



the central new york watercolor society

NEWSLETTER

SEPTEMBER 2014 EDITION

Heather G. Abrams, BOD Newsletter Editor • G. Stephen Ryan, BOD, Newsletter Publisher

President's Message

I've had very little time to put this message together so forgive me if it seems a little rushed. Maybe a short message is a good thing for those members who like to get right to the business of reading this beautifully put together and informative newsletter.

I often receive emails or phone calls from members who have concerns or questions on a variety of issues dealing with ongoing society business and policies, or addressing decisions made by the Board of Directors. Many times, I can see that they had not had the time to read the newsletter where the very subject they were concerned about had been resolved.

We have now reduced the newsletter from twelve pages to



Sandy Rooney

eight. I know that doesn't mean everyone will read it now but it does say positively that it will take less time.

In today's world, we all know that "Time" is the real culprit. It pushes, sneaks, steals and slips by us as if we don't exist. It doesn't wait a moment while we catch up. Tears or muscles can't hold it back. It's nobody's friend, but take the time this month to check out the new format. You won't miss a thing. All the articles and features we all enjoy are still there.

I hope you're all planning on coming to the Annual Meeting at Twin Ponds Golf and Country Club in New York Mills, NY, and that those of you who are interested in taking the Workshop with our illustrious Guest Artist, Robert O'Brien, sign up early.

The rest of CNYWS news and events are just inside...

See you at the Annual Meeting!

Sandy

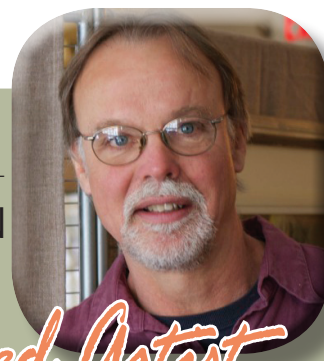
Our Annual Juried Exhibition

What do you get when you mix a lovely venue in a scenic setting, exceptional paintings by our talented members (both Signature and Associate), and an internationally known judge? There can be only one reply: Our Annual Juried Exhibition, this year taking place at the Stone Quarry Hill Art Park in Cazenovia, NY from September 20 to October 18. Our chair for this show is Carlton Crittenden who will also process the digital entries. The entry forms have already gone out and we are hoping for a record number of submissions; this exhibit is open to all our members.

The judge is Mark Mehaffey, a superior painter, instructor and author. A Signature member of AWS, NWS, TWSA, a life member with Master Status in a whole host of other organizations...he has won major awards in AWS, NWS, and Allied Artists of America Shows among others. His work is in corporate and private collections and he is author of *Creative Watercolor Workshop* published by North Light. Listed in *Who's Who Among America's Teachers* and *Who's Who*

in America, Mark maintains a busy schedule and we are oh-so-grateful that he will be our juror for this show. Visit his website, <http://www.mehaffeygallery.com>.

There will be an opening reception for the show on Saturday, September 20, 2014 from 2:00 to 4:00 PM following the installation of work. Our members will be supplying refreshments and, if history is any indication, they will be delicious and varied. Stop by and enjoy both the visual and edible treats. Mark your calendar!



ROBERT
O'BRIEN

Featured Artist

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Honors & Awards—Sandra Stockton Rooney,
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Annual Guest Artist's Workshop—Catherine Micelli Bennett
Demo Night—Pamela Vogan Lynch

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Stone Quarry Hill Art Park Juried Show—Carlton Crittenden, Jr.
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2nd Signature Exhibition at Manlius Library—Jo Ambrose

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 Catherine Micelli Bennett
CNYWS Mini-Workshops/VIEW—Martha Deming
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SM-Signature Member AM-Associate Member

Book Review by Martha Deming

Weatherbeaten: Winslow Homer and Maine; Thomas A Denenberg,
 Editor ISBN: 978-0-300-18442-6 Yale University and Portland
 Museum of Art 2012

This handsome hardcover book was published to celebrate the restoration of the Winslow Homer Studio at Prouts Neck and to accompany an exhibit of work done after 1883 when Homer took up fulltime residence in Maine. Beautifully illustrated throughout, the book includes images of oils, watercolors, ink sketches, pencil sketches, pastels and charcoals along with maps, diagrams and photographs all done by or relevant to Homer's time and work in Maine.



Chapters more like scholarly but fascinating mini-books are titled *Weatherbeaten*; "The Right Place": Winslow Homer and the Development of Prouts Neck; The Architecture of Homer's Studio; North Atlantic Drift: A Meditation on Winslow Homer and French Painting; and "You Must Wait and Wait Patently": Winslow Homer's Prouts Neck Marines, each chapter written by a different and expert author.

Texts investigate the relationship of Homer's thinking and his work (and the symbolism therein) to the social and economic environment at the turn of the century in America. One chapter is devoted to discussion of his work being quintessentially American yet with strong underpinnings in the work of French artist Millet, both artists addressing the relationship between Man and Nature and the ability of Man to endure. Another chapter deals with his studio. He was referred to by some as "the hermit of Prouts Neck" because of his efforts to ensure privacy in his studio. One such effort is reflected in the studio's front door knocker, a bas-relief image of Medusa, snakes and all, hardly a warm welcome for those approaching for a visit.

In analyzing Homer's Maine work, the authors say, "Homer's ability to compose a scene without prescribing an outcome is one of the salient features of his intellect and output that has captivated generations." Further, his Maine work "provided a model for a generation of painters to follow" and "engendered a new way of looking at the coast." "Homer's coastal views of Prouts Neck were the high point of his achievement...For many, these late seascapes express in undeniable terms the very essence of Homer's greatness." Keep in mind that when Homer did his first painting at Prouts Neck in 1890, he was 54 and he had been living there for several years.

There is much more to be said about this beautiful book, but as reviewer as well as in the role of an artist, one must leave something unsaid, something for the viewer/reader to do. So borrow this book from your nearest library or buy it for yourself. It would be a fine investment and an inspiring addition to your own library. Day by day, painting by painting, there is infinite food for thought in the works of Winslow Homer.

Featured Artist Robert O'Brien—A Gem Amongst Us

This month's Featured Artist is, fortunately for us, also the Guest Artist for this year's Annual Meeting. A Signature Member of AWS and NWS, he is an experienced watercolorist and educator, and his work can be viewed on his website www.robertjobrien.com. After visiting his site and reading this profile, you will be assured that we are in for a wonderful experience in October.

Like many other artists I know, I began my creative endeavors in the form of pencil drawing at an early age, so early in fact, I don't specifically recall the first time I ever picked up a pencil. At that time I was enamored with the local landscape around my hometown of Rochester, NY, and tried to record my visual recollections on paper after taking drives with my parents. Little did I know what an important foundation drawing would become in fostering my further artistic pursuits.

I took my first watercolor class in high school. It was a two-semester class and I was so intimidated and awestruck by the medium, at the same time. I wasn't sure how I'd be able to handle this for a year. Fortunately, I had an excellent teacher, Jim Whatford, who was a master watercolorist and who could conjure up beautiful scenes in his head and execute them with such fluid precision. I was spellbound. We worked with tube watercolors, good paper and brushes. I became motivated to learn more but it took me the good part of a year to paint anything I felt was passable. But the bug had bit and there was no turning back at this point.



"Blue Silk"

I studied some art in college; watercolor was not offered at my school but I tried my hand at printmaking and sculpture. I continued to paint on my own, not even remotely aware that I would later become a full time artist. I moved to Vermont in the seventies, took a job as a cartographer, and continued to paint in my spare time. I was taken by the beautiful landscape here and inspired by Vermont's distinct four-season climate. Much of my early work focused on landscape painting. I became a member of the Southern Vermont Artists in 1979 and felt at home amongst the many landscape painters here. I was getting more and more comfortable with the watercolor medium but felt I needed to learn more. In the 1980s, I took a couple of workshops from Tony Couch and Marshall Joyce N.A. Both artists painted in different styles than I did, but I learned what was most important about creating good art, namely value and composition. My technique had to be developed through hours and hours of painting. I'm still evolving; I don't know where it will ever end up but the fun and excitement are in the journey.



"Early Spring, Vermont"

I paint predominantly in my studio but enjoy plein air painting and have become more adept at it through my many painting trips to Maine, France and elsewhere. I enjoy painting a variety of subjects. Winter landscape is still one of my favorites but I also enjoy painting flowers, especially close-up images of them. I've recently taken up painting people and portraits. I find this challenging and very demanding, but the process is the same. I paint in the traditional style of light to dark using a layering process to get my values correct. I don't use a lot of gimmicks or employ a lot of different water-based media to my work except for a little gouache from time to time. I paint almost exclusively on Arches 300 lb. cold pressed paper. I find it's by far the most durable paper out there; it takes masking well and I love the texture of it. I prefer mostly Kolinsky sable brushes but there are some good blends available as well. I use a variety of brushes from flat to round, whatever fits the bill. My palette consists of a good amount of primary and secondary colors. I don't use black or white. I like to mix my grays and shadow colors. I try to use the best quality paints out there and I do not get overly carried away with any specific color.

I am fortunate to be able to make my living as an artist, specifically a watercolorist. I exhibit and teach all over the United States, abroad and now online. The watercolor community is vibrant and so dedicated to their craft and there is no other community like us. There are watercolorists all over the world. We are one big family. We all share the same goals and aspirations. We love to show off our work and the thrill of recognition is something we all strive for. Watercolor painting is something that will always fascinate me. There is just something about that transparency that calls me back time and time again.



"Peony and Chives"

Let's Play "Jeopardy"

Answer: Our CNYWS Annual Meeting.

Question: What brings our membership together to celebrate our talents, bonds and achievements every year?

We will be returning to the Twin Ponds Golf and Country Club in New York Mills, NY for our two-day Workshop on Thursday and Friday, October 9 and 10; Demo Night will be Friday from 6:00 to 8:00; and our Annual Meeting will be Saturday, October 11.

Chaired by **Catherine Bennett**, the Workshop will be led by Robert O'Brien whose background and gifts are well known to most members. Aside from being a Signature Member of AWS, NWS and other prestigious professional organizations, he is an award-winning painter whose work has been published in *Watercolor Magazine*, *American Artist* and various issues of *Splash*. He brings a wealth of

experience as a teacher and motivator and he promises to be a most inspiring Guest Artist. (See page 3.)

This year's Demo Night artists are **Sandy Rooney**, **Catherine O'Neill**, **John Seely**, **Maria Seely**, **Mary Murphy**, **Lorraine Van Hatten**, **Loretta Lepkowski** and **Carlton Crittenden**, all superior painters who will offer enlightening and engaging demonstrations of their techniques and methods. Chair **Pamela Lynch** has worked to bring these painters together in an informal setting that will promote the exchange of questions and comments, allowing the visitors the opportunities to discover new ways of approaching watercolor. Open to the public, Demo Night is always one of the highlights of our activities, small individual "workshops" sure to impress both artists and not-such-artistic visitors.

Our Annual Meeting on Saturday, October 11 will afford our membership another chance to reconnect with friends and enjoy

camaraderie in a lovely setting. Our chair is once again **Bill Elkins** and he has arranged a complete package that includes a short business meeting, a presentation by our Guest Artist Robert O'Brien, a sumptuous lunch, and an afternoon demonstration by Robert. Attendees are encouraged to bring in a painting for the "Instant Art Show" chaired by **Drayton Jones**. At the end of the day, our guest Artist Robert O'Brien will offer critiques of each artwork and this is a rare opportunity for feedback from a world-class painter.

And this year, Bill guarantees dessert. Otherwise, he will be in jeopardy!



Spring Workshop-Flowers: Fresh & Fast

Led by Signature member **Judy Dimbleby**, our Spring 2014 workshop was held on Friday, May 2 from 10 AM to 4 PM at the Whitesboro Presbyterian Church. This was the perfect venue with great lighting and plenty of room. The tables were covered with pastel plastic and adorned with vases of fresh flowers. Ably assisted by **Sandy Rooney**, Judy led the seven participants through a morning session devoted to painting poppies by sketching with a light ochre paint then loosely adding vibrant color. Judy demonstrated how to complete a full sheet



painting in 45 minutes and attendees completed their own paintings. The afternoon session focused on painting fresh flowers: Judy's demo, done in 25 minutes, was on a half sheet and everyone painted white flowers in the negative.

Tasty healthy snacks—and a few decadent ones—were provided and everyone shared many laughs while splashing paint on paper, loosening up and learning a fast and unrestrained method for painting flowers

2014 Signature Exhibits



Our first Signature exhibition at the Liverpool Library was a sweet success. Twenty-four Signature members took on the limited width requirements to give the CNYWS an exciting display of works for Liverpool visitors to enjoy.

Sandy Rooney, Barbara Bickford, Pamela Lynch, Judy Hand and Carl Crittenden were the collectors and installed the exhibit. There were a few whimsical works to attract the eyes of youngsters, some abstract paintings to satisfy the modern viewer and a nice variety of landscapes, flowers and country scenes. Assigned CNYWS photographer and show chair **Sandy Rooney** took casual photos of the installation process for the newsletter plus all exhibition entries. All photos will be archived on a thumb drive for storage and all future shows will be archived in this manner.

The library desk clerk reported that they had received many questions and positive comments about the show and requested that we contact Director Cindy Duryea to arrange a return exhibition. The reception on Friday, June 13 was attended by a few visitors and a large number of CNYWS artists. The finger foods brought in by our Signature Members were as fine as their artworks, absolutely exceptional.

Our second Signature show, at the Manlius Library in Manlius, NY opened on Saturday, July 26. Thirty-nine paintings are on display

through Saturday, August 23. They clearly demonstrate the expertise and superior technique, as well as diversity in subject matter, of our members.

Chaired by **Jo Ambrose**, the show is well organized and beautifully displayed. Collectors included **Sandy Rooney, Martha Deming, Katherine Kernan, Patrice Centore, Barbara Bickford, Pamela Lynch** and **Jeri Meday**—all of whom helped hang the show. The reception was held on Thursday, July 31 and numerous members brought appetizers and snack foods to tempt the visitors. Assigned photographer was **Sandy Rooney** and on-site coordinator was Roscha Folger.

Response to the work was universally positive and, once again, we can be proud of our talented membership!

New Signature Members

The CNYWS welcomes three new Signature Members to our ranks:

David Colon, Jr. of Macedon, NY
Joanne DeStefano of Utica, NY
Eric N. Happ of Geneva, NY

Congratulations and welcome!

Newsletter Forum

Q *We didn't have enough room to publish all the responses to our Forum Question in our March issue so we continue with that provocative query here: What are your goals as an artist, why have you chosen them and how have you worked towards them? How have you dealt with possible obstacles and what successes have you had in reaching goals?*

Judy Dimbleby: My goal was to find a way to relax and recover after being airlifted home from Bermuda with a critical illness. My doctor suggested I find something to relieve stress and, after thinking long and hard, I decided I wanted to paint and watercolor was a medium I had failed miserably at in high school. My initial goal was to paint a passable picture to hang on my wall. I contacted Rosemary Maida and took some private lessons. I started in November of 1989. The next June I had a piece accepted in the MWP sidewalk show; in August, I was in the Masters at the Old Forge Adirondack exhibit and won an honorable mention in the open show. I had a great teacher and was thrilled at my success but she suggested I pursue other classes so I did. My goals had changed. I wanted to be the best painter I could possibly be, and many workshops later I submitted my slides to CNYWS and was accepted as a Signature member. This was a big personal goal and it raised my confidence level, so I continue to pursue new goals. Maybe I will even try for a national show. That would be a big one, wouldn't it? I have had stumbling blocks: a stroke set me back a little and arthritis cripples my fingers, but I have determination and validation from my peers, and for this I am grateful.

Martha Deming: Of course, we all share the overriding goal of becoming better artists. Beyond that, I wanted to do work that I was pleased with, that met my expectations and challenges. I want to quietly gain respect from my peers, show judges as well as potential buyers. Beyond gaining respect and appreciation from others, I have long worked toward earning Signature level status in juried watercolor organizations as well as acceptance in their annual juried shows. I also want to share what I have learned through my own education and painting experience as a means of encouraging others to pursue painting, to aim for quality and to ease their way through the difficulties that all artists encounter from time to time. My specific current goal is to earn Signature status in AWS.

I chose these goals as a means of earning and maintaining self-respect and a sense of accomplishment as an artist. I have been taking "big time" and local workshops since 1991, at first focusing on the "how-to" side of painting, and in recent years on how the instructors think. I try to consistently work in my studio, practicing what I preach when I tell my students, "You are your own best teacher." Obstacles I have faced include the lack of time and energy to spend on painting, the interference of other tasks required by the necessities of daily life and, before I retired from teaching, all the pressures of my "real job." I have just persevered, painting whenever I could, taking workshops, building a studio in 2001 where work and materials are always out and ready. Successes include Signature status in TWSA and CNYWS and my work is accepted in national juried shows a little more often now though chance is always a factor. I am invited to teach a workshop or two most years and my students usually rate me well.

Our Third Annual Artists' Painting Retreat-*Third Time is the Charm*

Held on Saturday, July 19th, the retreat returned to the historic Mansion House of the Oneida Community in Kenwood, NY. Seventeen members and guests spent their day blissfully immersed in painting, reconnecting with old friends, and making new ones as they worked. Co-chairs **Pamela Lynch** and **Linda Evans** saw to every detail; they even provided the sunny weather making it possible for those who wished to paint en plein air on the exquisitely landscaped grounds to do so. Others pursued their art in the generously sized gathering room, replete with large windows, hardwood floors, antique furnishings, refreshments and soothing music. Assigned photographer Angela Wilson took numerous photos to visually document the event.

A delicious gourmet lunch was provided by the on-site

restaurant Kenwood and Vine. Linda Evans, a Mansion House docent, then offered a complimentary tour of the venue.

Gift packets containing samples of Golden Paints' new Qor watercolors and a drawing set from Cheap Joe's were given to each participant, along with the latest version of our CNYWS brochure. **President Sandy Rooney** greeted the group and gave an encouraging update on **Catherine Bennett**—there in spirit—since her surgeries. Non-members were invited to join CNYWS and others were encouraged to submit applications for Signature membership. **Susan Simpler** and **Jo Ambrose** were the lucky winners of the door prizes, water media books.

As usual, comments on the evaluation forms collected at the end of the day were positive and enthusiastic. This Artists' Painting Retreat, originated by **Martha Deming** and **Catherine Bennett**, is definitely worth repeating!

Members in the News

Tom Yacovella has 24 original paintings at the Artful Lodger Bed and Breakfast in Clinton, NY from June through September 7. He has also been invited to exhibit his work at the Trenton Falls Arts Festival 2014 on October 4 & 5.

Karen Harris's painting "Tranquility" was accepted in the 2014 Adirondacks National Exhibition of American Watercolors.

Joanne Neff's paintings will be part of the Art and Soul Watercolor Group exhibition of new work at the Baldwinsville Library during the month of October. Based in Baldwinsville, Art and Soul will also renew their ongoing show, including work by Joanne, at the Inn Between Restaurant in Camillus, NY, where they will host a reception on November 15 from 1 to 4 PM. Their work will also be on display at the Piano and Organ Store at Great Northern Mall in Clay during December and January.

Mary Murphy was invited to exhibit at the Cazenovia Arts Festival, Cazenovia, NY during July and at the Trenton Arts Festival in Trenton, NY October 4 & 5. Mary had five pieces in a show at the Barrett Gallery at Utica College in July and she will have a solo show December 4 to December 28 at the Kirkland Public Library in Clinton.

Martha Deming was the featured artist on the TV show Mohawk Valley Living on Utica's WKTV and was also featured artist in the Mohawk Valley Living Magazine's July 1 issue. On June 29, she led a discussion of artworks for the Gallery Walkabout event of the Northeast National Pastel Exhibition at VIEW, the Old Forge Arts Center in Old Forge, NY. Martha was invited to judge a plein air painting event sponsored by the Arts Association of Northern New York in Sacketts Harbor, NY in July. On August 28, she will be a participating artist in the Old Forge Plein Air Paint Out to benefit VIEW.

Catherine Bennett and Artwork Ten are sponsoring an art show at the Canastota Library featuring Catherine's watercolor students; the show runs through August 31. Catherine has recently been included in the 2014 Edition of Executive Who's Who International. She made a presentation of "Watercolor with Wings" for the Madison County Parkinson's Group on June 24 in Chittenango. Catherine is exhibiting as a member of the Community Fine Arts Guild in a

group exhibit at the Sherrill Library during the month of October and her work will be in the Rome Art and Community Center's juried Holly Jolly Christmas Gala November 18—23. She will also display her original watercolors at the juried 60th Annual Art Mart in Syracuse, NY at the City Hall Atrium Commons through November and December.

Lorraine Van Hatten had a watercolor painting accepted into the Masters Division of VIEW's Central Adirondack Show.

David Colon, Jr. had a painting accepted for the 2014 National Watercolor Society's Annual All Member Exhibition. Twenty-five of his paintings are on display at Michael's Valley Grill in Penfield, NY.

Roland "Chip" Stevens won second place in the NFWS spring juried exhibition. His work was also accepted in the 2014 ANEAW at VIEW in Old Forge as well as the PWCS 114th Anniversary International Exhibition of Works on Paper and the New Visions 28th Annual Culture & Agricultural exhibit in Marshfield, WI. His paintings were also part of the Spring Invitational Exhibit at the Oxford Gallery in Rochester, NY. He is having a solo exhibition of his work at the Lamoreaux Landing Wine Cellars in Lodi, NY from July through October 10.

He also taught watercolor classes at the Yates County Arts Council, Penn Yan, NY in the spring and found and identified wrecks and associated artwork involving an Air Force C-45 plane that crashed in Lake Ontario in 1952 and three other shipwrecks.

Jane Grace Taylor was invited to paint an Erie Canal mural on the Route 46 side of a town building in Durhamville, NY. The mural will depict the north, central and south parts of the Town of Verona. She will be painting a public mural in Utica as well. Jane also had two pieces accepted in the recent National Sumi-e Society Exhibit in Maryland.



Our Return to VIEW

We continue our collaboration with VIEW, offering mini-workshops led by our own talented members. Our first foray into this new territory last year was so successful, more workshops are on the schedule for August and September, 2014. **Martha Deming** has ably organized these opportunities to learn new techniques in a pastoral setting at this superior venue.

The full-day workshops include the following: From Here to Infinity, What Your Watercolor Palette Can Do for You with **Martha Deming**, Aug. 12; Easy Painting: Create Abstracts with Acrylics with **Barbara Bickford**, Aug. 13; Calling All Children: Let's Paint Nature with **Loretta Lepkowski**, Aug. 16; Retooling Your Watercolor Paintings with Aqueous Acrylics with **Bud Bolte**, Aug. 19; Getting Some Zing in Your Watercolors with **Patrice Centore**, Aug. 20; Floral Miniatures in Watercolor with **Mary**

Murphy, Aug. 21; Wet-in-Wet Watercolor Painting: The Painterly Approach with **Sherry Holmes**, Aug. 23; The Art of Painting from Your Photographs with **Angela Wilson**, Aug. 26; Paint Your Heart Out! with **Theresa Gena**, Aug. 27; Travel Sketching with Pen, Ink and a Splash of Watercolor with **Bill Elkins**, Aug. 28; Painting on Yupo with **Judith Hand**, Sept. 6.

New this year will be a Round Table Critique from 10 until 4 on September 5 with Signature members **Sandra Rooney**, **Sandra Z. DeVisser** and **Judy Dimbleby** along with other workshop instructors. This chance to get feedback and positive input on three paintings, finished or in progress, is free and open to the public. For more information, contact VIEW or call **President Sandy** at 315-736-6368.

the central new york watercolor society

NEWSLETTER

www.centralnewyorkwatercolorsociety.org

Stephen Ryan *Publisher*

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IN THIS ISSUE

President's Message / Juried Exhibition 1

Book Review 2

Featured Member 3

Annual Meeting/Spring Workshop 4

Signature Exhibits 5

Newsletter Forum / Painting Retreat 6

Members in the News 7

VIEW Mini-Workshops 7

Application for Signature Membership 8

Applications for Signature Membership

Notice to **Associates:** Please submit your applications for **Signature Membership by November 1, 2014** for the next Jury of Review.

Provide six digital images, by mail or email, to **Carlton Crittenden** at 947 Rt. 31, Bridgeport, NY 13030 or robertscrittenden@verizon.net. Download applications on our website, centralnewyorkwatercolorsociety.org.

Newsletter Schedule

The deadline for submitting material for the Winter 2014 CNYWS Newsletter will be **December 15, 2014**
Please mark your calendars as a reminder!