



the Central New York Watercolor Society NEWSLETTER

FEBRUARY 2015 EDITION

President's Message

I'd like to start off by drawing attention to the wonderful weather we have had. Did that remark tickle your funny bone or did the sub-zero temperatures make you shake like that? Well, the good news is that they can only go up from here. Think *SPRING!*

A fine cast of distinguished individuals have made themselves available to the CNYWS board over the years, working as officers and directors, all of them dedicated to the continued growth and betterment of this society. Some have stayed with the BOD for years, serving wherever they were needed. Things are no different with this current BOD. Every event written about in this winter newsletter took the talent and energy of many members on and off the board to make it happen. Heather and Doc have put these times and events together for us in this issue so let's take a closer look.

This year, nine board members will be deciding whether to leave or stay on the board for another two-year term. Carl and Catherine have been on the BOD some ten years, Drayton and Heather about eight years and this is my fifth year. Some members may want to continue serving on the BOD but not as officers which always makes for some interesting dynamics allowing more experienced board members to wear many hats.

You could easily be part of this energetic group of "doers." Call any board member and let him or her know that you're available and willing to work a two-year term serving on the BOD (2016—18).

We have a couple of "newbies" on the board that I appointed this past month because of two resignations. Carlton Crittenden has resigned as Treasurer, sharing medical considerations for his need to leave the BOD. Steve Ryan, past newsletter publisher, resigned his CNYWS membership back in November. Two capable society members, one an experienced accountant, Peter Ricci, and the other a qualified publisher, Doc Ciarla, have accepted appointments to the board filling those vacated positions. Peter is presently working with Carl to make the transition a smooth one. Doc has been working with Heather to present his ideas for this, his first issue. You can see, as you flip the pages of this issue, the fine work he has done in arranging all the articles sent to him by Heather and the photos sent him from me taken by our photojournalists. Obviously every photo and article didn't make the newsletter but I like the choices Heather and Doc made.

Every CNYWS member, whether Associate or Signature, is asked—no, expected—to work in some way or fashion to support this wonderful organization. To those of you who have offered to help with a program or committee by signing up on your renewal from, a huge "Thank you." Without the continued help of members off the

BOD, we would accomplish nothing. For fear of forgetting someone, I'll not try to name them all here, only to mention Martha Deming pictured sitting with her camera. No one would doubt the many thanks due her for the work she continues to deliver endlessly for the success of this society.

Keep looking for the sunshine.
Till next time,

Sandy



Standing, L to R: Sandy Rooney, Carl Crittenden, Barbara Bickford, Drayton Jones, Pamela Lynch, Judy Dimbleby, Mary Murphy. Seated, L to R: Steve Ryan, Heather G. Abrams, Jo Ambrose.



Martha Deming



Catherine M. Bennett

Book Review by Martha Deming

John Singer Sargent Watercolors, by Erica D. Hirschler and Teresa A. Carbone, Museum of Fine Arts, Boston and Brooklyn Museum, New York ISBN 978-0-87846-791-4 \$66

Recommended by our 2014 Guest Artist, Robert O'Brien, this glorious book is a catalog for and commemoration of the first ever exhibition of John Singer Sargent's watercolors in the collections of both the Museum of Fine Arts in Boston and the Brooklyn Museum in New York. These are works whose "purchase before the first World War laid the foundations of Sargent's artistic legacy and offered a stirring demonstration of the commitment of two major American museums to the work of living artists."



The book is filled with a surfeit of riches in the images of Sargent's works, both whole images and those of close-up details from various paintings. They are so beautiful as to be almost tactile. One could become a master watercolorist with no other instructor than Sargent through study of this book.

The accompanying text throughout is detailed and fascinating. Food for the spirit and eye of any artist, but sustaining nourishment for the watercolorist. A worthy investment by any standard.

2015 Officers

President—**Sandra Stockton Rooney**
Vice President—**Catherine Micelli Bennett**
Treasurer—**Peter Ricci**
Recording Secretary—**Heather G. Abrams**
Membership Chair/Corresponding Secretary—**Marika Briggs**

2015 Board of Directors

Judy Dimpleby, Drayton Jones, Pamela Vogan Lynch, Jo Ambrose, Mary Perrin Murphy, Toloa Perry, Louise Currin, Sandra Z. DeVisser, Carlton Crittenden, Jr.

2015 Annual Meeting Committees

Annual Meeting Chair—**BOD Member**
Annual Meeting Program—**President**
Registration—**Peter Ricci, Chair**
Chair Registration Hospitality Desk—**Sandra Z. DeVisser, Chair**
Hospitality/Door Prizes/Raffle—**Kathy Kernan, Judy Dimpleby Co-Chairs**
Instant Art Show/Evaluation Forms—**Drayton Jones, Chair**
Honors and Awards—**President**
Annual Guest Artist Workshop—**Catherine Bennett, Chair**
Annual Guest Artist Search—**Catherine Bennett, Chair**
Annual Mtg. Vendor Search—**Open**
Annual Mtg. Venue Search—**Open**
Annual Mtg. Educational Display—**Open**
Annual Luncheon Coordinator—**Open**

2015 Exhibition Committees

Juried Exhibition on site Chair at Cooperstown—**Open**
Digital Entry Processing Coordinator—**Sandra Rooney**
1st Signature Exhibition on site Chair at Kirkland Town Library—**Open**
2nd Signature Exhibition on site Chair at Utica Public Library—**Open**
Signature Exhibition Chair of Entries—**Martha Deming**
Coordinator of Collectors/Exhibition Installers—**Barbara Bickford**
Medallion Status Reports after Exhibitions—**Sandy Rooney**

2015 Events Committees

Annual Demo Night Chair—**Pamela Lynch**
Annual Artists' Retreat/Mansion House Chair—**Catherine Bennett**
Signature-Taught Workshops Chair—**Catherine Bennett**
Signature-Taught Mini Workshops at VIEW Chair—**Martha Deming**

CNYWS Educational Programs

CNYWS Watercolor Advocacy—**Heather G. Abrams**
CNYWS Mentoring Initiative—**Heather G. Abrams**
CNYWS Signature Round Table Critiques—**Sandra Rooney**

Standing Committees

2016 Membership Renewal Coordinator—**Mary P. Murphy**
Jury of Selection Coordinator—**Board Member**
Website Coordinator—**Carlton Crittenden, Jr.**
Newsletter Editor—**Heather G. Abrams**
Newsletter Publisher—**Dominick "Doc" Ciarla**
Official Emails to the Membership, Relay Agent—**Marika Briggs**
Publicity/Public Relations—**Mary P. Murphy**
Facebook—**Open**
Historian—**Polly Blunk**
Document Library Coordinator—**Sandra Stockton Rooney**
Official CNYWS Photojournalists—**Martha Deming, Angela Wilson, Kathy Kernan**

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Featured Artist

Jane Grace Taylor, Renaissance Woman

Jane is our first Signature member to achieve Gold Medallion status. A former officer and board member, she has been active in the society for years and is a perennial award-winner in various local and national shows. We all know about her numerous honors and mural commissions and her stellar reputation as a teacher (her list of accomplishments is endless), but most of us are probably not aware of her versatility, what has contributed to her development as an artist or what makes her a teacher with such sensitivity and grace. Well,

“grace” is her middle name. —Editor’s note

I was drawing stories—I had a whole imaginary world in my head—as a child. My sister Angela used to paint with me and read me stories (Thank you Angela!) and one day she coaxed me into trying to copy a famous movie star, my first portrait. It was really easy for me so I did some more. I quickly began to draw from life: my classmates, family, anyone who would sit. Always, it was the elusive personality I was trying to capture. I wanted to touch the soul.

During college in Buffalo, I started using ink wash and watercolors, mostly to work out ideas in my sketchbook. I love to watch the colors bleed and run like naughty children, refusing to go where they are told. I worked at a downtown YM/WCA in Buffalo, taking a bus every day after classes. I developed a rapport with inner city kids that affected me deeply and I carry what I learned as a counselor with me throughout my teaching career.

I taught in some of the toughest Utica schools and felt connected to the young adults. Soon I had an after-school art club of students who followed me out to my car every night. When



Turtle Clan

I moved to Rome City Schools, I carried on this line of communication with some of the “lost” kids. Many of them still keep in touch with me. One of them told me he came to school only for my class otherwise he would have dropped out. I taught figure drawing at the Rome Art & Community Center for years, gathering kids from my classes. I found myself with a direct line to the hearts of my students as they filled my mailbox with their art, poetry and stories—reflections of the soul.

I painted 5 or 6 huge murals at Woodstock ’99 and, with the

remaining paint, I did the entire auditorium of Strough JH in Rome with 8 panels, 17 feet high. The following year I attacked the 5,500 square-foot Patriot Wall in Rome. I did a few smaller paintings around the city and sometime in this period began to paint my figure class demos in watercolors, life sized. The paper never seemed large enough! My figures spill out of bounds, with limbs off the edges.



Wednesday morning club

For 20 years, I took ballet then switched to Karate. One day when my 4 kids were older, about the time I received my first black belt in martial arts, I began trying to copy Chinese and Japanese calligraphy. I took a workshop in Chinese painting from Ning Yeh, a well-known Chinese artist from the west coast. Fascinated, I realized that I was learning techniques that were 2,000 years old. It was like a tidal wave. The gliding calligraphic brush strokes seemed completely suited to my hand. Suddenly, I found myself a part of centuries of poetic imagery, graceful, expressive and utterly beautiful.

I generally use Holbein paints, and Fabriano and Gemini paper. Sometimes I use crushed minerals and pigments on my Sumi-e paintings. I often grind ink by hand when painting in my studio and sometimes I make my own brushes, a craft I learned at a Sumi-e workshop a few years ago. Occasionally, I get the urge to work 3 D. I have a small kiln and I paint on pottery and copper. I also melt glass. I feel that “meandering” this way puts me in a better state of mind to paint.

I am following an inner voice, an inner world that never left me. Flashes of inspiration nag at me. I am always 5 or 6 ideas behind. Images are piled up waiting to be painted—in my head, in my sketchbook, in my camera, in my heart. They take over my vision in a moment of quiet. Suddenly, I am somewhere else. I see the painting completely finished and perfectly clear in my mind’s eye. The work is practically done; I see it on the blank paper. So I begin.

Visit Jane’s website <http://janegracetaylor.com> to enjoy more of her work.

Our 2014 Juried Exhibition

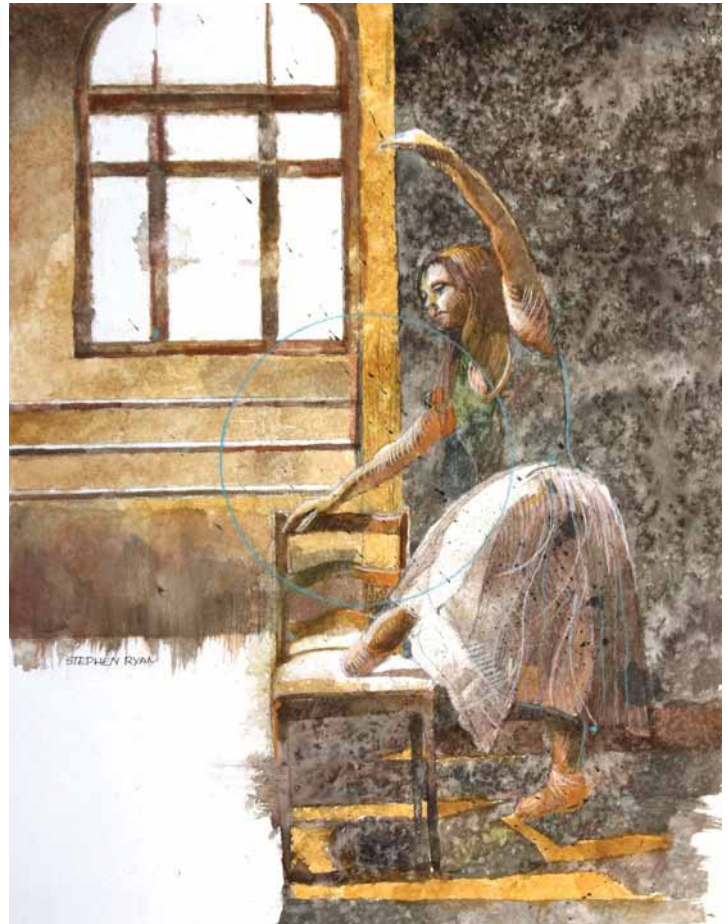
By all accounts and standards, our 2014 juried show held at the **Stone Quarry Hill Park** in Cazenovia was a resounding success. The exhibit opened on Saturday, September 20 with a reception from 2:00 to 4:00, and it closed on Saturday, October 18. *Chair* **Sandy Rooney** worked closely with juror **Mark Mehaffey** and *Chair of Digital Entries* **Carlton Crittenden** oversaw the digital process. **Barb Bickford** was in charge of collectors. Mark accepted 34 works out of 48 submissions and our works filled the gallery nicely. Simultaneously, there was an exhibition of small sculptural works on display in the same venue and the two media complemented each other favorably. Over the course of the show, 800 people signed the Stone Quarry guest book, and four works were sold. Many of our dedicated members agreed to be “gallery sitters” during the month the paintings were on display. We can be proud that we continue a tradition of providing our very best efforts for the public to experience

The deserving winners of recognition were as follows:

Best of Show Award: Steve Ryan

Artistic Merit Awards: Lorraine Van Hatten, David Colon, Jr., Patrice Downes Centore and Martha Deming

Judge’s Choice Awards: Karen Harris, Geraldine Meday and Kathy Kernan



Best in Show - "Morning Stretch" by Steve Ryan

Our 2015 *Guest Artist* Linda Kemp: *Negative Space, Positive Experience*

We don't have enough room to list all the accomplishments and achievements of this internationally known artist, author and educator and we are honored to welcome her to our upcoming Annual Meeting as Guest Artist. Recognized as a master of negative space painting, she is the author of several North Light books and her paintings and articles have been featured in Artist's Magazine, American Artist, Watercolor Magic and International Artist among others. Her award-winning paintings are in both private and public collections around the world including The Royal Collection, Windsor Castle and the private collection of HRH The Prince of Wales.

If you are not yet sufficiently impressed, we can add that she is the recipient of the 2005 Woman of Distinction Award for Art and Culture, and in 2008 she received the A. J. Casson Medal for Outstanding Achievement in Watercolor, the top award for a Canadian national juried show.



She is an elected member of the Canadian Society of Painters in Watercolor, the Ontario Society of Artists, and the Society of Canadian Artists. She also holds honorary membership in the UK Society for All Artists and she has been profiled in "Canadian

Who's Who" and "Who's Who of Canadian Women" among other publications. In an excerpt from her own artist's statement, she states, "I can't resist sorting through and arranging shapes and colours...In my attempt to interpret nature's patterns and understand how pieces fit together, my strategy relies on two things: simplifying the complicated and taking an alternative negative, or subtractive, approach."

Visit her website <http://www.lindakemp.com> to see more of her spectacular work. And make a note on your calendar for what promises to be an outstanding workshop and annual meeting this October.



The Perfect Autumn Respite



Once again, our Annual Meeting and Two-Day Workshop proved to be a pause that refreshes before the busy late-year holiday season. The workshop took place on Thursday and Friday, October 9 and 10, and our Annual Meeting was held on Saturday, October 11. All these activities occurred at the Twin Ponds Golf and Country Club in New York Mills, NY under the guidance of Bill Elkins for the meeting, Catherine Bennett for the workshop and Pamela Lynch for Demo Night with able help from several of our erstwhile members including Sandy Rooney, Sandra Z. DeVisser, Drayton Jones, Carlton Crittenden, and Martha Deming to name only a few of the many individuals who helped make this such a memorable three days.

Our esteemed Guest Artist, Robert O'Brien, led the Thursday and Friday workshop, a very successful enterprise. About eighteen artists participated. Robert interspersed his demos with time spent circulating among the students, advising, helping and encouraging along the way. His expertise and sense of humor shone through to the benefit of all those present. He generously shared his thinking and sequential methods, giving everyone much to think about and try in their future work. And the presence of vendor Rochester Art Supply on Friday added to the enjoyment.

During a lively and informative business meeting on Saturday morning, President Sandy Rooney introduced one of our long-standing members, Guest of Honor Sherry Holmes. After paying special attention to Sherry and her accomplishments, we observed a moment of silence for Susan Weil, a Signature member who had recently passed. After acknowledging our board members, Sandy moved on to welcome us all and then continued with the

business meeting. After attendees approved the election slate, Sandy presented pens to two directors leaving the board after many years of service, Bill Elkins and Barb Bickford, and welcomed our two new directors, Sandra Z. DeVisser and Louise Currin.

Our Humanitarian Award was presented to Loretta Lepkowski for her unselfish contributions of her time and artistic talent to a cause beyond herself.

Silver Medallions were presented to six Signatures: Barb Bickford, Kathy Kernan, Heather G. Abrams, Jeri Meday, Judy Hand and Joy Englehart. Jane Grace Taylor achieved Gold Medallion status. New Signature members were introduced and congratulated: Katie Turner, David Colon, Jr. and Joanne DeStefano.

Martha Deming recognized those members who had led workshops during our 2014 collaboration with VIEW and Sandy acknowledged our new addition of the Round Table critique and presented thank-you remembrances to those who participated.

Following an explanation of our Signature mentoring program, Sandy adjourned the business meeting and we then enjoyed an informal and informative presentation by Guest Artist Robert O'Brien. After a tasty luncheon was served, Robert treated us to a fascinating demonstration of his technique and he later offered helpful and insightful critiques of the artwork in our Instant Art Show organized by chair Drayton Jones.

This was just the latest in a long line of wonderful Annual Meeting weekends in a lovely setting. Twin Ponds director David Girmonde and his gracious staff helped to make this an experience we long to repeat.

Demo Night: *The Gift that Keeps on Giving*

Art aficionados anticipating an enjoyable, enlightening experience were definitely not disappointed! An essential part of our Annual Meeting weekend, Demo Night took place in the spacious lounge area of Twin Ponds Golf and Country Club between 6:00 and 8:00 on Friday evening, October 10. This year's participating artists were Loretta Lepkowski, Lorraine Van Hatten, Mary Perrin Murphy, Sandra Rooney, Catherine O'Neill, Carlton Crittenden and John and Maria Seely.

Each demonstrating artist had space to ply his or her craft, display finished work and allow for those who wanted to sit and observe for extended periods of time. Loretta had her station arranged so that visitors could experience the technique of marbling paper to serve as image inspiration. Lorraine worked on creating a figural painting on hot pressed paper. Mary demonstrated her miniature floral watercolors, while Carlton developed a landscape sketch into the beginning painting stages. Catherine shared some of her secrets for obtaining those beautiful dark washes, while intimating that she was happy to be in the area to share time with family and friends. CNYWS President Sandy graciously took time from her official duties to demonstrate and answer attendees' questions. A traditional watercolorist, John showed a variety of masking techniques; his wife Maria implemented a plethora of grounds, paints and mediums in her abstract water media work.

The celebratory atmosphere was enhanced by platters of delicious refreshments as well as the close proximity of the bar! Rochester Art Supply was on hand with materials and supplies for sale in an adjacent area. The CNYWS Demo Night truly offers a unique opportunity for artists and art lovers to informally convene. Robert O'Brien, our weekend's Guest Artist, was openly enthusiastic about the event's opportunities for artistic camaraderie, a sentiment echoed by artists and attendees alike.



Robert O'Brien

Members in the News

The Transparent Watercolor Society of America has invited **Martha Deming** to teach a six-day workshop from June 6 to 12 with a painting demo during the annual meeting on June 13 as part of their two-week celebration of the transparent watercolor medium in Kenosha, WI. Martha will also be one of two jurors of selection for their annual exhibit

Barbara Bickford's accepted painting in the Pennsylvania Watercolor Society's 35th annual juried International Exhibition also won an award. The show will be on exhibit in Harrisburg until 2/2/15. Barb also had a painting in the juried Cooperstown National in July/August, 2014 and she was also invited to exhibit and demonstrate in the Greater Cazenovia Art Trail in October.

A painting by **Patrice Centore** was recently accepted into the NEWS national juried show in Kent, CT. She also received a Merit award at the Onondaga Art Guild's juried show and her painting in the Adirondack Regional show was accepted in the Master's Division.

Sharon Burke's watercolors, "Impressions," are on view from 12/18/14 through 3/7/15 at the Artful Lodger Gallery in Clinton, NY. The artist's reception is 1/22 from 5 to 7. Gallery hours vary so call 315-853-3672.

Sherry Holmes will lead a workshop, "Landscape Painting in Watercolor," at SUNY in Cobleskill from 9 to 4 on 5/16/15 (518-234-1744). She will also conduct a workshop on landscape painting in watercolor at VIEW from 9 to 4 in August (315-369-6411). As guest artist, she had a new exhibition of watercolors and prints from August through December at Artisan's Gallery in Middleburgh, NY and has work in the Holiday Market Members' Show at the Cherry Branch Gallery in Cherry Valley, NY (607-264-9530).

Ann Pember is featured in the 2015 edition of Marquis "Who's

Who of American Women." In 2014, her paintings were accepted in the Allied Artists 100th annual at the Salmagundi Club in NYC, the Rocky Mountain National in Golden, CO, Audubon Artists, Inc. 72nd Annual Exhibition at the Salmagundi Club, Mississippi 29th Grand National in IL, Pittsburgh Watercolor Society Aqueous Open in PA, American Artists Professional League 86th Grand National at the Salmagundi Club and the Catherine Lorillard Wolfe Art Club 118th Annual Open at the National Arts Club in NYC. Her painting in the 2014 ANEAW at VIEW won the "Realism in Nature" award and her accepted work in the Montana Watercolor Society 32nd Annual National exhibit won the Gold Medallion Best of Show award

From January to April, **Catherine Bennett** is teaching four courses on Pouring Watercolors at the Dunedin Fine Art Center, FL; during that time period, she is also teaching watercolors on Fridays to the "On Top of the World Art Group" in Clearwater. In April 2014, she won 1st Place in the Largo Art Association art show at the Largo Fine Art & Community Center. She is presenting "Watercolors and DBS" to the Parkinson Group at the Heron House in Largo, FL on 2/18/15 and she has been invited to participate as a board member on the Parkinson's Disease Foundation's People with Parkinson's Advisory Council.

The Kirkland Town Library hosted a solo exhibit of watercolor and oil paintings by **Mary Perrin Murphy** during the month of December 2014. Her online watercolor class is available at craftsy.com/ext/MaryMurphy_473_F.

Sue Murphy had two works—a watercolor and an oil—accepted into the Cooperstown National in July/August of 2014. Sue also has work in the "Snowy Splendor" show at the Onondaga Historical Association Museum; the show opened 10/5/14 and will run through 3/16/15.

Applications for Signature Membership

Notice to Associates and all other artists who wish to apply for Signature membership: Please submit your applications by **May 1** for the next Jury of Review.

Provide six digital images, by mail or email,
to **Carlton Crittenden** at
947 Rt. 31, Bridgeport, NY 13030 or
robertscrittenden@verizon.net.

Download applications on our website,
centralnewyorkwatercolorssociety.org.

Coming Attraction in 2015:

Mini-Workshops at VIEW

The CNYWS/VIEW mini-workshop series will be presented for the third consecutive summer in 2015. An array of watercolor-related courses will be led by 12 of our Signature members. The **Round Table Critique** will also be offered to the public. This series and the Round Table have been received with enthusiasm by artists of all levels. A course list with descriptions and instructors will be available this spring through the websites of VIEW and CNYWS. Dates are TBA at this writing, but courses will be offered in groups of 3 whenever possible to facilitate signups especially from folks who are from greater distances. Most courses will be scheduled during August and September while ANEAW is available. Please check the websites soon for further details regarding this successful collaboration with VIEW and enroll early to enjoy these wonderful opportunities to learn from our colleagues.

How do you feel about juried shows? How does being accepted, or not being accepted, affect your thinking and your work?

Pamela Vogan Lynch: I believe all artists (who are honest with themselves) would say that the announcement of a “juried show” both excites and intimidates them at the same time. I know even though, and perhaps because, my experience is not as extensive as others in our group, I have missed emotions about these opportunities. On one hand, I feel the stir of inspiration, while on the other, trepidation...Will my sincere efforts be met with acceptance or denial? What are the judge’s expectations? Do I paint from the heart or submit something “safe”? What is “safe”? There are so many talented people submitting...what chance do I have to be one of the chosen? I guess it boils down to courage. Believe in your efforts. Be sincere. Put your best work out there. After all, it may be only one person’s opinion. I have had pieces not accepted in one show that have gone on to win awards in others. Paint because you love it. Everything else is icing...

Catherine Bennett: The journey of a painter’s career producing, showing and selling his or her art takes an uncharted course. Exhibiting in juried shows certainly can build your credibility. Adding them to your resume is important if you need “beefing up” your resume. Being accepted and awarded by the current swarm of established and renown watercolorists decorates the feathers in your hat, adds valuable notoriety and helps you achieve a high standard of excellence. That can’t be all bad. Consider it the cost of an investment in your career advancement.

Determined tenacity is required to attain international or national recognition. Part of being a successful artist is learning to shake off rejections and view the judgment of the juror as mistaken, then

continue to apply with a grown layer of thickened skin. That old saying about persistence holds true. You can’t give up when you get rejected; you have to resubmit to the next juried show. Maintaining the freedom that a strong, steady income provides from the sales of your artwork is very important to enable an artist to continue to paint. I think winning awards in juried shows is helpful to achieve that financial success.

Louise Currin: Much time has been invested by artists before we ever hear the word “rejected.” First, we have found a subject, painted, photographed and possibly framed the painting. So, with that much time and effort invested, most of us are disappointed to get the word. I usually question why it was not accepted: Did the painting have a poor design, uninteresting subject, poor techniques, or did I submit a poor photograph of the work, etc. Usually, it is a learning experience for me.

I also realize that it depends on the jury and that the same painting might have been accepted by a different juror. So I do not spend time worrying about why, and just continue to work and hope for better results another time.

Heather G. Abrams: The first time I entered a juried show and received that dreaded rejection notice, I was so disappointed. I took it very personally. But I kept on submitting and works were accepted. I finally realized that the rejection of a painting or monotype had nothing to do with me on a personal level. Having been a judge for several shows myself, I understand that the decision-making procedure is a very delicate dance. Rejecting a given work does not mean that, in the opinion of the juror, the work is not good or there is something wrong with it; it just means that the piece is not going to “fit in” with the other works in the exhibition. I have also learned that creating an image with the goal that this painting is going to be entered in a juried exhibit is an exercise in futility. It is best to just immerse oneself in the work and forget about juried shows and awards and notches on one’s belt. Just create with abandon; focus on the process and let the outcome fall where it may. What is important is the journey, not the destination.

Fifty Shades of Play

Our Painting Retreat

We look forward to another stellar Painting Retreat at the Mansion House in Sherrill on a Saturday in the summer of 2015. Chairman Catherine Bennett promises a



day of relaxation, painting, great food and camaraderie in a lovely, pastoral setting. Previous attendees have given this occasion multiple “thumbs up” and fantastic feedback and we are anticipating nothing less again this year. Watch your mail, email and our website for details and sign up without delay! You won’t be disappointed.

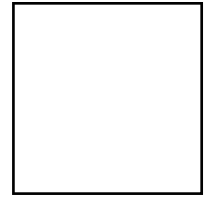
Newsletter Schedule

The deadline for submitting material for the **August 2015** CNYWS Newsletter will be

July 10, 2015

Send your news items to editor Heather G. Abrams at HeatherGAbrams@cs.com

Please mark your calendars as a reminder!



On the Horizon for 2015

- Our calendar for the coming year is filled with exciting events and activities. Our first **Signature** exhibition will take place at the **Kirkland Town Library** from Saturday, May 30 to Saturday, June 27. The reception will be Saturday, June 6 from 2:00 to 4:00. **The Utica Public Library** will host our second **Signature** show to be held from Saturday, August 29 to Saturday, October 10 with a reception on the opening day from 2:00 to 4:00 .
- We return to **Cooperstown** for our annual juried show scheduled from Friday, October 2 to Friday, October 30. The date and times for the reception are TBA .
- Linda Kemp**, nationally and internationally known artist and instructor, has been engaged to be this year's **Guest Artist** for our **Annual Meeting and Two-day Workshop**. The workshop will be on Thursday and Friday, October 22 and 23 with the meeting on Saturday, October 24. **Demo Night** will take place on Friday evening, October 23. The venue will again be the **Twin Ponds Golf and Country Club** in New York Mills .
- Our increasingly popular **Painting Retreat** will be held on a Saturday in either July or August. Details are still being worked out but the retreat will again take place at the **Mansion House in Sherrill** .
- Twelve of our **Signature** members will lead mini-workshops at **VIEW** this summer. This collaboration with **VIEW** has been eminently successful, as has the **Round Table Critique** , back by popular demand.

We invite all our members to participate in as many of these activities as possible. Attend, enroll, submit, volunteer... your involvement will be uplifting and memorable .