With Pastel by Carole Katchen, paperback c. 2001 (this book brims with ideas that can be applied to any medium); 200 Great Painting Ideas for Artists by Carole Katchen, c. 1998; and Watermedia Techniques for Releasing the Creative Spirit, by Marilyn Hughey Phillis, c.1992. Nita Leland’s Exploring Color, c. 1998; also by Nita Leland, The Creative Artist, c. 1990; and Freshen Your Paintings With New Ideas by Lewis Barrett Lehrman, c. 1994. Any or all of these books will be of value to the beginner and the more experienced artist as well, whether or not they are “stuck.” Be brave. Strike out for Rob O’Brien’s “new territory.” These authors are waiting to guide you with inspiration and example.



Gordon Bashant at last year’s Demo Night.
Photo supplied by Angela Wilson.



“Father Time As Smart Object” watercolor by Catherine Bennett.

Fall Workshop on “Powerful Pours”
Taught by CNYWS Signature Member
Catherine Bennett

Date: Saturday, October 16, 2010
from 10:00 am- 4:00 pm

Place: Northminster Presbyterian Church,
7444 Buckley Rd, North Syracuse, NY 13212
Phone 458-0393 website www.nmpres.org

Directions: The Northminster Presbyterian Church is located on Buckley Road between Taft and Bear Roads in North Syracuse, New York.

CNYWS is offering a Signature taught workshop open to all CNYWS members. This will be taught by our Signature Member and Vice President Catherine Bennett. Catherine has been teaching watercolors since the early 1990’s at OCM, BOCES, OCC Excell, and local spots like Believers Chapel of Canastota, the Canastota Library, the Westcott Community Center, and Syracuse University.

This is a one-day event open to CNYWS members only. Registration is required, and space is limited to a first-come, first-served basis. The registration deadline is October 9th. A supply list will be sent upon receipt of registration and fee. The fee is \$25.00. Please make the check payable to: Central New York Watercolor Society. In order to keep costs at a minimum, we are asking artists to bring their own bag lunch. Please fill out the form and mail with your registration fee to: Catherine Bennett, 103 Galavotti Place, Canastota, NY 13032

Catherine will cover the principles and applications of pouring watercolor onto your paper surface. She will guide you through the step-by-step process of how to design your composition, assign proper values, preserve whites and build strong pours. Her classes are structured and comprehensive. You won’t want to miss it! To see examples of her artwork using this pouring method, visit her website at www.artworkten.com. For more info write Catherine at cbennett@artworkten.com or call her at 315-697-4064.

Name _____
Address _____
_____ Zipcode _____
Phone _____
E-mail _____

Mail this form with check for \$25 to:

Catherine Bennett
103 Galavotti Place
Canastota, NY 13032

Guest Artist...

Janet Rogers



The CNYWS will be welcoming renowned Florida watercolorist Janet Rogers to our Annual Meeting weekend, October 1st and 2nd, 2010. Janet will present a workshop on Friday, and conduct a demonstration on Saturday, as well as a critique of member's work.

Janet, a native of Philadelphia, now resides in Ormond Beach, Florida. She is a Signature Member of the AWS, the Florida Watercolor Society, and is a Member with Excellence in the South Carolina Watercolor Society.



In addition to her studies at Clemson University, Robert E. Wood, Henry Cassli, Albert Handell and Alex Powers are just some of the well-known artists that Janet has studied under. She has won numerous awards in nationally ranked shows and festivals, and is a popular instructor, presenting many watercolor workshops in the United States and Europe. Among her accomplishments are watercolor demonstrations and exhibits at the Epcot International Flower and

TOP: Janet Rogers.
LEFT: "Cassandra with Attitude."
RIGHT: "Cassandra with Hat."
All images supplied by the artist.

Garden Festival, and the Florida Watercolor Society.

Janet is represented by galleries in Florida and Maine, and is featured in Patrick Seslar's Northlight book, *The One Hour Watercolorist*. She has three DVD's: "Expressive Watercolor Portraits," "Expressive Watercolor Florals" and "Watercolor Rhythms with Figures," that are available through Cheap Joe's Art Stuff or Janet's website: www.watercolorsbyrogers.com.

Janet Rogers will be concentrating on portrait work when she visits us in October, although she is known for her exquisite florals, as well. Her portraits are loose and expressive; she includes just enough detail to capture the individual's essence and appearance. Janet's approach to teaching is positive and encouraging; while she demonstrates her techniques, she inspires her students to relax and have fun. We are fortunate to have an artist of this stature participate in our annual event, and our members are promised a remarkable weekend with our 2010 Guest Artist, Janet Rogers.



Welcome New Signature Members

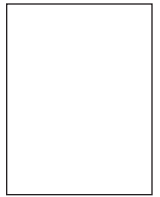
Last spring, the Jury of Selection met to review applications and designated two new Signature members:

Robert Ripley, from Marietta, NY says, "I've been in and around water-based media for most of my life, starting as a young boy." He took a lengthy hiatus from painting to build a career as an advertising art director. Now that he's retired, he's pursuing watercolor full time. Robert says he paints in a fairly representational manner with transparent washes and dry-brush detailing and that wildlife themed work is his current subject of choice.

When Ithaca, NY artist Nancy Neaer Maas ended her long career as an art history professor, she threw herself into her first love, painting with watercolor. Her watercolor weaving technique --- developed while on a teaching break some 25 years ago -- is joined by traditional painting, both in her studio, outdoors in upstate NY and wherever she and her husband and family travel. We welcome and congratulate these two new Signature Members.

Central New York Watercolor Society

Lorraine Van Hatten, Publisher
7930 Toad Hollow Road
Barneveld, New York 13304



www.centralnewyorkwatercolorsociety.org

CNYWS NEWSLETTER

August 2010

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ABOVE:
Ex-board members at the
2009 Demo Night: Martha
Deming, Drayton Jones
and Jean Madden.
*Photo supplied by Angela
Wilson.*



LEFT:
The opening reception
for the CNYWS signature
show at the Breakwater
Gallery in Cape Vincent.
*Photo supplied by
Kathy Kernan.*