



The Central New York Watercolor Society NEWSLETTER

February 2011

Message from the President

May I quote Charles Dickens?

"It was the best of times, it was the worst of times....in short, the period was so far like the present period...."

Doesn't this explain how you feel about many things? How does the CNYWS fit into this equation?

We had a terrific Annual Meeting, I thought. Janet Rogers was delightful, and I think everyone enjoyed her workshop and her Saturday presentations. The problem was that attendance was quite low. We think that the economy and the recession probably has had quite a bit to do with this. But are there things that the CNYWS should be doing differently that would re-ignite the passion?

I took the liberty of contacting the presidents of the Niagara Frontier Watercolor Society and the Northeast Watercolor Society to chat with them about their organizations. There may be some small comfort in finding similar issues within their organizations. But the bigger question, for me, is "How do we meet the needs of our artist members in a rapidly changing world?"

I am convinced that there is a place—an important place—for an organization of like-minded artists who would like to learn, share, compare notes and socialize. But, while I do use email, and I have a website, I believe that our technological

advances are actually serving to fracture our traditional structures. We CNYWS members need to learn how to cope with the new paradigm.

An idea that was thrown out at a recent CNYWS planning meeting was to invite a number of guest artists (possibly combined with some of our own members) to speak/demonstrate/instruct at a sort of Artist's Fair. This could be in place of our traditional annual meeting or in addition to it. What's interesting about this is that the Burchfield Penney Art Center in Buffalo, in conjunction with The Artists' Magazine is doing this very thing in May 2011. You may have received information about this in the mail. Seven well-known artists, including Margaret Martin, John Salminen and Mel Stabin will be sharing their knowledge in one "whiz bang" weekend.

My point is that your society leadership, in a brainstorming session, came up with this idea this past fall. We have other ideas that we are kicking around. We welcome your input. We need to adapt to our "Brave New World."

Bill Elkins

Fayetteville Juried Show Prize Winners

The prize winners at CNYWS's 2010 Juried Show at the Fayetteville Library were awarded by the judge Ann Cappuccilli.

Best of Show - Catherine O'Neill for "Day's End".

Fresh Approach Award - Dominick Ciarla for "Firewood".

Best Floral - Martha Deming for "Garden Gala".

Best Abstract - Barbara Kellogg for "Dance Time".

Best Landscape - Roland E. Stevens, III for "Low Tide".

ANEAW Entry Deadline

The 30th Annual Adirondacks National Exhibition of American Watercolors will be held August 13th – October 2nd, 2011 at the Arts Center at Old Forge. This year's jurors are Stephen Quiller AWS, NWS, Juror of Selection; and Ted Nuttall AWS, NWS, TWSA, Juror of Awards. The deadline for submission is April 1st, 2011. More information can be found at the Arts Center's website: www.ArtsCenterOldForge.org. The Arts Center phone number is (315) 369-6411.

New FASO Service

Fine Art Studio Online (FASO) has a new feature that can warn artists who have been contacted by clients via email of potential art scammers. This free service is open to all artists whether they are FASO members or not.

Here is how it works: If a potential client contacts an artist about his or her work, the artist can go to a database: <http://www.fineartstudioonline.com/art-scam/>, enter the contact's information (email, IP address or name), and find out if the contact is a suspected or known scammer. This is a free public service for artists worldwide.

Our featured artist
is
Judy Soprano.

She is shown here
on location in France.

See her story on page 3.



2011 Officers

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2011 Committees

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

Show Committee Chairs

Edith Barrett Gallery at Utica College, *Utica, NY*
chair: Heather G. Abrams

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

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

Book Review *By Martha Deming*

Donald Holden Watercolors

Introduction by Richard J. Boyle,

Commentary by Donald Holden

Ruder Finn Press 2004 ISBN 1-932646-01-9

When I saw the article on Donald Holden's watercolors years ago in the January 1994 issue of *The Artists Magazine*, I was awestruck. I thought, "That's how *I* want to paint!" An idea that never went anywhere, for reasons of honesty and much more, one can never paint like someone else. But, what inspiration I found then and still in Holden's work! When the book was published in 2004, I put it at the top of my figurative wish list—too expensive for my budget at the time. I should have bought it then though, because it's now out of print and hard to find. It's also much more expensive! But, better late than never, I bought it six years later as a gift to myself and an investment in my art, sort of like buying an original painting by an artist you admire except that instead of one image, I got dozens of images for the price. I found it through www.abebooks.com, a source for rare and out of print books. You can find it at your library or through the Mid York Library System.

In the introduction, Boyle describes Holden as "not a watercolor painter, but a painter who works in watercolor," a subtle but complimentary distinction. Holden's life and artistic influences are discussed including the fact that he wrote instructional art books under the pen name of Wendon Blake, a name that may be familiar to some and was derived from a combination of his name and those of his two children. Major influences included Whistler, J. M. W. Turner and two Oriental artists, Fan K'uan and Sesshu. All impressed on Holden the ultimate importance of Notan, the Japanese principle of balance between light and dark shapes. From Whistler, Holden absorbed the concept of painting from memory for the purpose of distilling and simplifying to capture the essence of a subject. Every painting is testimony to the power of simplicity and the strength of well-planned value structure. Whistler and Turner also inspired Holden to "Think big, paint small." Holden was impressed by the way "Turner could make you see miles of sea and sky on a piece of paper not much larger than a sheet of letterhead." Readily referring to such artists, Holden has absorbed the advice of those he refers to as his "colleagues," and "arrived at a style uniquely his own."

In the rest of the text, Holden himself explains his motivation and process in some detail, describing himself as a "memory painter." The influence of old masters like Titian, among others, led his painting process to be one of layering transparent glazes to build color, depth and atmosphere. In this capacity for transparency, Holden sees a distinct similarity between the mediums of oil and watercolor. Just as many of us share a mantra of "simplify, simplify, simplify," Holden says, "NOTAN, NOTAN, NOTAN." While Holden paints the landscape, his guiding principle of Notan is essential to all of us, whatever subject matter we choose. His process results in

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Featured member...

Judy Soprano

Of course, it all started for me as it started for almost all of us...as a child. I drew all the time and as I grew older, I never stopped. My dad wouldn't let me take art in high school, and after I graduated from Nazareth Academy (an all girls Catholic High School) I went to work...and then the drawing stopped. I got married, had five children, and when my oldest was in kindergarten the teacher asked for someone to do the scenery for the Christmas play. My husband was surprised to see my hand up. "Are you sure you can do that?" he asked. When he saw me drawing the scene, first on paper and then making the scenery he said, "Why don't you do more of that?" and so was born my biggest source of encouragement.

After all the children had entered school, I decide to take classes at Brockport College. I took all the art classes with the exception of Photography and Pottery. I acquired my first set of oil paints with Green Stamps (only a few of us remember those).

After feeling a little success I wanted to venture into watercolor...scary! I would try painting in watercolor and it would hurt so much that I would run back to the security of oils. So it went, until my husband-to the rescue as usual-bought me a set of Winsor and Newton tube watercolor paints and really good brushes. I discovered that good paints and brushes don't necessarily make a good watercolorist, so I tried a new approach: I decided to put the oils away for one year, use the watercolors every day and take classes. Then, if I didn't get some sort of style by the end of the year I would just throw in the towel, or water-bucket, which ever. Well, I did discover a style and I found out that 300lb. paper was just right for me. I now paint in oils and, of course, watercolors almost everyday.

When I started going to Florida for three months of the year, we looked for a spot that was on an island but was not built up with high-rises and horrible traffic, and we found it. St. George Island on the panhandle is just that place. It's too far away from any major high ways and the folks there call it the "forgotten coast." It is.

One day during our first year there, I was out-doors painting when a women drove by, circled the block, stopped back and offered me her hat. She said that the sun was so intense there that I would need it. Then she told me to bring my painting to the art gallery she owned when I was finished! Can you believe the luck? She not only took my paintings into her gallery, but also asked me to teach other snowbirds how to paint. Those classes pay the rent!

I only paint Florida scenes when I'm in Florida. I don't know about the sea or big waves so I started doing paintings of the quiet water and the surrounding forest (I call it the jungle). It turns out that the southern people love

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TOP TO BOTTOM: "Naples Barn", "Back Lane" and "Stone Mill".
Images of the watercolors supplied by the artist Judy Soprano.

New Signature Members Selected

The Jury of Selection met on October 28, 2010 to review submissions for Signature Membership in CNYWS. We had six applications submitted and three received a two third majority vote from the Jury for Signature Membership. Our newest Signature Members are Dominick M. Ciarla, Sandra Stockton Rooney, and Melissa Yao.

Dominick M. Ciarla lives in Memphis, NY. He has been an Associate Member and his painting won an award at the Annual Juried Show in Fayetteville this past September. He has also been accepted and won awards in the Old Forge ANEAW, the NY State Fair Exhibit, and National Watercolor Society shows.

Sandra Stockton Rooney lives in New York Mills. She has been an Associate Member of CNYWS for several years and is currently serving on the Board of Directors. She has also been active in other Central New York art organizations.

Melissa Yao is from Cooperstown, NY. She is becoming a member of CNYWS as a Signature Member. Her work is somewhat unique in that she does beautifully composed caricatures of dogs and other animals.

If you happen to see any of these individuals please offer your congratulations and make them welcome.



Photos from the Annual Meeting of two new CNYWS Signature members, each is shown with one of their watercolors.

LEFT: Jeri Meday. RIGHT: Nancy Near Mass.

Membership

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

Watercolor Workshops

“What Judges Look For”

a CNYWS Signature taught workshop led by Judy Hand in Syracuse on Saturday, May 21st. See ad and registration form on page 11.

Water Media Weekend 2011

Hosted by the Burchfield Penney Art Center and American Artist Magazine

Friday evening, May 13 to Sunday, May 15, 2011

Join leading water media master artists/teachers for an engaging, hands-on weekend of workshops, demos, and roundtable discussions at the acclaimed Burchfield Penney Art Center, Buffalo, NY. Learn from the masters, network with fellow artists, meet the editors of American Artist and Watercolor magazines, and enjoy the art and architecture of the renowned Burchfield Penney Art Center (BPAC), home to the world's largest collection of Charles E. Burchfield works and archival materials.

Concurrent Workshops and Demos by leading Water Media Master Artists: Philip Burke, Margaret Martin, Margaret Roseman, John Salminen, Nicholas Simmons, Mel Stabin, and Mary Whyte.

For more information contact:

Kellymc@buffalostate.edu (716) 878-3216 penney.org.

At the Old Forge Arts Center:

www.artscenteroldforge.org - Phone 315-369-6411

- **Stephen Quiller AWS, NWS:** *Color & Watermedia*, May 2 to May 5
- **Ted Nuttal AWS, NWS:** *Figurative Watercolor Painting from Photographs*, June 26 to June 30
- **Gordon Bashant, Jr.:** *Kick it Up a Notch with Watercolor*, July 11 - July 13
- **Martha Deming TWSA:** *Shifting Gears, Changing Drivers: Ways to Refocus Your Painting Process & Create Better Paintings*, July 25 to July 27
- **Mark Andrews:** *Capture the Spirit of the Moment in Watercolor*, August 25
- **Paul Jackson AWS:** *Painting Glass & Shiny Stuff*, Sept. 12 to 15

At Hudson River Valley Art Workshops:

www.artworkshops.com - Phone 518-966-5219

- **Paul George:** April 28 to May 1 - 3 day Watercolor
- **Barbara Nechis:** May 12 to 15 - 3 day Watercolor
- **Frank Francese:** June 5 to 11 - 5 day Watercolor
- **Karen Rosasco:** June 12 to 18 - 5 day Watermedia
- **Joe Bohler:** July 24 to 30 - 5 day Watercolor
- **Gerald Brommer:** July 31 to Aug. 6 - 5 day Watermedia
- **Ann Lindsay:** Aug. 27 to 30 - 3 day Watercolor
- **David Taylor:** Sept. 11 to 17 - 5 day Watercolor
- **Eric Wiegardt:** Sept. 25 to Oct. 1 - 5 day Watercolor
- **Skip Lawrence:** Oct. 9 to 15 - 5 day Watermedia

Check the websites, email or call for more information on any of these opportunities to learn from world-class instructors.

Members in the News ...

Signature member, **Ann Pember** had a painting selected for inclusion in the book, *Splash 12*, published by F & W Publications. She also was included in *Who's Who of American Women 2010 - 2011*, 28th edition.

Jane G. Taylor will be conducting a workshop on digital photography in April. "Digital Photography and Photoshop for Artists" will take place at the North Minster Presbyterian Church, 7444 Buckly Rd., North Syracuse, NY, on April 3rd 2011, from 1-4 pm. The workshop fee is \$30, and checks should be sent payable to: JG Taylor, 1511 N. George St., Rome NY 13440.

Guy Corriero, a former member of the CNYWS, has a 9-page feature in the Winter 2011 *American Artist Watercolor* magazine, about how he creates his watercolor paintings.

Both **Judy Sweet** and **Dee Lynch** had artwork accepted by Oneida Healthcare for permanent display in their newly renovated second floor area. Judy's "*Barn and Silo*," and Dee's "*Buck Street Bridge*," were also featured in the Oneida Healthcare Foundation's publication Volume 1, Issue 2.

Loretta Lepkowski was busy during 2010 with her grant project, "*Celebrating Family Farms of the Tug Hill Region*." She was the sponsored artist of the Tug Hill Tomorrow Land Trust that was made possible, in part, with public funds from the NYS Council on the Arts Decentralization Program, administered in Jefferson, Lewis and St. Lawrence Counties by the St. Lawrence County Arts Council. Her objective was to offer a series of paintings along with the family farm summaries as a traveling art exhibit throughout Lewis and Jefferson Counties. Loretta's intention was that the paintings and the stories would offer visual expressions to provoke special feelings and heighten regard for numerous family farms in the region. The project was well received at the various locations and went beyond initial expectations. The Arts Center/ Old Forge will be hosting this family farm show this April, and Loretta hopes to complete some additional paintings for that show.

Martha Deming's painting "*Garden Currents*" was accepted into ANEAW 2010. She is scheduled to teach a workshop at the Old Forge Arts Center July 25-27, 2011: "Shifting Gears, Changing Drivers: Ways to Refocus Your Painting Process and Create Better Paintings." More information can be obtained through the arts center, www.artscenteroldforge.org or 315-369-6411.

Martha joined **Loretta Lepkowski**, **Lorraine Van Hatten**, **Debbie Rosato**, **Chip Stevens**, **Catherine O'Neill**, **Georgina Talerico**, **Marie Heistand**, **Kathy Kernan** and **Drayton Jones** as participants in the Old Forge Arts Center *Paint Out* over the three-day Labor Day weekend. They experienced a mixed bag of Adirondack fall weather, but that's all part of the plein air challenge! The paint out made over \$20,000 for the Arts Center. Loretta and Martha also participated in the Tug Hill Tomorrow Land Trust *Paint Out* September 25, 2010. It was held at

the Salmon River Fish Hatchery and Salmon River Falls in Altmar, NY. If any CNYWS members would like to participate in either or both of these challenging but enjoyable events or would just like more information about the 2011 Paint Outs, contact Linda Weal at www.artscenteroldforge.org or Janelle Castro at www.TugHillTomorrowLandTrust.org. It's a chance to put your talents to work for excellent causes and have a wonderful time doing so.

Jeanne Dupre has been invited by the Adirondack Museum to work this summer for 5 days with the Artist in Residence program in conjunction with the Tait exhibit. It will include a painting demonstration and interaction with guests.

Gordon Bashant received an Honorable Mention in the recent San Diego Watercolor show titled: "*We Caught a Big Fish*." In January 2011 he demonstrated for the group and painted a version of the Del Coronado Hotel.

Catherine P. O'Neill was a finalist in "*The Artist's Magazine* 27th Annual Art Competition."

Judy Hand's acrylic collage "*Crossings*" won Best of Show in the Central New York Art Guild Radisson show last fall.

On December 8, 2010 The Wednesday Morning Club of Rome, NY invited **Kathleen Kernan** to show a power point presentation on how she developed the compositions for the paintings that she showed in her August 2010 Exhibition at the Rome Art and Community Center.

Kristin Woodward, PWS, was awarded First Prize in the Albany Artist Group Exhibition, at the William K. Sanford Gallery, Latham, NY in June 2010. She also earned a First Prize in pastels, through the Colonie Art League, Inc., also in Latham this past December. In addition, Kristin had work accepted in the Arkell Museum Juried Exhibition in Canajoharie in December. The show ran through January 30.

Polly Blunk is having a show in the gallery at Acacia Village at the Masonic Home in Utica, NY through the month of February. She enjoys displaying her work and giving talks to the residents of retirement homes around the area. Polly also belongs to an informal painting group that meets every Thursday from 9 AM-12 PM at the Sauquoit Valley United Methodist Church. All artists are welcome. For more information e-mail Polly: LandmarkStudio-3@Juno.com, or call her (315) 839-5548.

Roland (Chip) Stevens displayed 27 watercolors during the month of December at the Rochester Friendly Home, East Ave, Rochester NY. Chip also has work in "*Souvenirs de France*," a five-artist invitational exhibit at the Oxford Gallery, 267 Oxford St, Rochester, NY. The show dates are Jan. 15 - Feb. 19, 2011, and features eight of thirteen transparent watercolors that Chip did in France last fall.

Stephen Ryan is showing his watercolors in a group show at The Edgewood Gallery on Tecumseh Road in

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Featured Artist

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their swamps, with the palms and palmetto bushes, as will as the pine and the little oyster boats.

When my husband was alive we traveled a lot—we went to Europe five times—so I kept up that traveling bug. I've gone to Italy, France, and to the Lake District of the UK.

We met our favorite travel agent, Debbie, when I went on a painting trip under the tutelage of an artist we met in Florida, named "Henry." The travel agent specialized in very small tours for walkers, painters and cooks. We only went to the smallest of towns and stayed in very small inns. When Debbie saw my painting she said that I could take over for Henry when he retires. I said jokingly, "Well if you every want to take a painting group to the Lake District in the U.K. let me know..." and she said, "When do you want to go?" We went over to scout out the Lake District the following November and I took a painting group this past May. It was great!

In 2010 I not only went to England, but to Italy, Maine and several times to the Adirondacks, painting all the way. I had an art opening at the Fingerlakes Gallery in Canandaigua that was titled "Judy's Travels." At the opening I set up an old easel and put some paint on a palette—the guests loved it! I also displayed the undone paintings and a sketchbook that I had brought along on different trips. One woman wanted to buy the sketchbook. My sketchbooks are the only things I would never sell—they are my babies!

I taught adult education art programs in several school districts for a number of years, but now I only teach three-day workshops and do demos for art groups.

It seems that I have purchased every book on watercolor and oil painting! My heart beats faster when I go into the art department of a bookstore, or for that matter every time I go into an art supply store. Isn't it fun?

I have taken many classes from all sorts of artists. The learning is un-ending.

I also started an art school for children in my studio—the heated part of a barn. The art school grew so much that I hired two art students to help me. It was great fun with those kids, and the studio is still going strong with one of the students running it now.

We artists are very lucky that we have the drive to be creative. Many people are creative but never cultivate it. My aunt was very talented, but did not pursue her art. I, on the other hand, have plugged away at learning my art and work at it everyday to try to improve. I have realized a little success and a great deal of joy. What is the difference between my aunt and me? Why do we keep plugging away at our art even when we feel like we're failing? The answer to that is in all of our hearts because we all have that common thread...to work at our creativity.

Judy is represented by: Fingerlakes Gallery and Frame in Canandaigua, NY, Renaissance in Rochester, NY, West End Gallery in Corning, NY, Sea Oats Gallery in St George's Island, Florida and Red Bird Gallery in Sea Side, Florida.

CNYWS

Upcoming Events for 2011

Annual Meeting & Workshop

Dibble's Inn, *Vernon, NY*

Sept 23 and 24, 2011

Featuring Margaret M. Martin

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Annual Juried Show

Utica College, *Utica, NY*

Sept. to October 2011

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Signature Shows (two):

Old Forge Library, *Old Forge, NY*

May 30 to June 30, 2011

Canastota Library, *Canastota, NY*

November 1 to November 29, 2011

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Plus: Signature Taught Workshop 2011

"AWS taking a Closer Look" with Judith Hand

North Minster Presbyterian Church,
North Syracuse, NY

Saturday, May 21, 2011

See info and form on page 11.

Check the website for updates on any of this information.

2011 Annual Meeting Events

The Annual Meeting's two day events will be returning to Dibble's Inn in Vernon, NY. This has a popular venue for the last few years and we're sure you will again enjoy the hospitality, convenience and good food that they provide. The Friday workshop and Demo Night (at Utica College) are scheduled for September 23rd. The Annual Meeting will take place on Saturday, September 24th. Margaret Martin, our guest artist for the workshop, will also be presenting an exciting program and demonstration at the meeting. Please note that the vendors are scheduled to return. This should be an art-inspiring two days to share, so be sure to mark your calendars now.

Signature Application Schedule

The deadline for submission of images for the next review will be March 25, 2011. Carl Crittenden has assumed the duties of Chair of the Jury of Selection, which will meet at the conclusion of the April board meeting. Applications for Signature Member status are available from our website at www.centralnewyorkwatercolorso-society.org. Six images, either on slides or CD, should be submitted with the application. They should be mailed to Carl Crittenden, 947 Route 31, Bridgeport, NY 13030.

To review the details for submitting your application and images see page 6 of the August 2009 newsletter.

Newsletter Forum....

Our Forum question elicited a variety of opinions. Here is our question and discussion:

Most artist-supply catalogues contain several types of projectors that promise to make the artist's life easier. What is your opinion on projection or tracing devices used in the execution of a painting? Is artistic expression compromised? Enhanced? Is it "cheating?" What are your thoughts?"

Barbara Kellogg: A man I studied with for some years, Glenn Bradshaw, said on this subject, "If Michelangelo had had the use of a projector when painting the Sistine Chapel, I dare say, he would have used it!"

As for me, it's what an artist does expressively that counts. If an image is projected and then painted in a way that is unique to the artist, then it's fine.

Bill Elkins: I've heard the argument that it is imperative to draw one's own images: "No tracing or projection allowed!" The reason I hear most frequently is that we will never learn to draw if we are constantly tracing.

Well...a few of my thoughts.

First, I CAN draw, and quite passably, at that. Second, I would love to free hand all of my compositions for paintings. Third, I almost never do.

I have tried the grid method. I have used our old slide projector. Currently, I trace photos, enlarge the tracing, and then retrace onto my watercolor paper. Am I just lazy? Am I a disappointment to the watercolor world? Maybe.

Right now, many of my watercolors are a "snapshot in time." In my photos, there are people passing through, construction workers on scaffolding, street performers, etc. The architect in me makes it extremely difficult to loosen up and forget the details. So, the photo route suits me for the time being. I've been told to just "do what I do," and not try to be someone else.

I promise I'll keep working toward drawing from life with less tracing, but don't expect to see it in 2011!

Lorraine Van Hatten: I am not much of a gadget person. I spend most of my art supply money on paints and paper. While I may base a work loosely on a photo, there is always something to move or change to make the piece work compositionally. Drawing is always a good exercise, as it helps improve your skills. I prefer a looser approach to a painting, than a photo realist one. A projector? No, thank you.

Carl Crittenden: The question of the intrusion of technology on the creative process is as old as the caveman. Artists throughout the ages have embraced many new technological developments. You can be sure that if Da Vinci or Michelangelo had had access to the projectors and computer programs that we have today, they would have used them.

I tend to do most of my paintings from photos I have taken. I do not use photos from other sources. I usually combine two or more photos and elements from other photos to develop a composition. Much of this is done in *Photoshop*. Once I have the composition the way I want it, I convert the *Photoshop* image to black and white to check and adjust the value patterns in the composition.

To me, one of the most aggravating tasks after the development of the composition is to be able to enlarge it on to the sheet of paper for the painting. A slight mistake in the enlargement process can ruin the entire character of the painting. I have used a projector, but recently I have started enlarging my image in *Photoshop* to the size of my painting. I then print out the image in black and white using a "poster setting" on my printer. This setting will break up the image into several 8.5 x 11 sheets. I tape the sheets together into one large image the size of my paper. Then I make any corrections necessary in pencil or ink. Transfer paper is used to copy an outline of the main elements of the design onto the watercolor paper. Once I have the drawing enlarged on the paper, I may refer to small reference photos as I work on the painting. I consider the actual painting a different process than the preparatory drawing.

Cookie Falcone: I have one that I will occasionally use for doing a home or architectural rendering, like a client's home, but not for an artistic interpretation. After being in several museums while in France, and reading more about the artist's techniques, I find that many times a method of some kind was used to begin the painting. Mr. (John) Salminen uses projection. I asked him that question when he was here doing our workshop.

If the National Watercolor Society can accept his work, we can accept work executed in a similar fashion.

Kathy Schneider: The Masters used all sorts of helpful tools so I don't really think I can judge what is "cheating" and what is not, however, I wouldn't use a projection device because I can use all the drawing experience I can get, and I wouldn't want the device to compromise the artistic expression I bring to the piece. In the end I believe it should only matter to two people: the artist and the viewer.

Jane G. Taylor: there is no way to know for sure, but the artist loses an opportunity to train his or her eye by using the "crutch."

Jeri Meday: I do believe that Michelangelo used this technique and large paper patterns to transfer his work onto the Sistine Chapel, so I guess other artists could do it also.

I think the key words are "his work." They were his drawings, his designs, and his compositions.

When people use the projector to transfer someone else's work to paint, I feel they should count this as a practice exercise, much as coloring in a coloring book, not as something to offer as a piece of "their work" to be shown or judged.

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Demo Night 2010

Places everyone. Curtain going up.

Another successful production of the Central New York Watercolor Society's perennial favorite, Demo Night, was presented from 6:30 to 8:30 on Friday evening, October 1, 2010 in the Library Concourse of Utica College. The set was, as usual, inviting; the props were perfectly arranged; the gifted cast was assembled. And the appreciative audience was once again entertained and enlightened by seasoned, prepared professionals who graciously shared their knowledge of watercolor painting.

Part of our annual meeting weekend, this Demo Night's unscripted program featured seven of our members who improvised for-and interacted with-a diverse audience that

Book Review

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simple, powerful paintings that are "quiet islands of beauty in a noisy world." His preliminary sketches, which he refers to as "abstract scribbles" and "memory aids," are done on site whenever and wherever he sees something he might want to paint. These, individually or in combination, become the starting point of each painting-never photographs. Unlike most watercolor painters, Holden starts by boldly painting the darkest darks, leaving the whites and over time-sometimes weeks-adding transparent washes until he is satisfied with the piece. He says, "I let the painting tell me what it needs" and when working in a series, which is often, "Each painting influences the others."

How does he know when the painting is done? He looks, among other things, for the clear presence of Notan, unity of color, suggestion instead of description, and asks himself, "Have I invited the viewer into the painting?" How often does he succeed? He says "never often enough" and to this issue, quotes Degas as stating, "you never arrive" and Tintoretto, who said, "the further you sail, the deeper the sea," all words to keep us painting as we travel together on our individual artistic life journeys.

In addition to the interesting text and the dozens of images awash in rich color, the book also came with a DVD showing Holden in his studio as he starts a painting. The DVD is beautiful, but all too short, giving but the tiniest taste of Holden's process. One can hope that someday a longer DVD may become available. May I suggest a project for *Creative Catalyst*? Even so, the book is well worth a trip to your local library. Inspiration for the soul and a feast for the eyes await you as you turn the pages.



included other society members; UC students, faculty and staff; friends and families of members; as well as other art lovers from across the region.

Judith Hand fascinated her viewers by demonstrating on Yupo, using a number of techniques (including very wet drips, lifting and stamping) that take advantage of this synthetic paper's ability to create unique visual textures. Kathy Kernan kept her audience's attention by explaining how she goes about creating a composition, while Drayton Jones elaborated on his wonderful drawing talents by showing how he adapts his sketches and transforms them into colorful finished paintings. Several beginning artists stayed for her entire performance as Judy Soprano treated them to her vast store of knowledge about the intricacies of watercolor. Sandra Stockton Rooney worked on both a realistic floral as well as an abstract work and shared information about positive/negative space, lost and found edges and color washes. Equally ambitious, Lorraine Van Hatten also worked on two pieces, switching back and forth between a landscape and a figure; using hot press, she let the colors mingle on the paper. Heather G. Abrams introduced her viewers to the spontaneity and surprise of water media monotypes, producing several prints using watercolor paint, water-based inks, and water-soluble crayons and pastels.

Audiences were also able to sample the abundant refreshments provided, and attendees eagerly purchased raffle tickets for an original painting by the weekend's guest artist, Janet Rogers. An impromptu exhibition of demonstrating artists' work was visible through the glass walls of the Barrett Gallery. Flash bulbs popped and video rolled as appreciative viewers absorbed every detail of the event. As per usual, the scheduled end of the performance went largely ignored and enthusiastic guests remained longer in order to take advantage of the of the availability of artists and their willingness to answer questions and discuss their individual techniques.

A director depends on the players, and the "director" of this production, Heather G. Abrams, credits the participants with the enormous success of Demo Night. Aside from the demonstrating artists, Carlton Crittenden, Bill Elkins, Sandy Plumb, Bev Choltco-Devlin, Kitty Blind, Jane G. Taylor and Betsy Elkins all made significant contributions. Carolynne Whitefeather, UC's artist-in-residence and curator of the Edith Barrett Gallery offered her invaluable assistance; she and her work-study students helped the production run smoothly. We are also grateful to the contributions of Ed Rooney, Monaisha Williams and Mark Needham, as well as Jeffrey Weissinger of Aramark whose staff, Fred and Travis, arranged the delectable refreshments. And Lorraine Van Hatten, a last-minute addition to the list of demonstrators, was instrumental in the pre-production planning and tasks.

Each role was perfectly cast. Everyone was well prepared and no one missed a cue nor flubbed a single line. The performance went off without a hitch and received rave reviews.



Demo Night 2010

ABOVE LEFT TO RIGHT: The 2010 Demo Artists, Judy Soprano, Judy Hand, Drayton Jones, Lorraine Van Hatten, Heather G. Abrams, President Bill Elkins, Sandra Rooney and Kathy Kernan. Photos below 1 - Drayton Jones, 2 - Judy Hand, 3 - Judy Soprano, 4 - Kathy Kernan, 5 - Sandra Rooney, 6 - Heather G. Abrams, 7 - Lorraine Van Hatten. All photos were supplied by Jane G. Taylor; except photo 5 which was supplied by Sandy Rooney's husband Ed Rooney.



Newsletter Forum

(continued from page 7)

Jean Madden: I have never owned nor even tried using a projector, but I can understand why some artists might find them useful. A projector would certainly be a time-saver in enlarging a small reference photo or drawing to a desired painting size as compared to up sizing with a grid. It shouldn't affect the artist's ability to select, ignore or modify elements of the image to create a personal statement. There are many who prefer the immediacy of an original drawing, or whose sweeping gestural sketches define their work, and for them the use of a projector might be unthinkable.

There are no 'rules' for making art that haven't been successfully ignored by one or more highly regarded, even classic, artists. I tend to have a laissez-faire view that artists should be free to use whatever materials or techniques allow them to achieve their vision. Is it cheating? Only if they're using someone else's work to produce their own.

Kitty Blind: I'm not sure what the difference would be between projecting an image and graphing an image to enlarge or reduce it. I tend not to do that if I think I can fairly reproduce it in freehand drawings. However, I might resort to projecting an image if I felt it was especially important to maintain proportions or realism. This is assuming that you are using your own photos, sketches or drawings. I wouldn't use a projector to reproduce someone else's work. That would come under the definition of cheating, I think.

Graphing or projection could be very important in painting flowers realistically, especially close-ups, but I believe it might inhibit artistic expression when used for other subjects because it doesn't give the artist much room for imaginative interpretation of the subject.

Sandy Rooney: I myself have never used a projector. I've always loved drawing and the challenges that come with it.

I don't think my opinion will be a popular one. I'm pretty liberal when it comes to an artist's freedom to express his or her craft.

In times past, some thought using a grid was cheating.

An artist takes a simple photo, a split second in time. I believe that image belongs only to the artist. It's an original! No other living being can recreate that moment-only the artist that captured the image. And every bit of that image belongs to the artist to do what ever he or she wants with it. Grid it, trace it, blow it up, abstract it, print it, color it, load it into a computer, manipulate it's properties, cut it up and reinvent the image. An artist is free to use anything to get to his or her own particular expression.

After all, when a reproduction company replicates an artist's work, every tool is used to get every part of the image perfect. Why wouldn't an artist be free to do the same with their own originals?

The only important thing to me is this: Is the artist reproducing his or her own original images-with or without a projector? Are these images actually the original artwork of the artist, reproduced in a larger format? Are

they original images captured by camera by the reproducing artist?

Of course, the answer to those questions will always rest in the integrity of the artist.

Ceil Pigula: I have mixed feelings on such matters. In a sense, I do feel it's "cheating." The challenge of drawing has been diminished and I probably would feel I was cheating myself by not freehand drawing. Technology has made the artist's life easier, but look what the Great Masters accomplished without such technology?

On the other hand, I am able to capture any moment in time with the use of a camera, and I do use a camera. The purist may argue that the camera is a crutch, because I'm not painting from life or memory. So, I can see both sides of this, but I do think that drawing skills may be compromised by the use of projectors.

Members in the News

(continued from page 5)

Syracuse NY through February 18th 2011. The title of the show is "*Figurative Expressions II*," and features Steve's work, the works of two oil painters, and two bronze sculptors. It is described as five artists who approach the figure with a creative and unique vision.

Susan Wiley won Honorable Mention for "*Smokin*" at the 59th Annual Stockade Village Art Show held in September 2010. Her painting, "*Sunset Magnolia*" was accepted into the Annual International North East Watercolor Show. This was Susan's third consecutive year of acceptance, earning her signature member status. Susan presently has an exhibit through February 2011 at the historic Stockade Inn in Schenectady, NY. The exhibit, "*An Intimate View*," features Susan's large abstract florals as well as paintings resulting from her trip to Paris where she taught visual journaling in the gardens of Paris.

Susan Murphy was recently in a show sponsored by the New York State Art Teachers Association titled "Artist Grow Artists." One of her 8th grade students displayed work along with her. It was at the Museum of Young Art in Syracuse, NY from Dec. 2010 thru the first week of January 2011.

Newsletter Schedule

The deadline for submitting material for the August CNYWS Newsletter will be July 26, 2011. For those members who have e-mail addresses, an e-mail reminder will be sent out in late June/early July. If possible, please send your items by e-mail to make re-typing unnecessary to cpigula@twcnny.rr.com.

Guest Artist...

Margaret M. Martin

We are pleased to announce that our organization will be treated this fall to a one-day workshop with renowned watercolor artist, author, and teacher Margaret M. Martin AWS.

Miss Martin is an exceptional painter, known especially for her transparent watercolors.

"I try to digest the atmosphere and sparkling light of things that I relate to and translate that feeling into fresh, vital, spontaneous, transparent watercolor paintings."

She is the recipient of numerous artistic accolades and Signature member of many organizations among them: the American Watercolor Society, the National Watercolor Society, and the National Transparent Watercolor Society.

Margaret is the author of the book *No More Wisby-Washy Watercolor*, published by North Light books, and has had her work selected many times for inclusion in the same publisher's *Splash* series of books.

Margaret's award-winning work has been in numerous national juried exhibits, invitational group exhibits and solo exhibits. Many of her pieces have been chosen for public collections among them, the

Taiwan Art Institute in Teipei, Taiwan, and D'Youville College in Buffalo, NY.

We are honored to welcome Margaret M. Martin AWS to our organization's workshop on September 23, 2011, and our annual meeting on the 24th. Mark your calendars for this extraordinary opportunity.



LEFT: "Peony Elegance".

ABOVE: "Entrance" both are transparent watercolors by Margaret M. Martin. Images were supplied by the artist.

Signature Taught Workshop

"AWS-Taking a Closer Look"

Taught by CNYWS Signature Member **Judith Hand**

Date: Saturday, May 21, 2011

from 10 am - 2 pm

Place: North Minster Presbyterian Church,
7444 Buckley Rd, North Syracuse, NY 13212
Phone 458-0393 website www.nmpres.org

Directions: The North Minster Presbyterian Church is located on Buckley Road between Taft and Bear Roads in North Syracuse, New York.

Signature member Judith Hand will offer a presentation on the American Watercolor Society's annual show and their jury's 2010 Selection of Award winners. The presentation will include a stunning power point slide show of some of the country's finest watercolors. After lunch, a group critique will take place of one painting from each participant. The critique will offer members the opportunity to receive positive feedback and constructive criticism of their work.

You will need to register for the workshop, on a first-come first-served basis. The fee is \$25 member/\$30 non-member. Please make the check payable to: Central New York Watercolor Society. To keep costs low, we are asking participants to bring their own lunch. Please fill out the form and mail to Catherine Bennett with your check. Please note the cut off dates for the two different mailing addresses.

Judy Hand is a wonderful teacher, and it is sure to be a informative event that you won't want to miss. Remember to bring a brown bag lunch and a painting for the critique.

For more information contact: Catherine Bennett by phone 727-408-5598 or e-mail: cbennett@artworkten.com.



"Ville France" by Ratindra Das

Name _____

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Zipcode _____

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E-mail _____

Mail this form with your check to:

Until April 23:

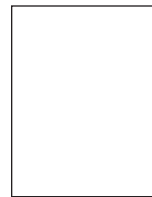
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www.centralnewyorkwatercolorsociety.org

CNYWS NEWSLETTER

February 2011

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*RIGHT: Photos from the 2010 Annual Meeting.
(Photos supplied by Sandra Rooney).*

