



The Central New York Watercolor Society NEWSLETTER

August 2015

President's Message

I hope your summer has turned out to be the summer you were hoping for back in March. I've been pleasantly surprised by the nice temperatures. Does this mean we can look for a milder winter on the horizon? Of course not.

Following that line of thinking, let me pose a question or two. What do you see on the horizon for the CNYWS?

Do you think events are looking pretty good right now, so things will most likely be fine in the future?

Even with the Annual Meeting and the Election coming up with big changes expected to take place, what will the future of this society look like then? Do you think our exhibitions and events will continue on even if you don't help? Please think again. The Board of Directors are not confident in that, most are doubtful, knowing that so many seats on the board remain vacant. If members do not respond to this SOS call, we could fold. We are truly in serious circumstances. Don't be fooled into thinking you don't have to step up and help out because somebody else will. You're mistaken. It's YOU we need.

Six remaining board members, an Associate Member and two other Signature members have answered the call so far to run for election on the 2015-17 Slate of Election at the Annual Meeting, October 24th. One BOD member is midterm. Mary Murphy and Lorraine VanHatten have stepped up to take on the Editor and Publishers positions on this Newsletter. What you're reading at this moment is the result of some real fast moving on their part to get it published in September. We are so grateful for their energy and unyielding drive in accomplishing this task.

Those of us who've spent years on the BOD have loved every moment of it. It's painful to leave. We have unfinished projects and ideas we'd like to see come to fruition but circumstances in our individual lives (that I won't go into at this writing) have dictated other plans for us.

I have always felt privileged to be a Signature Member of this impressive society. As President of the BOD, I've had the pleasure of working with many talented and extremely capable people, Signatures and Associates alike. Together we worked cooperatively to create new and innovative programs that have proven to be both insightful and productive. Programs that reflect your suggestions and the society's high standards, such as the Silver and Gold Medallion program set up to challenge Signature Artists interested in raising the bar of their artistic talent and productivity, the Traveling Round Table Critique and the yet to be developed Art Advocacy Speakers Program, organized to work with the public and other art organizations in the community in support of art education, the Signature's



Mentoring Initiative developed to assist Associate members gain a greater knowledge of watercolor and the confidence needed to move towards Signature status. They are the backbones of this organization and our future if we are to continue to succeed as the prestige's society we are. These programs and events fully reflect the goals of our Mission Statement and hopefully will continue.

Looking forward at the positives: Eight returning members will be on the BOD to assist new board members. We have approximately, 150 Paid members. We have Guest Artist, Guy Corriero and Linda Baker scheduled for 2016 and 2017 respectively. Linda Kemp is Guest Artist this October. Our Annual Meeting venue will continue to be Twin Ponds Golf and Country Club, New York Mill, NY, through 2018. Other annual events will fall into place as they are scheduled.

This last President's Message has been a bittersweet one for me to write. I'm going to remain the optimistic person I am because I know this forecast is subject to change.

See you on the flipside,
Sandy Rooney

ANNUAL MEETING WEEKEND

October 22, 23, 24, 2015 all events held at the Twin Ponds Golf and Country Club, New York Mills, NY

Our year culminates every fall with an inspiring weekend. Mark your calendar for any or all of the following activities.

ANNUAL MEETING

Saturday, October 24, 9 a.m. to 5 p.m.

Our meeting starts with an overview of Society business, an election and a presentation by our guest artist Linda Kemp (see separate article). Our member lunch is followed by Linda's painting demonstration and critique. Bring your work to Saturday's Annual Meeting to take advantage of this critique by a nationally recognized watercolorist. The critique follows the demonstration.

TWO-DAY WORKSHOP

Guest Artist Linda Kemp

Thursday - Friday, October 22 and 23; 8 a.m. to 4 p.m.

Watch for registration forms and hotel information in your mail/email. Member early-bird rate: \$165; after October 10, \$175. For non-members and guests: \$175 (after 10/10, \$185).

DEMO NIGHT

Friday, October 23, 6 p.m. to 8 p.m.

Participating artists are Susan Murphy, Joanne DeStefano, Jane Grace Taylor, Therese Gena, Jana Kolowrat Laxa, Drayton Jones, and Mary P. Murphy.

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Sandra Stockton Rooney
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Sandy Rooney & Catherine Bennett
*Annual Meeting Vendor Search—*BOD
*Educational Display—*Joanne DeStefano
*Luncheon—*Louise Currin

EXHIBITION COMMITTEE CHAIRS

*Juried Exhibition, Cooperstown—*Louise Currin
*Digital Entry—*Carl Crittenden & Sandy Rooney
Signature Exhibitions:
*Kirkland Town Library—*Jo Ambrose
*Utica Public Library—*Sandra DeVisser
*Signature Exhibitions Entries—*Martha Deming
Coordinator of Collectors & Exhibition Installers—
Barbara Bickford
*Medallion Status Reporter—*Sandy Rooney

SPECIAL EVENTS & EDUCATIONAL

*Annual Demo Night Chair—*Pamela Lynch
*Annual Artists' Retreat—*Catherine Bennett
*Signature-Taught Workshops—*Catherine Bennett
*Signature-Taught Workshops/VIEW—*Martha Deming
*Watercolor Advocacy—*Heather G. Abrams
*Mentoring Initiative—*Heather G. Abrams
*Traveling Round Table Critiques—*Sandra Rooney

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Martha Deming, Angela Wilson, Kathy Kernan

Good Company, Good Art 2015 Artists' Retreat

Our 4th Annual Artists' Painting Retreat on August 8th was a welcome creative respite for attendees. Chair, Catherine Bennett, once again selected the historic Oneida Community Mansion House and beautifully landscaped grounds in Kenwood, NY as the setting for a day of artistic camaraderie. The exchange of ideas, techniques, and personal anecdotes was priceless! Why don't you plan to join us next year?

Photo credit: Angela Wilson



CNYWS Signature Exhibitions

August 29 through October 10: Second annual Signature show at the Utica Public Library on Genesee Street in Utica, NY.

Our first Signature show, from May 30 to June 27, at the Kirkland Town Library, Clinton, NY, included 38 works representing 27 CNYWS Signature. One visitor commented, "Such beauty. Uplifting on a beautiful day."

*"Such beauty.
Uplifting on a
beautiful day."*

2015 Annual Members Juried Exhibition

October 2-30
Cooperstown Art Association,
22 Main St. Cooperstown, NY
Apply at onlinejuriedshow.com

Key dates:

- Entry deadline: September 14, midnight PST
- Painting drop-off: September 26
- Reception: October 2, 5-7:00 p.m.

New Signature Members

Sharon Burke
Mary P Murphy

THE TWSA EXPERIENCE

By Martha Deming

When the phone rang deep in January of 2012 and Suzanne Hetzel of TWSA invited me to be one of two jurors of acceptance for the 2015 TWSA show plus teach two consecutive, five-day workshops, I was stunned. I immediately said TWSA was what I considered “bigtime” and that I was not an artist they’d want for jurying or for their workshops because I was only known on a local level and not a big name at all. She assured me that I was indeed someone they wanted because “No one else does what you do.” I had to admit she was right. I don’t think anyone else does what I do. I had 30 days to decide and upon consideration realized that this was an opportunity of a lifetime and I’d be a fool to turn down the opportunity to meet all those top watercolor artists and see a world class collection of contemporary watercolor paintings. So I accepted the challenge, agreeing to do one workshop (I didn’t think I had the stamina to do two) and I am so glad I did. It was indeed the experience of a lifetime. At least for this artist.

The jurying was done in January of 2015. The show chair, Sheryl Coon, guided me through the process making it painless and actually great fun. Who else but the jurors get to see ALL the entries and there were over 700 this year. My juror’s statement is in the 2015 TWSA show catalog.

Not being much of a traveler in recent years and wanting to do my best possible job as a workshop instructor, I knew from past experience that it would be helpful to have someone to go with me as an assistant so my good pal, Loretta Lepkowski, volunteered. We set off from Union Station in Utica on the Amtrak Lakeshore Limited, arriving at Chicago’s Union Station on June 7th. Suzanne met our train and got us up to Kenosha, WI and checked into our hotel. We then went over to the Kenosha Public Museum and set everything up for the workshop. The TWSA workshop assistant, Vickie Kwasny, had the huge room all ready for the 14 students and she and Loretta helped get my table and materials ready to start. We were “all systems go” for Monday morning.

Kenosha is a wonderful little city. Our hotel and Museum were about a 10 minute walk apart, along the canal with beautiful paved walkways, which we did every morning and night in spite of being rained on a few times. The whole area was once a huge car manufacturing plant that closed, then burned to the ground. Kenosha must have put billions into the area we were in, cleaning it up, building an extensive, high-end condo development, beautifully landscaped, very parklike with brick walkways, gardens, monuments to military and law enforcement people, free form sculptures everywhere, trees, flowers, birds, and a spell

binding fountain, all right on Lake Michigan with weather just like that of Central New York: changing every 5 minutes, it seemed.

The TWSA people were a complete delight. Of the 14 in my workshop, two were past presidents, one was current president and one was a TWSA Master Painter (you have to have work accepted in 10 shows to earn Master status!). All were serious painters, at various levels of experience, dedicated, hard working, and so appreciative and enthusiastic about what I was showing them from the first basic exercises through to their finished (or almost finished) paintings. They put in five amazing days and turned out some fabulous paintings. The Museum had to kick us out at 5 p.m. closing time every day. Thanks to Loretta, Vickie, this outstanding group of students and their stop-at-nothing, can’t-wait-to-see-what’s-next attitude, this was the best workshop I have ever had the opportunity to teach.

Then it was on to the Saturday morning 2 hour demo. Artists from coast to coast, border to border filled the room, including the inspiring artist who gave me the idea that has led me to where I am in my career today, John Salminen. The intimidation factor was through the roof, but it was balanced by the encouragement and appreciation I had received all week from my wonderful students and the great TWSA people I had met. I used the full two hours, no one left during the demo, and there were many good, thoughtful questions at the end. I couldn’t have asked for more, but there was more. After I had finished and was packing up my gear, John came over, gave me a big hug, and said he had seen many a demo, but this one was the best of all. WOW! What a compliment! And I think he really meant it, too. That made my day and my week to know that he liked what I have done and am doing with the ideas he gave me in way back in that 2005 workshop, the one I almost missed out on (another story!).

Seeing the TWSA show in person was great fun after having served as a co-juror. My co-juror, Harold Allanson, and I were asked, on behalf of the students in his and my workshops, to do a gallery talk after lunch on Thursday and discuss some of the award winners and various other pieces. What a fun experience. The students were curious about our thinking and had great questions. We found through our comments that, even though Harold and I were at opposite ends of the scale (he, being a photorealist and me, being into semi-abstract), we both used the same standards for judging the entries, we both look for the same qualities that make a painting a good one. We got along very well, something that made us somewhat unique among co-jurors according to the TWSA show chair, Sheryl Coon.

continued on page 6)

ABOVE: Martha Deming’s Juror’s watercolor painting, BELOW: Martha instructing a student at the TWSA workshop



NEW PROGRAMS FOR CNYWS

Mentoring for Associate Members and Art Advocates

Our **Signature Mentoring Initiative** is a program designed to inspire and engage Associates, the core of our future Signature membership. A staff of current Signatures is ready and eager to support and assist the artistic growth of our talented Associates by advising on such subjects as principles of design, technique, visual elements (color, shape and so on) and typical issues that occur when attempting to master the idiosyncrasies of our chosen medium. Through one-on-one communication by phone or email, Signature members can help the Associates prepare to assume their rightful place as fellow Signatures in CNYWS. Eventually, the two parties might decide to extend the relationship with private paid lessons but this is strictly between the two members involved and the society would have no responsibility in such an arrangement. If you are an Associate looking towards the future and eventual Signature membership, and you would like to participate in this initiative, contact co-chairs Sandy Rooney (315-736-6368, art4abba@roadrunner.com) or Heather G. Abrams (315-733-1867, HeatherGAbrams@cs.com). And if you are a Signature who wants to join our current list of mentors, please get in touch! Our members are our strength.

Another very interesting program we are developing is that of our **Art Advocates**, ambassadors to communities throughout New York State. This is a kind of “speakers’ bureau” with member watercolorists who can visit schools, various civic organizations, clubs or other groups, nursing facilities, and even fellow art societies to make presentations on watercolor painting with explanations and demonstrations. Experience in teaching, or speaking in front of groups, is always a plus but not required. What is needed is a passion for the medium and an enthusiastic attitude. Those members interested in participating should contact President Sandy or Heather and help us fulfill one of the missions of CNYWS: outreach to the community at large to educate the public about watercolor.



Loretta Lepkowski demonstrates a marbling technique for backgrounds.

DEMO NIGHT

Our upcoming Fall Workshop is an annual forum for members and other interested artists to immerse themselves in the wonderful medium of watercolor. Whether raptly observing our guest artist, Linda Kemp demonstrating her painting skills, and/or working with newly learned concepts and techniques on our own subject matter during our workshop days, personal inspiration abounds.

It has been our tradition to additionally provide an opportunity to witness several of our talented water media member artists working their painting “magic” in an informal evening setting open to workshop attendees as well as the general public. This much-anticipated event is known as “Demo Night” and is one of the absolute highlights of our year.

Artists who will be participating in the 2015 Demo Night include Susan Murphy, Joanne DeStefano, Jane Grace Taylor, Therese Gena, Jana Kolowrat Laxa, Drayton Jones, and Mary Perrin Murphy. CNYWS is deeply grateful for their willingness to share their time and talent so generously. As stated in our CNYWS Constitution, the purpose of our organization is “to foster the advancement of the art of watercolor painting; to further the interests of painters in water media; to inform and educate the general public through exhibitions, lectures and painting demonstrations...” and Demo Night is the perfect venue for our mission.

The 2015 Demo Night will be held on Friday, October 23rd, from 7 to 8 p.m. in the lower dining level of the Twin Ponds Golf and Country Club, Whitesboro, N.Y. Admission is free and refreshments will be available. Please plan to attend and invite some friends!

2015 Demo Night

L TO R, SITTING: John Seely, Mary Perrin Murphy and Catherine O'Neill
BACKROW: Maria Seely, Jo Ambrose, Lorraine Van Hatten, Sandy Rooney, Loretta Lepkowski, Pamela Vogan Lynch.





GUEST ARTIST FOR 2015 WORKSHOP & ANNUAL MEETING LINDA KEMP

Preview -- Linda Kemp on shape, color, technique and teaching

Internationally known guest artist Linda Kemp will be teaching our workshop (October 22-23) and presenting at our Annual Meeting (October 24). She is recognized as a master of negative space painting, author of several North Light books and has been featured in Artist's Magazine, American Artist, Watercolor Magic and International Artist among others. Her interview provides a peek into her upcoming workshop.



How can we train ourselves to see better see shapes and improve composition?

Good shapes and descriptive edges are essential when working in the negative! As "Negative Painters," we rely on our shapes and edges to tell the story and provide information rather than on the inside details. While gradation of colour and shading are typically used to show volume, negative painters usually work with flatter forms and indicate depth by overlapping and size change.

To become a better shape-maker you will need to be more observant of forms – this means not getting distracted by colour, texture and inside details. Instead, concentrate on how the subject is a collection of basic shapes that lock together. Arrange, stylize and simplify the basic shapes for better composition and design.

Do you have a particular philosophy about use of color?

Before I begin a painting I select a colour concept to focus on; for example, this could be an analogous, complementary or monochromatic colour scheme. I then choose the tubes of paint that fit into this plan and work with a limited palette. My motto for ensuring colour harmony is "The colours I start with are the colours I use to build and finish the work." The trouble starts when we add something new to a piece that is partly finished.

What are the top three techniques you believe watercolorists should master?

To become proficient at watercolour one must devote a lot of time to practice! There are no shortcuts, but isn't that true with so many skills?

1. I would suggest that a student explore and experiment to discover what the pigments will do when combined and encouraged to intermingle rather than over-mixing.

2. I recommend that all painting students take a class in Chinese Brush Painting or Tole Painting to learn how to effectively handle a brush and load colour.

3. My final recommendation is to reduce the amount of water in a mix. Gobs and direct applications of paint are glorious!

Is there anything we can do to prepare for your workshop?

I love to teach and get a kick out of sharing ideas to help my students become better painters. Just bring your usual supplies and the basic equipment on my list. We will be doing lots of small exercises and projects that I have created to teach the skills and techniques needed for a variety of subjects.

I would suggest taking a look at my books and/or DVDs to learn the basic concepts before class but if that isn't possible, that isn't a problem. Come prepared to have fun while you learn! Most importantly, keep an open mind.



All images supplied by Linda Kemp

DEADLINES;
NEWSLETTER INFORMATION DUE
January 17, 2016

NEXT SIGNATURE APPLICATION
(reviews are done after scheduled CNYWS Board meetings)
Deadline: September 5 and November 7 for images

SIGNATURE MEDALLION STATUS

Jane G. Taylor is a Gold Medallion Member. There are currently twenty three Silver Medallion Members, two of whom have an exhibition chain started in 2010.

MEMBERS IN THE NEWS

In August, **Polly Blunk** exhibits at the New Hartford Town Library and in September at the Kirkland Town Library.

Owl Eyes, a transparent watercolor by **Pamela Vogan Lynch** was accepted into the 80th Annual Cooperstown Art Association National Juried Art Exhibition.

Lorraine VanHatten's work, *Reaching for the Sun*, was accepted into the 2015 Transparent Watercolor Society of America (TWSA) 39th National Exhibition.

For the second time, **Chip Stevens** was juried into the Finger Lakes Plein Air Competition. He also had a painting accepted into Adirondack Exhibition of American Watercolors (ANEAW) 2015 at View in Old Forge, NY – the eleventh time in 13 years – and his painting was used for this year's ANEAW poster. In July, he participated in Plein Air Magazine's Publisher's Invitational, "Paint the Adirondacks." Chip says he is recovering well after open-heart surgery to replace his aortic valve.

David Colon was selected for and exhibited 18 painting in the Corporate Art Program at the Bausch + Lomb Rochester Optics Center and the Geisel Gallery in Rochester from January to April. His painting *Nectarine on a Coach* was accepted at the 2015 TWSA 39th National Exhibition.

Jeanne Lampson's watercolor *Adirondack Memories* was accepted into ANEAW at View in Old Forge, on exhibit through October 5.

Katie Turner was juried into the show, "Water Effects," at the Schweinfurth Art Center in Auburn, August 29 to Oct. 18. The opening reception is September 4, from 5 to 8 p.m.

Patrice Downes Centore received an award for her entry in the Cooperstown 2015 Regional Art Show and was accepted into the Pennsylvania Watercolor Society 2016 art show, opening in September. She currently has paintings on display at Gallery 3040 in Old Forge, NY.

Richard Price was juried into the 2015 at Watercolor USA, the Illinois Watercolor National Exhibition and the North East Watercolor Society International Exhibition.

At the Spring 2015 Show at the Sackets Harbor Art Gallery of the Art Association of Northern New York, **Sue Murphy** won second place for her painting, *Gables* and an honorable mention for her painting, *Girl with the Red Face*.

Craftsy Corporation released **Mary P. Murphy's** second on-line video class, "*Simple & Stunning Watercolor Techniques*" in May. Her first class, "*Watercolor Floral Bouquet*," now has over 5,000 students.

Ann Pember won the Margaret G. Krinking Memorial Award at the Baltimore Watercolor Society Mid-Atlantic Regional. She and **Mina Angelos** were invited to exhibit jointly at the Plattsburgh State Art Museum 7/10-9/13).

Laura Hwang's painting, *Window*, was accepted for the 130th Annual Mid-Atlantic Exhibition of the Baltimore Watercolor Society and the North East Watercolor Society 39th Annual International Open Exhibition, on display in Kent, CT (10/18—11/1). *Spring Hug* was selected for the Philadelphia Water Color Society's 115th Anniversary International Exhibition of Works on Paper.

In August, CNYWS members **Kathy Wehrung, Pam Dischinger, Jeri Meday, Bonnie Goetske, Jan Waters, Nancy Shampine and Joanne Neff** participated in the workshop "Working with BRUSHO," a crystalized form of watercolor from England. Recent shows for the group include Fayetteville Library (June) and the Old Forge Library (July).



Top to bottom: *Nectarine on a Coach* by David Colon, Jr. and *Reaching for the Sun* by Lorraine Van Hatten

TWSA

(continued from page 2)

CNYWS Signature Lorraine Van Hatten had a piece accepted into the show and it was a beauty. When I saw it during jurying, I was struck by its unique composition, that "painting something ordinary in an extraordinary way" quality that set it apart and earned the viewer's attention and appreciation. At the time I had no way of knowing it was Lorraine's painting. And best of all, Lorraine and her husband, Carl, were both there to enjoy the show and the TWSA festivities. One of my personal favorites in the whole show is CNYWS Signature David Colon, Jr.'s *Nectarine On A Coach*. It's whimsical title, dynamic colors and textures just captivated me.

CNYWS Signature Loretta Lepkowski, my assistant, was a saint, the best helper, ambassador, welcomer, encourager, photographer and travel companion anyone could ever want. I am so appreciative that she was willing to set her family responsibilities aside for those few days (and grateful to her family for encouraging her to do so) to go with me on this trip. We were both treated wonderfully well by TWSA, met so many TWSA folks and saw all that beautiful art work.

As a last word or two, please consider joining TWSA as an Associate and then start entering your transparent watercolor work in the annual TWSA show. It's an exemplary, national level organization and you never know when one of your entries will be "juried in". And it only requires three acceptances to earn Signature level. Get out those brushes, keep painting and start entering.

2015 ANEAW Walkabout – “Conversations”

On August 8, Kathy Gaye Shiroki, Coordinator of the International Center for Watercolor at the Burchfield Penney Art Center in Buffalo, addressed an audience of over 50 people – predominantly artists – at View’s opening of the 34th Adirondack National Exhibition of American Watercolors (ANEAW) in Old Forge, New York. In a highly interactive session, she explored the conversation that takes place between the painting, the viewer and the artist.

Using ten of the 86 works accepted into the show, Kathy demonstrated the very personal – and often extremely varied— ways viewers react to a work of art by eliciting reactions from the audience. One work, *City Sunset*, by Carol Siracuse, for example, elicited responses as diverse as “warm and inviting” to “cold and ominous.”

She said, “As a viewer, we’re entitled to read anything we want into a painting, and it’s so exciting that we all can see the same thing so differently.” It’s the artist’s responsibility, she said, to choose what they want to say. If a viewer interprets the painting in a way disagreeable to the artist, the fault lies with the painter, not the viewer.

At one point, she challenged watercolorists to not be so limited to small sizes, pointing out that the exhibit paintings were all relatively small format. “Large scale paintings hit our eyes and bodies at different levels. To get to experience as a full human... watercolorists should push ourselves to paint larger.”

Exhibitions Curator, Cory Card, says the 2015 exhibit differs from the past in both its cohesiveness and diversity: “There is a common thread of palette and line connecting all the works this year, which was a deliberate choice by the juror of selection Elaine Daily-Birnbaum.” Cory pointed out that despite the diversity of abstract to realistic, the paintings all worked side-by-side in the exhibit very well.

On how she selected the works, Elaine said, “The works I chose tantalized me at that time...” She selected some as the most outstanding representative of a subject, style or approach, while others were chosen to reflect the diversity of the medium.

These CNYWS members were juried into the show:

- Celia Clark *
- Jeanne Lampson
- Robert O’Brien
- Catherine O’Neill
- Bob Ripley *
- Roland (Chip) Stevens

* past members



FORUM QUESTION

Can you point to one teacher or mentor, one work, one show, a class you taught, etc., that you feel significantly elevated your work to a new level? What was the catalyst and how did it affect your art?

Katie Turner: I’ve had many influences that have affected my painting style and subjects, but one of the most significant influences came from my mother, Faith Fritz. Although she passed on years ago, I can still hear her voice in my head saying “Indicate, indicate, indicate.” These simple words remind me to focus on expressing an impression and keep me from getting too fussy.

Richard Price: Tony Couch was the teacher that influenced me the most. With his energy, enthusiasm and clarity in explaining principles of design and sound composition, he gave me a great boost in my art education and a deep respect for good drawing and exciting effects in watercolors. It was a great catalyst at the time and has been a constant influence ever since.

Linda Evans: Even though I have been teaching my own classes for many years, I feel you can always learn from someone else and improve your work. About a year ago, I took a class on negative painting from CNYWS member Therese Gina, and I created several paintings at the time using darker colors around the subject. I felt successful with the results. As I look at my “older” paintings, I can see where using that technique would produce a more interesting watercolor with richer values, as I look at some of my flower paintings, I’m considering revisiting some of them.

Pam Lynch: I constantly seek knowledge and inspiration from many sources, past and present, so I can’t identify one single catalyst for my artistic development. However, once I was introduced to the synthetic paper, Yupo, I was finally able to begin to forego “futzing” with tiny details because of my inborn scientific determination to be accurate. Since the surface does not absorb water and pigment, you have more time to play with the paint application and textures. I experimented a bit on my own, took a Yupo workshop with local artist Judy Hand at View, and then was introduced to two artists who use this synthetic surface for much of their water media work: Mark Mehaffey and George James. When I work on Yupo, I feel a freedom that I hope to eventually translate to future works on traditional watercolor paper.

Sandra Z. De Visser: A recent issue of Acrylic Artist Magazine featured West Coast artist Joan Watson, who works in mixed media (acrylic and collage) and, with virtually no color, creates visually stark but striking images. I am inspired by her work, which is an entirely new world for me. I have always believed that painting is all about color. Ironically, I can’t show these in CNYWS regular shows because of the proportion of collage content.

Polly Blunk: When I was in fifth grade, two projects had a large impact on my work. One, a school assignment to draw a map of the town indicating historic buildings, instilled in me to a lifelong interest in local history. The second, part of a requirement for a Girl Scout badge, was to create a house plan and then build a model from it. This opened my eyes to architecture and construction, and I’ve been hooked ever since.



Central New York Watercolor Society

Lorraine Van Hatten, Publisher
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www.centralnewyorkwatercolorsociety.org

Get involved with CNYWS!

Would you like to be more involved with CNYWS?
Here's how to...

- Come to events – the Annual Meeting, the Artists' Retreat, our two Signature exhibitions and our Juried Exhibition.
- Scan the committee list in the front of the newsletter. What appeals to you to join or to lead? We have fun working together, plus you will meet fellow watercolorists.

*Send a note to the editor,
maryperrinmurphy@gmail.com,
if you have questions.*

"Wherever you turn, you can find someone who needs you. Even if it is a little thing, do something for which there is no pay but the privilege of doing it. Remember, you don't live in a world all of your own."

Albert Schweitzer

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