



the central new york watercolor society

NEWSLETTER

AUGUST 2012 EDITION

President's Message

I'm very proud of this hard-working multi-talented Board of Directors and the unnamed non-board members who continue to serve the CNYWS. I don't know where all the energy comes from, but do know that it is spent in the service of a society they love. Over the last five months we were challenged with a demanding "to-do list:" events to plan, changes to consider implementing, important issues to resolve and ways to celebrate our 30th Anniversary, to name just a few. Were we productive? You decide.

Beginning with the Annual Meeting, Bill Elkins and the Annual Meeting Committee have coordinated an exceptional three-day event to be held at The Beeches Inn Restaurant and Convention Center in Rome, NY. All our activities will be conducted under one roof. The workshop space, Demo Night, and main meeting room are conveniently located, making easy work of carrying in supplies and equipment.



Sandy Rooney

Carl Crittenden has again moved this society further into the second millennium. Completely re-constructing our outdated Juried Show entry process. We can now boast a digital entry process. The fact that we have a member on the BOD that has the savvy to accomplish this task for us is remarkable. Embrace it. Don't shy from it. Find a way to digitally photograph your work, put it in your computer, prepare it with the proper data, and hit "send." Many other art organizations are far ahead of us in this technology. Some are paperless. We understand that it may not be possible for some of our members to do this yet. Those of us who can should make every effort to do it. If you don't, you will have lost the opportunity to enter your best and latest work into the next and first CNYWS Digitally Juried Show at Cooperstown. Let's all make it happen. CNYWS members are "in touch"- a digital entry can't be a problem for them! Let's make the Cooperstown Digital Juried Show a resounding success.

In addition, Web Master Carl, and Newsletter Publisher, Steve Ryan have been busy collaborating on the CNYWS website redesign. You have probably seen some of the colorful changes already on the site. Continue to check it out. There's a lot more to come.

On a more serious note, I have received many opposing opinions concerning the change in the Signature Show rules that would allow Signature Artists to show a painting a second time but not in consecutive Signature Shows. A host of Signature members have expressed their concern and their intention to challenge this ruling, so it suffices to say that the BOD is willing to take a second look. Heather G. Abrams will be offering a Motion to Rescind this ruling at the August BOD Meeting. I will keep you posted

At this juncture the new CNYWS Silver and Gold Medallion status structure is in place. Signature members and board members alike, have voiced their enthusiasm and hope for its success. (See article inside entitled: "Signature Members on their way to (..Silver Medallion)"). Our Medallion Chairperson is Sandy Plumb. We thank her for keeping the archive of CNYWS shows over the past five years that made it possible to look back and complete the Five-Year Analysis of show entries. This new level of excellence was implemented to encourage Signature Members to enter CNYWS shows more frequently and to show new works and more entries in CNYWS Signature shows. Associate members will witness to the fact that there is more to achieve after gaining Signature status and not to hold back from going for it. If it is the goal of any artist to improve, then they must never stop fine-tuning their skills in design or allow themselves to rest too long from the feel of brushes and the beauty of paints. It can be the small concerted effort to acquire greater knowledge of this illusive and exciting medium that often rewards the searching artist with epiphanies. Go Signature! Go Medallion!

The Arkell Museum Signature Show closed on July 27th. The pure success of this show rests solely on the exceptional quality of the 36 works displayed by 22 of our most prolific CNYWS Signature Artists.

Catherine Bennett has put together a CNYWS PAINT RETREAT scheduled for August 25th in response to a request from members who thought it would be a lot of fun. We'll have the whole day to spend walking the grounds, painting the gardens, taking photographs, eating a great lunch, talking watercolor and just enjoying each other's company. I'm looking forward to it. Sign up for a great time.

That's all for now Folks.

Sandy

LORRAINE
VAN HATTEN



Featured Artist

2012 OFFICERS

President - Sandra Stockton Rooney, SM
Vice President - Catherine M. Bennett, SM
Treasurer - Carlton Crittenden, SM
Recording Secretary - Jane G. Taylor, SM
Corresponding Secretary - Beverly Choltco-Devlin, AM
Immediate, Past President - William Elkins, SM

2012 BOARD OF DIRECTORS

Heather G. Abrams, SM • Catherine Blind, AM
 Patrice Centore, SM • Judy Dimbleby, AM
 Drayton Jones, SM • Jeri Meday, SM • Ceil Pigula, SM
 Stephen Ryan, SM • Barbara Bickford, SM

2012 SHOW COMMITTEES

Annual Meeting - Bill Elkins
Annual Meeting Registration - Carl Crittenden, Jr.
Annual Mtg. Registration Desk - Kitty Blind
Annual Meeting Packets - Kitty Blind
Annual Meeting Workshop - Catherine Bennett
Annual Meeting Critique Setup - Drayton Jones
Annual Meeting Hospitality - Sandy Rooney, Judy Dimbleby
Annual Meeting Door Prizes - Sandy Rooney, Judy Dimbleby
Annual Meeting Raffle - OPEN
Demo Nite - Heather G. Abrams
Vendor Coordinator - Judy Soprano
Exhibitions - Jeri Meday
Exhibitions / install - Drayton Jones
Exhibition Collectors - Patrice Centore
Web Master - Carl Crittenden, Jr.
Newsletter Editor - Ceil Pigula
Newsletter Publisher - Stephen Ryan
Public Relations - Heather G. Abrams
Facebook - Beverly Choltco-Devlin
Jury of Selection - Carl Crittenden, Jr.
Help List - Beverly Choltco-Devlin
Future Venues - William Elkins, C. Bennett, C. Crittenden
 2012 *The Beeches* - Sandy Rooney, Bill Elkins, Carl Crittenden
 Catherine Bennett, Heather G. Abrams
Future Presenters - Beverly Choltco-Devlin, Bill Elkins
 2012 *Phyllis Rutigliano* - Barbara Kellogg, William Elkins,
 S. Rooney, Carl Crittenden, Catherine Bennett
Historian - Polly Blunk
Archives Co-coordinator - Sandy Plumb
Awards Committee - Carl Crittenden, Jr.
Membership - Beverly Choltco-Devlin
Communications Coordinator - Marika Briggs
Member Workshops - Catherine Bennett
Official Photographers - Jane G. Taylor, Sandy Rooney
Official Reporters/Reviewers - Martha Deming, Angela Wilson
Nominations - OPEN

SHOW COMMITTEE CHAIRS

Rome Art and Community Center, Rome, NY
Chair - Jane Grace Taylor

Arkell Museum, Canajoharie, NY (tentative)
Chair - OPEN

CNYWS Juried Show
The Cooperstown Art Association, Cooperstown, NY
Chair - Jeri Meday, Bonnie Goetzke

2013 Exhibit
Herkimer County Community College Juried Show
Chair - Sandy Rooney

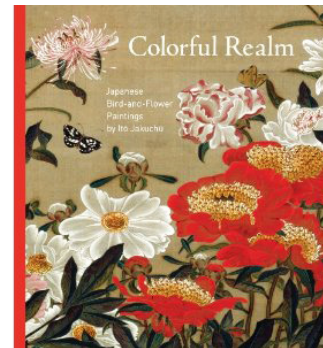
SM-Signature Member *AM-Associate Member*

Book Review by Martha Deming**Colorful Realm, Japanese Bird and Flower Paintings**
by Ito Jakuchu Author: Yukio Lippit, et al

ISBN -13: 978-0-226-48460-0

ISBN-10: 0-226-48460-2

Here you have a magnificent book that is pure joy to look at. It is the show catalog for the exhibition of 30 scrolls, created over a 10 year span from 1757 to 1766 by the artist Ito Jakuchu. He donated the scrolls to the renowned monastery Shokokuji in Kyoto, which in turn gave the collection to the Japanese Imperial Family in 1889. Until 2012, the scrolls had never been shown as a group outside the country of Japan. They were shown at the National Gallery of Art in Washington, D. C. in celebration of the 100th year since 1912 when Japan gave the United States the cherry trees that bloom every year on the banks of the Tidal Basin. Images of the scrolls are here now in this book for all to enjoy forever.



We meet the scrolls on a double page fold-out showing small images of all 30. The reader is then treated to an individual section for each scroll, showing a larger image of the whole scroll and a double page spread of detail images. The detail images are so beautifully photographed that the silk threads from which the scrolls were woven can be seen, as well as the texture and thickness of the various paints used by the artist. These images are accompanied by engaging text written by author Yukio Lippit for each scroll, explaining the symbolism of the images, the artist's materials and techniques, and further historical information. Each is a treasure to be explored, lingered over and returned to.

The second section of the book is called "Colorful Realm of Living Beings, Juxtaposition, Naturalism, and Ritual," is also written by author Yukio Lippit in which the artist's biographical, artistic and cultural information is discussed. Following that, the third section of the book, titled "Jakuchu's Legacy, The Artist's Masterpiece and Its Influence," written by Ota Aya, includes an in depth discussion of the artist's work in the setting of its time and culture, the creation and history of the scrolls, the artist's innovations and the conservation of the scrolls through the years.

The final sections of the book are "Traditional Painting in Japan, Materiality, Structure and Conservation," by Oka Yasuhiro and "On the Colorants," by Hayakawa Yasuhiro. All text is accompanied by illustrative photographs of scroll details. This book offers not only a joyous excursion into Japanese art, but a deep learning experience for the reader. I close the review with a quote from the book which can inspire us all to strive for lofty goals:

The essence (seizui) of painting is to drop ink on raw silk with earnest aspirations, and without any sense of ill intent (janen). True painting consists of achieving the divine and allowing the brush to move accordingly. If brush and ink are not in accordance with this principle, no matter how beautiful the forms in a given work, no matter how much struggle went into its conception, the resulting painting will have no value or significance. The true aspect of painting lies not in its form but in its spirit; it is through this spirit that form is enlivened, that the self and the object encounter one another, that the heart and the brush are in unison and the painting overflows with sentiment. Once this is achieved, a work is finally able to demonstrate its true essence, as with the painting of Sessue and Sesson. Hashimoto Gaho (1835 – 1908) If we try to apply these ideas and concepts to our own work, what lofty and colorful realms await us?

Featured Artist Lorraine Van Hatten



"Harnessed with Blinders"

bicycling and skiing as our main sports. I am also a gardener, avid reader and like to research genealogy. We raised sheep and goats for a number of years, since I am interested in spinning, weaving and textiles. I am continually inspired by other artists' work, always reading art catalogs and monographs for inspiration in technique, color and composition.

My subject matter is usually something that comes out of my life's experiences: places I've been, people and things I have seen. I don't like to limit myself-if it looks like it could be an interesting composition, I'll play around with it. Over the years I have tried many different media, but enjoy watercolors the most. I am always trying different techniques: layering, pouring, masking, lifting- whatever it takes to achieve the effect I am after. I work in series a lot. Once I have completely lost the white of the paper or gotten too muddy and/or opaque, I usually abandon a piece and start another. I may simplify, change colors, modify the composition and value pattern, all in the pursuit of something I am pleased with. Getting it right the first time is a joy, but can be hard to pull

off successfully. A good value sketch and color pattern is a big help,



"After the Black Fly"

My love of art was evident early in kindergarten-I always wanted to be at the easel with the finger paints during free time. A career in art was essential. I studied Advertising Design at MVCC and transferred to SUC at Buffalo for Graphic Design. I have worked in the graphic arts at newspapers and commercial printing companies, starting out with paste-up and layout and ending up working on computers with digital files. I retired after 25 years from Vicks Lithograph and Printing. Soon after, I volunteered to publish the CNYWS newsletter, which I did from 2007 to 2011.

After my husband and I built our home (literally with hammer and nails) in the early 80's, I found time to paint and started exhibiting again. Guy Corriero was still living locally and giving watercolor workshops, and I signed up for a few. That's how I learned of the CNYWS, which I joined in 2001. I took many of the annual

one-day workshops, always a new palette of colors and techniques to try. My husband and I are pretty active, with



"Seeking Shade"

and I try to work that out (sometimes in my head) as I do my drawing. I work with a limited palette of mostly primaries, and lately I have been using hot press in both 140 and 300 lb. I took a couple of workshops last year, and by coincidence both required us to paint vertically on 300 lb. paper. I hadn't used that weight in years, but was happy with the way it worked and I have been experimenting with it since.

Veteran's Portrait Series Show Review

What do you do in the wake of knee replacement surgery? Ask CNYWS Signature member Kathy Kernan. While making her way toward full recovery, she picked up her paintbrush and went to work on a project honoring Central New York veterans. Over the course of about a year, she contacted veterans' groups asking for volunteers who would be interested in sitting for a portrait. Many responded and the project took off. The culmination of "Remembering Our Veterans: Watercolor Portraits by Kathy Kernan" was the closing reception of her show of the completed portraits at the Kirkland Library Gallery on May 24, 2012. In attendance were many of the veterans, easily recognizable among the crowd from their portraits. One group of veterans proudly presented a color guard ceremony during the reception.

Immediately as I entered the show, the full impact of the power and emotion captured by Kathy's brush hit me. I had to blink back tears often as I slowly went from portrait to portrait, savoring the painterly watercolor quality and the sensitivity with which each was composed and painted. When combined with the notes accompanying each image—who the veterans were, where and when they served, the events of their service—I was in awe of them and of Kathy's commitment and effort in creating this series of watercolor portraits. In addition to the outstanding quality of each image, the presentation was excellent. All the images were framed alike, simple, quiet and elegant, allowing full attention to focus on the paintings without competition from the framing. She also included a collection of her reference photos allowing us to see how she used the photos only as starting points and to note changes she made to create stronger compositions.

The piece de resistance of the project was that after the show closed, Kathy gave each of the portraits to the appropriate veteran as a thank you for his or her service to our country. Kathy has set the bar high for creating a project then following through with spirit and finesse. CNYWS is fortunate to count Kathy among our Signature members. I am eager to see what she will do next and what inspiration our other members will draw from her exceptional achievement. If you see Kathy, please do congratulate her on this amazing accomplishment.

Submitted by Martha Deming, CNYWS Reporter



"Proudly We Serve"



"Game On"



"My Birthday"

Members in the News

Donna Kistler was accepted into the 2012 Northeast National Pastel Show in Old Forge for her pastel, "Mums." She has also been accepted into the Cooperstown National Juried Art Exhibit for her pastels "North Dakota Wild Burrows," and "Red Pepper."

Members **Barbara Kellogg, Joy Englehart, Ann Pember, Roland Stevens, Martha Deming** and **Mina Angelos** were accepted into the 2012 *Adirondacks National Exhibition of American Watercolors*. The show dates are August 11 to October 8 at View, in Old Forge, NY.

Cookie Falcone just attended the national Pastel show Walk About in Old Forge at the View, weekend of May 11th. She then was the model for the pastel demonstration that evening with Alain Pickard, portrait artist, and Sunday attended the pastel workshop held at View. Cookie had a month long art show at the Art Store this spring, with a great opening night reception. She also will be an artist at the Everson's 60/60 fund-raising event on June 22 at the reflecting pool, along with fellow members **Judy Hand, Patrice Centore, Bonnie Goetzke** and **Ceil Pigula**.

Donna Egan is the Artist of the Month for the month of June at Creative Celebration in Lakeport. There was a reception for her on Friday, June 8.

Elizabeth Cummings Monroe has a show from August through September 2012 at the Paine Library 113 Nichols Avenue, Syracuse, NY 13206.

Ann Pember had work juried into the Vermont Watercolor Society at the Chaffee Art Center in Rutland, Vermont. Ann's work was also accepted into the *Transparent Watercolor Society's 36th National*, and the *Watercolor Society of Alabama Annual Exhibit*, where she received the Patron's Fine Art Merchandise Award. Among other juried shows that Ann was accepted into are: the *Illinois Watercolor Society 28th National*, the *Academic Artists Annual National* in Springfield, MA, the *Missouri Watercolor Society National*, and the *Western Colorado Watercolor Society Annual*.

Kristin Woodward was accepted into the *Northeast National Pastel Exhibition* at Old Forge in May and received the *Kelly Weil Memorial Award*. She was also awarded people choice at the *Colonie Art League's Annual Holiday exhibition*.

Joy Englehart has had a painting accepted for inclusion in the 77th annual *National Juried Exhibit* of the Cooperstown Art Association, Cooperstown, NY, being held July 13th – August 17th, 2012. Joy also has a painting in the NLAPW show at the Szozda Gallery in the Delevan Center, Syracuse, NY and a painting at the *Cazenovia Watercolor Society Show* at the Fayetteville Library, Fayetteville, NY. She has two new paintings included in the Rental Gallery show at Manlius Library, Manlius, NY. Joy had a painting included in the "Admire/Inspire" group show for Association Artists in February, 2012.

On April 29th, **Susan Flanders Davidson** was inducted into the *Rome Arts Hall of Fame* as a fiber-artist and art educator, at a ceremony at Rome's Capitol Theatre.

In June the Kirkland Town Library in Clinton, NY presented works by member **Sybil Johnson** & Jim Ring entitled "Sybil & Jim Paint Around." The show featured watercolors and pen & ink pieces.

Tom Yacovella's painting entitled "Rising from the Ashes of 9/11" was recently chosen as First in the State in the 2012 *National Veterans Art Competition*. Out of 1,873 entries, it is now in the process of being judged as a possible First Place winner nationwide. Tom's entry was painted as a result of his history of the World Trade Center. As a young Art Director in NYC, his lunch

hours were spent watching the Twin Towers being built in the mid-'60s. When he left NYC the uncompleted WTC was the same exact height as it was after the tragedy of 9/11. The torn skeleton, though it only stood for days, still exists in his mind as a strong visual and grim reminder. Tom painted the aftermath with an eagle "rising from the ashes, much like the Phoenix, illustrating America's resolve. The smoldering ashes of red and white coupled with a sky of deep flag blue were designed to simulate 'Old Glory.'" You can view the painting on Tom's website: tomyacovella.com.

Loretta Lepkowski has embarked on a series of portrait paintings of older women, among them, her painting "Grandma's Joy" which was accepted into the *Northeast National Pastel Exhibition* at the View, in Old Forge, NY. Loretta also completed a pastel, "Portrait of Ceil," as part of a demonstration at the opening reception of the NNPE. She is using watercolor as an underpainting in some of her current works, and credits fellow CNYWS member, **Martha Deming**, with encouraging her with this process.

The New York State Fair has selected Board member **Stephen Ryan** as one of the judges for the Fine Arts and Photography contest. It is a state-wide competition that is held at The Arts and Home Center yearly.

Signature member, **Roland (Chip) Stevens**, III AIA, NWS, was juried into the 2012 Mountain, Maryland Plein-Air exhibit in Cumberland MD, as well as the afore-mentioned ANEAW, in Old Forge, NY. Chip is also exhibiting in an invitational exhibition at Oxford Gallery in Rochester, NY. He was juried into the Watercolor USA 2012 Springfield Art Museum exhibit where he received the Patron Purchase Award. Chip also took part in the Rochester Art Club Spring Exhibition for Signature members at St John Fisher College, which is a juried show, and the American Society of Marine Artists' War of 1812 Commemoration.

Jeanne Dupre is the Artist-in-Residence at the Adirondack Museum Aug. 2-6 and was the Artist-in-Residence at The Hedges on Blue Mountain Lake in July. Her work will be at the Rustic Fair at the Adirondack Museum September 8 and 9, 2012. More of Jeanne's work can be seen at Hoss's Long Lake, the Adirondack Museum, Gallery 3040 in Old Forge, Unique Woodworks in Cleveland NY and the gift shop at the Hedges on Blue Mountain Lake, The Crows Nest.

Elaine Wentworth won the *John Loughlin AWS Memorial Award* for her watercolor "Winter Overlook" at the Academic Artists Association 62nd Annual Exhibition on April 29, 2012. The exhibit was held at the Karen Sprague Cultural Arts Center Gallery at American International College in Springfield, MA.

Jane G. Taylor was accepted into the *Sumi-e Society of America Juried Annual Exhibition*, which is being held in Burnsville, MN in September.

THE 21ST ANNUAL HAGAMAN ART SHOW will be held on October 6th and 7th, noon to 5PM at 86 Pawling St., Pawling Hall, Hageman, NY 12086. The adjudicator for the show is **Carolyn Justice** and she will be judging seven categories: oil, acrylic, watercolor, pastel, drawing, mixed media and photography. There will be awards for Best of Show, 1st, 2nd and 3rd place, Honorable Mention and Public Choice. Admission is free as are the refreshments. **If interested, please call Virginia from 9am to 3pm Monday through Friday, at (518) 843 2480, or for more information contact Juliet Konieczny at (518) 842 0655.**

Q *Are you a 3-color painter? Do you have to try every new color under the sun? What about mixing? Do you mix on your palette or do you prefer to let the paint flow into a creative surprise on your watercolor paper? How do you feel about the use of black? Is there ever a reason to use it? Tell us about your color choices and techniques.*

Bill Elkins: When I was a “newbie” painter, I bought every color that I read about. Then, I began to study with Nicora Gangi in Syracuse. She sent me to “boot camp.” She had me painting with a warm and cool version of the primaries only: alizarin and Winsor red, aureolin and cadmium yellow, Winsor blue (green shade) and ultramarine. Only recently have I cautiously added some new colors—a couple of new blues, indigo and cyan—to better handle all the water and skies, and I’ve added burnt umber and burnt sienna. I have no green, and frankly, I’m a bit frustrated with the range of greens that I can mix myself with my limited palette. I have been in the habit of mixing on the palette, although I think I need to venture forth and let more things happen on the paper. I don’t believe I’ve ever owned a black. I can usually find several ways to make a black-leaning color – sometimes leaning blue, sometimes leaning red.

Catherine Bennett: Color is the very essence of our watercolor expression. The basic principles of color theory, what they mean and how to direct them to express your intent are sadly overlooked. Color selection is a complex task requiring knowledge about hue (the color wheel relationships), value, intensity and psychological association. I own many colors, including blacks and whites, and enjoy using any one that works toward my purpose. Mixing and mingling paint on the paper surface by pouring, creates movement, variation and excitement. Flat, solid shapes of singular color add a resting spot, an area of contrast, and weight. I’m trying to keep the viewer captured long enough to engage them in my work and then discover the powerful use of color that I really love to apply. Each manufacturer offers a different mix of paint content and that can sometimes create confusion. With practice and adjustment you can create most colors using a warm and cool of each of the primaries plus black and/or white. I would rather look at my tubes of paint and open one that matches what I have in mind! The many fun additives and possibilities on the market expand creative painting, and sometimes trying something new and aqueous is just the jump-start needed to continue to grow.

Sandy Rooney: For the better part of my adult life, I painted in oils. Allergies in 1993 forced me to try watercolor. An artist friend knowing my plight gave me a notebook by Michael Wilcox called “A Color Mixing System for Watercolors.” I went right to work fill

ing it with all the watercolors I owned. To this day I continue to add newfound colors to my book. I have compiled a permanent refer

ence book of all my color mixes with pages of additional transparent color combinations and effects with both standard colors and new colors as I find them.

The color combinations I’ve developed for grays and blacks are so important to me that I make sure those colors are on my palette at all times. Sometimes I use tube blacks in an abstract painting where only a strong flat black will please me. Having this guide to rely on has eliminated a lot of wasted paints and remixing of colors: thus I’m better prepared, more spontaneous and singularly focused on my painting.

Judy Dimpleby: My best paintings have been done with three tubes of paint. I think that maybe it slows me down and makes me think before I slap on a pre-made color. However I am guilty of buying those juicy new colors, always looking for the “magic color” that will make me a better artist. Let me let you in on a secret, there is no magic color, no “magic brush,” just a lot of thought and hard work. Three tubes of paint works just fine.

Kitty Blind: As a fairly new watercolor artist, I have come to realize that knowledge of color mixing and other characteristics of the paint are crucial to a great painting. This is something I am still learning about. You want your colors to be vibrant, clear and not muddy. It is exciting to mix color on the palette as well as on the paper and see what happens. I try to do both: on the palette if I’m not sure whether the colors will become muddy, and on the paper when I am more familiar with the particular color’s properties (staining, fugitive, opaque, etc.) to see unexpected results that often surprise me and make the painting fresher. Although I have many tubes of paint, I find that I am using fewer and fewer of them. However, painting in the Adirondacks and painting in Hawaii uses different sets of colors, I have found. I don’t use black much although I have some colored blacks (i.e. reddish black) that I use. I try to not use white either, but to save the white of the paper. This is another hard lesson to learn. Sometimes you can almost tell who the painter is by the colors of the painting and I have come to realize that there are as many beautiful color-schemes as there are painters.

Patrice Centore: My palette is fairly set at this point. I’ve experimented with different colors but end up with my favorites, cadmium blue, ultramarine blue, aureolin, rose madder-genuine and alizarin crimson. Sometimes I break out and add some new colors. I also use raw sienna and burnt sienna. I have used black, though not often. I’ve seen it used very effectively and see nothing wrong in its use.

Jane G. Taylor: I use a color wheel palette and try to keep my complements opposite as I work. That way I can cancel the power of a color without any effort or searching. I experiment with other colors but use lightfast colors only. I use black in Asian style painting.

Guest Artist *Phyllis Rutigliano*

As previously announced, our Guest Artist for our Annual Meeting and workshop this year will be acclaimed watercolorist, Phyllis Rutigliano.

Ms. Rutigliano, will be offering a two-day workshop in conjunction with our Annual Meeting and will be concentrating on the art of the landscape, reflecting her unique approach:

"The only medium designed to use the white of the paper as a color, watercolor was made for landscape and its atmosphere, distant hills and water drenched skies. Working freely to insinuate instead of describe, we eliminate exact representation and create the essence and feeling of the outdoors. Clearly read silhouettes explain the terrain and emphasis on drawing and design create unity in this subject. A major aid is to get past the overworked landscape.



"Waterfall", Phyllis Rutigliano

Slides showing work of great artists will be presented and their techniques discussed. Take your inner child with you and enjoy the paint."

Ms. Rutigliano is a native New Yorker and attended Brooklyn College, The Brooklyn Museum Art School, Douglaston Art League, and studied privately with Mr. Ernest Crichlow of the Art Students League.

Phyllis has been the recipient of numerous national awards, among them: The Edgar A. Whitney Award from the American Watercolor Society, and Best in Show in the National League of American Pen Women exhibit in Washington, DC.

Don't miss this opportunity to learn from one of our most versatile contemporary watercolorists!

Two-Day Workshop This Year

We've added a day to the Workshop portion of our 2012 Annual Meeting Weekend.

It seems that some of our past (and future?) guest artists have commented that doing a one-day workshop means that they compact as much of a two-or three-day workshop as possible into one day.

So, this year we will have our Workshop on Thursday and Friday, followed by the usual Saturday Annual Meeting activities.

We hope that this will provide a richer workshop experience for us all, and that we will find this to be our template for the future.

So, check your calendars, and pen in October 4-6,

In Memoriam

Longtime Signature member Elizabeth (Liz) Hueber (Syracuse, NY) passed away on May 22, 2012. Liz was a graduate of Syracuse University Fine Arts and was a graphic designer. She will be missed.

Annual Meeting & Workshops 2012

Thursday, October 4 – Saturday, October 6
at The Beeches,
7900 Turin Road, Rome, New York 13440,
(315) 336-1775

Thursday, October 4, 2012

*Watercolor Workshop with Phyllis Rutigliano, Day 1
8:00 – 9:00 Registration
9:00 – Noon Morning Session
Noon – 1:00 Lunch
1:00 – 4:00 Afternoon Session

Friday, October 5, 2012

*Watercolor Workshop with Phyllis Rutigliano, Day 2
The Beeches
9:00 - Noon Morning Session
Noon – 1:00 Lunch
1:00 – 4:00 Afternoon Session

Friday, October 5, 2012

“Demo Night”

**Demonstrations by CNYWS members
(Free and open to the public)
The Beeches,
6:00 – 8:00

Saturday, October 6, 2012

The Beeches,
8:00 – 11:00 Registration
9:00 - 9:30 Welcome
9:30 – 10:30 Speaker, Phyllis Rutigliano
10:30 – 11:15 Annual Business Meeting
11:15 – Noon Break, Visit Vendors
Noon – 1:30 Annual Luncheon
1:30 – 3:30 Demonstration, Phyllis Rutigliano
3:30 – 4:00 Break, Visit Vendors
4:00 – 5:00 Critique by Phyllis Rutigliano

* Pre-registration is required to attend the
Workshop and Annual Meeting

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

Special Notice to CNYWS Members

Do you have any never-used art supplies or “gently-used” books in your studio that need a new home? If so, why not donate them to the CNYWS to be used as a “door prize” at our Annual Meeting?

We would gratefully accept any new art supplies or art-related books that are in good condition, but that you may want to re-cycle. Please contact either Sandy Rooney at 315-736-6368, art4abba@roadrunner.com or Judy Dimpleby at (315) 736-3412, jcdstudio@yahoo.com with your donation information.

CNYWS-New Venue

After several years at Dibble's Inn in Vernon, New York, CNYWS is moving to a new venue for the 2012 Annual Meeting weekend.

The Annual Meeting this year will be held from October 4, 2012 through October 6, 2012 at The Beeches in Rome, New York.

The Beeches is comprised of a beautiful stone mansion, formerly owned by a prominent doctor and his family, and a newer motel/inn complex located across a wide lawn from the mansion.

We will be meeting in the former mansion for the two workshop days, Demo Night and for the Annual Meeting activities.

Rooms are available at the motel/inn on the same grounds.



You can take a look at The Beeches on their website at www.thebeeches.com.

Instant Art Show at Annual Meeting

Last year was the first year to construct a “forest” of members’ works at the Annual meeting.

Again this year, we hope that everyone attending the Annual Meeting will bring a painting and an easel. We will display all of the works that come in.

It's a great chance for all of us to better know our fellow members through their art.

And, if you choose, your actual painting will be critiqued by our guest artist at the end of the day, rather than having to provide slides or CD's/DVD's.

W. B. Romeling Award

The CNYWS has received a \$300 award from the W. B. Romeling Memorial Trust, towards the demonstration and critique by this year's guest artist, Phyllis Rutigliano at our Annual Meeting. W.B “Bus” Romeling was a founding member of the CNYWS, and someone who was always ready to share his talents. The trust's generous award makes it possible to obtain the services of the nationally known artists who lead our workshops and demonstrations. The CNYWS is fortunate to be the recipient of this award, and accepts it with much appreciation.



CNYWS Spring Workshop: Photographing Paintings

On April 14, 2012, twelve interested members of the CNYWS met in North Syracuse to take part in the photography workshop led by artist and CNYWS Past President, Carlton Crittenden. Since most juried shows-including ours-are now accepting only digital entries, Carl's primary concern is to give any members desiring to do so, the opportunity to learn basic techniques for photographing their art work for digital entry in the CNYWS fall all-member show, and other shows as well. Digital images must replicate the original work as closely as possible in order to encourage acceptance and hanging in the various shows, thus requiring technically correct photographing or scanning.

Carl demonstrated his easy system of photographing work by placing it on the floor with the camera positioned directly above, and how to avoid extraneous objects like the tripod leg, mat, frame, floor, etc. He also demonstrated his setup for photographing paintings under glass hanging vertically on the wall. He then showed how to manipulate the image to ensure correct color, avoid skew and include the entire painted image but nothing else. Sizing the image and titling the CD to meet various show "specs" plus software for doing so were discussed.

Participants then had the opportunity to try both processes with their own work, using their own cameras, laptop computers and software with guidance from Carl as they worked. Each person was given a detailed information packet prepared by Carl, so all the pertinent information would be available for future reference. Throughout the workshop members had many good questions and also shared their own experiences so that all could go home with a higher skill level, better prepared for making digital entries for juried art shows. If you missed this workshop and still want to learn,

email Carl at robertscrittenden@verizon.net to discuss possibilities for another workshop.

If, however, you are like this reporter, not a "DIY" person, or don't have, don't know how to use, or maybe even don't want a computer or digital camera, and would rather spend time making new paintings than photographing what you've already done, there are readily available and inexpensive ways to do that and still have the requisite digital images and CDs for entering juried shows. The business I use for my own work is Darkroom Imaging in Rome, NY. I simply take the painting and a copy of the prospectus to Darkroom and they scan the work, make the CD to the exact requirements of the particular show, and I then have a CD that exactly meets all the specs for the show-ready to enter-either by mailing the CD or by putting it in my computer and then emailing the image. No mess, no stress (that latter part being the most important to me). All is done quickly and for a very reasonable fee! Check them out at www.darkroomimaging.com. You can also check with Danella Photographic in New Hartford, NY (www.danellaphotographic.com) and Industrial Color Labs in Fayetteville and Syracuse, NY (www.industrialcolorlab.com). If you do a search for "photographic services & scanning," you will find pages and pages of possibilities nationwide to investigate. The digital age is here for juried shows. Let's get those images on CD, either on your own or with the help of a place like Darkroom Imaging, and enter the shows you want to enter. As the art magazines and workshop instructors advise us, "Don't do the jurors' job for them." Enter the show and let the juror decide. As they say about the lottery, "You never know...."

Submitted by Martha Deming, CNYWS Reporter

Signature Members on their way to "Silver Medallion" status

Our 5 year Retro-Analysis of show entries has revealed some interesting results:

- 110 - Individual Signature Artists entered works into CNYWS Juried and Signature shows over the past five years.**
- 30 - Signature Artists entered in only one show.**
- 23 - Signature Artists entered in 1 - 3 shows.**
- 57 - Signature Artists entered in shows multiple times.**

Three Signature artists have a consecutive chain of entries beginning with the Old Forge /Canastota **Signature** Shows and up to-but **not including**-the Cooperstown

Juried Show. They must be accepted into Cooperstown to be our first Signature Artists to receive CNYWS, "Silver Medallion." They are: **Joy Englehart, Judy Hand, Jane Grace Taylor.**

Five Signature artists have started a consecutive chain of entries beginning with the Utica College Juried Show. They are: **Martha Deming, Sandra DiVisser, Lorretta Lepkowski, Sandra Rooney and Deborah Rosato.**

Barbara Kellogg has started a consecutive chain of entries beginning with the RomeArtCC/Arkell Signature shows.

We wish everyone the best of luck at Cooperstown.

CNYWS Arkell Show Review July 2012

From June 1 through July 27, 2012, 22 Signature members of CNYWS had 36 works on display at the Arkell Museum in Canajoharie. The work was hung in three different galleries: two in the library area and one downstairs, for all to enjoy. Several members, among them exhibiting artists, officers and directors, attended the closing reception on July 15th, many of those present contributing delicious refreshments.

Media represented included transparent watercolor, acrylic, gouache and Createx—all members of the watermedia community of materials. Works included some very realistic, some impressionistic, some interpretive and some very abstract works, giving strong evidence of the wide range of talents, styles and interests to be found among our Signatures.

Our next show is the all member juried show to be held in Cooperstown. The prospectus is out so let's all rise to the challenge, seize the opportunity (Carpe Diem!) and get our entries in to make this



the best show yet. We have 84 Signature members and 90 Associate members. Wouldn't it make a great statement about the CNYWS and its members if each one of us entered at least one piece of our best new work? What an exciting challenge to give our juror! And what a great show we'd have!!

Submitted by Martha Deming Photo: Jane Grace Taylor

John Salminen Workshop



From May 7 through 10, 2012 the Cazenovia Watercolor Society presented a four-day workshop with world class watercolor artist John Salminen, who was ably assisted by his talented wife, Kathy. Among the participants were 13 CNYWS members, both Signature and Associate, all striving to learn the thinking and techniques that can be instrumental in helping to improve their work. They were Sherry Wright, Elizabeth Monroe, Judy Hand, Toloa Perry, Jana Laxa, Barbara Bickford, Joy Englehart, Roscha Folger, Jeri Meday, Bonnie Goetzke, Sandy Stockton Rooney, Martha Deming and Pamela Vogan Lynch. The group was very focused and worked with quiet intensity with only occasional breaks for a bit of refreshment, or a moment of conversation. The encouragement of the dynamic instruction team made even the most frustrating challenges do-able. All came away with new thinking and techniques that they can apply to their own work to bring it to that fabled "next level." Good work, everybody!

Submitted by Martha Deming Photo: Sandy Rooney

CNYWS Paint Retreat

All are invited to share a Saturday painting and networking with our very talented members at Christ the King Conference Center. Immerse yourself in a wonderfully creative atmosphere on Saturday August 25th from 9-5. The fee is only \$40.00 which includes a space to paint all day, a scrumptious lunch, beverages and snacks for breaks, a shot at winning a Daniel Smith 7 tube paint set, and access to photograph the 6 acres and 32 gardens. We will meet in a spacious conference room set up for studio painting all day long, without an instructor. What a great way to spend a summer Saturday! Bring small copies of your artwork to display and your contact info/business

card for the network exchange table. We are compiling "The Best in Watercolor Books and Websites" list so please bring a favorite title and author and a strong website you'd recommend! You'll be able to write it on our lists and at the end of the day we'll make copies for everyone. The conference center is located in the Bradford Hills section of Syracuse, NY, at 500 Brookford Road, 13224. Their website is www.christthekingretreat.org and their number is 315-446-2680. Simply mail the form below with your fee (payable to CNYWS) to: Catherine Bennett, 103 Galavotti Place, Canastota NY, 13032. Enjoy a relaxing and energizing day painting and making friends.

CREATE & PAINT RETREAT

Saturday August 25th from 9-5
Christ the King Conference Center

Name- _____

Address _____

Phone _____

Email _____

Payment Enclosed _____

NEW Signature Members

The CNYWS welcomes two new Signature Members to our ranks.
They are: Barbara Bickford, from Fayetteville, NY;
and Louise T. Currin,
from Hadley, MA.

Congratulations and welcome!

Application Deadline for Signature Members

All applications for Signature Membership must be submitted by **October 15, 2012**. Applications with instructions for preparing and submitting slide or digital images may be obtained from Beverly Choltco-Devlin or downloaded from CentralNewYorkWatercolorSociety.org. If you have any questions contact

Carlton Crittenden at
robertscrittenden@verizon.net



the central new york watercolor society

NEWSLETTER

www.centralnewyorkwatercolorsociety.org

Stephen Ryan *Publisher*

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Newsletter Schedule

The deadline for submitting material for the next CNYWS Newsletter will be **January 20, 2013**, 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.