



the central new york watercolor society NEWSLETTER

FEBRUARY 2013 EDITION

President's Message

This being the first 2013 issue of the Newsletter, my initial thought was to write my message with an emphasis on the plans and goals we have in mind for 2013. I quickly realized how impossible that would be. Without looking back to our 30th Anniversary year, 2012, I would miss acknowledging the beneficial changes put into place by our Board of Directors that will affect our future juried exhibitions, our membership initiatives and the way we conduct the society's business.

Our 30th Anniversary year was truly eventful. We said farewell and all the best to two CNYWS directors who worked for many long and fruitful years on the Board, Jeri Meday, Exhibition Chairwoman and Ceil Pigula, Newsletter Editor.



Sandy Rooney

We initiated several awards to recognize the dedication and consistency of our illustrious members, including an honor to acknowledge hard work and devotion, another to reward the selfless use of artwork in the service of others, and a third to recognize an unbroken series of show entries. (See article on our Annual Meeting.) For the first time, we adopted digital technology in response to the forward thinking of Carl Crittenden and the members of the BOD. (See inside for a review of the Cooperstown show.)

Without losing a step, I press on to future items on the horizon: Signature members on the BOD, having gone through "The Jury of Selection" process and understanding the energy and emotional "see-sawing" experienced when considering the pursuit of Signature status, have always wanted to alleviate some of the anxiety surrounding this process. With this in mind, members of the board were immediately open to an idea discussed at a BOD meeting that mirrors the purposes our founders had in mind when they wrote the society's mission statement with respect to water media: to inform and educate. We have a program designed to engage Signatures and Associates into a more interactive relationship. This interaction will not only benefit participating Associate members but will, at the same time, increase the number of Signature members in our society.

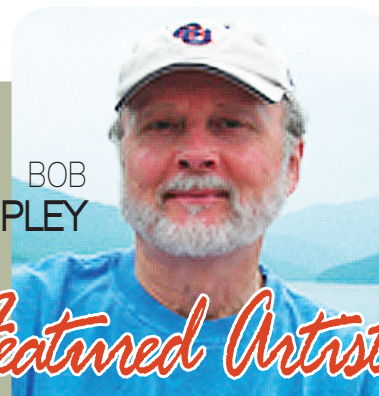
To that end, the board has unanimously agreed to introduce Signature artists mentoring initiatives. We hope to see a strong response to this program. Topics suggested by Associate artists and Signature Artists would be discussed in any way agreeable between the parties: by phone, email or private instruction. Associate members would pick their mentor from a list of Signatures to exchange and expand the knowledge, understanding and level of excellence in the application of water media.

The CNYWS Signature Members, working in collaboration with View in Old Forge, will be conducting "Mini Workshops" from July through the middle of October this year. CNYWS Signature Members who have so far signed on to conduct these workshops are Catherine Bennett, Martha Deming, Sandy Rooney, Carl Crittenden, Bud Bolte, Bill Elkins, Jane Grace Taylor, Angela Wilson and Barbara Kellogg. More information will be made available to you this spring. Meanwhile, you will find more information inside this newsletter.

Because of the positive feedback on the 2012 Annual Meeting/Workshop evaluations, we called the Beeches Inn to book our 2013 Annual Meeting and were informed that they had no space available for us. We immediately started a search for a new venue and found the only site that had the right dates available, October 10, 11, and 12, 2013. After checking out the facility and working up a financial arrangement that was satisfactory, we booked the Twin Ponds Golf and Country Club, Main St., New York Mills, NY for the 2013 Annual Meeting/Workshop/Demo Night activities. It's another beautiful venue, a great space with expansive windows for the two-day workshop with Mark de Mos, Demo Night and dining. It is handicapped-accessible with lovely views and great shopping just five minutes away!

Till next time,

Sandy



BOB
RIPLEY

Featured Artist

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Annual Meeting Registration Chair—Carl Crittenden
Annual Meeting Registration Desk & Packets Chair—Kitty Blind
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Annual Meeting Vendor Coordinator—Catherine Bennett
Annual Meeting Demo Night Chair—Pamela Lynch
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Annual Meeting Guest Artist's Slides—Carl Crittenden
Annual Meeting Evaluation Coordinators—Drayton Jones, Jane Grace Taylor
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Official Photographer/Reporter Assignments—Sandy Rooney
Newsletter Contributing Reporters—Martha Deming, Angela Wilson
Medallion Structure Chair—Sandy Rooney
Documents Librarian—Jane Grace Taylor
Nominations Chair—Open

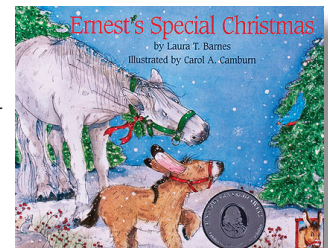
SM-Signature Member AM-Associate Member

Book Review by Martha Deming

Most of us collect things. In addition to watercolor brushes, tubes of paint and clippings from art magazines, I collect particularly well-illustrated children's books or perhaps I should say books for children of all ages. These illustrators have selected transparent watercolor as their medium of choice. In the interest of beauty and fun, I have selected a group of ten of these "multi-page works of art" as the subject of this review. Their relevance lies in the superb use of composition, exemplary technical skill, and creative thinking evident in each book, qualities of importance to all painters. The stories are fun, too.

Unwitting Wisdom, an Anthology of Aesop's Fables retold and illustrated by Helen Ward. Described in the book flap as having "breathtaking watercolors" and a book that would "grace every bookshelf and bedside". ISBN 978-0-8118-4450-5

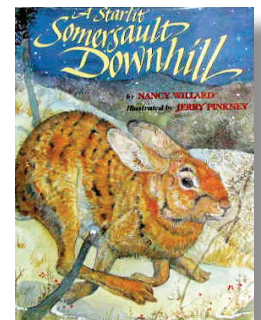
Ernest's Special Christmas by Laura T. Barnes, illustrated by Carol A. Camburn. Expressive and sensitive ink sketches combined with watercolor washes. ISBN 0-9674681-3-2



The Cat Who Came to Stay written and illustrated by professional watercolorist Lesley Fotherby. Glowing watercolors rich in texture and detail. ISBN 0-681-00611-0

Birdwatch, a book of poetry by Jane Yolen and illustrated by Ted Lewin. Thoughtfully designed, strong yet also delicate watercolor paintings throughout. Paperback ISBN 0-698-11776-X

A Starlit Somersault Downhill by Newbery Medallist Nancy Willard and illustrated by Caldecott Honor artist Jerry Pinkney. An array of glorious full-page watercolor scenes. ISBN 0-316-94113-1



Sky Dogs by Jane Yolen and illustrated by Barry Moser who is present on, among other things, the New York Times list of best illustrators. Warm, refined, light-filled watercolors. ISBN 0-15-275480-6

Noel. Text by Tony Johnston, art by world-famous watercolorist Cheng-Khee Chee.

Old Turtle. Text by Douglas Wood, watercolors by Cheng-Khee Chee. Exquisite paintings "synthesizing the principal techniques and concepts from both eastern and western watercolor traditions" for which Chee's work is so well known, admired and loved. ISBN 0-439-3098-5

The Painted Garden, A Year in Words and Watercolors by British artist Mary Woodin. Beautiful, free-flowing watercolors of a wide range of garden-related subjects. ISBN 0-7624-0408-6

Bird Egg Feather Nest by artist and author Maryjo Koch. Described accurately on the book flap as "enchancing watercolor images" and insightful handwritten text. ISBN 0-7651-0762-7

These books will be a particular delight to the nature painters among us. Check them out from your local library, browse the Barnes & Noble children's book section, look them up on Amazon, download them to your electronic readers. Whatever your choice, you will be rewarded with great enjoyment and artistic inspiration.

Featured Artist Bob Ripley—a man for all seasons



"United Plates"

fly-fishing, skiing—and I've amassed a collection of thousands of reference photos. I also collect found objects and make field notes to supplement my reference materials. My goal as an artist is to immerse myself in the splendor of the fish or fox or flower before me. I paint to please myself and hopefully my creations will satisfy or even inspire others. Perhaps I'll even create something people have never seen before.

If you look closely at my paintings, you'll see that they incorporate traditional transparent watercolor techniques. The washes, gradations, wet-in-wet and dry brush techniques are all there, albeit on a smaller scale than

There is no experience that compares with gazing at a watercolor painting and being transported to deep woods punctuated by blue jays, or being conveyed to the edge of a glistening stream to catch a glimpse of brook trout gliding by. This is the impact of this issue's Featured Artist. We are so pleased to have Signature member Bob Ripley's work grace our pages.

I fell in love with watercolor at an early age, painting garish animals on my father's white cardboard shirt boxes. Painting sporadically for fun, art was always my favorite class in elementary and high school. I took several fine arts courses (no watercolor) at Syracuse University, but advertising design seemed to be a safer career option at the time and that became my major. After graduation, life got in the way of my painting, and I spent nearly forty satisfying years as an art director at New York advertising agencies. Because of my creative involvement in advertising, several years would often pass between paintings. When I retired three years ago, I resolved to finally begin my second career as an artist.

I'm mostly known as a wildlife artist, and although I'm occasionally smitten by a landscape image or man-made subject, I never tire of the natural world. There's a wealth of inspiration to be found in the wild: patterns, textures and designs that continue to delight and amaze me. I try to have a camera with me wherever I go—hiking,



"Vermiculations"

suits my temperament. I certainly have a lot to learn about painting in watercolor but, fortunately, every painting is like a demanding teacher. One thing I've learned is the importance of using the proper materials for the task at hand. Using the wrong brush is sort of like buttering a piece of toast with a steak knife—you'll get the job done, but you'll probably make a mess in the process. I love Kolinsky sable brushes as much as anyone, but sometimes an old beat-up bristle brush just happens to create the best bird feathers. I've learned to experiment with my brushes.

As a senior student of watercolor who's still young at heart, I'm eager to learn all I can about this wonderful medium.

Bob and his wife Cheryl reside in the country outside of Skaneateles where they share space with the local flora and fauna. An award-winning painter, he is a member of Cazenovia Artisans and a consignor at Skaneateles Artisans. See his work in person to truly get its full impact; in the meantime, you will enjoy visiting his website at <http://bobripley.com>.



"Rise and Shine"

A Celebration of 30 Years Our 2012 Annual Meeting

Our 2012 Annual Meeting was held at the Beeches Inn and Conference Center in Rome in October. After a two-day workshop with Guest Artist Phyllis Rutigliano and a well-attended Demo Night, we had an eventful business meeting, conducted by our President Sandy Rooney, and a demonstration by Phyllis along with critiques of member works. The “instant art show” was a huge hit with attendees and the abundant food met with approval. We capped off Saturday’s luncheon with a festive anniversary cake to mark our thirtieth year.

Some of the most exciting developments occurred during the Saturday morning meeting. Several new awards were conferred on deserving members. We honored our founders by naming the CNYWS “Pillars of Vision” Award after our first President, Willard J. Sauter. This award is intended to be given out on rare occasions at the discretion of sitting CNYWS Presidents to honor only the most illustrious members of our society who have demonstrated a history of extraordinary dedication to the principles and goals of this organization. The outstanding members who were presented this prestigious award were Past President, Webmaster and now Treasurer Carl Crittenden and ten-year former director and member extraordinaire Martha Deming who has continued to work tirelessly while off the board, often astounding us with her ideas and contagious energy.

The Medallion structure award for Silver Status went to Jane Grace Taylor, the first member to receive the Silver Medallion recognizing her unbroken string of entries in shows over the last several years.

Another award, suggested by Martha Deming, added another facet to the success of our anniversary year: Find among our members an unselfish artist who, for the benefit of others, used his or her artistic talent with no expectation of monetary gain. The first “Humanitarian Award” bronze medal was presented to Kathy Kernan in recognition of her full year of dedicated artistry in support of a group of military veterans.

There was no more propitious way to embark on our next thirty years than to have a successful meeting in lovely surroundings where we recognized the talents and dedication of our many members.



Martha Deming and Carlton Crittenden



Jeri Meday and Jane Grace Taylor



*Martha Deming, Kathy Kernan
and Sandy Rooney*

Guest Artist Phyllis Rutigliano



*Catherine Bennett,
Jeri Meday, Ceil Pigula,
Sandy Rooney*

Members in the News

Martha Deming will be teaching her design workshop “*Shifting Gears, Changing Drivers*” at the Old Forge Arts Center June 24—28 this summer. Contact the center at 315-369-6411 for more information.

Carlton Crittenden was honored with a one-man show of his watercolors at the Sullivan Free Library in Chittenango, NY. The show opened January 24 and runs through the end of February with a gala reception on February 10.

Mina Angelos has had her third painting accepted for an annual AWS show; she is now listed as a Signature Member.

Three of **Robert P. Heddon's** watercolor figures were selected for a two-page spread in *Best of Worldwide Portrait and Figurative Artists*

Volume II; the book includes works of 112 artists and will be published this spring by Kennedy Publishing.

Jane Grace Taylor will be teaching traditional watercolor and Asian style watercolor techniques at the Kirkland Art Center beginning January 30.

Bob Ripley is currently part of a mixed media exhibition at View Arts Center in Old Forge. “*The Wild Life*” is a celebration of nature-related themes and will be on display in the center’s main gallery until April 28.

Jeanne Lampson's painting “*Adirondack Ruins*” was accepted in last year’s national exhibition, ANEAW, in Old Forge.

Inaugural CNYWS Painting Retreat: *A Treat*



As the day started on August 25, 2012, six intrepid artists arrived at the Christ the King Retreat Center in Syracuse, NY, revved up for a full day of uninterrupted painting with their watercolor colleagues. Although the day was beautiful, it was also hot and the effects of the summer’s drought could be seen on the manicured grounds so all six painters elected to work inside in the huge room we were given. A wall of windows and indoor lighting, a big table for each painter, nice chairs and the adjacent dining room including breakfast snacks and beverages made for a most comfortable painting area. Our thoughtful and talented Vice President and Retreat Chair, Catherine Bennett, had arranged all in advance.

Participants were President Sandy Rooney, the aforementioned Catherine Bennett, Corresponding Secretary Beverly Choltco-Devlin, Associate Member Nancy Kolod, Signature Member Martha Deming and artist Margaret Danesi. Our equipment was quickly brought in, set-ups arranged and the artists set to work. Most had brought several “in progress” pieces to work on and paper to begin new pieces. Periods of intense work when the only sound was the swishing of brushes in water containers alternated with moments of conversation when ideas and experiences were exchanged. Good humor and enthusiasm for watercolor carried the day.

In addition to the delight of uninterrupted painting time, a gift certificate for \$25 to Commercial Art, which they generously matched for a total of \$50, was won by Nancy Kolod. Retreat Coordinator Anne Richter drew the winning ticket out of the proverbial hat and Chef Rick Constantino prepared a delicious lunch. Good food, good company, good painting time in a great space...key ingredients for a successful painting retreat.

“...I’m really learning here...I’ve had the best time...I can’t wait till next year...Let’s not wait a whole year; we should do this more often...” are just a few of the comments overheard. Watch the website for the date of next year’s retreat, sign up and mark your calendar. You will, as the ubiquitous saying goes, “Have a great day.”

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

Pam Lynch: “Artist’s block,” temporary disillusionment, lack of focus, and/or the perpetual struggle with concepts and techniques all seem to be a normal part of the creative process for many artists; sometimes my own painting sessions can be negatively impacted by these pesky demons. Thankfully, none of these problems have ever persisted to the point of me losing my desire to continue my personal artistic journey. When seeking inspiration and/or helpful information, I return to my sketchbook and draw. Simple subject matter, thumbnail sketches, compositional choices all become manageable with a pencil and paper. I often work with mixed media techniques to regain my sense of freedom and playfulness. Taking a walk in nature with my camera, or making sure I have it with me in the car also ensures that I have the ability to record observations quickly. Sometimes these photos spark a chain of ideas that eventually evolve into one or more paintings. Going to exhibits, perusing books by recognized masters, sharing critiques with fellow artists online and at workshops all serve to keep the creative flame burning. Being disciplined about painting and drawing as often as possible allows me to grow as an artist. I work through temporary setbacks and try to learn something every time I paint. Never wholly satisfied with my outcomes, I keep in mind the quote by Berthold Auerbach: “The little dissatisfaction which every artist feels at the completion of a work forms the germ of a new work.”

Kitty Blind: I haven’t faced artist’s block yet when it comes to subjects. I have more ideas than I will ever be able to paint. However, because I don’t have the experience of more accomplished painters, I often am a little stumped on how to begin a painting. I also sometimes rush enthusiastically in to paint and don’t plan to conserve my whites as much as I would have liked. Sometimes I think that a little artist’s block might slow me down enough to overcome these failings, but my love of the medium, the act of painting and the occasional “getting it just right” keep me coming back for more.

Bill Elkins: Every spring, I declare that I am going to pack up my easel and drive out into the countryside, and do some plein air painting. Unfortunately, this has never actually happened. It seems that there are too many summertime distractions. The real problem is what to do when fall comes. I feel like I have to be re-trained every year. The longer I postpone getting back into my studio, the harder it is to do so. In fact, this year, I stopped painting at the end of April, and it was December before I really settled back into a bit of a routine, and then only because I had some Christmas commissions. My only solution is to get something penciled in and just get started, even if I don’t really have any motivation. During that process, I sometimes wonder if I’ve finally played myself out on watercolors. But, in the end, it always comes back if I push myself through it.

Judy Dimpleby: The first thing I do is to go to my “closet paintings,” all the paintings that failed, never made it to a frame, were just too terrible to show anyone, and I study them to see if they can be saved or re-done. It usually makes me think about what inspired me to paint them in the first place, and sometimes that fires me up again. Re-doing a failed subject and getting it right usually starts me back on the painting path. If that doesn’t work, I take out my boxes of photographs and check them out, then I go to my sketchbook next. Then last of all I look at my notes on past workshops. By that time, I usually have my inspiration but no time left to paint. Still, I have the plans in my head. The longer the idea germinates in my head, the more successful the painting.

Steve Ryan: Whenever I am not inspired or can’t seem to find the subject matter that stimulates me, I go to websites that feature award-winning watercolors or broaden it to award-winning art of all sorts. After looking at other works that stimulate me, I become inspired with a whole new outlook on a variety of subject matter and techniques. I begin to see things I never thought of trying in a whole new light.

Catherine Bennett: Most artists suffer from some sort of painter’s block at least once in their lifetime, but then there are some that never do. If you’re amongst the majority who has, I have found a few cures from Robert Genn’s biweekly letter at www.painterskeys.com. Try painting small to get you going. Small paintings are quickly completed and that provides a sense of accomplishment and can jumpstart some inspiration. Rewet your wells and dive in like Nike’s slogan, “Just Do It.”

I need a thumbnail to guide my process so instead of over thinking all my options, which can really be a cement block, I simplify the plan. I use the acronym “WLMD” connected in my memory as “We Love Mom and Dad” which represents the four values I need—White, Light, Medium and Dark. Then, I break down the complexity into simple value shapes when I’m sketching my thumbnail. Simplifying is a good cure. Another cause of painter’s block that’s similar is verbalizing too much. When you’re stuck, you don’t need to procrastinate by talking about it. Here’s a case where less said is more done. Take a leap of faith and look for a new change, embrace the wonder of just playing. I’ve heard students argue, “But the cost of materials is too high to waste.” Aahhh...But lost time is priceless. Not to mention that the experience gained is worth every penny. Caring too much about the success of a painting can be stifling. Don’t stress that it must be perfect; enjoy the magic of the process.

Life’s blows can pull the creative carpet out from under us. The changes can freeze our relaxed outlook and make it hard to find the desire to paint. Other underlying reasons for block can be fear of failure, bitter frustration, no exhibition venue, lack of confidence, or mundane ideas. Most of these causes can be overcome by persistence and self-assurance. Keep at it, regardless if you “feel” like it or not, and by your commitment to experimenting and your discipline of working hard, you can be prolific once more.

This issue’s Forum Question was so provocative that we received more responses than we had room for! We will return to this subject again in our August issue and print those replies we couldn’t include here. We invite you to submit your thoughts, too.

Guest Artist *Marc de Mos*

We Get a Great “Get”

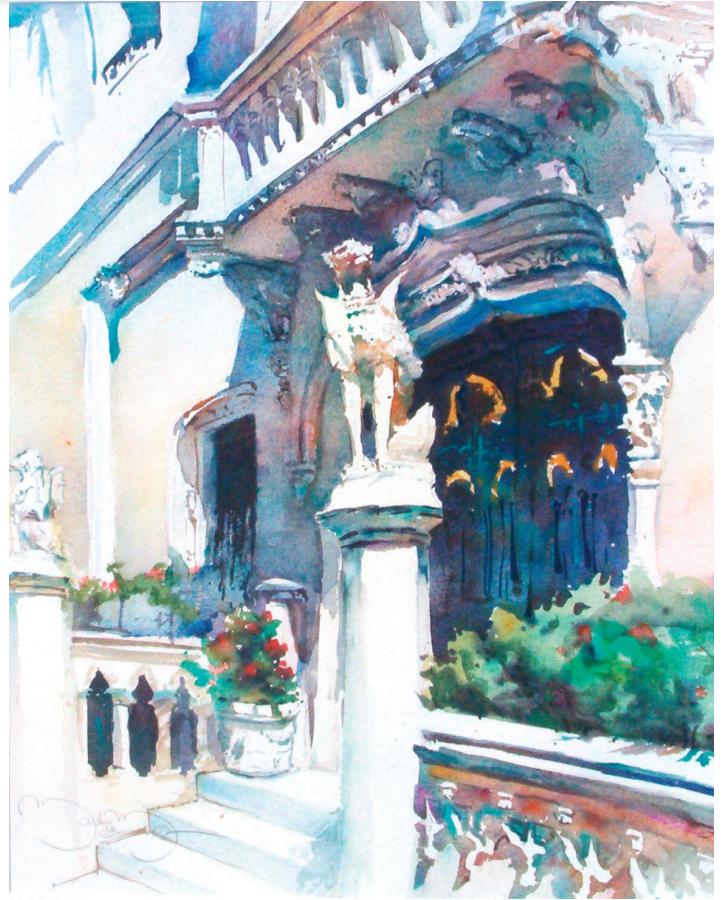
In the news and entertainment fields, a notable, timely and much sought-after guest or interview is known as a “get.” We are proud to announce that we have a wonderful “get” for our Annual Meeting!



Marc de Mos

We welcome with open arms and poised paintbrushes Guest Artist Mark de Mos for this year’s Annual Meeting and Workshop. Known for his vibrant and painterly artworks, Mark brings decades of experience as a watercolorist; he has won acclaim and numerous awards for his colorful interiors and exteriors. In addition to being Director of Watermedia, Pastels and Graphics for the Allied Artists of America, he is a Signature Member of the New Jersey Watercolor Society, the Garden State Watercolor Society, Baltimore Watercolor Society and North East Watercolor Society. His work has appeared in *Splash 8* and *Splash 9* and is represented in the Studio 7 and Swain Galleries in New Jersey.

A long-time teacher and mentor, Mark is a dynamic presenter and will bring his vast understanding of technique to us in October. We can hardly wait.



“Traditions”

Wonderful Watercolor Workshop

For those of us who want to become less hesitant in our painting and improve our ability to see a subject and quickly capture its essence with paint and paper, 2012 guest artist and workshop instructor Phyllis Rutigliano’s workshop was a great choice. During the first exercise, participants were asked to view projected slides one at a time and given timed intervals ranging from five to fifteen minutes to capture what they saw. (This is great practice and something we can all continue at home.) Several handouts were distributed as well and notebooks of the artist’s works were available for inspection throughout. “You paint your life,” she stated, and those notebooks were testimony to her years of experience.

The presentation was lively and expressive with frequent notes of humor. Many of the instructor’s ideas, based on her lifetime of painting experience, were presented to the students with each exercise. Among those that resonated with the audience were these:

“Whatever you are making, a house, a tree, whatever, it will never be that. You are making shapes. Think shapes, not subjects.”

“The more shapes that touch each other, the better. Make things touch and connect to create unity.” “Make it anything, but don’t make it boring. Make it exciting. Make it entertaining.”

“Let the viewer know that you had some fun.”

Following lunch Phyllis gave a mini-critique and then students worked on their own paintings. Instruction was always no-nonsense and laced with feisty good humor. Day two began with a wet-in-wet demo of temperature dominance. Phyllis urged students to “Have a plan when you start, but be open to change as the painting develops. Let the painting speak to you and give you direction.” In discussing brush strokes, she said, “People know you by your brush strokes, just like your handwriting.”

When Phyllis wasn’t doing group instruction, she was circulating among the students. As a conclusion, students were asked to do more quick impressions from projected slides, a follow-up to the first exercise than began the workshop. Throughout both days, the atmosphere was intense as students rose to the challenges posed by Phyllis. For both instructor and students, the workshop was exhilarating and exhausting. But then, isn’t that the nature of good learning?



Demo Night *mystery* at the **Manor House**

It was a dark and stormy night...

Well, no. It was actually a very bright and clear night, a crisp early fall evening when Demo Night was held in the English-style mansion known as the Beeches Inn and Conference Center. Outside, a cool breeze lightly ruffled the leaves of the maples and elms on the fifty-two acre estate while inside of the house built of Verona stone, the hand-painted oak walls and ceilings bore witness to a most unusual gathering.

All the usual suspects were assembled...

Well, sort of. Exciting and talented demonstrating artists were there along with various society members, the helpful staff of the Beeches, and art-loving guests and visitors from across the region. Part of our Annual Meeting weekend, our yearly gift to the public was held between 6:00 and 8:00 on Friday, October 5, 2012 and once again it proved to be immensely popular.

There were secrets to be uncovered...

Well, yes. The secrets to be revealed were many gems of knowledge and insights into watercolor painting. This night, the curtain was drawn aside and eight gifted society members offered their experience and understanding to an eager and attentive audience.

Patrice Centore, painting in the manner she uses in her studio, worked on a scene displaying the moody feeling of houses as the sun went down and light reflected off the windows and foliage. Conversing with viewers unfamiliar with the medium, **Louise T. Currin** discussed how it is possible to design a painting and choose colors that will tell the story. **Deborah M. Rosato** demonstrated the steps of watercolor batik and answered questions about the process. **Judy Dimpleby** painted a winter scene and showed an easy and fun technique to simulate snow on evergreens without using

masking tools. **Barbara L. Bickford** entertained her viewers by demonstrating wet on wet paintings, using pen and ink lines over them; she also worked on a direct painting, applying ink lines with a twig. **Martha Deming** painted steadily for over two hours, answering numerous questions about watercolor techniques. Working in transparent watercolors with a limited palette on an easel,

Lorraine Van Hatten developed a painting of an old house with foreground tree shadow patterns. **Catherine Bennett** demonstrated her pouring technique to numerous mesmerized viewers who watched her create seamless blends of colorful glazes on damp paper surfaces. They were also invited to get their hands wet and try the method themselves.

There were some distractions...

Well, of course, but these were certainly pleasant and added to the ambiance. Abundant, delicious refreshments were available to guests and the welcome table provided full color handouts with images and statements of the artists, society brochures and raffle tickets for the painting donated by the weekend's guest artist, **Phyllis Rutigliano**.

One does not have to be a Sherlock Holmes, replete with magnifying glass or access to forensics, to detect that this was an enormously successful evening, a satisfying treasure hunt that revealed the talent and magnanimity of our gifted demonstrating artists. Chair **Heather G. Abrams** was ably assisted by various society members including but not limited to **Drayton Jones, Steve Ryan, Carlton Crittenden, Sandy Rooney, Jane Grace Taylor, Kitty Blind and Beverly Choltco-Devlin**. The staff of the Beeches, headed by general manager **Frank J. Belmont** and banquet coordinator **Dawn Hediger**, made significant contributions also. This was, in every way, a most delightful and satisfying evening and all mysteries were solved.

Elementary, my dear readers!



Cast of Characters Lineup from left to right: Judy Dimpleby, Barbara Bickford, Catherine Bennett, Louise Currin, Lorraine Van Hatten, Patrice Centore and Heather Abrams

Signed, Sealed and DELIVERED

When preparing to send paintings to a show, **we often overlook potential problems we might be creating for the collector or other people who may have to handle our work.** In an effort to aid our preparations, we here reprint portions of an article previously submitted by **Carlton Crittenden**:

One of your **first considerations should be weight.** Acrylic, as opposed to glass, saves about one third of the weight and it is less likely to break. Savings on shipping costs may exceed the extra expense of acrylic.

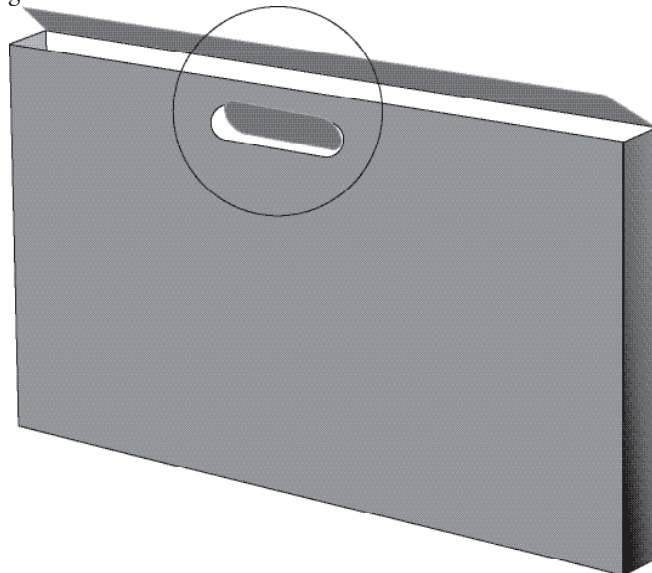
The **second consideration is size.** A framed full sheet painting often requires a carton larger than 30 X 40" and this can be like carrying a sail out to a car. It might be difficult to get this in a door or trunk. If your shipping box is larger than about 24 X 30", please cut slots in the box to serve as handholds or attach some type of handles to the box. If you put two paintings in the same box, the handles or handholds become especially critical because the thickness of the box and additional weight make it difficult to pick up.

The **last consideration is the box and packaging.** If you are delivering the work yourself or giving it to a collector, then the packing is less of a

concern than if it is being shipped by a commercial carrier. Consider the fact that for a large show, the committee may be unpacking and repacking up to eighty paintings. How easy will it be for them to get your painting in and out of the carton?

Try to design a box that can be easily opened and sealed again. If the box is a reasonable size for the painting then it is not usually necessary to wrap the piece in towels, plastic or other items before putting it in the box. When you put two paintings in the same carton, a piece of cardboard or foam core can be placed between them. If there is considerable difference in size between the two works, then it would be better to pack them in separate boxes of appropriate size. If it is necessary to provide additional material around the edges of the painting to keep it from shifting in the box, please tape or glue these materials into position so they do not move when the painting is removed from the box. When these materials drop to the bottom, it is very difficult to get the painting back into the box to send home. Before you seal the box test it to see if you can get the piece in and out without a problem.

Spending a few minutes thinking about creative packaging can make life easier for you and will endear you to your collector and the exhibit committee.



First Time Ever Workshop Event

You've been to our Signature shows and admired the work of our Signature members. **Here's your chance to find out how they do what they do.** CNYWS, in cooperation with View, will offer a series of mini-workshops during the time the CNYWS Signature show (July 20 through September 2) and the **Adirondack National Exhibition of American Watercolors** (August 17 through October 24) shows are open at View in Old Forge, NY.

All CNYWS members and the public will have the opportunity to learn about a wide range of topics from our CNYWS Signature members. Watch the websites of CNYWS and View for a complete calendar of half-day (\$50) and full day (\$75) workshops. Still in the early planning stages at this writing, the calendar is estimated to be published and posted by View in late March or early April.

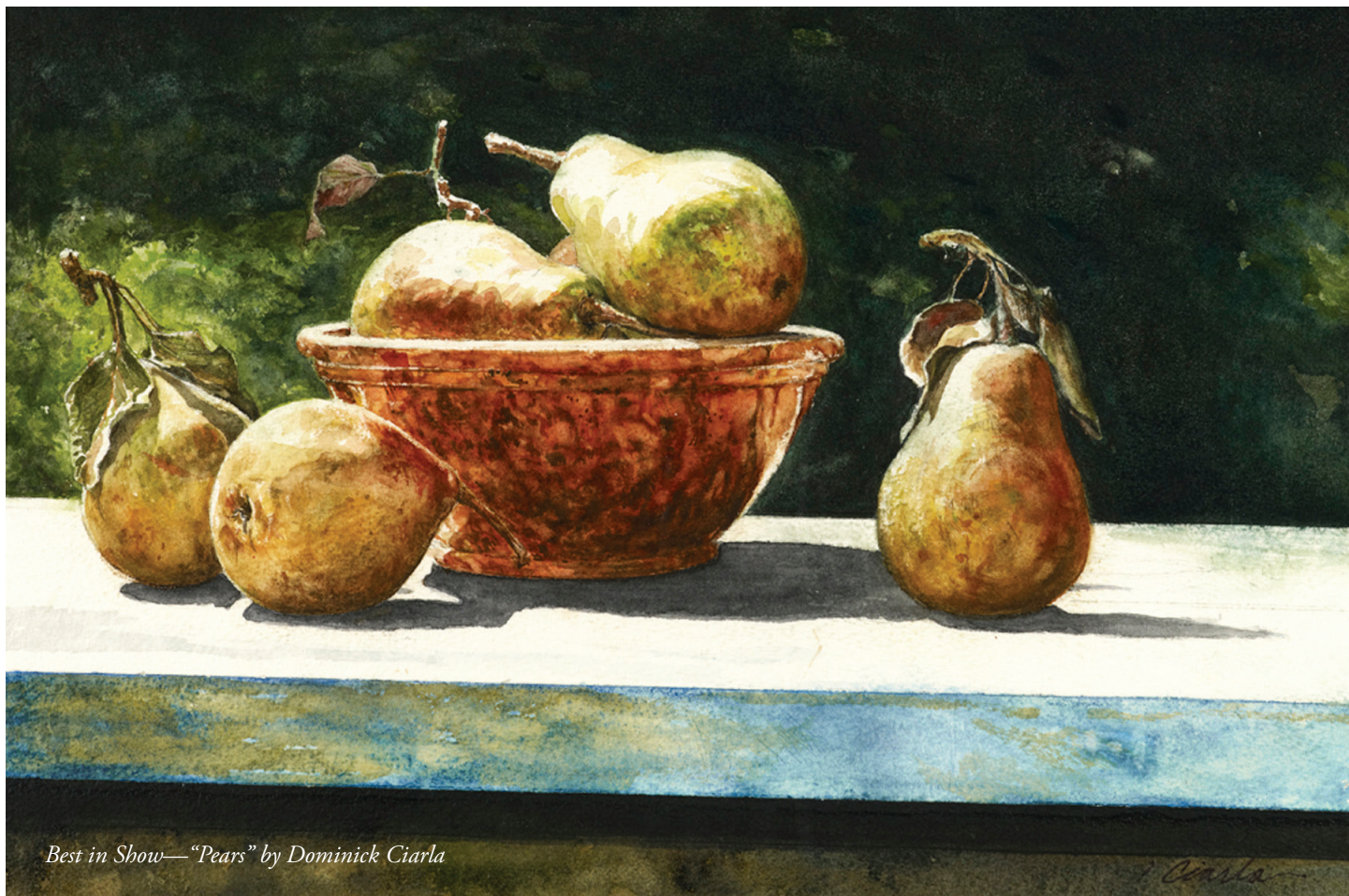
Chairing this event is Vice President **Catherine Bennett**. She is assisted by Signature member **Martha Deming**.

Save the Dates

Our **2013 Annual Meeting** will take place at the **Twin Ponds Golf and Country Club** in New York Mills, NY on October 10, 11 and 12. Mark de Mos, our Guest Artist, will conduct a two-day Workshop on Thursday and Friday; Demo Night will be Friday evening; and our Annual Meeting will be on Saturday. We anticipate another outstanding event so watch for further details...

You won't want to miss this one!

Another “Home Run” in Cooperstown



Best in Show—“Pears” by Dominick Ciarla

Our annual juried exhibition took place in Cooperstown from September 28 through October 26; the well-attended reception, with refreshments provided by the museum guild, was held on Friday, September 28 from 5:00 to 7:00 PM.

Our first foray into digital entries for our annual juried show was, by any measure, a great success. Carlton Crittenden received the images and provided them to our juror, acclaimed watercolorist **David Kiehm of Dead Drift Studio**. Sixty-nine works by 43 artists were on display in a show that prompted admiring comments from all who attended. Those who kindly gave their time to assist chair **Jeri Meday** were *Barbara Bickford, Drayton Jones, Bonnie Goetzke, Sandy Rooney*; collectors were *Mary Murphy, Sandra Z. DeViss-er, Marika Briggs, Sue Murphy and Jeri Meday*. *Sandy Rooney was receiver of shipped works.*

Best in Show—“Pears” by Dominick Ciarla

Awards for Artistic Merit:

“Bee Palm Patterns” by Barbara Kellogg

“Sheepish” by Pamela V. Lynch

“Waking Up” by Robert Hedden

“Garden Intrigue” by Martha Deming

“Aria Venezia” by Geraldine Meday

“Water Lilies” by Lynn Reichhart

Judge’s Choice Awards:

“Man with the Red Scarf” by Mary Murphy

“Flower Girl” by Loretta Lepkowski

“Newport Toys” by Richard Price

“The Edge” by Bob Ripley

“Train in Village” by Drayton Jones

David Kiehm, our juror, has supplied the following comments regarding his criteria:

It was an honor to be asked to help judge your annual exhibition. My first look at the entries left me very impressed with the level of the work and a bit of a daunting feeling when thinking about selecting the best.

When judging, my first criteria are design and composition. It was clear most participants had a good handle on the medium so that is not as important to me as making a good “picture.” After a while, it becomes easy to learn to render objects flawlessly or transition color washes to create smooth surfaces, but these skills do not make for interesting paintings. The standouts in the show exhibited strong designs with a good sense of balance, scale, lighting and attention to subject. Of course, a high level of skill using the medium completes the image. It is when great design and advanced painting skills team up that interesting and beautiful paintings emerge.

Spring Workshop: Moving Towards Abstraction

We are pleased to announce that award-winning, innovative painter **Barbara Kellogg** will lead our Signature-taught workshop this spring. This one-day learning experience will give insights into Barbara's working process and participants will enjoy her personal attention as she suggests ideas for approaches in their own work. Each participant will be asked to bring one of his or her paintings to use as a starting

point as the class experiments with various techniques associated with abstraction.

This workshop will take place from 10:00 to 4:00 on Saturday, April 6, 2013 at the Northminster Presbyterian Church, 7444 Buckley Road, North Syracuse NY.

Send in your registration now to guarantee a spot.

Name _____
Address _____
City _____ Zipcode _____
Phone _____
E-mail _____



Spring Workshop on "Moving Towards Abstraction" Taught by CNYWS Signature Member Barbara Kellogg

Date: Saturday, April 6, 2013
from 10:00 am- 4:00 pm

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

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

Moving Towards Abstraction

Each participant will be asked to bring one of their paintings with him/her to use as a starting point as we experiment with various approaches of abstraction. A supply list will be sent after registration.

CNYWS is offering a Signature taught workshop open to all CNYWS members. This will be taught by our Signature Member, former board member and award winning artist Barbara Kellogg.

This is a one-day event open to CNYWS members only. Registration is required, and space is limited to a first-come, first-served basis. The registration deadline is March 30th. The fee is \$25.00, please make checks payable to Central New York Watercolor Society. Please fill out the form and mail with your registration fee to Carl Crittenden, 947 Route 31, Bridgeport, NY 13030. In order to keep costs at a minimum, we are asking artists to bring their own bag lunch. Beverages and snacks will be supplied.

For more information contact Catherine Bennett: 1-727-408-5598 / email: cbennett@artworkten.com.

Mail this form with
check for \$25 to:

Carl Crittenden,
947 Route 31,
Bridgeport, NY 13030

NEW Signature Members

The CNYWS welcomes five new Signature Members to our ranks.

Jo Ambrose from Frankfurt, NY

Laura Hwang from Egg Harbor City, NJ

Doug Jamieson from Treadwell, NY

Catherine LaPointe from Potsdam, NY

Elizabeth Cummings Monroe from Cazenovia, NY

Congratulations and welcome!

Application Deadline for Signature Members

Applications for Signature Membership should be submitted to Carlton Crittenden by **March 10, 2013**. Forms are available on our website, centralnewyorkwatercolorssociety.org along with instructions for providing slides or digital images. If you have any questions, please contact Carl Crittenden at

robertscrittenden@verizon.net



the central new york watercolor society

NEWSLETTER

www.centralnewyorkwatercolorsociety.org

Stephen Ryan *Publisher*

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Newsletter Schedule

The deadline for
submitting material
for the August 2013
CNYWS Newsletter will be
July 14, 2013.

*Please mark your calendars
as a reminder!*