



the central new york watercolor society NEWSLETTER

SEPTEMBER 2013 EDITION

President's Message

Over the last four years of working on the BOD, I've come to realize that the fine work performed by board members during the year culminates in the month of August. August 2013 is no different. We have the second Signature show of 2013 and our mini watercolor workshop collaboration going on simultaneously at VIEW in Old Forge, New York; your digital entries are coming in for the Annual Juried Exhibition at HCCC in September; last calls have gone out to remind reporters and contributors to the newsletter that time is short and they must get their articles in (mine included) a.s.a.p.; board members are busy working anxiously on the Annual Meeting and Guest Artist Workshop. Demo Night will headline eight enthusiastic CNYWS Signature Members. The forms for these exciting events have been sent out and are available on our website. Other board members are making the necessary contacts needed with respect to our Guest Artist, Exhibition Judge, the Annual Meeting vendor, and are engaged in meetings with the management and staff at both Twin Ponds Country Club and the Cogar Gallery at HCCC. In the mix of all this activity, our annual Painting Retreat at the Mansion House in Sherrill, NY went off without a hitch and proved to be the wonderful change of pace that was needed for all who attended. There is always more to do and more people needed to help do what needs to be done!

Has my drawing this busy picture of board activities piqued your interest or encouraged you to join in the fun and serve on



Sandy Rooney

the BOD? Your participation as an officer or director on the Board of Directors is not only requested, it is the only "way to go" if you want to see this organization flourish.

It is important to find committed members like those who have served the CNYWS in the past and in the most current years, the fine members who have successfully brought us to this point: People like Carl Crittenden, Catherine Bennett, Kitty Blind, Bill Elkins and Heather G. Abrams who have been on the BOD for some years before me. This year, our thanks go out to Kitty Blind for her many years with us. You will be happy to know that she will continue as Annual Meeting Registration Desk Chair. Kitty and Martha Deming were co-chairs of the second Signature Exhibition of 2013 at VIEW in Old Forge, NY. Patrice Centore also leaves this year with the gratitude of the membership for the multiple times she has served on the BOD, this last term as Chair of Exhibition Collectors. She and Barbara Bickford co-chaired the first Signature Exhibition of 2013 at Fayetteville, NY to a very successful finish.

The future of this organization and its ability to continue to move forward will depend on an annual supply of creative members eager to give their time and skills to that end. I sincerely hope you are willing. We would like to hear from you...

See you at the Annual Meeting on October 12th,

Sandy

CECILIA
PIGULA

Featured Artist



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Annual Meeting Vendor Coordinator—Catherine Bennett
Annual Meeting Demo Night Chair—Pamela Lynch
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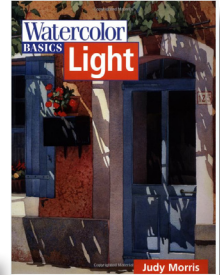
SM-Signature Member AM-Associate Member

Book Review by Martha Deming

Getting Back to Basics

Over the years, North Light had published several libraries worth of art instruction books. Among them are the BASICS series, four of which I have used consistently when teaching private lessons, classes and workshops as well as for my own work. They are:

Watercolor Basics: Light by Judy Morris
 ISBN 0-89134-963-4



Watercolor Basics: Color by Jan Kunz
 ISBN 0-89134-886-7

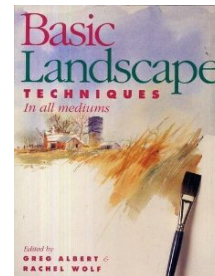


Basic Nature Painting Techniques in Watercolor edited by Rachel Rubin Wolf
 ISBN 0-89134-852-2



Basic Landscape Techniques in All Mediums

edited by Greg Albert and Rachel Wolf
 ISBN 0-89134-464-0



As examples of the gems throughout: "Limiting your palette actually opens up unlimited opportunities for color harmony and control" and "You can't rely on lots of pretty colors to save a painting that has weak values." Seem sort of elementary, but even an experienced artist can benefit from such reminders.

All four books are lavishly illustrated with step-by-step examples and images of exemplary finished pieces. I found these books on Amazon new for very affordable prices and used, amazingly cheap. At prices like that, it will be easy to add any or all of these useful books to your library for review, for reference, for instruction, for inspiration, for motivation when you're stuck, or just because they're fun to look at. In thumbing through them for this review, I found them so motivating that I may just have to grab a brush and spend the afternoon painting. I can mow the lawn tomorrow...

Featured Artist Cecilia Pigula-a perennial favorite

Like just about everyone, I was interested in making art at a very young age. It helped that there was some ready-made talent already in our family in the form of one of my mother's younger brothers. He lived with my grandparents for many of my childhood years so, every time I visited them, I was offered a free art lesson by Uncle Roy!

When I was high school age, I started painting in oil and stayed focused on oil while taking as many art courses as I could at our community college. After as many failures as successes, I felt frustrated! As luck would have it, I found that the harsh mediums in the oil paint began to bother me so I tried watercolor and promptly fell in love. I've always had an affinity for this medium, and have a comfort level that I never felt with oil. Not to say that I don't still feel frustrated occasionally, but happily on a much lesser scale.

I tend to paint in a "tight" manner—not that I really want to! Even when I want to paint more loosely, I seem to go back and tidy up all the "mistakes." Some day, I hope to actually let the paint do the work for me, but right now I still can't let go of that control. I also suffer from a flight of ideas. There isn't a subject that I like more than another: landscapes, still life, florals, etc. and so I paint them all. Sometimes I wonder why I'm attracted to a subject. Usually, I look for a strong light source and deep shadows; sometimes I'm attracted to color, but often, it's something I can't describe.

I rarely work en plein air (too much effort dragging stuff outside) so I work mostly from photos with a generous dose of artistic license or just make something up on my own. I do like to alternate subject matter. For example, I find still life to be very exacting, where precision is important. So after a still life, the freedom of a landscape is always welcome. It's safe to say that each painting is a learning experience, so there is intrinsic value even in the "failures." As a matter of fact, probably the best-learned lessons are from those failures stored away in our basements.

There is nothing like the experience of putting brush to paper, but which brush to which paper? Right now I'm loving the Fabriano paper line; cold, hot or soft-pressed. The forgiveness of these papers allows for the possibility to change things on the fly, important to



"Afternoon Wine"



"Barn Loft"

me since I don't seem to have the patience to do a detailed drawing before I start painting. I really like a good snappy synthetic and natural-hair combo brush and usually prefer flat to round. As for paint, I have a wide palette and always love playing with new colors and harmonies.

It helps if you have the time to devote to painting. I'm sure there are many people with much more talent that perhaps don't have the opportunity to truly hone their skills. As you know, along with a modicum of



"Pink Flamingos"

talent you do have to work at your art if you want to improve. I have been blessed with the luxury of time, through a supportive husband and family. I'm grateful for that although much more time is needed! I'm also grateful for the knowledge imparted to me by others, the teachers and other artists along the way. Where would any of us be without them? I lost my uncle, Roy Martz, last December but I'm happy to say I was able to thank him for his encouragement over the years. Thanks to him and so many others.

Cecil's lovely work can be viewed in our Signature shows and she is a perennial favorite in our juried exhibits. Visit her website at ceilpigula.com to enjoy more of her paintings.

2013 Annual Meeting and Workshop

Here's a riddle for you: *What has dozens of enthusiastic society members, one outstanding Guest Artist, a welcoming location, excellent food, warm camaraderie and reoccurs every year?*

Answer: You knew it all the time. It's our Annual Meeting and Workshop, of course!

This year's meeting will take place at the lovely Twin Ponds Golf and Country Club, 169 Main Street, New York Mills. This spacious and well-appointed venue will be the site of all the events surrounding the Annual Meeting. Once again, we are offering a two-day workshop and this will be on Thursday and Friday, October 10 and 11, 2013. **Chair Catherine Bennett** has secured nationally known painter **Mark de Mos** as **Guest Artist** to instruct and guide our members. The Annual Meeting itself will be on Saturday, October 12 from 8:00 AM to 5:00 PM. **Bill Elkins**, chair of this event, promises a lively meeting, a wonderful presentation by Mark de Mos, delectable food, door prizes and an informal art show courtesy of our attending members.

We will be recognizing our newest Signature members who will



receive certificates. All who come to the meeting on Saturday are invited to bring a painting to display in our Instant Art Show. At the end of Saturday's

meeting, those who desire it may have their work critiqued by Mark de Mos—a rare opportunity!

This is a chance to learn from our Guest Artist, talk about art, see what paintings our colleagues are working on, enjoy the fine cuisine, catch up with old friends and generally support our organization. This meeting is open to all members; guests are welcome.

Our first two-day Workshop last year was quite successful and we are offering this extended learning experience again this year. These two full-day sessions will run from 9:00 AM to 5:00 PM and participants will both learn from and be challenged by our esteemed Guest Artist. Lunch will be provided and snacks and beverages will be available all day. Early registration is advisable.

Guest Artist

Mark de Mos

Dynamic Presenter

We are pleased and honored to have Mark de Mos as this year's Guest Artist for our two-day Workshop and Annual Meeting. Not only is Mark an experienced artist with a long list of awards and accolades but he is a veteran teacher who holds classes for both adults and children in Morristown, NJ, and he travels to do workshops. He specializes in watercolor but is also well versed in pastel, acrylics and oil. A Signature Member of the Hudson Valley Art Association and NJ, Garden State, Baltimore and Northeast Watercolor Societies, he is also Director of Watermedia, Pastels and Graphics for the Allied Artists of America.



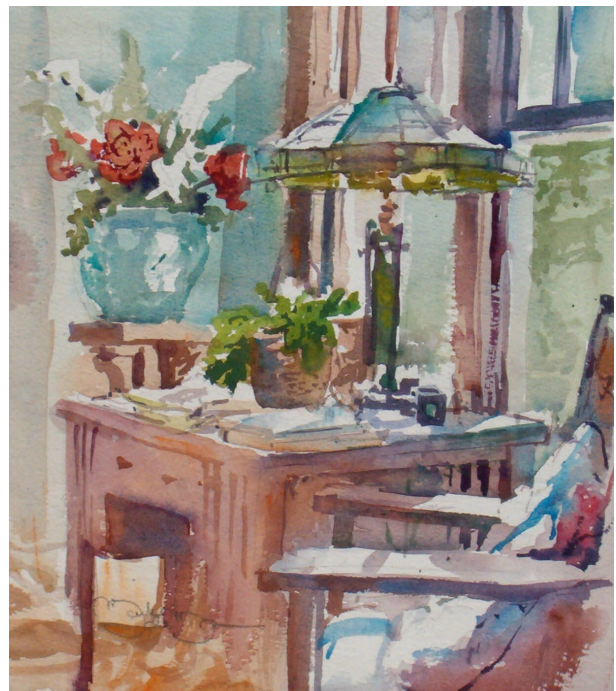
Mark de Mos

Mark's work is also featured in various publications including *Splash* and *Watercolor Secrets*. His exquisitely rendered paintings have garnered numerous awards and he has been a juror for many notable exhibitions. The Studio 7 and Swain Galleries in New Jersey currently represent him.

An artist's statement is always a fine indication of the sensitivity and perceptions of the speaker and Mark's is no exception. His reads, in part, "My goal as an artist is to produce art that is alive, not static, and that creates a drama (color and story), a feeling, a slice of life.

I also believe in taking advantage of the medium's strength. In watercolor, it's the fluidity, soft varying washes that can also, by color selection, create interesting textures (granulation) and edge controls (soft, hard and lost). My goal is to create artwork that isn't technique-driven, but captures the essence of a given subject."

Now, aren't you full of anticipation to welcome Mark in October?



"Comfortable Elegance"

Demo Night: *Our Annual Gift to the Public*



Our yearly conference highlight, Demo Night, promises to be another entertaining, educational and eclectic CNYWS event! It will take place at Twin Ponds Golf and Country Club on Friday evening, October 11, 2013 from 6:00 to 8:00. We are featuring eight of our gifted and experienced Signature members who will

offer first-hand glimpses into some of their preferred water media working methods and materials.

This year's demonstrating artists include many familiar names along with some new participants: **Laura Hwang, Donna Kistler, Doug Jamieson, Jana Kolowrat Laxa, Jo Ambrose, Catherine Bennett, Katherine Kernan and Deb Rosato**. Each of these watercolor artists will reveal secrets of techniques while interacting with guests and answering questions about their materials, subject matter, approaches and methods. In addition, **Carlton Crittenden** is planning to demonstrate simple and effective packaging techniques for the safe transport of artwork. The combined generosity of personal time and talent by all these dedicated members is greatly appreciated.

Twin Ponds is located at 169 Main Street, New York Mills. The event is free and open to the public and refreshments will be available.

Demo Night is always a special part of our Annual Meeting Weekend. Mark your calendar and invite your friends so that you can take advantage of this opportunity to be inspired!

Juried Show at HCCC

The Cogar Gallery at Herkimer County Community College will host our annual juried exhibition this fall from September 24 to November 4, 2013. The reception, free and open to the public with light refreshments provided, will take place on Friday, September 27 from 5:00 to 7:00 PM. This will be our second foray into digital entries and **Carlton Crittenden** will once again be receiving and coordinating the images.

Chair **Sandy Rooney** has some exciting innovations planned. Our juror will be none other than **Mark de Mos**, the Guest Artist for our Annual Meeting and Workshop. Not only is he an accomplished painter and teacher, he has had extensive experience judging on the national and international level. Also, gallery curator Bruce Schwaback and Sandy have created a promotional postcard to be sent out prior to the show; the card includes details surrounding the exhibit and the reception.



The Cogar Gallery at Herkimer County Community College

As always, this show is open to all society members, both Associates and Signatures, and everyone is invited to what promises to be an exceptional display of society talent.

February's Forum Question was so provocative it elicited many more replies than we had room for in that issue. We are revisiting the subject here and presenting more of the thoughtful responses.

Q *How do you deal with “artist’s block,” those down times when you become discouraged, perceive what you view as a failure of some sort or seem to lack inspiration and simply don’t feel like painting? Perhaps you never experience blocks (tell us about that, too) but, if you do, how do you extricate yourself from this situation?*

Barbara Bickford: Now that you’ve made me think about it...I sometimes think about doing something in the middle of the night, and sometimes just trying something new helps. Usually, I just start painting with some colors that appeal to me, and the ideas come forth as I am painting abstract designs.

Ceil Pigula: It seems that I have to be in a good mood to paint. If I’m unhappy or upset about something, it’s very difficult to be creative so it’s paramount to get myself to a better state of mind. A change of scene is one way of doing this—there’s nothing like a short jaunt or weekend away—but realistically this can be difficult to do. So maybe a day away from the daily grind is in order. Lunch with a friend, a long walk, or a trip to the mall for an “impractical” purchase can help! Maybe that change of scene means literally changing my surroundings. Rearranging the studio, cleaning house, and de-cluttering gives me a clean slate to work with and always puts me in a better mood.

Drayton Jones: My fundamental belief is that if you have an interest in something and want to be as good as you can be at it, you must do it every day of your life—no block allowed. Yes, there are many days I don’t want anything to do with drawing/painting—don’t feel like it, discouraged by my results, family obligations, etc., but I do something if only for 5 or 10 minutes. Throw paint at paper and watch it dry. Make abstract doodles on the back of an envelope. Draw anything in your sketchbook. Do a greeting card. Put some paint on computer printer paper; write a letter over/around the image and send it to a friend. Take a sketchbook to work, draw during breaks. What you produce may not be very good but you will be thinking—just a little—about the elements and principles of art. There is no waiting for divine inspiration, just the right light, or the perfect subject. It is a job. You must work at it and consistent work over a long period of time produces the best results.

Martha Deming: Artist’s block for me is mostly when I don’t seem to have the desire and/or mental energy to paint. That happens, but lucky me, rarely. I can mostly overcome it by picking up a brush and starting. Just do it! Making just one luscious brush stroke, whether I “feel like painting” or not, is like eating peanuts (or potato chips): you can’t just eat one! One brush stroke calls for another, and

another and all of a sudden, there you are, painting again. It’s more about overcoming inertia, I think, because once I get started, I don’t want to stop, often resulting in my horses and dogs getting their meals way past regular mealtime!

I can overcome painter’s block by switching mediums for a while (I also work in pastel and gouache), trying a new color or limited palette, trying a new paper, or size or format, trying a new subject, setting myself a new challenge, or in extreme cases, taking a class or workshop from someone whose work I really admire. If you make painting a priority in your life, you won’t be able to stay away from those eager brushes, the beautiful colors and the blank sheets of paper crying out to become exciting paintings for very long either. On the other hand, if you’re busy painting, but the painting isn’t going well (and most of them don’t at some point!), pause, step back, a bit, study the painting and listen to it. It’s by encountering these problems and solving them that we learn and become better painters. We (and our ongoing experience as painters) are definitely our own best teachers.

Robert Ripley: For me, nothing gets my creative juices flowing quite like travel. A trip to a new place or even a familiar favorite, with camera in tow, always seems to invigorate my senses. There’s a renewing aspect to moving about that often will jumpstart a painting. Another catalyst for creativity is drawing inspiration from other artists with a visit to a museum or gallery.

Jane Grace Taylor: I find that if I don’t take care of myself, i.e. eat well, sleep well, etc., my work suffers or grinds to a halt. Also destructive is a deadline of allotted work time. I need to feel I can work all day (or a large chunk of time) and not have to stop. Participating in workshops is also a great way to get a jumpstart on creativity.

Patrice Centore: I’m not sure I get actual artist’s block. It seems more like I have time block. I usually have a few different ideas floating around in my head and just need the time to work on them. My biggest concern is finding fresh, unique inspiration. It seems those “eureka moments” don’t come often enough. Having my camera handy at all times does help to record that special subject.

Marika Briggs: Having “artist’s block” implies the artist has shifted from a period of productivity to a dry spell. Without the precursor of a productive time, I don’t think I can say my current, longstanding unproductive time is due to any “block.” In fact, my head is often full of ideas I would love to get on paper. My issue is that my life is still too full of other responsibilities and distractions—another problem many artists deal with. I simply do not have (or make) the time to enter into a creative spell. Until now, that is! Today is my birthday, and my birthday gift to myself is that I WILL get into the studio every day this month. I have made this clear to everyone around me. So far, so good...although it is only the second of the month! I’ll let you know how it went in 29 days.

New for You: 10 Mini-Workshops at the VIEW



This is new and quite exciting: After much discussion among a few members, **Martha Deming** was encouraged to approach VIEW with a proposal to have several CNYWS workshops at this elegant venue and now nine of our outstanding CNYWS Signature Members are offering ten mini-workshops between August 18 and September 7, 2013. Some are half-day sessions at \$50 and some are full day workshops at \$75. They all present an opportunity to learn wonderful things for only a limited financial and time commitment.

We are proud to be able to collaborate with such a prestigious gallery space in this endeavor.

While these workshops are starting even as this newsletter goes to press, we are presenting a list of all ten for you to review. **Further information is available on the VIEW website, email Barb Getty at bgetty@viewarts.org, or call 315-369-6411 ext. 210.**

August 18—Jane Grace Taylor: *Asian/Zen Brush Painting and Calligraphic Line; 9 to 4*

August 19—Sandra DeVisser: *NO BRUSHES ALLOWED! 10 to 4*

August 20—Barbara Kellogg: *Working in a Series with Watercolor and Acrylic; 10 to 4*

August 21—Angela Wilson: *The Art of Painting from Your Photographs; 10 to 4*

August 23—Martha Deming: *Designing Your Value Structure; 9 to 12*

August 23—Catherine Bennett: *Pouring for Texture; 1 to 4*

August 24—Sandy Rooney: *Double Focus, High on Realism, Resting in Abstract; 9 to 4*

August 26—Bud Bolte: *The Magic of Painting Watercolors on a Gessoed Surface; 10 to 4*

August 27—Bill Elkins: *Pen, Ink and Watercolor, the Creative Trio; 1 to 4*

Sept. 6—Carlton Crittenden: *Photographing Paintings for Digital Juried Show Entries; 1 to 4*

Sept. 7—Carl Crittenden: *Using the Principles of Linear Perspective in Your Paintings; 9 to 12*

Painting Retreat at the Mansion House

Delightful! Inspiring! A very fun day! Nice combination of painting, drawing, food and tour! Absolutely fantastic! Great day! Enjoyed meeting so many nice people! Let's do it again!

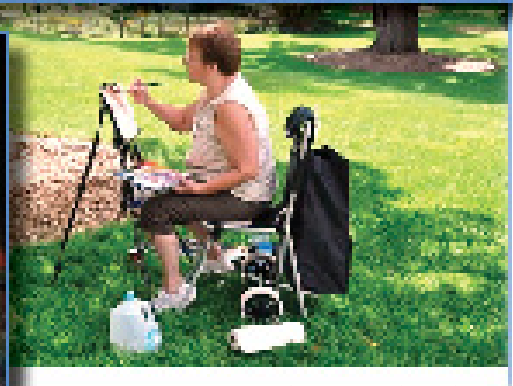
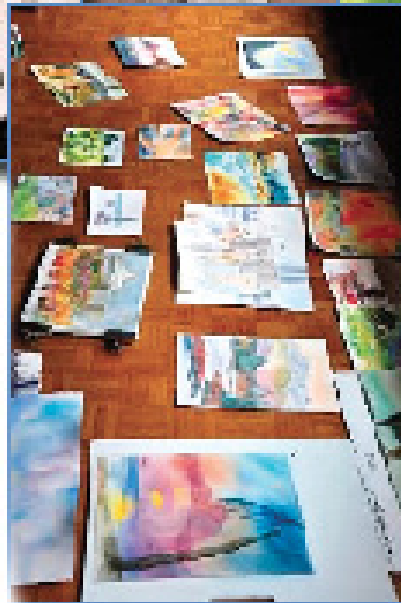
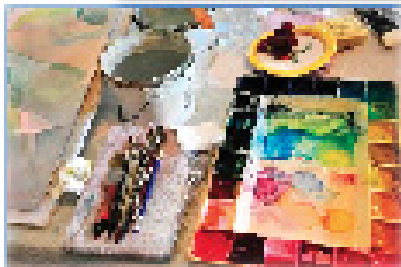
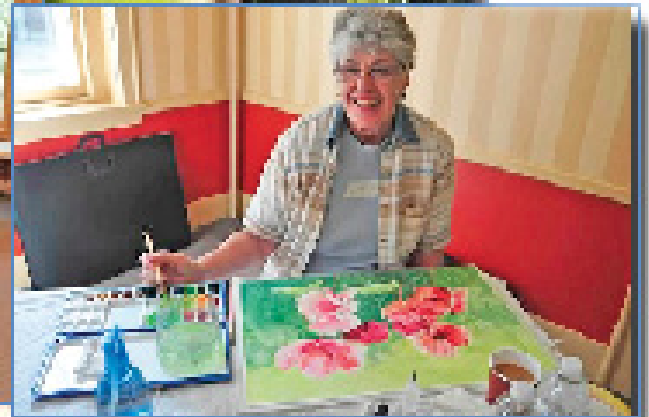
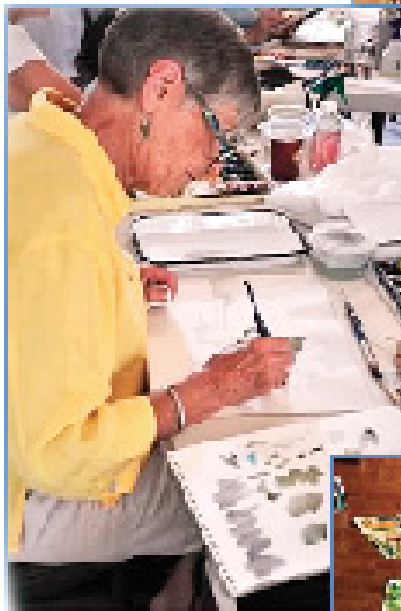
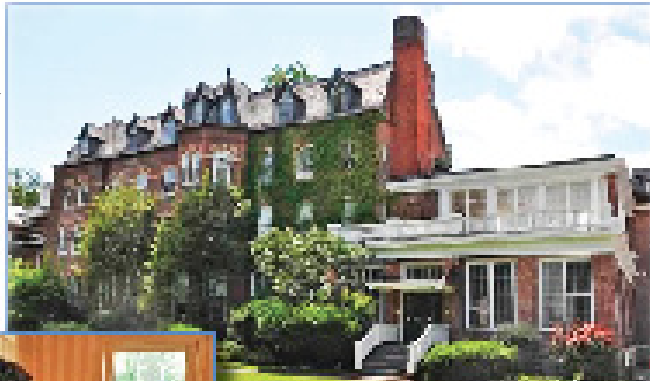
These were just some of the comments overheard towards the end of our second Painting Retreat at the **Mansion House** in Sherrill, NY on Saturday, August 10, 2013. This event was open to the public and twenty-one enthusiastic artists were treated to a day of creativity in the serene and lush setting of the cultural center of the Oneida Community. From 10:00 in the morning to 4:00 in the afternoon, participants were able to draw, paint, photograph the landscape and gardens, and share in the camaraderie. A tour of the mansion in the early afternoon added to the enjoyment. The co-chairs **Catherine Bennett** and **Martha Deming** organized everything down to the minutest detail and their planning paid off in smiling faces and interesting artwork.

Ebenezer's Café and Creamery provided the catering with

a custom-designed menu to impress the most discerning palate. Refreshments were supplied all during the day.

To cap off the festivities, there were drawings for special prizes. **Linda Evans** won an artist's apron; **Peter Ricci** won a \$25 gift certificate for Jerry's Art-A-Rama; **Angela Wilson** won a \$50 gift certificate for Commercial Art.

By any standard, this event was a total success and there is no doubt we can look forward to a repeat retreat.



Photos: Angela Wilson

Signature Exhibit at the Fayetteville Library

Thirty-five lovely paintings by twenty-four of our Signature Members were on display at the Fayetteville Free Library, 300 Orchard Street in Fayetteville from April 1 to April 30, 2013. The library is an inviting and comfortable venue in which to display the interesting variety of works that reflect our abundance of talent.

A well-attended reception was held on Saturday, April 6 from 2:00 to 4:00. Several generous society members provided delectable

refreshments including appetizers, dips, cookies and libations. We are deeply indebted to all the members who contributed to the success of this show: Patrice Centore and Barbara Bickford who chaired the exhibit, Carl Crittenden who supplied the painting labels, all the collectors and everyone who helped gather and mount the work, members who worked on the take-down, all who supplied the refreshments for the reception as well as the library staff.



Members pose in front of paintings and books at the Fayetteville reception.

Photo: Sandy Rooney

VIEW: Second Signature Show of 2013

Forty-three CNYWS Signature Members entered seventy-two paintings in the second **Signature exhibition of the 2013** show season. Commencing on **July 20**, the exhibit is open to the public in the large workshop room and corridor gallery on the second floor at VIEW in Old Forge, NY. On display through September 2, it overlaps slightly with the ANEAW, the acclaimed national watercolor show.

The reception was held on Friday, August 2 from 5:00 to 7:00 to coincide with the First Friday Art Walk. Crowds of guests enjoyed the depth of talent reflected by the outstanding paintings by our members. The color, light, diversity of techniques and wide variety of subject matter make this an outstanding exhibit. As an accompaniment to this feast for the eyes, generous arrays of hors d'oeuvres were offered as a feast for the palate.

Co-chairs of this exhibition are **Kitty Blind** and **Martha Deming** who are indebted to VIEW staff, including Interim Exhibitions Manager Wende Carr and intern Vern Rink, for their gracious hospitality and for hanging the show. And our own collectors and committee members deserve a special thank-you.



Members in the News

Martha Deming was one of only about twenty Signature Members of TWSA invited to submit a mini-painting for their 2013 auction; she actually did three works for the auction and they are available for viewing on the TWSA website. At VIEW in June, she also taught a 5-day workshop on improving compositional skills through abstraction.

Joy Englehart had two paintings accepted for inclusion in the 78th Annual National Juried Exhibition at the Cooperstown Art Association in Cooperstown, NY. Joy also had a painting accepted in the 62nd Annual Central Adirondack Art Show at VIEW in Old Forge, NY. She has two new paintings in the Manlius Library Rental Collection in Manlius, NY.

Two of **Jane Grace Taylor's** works were accepted in the 50th Annual Exhibit of the Sumie Society of America at the Portsmouth Art

and Cultural Center in Portsmouth, Virginia. At the Utica Public Library "Express Yourself" show, her work won Best of Black and White. Her art also won the Juror's Choice Award in the Munson Williams Proctor Arts Institute Sidewalk Art Show and she was accepted in the Rome Art Association regional show. Her work also was accepted in the Masters Division of the current Central Adirondack Art Show at VIEW in Old Forge.

Loretta Lepkowski is having a solo show entitled "*Farming and Folks of the Tug Hill and Adirondack Regions*" until August 23rd. One of her paintings won 2nd place in the watermedia category of the open division of the Central Adirondack Art show at VIEW.

Spring Workshop: Moving towards Abstraction

On April 6, 2013, esteemed member **Barbara Kellogg** taught a successful workshop on abstraction at the *Northminster Presbyterian Church* in North Syracuse. Each of the ten participants brought either a painting or other source material to serve as a "jumping off" point for a new, more abstracted painting. In the morning session, Barbara interspersed brief demos with exercises; as the day wore on, she visited one-on-one with all attendees to assist them in incorporating a new or slightly new direction in their works. Group critiques took place at different times during the day.

Some exciting work was produced and Barbara reports that she was probably the most motivated of all!

Chair **Catherine Bennett** tackled the task of organizing this event with her usual attention to detail. The church is an outstanding facility. Our own **Kitty Blind** is a member and she and **Bill Elkins** did a wonderful job of setting everything up in advance. Kitty also treated all participants royally by supplying a selection of delicious snacks, coffee and juices.

We look forward to other equally effective workshops in the future!



Barbara Kellogg



NEW Signature Members

The CNYWS welcomes six new Signature Members to our ranks.

Diane Klock from NY, NY

Pamela Vogan Lynch from Oneida, NY

Therese Gena from Canastota, NY

Karen Harris from Fayetteville, NY

Jana Laxa from Hamilton, NY

Judy Dimpleby from Whitesboro, NY

Congratulations and welcome!

Application Deadline for Signature Members

Applications for Signature Membership should be submitted to Carlton Crittenden by **November 1, 2013**. Forms are available on our website, centralnewyorkwatercolorsociety.org along with instructions for providing slides or digital images. If you have any questions, please contact
Carl Crittenden at
robertscrittenden@verizon.net



Demo Artists' Favorites

In an informal survey prior to last year's Demo Night, we learned a little about the preferred materials of that event's demonstrating artists. When asked if they had favorite papers, paints or brushes, the painters gave some very interesting and helpful responses.

For her watercolor batik pieces, **Debbie Rosato** likes to use awagami ginwashi rice paper because it has a great surface and is extremely durable. She uses her usual watercolors and her favorites are M. Graham paints. **Barb Bickford** prefers 300 lb. Lanaquarelle or Arches cold press papers. She leans towards reds and yellows although she is pleased when she gets to the blues, too. She uses all brands of paints. Her favorite brushes are flats in all sizes, different brands. **Patrice Centore** paints on Arches 140 lb. cold press but she enjoys hot press as a change. She likes Robert Simmons brushes and has had a 3/8" round and 2" wash brush for about twenty years and she uses them continuously. **Louise Currin** uses 140 lb. cold press and 300 lb. hot press. Most of her paints are either Winsor & Newton or Daniel Smith. She likes French Ultramarine and uses both WN and Schmincke. She also really admires Daniel Smith's Transparent Pyrrol Orange. She reports that the Raphael 8404 is a good brush; she likes the sizes 8 and above.

Using Arches 300 lb. hot and cold press when employing her

pouring techniques, **Catherine Bennett** saturates the paper with water. Mingling transparent primaries repeatedly, she is able to achieve movement and soft color transitions not possible with a



brush. **Lorraine Van Hatten** uses mainly hot press nowadays and prefers Arches in both 140 and 300 lb. For plein air work, she has a small Arches pad of hot press in the 9" X 12" size. She goes through more Burnt and Raw Sienna, Cobalt Blue, and French Ultramarine than any other colors. She doesn't have a favorite brush or brand but has some worn out Kolinsky sables, sizes range from 16 down to 4, her smallest. Judy Dimpleby prefers 140 lb. papers, either hot or cold press. She loves Twin Rocker but finds it expensive. She gravitates toward Paul Jackson brushes in 8 or 10 rounds and also uses big

flats. Her preferred colors are French Ultramarine, warm and cool yellows and reds, Alizarin Crimson and Scarlet Lake but much depends on the mood or scene. **Martha Deming** likes Arches 140 and 300 lb. cold press, hot press and rough and occasionally Kilimanjaro. She also appreciates any quality brand transparent watercolors (Da Vinci, American Journey, Holbein, Winsor & Newton, Schmincke, Daniel Smith). She likes Winsor & Newton brushes along with Daniel Smith, Jack Richeson/Stephen Quiller, Da Vinci, Robert Simmons and some of Cheap Joe's brands.

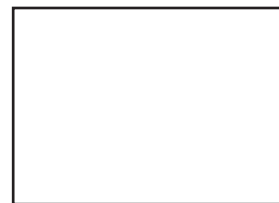
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Stephen Ryan *Publisher*

56 Onondaga Street
Skaneateles, NY 13152



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Newsletter Schedule

The deadline for
submitting material
for the February 2014
CNYWS Newsletter will be
January 10, 2014
*Please mark your calendars
as a reminder!*