



The Central New York Watercolor Society **NEWSLETTER**

August 2009

President's Message

Well, what does it look like so far from the "big chair" at the head of the table?

First of all, I think your board does a great job. It does take some work to put together the Annual Meeting, and to plan three or four years ahead for our show venues, and for our guest artists. But, it's less daunting than it might seem, because it's actually fun to contact those artists that you've read about in magazines, and to find out that they are wonderful folks, and are willing to work with us to help create a great weekend for our members. And, as we try to locate organizations willing to host our three-times-a-year shows, we uncover another group of helpful, service-oriented people. Do you see where I'm going with this? If each of us does a little bit for the Society, it's no great burden on any of us.

It's with great sadness, but also with great admiration and appreciation, that we remember Ralph Murray. I've only met Ralph once or twice, and it was several years ago, but he was truly a gentleman. Many of our members who have been around longer than I, can attest to the fact that Ralph was a guiding force in the formation of the Society – he was a charter member and past president. And I understand that he was a great teacher, at Munson-Williams-Proctor, and in his extensive travels. We will miss him.

September is a busy time for our organization. In my 10 or 12 years of membership in the Society, I have only attended two Annual Meeting Workshops. But many members convinced me that I should not miss John Salminen, our 2008 Featured Artist. Now I can say that I have "seen the light." Together, both the Workshop and the Annual Meeting activities are well worth every penny. Aside from the information that is shared with us by some really "name-brand" artists, I find the social aspect of our meeting weekend to be just as important. Rubbing

shoulders with our geographically and artistically diverse members is energizing. I left Dibbles Inn last September fired up and ready to go to work.

Now, I'm excited about getting to know Karen Rosasco, and finding out what she has to share with us. And best of all, she is a CNYWS member!

One last item: a reminder to all members submitting works to any of our shows. Several years ago, your Board of Directors developed "Watercolor Requirements for the Central New York Watercolor Society Exhibits". When submitting an entry form for one of our shows, you are asked to sign that you have read the requirements and certify that your entry or entries comply with the requirements. Of the requirements, let me point out in particular, that all works must be original; you should not use photos or reference work that are not of your own creation, works must have been created within the past two years, and they must not have been shown in a previous CNYWS exhibit. The mat should be white or off white, and a narrow colored liner may be used. It is difficult for your show committees to enforce these rules, and that's why we rely on the honor of our members to comply with the policies. So, please help our show committees by paying attention to these few details. In this way, we will have a consistent basis for all entries.

Keep in mind that the upcoming Juried Show, which is open to all members, is to be at the Cooperstown Art Association this year. The show runs from October 9 (the opening) to Nov. 5, 2009. You will be mailed a prospectus if you requested a hardcopy, and we plan to also post it on the website.

Hope to see you all in September. It should be great fun.
Bill Elkins

W. B. Romeling Trust Award

We are pleased to announce that the CNYWS has received a \$300 award from Jacqueline Rockwood, Trustee of the W. B. Romeling Memorial Educational and Charitable Trust, towards the demonstration and critique of this year's guest artist at the Annual Meeting. This award is made in memory of "Bus" Romeling, who was a prolific painter and 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, especially for a nonprofit organization existing in this economic setting. The CNYWS greatly appreciates this donation.

Our
Featured Artist
is
Katherine Kernan,
shown here
at the
2008 ANEAW
with her
prize winning
painting.



2009 Officers

President	
William S. Elkins	315-449-1627
Vice-President	
Catherine M. Bennett	315-481-1864
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Catherine Blind	315-457-1029
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Carlton R. Crittenden, Jr	315-633-2817

2009 Board of Directors

Heather G. Abrams	Jeri Meday
Bonnie Goetzke	Cecilia Pigula
Drayton Jones	Roland E. Stevens III
Katherine H. Kernan	Lorraine Van Hatten

2009 Committees

Annual Meeting	Carlton Crittenden and William S. Elkins
Annual Meeting Demo Night	Heather G. Abrams
Annual Meeting Registration	Catherine Blind and and Jean Madden
Annual Meeting Hospitality	Drayton Jones
Annual Meeting Raffles	Roland E. Stevens III Catherine Blind, and Katherine H. Kernan
Annual Meeting Slides	Carlton Crittenden Jr.
Annual Meeting Publicity	Heather G. Abrams
Annual Workshop	Catherine Miceli Bennett and Lorraine Van Hatten
Door Prizes	Kathy Kernan
Exhibition Committee	Catherine Miceli Bennett, Jeri Meday, and Bonnie Goetzke
Guest Artists	William S. Elkins and Drayton Jones
Newsletter Editor	Cecilia Pigula
Publisher	Lorraine Van Hatten
Jury of Selection	Carl Crittenden Jr.
Membership	Catherine Blind
Website	Carlton Crittenden Jr.
Other Events	Roland E. Stevens III William S. Elkins Catherine M. Bennett

Show Committee Chairs

Arnell Museum, Canajoharie, NY
Catherine Micelli Bennett
Gibson Gallery at SUNY/Potsdam, Potsdam, NY
Catherine Micelli Bennett
Cooperstown Art Association, Cooperstown, NY
Jeri Meday and Bonnie Goetzke

Book Review *By Martha Deming*

First Impressions, Sketching Nature In Watercolor

by Edward Norton Ward

Watson Guptill 1990; ISBN 0-8230-1820-2

Available on Amazon new and used books, starting at \$3.43. Probably several other used book websites, too.

This is an oldie but a goodie. With summer upon us, the time for plein air work is at hand. The plein air fundraiser has blossomed in our area this year. I have encountered artists who have been invited to participate who are quite intimidated by the thought of painting outdoors or painting in front of spectators. Not to worry, this book will help you get over that. Some of our members already love plein air work; some have never tried it, but would like to, others are hesitant. This is a great book for all. Materials and methods are dealt with, as are the elements of finding a subject amid the visual riches of the great outdoors; processes; design; and the all important essence of all painting: the light.

Ward has filled the book with delightful paintings that reflect the freshness of true plein air work. He recommends completing a piece in about a half hour. Big brushes, bold strokes, careful observation watercolor thumbnails, all contribute. For each concept, he suggests exercises for the artist. If you're a seasoned plein air painter, this will be a great refresher. If you're just starting out with plein air, Ward offers solid ideas and suggestions to help and encourage.

Plus the book is so much fun to look at. Ward's work is everything transparent watercolor should be. The bargain prices on Amazon make this book a great investment for any watercolor artist.

Website News

Kitty Blind will again be available at the Annual Meeting to give individual tutorials to anyone who wishes to become familiar with accessing the secure area of our website or getting/changing a password. It would be helpful if as many members as possible became adept at using the secure area because of the many tasks that can be accomplished directly through it. For example members are able to update their own information; address, phone, e-mail etc., easily and immediately.

Please try to stop by and talk to Kitty if you have questions, and learn how to navigate the secure member's area of our website.

Featured member...

Katherine H. Kernan

I am honored to be the Featured Artist for the CNYWS August 2009 Newsletter. It is a challenge to consider what art means to me and what place it has in my life.

Essentially, I'm a visual person. I see landscapes, buildings, and people that inspire me; so my temptation is to draw as much and as fast as possible.



The drawn line is the tool I instinctively use first. My task is to bring it into my painting. It becomes necessary to remind myself of the importance of thumbnail sketches, value sketches, and of designing shapes. In a painting, I work to adjust line with shape and value, to invite my viewers into my composition and to entertain them. I delight in using vibrant color to create layers of light and shadow.

The first time I saw the Central New York Watercolor Society's work displayed was several years ago at the Munson Williams Proctor Art Institute. I thought, "I can do this." In the years since joining, as a member of the group and as a board member, I've come to value the friendship, support, inspiration and challenges of our meetings and workshops.

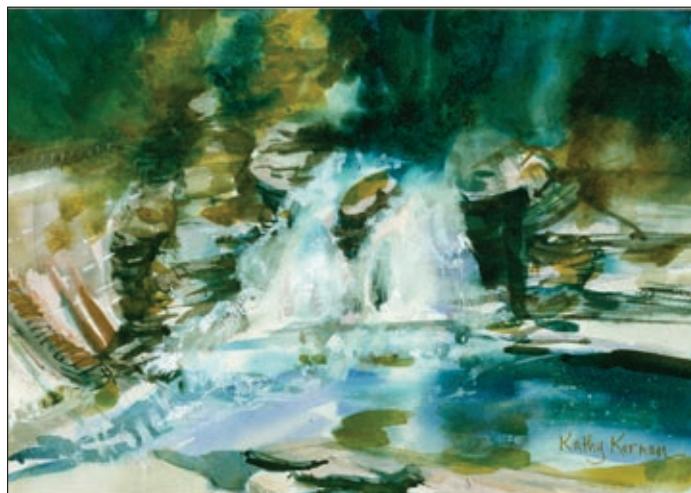
Since childhood, I knew I was going to be an artist. While I was growing up, I went to the Munson-Williams-Proctor Art Institute Saturday School. I majored in Art and Education at the College of Notre Dame of Maryland in Baltimore, and completed a Masters in Drawing and Printmaking at Wayne State University in Detroit. After discovering that I am allergic to turpentine and to all kinds of rosin, I turned to using colored pencils and pastel, during a stint of studying Illustration at Parsons in NYC. Watercolor was something I did outside, in the summer at my family's cottage on Carleton Island on the St.

Lawrence River. Later I learned to paint with watercolors indoors.

My life's journey has been multi-faceted from teaching High School and Middle School Art in Detroit, MI and Greenwich, CT; to working at Bloomingdales, NYC; to teaching Elementary School in Utica, NY. Art has always been a part of what keeps me mentally and spiritually balanced. It is my "safe space" for risk taking. It is an excellent release of tension. Periodically, it provides me with spiritual moments and insights. At times it has been cubby-holed into vacations and summers.

Since retiring from the Utica City School District in 2004, I have been able to devote more time to painting. Any life has multiple pulls, duties, and loves, so periodically I take stock to bring these pieces into harmony. Beyond talent, there is organization, persistence, and work. Happily, I am again teaching watercolor part time at the Kirkland Art Center, and at Preswick Glen in Clinton, NY. These gatherings, along with other local art groups, encourage and challenge me to expand and explore. However, as a teacher I also need to be fed; so in the last couple of years I have taken classes and workshops from local artists, such as Martha Deming and Ralph Murray, and from nationally known artists, Carlton Plummer, John Salminen and Mary Whyte, to name a few.

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TOP TO BOTTOM:
"Snow Melt",
"Mrs. Burgmaier" and
"Trenton Falls".
Watercolors by Kathy
Kernan.

FineArtStore.com at the Annual Meeting

The CNYWS is fortunate to once again have an art supply vendor, Rochester Art Supply, also known as FineArtStore.com, at our Annual Meeting. Many people missed having the opportunity to purchase art supplies and incidentals at last year's meeting. We can be assured of continued participation of a vendor if we make sure that we patronize them. Start taking inventory now, and bring your shopping lists to the meeting in September!

See the article on page 6 for more info.

Featured Artist...Kathy Kernan

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Since January 2009 I've participated in a number of shows. As a member of The Mohawk Valley Artists, I exhibited several paintings at the Utica Public Library this past April. The Villas of Sherman Brook in Clinton, NY invited me to be the Featured Artist at their gallery for the month of May. The Minna Anthony Common Nature Center at Wellesley Island State Park invited me to show my work in their gallery from July 7-27. I was accepted to show my portrait of Mrs. Burgmaier at the River's Edge Show at the Hand Weaving Museum in Clayton, NY during July and August. Also, I am in a show at the Breakwater Art Gallery in Cape Vincent, NY during July.

Watercolor Workshops

Old Forge:

If you haven't signed up yet, the Arts Center in Old Forge may still have openings for the following watercolor workshops:

- * "Watercolor Journaling" with Don Getz, AWS, KA, NWS, August 11 - 13.
- * "Floral Watercolor Landscape" with Janet Walsh, AWS, August 17 - 20.
- * "Watercolor" with Carol Z. Brody, NWS, August 24 - 26.
- * "Watercolor" with Frederick C. Graff, AWS, NWS, TWSA, September 14 - 17.

For information on any of these workshops please contact Barbara Getty, Workshop Coordinator. Phone 315-369-6411 or e-mail: bgetty@artscenteroldforge.org. Or check the website for more info: www.artscenteroldforge.org.

Baldwinsville:

The Art & Soul Watercolor Group is offering a five day workshop with Betsy Dillard Stroud entitled "Experiment in Ecstasy". This will be held Mon. to Fri., August 17 through 21, 2009 in Baldwinsville, NY. At press time there were still some openings. For more information contact - Joann Neff at 678-2927 (neffer@twcnny.rr.com) or Loie at 698-9187 (uweegie@aol.com).

In Memoriam

It is with much sadness that we report the passing of two Signature Members of our organization, and both will be sorely missed

Charter member and past president, W. Ralph Murray, of Waterville, NY, passed away unexpectedly on July 14, 2009. Ralph was a graduate of The Museum School of Art, Philadelphia, PA, and took graduate courses at Syracuse University. He taught his watercolor techniques to many; in and around Clinton, Cooperstown, Hamilton, and at the Munson-Williams Proctor Institute. He especially enjoyed conducting week-long workshops in Maine. Ralph was active in many other arts organizations in addition to the CNYWS. He will be remembered not only for his exceptional talent; his signature sweeping landscapes and studies of weathered barns, but by his gentle kindness, humility, and generosity.

Franz J. Schwenk, a Signature Member of the CNYWS, passed away July 20, 2008. He loved to paint and sail, and especially loved being with his family. His paintings are enjoyed by many, and will be great reminders of him and a legacy to his life. A few watercolors and oils are still available at the Nan Miller Gallery in Rochester, NY.

Welcome New Signature Member

The CNYWS Jury of Selection met in October and accepted one new Signature Member: Ed Levine of Homer NY. Ed has been exhibiting his watercolor still lifes and landscapes in juried shows for many years, and we are pleased to have him aboard. Welcome and congratulations!

Membership

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

Newsletter Schedule

The deadline for submitting material for the next CNYWS Newsletter will be January 20, 2010, 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@twcnny.rr.com.

Members in the News ...

Once again, our CNYWS members are proving to be very busy...

Roland (Chip) Stevens was juried into the 28th Annual Adirondacks National Exhibition of American Watercolors, and into the Niagara Frontier Transparent Watercolor Society National Exhibition. Chip has a solo show at Lamoreaux Landing Wine Cellars, on Rt. 414 in Lodi, NY, from Aug. 4 to Oct 4, 2009. He also received a Best of Show award, and the Juror Award at the Pittsford Art Group Spring Show. Chip has been invited to the Oxford Gallery in Rochester for a spring 2010 exhibit.

Richard English had a painting accepted in the 88th Annual Exhibition of the Hudson Valley Art Association at the Ridgewood Art Institute, Ridgewood, NJ.

Martha Deming's piece, "*Garden Party*," was juried into the 28th Annual Adirondacks National Exhibition of American Watercolors at Old Forge, NY. Martha hosted a three-day workshop, "*Ways With Color*," also at the Old Forge Art Center, this past June. Her painting, "*Garden Scents*," was accepted into the 2009 Transparent Watercolor Society of America show, and her entry in the 57th Central Adirondack Art Show was juried into the Master's Division. Along with Loretta Lepkowski, Kathy Kernan, and Georgina Talerico, Martha participated in the 2009 "Tug Hill Tomorrow Paint Out" at Constable Hall.

Jody Primoff is having a one-person show titled "*Jody Primoff, John Burroughs and Woodchuck Lodge*" at the Erpf Gallery of the Catskill Center, in Arkville, NY from Aug. 8 to Oct. 3, 2009. The artist will show drawings, paintings, collages and writings referring to time she spent as a child at the summer home of the naturalist/writer John Burroughs.

Judith Hand received a Blue Ribbon at last month's Marcellus/Skaneateles Art Guild's Art in the Park. She also won an Honorable Mention at the Onondaga Art Guild's recent juried show at Hospice of CNY, judged by Paul Niemic.

Karen Rosasco received the Golden Paints Award at the Cooperstown Regional Juried Exhibit "Essentials." Karen also taught a week long Experimental Watermedia Workshop for the Hudson River Valley Art Workshops in Greenville, NY in July. Future workshops include: The Albany area in October; Staunton, VA and Lewisburg, West VA in November; Ottawa in April; and Bend, Oregon in June. Of course, Karen will also be our Guest Artist at this year's Annual Meeting.

Kitty Blind had three paintings in a Student Retrospective from a Gordie Bashant workshop, and sold one. She also has a painting in the Central Adirondack Art Show this summer.

Ann Pember had paintings selected for the Baltimore Watercolor Society Mid-Atlantic Regional Exhibition, and the Academic Artists Association 59th Annual Exhibition, this past spring. She also has work in the 28th Annual Adirondacks National Exhibition of American Watercolors. Ann was published as a finalist in the April/May issue of the

"*International Artist Magazine's*" "*Challenge 2009*," and this past June, she taught a four-day workshop for the Kentucky Watercolor Society.

In April of 2009 **Linda Kollar** received the Best of Show award at the Pruyn House exhibition in Colonie, NY. The Colonie Art League sponsored the show. The painting was a collage of ripped up starts and unfinished watercolor paintings, glued down with a gel medium. The end result was a portrait inspired by a photograph of a Mexican dancer. Linda urges everyone to "never throw out" your unsuccessful paintings!

"*Breakfast Time*," a painting by **Mina Angelos**, was accepted in the AWS Exhibition in New York City. It was also chosen for the 142nd Annual Traveling Exhibition.

Matt Jacobs had ten watercolors in a show at the George Billus gallery in NYC, earlier this summer.

Nancy Maas had her watercolor weaving, "*Silken Sails*" juried into the Western Federation of Watercolor Societies' in San Diego this past May. Another of her weavings, "*Sunset Sails*," was accepted into the San Diego Watercolor Society International Exhibition this October. Nancy was also the official artist of this past May's Ithaca Festival. For the event, she created a watercolor weaving of a Cayuga Lake view, which was featured on thousands of souvenir items: t-shirts, hoodies, and buttons. The proceeds went toward the funding of the event.

Member **Evelyn Dankovich** received a Second Place award at the North Syracuse Art Guild's Liverpool Library show earlier this year, while **Cynthia Parish** was awarded Third Place for her painting, "*Coming Right at You*." **Roscha Folger** received an Honorable Mention.

Polly Blunk won an Artistic Merit award at the Utica Art Association's Member's Show at the SUNY – IT Gallery in Marcy, NY, for her painting, "*Iowa Barns*."

Jane Taylor has been accepted into the juried Munson Sidewalk Show, and also the Rome Regional Show. Jane's painting, "*Misty Morning*" made the Master's Division of the 57th Annual Central Adirondack Art Show.

Steve Ryan was chosen to design the poster for this-year's Skaneateles Antique and Classic Boat Show.

Sue Murphy received a Second Place award at the Art Association of Northern New York show in Sackett's Harbor this past May. She recently participated in an Everson Museum sponsored plein air painting activity at the Stone Quarry Art Park. The participants' work is going to be displayed at various venues around the Syracuse area in conjunction with the upcoming Turner to Cézanne show.

Loie Machetti and the Art and Soul Watercolor Group, hosted a three-day workshop in April, where Don Getz presented techniques for painting on gesso. **Joanne Neff**, also of Art and Soul, is organizing a workshop, featuring artist Betsy Dillard Stroud who will present her "Experiment in Ecstasy," during the week of Aug. 17-21. The Art and Soul Watercolor Group held shows this past spring at Hospice, the Fayetteville Library and the Baldwinsville Library.

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Vendors Return to CNYWS Annual Meeting

This fall, FineArtStore.com will be on hand at the CNYWS Annual Meeting to showcase some high quality watercolor products. All the products at the FineArtStore.com booth will be available for purchase with special annual meeting prices so it is definitely something worth checking out.

Here are some of the items they will have on hand:

The FineArtStore.com will have Daniel Smith's Extra Fine Watercolors and Watercolor Sticks. Daniel Smith currently makes over 200 different watercolors. Their pigments are carefully selected, ground to optimize their specific qualities, blended with the finest imported Gum Arabic, and put into tubes by hand. These colors are superior due to their color intensity and luminosity. Daniel Smith's newest creation, the Extra Fine Watercolor Sticks offer this same color quality in a more portable and convenient form. Using these sticks, sketches can be drawn that later can be turned into a painting when the artist finds it convenient!

Their booth will also feature M. Graham Watercolors. These are handmade with the most beautiful pigments, and each color is carefully crafted to its own unique character. Using pure honey, gum Arabic, glycerin, and lightfast pigments, these paints are able to absorb water from the atmosphere and therefore, do not dry up in the tube. They are an ideal brand for the "plein air" painter!

A variety of Arches Pure Kolinsky Red Sable and Squirrel Hair Brushes will also be featured at the FineArtStore.com booth. Arches relied on their stringent manufacturing standards to produce these

exceptional quality brushes. The Pure Kolinsky Red Sable and Squirrel Hair were chosen based on their fineness and elasticity. The accompanying handles are ergonomically designed. The Kolinsky brushes have a varnished blond oak handle giving them a timeless, soft wood look. The Squirrel Brushes have handles with a deep stained finish.

Two Rivers Watercolor Paper will also be something you'll find at the booth that you'll definitely want to try. Two Rivers is an unusual and unique lightly tinted paper made in England. Due to the handmade nature, the paper has a random surface texture unlike most other branded papers. This means there is no right or wrong side of the paper; both are identical! With the inclusion of linen in its make-up, the surface is tough, giving painters the luxury of pushing paint around much longer. Plus, since the paint is not drawn into the paper, the pigment dries to a sharp, brilliant finish.

Stop by the FineArtStore.com booth to discover these products for yourself and take advantage of the special annual meeting prices!

Signature Application Schedule

The Jury of Selection will again be meeting in October 2009 to field new applications for Signature membership. The deadline for submissions is October 5th. Signature prospects should visit www.centralnewyorkwatercolorssociety.org for an application. Along with the application, six images of work are required.

As you may remember, the CNYWS has taken a giant leap into the 21st century with its purchase of a digital projector. Therefore we are requesting that your submissions be in a digital format. Since the images will be projected onto a screen, below are a few guidelines to make sure that your images properly represent your paintings.

Whether your work is scanned or photographed, professionally or with your own digital camera, the image files should be submitted on a CD in jpg format; for example: mypainting.jpg. They should have a resolution of at least 300 ppi. The only images on the CD should be the six paintings you are submitting for review. Each image should have a title and not just a number. Make sure each image is oriented properly. Write your name on the front of the CD and mail it together with your completed application form to Carl Crittenden, 947 Route 31, Bridgeport, NY 13030. You also may e-mail your submissions to Carl using the same format, at robertscrittenden@verizon.net.

If you have any questions, e-mail Carl at the above address, or call him at 315-633-2817.

Annual Meeting Guest Artist Critique

If you have had an opportunity to read the February newsletter you know that CNYWS has "gone digital." With the purchase of our new digital projector, we will no longer be using slides for the guest artist critique at the end of the Annual Meeting. Digital images for the critique can be submitted either by e-mail, or on a CD or DVD.

If you send e-mail submissions, please reduce the image size to less than one megabyte for faster transfer.

For best projection quality, all images should be at least 300 ppi.

Please include your name, the title of the painting and the name of the image file. For example, the name of the painting may be "Spring," and the name of the image file then may be "Spring.jpg". The deadline date for images is Sept. 10, 2009.

Send your images to RobertsCrittenden@verizon.net, or CD's to Carl Crittenden, 947 Route 31, Bridgeport, NY 13030

Newsletter Forum....

Go to any Art Supply venue, and you will see hundreds of paints, brushes and papers, begging you to "Try me!" We asked our board members and some guests to tell us what they commonly use in their studios, and also what they use that might not be found at the art store.

Here is the question: What paints, papers etc. do you prefer, and why? Do you routinely use any unconventional tools in your studio?

Bill Elkins: When I first started painting, I tried every painting surface and every new color I read about. Now, I have settled almost exclusively on Arches 140 lb. cold press. I soak it in the tub for ten minutes, and then I staple it to a laminated pine board. I tried brown packaging tape, but it always let go in the middle of the night with a bang. I have a painting underway now on what I thought was 300 lb. cold press, but it appears to be rough. If I can get comfortable with the price, I'll use it again.

I use primarily Winsor and Newton watercolors, but now use only two blues, two yellows and two reds. In truth, I've really gotten bold, and added another blue and burnt sienna. I bought two sets of Maimeri primaries a few years ago, but wasn't sophisticated enough to tell the difference. I like trying to paint around the whites, but frequently end up with a few dots of white gouache here and there to crisp things up.

As I like to tell people who ask, my brushes are "blue ones." I mostly use a Cotman size 12 and maybe a size 5. However, the labels are worn off, so I'm not too sure what they are. I'm not very hard on my brushes, and have only replaced them once in 14 years! I occasionally use a cheap 1 1/2" flat or 1" flat, usually for laying in sky washes.

I don't really have any special tools other than the occasional toothbrush splatter or feathering an edge with my thumb.

Kathy Kernan: I tend to use Arches paper all the time. I stretch 140 lb. paper, but not the 300 lb.

I usually use Winsor & Newton for most of my colors, though I'm now using some of the M. Graham paints because they are vibrant and tend to stay moist. One exception is that I use Shadow Green made by Holbein. It is a good dark blue-green that works well alone or with other colors.

While I prefer to save whites by negative painting; for small shapes, delicate detail, thin branches or power lines I'll use a maskoid, paraffin, white crayon or even masking tape if I'm doing a planned painting in my studio. When painting outside I simply use negative painting or lift the color off later.

While I think good design and fresh paint make the most successful paintings, many of my paintings have visited the bath tub or have had Mr. Clean's 'Magic Eraser' used on them. The eraser can bring sections that have not been masked off, back to practically white. Also having one well-pointed sable, round brush allows you to do thick to thin calligraphy.

Bonnie Goetzke: I usually use Arches 140lb. cold press but have been using Strathmore Aquarius 80 lb., since I took a Don Getz workshop on using Gesso. I have found it works for me and I am enjoying it. I use all kinds of paint, but especially like Daniel Smith Quinacridones.

Chip Stevens: For starters, I never use maskoid or anything else to save whites because it makes saving the whites more challenging and exciting. Every time something is covered up, the whole composition changes, and then I find myself going through it for that excitement, not worrying about the stopping point. As a matter of fact, I think I just ruined a wonderful new painting - I liked it better about three days ago!

I've been using Winsor Newton almost exclusively and now I'm experimenting with adding some Graham colors because they're so vibrant.

I like Arches blocks for plein air work because I can start two or three at the same time. Last week in Gloucester, I started painting at 6:30 AM, and had four paintings started before 2PM.

For brushes I use a 1-1/2" house painting brush for big shapes and a 1" flat brush for design development and composition.

The only unconventional thing that I can think of is that I haven't cleaned out my palette in 15 years, and an inverted beetle has been stuck in one unused basin for five or six years. It's now my lucky scarab! Also, I always stand up while painting.

Kitty Blind: Being a relative newcomer to watercolor painting, I am still experimenting with materials. I have tried Cheap Joe's Kilimanjaro cold press 140, Arches 140 cold press and Winsor Newton 140 cold press, all of which I have enjoyed painting on. The main reason to choose one over the other depends on whether the papers have a smooth or rough surface texture, and what my subject is (rough textures, or soft, smooth texture); and whether I want bright white or off white, determined by my subject matter.

I really like Arches blocks to use when I am painting en plein air, which I do quite frequently, because the paper stays put and doesn't need a separate hard surface for support.

For fun, I have used Yupo, which is a slick synthetic paper that doesn't absorb paint; the paint sits on the surface. Painting on Yupo takes restraint because using too many brush strokes over the same area removes paint. Also, if you aren't happy with the work, you can dip the paper in water and entirely remove all of it! So, it is necessary to use a spray fixative when finished with your work to protect the surface and make it permanent. You get a very different feel painting with this paper, because all brush strokes are more pronounced and the overall look of the work is smoother than on cold pressed watercolor paper.

As far as brushes and paints are concerned, I have made sure I have serviceable materials, but in reality I believe it is practice that, hopefully, will make perfect.

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Workshop and Annual Meeting Schedule

Friday Sept. 18, 2009

Watercolor Workshop**

Karen Rosasco

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

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

Demonstrations by CNYWS Signature Members and Special Guest, Gordie Bashant

(Open to the Public - FREE) Utica College, Utica, NY

6:30 p.m. – 8:30 p.m. Edith Barrett Gallery, Utica College

Saturday, Sept. 19, 2009

Annual Meeting**

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

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

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

Friday evening demonstrations are open to the public and free.

Room Reservations for the Annual Meeting

The Hotel at Vernon Downs, Vernon, NY is holding rooms for us at the special rate of \$89 per room. Each room has two double beds, and up to four occupants per room is allowed. If you want to reserve a room, call (315) 829-3400 and use the code CNYWS to get the special rate. The rooms are available for us Thursday, Sept. 17 and Friday, Sept. 18. For those who would like to stay Saturday, please call for availability. Reservations must be made before Aug. 15th in order to receive the special rate.

Directions to Dibble's Inn and Vernon Downs

From the Thruway - Exit the thruway at Verona and turn right onto Route 365. At the first traffic light, turn right onto Route 31 and drive to the next traffic light, which will be the intersection of Route 5 in Vernon. Turn left on Route 5 and **Dibble's Inn** will be on the left approximately 1/4 mile.

To reach the Hotel at Vernon Downs, continue east on Route 5 to the next traffic light and turn right. **Vernon Downs** will be on the right approximately 1/2 mile from the corner.

From the east on Route 5, as you come into Vernon turn left at the first traffic light. **Vernon Downs** will be on the right approximately 1/2 mile from the turn. To get to **Dibble's Inn** stay on Route 5 for about 3/4 mile from the traffic light. Dibble's Inn will be on the right.

From Dibble's Inn to Vernon Downs, exit the parking lot and turn left onto Route 5. At the first traffic light turn right. **Vernon Downs** will be on the right side approximately 1/2 mile from the traffic light.

Demo Night 2009 at Utica College

Once again, our annual Demo Night will be held in the Library Concourse of Utica College. From 6:30 to 8:30 on the evening of Friday, September 18. Eight watercolor artists will share their expertise, demonstrate their techniques and approaches, answer questions and dazzle visitors with their creativity and virtuosity.

The talented society members participating are Donna Kistler, Stephen Ryan, Nancy Neaheer Maas, Carlton Crittenden, Jane Taylor, Barbara Kellogg, and Lea Harrington. This year, we will have a special invited guest demonstrator: Gordon Bashant. Gordie's exhibition of outstanding artworks will be on display in the Edith Barrett Art Gallery, adjacent to the concourse, in the month of September and his show will be open during the proceedings.

As in the past, this will be an opportunity for visitors to meet each of these gifted artists and get a glimpse behind the mystery of watercolor creation in an informal and festive atmosphere. Last year's demonstrations prompted such guest book comments as "I'm amazed!" and "Wonderful!" and we expect this year's Demo Night to be just as successful.

Refreshments will be served and this event is free and open to the public. We hope you will all bring your friends and family, and prepare to be inspired and impressed.



ABOVE: Angela Wilson at last year's Demo Night.

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.

Newsletter Forum

(continued from page 7)

Jane Taylor: I often work with Chinese earth colors that need to be ground in a mortar and pestle. I paint on translucent Chinese and Japanese paper and grind my ink.

Jerri Meday: I mainly use Arches paper. I have been trying Strathmore with gesso and acrylics, purely as experimental work. My paints are mostly Daniel Smith, DiVinci, and Windsor Newton.

I have been trying some Golden acrylics and mediums. My brushes are all over the place from Cheap Joes to Kolinsky sable, along with scrapers etc.

Lorraine Van Hatten: My palette is pretty basic, but I am always trying new combinations of colors, for example, triads, or split complementaries. My pigments are mostly transparent ones. I am working pretty exclusively with hot press paper at the moment; trying out different brands. Every once in a while, I try a sheet of cold press or Yupo to mix things up. The Yupo is fun just to loosen up a bit. I do what ever works to get the finished piece how I envision it.

I may staple the paper down, or tape it around the edges, and sometimes I just place it on a sheet of Plexiglas and let the water make it stick. I infrequently use maskoid, but instead paint around things.

As for unconventional tools, I have a proportional scale that I use when I am drawing to enlarge images to the final size. It's leftover from my days of working (scaling photos to be shot for halftones). I guess I'd be pretty lost without that.

Ceil Pigula: I have tried so many different art products; you could almost stock a small art supply shop with my rejected

items. But honestly, I don't discard anything; I just try it again at a later date.

Lifting out color is an important part of my work, and I need a paper that's "forgiving." I'm always trying new papers, most recently anything Fabriano; hot press, cold press or their own unique "soft" press. I'm still looking for a hot press that will be as versatile as a cold press; I love the smoothness of hot press, but by its very nature, it's not forgiving. Quite the conundrum. Also, I prefer using paper in blocks; the only drawback is the size limitation.

As for paints, I love the Daniel Smith colors, and the consistency of Holbein. I'm partial to Windsor and Newton's Antwerp Blue and use it in almost every painting. I try my best to stay away from white. I think it "flattens" the painting, for lack of a better term.

My brushes are for the most part on the inexpensive side, and I tend to use them forever. I have quite a collection, but probably my workhorse is a "Pro-Arte" 5/8" flat. I bought it at my very first Annual Meeting after becoming a member of the CNYWS. I will use any kind of tool to achieve the desired effect. I don't use a lot of maskoid, but when I want to preserve fine lines, I use a coffee stirrer, with a 45% cut angle point. A few years ago, I purchased several Holbein small spray bottles and filled three of them with the primaries. I use these mostly for making wild-looking shrubbery or hedgerows. It's really fun squirting the paint on, tipping the board to make branches, and watching the paint blend without being touched by a brush!

Member's News

(continued from page 5)

Several CNYWS members took part in the Everson Museum's 60/60 event, held a few weeks ago at the museum's outdoor reflecting pool. The 60 artists in attendance were asked to paint for one hour, while patrons bid on the artists' various works. **Cookie Falcone** was featured in the Syracuse Post-Standard for pre-show publicity. She also appeared on "Bridge Street," a local television show, where she created a painting during the hour-long course of the show.

Bonnie Goetzke won an "Excellent" ribbon for her painting, "Parrot," at the Onondaga Art Guilds' Spring Juried Show at Hospice.

Jo Packham, from the magazine, "Where Women Create," came to Skaneateles NY to interview **Peggy Manning** and Patience Brewster, for articles to be published later this year. The projected month for Peggy's feature is November 2009.

Jan Waters received Third Prize in the Watermedia Category of the Open Show Division at the 57th Annual Central Adirondack Art Show. Her winning piece is titled "Daffodils for Shirley."

Jeri Meday's painting "Storm Flags" was juried into the Master's Division of the 57th Annual Central Adirondack Art Show.

Spring Giclee Workshop Held

On Saturday morning, April 18, about 25 CNYWS members met at the David Revette Photography Studio in suburban Syracuse. David has invested a substantial amount of time and money in acquiring the knowledge and equipment necessary to make high quality giclee prints.

He first explained the capabilities of his equipment, and then proceeded to work with several watercolors provided by CNYWS members. David was able to demonstrate the almost limitless possibilities available with the combination of his 39 megapixel camera, software, and printer. Probably most of our members were interested in how closely the reproduction matches the original, but it is possible to create some very unique combinations.

The Revettes provided a very substantial lunch, and were very generous in sharing their time, expertise, and knowledge. Through their benevolence, this workshop was held at no cost to our members.

I noted that there were several comments suggesting that we try to have a spring event every year, if for no other reason than to provide a venue for getting to know one another better.

We are working to fulfill this need.
Bill Elkins

Guest Artist...

In her current series of work, Karen is using a variety of watermedia in layers to achieve a highly textural and dynamic presentation. After 40 years of painting realistic interpretations of landscapes, florals and architectural themes, Karen finds this new concentration on the relationships between the basic elements of art (shape, value, line, color and texture) to be a more exciting personal approach to her art. Methods, materials and themes change, but a consistently good composition and design hold the viewer's eye.

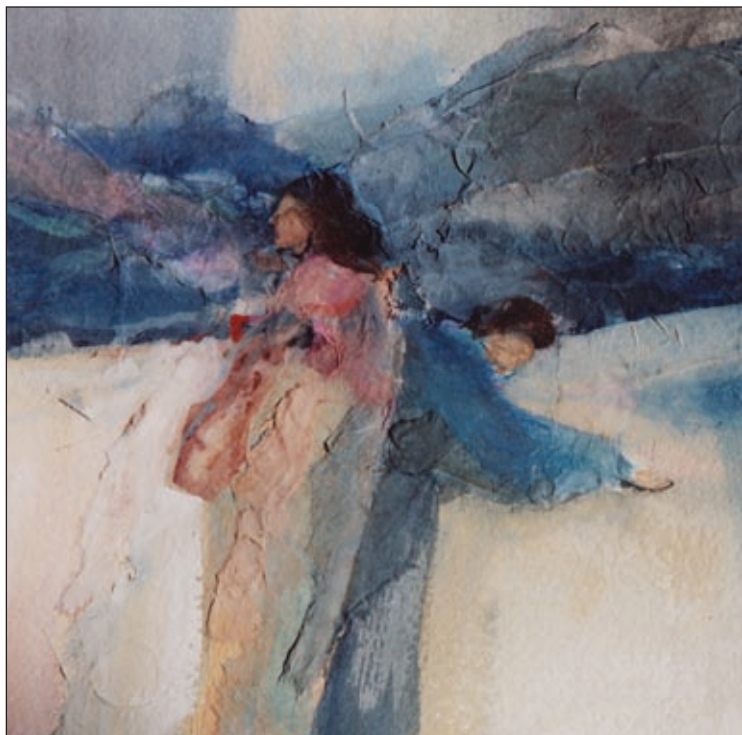
Karen formed "Art Escapes" planning and escorting group painting and sketching tours around the world. The past 16 trip destinations have included: China, India, Russia, Australia, New Zealand and all of Europe. In 2008, the group will visit Machu Picchu and the Galapagos Islands. Karen is a Signature member of the Central New York Watercolor Society and the Oakroom Artists and belongs to many local art organizations.

Her prize winning art work has been accepted in regional and national juried shows including the American Watercolor Society, Salmagundi Club, and Catherine Lorillard Wolfe Exhibitions in NYC, and can be found in private and corporate collections in the USA (General Electric, Harcourt Brace Education Testing, Price Chopper), Europe and South America. The Arkell Art Museum purchased a painting of Karen's for their contemporary collection and in 2006 she was awarded *Best of Show* at the Cooperstown, NY Regional Show "Essentials". Out of 1400 entries, she was awarded the *Silver Medal* for second place in the 2007 American Watercolor Society International Exhibition in NYC.



Karen K. Rosasco

Articles and painting reproductions about Karen's work have appeared in national publications including *The Palette* and *American Artist Watercolor* magazines. Karen's artwork may be seen at the Local Color Gallery, Colonie NY, Pioneer Gallery and Fenimore Museum Gift Shop, Cooperstown NY, Abend Gallery, Denver CO, Tri-County Arts Council, Cobleskill NY, the Arkell Museum Gift Shop, Canajoharie NY, Departures Gift Shop, Albany International Airport and by appointment at her home in Delanson.

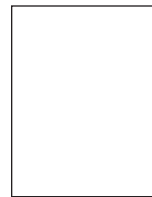


Watermedia artist Karen K Rosasco graduated from the State University of NY at New Paltz with an honors degree in Art Education. She taught high school art for over 30 years helping students develop portfolios for the top design schools in the nation. During this time she also earned over 50 graduate credit hours and taught adults in evening courses for over 25 years. After retiring from public school instruction, Karen continues to teach adult classes and give week-long watermedia workshops around the Northeast.

TOP: "Duality", BOTTOM: "Pursuit II". Both are paintings by Karen Rosasco. (Images supplied by the artist.)

Central New York Watercolor Society

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CNYWS NEWSLETTER

August 2009

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*RIGHT: Photo of the late Ralph Murray at Demo Night.
(Photo supplied by Katherine Kernan).*

