



The Central New York Watercolor Society NEWSLETTER

February 2016

President's Message

HELLO to all the CNYWS members and happy 2016! What an exciting time this is...and what a talented TEAM we have on the BOD for this 2015-2016 year!! I am grateful for their hard work and dedication to



helping CNYWS continue to grow in the artistic and creative style we are known for. Also, thank you to all the members that have stepped up to participate in any of the venues planned for this year.

I am very happy and excited to let you know that we have been

working hard to create an incredible 2016 for all of you. Here are just some of the happenings planned (you will receive more information on these events throughout the year):

- Our CNYWS Annual Meeting and Two-Day Workshop runs October 20th to 22nd. (See pages 8 & 12 for specifics.) Drayton Jones and I are co-coordinators, and Jean Matuszewski has secured our guest artist, the very talented Tom Francesconi AWS, NWS and Master Status in the Transparent Watercolor Society of America. Check out his work at www.tomfrancesconi.com.
- Signature Art Show at View, July 23 to September 25, coordinated by Martha Deming, Lorraine Van Hatten and Mary Murphy. Our reception on August 5 coincides with that of ANEAW, so it will be an exciting event!
- Signature Art Show at the Manlius Library August 1 to 27, co-chaired by Sandra Rooney and Judy Dimpleby.
- Juried Signature and Associate Art Show – at the Kirkland Art Center on September 15 to October 30. Sandra DeVisser secured the venue, and I will be working with her to organize this show and reception. Pam Dischinger will be coordinating the

digital entries. Opening reception will be Sunday, September 18 from 4 pm to 6 pm.

- CNYWS Mini Workshops at VIEW, chaired by Martha Deming. These workshops run August 16 to August 31, plus September 9.
- Signature Taught Workshop, presented on May 7 by Judy Hand and Martha Deming.
- A Traveling round table critique for members of the Utica Arts Association on March 28.
- The Artist Retreat – Catherine Bennett coordinator.

*Coming together is a beginning,
keeping together is progress,
working together is
SUCCESS!*

Henry Ford

Carl Crittendon is busy updating our website and Sandra Rooney posts our work on the CNYWS facebook page!!!

And congratulations to new Signature member Alayne Abrahams of Ambler, PA. Bravo to all!!!

A goal for 2016 is to increase our membership, and I invite all our members to invite their friends to join us. For existing members – please remember to send in your dues.

Together we can continue to build a strong art community. I'm looking forward to meeting and talking with all of you! Here's to a FABULOUS 2016!

Kathryn Wehrung

CNYWS Medallion Status

The following members achieved Gold Medallion status in 2015: Barbara Kellogg, Howard W. Bolte and Martha Deming.

Pamela Lynch, Kathy Harris and Sue Murphy received Silver Medallions at the 2015 Annual Meeting.

2016 OFFICERS

President — Kathryn Wehrung
Vice President — Pam Dischinger
Treasurer — Drayton Jones
Corresponding Secretary — Louise Currin
Recording Secretary — Jeri Meday
Immediate Past President — Sandra Rooney

BOARD OF DIRECTORS

Catherine Bennett, Carlton Crittenden Jr.,
Sandra DeVisser, Martha Deming, Judy Dimpleby,
Pamela Vogan Lynch, Jean Matuszewski,
Mary P. Murphy, Toloa Perry

ANNUAL MEETING

Annual Meeting — Drayton Jones
Demo Night — Pamela Vogan Lynch
Door Prizes — Jeri Meday
Hospitality — Pamela Dischinger
Luncheon — Jana Laxa
Raffles — Katherine Kernan
Registration — Sandra DeVisser
Vendor — Kathryn Wehrung
Annual Workshop — Catherine Bennett

COMMITTEES

Archives & Document Library — Sandy Rooney
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Exhibitions/Collectors — Barbara Emerson,
Bonnie Goetzke, Judy Hand,
Susan Murphy, and Barbara Bickford
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Guest Artists — Jean Matuszewski
Help List — Drayton Jones
Historian — Polly Blunk
Jury of Selection — Carlton Crittenden Jr.
Membership — Louise Currin
Member Workshops — Catherine Bennett,
Martha Deming, and Judy Hand
Mini Workshops — Martha Deming
Newsletter Editor — Mary P. Murphy
Newsletter Publisher — Lorraine Van Hatten
Nominations — Louise T. Currin
Official Relay E-Mail — Marika Briggs
Photographers — Jane G. Taylor, Angela M. Wilson
Publicity — Mary P. Murphy
Signature Workshop — Pamela Vogan Lynch
Website — Carlton Crittenden, Jr.

2016 EXHIBITIONS

Annual Juried Show, Kirkland Art Center —
Kathryn Wehrung & Sandra DeVisser
Signature Show, Manlius — Sandra Rooney
Signature Show, VIEW — Martha Deming and
Mary Murphy

BOOK REVIEW

By Martha Deming

FREE AND EASY by Eric Wiegart, AWS DF

ISBN 1-880166-03-8 \$27.99

If you are someone who shares the arguably universal goal of watercolor artists to “loosen up” in your handling of our chosen medium, this could be the book for you. The subtitle is “This fresh and simple approach quickly puts you on track for better watercolors,” and author Wiegart does exactly that as he spells out chapter by chapter things that can be done to get on the path to “free and easy,” looser watercolors. To him, a good painting does much more than merely “document reality...Watercolor,” he says, “does not lend itself to such exactitude; it is a medium of approximation.” Further, he adds, “Don’t let reality spoil a good painting. Don’t be tiresomely, mechanically truthful. Instead, interpret reality ...”

Wiegart is captivated by “the elusiveness, unpredictability and fluidity of the medium, as well as the brilliance, transparency and freshness of the colors” and quickly became an artist who took advantage of these qualities to create his distinctive work. His book tells you what you can do to work toward the same goal.

A theme running throughout the book is that “It is design that makes the painting,” in particular, value-based design. “Values are what counts,” he says. He adds, “To me, design is the single most important element in a work of art.” And, “The heart of a good design is simplicity. ... design makes the painting, not gimmicks or techniques.” He recommends allowing viewers to be more involved in “reading the painting,” i. e. avoiding that “tedious visual truth” when the artist tells the viewer everything. Let the viewer see the painting as something “forever familiar and yet forever new.”

He paints wet in wet much of the time and gives guidance on topics including color, pigments, big shapes vs. small shapes, choosing subjects, edges, volume, unity, background vs. foreground, stroke making, confidence, attitude, and making the inevitable mistakes. On that last issue, he counsels, “Fear has no place in the process of making art. And “Work to overcome your fear of doing something wrong, learn from mistakes and move on. It’s part of the process.”

The book is lavishly illustrated and has step by step demos for each chapter. None of us will ever paint like Wiegart and we shouldn’t. We are not Wiegart. We should paint as ourselves and no one else. In his book, Wiegart has given us extensive direction in finding that path for ourselves while becoming better watercolor painters along the way. It’s a book worth a look and a read, many looks and reads, in fact. Inspiration and improvement await.



This issue we feature Catherine Bennett, longtime CNYWS member and officer because of her commitment to CNYWS. To honor Catherine, we're reprinting her acceptance speech given last October when she accepted CNYWS' William J. Sauter pillar of vision presidential award.

Thank God for everything. Thank you, Officers, Board of Directors and all of the Societies' Members for recognizing me with this award. I treasure my association and friendship with you. Your camaraderie and support, especially during my recent adversities, has been a continuing source of strength for me. Thank you most sincerely for this wonderful honor.

Today, I cannot say anything new to you. We all know we must use intelligence, passion and enthusiasm to be successful. Just ask Bill Gates or Pope Francis.

Creating art is the opposite of selfishness. We don't create art and put it under the bed. It is an expression of action that transforms human experience and advances history. We must as a watercolor society dispel loneliness and fear of rejection. Our society should strive to admire and improve everyone's artwork. No one is to be excluded. The treasure of our society's depth of talent is phenomenal. Together we are a radiating force.

You know, I'm hoping that during our generation, we can witness eye replacement surgery. The way the eyes and the brain compare, create and store data is very complex. Doctors cannot even resolve how the network functions. The way you see, the way you remember and the wild abandonment of your imagination...is what ignites your contemplation. **WHAT YOU THINK MATTERS!** What you think matters because we express our own unique journey through the filter of our minds to compose our watercolor paintings.

Paint every day. Discover the radiating power that emits from your brush – it transcends language and it transcends barriers. How else will we know the glory and the admiration of your unique vision?

Hold tight to the artistic gifts you've been given! Kindle gratitude in your souls for such a grace-filled gift that brings beauty, that embraces love and that shares peace.

I remember someone saying, "Fear Not." I add, "FEAR NOTHING." Not rejection. Not failure. Not friends. Not opinions...not even yourself.

Paint wholeheartedly...with joy. You will dazzle and enlighten the world!



Catherine has been working on this series, "Gifts of the Holy Spirit," for the last year and a half. When completed, the series will comprise nine images. LEFT, TOP TO BOTTOM: **Faith**, **Discernment**, and **Healing**.

Images Supplied by Artist.

TOP RIGHT: Catherine Bennet. photo credit: Angela Wilson

CNYWS Traveling Round Table Critique

Members of the 2016 CNYWS TRTC team are Signature Artists Sandy Rooney, Moderator; Sandra De Visser, Amanuensis; Heather G. Abrams, Stenographer; Judy Dimbleby, Carlton Crittenden Jr., Jo Ambrose and Angela Wilson. Alternate Signature members: Polly Blunk, Kathy Kernan, Joanne DeStefano, Jane Grace Taylor, Catherine Bennett, Pam V. Lynch, Martha Deming, and Sherry Homes.



Interested Signature members with the various experiences listed below and wishing to join the critique team should contact Sandy Rooney. The first 2016 TRT Critique is March 28th at the Utica Art Association monthly meeting, 6:30-8:30 pm. Heritage Home, Sunset Ave & Burrstone Rd., Utica, NY.

The collective experience of RTC team members includes: advance studies in the definitive principles of design, personal skills in multiple painting mediums, years of conducting painting workshops and the honor of serving as Jurors or Judges in Local, Regional and National exhibitions. Many of their works have been accepted in numerous National Exhibitions and won prestigious awards.

Participating Artists are encouraged to bring up to three works to be critiqued; unframed or framed, matted or not, in progress or finished, even a work abandoned. Ample time is given all registered participants. Their work receives the undivided attention and fresh eyes of the full panel in assessing the artistic strengths and weaknesses of each piece submitted while at the same time the Panel Amanuensis develops a written Summary Evaluation with suggestions and options for artistic improvement. No artist has left unhappy for having experienced this critique.

Parties interested in the possibility of holding a CNYWS Traveling Round Table Critique at their art organization meeting or library may contact:

Sandy Rooney

315-736-6368 Art4Abba@roadrunner.com

or

Heather G. Abrams

315-733-1867 heathergabrums@yahoo.com

August Newsletter Deadline:

July 28, 2016

Signature Application

Please see the website
for details on applying for
Signature membership;
you may apply at any time.

BELOW: Sketch by Drayton Jones





Demo Night Promotes Watercolor, Highlights Member Talent

Event Chair Pamela Vogan Lynch organized another fun Demo Night last October, with demonstrating artists Susan Murphy, Joanne DeStefano, Therese Gena, Drayton Jones, Mary Murphy, Jane Taylor and Jana Laxa.

Photos courtesy of Cheryl Jordan



CNYWS 2015 Workshop with David R. Becker

By Martha Deming

AWS artist David R. Becker led the 2015 CNYWS workshop with skill and aplomb, filling in for Linda Kemp who was unable to attend for health reasons. We wish Linda a smooth recovery and hope she will be able to join us at some future time. We thank Linda for recommending David to us.

David was a good humored, enthusiastic, encouraging and energetic instructor, immediately putting his students at ease in the lovely Twin Ponds meeting room. He began with some information on his materials and equipment, even having some of his special brushes made by Holbein available for purchase at very reasonable prices. Holbein paints are also his favorites. He usually has three paintings going at a time and sometimes uses a projector to put his images on the paper.

He gave each student a copy of the same image so that as he described various steps, all could follow along and he could monitor and assist in their progress more effectively, a useful teaching tool for specific workshop lessons. He began painting by laying washes in the large areas and then floating color into the washes, achieving the clean, fresh look so characteristic of good watercolors.

The main goal for day one was paint application and control. "You must use pigment; you can't be stingy with pigment!" Among his many suggestions to students as his demo proceeded were the following:

- Purple is his "magic" color;
- Your brush should never be wetter than your paper;
- Water to pigment ratio is critical;
- You can draw with paint on a wet surface if you use all pigment on your brush so the paint doesn't run;
- You have to stop when the shine goes off the paper;



- You can use a mister to rewet any area if necessary;
- Think of everything you paint as a sky ("everybody always says skies are so easy!").

Further, he discussed his two ways of applying paint to paper: wet on wet and dry on wet. More suggestions followed. Always work light to dark. Never use the color Opera by itself. Wet an area, put in a wash, then draw into the wash to get soft edges. Keep your brush the same wetness as your paper. Paint is only colored dirt. You can always make things darker or lighter.

On day two he led students through a variety of brush exercises including "carrots" to improve manipulation and control, turning them into figures in a crowd scene. Students had fun with that! He modeled this on Bob Wade's "Bob's Blobs" and they became "Dave's Dabs."

He summarized methods for showing depth with the acronym **PECOC** (pronounced like peacock, the bird).

- P = perspective (1 point, 2 point, and atmospheric);
- E = edges (hard is near, soft is far);
- C = contrast (more is near, less is far);
- O = overlap (in front/on top or behind/underneath); and
- C = color (intense is near, grayed is far).

He emphasized the importance of working on a wet surface, floating pigment into washes, and using enough pigment, plus, of course, the overriding reason we paint: to have fun. Dave did a great job and we were honored to have him as our 2016 workshop instructor.



Photos of Workshop
with David Becker.

Photo credit:
Angela Wilson

MEMBERS IN THE NEWS

Catherine Bennett has been juried into the “Martinis and Matisse” art show in Clearwater, FL, opening January 23, 2016. She has also been accepted into the 2012 Tampa Bay Art Archive, sponsored by HD interactive. As teacher, she instructs at Believers Chapel, Canastota; the Kirkland Art Center, Clinton, and at Harbor Museum, Syracuse.

Ann Pember has been receiving national recognition...

- The Juror’s Award at the Pennsylvania Watercolor Society 36th International Exhibition, Carlisle Learning Center, Carlisle, PA
- Third Place with Bronze Medallion at the Montana Watercolor Society Watermedia Annual
- The American Artists Professional League President’s Award at the 87th Grand National, Salmagundi Club, NYC
- The Edgar A. Whitney Memorial Award at the Catharine Lorillard Wolfe Art Club 119th Annual Open, National Arts Club, NYC.

Ann has also been juried into Allied Artists of America Annual, Salmagundi Club, NYC; Northwest Watercolor Society 75th International Open; Baltimore Watercolor Society Mid-Atlantic Regional; Pittsburgh Watercolor Society 69th Annual Aqueous OPEN; Mississippi Watercolor Society 30th Grand National, and Audubon Artists 73rd Annual Salmagundi Club NYC. You can read more about Ann at the Creative Catalyst site – go to ccpvideos.com, click on “Blog,” and scroll down to the entry about Ann.

Patrice Centore received a first prize ribbon and an honorable mention for watercolors at the 2015 New York State Fair. She says, “The first place prize was a very nice monetary award.”

Kathy Kernan and **Angela Wilson** have been teaching in New Hartford School District’s Community outreach program for approximately four years—Angela teaching the fall course and Kathy in the spring. It is free to New Hartford residents and to others for nominal fee. Kathy said, “We are paid, but it is also a way of giving back to the community.”



Chip Stevens was juried into the Seventh annual (2016) Signature American Watermedia Exhibition at the Fallbrook Art Center in California. Only 90 AWS, NWS and TWSA works were juried in from approximately 400 submissions. Besides painting, Chip hunts shipwrecks in Lake Ontario, which he and fellow explorers have been doing for twelve years. Last year they made a major discovery of the steamship Bay State, which Chip has celebrated with a watercolor. See the story and painting at shipwreckworld.com

Loretta Lepkowski was selected to receive a 2016 Public Arts Fellowship Grant to continue her series, “Venerable Folks of the Tug Hill.” This is the second phase of a collaborative project with the Tug Hill Tomorrow Land Trust, the Tug Hill Commission and TAUNY (Traditional Arts of Upstate NY) to create a traveling art show, which they eventually plan to develop into a multi-media exhibit at TAUNY. The grant was made possible in part by the St. Lawrence Arts Council with funds from the New York State Council on the Arts.

Through March, **Sue Murphy** will be exhibiting *Midtown*, *Midwinter* and *Winter Road* at the Onondaga Historical Association show “Winter Splendour” in Syracuse. Also in March, she will display her Pysanky Eggs, or Ukrainian Easter Eggs, at the Soule Library. Sue is also helping organize a show at the Petitt branch of the Syracuse Library in honor of Women’s History Month (March), and she welcomes you to enter. Contact Sue for details at SusanMurphyswmurfphy29@gmail.com; drop off dates are February 29 and March 1.

Both **Barbara Kellog** and **Judy Hand** have work in the new Guest Artist Gallery at Upstate Cancer Center in Syracuse. This is a recent endeavor on the part of the Cancer Center, and they are part of the third group of artists to exhibit in the space.

Pam Lynch’s painting, *Owl Eyes*, was accepted into the 80th Annual Cooperstown Art Association’s National Juried Exhibition in 2015. Another of Pam’s paintings, of the stallion Nahockey, raised \$500 for the Nokota Horse Conservancy, a group dedicated to preserving mustangs said to be descendants of Sitting Bull’s war ponies.

Mary Murphy Mary Murphy has been accepted as an artist in residence for a week during July 2016 at Wiawaka in Lake George, NY. She has also recently initiated a blog -- see maryperrinmurphy.wordpress.com

Barb Bickford had an exhibit of twenty two paintings in abstract, full of color at the Cazenovia Library through January 30th.

Photo credit: Angela Wilson



2016 Annual Meeting and Guest Artist Tom Francesconi

We're already looking forward to the 2016 Annual Meeting and our guest artist Tom Francesconi's workshop and presentation. We'll be at Twin Ponds, New York Mills again this year on the following dates:

- Workshop: October 20-21, 2016
- Annual Meeting: October 22, 2016

Tom Francesconi, AWS, NWS, TWSA, WW, has "master" status from TWSA and has served as its president. Seen in many national venues, his work has been frequently recognized with prestigious awards and has been featured in eight books on American watercolor. His own articles have appeared in *Watercolor Artist*, *Watercolor Magic* and *Watercolor* magazines.

As part of an exchange exhibition with the National Watercolor Society and the 2015 Shenzhen International Biennial Exhibition, Tom's painting, *Salt Queen, Senegal*, was selected for exhibit in the Shenzhen Art Museum in China.

See more of his work
www.tomfrancesconi.com

LEFT, TOP TO BOTTOM:

In the Garden District, New Orleans, and *Lumbarda by the Sea*, and *Waiting on Tables*.

Watercolors by Tom Francesconi.
 Images supplied by the artist.



Above L to R: New Signature members—Ruth Donovan, Mary P. Murphy and Sharon Burke.
 RIGHT: The newly elected CNYWS Board and Officers.
 Photo credit: Jane G. Taylor



FORUM QUESTION

*Have you ever hit a period of artistic doldrums?
If you have, how did you get yourself out of them?
Do you think that ultimately they helped you
become a better artist? In what ways?*

Chip Stevens: After my open-heart surgery last February to replace my aortic valve, I had almost no interest in painting for several months. But I made myself do it by continuously entering plein air competitions – even when my results were good but not great enough to win awards. I'm now back to wanting to paint every day.

One interesting tidbit is that my use of color has become more vibrant, and I'm no longer interested in just painting barns. I've been taking two to three old paintings and combining all three into a new composition, like the one that was just juried into Fallbrook Art Center.

Loretta Lepkowski: After I learned that I was awarded my first grant for the 2010 Family Farms project, I froze for a whole month, feeling overwhelmed and afraid of failing. I had to remind myself that I promised to do twelve paintings – and I had a deadline. I forced

myself to start one painting. It took repainting that same subject three times before I got an acceptable painting. I moved on to the next subject and continued bit by bit, always coaxing myself. The outreach worker from the Tug Hill Tomorrow Land would ask, "How's the painting going?" I remember responding, "It's like another birthing!" She laughed and kept reminding me of the schedule. Others like Martha Deming helped with their support.

I tend not to be a fast or steady painter. I have to incubate ideas and sort through different approaches, a variety of compositional ideas and finally sketch it out or just start painting with a simple sketch. It is like a birthing. Once I get started then the strenuous labor happens (after taking time for an accurate sketch) and I get into the zone and paint for hours until finally the painting emerges – a birth of something new...

Another time when I hit a roadblock, I thought back to when I was feeling my best... I found a small watercolor study where I depicted myself in a winter coat, near my pet goat Willie in the barn where I grew up – and I was pregnant with my first child. Remembering how excited I was to have that child was enough to jump-start me again.

From Fine Art to Book Publishing– a Journey

Nain's Hands, by Priscilla Jones and illustrated by Kathy Kernan began as a poetic portrait of the homely activities of a greatly loved Welsh Grandmother "Nain", Margaret Ann Jones.

Priscilla envisioned the poem becoming a book of 12 watercolor paintings showing "Nain's Hands": "Bread Baking," "Laundry Hanging," "Hug Giving" etc. and provided photos for my compositional reference and others for her mother's portrait. We met the first time in June 2015. She had seen and liked my portraits of Elders. This was my first illustrated book and I was eager for the challenge. I thought, 'I can do this'.

Vision is one thing; setting a production schedule with times to meet, discuss, change and rearrange ideas requires calendars. While Priscilla was familiar with my work, we needed to discuss and adjust thumbnail sketches, finished value drawings and finally watercolor paintings for approval step by step.

This was a "First" for both of us requiring a contract and payment schedule. Ultimately we needed to



work with our publisher Anne Kuhn of G W Canfield & Sons on size, print stock, type and image quality and cost as the book was privately printed. Priscilla had to research and execute copyright procedures to protect our work.

The process was definitely a journey requiring creativity, diplomacy, compromise and work ethic from us both. We had the printed book by early November. For me, it was a remarkable learning experience and I would recommend it to anyone who has the opportunity.

Entering Juried Exhibits

by David R Becker

reprinted with permission

Editor's note:

Watercolorist David Becker stepped in to teach a workshop and present at our Annual Meeting last October when Linda Kemp had to cancel due to illness. David's teaching, work and presentation were well received, so we're sharing an entry from his blog, *Float Your Pigment*, on the ins and outs of juried shows. David's website is davidrbecker.com.

"Should I enter my works into a juried watercolor exhibit?"

I have been asked this question by many of my students; it isn't a yes or no answer. Most of the time my answer is absolutely...try and get into some of these shows. The problem is that most of the good shows are very hard to get into for beginners.

There are many good reasons to try and enter juried shows:

1. It makes you paint and work to sharpen your skills as a watercolorist.
2. You look at your work in a whole new way.... you begin looking at it through the eyes of a judge.
3. You will get recognition for your work and possible awards.
4. You will start meeting other artists to network with and learn from, and
5. You may obtain signature memberships.

The bad side is:

1. Costs
2. Rejection

Many times the good reasons outnumber the bad, but it all depends on each artist and the level they are at.

Enter shows when you feel you have a good piece of work. Even if you don't have a large body of work doesn't mean you can't enter a piece of art that you feel blows your socks off. It doesn't matter if you don't think you can do another like it, you did that piece, and if you feel it's great, enter it.

"What should I enter?" is another question I get asked. Think about if you were the judge, what would you pick



Wabash & Ontario, Looking North
watercolor by David Becker

if you had to pick your work against the works you can find in previous shows all over the Internet. Does your piece stack up against those works that got accepted?

When I judge a show, and I have judged quite a few, the first thing I look for is the WOW Factor. I go through the show or slides quickly looking first for the paintings that stop me in my tracks.

What stops me in my tracks? Works that are well composed with professional techniques. Many times compositions and subject matter that I haven't seen done before or in a different kind of way. Paintings that have the wow factor can be all different sizes, but I have to admit that when I see the painting in person and see the size, big always seems more impressive than small. I have also seen some very impressive small works, but if you put that small piece next to an impressive large painting, I believe the larger one usually takes the prize.

Don't paint a piece of art strictly working in a style or subject matter that you think will make it into a juried show. Trying to paint in a style you feel the judge will accept or trying to guess what the judge is looking for just won't work. Paint pieces because you love to paint that subject matter, and paint in the style that you are accustomed to; this makes for a much better masterpiece, and in the end, you want to be *known for the style that everyone equates with you, the artist.*

Below I have listed the well-known shows in the country. There are also many online exhibits that you can enter, which I have also listed below

As a beginner, you may want to start with local juried exhibits and move into national ones as you get more acquainted with the process of entering shows.

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2015 CNYWS Juried Show – Cooperstown, NY, October 2—30, 2015

*Linda Kemp sent these comments
to Sandy Rooney following the show:*

As artists we visually express our intimate thoughts, ideas and personal interpretations through our artworks. We create for ourselves -- for our own reasons, so perhaps the best judgment of the success of the work should be left up to the individual artist. However in a juried exhibition, success is determined according to a juror's standards and criteria. It takes a bit of courage to enter a juried show and expose your efforts to critique and possible disapproval. So to those who took a chance and submitted their paintings to the Central New York Water Color Society Juried Exhibition I wish to extend my congratulations!

I was set to the task of selecting this show and seven awards from digital images presented through an online Juried Show website. ... I included comments for every painting so hopefully you will have access to that information.

Never before have I been presented with such a wonderful selection of diversity and excellence. As a group you can be proud that each and every painting submitted was considered to be of a high standard to be presented in this collection.

What was I looking for? Honesty, creativity, good design. A unique vision catches my eye before technical skill. I have a hard time resisting artwork that displays a sense of

*“Never before have I been
presented
with such a wonderful
selection of diversity
and excellence.”*

**Juror Linda Kemp
on the 2015 Juried Show**

place or captures a fleeting moment and I do love being caught off guard by a piece that I find humorous.

I have a few general comments that I like to pass along to you for your future presentation to juried exhibitions. I encourage you to submit more than one entry. Your chances of acceptance will more than double.

Always make your best presentation! Remember that the juror needs to visualize the painting as accurately as possible so digital images must be clear and in focus. Check the white balance and exposure to ensure that the color and exposure are correct. Square your camera to the image to eliminate distortion.

Crop out any matting, frame or background - show only the painting. In this exhibition I was most impressed by the overall quality of the images!

Be sure to present a consistent style. Show the juror one thing that you do well, rather than everything that you can do. While it is acceptable to submit different subjects, there must be a quality in the work that stands out as uniquely you.

I am disappointed that poor health has prevented me from joining you this week to share some painting ideas and meet new friends. I do hope to have that opportunity sometime in the future.

In the meantime, I wish you happy painting and send congratulations to the award winners and all participants on your fine works of art.

Respectfully,
Linda Kemp

2015 CNYWS Juried Show Awards

Best in Show:

Lorraine VanHatten, *Reaching for the Sun*

Judges Choice Awards:

Barbara Kellogg, *Adobe Charms*

Jean Madden, *Volunteer*

Carol Saggese, *Sunflower*

Artistic Merit Awards:

Barbara Bickford, *Vibrant Harmony*

Doug Jamieson, *Sunday Street*

Jo Ambrose, *Jamaican Lady*

David Becker /Juried Shows

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American Watercolor Society

www.americanwatercolorsociety.org

National Watercolor Society

nationalwatercolorsociety.wildapricot.org

Transparent Watercolor Society of America TWSA

www.watercolors.org

Adirondacks National Exhibition of American Watercolors

www.viewarts.org/index.php/exhibitions/calls-for-entry

Splash Book Competition

http://www.artistsnetwork.com/competitions/splash?et_mid=795497&rid=250759495

There's also a **list of watercolor shows** at this link:
www.artistsnetwork.com/medium/watercolor/2015-watercolor-society-exhibitions

Central New York Watercolor Society

Lorraine Van Hatten, Publisher
7930 Toad Hollow Road
Barneveld, NY 13304

www.centralnewyorkwatercolorsociety.org

Upcoming 2016 CNYWS Events

Signature Taught Workshop

May 7 – Judy Hand and Martha Deming

Sig Show at VIEW, Old Forge, NY

July 23 to September 25

Sig Show at Manlius Library, Manlius, NY

August 1 to August 27

CNYWS/VIEW Mini Workshops, Old Forge, NY

August 16 to August 31, plus September 9

2016 Juried Members Art Show

Kirkland Art Center, Clinton, NY

September 15 to October 30

Annual Meeting & Workshop 2016:

all at Twin Ponds, New York Mills, NY

Workshop (two day)

Thursday & Friday, October 20 and 21

Demo Night

Friday, October 21

Annual Meeting

Saturday, October 22

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