



# *The Central New York Watercolor Society* **NEWSLETTER**

**August 2011**

## **President's Message**

This is my last President's message. It's hard to believe that I've been in this position for 2 ½ years! I began my first term wondering exactly how "little 'ol me" got here. I think I'm ending my term still wondering the same thing! But, it's time to move on and give someone else a chance-a transfusion of new blood, if you will.

There are still several things that I need to say, however. First, our Annual Meeting weekend is coming up on September 23 and 24. I can't stress how important I believe it is that we all come together and share our ideas and enjoy each other's company. Your CNYWS Board of Directors works very hard and conscientiously to make this an enjoyable weekend for all. Margaret M. Martin is our guest artist this year, and everyone who has ever done a workshop with her has found her to be excellent.

How's this for a simple, but grand, idea? When you come to the Annual Meeting on Saturday, September 24, bring your favorite painting and an easel. We hope to have a literal forest of paintings. How festive will that be?

And this year, Margaret M. Martin will do her Saturday end-of-the-day critique directly from your framed painting-for those who would like a critique-rather than a slide or a CD. What better way to celebrate our art than with a carnival of watercolors by and for all of our members?

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## **W. B. Romeling Trust Award**

We are pleased to announce that 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 at the Annual Meeting. This award is made in memory of "Bus" Romeling, a founding member of the CNYWS, and a gentleman 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 greatly appreciates this donation.

The Board has been debating the idea of expanding the Workshop portion of our weekend to two days. We've found that some of our guest artists don't have a prepared one-day workshop format, and usually just compress a two- or three-day workshop into one. So, beginning in 2012, we plan on expanding the workshop by one day to test the waters. Questionnaires and Annual Meeting Evaluations have suggested this for several years. We know that the economy has not been kind to many of us, and we are sensitive to the added expense, but let's see how it goes.

We have also discussed, at length, the merits of staying at Dibbles Inn. On the one hand, we've been there for several years, and perhaps a change of venue would give us a shot in the arm. On the other hand, it's very difficult to find a place that is centrally located for most of our members, and is reasonably priced. So, for now we're staying, rather than change to a venue for which we would have to charge our members a higher price. As the economy improves, and we all feel flush again, we will certainly be looking at other options.

Again, I would like to express my many, many thanks to the Board and to all of the CNYWS for your hard work and support.

President, Bill Elkins

Our  
Featured Artist  
is  
Drayton Jones,  
former CNYWS  
Board Member.



### 2011 Officers

#### President

William S. Elkins .....315-449-1627

#### Vice-President

Catherine Bennett .....315-481-1864

#### Corresponding Secretary

Catherine Blind .....315-457-1029

#### Recording Secretary

Sandy Plumb .....315-865-8301

#### Treasurer

Jane G. Taylor .....315-292-4126

#### Immediate Past-President

Carlton R. Crittenden, Jr .....315-633-2817

### 2011 Board of Directors

Heather G. Abrams	Cecilia Pigula
Beverly Choltco-Devlin	Sandra Rooney
Cookie Falcone	Kathleen Schneider
Barbara Kellogg	Lorraine Van Hatten
Jeri Meday	

### 2011 Committees

Annual Meeting	Carlton Crittenden Jr.
Annual Meeting Demo Night	Heather G. Abrams,
Annual Meeting Registration	Catherine Blind and Carlton Crittenden, Jr.
Annual Meeting Hospitality	open
Annual Meeting Raffles	open
Annual Meeting Slides	Carlton Crittenden Jr.
Public Relations	Heather G. Abrams
Annual Workshop	Catherine Bennett
Door Prizes	Sandra Rooney and Beverly Choltco-Devlin
Exhibition Committee	Jeri Meday, Beverly Choltco-Devlin
Guest Artists	Barbara Kellogg, Kathleen Schneider, Catherine Bennett, and Sandy Rooney
Newsletter Editor	Cecelia Pigula
Publisher	Lorraine Van Hatten
Jury of Selection	Carl Crittenden Jr.
Membership	Catherine Blind
Web Master	Carlton Crittenden Jr.
Information Coordinator:	Marika Briggs
Facebook Manager	Beverly Choltco-Devlin
Member Workshops (other)	Catherine Bennett
Nominations	Judy Sweet

### Show Committee Chairs

Edith Barrett Gallery at Utica College, *Utica, NY*  
co-chairs: Jeri Meday and Heather G. Abrams

Old Forge Library, *Old Forge, NY*  
co-chairs: Martha Deming and Kitty Blind

Canastota Library, *Canastota, NY*  
chair: Catherine Bennett

## Book Review *By Martha Deming*

### Watermedia Painting With Stephen Quiller

by Stephen Quiller; Watson Guptill; 2008;  
ISBN-13: 978-0-8230-9688-6 and ISBN-10: 0-8230-9688-2

Whether you like your water media separate or mixed, this is a book for you. Quiller can do it all and do it very well. I temporarily set aside my loyalty to traditional transparent watercolor, and my admitted aversion in my own work to mixed media, and signed up for the Quiller Color Workshop at the Old Forge Arts Center in May 2011. I was not disappointed and came away with a deeper awareness of and appreciation for the combination of transparency and opacity that is so characteristic of Quiller's work.

As a Quiller fan, I was aware of this book's publication in 2008 but had decided not to buy it since mixed media is "not my thing." However, once I saw it and thumbed through it at the workshop, I realized it had much to offer to all artists including watermedia painters, and even die-hard transparency loyalist like myself. The cover, while eye-catching, could be nicer but the contents from the first page on are a delectable buffet of useful information and richly colored images for anyone working with, or just contemplating trying, any of the various water media, separately or in combination.

He begins with a discussion of each of the four major water media separately. I was particularly interested in the sections on watercolor and gouache, but the sections on acrylic and casein were equally edifying. Included is information about individual colors, various color palettes (not paint palettes), pigment qualities and how these various characteristics can affect your paintings.

There is a thorough chapter on watermedia supplies, including a discussion of papers and other supports, brushes and easels. I found this information helpful considering how many options there are "out there."

Once Quiller has enlightened us about the individual media and their various materials, he then delves into techniques for using them—not only separately, but also in combination. This chapter is a springboard for inspiration and creativity for anyone who is in a rut, even if it's a comfortable rut, and wants to venture into new territory. Quiller opens many doors for all artists and invites us to "C'mon in!"

Carrying the exploration concept further, he has included a chapter on plein air painting which, even if it isn't your favorite thing to do, can and does contribute to the improvement of one's sense of vision and to better studio painting. Quiller gives many pointers that will contribute to a pleasant and productive plein air experience.

Best of all, though, is a chapter on composition, the heart of every successful painting. "...an incredibly well painted

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## Featured member...

## Drayton Jones



TOP TO BOTTOM: "Lock 24," "The Day Peckinpaugh" and "Tree and Artists." Watercolors by Drayton Jones. Images supplied by the artist.

My art had rather humble beginnings, as I recall. My mother was an illustration graduate of Syracuse University and became a commercial illustrator with the Syracuse Post Standard, a daily newspaper. So, there was creativity going on around me. I would try my hand at drawing from time to time, but no one seemed to take much notice of my talents and no one encouraged me. Thus my formal education was in business and not art. My artistic efforts were on hold until after I graduated from college, served four years in the Air Force and I started my career in a bank. On my lunch hour, I decided to try my hand at drawing again. My loving wife must have sensed that I was happiest when I was drawing so she gave me introductory art lessons at a local art studio and what a Pandora's Box it opened up for her! From that time forth I have been totally hooked on art and have drawn every day. I have also taken adult-education classes, attended University College and have attended annual workshops in Greenville, New York at the Hudson River Valley, taught by guest artists from all around the US. Two local artists that have been a great help to me are Nicora Gangi and Gary Trento. Other important influences are Henry Fukahara and Frank Webb. Historical influences are Homer, Sargent, Marin, Birchfield, Hopper, Dufy and the California School to include Rex Brandt and George Post. Here I might add that Rex Brandt authored several wonderful instructional books (my favorites) long out of print but available through used book sources.

Landscapes seem to be my primary inspiration but I also enjoy experimenting with the figure and with still life. I paint onsite as well as in the studio from location drawings and my memory. With regard to the art elements, shape, value, and line get the most emphasis in my current work. My painting process is very traditional: create the light shape first, build solid middle values interlocked with the light, add the darks, and then possibly use calligraphy for further definition. I start with large brushes (1.5"- 2"), paint the big shapes first and proceed from light to dark values. My palette consists of 10-12 pigments with the basic ones being a warm and cool of each primary, plus greens-thalo and viridian-and a couple of earth colors.

As for a future direction for my work, I would like to become more abstract, even non-objective.



LEFT: "Best Friends,"  
a watercolor by Margaret M. Martin AWS.

## Room Reservations for the Annual Meeting

If you need a room to stay over for the Annual Meeting or Workshop call the Hotel at Vernon Downs 315-829-2201. We have reserved a block of rooms for \$89.00 per night plus tax. When you call, use the code CNYWS to get this rate. Rooms can accommodate two to four persons. Reservations must be made by Sept. 1st to get this rate.

## Preparing an Artist's Statement for a Show

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

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

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

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

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

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

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

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

## 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 recycle.

Please contact either Sandy Rooney at 315-736-6368, [art4abba@roadrunner.com](mailto:art4abba@roadrunner.com); or Beverly Choltco-Devlin at 315-263-4572, [bdevlin@twcny.rr.com](mailto:bdevlin@twcny.rr.com) with your donation information.

## Book Review

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subject that has mediocre composition will be at best a "ho-hummer," he says. "Listen to the painting and seek what is best for it." The first theme of the chapter concerns the elements of good composition and the second "is training the eye to see abstractly [which] is truly the key to composition, but it is the hardest thing to teach." Through discussion and exercises, Quiller provides tangible guidance toward that elusive ability to see abstractly. He completes the book with a discussion of several working methods that can prove effective when applied to your own work.

Here is a book that is a lavishly illustrated treasure trove of information for the artist—whether you are a "purist/separatist" like me, or a "full speed ahead-try everything-whatever works" painter. Check it out at your local library or bookstore and you may just decide it would be a valuable addition to your own art library. The fact that it is inspiring and just plain fun to look at doesn't hurt either.



## Members in the News ...

**Angela M. Wilson** will be teaching "*Watercolor For The Fun Of It*" from September through December 2011 at Perry Jr. High School in New Hartford, NY. The class will run evenings from 6:15pm to 8:15 pm. For more details, please contact Angela at 315-724-3597.

Angela also was accepted into the Munson Williams Proctor Institute Arts Festival Sidewalk Art Show 2011.

Signature member, **Ann Pember**, had paintings selected for the Catharine Lorillard Wolfe Art Club Member's Show in March; the Baltimore Watercolor Society Annual in April; the Louisiana Watercolor Society Annual in May; the Watercolor USA Annual in June and the Watercolor Society of Alabama Annual in May, where she won a Merit Award and earned Silver Member status. Pember will be a presenter and teach a 4-day workshop for the Florida Watercolor Society's Annual Trade Show in Sarasota September 18 -24, 2011.

**Barbara Kellogg** had a painting accepted in the 2011 National Adirondack Watercolor Exhibition, and will have her work exhibited at the Limestone Gallery in Fayetteville, NY in November and December of this year.

Eighteen works by **Catherine P. O'Neill** will be on display in the Scholar's Den on the 2nd floor of the Health Sciences Library, SUNY Upstate Medical Center from June through August 2011.

**Laura Needle** had a show, "*People and Places I Know*," at the Tannery Pond Community Center in North Creek, NY from May 28 through June 22.

**Bunny Joseph** had a painting accepted in the Cooperstown Art Association's New York State Regional Show at the Cooperstown Library. Additionally, her work can be seen in the CAA gift shop also located at the library. Bunny also had a one-person show at the Main Street Bistro restaurant in Oneonta, N.Y., and is showing her work at the Pioneer Gallery, Cooperstown N.Y. throughout the summer in group shows.

**Roland "Chip" Stevens** won a "Green Ribbon Award of Honor" at the 2011 Niagara Frontier Watercolor Society National Exhibition. This past spring, Chip had a solo exhibit of shipwreck and marine-themed watercolors at the Phelps Art Center. He also was invited to show seven of his French plein-air watercolors at the Oxford Gallery in Rochester, NY. Two more of Chip's plein-air pieces were accepted at the Cumberland, MD Mountain Plein-Air National Juried Competition.

His solo exhibit through the Wayne County Council for the Arts in Newark, NY is July 1-August 1, 2011. The Wayne County Council for the Arts is headquartered at 108 West Miller Street in Newark, and this will also be the setting for Chip's plein-air watercolor workshop, August 22-26.

Gallery 3040, in Old Forge NY is hosting a solo exhibition for Chip Labor-Day weekend.

The Adirondack Museum at Blue Mountain Lake has invited **Jeanne Dupre** to participate is an Artist in Residence July 21st thru the 25th. They are featuring an exhibit of A.F. Tait for two years and have invited five different artists to demonstrate their work over a five-week period. A. F. Tait lived and painted in the Adirondacks in the 1850s and is known for his hunting and fishing magazine covers, and Currier and Ives prints of the area. Jeanne will be participating in the museum's annual Rustic Fair September 10th and 11<sup>th</sup>, which features the area's rustic furniture makers and Adirondack artists.

Jean also just received the award for Outstanding Watercolor at the Central Adirondack Art Show at The VIEW (the new name for the Old Forge Art Center) The painting is titled "*Durant Bridge*" and the subject of the painting is located between Eagle Lake and Blue Mountain Lake. This piece was also selected to be included in the Masters division of the show.

CNYWS Treasurer **Jane G. Taylor** recently won "Best in Show" at the Sumi-e Society of America's 48th Annual Show, and was honored at the society's banquet near Washington DC. The work can be seen on the Sumi-e Society of America website after June 20th.

Jane was inducted into the Rome Arts Hall of Fame at the Capitol Theatre in Rome, and has recently been elected President of the Rome Art Association. She had three works accepted into the Regional Art Show at the Rome Community Arts Center.

**Joanne Neff's** watercolor painting "*Off to Matins*" was selected to show in the Made in New York show at the Schweinfurth Memorial Art Center in Auburn and also in the Adirondack National Exhibition of American Watercolors in Old Forge.

**Kristin Woodward** was accepted into the Northeast National Pastel Exhibition in Old Forge, NY and was awarded the "Outstanding Small Format Award" in June.

**Linda Palmer** was commissioned over the winter by the Alexandria Bay Historical Society to paint a watercolor of a Hutchinson Boat for their 100th Anniversary. They're using the painting for post-cards for the grand opening and are making posters of it also. The original painting will be auctioned at the opening as fund-raiser. Linda also had two paintings accepted into a juried show at The Thousand Islands Art Center in Clayton, NY.

**Margaret Manring's** painting, "*Helen's Chickens*," was juried into the Cooperstown National Show this year. She is having a joint show at Baltimore Woods Nature Center in July and August with photographer, Diana Whiting, entitled "*Watercolor and Photography: Nature as Muse*". A reception was held July 9. Last summer Margaret was featured in "Where Women Create" as an artist with a studio in her home (think: dining room table!).

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## Members in the News

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**Martha Deming's** piece "*Garden Divas*" was juried into the 2011 TWSA show and "*Garden Fanfare*" was juried into 2011 ANEAW. Martha was pleased to recently learn that this piece won the Brodock Award at the ANEAW and will be part of the 2011 traveling exhibit. Her pastel "*Winter Break*" was accepted into the Northeast National Pastel Exhibition at Old Forge. The inaugural poster for NNPE featured Martha's pastel of the Moose River from the 2010 Old Forge Paint Out.

Martha will be teaching a workshop at the new Arts Center at Old Forge (The VIEW) July 25-27, 2011. She will be sharing the thinking and processes involved in painting her floral abstracts. It is open to all levels and mediums. What students learn can then be applied to whatever degree they wish to their own work as they continue the ongoing journey toward better painting. Call the Arts Center at 315- 369-6411 for more information.

Gallery 3040 in Old Forge highlighted Martha's work for the First Friday Art Walk on July 1, 2011.

Martha will be participating in the Tug Hill Tomorrow Land Trust and the Old Forge Paint Outs in September. More information, for other interested participants can be found at their respective websites.

**Mina Angelo's** painting "*The Breakfast Table*" was accepted into the 2011 ANEAW at Old Forge. The exhibit dates are August 13-October 2, 2011.

**Kathy Kernan** and **Sandy Plumb** will have a joint exhibit at May Memorial Unitarian Church on E. Genessee St. in Syracuse for the month of September 2011.

**Ceil Pigula** received "First Place" in the Camillus Art Association's annual juried show, held at Maxwell Library in Camillus. She also is participating in the (juried) Syracuse Arts and Crafts Festival July 29-31.

**Susan Wiley's** exhibit, "*Gratitude: A Conscious Choice*" is on display from July 23rd to September 4th at Mimosa on Beekman St, Saratoga Springs, NY. Opening reception is July 23rd, 5-8pm. Susan will also be at the Stockade Outdoor Show in Schenectady on Saturday, Sept. 10th.

**Bud Bolte's** painting "*A River Runs Through It*" was accepted into the Master's Division of the Central Adirondack Art Show, and received the Edna V. Tillman Memorial Award.

The Twentieth Annual **Hagaman Art Show and Sale** will take place October 1<sup>st</sup> and 2<sup>nd</sup>, from noon to 5PM. This year's judge is Jim Wilson. Please call (518) 843-2480 for more information or an application.



"Garden Fanfare" by Martha Deming

## Membership

Please direct all membership questions to Kitty Blind, our Corresponding Secretary and Membership Chairman at [kitsacct@hotmail.com](mailto:kitsacct@hotmail.com).

## Application Deadline for Signature Membership

All applications for Signature Membership must be submitted by October 10, 2011. The Jury of Selection will meet at the next BOD meeting after the Annual Meeting. Applications with instructions for preparing and submitting slide or digital images may be obtained from Kitty Blind or downloaded from [CentralNewYorkWatercolorSociety.org](http://CentralNewYorkWatercolorSociety.org). If you have any questions contact Carlton Crittenden at [robertscrittenden@verizon.net](mailto:robertscrittenden@verizon.net)

## In Memoriam

The CNYWS sadly acknowledges  
the passing of one of our Associate  
members

this past year:

John C. McDivitt

from Syracuse NY.

He will be missed and our condolences

go to his family and friends.

## Newsletter Schedule

The deadline for submitting material for the next CNYWS Newsletter will be January 20, 2012, 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](mailto:cpigula@twcnny.rr.com).

## Newsletter Forum....

*Throughout our painting journeys, we most likely have picked up something along the way that has resonated within us. Maybe when you were young it was an encouraging word from an interested adult, or perhaps a specific piece of painting advice from an instructor. Please share with our readers, "The most important lesson I've learned is..."*

**Kathy Schneider:** Enjoy what you do! If you aren't enjoying it, you are working too hard at it and it will show.

**Catherine Bennett:** The most important lesson I've learned is taken from Robert Genn, when he said that art is an expression of your soul. As artists, we must indulge, honor and live in our imaginations in order to stay passionate. Again, this notion was reinforced when Nicholas Simmons reiterated to me, "Don't follow trends, but create artwork that speaks your own dialect, that mirrors your own, very personal reflection." This encourages me to continue to work diligently and enthusiastically at creating watercolors, regardless of the inevitable errors in the process. There are still so many ideals I have yet to share.

**Jane G. Taylor:** The most important lesson I've learned is that everyone around me is a potential teacher—a source of an unexpected concept or new knowledge.

**Sandy Plumb:** There are too many "important lessons" to claim one as the most important, but one of the most discouraging and encouraging things I have learned is to keep pushing a painting that seems to be doomed for failure. When I think that a painting isn't going anywhere and I want to deep six it, or it is not doing what I had planned and want to start over, or it just lacks "something," and I just feel lost about it (we all have those moments), many of those paintings turn out the best. Keep pushing values. By putting your painting where it can be seen daily, even hourly, checking on it first thing in the morning and last thing at night, it does begin to take a direction.

**Ceil Pigula:** I've learned, and often (too often) have to remind myself that no painting, even an unsuccessful one, is a waste of time. Every time we paint we are learning. Mistakes can be good because learn from them! So the next time you find yourself shredding a piece that you've dedicated too many hours working on, stop and think about all the knowledge you've absorbed from it.

**Kitty Blind:** One of the most important lessons I have learned in furthering my painting was from Jim Camann. I was having trouble with some of the elements of my painting, and he reminded me that I was making a *painting*

not a *record*; that I could add, eliminate, move, amplify, and diminish anything I saw in the actual scene before me. In other words I, as a painter, could use artistic license. It takes quite a burden off a painter and frees one to use his or her imagination and creativity. This makes a painting much more personal and I believe much more *fun*.

**Beverly Choltco-Devlin:** I believe the most memorable moments and lessons in our lives for any endeavor almost always involve people, art included. My Dad was a career naval officer and pilot. Before I was born he was seriously injured after his plane crashed, and as part of his long recovery process, he received his commercial art degree from the Art Institute of Pittsburgh. In addition to being able to fly jets off aircraft carriers and teach other young men to do likewise, he was an accomplished commercial artist and portraitist. After his recuperative period was over, he continued with the passion of his life which was flying, but he also loved to draw and paint and was commissioned to create many posters, drawings and advertisements for the Navy, as well as portraits of retiring officers. Our house often smelled of turpentine and linseed oil as I grew up and he instilled in me a similar desire to paint, draw and letter. My Dad was the consummate teacher and I learned drawing and calligraphy from him.

My dream in life as a young girl was to be a fine artist and pianist, however unfortunately, my parents actively dissuaded me from seeking an art degree as they believed there was no future in it, though in the way of young people, I believed it was because they did not think I was good enough. I went on to complete college (with an equally less than lucrative English degree and a substantively more lucrative degree in Library and Information Science). But I *never* stopped loving to draw and paint. As I grew older, I would be shy and reluctant about showing my efforts to my father, due to my mistaken belief that I wasn't good enough. Toward the end of my Dad's life, however, I decided to paint a watercolor of the house he was born in as Christmas gift. I struggled with the painting and with the architecture and mostly with the fear that my Dad would think it was not good. As we all sat around our living room that Christmas evening, I waited expectantly and nervously until he got to the wrapped package. With our large family surrounding him, he opened it and looked at it for what seemed an eternity. I believed my fear had come to pass and that he was struggling for something to say about it that would not be hurtful, but then, by the light of the fireplace behind him I saw several tears fall down his cheeks. I was stunned. He then chokingly in his "Navy Officer" reserved way said "This is fantastic, I thought it was a photo at first." He hung the painting on the wall above his favorite chair and would proudly show it to anyone who came to visit him in the few remaining years until his death. I received my final art lesson from him in the garden of the rehab center he was in, 4 months before he died. He taught me to paint sunflowers.



## CNYWS Signature Show at the Old Forge Library

Thirty CNYWS Signature members, including several who were brand new to Signature level membership, entered 49 watercolor and watermedia paintings in the inaugural show of the 2011 CNYWS show season. The show was held in the spacious gallery of the Old Forge Library in Old Forge, NY. The gallery was filled with color and light. The 49 paintings represented a wide array of subject matter and painting techniques, demonstrating the infinite capabilities of watercolor/watermedia as a painting medium.

The reception was held on the evening of June 3 from 4 to 8 P. M., to coincide with the First Friday Art Walk, an event held from June through September in the village of Old Forge. Many CNYWS members attended the reception along with friends and families and many Old Forge visitors. The crowd was enthusiastic in their appreciation of the show. Delicious refreshments were provided by the Library led by Isabella "Izzy" Worthen, Director, her talented staff and Friends of the Library. Lovely music was provided by Maureen Van Slyke, a talented volunteer and Friend of the Library.

Show co-chairs were Kitty Blind and Martha Deming. Collectors were Bev Bondley, Judy Soprano, Barb Emerson, Sybil Johnson, Laura Needle, Sandy Plumb and Martha Deming. Five members hand delivered their work. Loretta Lepkowski, Sybil Johnson, Bev Bondley, Kitty Blind and Martha Deming made up the hanging crew. Attractive name/title/statement cards were created by Carlton Crittenden. The Library generously stored our boxes for the duration of the show.

A heartfelt thank you is in order for all the members who entered work and to each and all of the CNYWS members, the Old Forge Library director and staff and Friends of the Library who helped in any way with the show. The efforts of all who entered and all who helped from booking the gallery to writing and mailing the prospectus to creating, entering, collecting and delivering the paintings, to hanging, takedown and return of the entries are who and what made the show a resounding success. Congratulations to the entire show team!



### Workshop and Annual Meeting Schedule

**Friday Sept. 23, 2011**

**Watercolor Workshop\*\* with Margaret Martin**

*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 Annual Juried Show Reception**

**(Open to the Public - FREE)**

6:00 p.m. – 8:30 p.m.

**Utica College, Utica, NY**

Edith Barrett Gallery, Utica College

**Saturday, Sept. 24, 2011 - Annual Meeting\*\***

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

8:00 a.m. – 11:00 a.m.	Registration	Gold Room
9:00 a.m. – 9:30 a.m.	Welcome	Gold Room
9:30 a.m. – 10:30 a.m.	Speaker, Margaret Martin	Gold Room
10:30 a.m. – 11:15 a.m.	Annual Business Meeting	Gold Room
11:15 am – Noon	Break - Visit the Vendors	adjacent to Gold Room
Noon – 1:30 p.m.	Annual Luncheon	adjacent to Gold Room
1:30 p.m. – 3:30 p.m.	Demonstration, Margaret Martin	Gold Room
3:30 p.m. – 4:00 p.m.	Break - Visit the Vendors	adjacent to Gold Room
4:00 p.m. – 5:00 p.m.	Critique by Margaret Martin	Empire Room

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

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



## Demo Night 2011 at Utica College



Once again, Utica College is the site for one of our most popular events. Demo Night will take place on Friday, September 23 from 6:00 to 8:30 in the Library Concourse of the college. The eight talented members who will demonstrate their techniques and expertise are Ceil Pigula, Cookie Falcone, Nancy Neaher Maas, Dominick Ciarla, Sandra DeVisser, Bud Bolte, Loretta Lepkowski and Jeanne Lampson.

This year's Demo Night will be in conjunction with the "meet the artists" reception for our annual all-member juried exhibition that returns to the Edith Langley Barrett Gallery on campus. Visitors will not only be able to watch, learn from and chat with the demonstrating artists in the spacious concourse, but they will also be able to admire the watercolor paintings on display in the adjacent gallery. This is an opportunity to have a full "art experience" in an inviting and informal setting.

The combined event is free and open to the public. Refreshments will be provided by the on-campus dining service. Add this date to your calendar; bring family and friends to what promises to be another successful evening of creativity and inspiration.

TOP: Drayton Jones at last fall's Demo Night.  
LEFT: Sandra Rooney demonstrating for the crowd.

### 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.

## New Signature Members Accepted by the Jury of Selection

The Jury of Selection met on May 3, 2011 to review applicants for Signature membership. Nine applications were submitted. This is the largest number submitted to one jury in a number of years. Of the nine applicants five were selected for Signature Membership.

**Sandra Devisser** lives in Utica, NY and is new to CNYWS. She works in both a realistic and abstract style. She was able to participate in the recent CNYWS Signature Show at the Old Forge Library in June.

**Jeanne Lampson** lives in Natural Bridge, NY and has been an Associate Member of CNYWS for a number of years. She has been working steadily to develop her painting skills and the jury was pleased to accept her as a Signature Member.

**Loretta Lepkowski** is from Glenfield, NY. She has been an Associate Member of CNYWS. Her paintings of veterinary work with farm animals present a rather unusual subject matter. She was able to submit work to the Old Forge Signature Show.

**Ekaterina Smirnova** is from Brooklyn, NY. She is new to CNYWS. Her atmospheric cityscapes are mysterious and enticing to look at. She was also able to submit work to the Old Forge Show.

**Kathleen Schneider** is from Camillus, NY. She has been an Associate Member of CNYWS and is currently serving on the Board of Directors.

The next time you see any of these individuals please extend congratulations and welcome.

TO THE RIGHT: Kitty Blind, Bill Elkins and Beverly Choltco-Devlin, and Sandy Plumb hard at work.



## Annual Meeting to Become Instant Art Show

We are a "watercolor society." What better way to celebrate that, than to have an impromptu watercolor show? When you come to the Annual Meeting this year please bring one of your watercolor paintings and an easel to display it. The paintings will be set up around the meeting room for members to view during the day.

Margaret Martin will be conducting her member critique from the actual paintings on display at the meeting, rather than from digital images. When you check in at the registration desk, there will be tags to label your painting if you want to participate in the critique. This will be our first attempt at an instant art show, so let's get lots of participation and make it a big success. If you would rather not participate in the critique, bring a painting anyway. Let this be a tribute to all of our members!

## The Central New York Watercolor Society is on Facebook



Are you on Facebook? Did you know that the Central New York Watercolor Society now has a Facebook page?

Our Facebook page will keep you informed about the latest Central New York Watercolor Society activities including the upcoming Juried show, Demonstration Night and the Annual Meeting. Also, members are welcome to share their work on the page.

Go to

<http://www.facebook.com/home.php#!/pages/Central-New-York-Watercolor-Society/159923787354870>

or log in to your Facebook account and then search for Central New York Watercolor Society in the search box at the top of the page. Then click "Like."

Even better, spread the word about CNYWS by SHARING the page on your own Facebook page by clicking the SHARE link on the lower left.

We hope to see you on Facebook!

## Digital Jurying for the Annual Juried Show starting in 2012

The BOD has decided that starting with the 2012 Juried Show entrants will be required to submit digital images of their entries for the jurying process. Once the juror has viewed all of the images, he or she will select which paintings will be part of the show.

When the call for entries forms are sent out, there will be a designated receiver to collect the digital images, and the entered images will be sent to the juror. All entrants will be notified and the selected entrants will then send their paintings to the collectors for display in the show. There will be additional information at the Annual Meeting and in the February Newsletter as to how the digital images should be prepared. We are also planning to present a workshop in the spring on photographing your work and how to prepare digital entries.



## Guest Artist...

## Margaret M. Martin AWS



A special treat is in store for attendees and participants in our Annual CNYWS workshop and meeting weekend. We are fortunate to have as our Guest Artist the incomparable Margaret M. Martin.

Miss Martin will conduct a one-day workshop on Friday September 23rd, and on Saturday the 24th she will conduct a painting demonstration, along with a slide presentation and discussion of her work. She also has agreed to critique the work of our members. Our weekend agenda will be held once again at the Dibble's Inn in Vernon, NY.

Margaret is known for her sparkling, transparent watercolors. It is her philosophy that "one's life and art are strongly connected and they energize each other." To see Margaret's work is to appreciate it.

Margaret M. Martin hails from Buffalo, NY and is a Signature member of the American Watercolor Society, the National Watercolor Society and the National Transparent Watercolor Society among other national art organizations. She possesses a BFA in Advertising Design from Boston University. The recipient of numerous national awards, her work has been featured in countless watercolor publications. Margaret has authored a book, *No More Wisby-Washy Watercolors*, and her work has been featured in several of the *Splash* watercolor series of books. She also was one of 15 artists invited to write a chapter for a collaborative book *Watercolor Secrets: An Inside Look at the Techniques of Award-Winning Splash Artists*.

Margaret has exhibited in numerous national and international venues, and has paintings in several corporate, public and private collections, among them the Taiwan Art Institute in Taipei, Taiwan, and D'Youville College in Buffalo, NY.

Our Annual Workshop and Meeting will be an extraordinary opportunity to learn from a true watercolor master.



ABOVE: "The Drama of H.H. Richardson's Towers."

RIGHT: Margaret M. Martin AWS.

BELOW: "Five Minutes Before Post Time" and "Allstar Companions."

BELOW RIGHT: "Waterfront Activity"

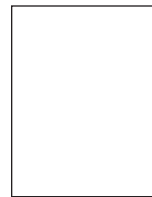
All watercolor images were supplied by the artist.





# Central New York Watercolor Society

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August 2011

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PHOTO TOP, LEFT TO RIGHT: Angela Wilson, Janet Rogers, Jane G. Taylor, and Stella Lam. BOTTOM: Sandy Rooney, Janet Rogers, and Heather G. Abrams.

