



PRESIDENT'S MESSAGE

It looks like we are having perfect weather for painting this summer: beautiful sunny days to entice us outside to paint or rain so heavy the only thing we can do is stay inside and paint. I hope all of you have been taking advantage of the situation. I must confess that I have not made the most of it.

As I look ahead to fall and our annual meeting & workshop, I am pleased to see that we have made great progress on our long term planning for CNYWS. We have our guest artists booked through 2008. Diane Maxey will be our guest artist this October 20 – 21 in East Syracuse. Fred Graff, AWS will be with us September 28 -29 in Utica for 2007 and John Salminen will be at our 2008 meeting in Utica, September 12 -13.

Our show schedule for this year has gone well. We had a very successful Signature Member Show at the Old Forge Art Center and currently have a Signature Member Show on display at the Mohawk Valley Center for the Arts in Little Falls. Our Annual Juried Show will be held at the Cooperstown Art Center, Sept. 29 to Oct. 27.

Our 2007 show schedule is shaping up. We have scheduled a Signature Member Show at the Remington Gallery in Ogdensburg from July 14 to Oct. 6. Our Annual Juried Show will be at the Fayetteville Library. Our second Signature Member Show is scheduled for the Kirkland Art Center in Clinton. For 2008, we will probably be back at Utica College for our Juried show. We are currently working on other locations for Signature shows for 2008.

The planning is well underway for the fall workshop and Annual Meeting to be held in the Holiday Inn, Carrier Circle, East Syracuse on Oct. 20-21. We will continue to use the same format as last year with the workshop Friday, member demonstrations Friday evening and the Annual Meeting with Diane Maxey on Saturday. The vendor show will open at noon on Friday and remain open until 9:00 p.m.. It will reopen at 9:00 a.m. on Saturday and remain open until 5:00 p.m..

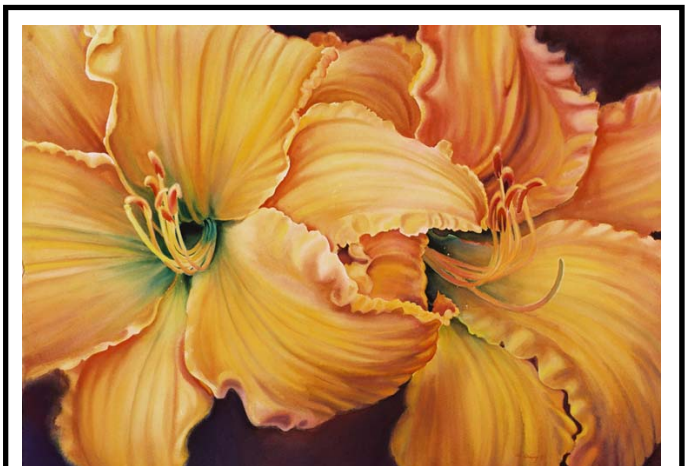
We have made every attempt to bring in the finest artists we can find to make our Annual Meeting and workshop an event. As we have done this, we have tried to keep a close eye on our budget. As you are well aware, the cost of everything from postage stamps to

gasoline has increased. Well known artists charge higher fees and many come from some distances. Diane Maxey is traveling in from Arizona. In an attempt to keep the costs down, we have eliminated the continental breakfast from the program both Friday and Saturday.

We are required by our Constitution to hold an annual business meeting. The workshop is optional. For several years now, we have followed the philosophy that the workshop should be self-supporting. The cost of the workshop, room rent, lunch, artist fees, AV equipment, etc. is covered by the participants. You will notice that the cost of the workshop is higher than it was last year. In most cases, the guest artist limits the number of people who may attend. This year we will be able to have 30 attendees, so the cost of the workshop has been calculated on that number.

The costs for the Annual Meeting are figured somewhat differently. The guest artist usually charges a different fee for the workshop than the demo for the Annual Meeting. Other costs include the room rent, AV equipment, lunch and breaks, postage, publicity and printing. We do get an annual grant from the Romeling Foundation of \$300 which helps pay the cost of our guest artist. We also receive funds from the vendors.

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"SOCIAL WHIRL" by Martha Deming
Martha is our Featured Artist. See Page 3

2006 CNYWS OFFICERS

Carlton Crittenden, President315-633-2817
 Roland Stevens III, Vice President 315-589-9351
 Catherine Blind, Corresponding Secretary .315-457-1029
 Marilyn Schlueter, Recording Secretary ... 315-336-2923
 Jean Madden, Treasurer 315-672-9644
 Richard English, Past President 315-655-3845

2006 CNYWS BOARD

Jan Cooley	Sherry Holmes
Patrice Centore	Katherine Kernan
Martha Deming	Stella Lam
William Elkins	Marian Simpson
Judy Hand	Angela Wilson
Anna Maria Zettlemoyer	

2006 CNYWS COMMITTEES

Exhibitions 2006: — Open —

Old Forge - Patrice Centore, Chairman
Mohawk Valley Center - William Elkins, Chairman
Cooperstown - Bud Bolte, Chairman

Annual Meeting 2006: Carlton Crittenden, Chairman

Workshop Judy Hand
Visiting Artists Roland Stevens & Martha Deming
Vendors Catherine Blind

Nominations: — Open —

Publicity Katherine Kernan & Catherine Blind

Membership: Catherine Blind

Jury of Selection: Judy Hand

Web Site Carlton Crittenden & Stella Lam

Auditor: — Open —

Historian: Polly Blunk

Newsletter: Stella Lam, Editor
 Richard English, Publisher □

Nominations for 2007

To be voted on at the annual Meeting.

President - Carlton Crittenden
 Vice President - Roland Stevens III
 Treasurer - Jean Madden
 Recording Secretary - Marilyn Schlueter
 Corresponding Secretary - Catherine Blind
 Past President - Richard English
 Board of Directors - Martha Deming □

Welcome New Signature Member

At the last meeting of the Jury of Selection in April **Jan Cooley** was selected as our newest Signature Member. Jan has served on our Board of Directors for several years and has been active on many committees. Her painting "Long Drive Home" won an award at our Annual Juried Show in Utica last year.

Congratulations, Jan! □

President's Message, Continued

For the past couple of years, since we went to a expanded vendor show open to the public, we have gotten more money from the vendors. It would be nice if we could get more, but they will only come if they make money from sales. So there is a limit to what we can collect. The majority of the money we need for the meeting comes from registration fees, and your dues. The total cost of the Workshop and Annual meeting this year is projected at over \$6500.

Up to this point, I have only been discussing the costs for the Annual Meeting and Workshop. During the rest of the year we have other expenses. These include two newsletters, postage, printing, copying, exhibition costs, Board Meeting expenses, mileage, etc. Please keep in mind that this organization runs on volunteer labor. If we had to pay the going rate for everything your Board members and Officers do, your dues would be several times higher than they are now.

Your Board and I believe that we will be able to finish the year with a balanced budget and cover our expenses. For the past two years, our annual meeting has attracted a substantial number of new members. Our cost projections are based on an attendance of at least one hundred members and guests at the Annual Meeting, so your support is essential.

As we look to the future with rising costs, the Board must make some difficult decisions. We would like to be able to continue to bring in the most highly qualified, informative artists we can find. We have a Board Meeting scheduled for Aug. 23, 2006 in Cazenovia. At that meeting we will discuss a dues increase for 2007. If we decide that one will be necessary, we will inform you before the October Annual Meeting and ask you to vote at the meeting.

Keep Painting,

Carl Crittenden, President CNYWS □

In Memoriam

We are saddened to report that Lorena Raker and Richard Ochs passed away this past spring. Lorena was an Associate Member from Utica, NY. Richard was a Signature Member from Newburgh, NY. Many of you may remember Richard's amazing participation in the Friday evening demonstrations at the last two Annual Meetings, when he painted two or more wonderful watercolors in one and one half-hours. He was also a 39-year Signature Member of the Northeast Watercolor Society and a Signature Member of the Hudson Valley Art Association. □

FEATURED MEMBER

MARTHA DEMING

Martha Deming creates works of art following her belief that “an expressive painting should capture mood and feeling through light, color, composition and choice of subject matter”. Her plein-air works are excellent examples of paintings which demonstrate artistic interpretation. She paints a variety of subjects, but is probably best known for her floral paintings. The flowers are striking close-ups, often set against rich dark backgrounds. Her works include two enormous florals done on elephant size watercolor paper (39”x27”) giving the viewer an impressive display of skill and beauty.

Martha strives to improve her work by taking workshops yearly. She has studied with artists such as Guy Corriero, Judi Betts, Brian Atyeo, Thomas Sgouros, Ann Pember, Wolf Kahn, Skip Lawrence, Christopher Schink, Noriko Hasegawa and John Salminen. She teaches her own watercolor and pastel workshops, generously passing along a vast store of knowledge and experience. Having retired from a career in art education, she is an artist adept at painting and teaching. She has exhibited in group and solo shows and her work has won numerous awards. The 2002 Watercolor Magic Yearbook spotlighted her in an article on “Emerging Artists”. Martha is represented by Fynmore Studio and Gallery in Boonville and Adirondack Art in Barneveld. She is a member of the CNYWS Board of Directors and writes book reviews for this newsletter.



“DANCING IN AIR”
by Martha Deming



“...AND MILES TO GO
...CHRISTMAS 2002”
By Martha Deming

Here is Martha, in her own words: “My work is characterized by strong value structure, carefully thought out design and lots of color. I strive for strong visual impact and for the impression of light from within the subject of the painting. My work is fairly realistic, but I hope also emotionally expressive through choice of subject, composition and color. I hope people feel uplifted and joyous when they look at my paintings. I see much beauty in the world and my paintings let me share it with others.”

“I work wet-in-wet much of the time, using glazing for the finishing stages. Subjects include landscapes, my animals, and my flowers for the most part. I work mostly in watercolor or pastel and think each medium has much to teach that can be carried to the other. I usually work full sheet or larger, though this past winter I often worked on quarter sheet formats. Variety of format, palette and subject, plus occasionally switching between watercolor and pastel keep me

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FEATURED MEMBER, MARTHA DEMING, CONTINUED

interested and enthused about my work.”

“I’m an old fashioned purist snob and do not consider watercolor to be a term synonymous with watermedia. Transparent watercolor is the only true watercolor; the others are all members of the watermedia group and should never be confused with watercolor. I also realize that I’m in the vast minority in holding this opinion.”

“I work out at the gym with a personal trainer 3 times a week and take tai chi class 2 times a week. Both help keep me fit and centered for painting. Time to paint is often rather hard to find, though making it a priority over housekeeping chores helps. I like to read both fiction (mysteries) and nonfiction (recent history and travel), mostly a few pages a day at bedtime. Books and birdseed comprise much of my entertainment budget. Painting workshops are my working vacations.”

MARTHA DEMING

Martha’s website is: www.meadowtopart.com □



Martha Deming and her friends

CNYWS WEBSITE

There has not been much change to the website in the past few months. Perhaps the most exciting is that the current issue of the Newsletter is now posted in color. All of the photos and paintings included are now in full color. When a new issue comes out it will be posted in place of the current issue and the previous Newsletter will be posted in the Archive file. I am in the process of posting new paintings on the site from the images many of you have sent to me. The applications for both Signature and Associate membership can be downloaded from the site and several new members have obtained their applications this way. This year, the prospectus and application forms for each show have been available for download from the website. When the website was created we had hoped to be able to save money on postage and printing by having members download much of this information from the site.

As we look for ways to keep our costs down we will probably have to rely more and more on the website and email to save money. This will require each member to keep us up to date on any email address changes. If you do not have access to a computer or email we will still send you material by US Mail if you request it.

Remember if you have a question about CNYWS check the website first at:

www.centralnewyorkwatercolorssociety.org. □

NEWSLETTER SCHEDULE

PLEASE, PLEASE – Share your important art events with your fellow members. We think that the Member News column is the best part of the newsletter.

The deadline for submitting material for the February 2007 CNYWS Newsletter will be January 15, 2007. **All Signature and Associate** members of CNYWS should send any newsworthy items for the next issue directly to **Stella Lam** or **Dick English**. For those members who have email addresses, we will send out an email reminder to you in early January 2007.

If possible, please send your items by e-mail to make re-typing unnecessary.

Stella Lam, Editor, stella@chibiknights.com
Dick English, Publisher, dickae@aol.com □




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Central New York Watercolor Society Annual Meeting
Holiday Inn Carrier Circle
 6555 Old Collamer Road, East Syracuse, NY
 Friday, October 20 & Saturday, October 21, 2006

Program Schedule – Friday, October 20

Watercolor Workshop with Diane Maxey**

8:00 -9:00 a.m. Register**	Atrium
9:00 am – noon Session one	Pioneer Room
Noon – 1:00 p.m. Lunch	Atrium
1:00 – 4:00 p.m. Session two	Pioneer Room

Aqua Media Show (Open to the public)

Noon to 9:00 p.m.	Atrium
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Demonstrations by CNYWS Signature Members

(Open to the public)

6:30 – 8:30 p.m.	Pioneer Room
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Program Schedule – Saturday, October 21

Aqua Media Show – Vendor products (Open to the public)

8:30 a.m. - 5:00 p.m.	Atrium
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Annual Meeting**

8:00 – 11:00 a.m. Registration	Atrium
8:45 – 9:30 a.m. Technical Presentations	Atrium
9:45 – 10:30 a.m. Speaker, Diane Maxey	Pioneer Room
10:30 – 11:15 a.m. Annual Business Meeting	Pioneer Room
11:15 a.m. Noon Break	Pioneer Room
Noon – 1:30 p.m. Annual Luncheon	Atrium
1:30 – 3:30 p.m. Demonstration, Diane Maxey	Pioneer Room
3:30 – 4:00 p.m. Break	Pioneer Room
4:00 – 5:00 p.m. Individual critique, Diane Maxey	Pioneer Room

**Pre-registration required to attend Workshop and Annual Meeting. □

2004 ANNUAL MEETING SITE



The Workshop and Annual meeting will be held at the Carrier Circle Holiday Inn in East Syracuse, NY. The Inn is conveniently located near exit 35 of I90, the New York State Thruway. After the toll booths, go 3/4 of the way around the circle onto Rt. 298 and take the first left (see map, page 10). In order to enjoy the activities on both Friday, 10/20, and Saturday, 10/21, book your rooms early. For reservations, phone 317-437-2761. There will be ample parking in the rear with easy access to the Atrium and meeting rooms through the rear doorway. See you there! □

Aqua Media Show

Again this year, vendors will conduct an Aqua Media Show, which will be open to the public. Sale hours will be from noon – 9 p.m. on Friday and 8:30 a.m. - 5 p.m. on Saturday. In addition, we will again have demonstrations on Friday evening from 6:30 p.m. – 8:30 p.m. Please invite you non-member artist friends to this wonderful evening. Commercial Art Supply is organizing the show.

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 Mabeff Easels
 Daylight True Color Lamps
 Commercial Art Supply
 Ampersand Art Board
 WJ Artbox
 La Carte Pastel Paper
 Wallis Pastel Paper

EXHIBITIONS

2006 Exhibitions

Old Forge Art Center, Old Forge, NY.
 May 12 – June 4, Signature Members
 (see report below)
 Mohawk Valley Art Center, Little Falls, NY.
 June 25 – August 5, Signature Members
 Cooperstown Art Association, Cooperstown, NY.
 September 28 – October 27, Juried show

2007 Exhibitions

Remington Museum, Ogdensburg, NY
 July 14 – October 6, Signature Members
 Fayetteville Library, Fayetteville, NY
 Date TBA, Juried show
 Kirkland Art Association,, Clinton, NY
 November/December Date TBA, Signature Members

Report on the Old Forge Show:

Thanks to the willing work of many people including members of CNYWS and Arts Center personnel, this show was a success.

Thirty-two Signature Members entered 49 pieces of work. The paintings filled the Adirondack Room, the Member Lounge and the balcony space beautifully. There were 48 names in the guest book though it's possible that many visitors didn't sign it. We are invited to show there again in a couple years. We received some nice newspaper coverage in the May 16th the Adirondack Express, thanks especially to Linda La Due, the media specialist at the Arts Center.

Martha Deming □

CNYWS WATERCOLOR DEMONSTRATIONS

At this time, the following CNYWS Signature Members will demonstrate on Friday evening: Patrice Centore, Martha Deming, Marilyn Schlueter, Roland Stevens, Bud Bolte and Marian Simpson . If any other Signature Members are interested in demonstrating, please contact Judy Hand (315-492-0828 or bhand1@twcnv.r.com) □



Bill Elkins...
 Demonstrating
 at the 2005
 show

DIANE MAXEY – Guest Artist 2006

Diane Maxey is known for vibrant floral watercolors that either focus exclusively on flowers or are works in which flowers serve as the dramatic accents. She started painting flowers when her children were young since the flowers in her garden were subjects that were easily accessible. The majority of her work reflected life around her patios, flower gardens, red geraniums, blooming cactus, shadows of hibiscuses, baskets and warm Arizona sun. After her children grew up, she was able to travel. Flowers moved from being the main subject matter to being “an element I can use to evoke a place and express a design.” In the past few years, Diane's extensive world travel has greatly expanded the subject matter of her paintings to depict her favorite locations either in Arizona or places around the world

In her workshop for CNYWS, Diane Maxey will explain the selection of pigments for her personal palette and how she uses the characteristics and personalities of these pigments to produce her award



“Blooms and Vine – Trellis Series #1” by Diane Maxey



“Bucket of Sunshine” by Diane Maxey

winning and visually exciting watercolors. She will demonstrate how she applies the pigments for brilliant clean color, strong values and visual excitement. Diane will share her mixing concepts for complete artistic control of the watercolor and the design. Every student will leave with an understanding of pigment and how to use their palette to its fullest extent. She teaches her innovative watercolor techniques in classes and workshops at the Scottsdale Artist's School, and conducts workshops across the country. She has also taken workshop groups to Spain, Italy, Greece and France.

After teaching art in public schools, Diane established her own watercolor studio where she has been painting in watercolors and teaching for many years. It was after her toddler daughter tried to drink turpentine that she turned to watercolor. She has never gone back to oils. She has studied with watercolorists Al Brouillette, Robert E. Wood, Milford Zornes and Dick Phillips.

Her work is represented in a number of publications, including Splash 5, Splash 7 and Splash 9, Best of Watercolor II, Freshen Your Paintings with New Ideas and The Best of Flower Paintings. She was in the International Artist magazine, May/June 1998, and in Watercolor Magic, Spring 2000. Diane Maxey lives with her husband, Bill, in Paradise Valley, AZ, where she paints daily. She is a signature member of the Southwestern Watercolor Association, the Arizona Watercolor Association, the Texas Watercolor Society and an associate of the American Watercolor Society.

Diane Maxey's website is: www.dianemaxey.com □



“The In and Out of Love” by Diane Maxey

MEMBERS IN THE NEWS

Congratulations go to **Tom Yacovella**. His painting "Keep Looking for a Bluebird" won First Place in the 2006 Adirondack National Watercolor Exhibition in Old Forge. He was awarded the Gold Medallion and prize money of \$2500! This painting also won First Prize in the animal category in the Artists Magazine's 23rd Annual International Competition. They will interview him for an upcoming issue. During the course of painting the watercolor, he suffered vision problems and later underwent two operations. He encourages fellow artists with vision problems to "Never give up. Art comes from between the ears – from thinking, and from the heart and soul, and feeling through the hand!". The painting contains more than sixty bluebirds, an idea that evolved after reading an article in the National Geographic in 1977, which mentioned that bluebirds huddled in small groups to maintain their warmth in the winter. The painting differs from his usual wildlife work in that it has a strong abstract design. He also had a show at the Old Forge Library from June 5 -30, where he presented a gallery talk.

Judy Hand's painting "Because the Sun is Shining-Red" was accepted in the Biennial Exhibition at the Everson Museum, Syracuse NY. The theme was "Beauty is in the Eye of the Artist". She entered the Everson show because she wanted to be in the Cultural Resources Council's "Salon des Refusés" which opened at the same time.

Vincent Ronenelli also has two watercolors presently on display in the Everson Museum's Biennial Exhibition, "Beauty is in the Eye of the Artist". The show closes on Sunday, August 20, 2006.

Kathleen Schneider held a one-woman show at the Baldwinsville Library for the month of February. She is also showing at The Delavan Art Gallery in Syracuse during the month of June and July.

Juliet Konieczny wants to inform artists that the 15th Annual Hagaman Art Show and sale will be held on Oct. 7th and 8th from noon to 5pm at Pawling Hall, 86 Pawling St. Hagaman, NY. **Kathy Oakes** has a new exhibit of her work in her gallery at the Oakes Frame Shop on 228 Locust Ave in Amsterdam, NY.

Linda Kollar has been accepted into the 2006 Adirondack National Exhibition of American Watercolors. It's her first national show and she was very excited!

Richard English had a painting accepted in the Adirondack National. He also had a painting accepted in the 79th Annual Exhibition of the Hudson Valley Art Association, held April 24 – May 7 at the National Arts Club in New York City.

Bud Bolte had work accepted during August 2006 in three juried shows: the Florida Watercolor

Society's Annual Exhibition, Fall 2005; the Mount Dora Center for the Arts Central Florida Exhibition, February 2006, and the Adirondack National Exhibition of American Watercolors, in Old Forge. Additionally, Bud will have a one-person exhibition of his work at the Hamilton, NY library July 1st through mid-August, 2006.

Richard Price had two watercolors accepted in the Cooperstown 71st Annual National Art Exhibition and another accepted in the Adirondack National Exhibition of American Watercolors 2006.

Ann Pember was accepted into the following shows: Watercolor Society of Alabama 65th Annual National in which she received the Verilux, Inc. Award; Louisiana Watercolor Society 36th Annual International, New Orleans, LA; Academic Artists Association 56th National Exhibition of Contemporary Realism in Art, Springfield, MA; and Watercolor Art Society-Houston International in Houston, TX. She was selected for inclusion in Who's Who of American Women 2006-2007. In September, Ann will teach a 4-day workshop and participate with a demo during the Florida Watercolor Society Trade Show in Sarasota, Florida. In October, she will teach a 5-day workshop in New Orleans, LA for the Louisiana Watercolor Society.

Donna Kistler was accepted into the 2006 Cooperstown Art Association 71st Annual National Show with her watercolor "Veggies and Bowl".

Roland Stevens had three paintings accepted in the Northern Adirondacks Cover Art & travelling exhibit, won First Prize in the Niagara Frontier Watercolor Society spring art show and became a charter and signature member in the Genesee Valley Plein Air Painters. He also had a painting accepted in the 2006 Adirondacks National Exhibition of American Watercolors show (3rd time in last 4 years). Roland had a solo show of 18 watercolors at the Depot Theater, Westport, NY from June 23 to July 9, received a Genesee Valley Hunt poster art commission, had two paintings accepted to the Artists Abroad Show at the Laumeister Galleries in Bennington, VT, and had a painting accepted in the National Watercolor Society 86th Annual Exhibition, Oct 21 - Dec 16.

Jane Taylor had a piece accepted into the Sumei Multidisciplinary Art Center's International Juried Print Exhibition. The juror was Samantha Rippner of the Metropolitan Museum.

Joan Tell was one of three Rome artists to exhibit in the REACH Gallery in Rome, NY during April 2006. Her presentation was representative of her travels around the world. □

NEWSLETTER FORUM

The Newsletter Forum is a new feature that we hope will foster useful discussions of interest to all our members. The idea for the forum was suggested by Stella Lam and this Forum question was presented to the CNYWS Officers and Board of Directors last month to see how it would fly.

HERE IS THE QUESTION: "How do you feel about the use of white paints with watercolors?"

There are purists who strongly object to it. But other artists use it freely, not just for corrections, but as a regular part of painting, for highlights or mixing body color (body color is paint that contains white so it is opaque - Cerulean Blue is an example). Are you a purist who only appreciates transparent colors? If so, why, and how do you go about saving white areas in your paintings? Do you use white, either watercolor or gouache? If so, how do you use it? Here are the responses of some members edited down to fit the space.

Roland Stevens says, "I rarely use white paint except for snow flakes. I think the challenge with watercolors is in retaining the white paper for the best contrasts in the focal part of a composition. Not always easy to save white areas, but with a lot of practice you can be quite successful and turn out some wonderful paintings. I rarely use opaques because as a signature member of NFWS I never could remember just which paintings I could enter in their shows. This way I don't need to worry about being black-listed & rejected."

Martha Deming says, "I seldom use opaque white because true watercolor should be transparent. That is one quality that sets it apart from other watermedia that are fashionably though erroneously referred to as watercolors. Opaque white can become a crutch for painters who choose not to meet the challenges of transparent watercolor. However, I have used it in two paintings (Woodsy Napping and Night Flyers) where I deliberately wanted its effect as I splattered it on a wet painted surface. It gives a soft, blurred spatter effect that way. A slightly different effect can be achieved by splattering masking fluid on a wet surface as I did in the snowplow pieces. Part of the challenge of transparent watercolor is reserving your whites, designing and controlling the light. It's a challenge I've chosen to accept and try to meet in every painting. Not to say opaque white in any medium isn't a valid pigment; it just isn't appropriate in a transparent (true) watercolor. The use of opaque white moves the piece into the category of watermedia and precludes entering it in a transparent watercolor show. Bearing in mind, of course, that this is just one artist's opinion, old fashioned and uncool as it may be in the current watermedia frenzy."

Marilyn Schleuter's reply was, "...I don't use it normally as I find it doesn't do anything but muddy a color. If I wanted to paint with gouache I would just buy it... Yes, it is fine for splattering snow flakes. Another example would be highlighting yellow flowers in a field of green for a landscape. A little white brightens the yellow. The flick of light reflecting on an eye sometimes can be helped by the additional of opaque white, rather than abrade the paper by using a knife."

"First, I love to challenge myself to see if I can paint around something and save the white of the paper without any additional crutches. My personal enjoyment comes from the challenge to slow down when painting as I painstakingly paint around what I need to save. It really doesn't take too long and dries faster. The edges are more realistic, also I would turn to using frisket before I would use opaque watercolor and even that becomes a headache, figuratively speaking. There is something about looking through the various layers of color that reflect light from the white of the paper that I find fascinating by staying true to transparent watercolors. You just cannot get that translucent glow to a painting when using opaque white ..."

Marian Simpson's opinion was, "I agree with all the others about not using white. However, in the Learning Phase for beginners who are easily discouraged about the difficulty of watercolors, a little white in the mixture is SOMETIMES USED. The goal being to aim for all transparent."

Kathy Kernan said, "I use it to augment what perhaps should have been better thought out in the first place. In almost all situations, I can get back to "white" or near white by lifting."

Angela Wilson's position was, "I am not a transparent watercolor purist snob. However, I don't use white paint of any kind in my watercolor paintings. Even so, there have been some exceptions: A splatter of snow after a winter scene is accomplished or possible water droplets after an oceanscape is finished. My tube of white watercolor is barely used, and it's ten years old. I was taught watercolor by W.Ralph Murray, and he instructed us not to rely on "white" except what we had the foresight to save from the paper. I like to paint this way. It's more of a challenge and accomplishment when I am finished with my painting. I have also worked in acrylic paint, and don't own a fluid acrylic white. I approach painting in acrylics the same way."

Kitty Blind stated, "The new Arches (white) correction fluid which will cover most any watercolor paint mistake will appear as if it was taken down to the original paper, with the ability to be painted over with another color. Does this count as using white if not left bare? It works pretty good. I have tried it."

Bill Elkins said, "Stella, you've kicked up a lot

FORUM – Continued from Page 9

of dust with this idea. I'm probably the artist "newbie" in the group. I'm still trying to find my place, although I suppose even the lifelong artists are, too. But art being what it is, I would imagine that whatever works...works. Having said that, I like the challenge of leaving my whites. It's kind of fun to try to plan ahead a few moves to try to protect whites (and lights), even though I can't play chess at all!"

"But like many of the rest of you, I have been known to use a dab of opaque white on occasion when it is critical to the final result. Same for masking out small areas - I'm looking at a piece "under construction" in which I put a dab of masking to save a highlight on a small button in the middle of a dark coat. I'll probably knock down the white a bit after the masking comes off."

Jean Madden's answer was, "I love the effect of transparent watercolor paintings that seem to glow from within and can provide some glorious suggestions of ambient light. And of course no opaque paints should be used if the work is to be judged in the transparent category. For other paintings, I feel that the artist should be free to use whatever will achieve the effect they envision. (I say this with a wry chuckle, knowing that what we hope to produce and the final result are often two very different things."

Whenever possible (when everything goes as planned) I go to considerable effort to preserve the white of the paper by friskets and/or painting around the highlights. Sometimes in the process I'll notice that I've overlooked a detail, and then there will be some lifting or scrubbing out. If a staining color is involved, it may not be possible to completely remove it. A new product that can be helpful in these cases is Creative Mark's Aquacover ("Liquid Watercolor Paper") which comes in several varieties designed specifically for certain major watercolor paper brands."

Editor's Note: The Board members were enthusiastic in sharing their thoughts and techniques. Other topics will be discussed in future issues of the newsletter. We would appreciate hearing from you regarding this forum. Please send comments to Stella Lam at stella@chibiknights.com. Thank you. □

MEMBERSHIP

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

BOOK REVIEW

A Painter's Guide to Design and Composition

by Margot Schulzke; published by North Light; ISBN 1-58180-643-4

Margot Schulzke first came to my attention as a writer of thoughtful and relevant essays about painting for **Pastel Journal** magazine. They became (and still are) my "first read" in every issue. Her ideas are not limited to pastel, but apply to all media. She has now authored a book on design and composition, again relevant to all media.

Schulzke first reviews the basics of design elements and principles (and who can't benefit from that?) but also includes a chapter titled "How Artists Think As They Create", a subject of increasing interest to me. It gets even better: the third section of the book is "What Takes a Painting Beyond 'Good'", something we're all striving for, and she devotes the final section to "In Their Own Words", statements from the artists whose work is lavishly shown from cover to cover. The color images include step-by-step demo series along with numerous finished pieces by 25 artists in various media. This book will be a great investment for the "ways I can become a better painter" section of your art library.

Martha Deming □

SLIDE REVIEW SCHEDULE

The deadline for submission of slides for the next slide review will be October 15, 2006. The jury of selection will meet in November. Applications for Signature Member status are available from **Catherine Blind** or on the CNYWS website and should be mailed to **Judy Hand**, 132 Lynn Circle, Syracuse, NY 13205.. □

Directions to the Holiday Inn

