



The Central New York Watercolor Society NEWSLETTER

February 2010

Message from the President

Happy New Year to one and all, and may you have more time to contemplate and practice your art in 2010.

After years of threatening to do something about grabbing more time with brush in hand, I finally made the decision to declare myself "20% retired." I have now started painting all day on Mondays. This was partly precipitated by a wonderful 4-day workshop with John Salminen in Yosemite last November. And, of course, my attendance at that workshop was the result of John's workshop with CNYWS. So, your society has changed my life for the better. By the way, former CNYWS member and great painter Guy Corriero was in attendance at Yosemite, and he passes along his greetings to all his friends at CNYWS.

As I think about 2009, I particularly recall the Annual Meeting weekend, and the juried show at the Cooperstown Art Center. I think it was universally agreed that Karen Rosasco, our Annual Meeting guest artist *and* CNYWS member, is a wonder. Her Friday workshop received high marks from everyone in the room. And, her Saturday demo was very enlightening. Elsewhere in this newsletter, there is information about an opportunity to purchase an excellent DVD of her demo that was prepared by Carlton Crittenden.

I attended the opening of our juried show at Cooperstown. As usual, the staff does a great job of combining several openings on one night and provides excellent refreshments, so there was a very fine turn out for a festive party. A recent decision by the CNYWS board awards monetary prizes for the "Best of Show" and ribbon winners at our Annual Juried Show. The "Best of Show" prize of \$100 at Cooperstown was Elaine Wentworth. Other winners who received \$50 for their entries were Linda Kollar, Louise T. Currin, Joy Englehart, Richard Price and Patricia Gancarz. Congratulations to all. Please see the article on page 8 for details.

CNYWS is offering a Spring Workshop featuring our talented member Patrice Centore on April 17th. She will be teaching "Tonal Values in Color." See the ad and application form on page 7. This is being offered for a nominal fee on a first-come, first-served basis, and is limited to members only.

How about 2010? Janet Rogers will be our guest artist this year. She will be traveling from Ormond Beach, Florida to work with us on portraits. I have spoken with her a couple of times, and I am confident that this will be a very worthwhile weekend (October 1 & 2). We will again meet at Dibbles Inn. This, I believe, will be our third year at Dibbles, which seems to work, as it is centrally located for a large number of members.

A couple of things to bring from our board discussions as we reviewed the 2009 meeting: I heard several comments about the location of Demo Night, which has become a very popular event. Several of our members commented that traveling back into Utica from Dibbles Inn was too confusing. But, the other side of the coin is that this event is open to the public, and we want to be assured of a large turn out. The Utica College venue is popular and centrally located for the many artists in the Utica/Mohawk Valley area. We realize that it's not so convenient for members more to the west (Syracuse, for example). The feeling of your board was that holding Demo Night at Dibbles Inn might eliminate many from Utica and Syracuse who don't like to drive at night. Obviously, we can't equally please all of our members, but we try!

Also, those of you who attended the Annual Meeting in 2009 are well aware of the "case of the missing vendor." Rochester Art Supply showed up mid-afternoon on Saturday. They apparently thought our meeting ran Saturday and Sunday. At any rate, they felt that they did a very good business in the two short hours they were there, and have said they would be happy to return next year. I met briefly with them in Rochester in October, and Rochester-area member Judy Soprano has agreed to work with them so that we have good coverage for our next meeting weekend.

Finally, one more thought. After talking with Janet Rogers and John Salminen, I began to wonder what would happen if our workshops were extended so that they ran from, say, Tuesday through Friday. We would have our traditional Saturday events as usual. This, of course, would add expense, but it would also allow our guest artists to present the in-depth programs most of them have developed over years of teaching. *What do you think?* Let me know at wselkinsjr@verizon.net, or 315/449-1627.

Bill Elkins



The Past President
Carlton R. Crittenden, Jr.
is the
Featured Artist
on page 3.

2010 Officers

President	
William S. Elkins	315-449-1627
Vice-President	
Catherine M. Bennett	315-481-1864
Corresponding Secretary	
Catherine Blind.....	315-457-1029
Recording Secretary	
Sandy Plumb.....	315-865-8301
Treasurer	
Jane G. Taylor.....	315-292-4126
Immediate Past-President	
Carlton R. Crittenden, Jr	315-633-2817

2010 Board of Directors

Heather G. Abrams	Jeri Meday
Beverly Choltco-Devlin	Cecilia Pigula
Cookie Falcone	Kathleen Schneider
Bonnie Goetzke	Lorraine Van Hatten
Barbara Kellogg	

2010 Committees

Annual Meeting	Carlton Crittenden Jr. William S. Elkins
Annual Meeting Demo Night	Heather G. Abrams, Cookie Falcone and Beverly Choltco-Devlin
Annual Meeting Registration	Catherine Blind and Jane G. Taylor
Annual Meeting Hospitality	open
Annual Meeting Raffles	Catherine Blind
Annual Meeting Slides	Carlton Crittenden Jr.
Annual Meeting Publicity	open
Annual Workshop	Catherine Miceli Bennett Lorraine VanHatten
Door Prizes	open
Exhibition Committee	Jeri Meday, Bonnie Goetzke and Beverly Choltco-Devlin
Guest Artists	William S. Elkins, Kathleen Schneider, Catherine M. Bennett, and Barbara Kellogg
Newsletter Editor	Cecelia Pigula
Publisher	Lorraine Van Hatten
Jury of Selection	Carl Crittenden Jr.
Membership	Catherine Blind
Website	Carlton Crittenden Jr.
Other Events	Catherine M. Bennett

Show Committee Chairs

Breakwater Gallery, Cape Vincent, NY	chair: Kathy Kernan
Baltimore Woods, <i>Marcellus, NY</i>	chair: open
Fayetteville Library, <i>Fayetteville, NY</i>	chair: open

Book Review *By Martha Deming*

Watercolor, Painting Outside The Lines

by Linda Kemp
North Light Books, 2003.
ISBN 1-58180-376-1

If you've ever tried it, you already know that negative painting is an easy technique which can yield delightful, unique results and can become part of the painting process for any medium(s) you may choose. Often building on underpaintings, those loose, splashy warm-ups that we watercolorists have so much fun with, a subject can be allowed to emerge by painting around it-in the so called negative spaces-much as we've all done in drawing classes when we defined an object by drawing the shapes around the object, not the object itself. As we all know, those negative shapes can and should participate actively in any well designed composition. Negative painting is an essential technique for making this happen. Artist and author Linda Kemp's marvelous book is a delightful guide to this process.

If you haven't tried "painting outside the lines," by all means do. From the introductory pages on materials and basic watercolor information, Kemp proceeds with a chapter on the underpainting as the foundation for negative painting. Other chapters include discussions of positive and negative shapes, washes, edges, layering (glazing), lifting, texturing, and the all important topic of composition: what to put where and why. She also includes suggestions and demos for painting a variety of subject matter. Her final chapters include a concise guideline for creating a painting, her thoughts on "the artistic journey," a page of reminders and suggestions for "painting outside the lines," and a 12 step picture planning worksheet that is available for instructors to copy for use in classes.

As Kemp shows us, negative painting takes advantage of the spontaneity that is so characteristic of watercolor and produces results we couldn't get any other way. But she doesn't stop there: she also shows us how to balance spontaneity with the control we desire as we develop our subjects. The book is lavishly illustrated with Kemp's beautiful paintings plus many demos and other illustrative information. Both beginners and experienced watercolorists will find much to inspire, excite and motivate the painting spirit, quite possibly opening doors to new processes and ideas to brighten your winter's painting. It's available through www.fwbookstore.com, www.amazon.com for \$15.63, at Cheap Joe's for \$24.99, or at your local bookstore. Add this one to your library. Even if you do nothing more than browse the pages, you'll love it. As you savor the images, though, you'll be hard pressed to resist the urge to grab a brush and dive into your next painting.

? Watercolor Question ?

"What is the best way to remedy the problem of wavy 140 lb. Arches paper in a finished watercolor?"

Please respond to Joan Tell via e-mail at:
jimjoan@tellduet.com

Featured member...

Carlton R. Crittenden, Jr.

During my tenure as president of the CNYWS, I was always impressed by the quality of our newsletter. The article and images by our Featured Artist is one of the first things I look for in each issue. The work presented has always been impressive. To be asked to be a Featured Artist and join in this company is an honor indeed.

I was first introduced to watercolor in the fifth grade when a new art teacher came to teach all grades in our small central school. His name was Chester Swier. He held that teaching job until he retired and eventually became a Signature Member of AWS. In his high school art program I came to realize that he had a plan: Everyone would learn to paint in watercolor or die in the attempt. He always had a painting in progress on his desk and I learned a lot just watching him paint over the course of four years. Following his example, I decided that I would become an art teacher.

After receiving a BS in Art Education from SUNY New Paltz, I considered myself a crafts person rather than a painter. My main interest was in silversmithing. I actually worked as a hollowware model maker for Oneida Limited, while I was working on my Masters at Syracuse University. After I left Oneida Ltd, I taught art at Oneida High School for thirty years. Oneida had an open classroom format with individualized instruction. Every day I taught students ceramics, drawing, jewelry, printmaking, sculpture, painting, and art history. Much of the time I was teaching up to five or more courses during the same class period. I also designed, constructed and painted stage sets for 27 musical productions. As

a result, during this period there was not much time to paint for myself.

After retiring in 1998 I dug out the watercolor paints and started to take classes with W. Ralph Murray at Munson Williams Proctor Art Institute in Utica. He encouraged me to join the CNYWS and soon I wound up as president. That job gave me the opportunity to meet and take workshops with Don Getz, Tom Lynch, Diane Maxey, Carlton Plummer, John Salminen and other artists I would have never met otherwise.

My wife says that I am the most left brained artist she knows; in many ways I am a frustrated engineer. I have spent most of my last 50 years trying to loosen up, but have not been very successful. Although I try to start out abstractly, as time goes on each painting becomes more and more realistic. However, I do try to bring a strong sense of design and composition into each painting regardless of the subject matter.

I am a firm believer in painting what you know. My interest in sailing has led me to do numerous boat and marina scenes. I usually work from family photos and in many cases may combine items from several different photos into one painting. During most of my teaching career, the few paintings that I did rarely included human figures. After retiring I found myself including very small figures in the backgrounds of paintings. Eventually they got larger, and I moved on to do paintings of each of my grandchildren.

Even though I am retired I still continue to teach. I am currently teaching watercolor classes at Oasis in Dewitt, NY. I have also been using my sculpture skills to restore the statues in our local church.



TOP LEFT: "America".
 BOTTOM LEFT TO RIGHT:
 "Zachary" and "Furling the Main".
 All images supplied by
 Carlton R. Crittenden, Jr.

Karen Rosasco Video is now Available

If you attended the Annual Meeting at Dibble's Inn last September you know what a great job Karen Rosasco did with her Friday workshop and Saturday presentations. You also know that we made use of our new camcorder to make a video recording of Karen's Saturday afternoon demonstration. Carl Crittenden has used the Adobe Premier Elements program to edit the video and create a DVD entitled: "*Experimental Watermedia and Design Demonstration.*"

Karen has graciously allowed us to sell copies to members only with out any royalty fees.

During the course of the video Karen demonstrates her techniques for creating layered acrylic paintings with very strong design elements. She starts out with an abstract design and adds realistic elements to create emphasis and interest. The cost per copy is \$15.00. This includes shipping and handling. The profits, if any, will go to CNYWS.

To order your copy please send \$15.00 with your name, address and order request to our Treasurer: Jane G. Taylor, 1511 N. George Street, Rome, NY 13440.

(MEMBERS IN THE NEWS _ continued from page 5)

arranging travel agency website is www.creativeartsholidays.com, and their toll free phone number is 1-888-830-5324. Judy has traveled many times with this agency and has always been more than satisfied.

Heather G. Abrams had a monotype in the 20th anniversary exhibit at the Edgewood Gallery in Dewitt. The show, featuring artists who had previously exhibited at the gallery, was on display from September through December.

Jane Grace Taylor will be having a joint show at the Stanley Performing Arts Center's gallery in Utica, NY, opening will then be Wednesday, February 10th from 5-6:30 p.m.

Welcome New Signature Members

The CNYWS Jury of Selection met in October to review applications for Signature designation. Three applicants were chosen and we welcome them to our watercolor community...

Laura Needle has been working in watercolor for nearly thirty years. She started under the tutelage of Karen Rosasco in high school. After college she resumed working in watercolor and took workshops, honing her skills and trying different methods, eventually studying with Don Getz and learning to work on gesso. She has received numerous awards for her work.

Jeri Meday has been an Associate member of the CNYWS and is currently a member of our Board of Directors. A long time member of the "Art and Soul" watercolor group, Jeri lives in Baldwinsville NY.

Transplanted Utica surgeon Dr. Gordon Bashant of San Diego delighted us at our last Demo night with his colorful portrayals of his trips to the Southwest, Mexico and the Adirondacks. He works in a transparent style and has received numerous awards for his impressionistic work. He has shown extensively in both New York and California.

(FORUM _ continued from page 10)

Sandy Plumb: As an organization which has as its purpose the encouragement of watercolor artists, I think that more flexibility gives artists the freedom to create from their core without thinking about restrictions.

As an appreciator of art though, when I go to a watercolor show and see acrylic (or other embellishments) I think "That's not watercolor! What is that doing in this show?" As an artist, I know that acrylic can be done in a watercolor manner, but to the viewer in me, they still look like acrylic and I don't think they belong.

Workshops in NYS

2010 will offer an exciting array of nearby workshops that may be of interest to CNYWS members. The difficulty will be in deciding which one(s) to sign up for! They are as follows:

At the Old Forge Arts Center:

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

Susan Ogilvie, pastels, May 3 - 7, 2010

Alan Wylie, watercolor, June 27 - 30, 2010

Albert Handel, pastels, July 4 - 9, 2010

Karen Rosasco (CNYWS), experimental watercolors, July 8 - 10, 2010

Lucy Petrie, Business of Art, July 10, 2010

Christina Debarry, pastels, July dates TBA

Bud Bolte (CNYWS), watermedia, July 12 - 14, 2010

Katherine Cartwright, Concept Development, August 6 - 8, 2010

Sean Dye, Value Magic, August 14, 2010

Cheng Khee Chee, watercolor, September 13 - 17, 2010

Doug Dawson, pastels, September 20 - 24, 2010

At Hudson River Valley Art Workshops:

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

Karen Rosasco, watermedia, March 14 - 20, 2010

Alvaro Castagnet, watercolor, May 2 - 8, 2010

John Salminen, watercolor, May 16 - 22, 2010

Mary Alice Braukman, watermedia & mixed media, May 23 - 29, 2010

Jim McFarlane, watercolor, May 13 - 16, 2010

David Daniels, watercolor, June 13 - 19, 2010

David Dunlop, watercolor, oil, pastel, acrylic, June 20 - 26, 2010

Lewia Barrett Lehrman, watercolor, July 22 - 28, 2010

Betty Carr, watercolor or oil, August 1 - 7, 2010

Mel Stabin, watercolor, August 8 - 14, 2010

Judi Betts, watercolor, September 12 - 18, 2010

Pat Dews, watermedia, September 19 - 25, 2010

Skip Lawrence, watermedia, October 3 - 9, 2010

Mary Whyte, watercolor, October 24 - 30, 2010

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

Members in the News ...

Awards, accolades, exhibits...the list goes on for our busy members...

Ann Pember juried an exhibition and taught a four day workshop for the Hawaii Watercolor Society in Honolulu in October. She had a painting selected for the Montana Watercolor Society Society's 27th Watermedia Exhibition at the Hockaday Art Museum in Kalispell, Montana. Ann was also invited to signature membership in the Pittsburgh Watercolor Society.

Joy Englehart was awarded Best Abstract in the CNYWS 2009 Juried Show in Cooperstown this past fall, for her painting "*Holiday Brunch.*" She also received an Honorable Mention in the Associated Artists Annual Juried Show, for her piece "*Hydrangeas.*" Joy had two paintings in the National League of American Penwomen show, which ran September to December 2009, in Fayetteville, NY. and participated in the "*Jazz in the Stacks*" party at the Manlius Library by contributing a piece to their silent auction.

Linda Kollar participated in the juried show at the Arkell Museum in Canajoharie that ran Dec. 4 thru Jan. of 2010 and won the prize for the painting category with her watermedia entitled "*Just Being Coy.*"

The "Artist of the Month" for January at the Remington Room at the Ilion Library was **Mark Richard Luther**. His work was featured in a one-man show, and ran through the month of January 2010.

CNYWS member **Bud Bolte** will be offering a three day workshop at the Arts Center at Old Forge July 12 thru July 14. The workshop is titled "*Working Watercolors and Aqueous Acrylics...With a Twist.*" Patrons will have a choice of working with watercolors on a sealed surface; or working with acrylics; or a combination of both. In other news, Bud was awarded "Best of Show" at the "Twilight Cottager's Annual Exhibition" in the Hunter Mountain area of the Catskills where 198 pieces were displayed this past August.

Nancy Maas is a member of the Arizona Watercolor Association gave a watercolor weaving workshop in Phoenix for that organization in January, 2010.

Several of our members participated in the *1st Annual Arts Center Old Forge Paint-Out* that took place the first two weekends of October. Among them were: Marie Heistand, Debra Burrington, Sandra Hidreth, Drayton Jones, Katherine Kernan, Loretta Lepkowski, Laura Neadle, Deborah Rosato, Judy Soprano, Georgina Talarico, and Denise Sperry, TWSA. The paint-out was a great success partially due to their participation.

Richard English won the W. Ralph Murray Memorial Award and the Merit Award at the Associated Artists 81st Annual Exhibition in Manlius, NY. He also was juried into the Hudson Valley Art Association 78TH Annual Exhibition at the Ridgewood Art Institute, Ridgewood, NJ, and had work at the juried Celebration of the Arts at St. David's Church in Dewitt, NY.

Drayton Jones had a show last fall at the Spring Center for Spiritual and Cultural Unity in Fayetteville. The show featured over two-dozen paintings done over a span of three years. Katherine Rushworth, a contributing arts writer for the Syracuse newspaper, wrote an extensive piece on Drayton and his show last November for the "Stars" magazine.

Angela Wilson was asked to submit slides to Colgate University's new "CNY Artist Database" website last year. She was accepted by the jury, and Angela is now included on the website: <http://cms.colgate.edu/WebSites/upstateinstitute.colgate.edu/artistsroot/directoryhome.aspx>

First Street Gallery located at 526 W. 26th Street, New York City included work by **Doretta Miller** in "Four decades: Fortieth Anniversary Exhibition" which ran December 12, 2009 - January 23, 2010. David Cohen, Art Critic for The New York Sun, wrote the essay for the catalogue. Doretta also juried awards for the Colonie Art League's Annual Holiday Show 2009, December 3 to 29, 2009.

Steve Ryan won 1st Place in the Arts & Crafts Society of Central New York Poster Contest titled "*Women as Visionaries-Women as Participants.*"

There will be an exhibition of **Barbara Kellogg's** work at the Edgewood Gallery in Syracuse from Feb. 26th to April 2nd, 2010.

Susan Wiley received the Charlton Frame Award at the 33rd Annual International Exhibition of the North East Watercolor Society. The show was held in Kent, CT in October and the judge was Janet Walsh. The winning painting, "*Oriental Pleasures,*" can be seen in four stages of progression on Susan's website: www.susanwiley.com

Judith Hand had an exhibit, "Retospective," at the Fayetteville Library last month. The show featured 38 pieces of Judy's work, mostly watercolor, dating back to 1966. She and Patrice Centore were among the CNYWS artists that took part in the Everson Museum's "60/60" fundraiser last year.

Lynne Reichhart will have a show at the Rome Art and Community Center, September 2 through 24, 2010 in the Library Gallery, as part of the Rome Art Association Membership Exhibit.

Jean Leslie Eldred of Mohawk and Inlet, NY has been exhibiting her landscape and floral watercolors at the Bassett Hospital, Herkimer Healthcare Center, in Herkimer, NY. She previously had a show of her watercolors at the Ilion Library, Remington Room, as the Featured Artist of the Month.

Judy Soprano is hosting a painting tour in the Lake District of England beginning on May 15, 2010. Each day, patrons will be taken to a favorite spot to sketch and paint, and then return in the evening to the beautiful inn in Bowness-on-Windermere. Along with workshops in fabulous locations, there will be time for personal exploring, fun evenings, and for sampling Cumberland fare in cozy pubs and cafes. The

(continued on page 4)

W. Ralph Murray Memorial Art Award

Gail Gale, Joan Klossner, Anne Wright and Wendy Humphreys have facilitated the establishment of the W. Ralph Murray Memorial Art Award at Waterville Central School.

“Since Ralph and Mary were vibrant members of that community we felt this was an appropriate way to honor his memory. Ralph was the consummate teacher and it seems as though encouraging new talent would be something he would enthusiastically support.”

The art award is designed to be given annually to either one or two students, depending on the amount of money raised. The school has established guidelines and will have a determination as to how the award will be given and to whom. The school district will maintain the funds and the public will be able to donate to the award at any time throughout the year.

If you would like to donate to the W. Ralph Murray Memorial Art Award fund please make your check payable to Waterville Central School and send it to Gail Gale, 1600 State Route 12 North, Waterville, NY 13480.

Membership

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

Due to an unparalleled amount of recent spam, Kitty Blind, Membership Chair and Correspondence Secretary will be canceling her rkblind@logical.net email address. In the future, please reach her at kitsacct@hotmail.com.

Signature Application Schedule

The deadline for submission of images for the next review will be March 15, 2010. Carl Crittenden has assumed the duties of Chair of the Jury of Selection, which will meet at the conclusion of the April board meeting. Applications for Signature Member status are available from our website at www.centralnewyorkwatercolorociety.org. Six images, either on slides or CD, should be submitted with the application. They should be mailed to Carl Crittenden, 947 Route 31, Bridgeport, NY 13030.

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

Newsletter Schedule

The deadline for submitting material for the August CNYWS Newsletter will be July 16, 2010. For those members who have e-mail addresses, an e-mail reminder will be sent out in late June/early July. If possible, please send your items by e-mail to make re-typing unnecessary to cpigula@twcny.rr.com.

Artist at work - Barbara Kellogg. *Photo by Rosette Schureman.*

CNYWS Upcoming Events for 2010

Annual Meeting & Workshop

Dibble's Inn, *Vernon, NY*
October 1 and 2, 2010
Featuring Janet Rogers

* * * * *

Annual Juried Show

Fayetteville Library, *Fayetteville, NY*
October 2010

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Signature Shows (two):

Baltimore Woods, *Marcellus, NY*
March and April, 2010

The Breakwater Gallery, *Cape Vincent, NY*
June 11 to July 2, 2010

* * * * *

Plus: Spring Workshop 2010

Watercolor Workshop with Patrice Centore

Northminister Presbyterian Church,
North Syracuse, NY

Saturday, April 17, 2010

See info and form on page 11.

Check the website for updates on any of this information.

2010 Annual Meeting Events

The Annual Meeting's two day events will be returning to Dibble's Inn in Vernon, NY. This has a popular venue for the last three years and we're sure you will again enjoy the hospitality, convenience and good food that they provide. The Friday workshop and Demo Night (at Utica College) are scheduled for October 1st. The Annual Meeting will take place on Saturday, October 2nd. Janet Rogers, our guest artist for the workshop, will also be presenting an exciting program and demonstration at the meeting. Please note that the vendors are scheduled to return. This should be an art-inspiring two days to share, so be sure to mark your calendars now.



Newsletter Forum....

Contributions to the forum question were made by some of our board members, but some outside solicitations were made as well. This question will most likely be carried over to our next newsletter, so hopefully more opinions can be heard on this subject.

Our February Forum question is one that is, perhaps on the minds of many and has sparked discussion and debate throughout many of our contemporary Watercolor Societies:

The CNYWS Show requirements state: "All work must be in water-soluble media on paper.....Water-soluble media include: transparent or opaque watercolor, casein, gouache, egg tempera, and acrylic painted in an aqueous manner. A limited use of pastel, collage or ink, not constituting more than 10% of the painting is allowed."

What is your opinion of the use of media other than watercolor for work representing our organization? What about embellishments, stamping, collage, etc. Does acceptance of these, in any way diminish the fundamental principles of the CNYWS? At what point does a "watercolor painting" become "mixed media?"

Bill Elkins: In November, I attended a workshop called Paint Yosemite 2009 in Yosemite National Park. Featured artist instructors were John Salminen, Stephen Quiller, Don Getz, Barbara Nechis and Ratindra Das. I managed to interview John Salminen, Stephen Quiller, Don Getz and attendee (and former CNYWS member) Guy Corriero regarding the use of acrylics in their water-media works.

Don Getz said that, if acrylics are good enough for the Adirondack National Exhibition of American Watercolors (who follow AWS guidelines), it was good enough for him. He stated that whatever works for the good of the piece should be utilized. He also commented that Winslow Homer used opaques in his watercolors way back when.

Stephen Quiller stated that acrylics are water-soluble, and that they can be applied more transparently than watercolors. He pointed out that acrylics have become part of the water-media world.

Guy Corriero said to say "hello" to Donna Kistler. He then said that acrylics have become universally regarded as water-media by most noted painters and watercolor bodies.

John Salminen said that a watercolor group must make a decision which way to go – stay traditional (e.g. transparent only), or go with new developments as they come along. He mentioned that groups such as the Transparent Watercolor Society have had heated battles between their jurors and show applicants. If a juror calls an artist to claim that an entered work is not truly transparent and will be withdrawn from consideration, and the artist claims that it is transparent, someone is accused of lying – not a good situation.

He pointed out that casein is milk-based, but is traditionally regarded as water-media.

When a watercolor society develops hard rules, and Daniel Smith then comes out with a new product that all the

watercolorists want to try, how does the society accommodate these artists?

As for me personally, I had never opened a tube of acrylic paint until I was told to slather some black straight from the tube onto my painting at Paint Yosemite. My first reaction was – "YECH!" – but I'm sure that I will now give it a fair trial. As John Salminen said, "Acrylics are just house paint. They have no physical character other than color."

Beverly Cholco-Devlin: Since I am relatively new to watercolors and certainly new to this group, my perspective may be naive. To be honest I am in a quandary about this whole issue as I really can see both sides of the coin. I have gone to the Adirondack show for years-much longer than I have been painting-and I have to say that the first year I observed they had included paintings that were noticeably done in opaque acrylics, I was upset. I was thinking at the time that judging such paintings would be difficult. And I still have that reaction sometimes when the paintings in that show are clearly "acrylic" paintings. I still think that overtly acrylic paintings are not "watercolor" paintings.

That being said, as I have learned more and worked more, I have come to realize that many traditional watercolor artists have incorporated acrylics and other-water based media into their work, or have used acrylics in an entirely transparent manner. I have also become eager to incorporate such media in my painting, especially after Karen Rosasco's workshop. My feeling would be though, since I have tried those techniques as demonstrated, that this style of painting would set off that "it's acrylic" reaction in me just as I've experienced at the Adirondack and other shows. Not that it's necessarily bad, just obvious.

So I guess my take is that perhaps we should become the Central New York Water-media Society, if we want to include any type of acrylic painting (are there any acrylic painting societies in the area?) to be more inclusive; or we can stick with traditional watercolor paintings that permit perhaps 10-20 percent of other media in the work.

I am open to either. For myself, my instincts draw me to a more transparent watercolor-like benchmark, with an allowance for other media. I think that if there is no other local or regional group to encompass acrylic artists, then we might become more expansive in our criteria.

Ultimately our goal as artists is to communicate what we feel is something important to us, and the medium is just the vehicle for expressing that. Within the limits we may set that would allow for the least restrictive expression, communicating vision should be our goal as artists and a society.

Barbara Kellogg: Beverly Devlin has expressed sentiments I share.

"Ultimately our goal as artists is to communicate what we feel is something important to us and the medium is just the vehicle for expressing that. Within the limits we may set that would allow for the least restrictive expression, communicating vision should be our goal as artists and a society."

That said, I would like to see CNYWS include all water media and change its name to CNY Water-media Society. I say this for selfish reasons; my own work most always

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Recipe for Demo Night 2009

How do you prepare and serve up an effective Demo Night at Utica College? Gather the ingredients of eight gifted watercolor artists, arrange them all artfully in an exceedingly pleasant venue, season with an abundance of talent and expertise, add a generous helping of savory refreshments, mix well with assistance of willing and energetic society members and campus personnel, add an abundance of cooperation and a large dollop of promotion, sprinkle with a hefty blend of creativity, stir thoroughly and present to appreciative guests. The result: another successful evening of demonstrations and camaraderie.

Our recent Demo Night, part of our annual meeting weekend, featured seven of our watercolor society members along with invited guest Gordie Bashant, whose exhibition of water media paintings were on exhibit at the Edith Barrett Art Gallery adjacent to the UC Library Concourse. From 6:30 to 8:30 on September 18, 2009, these enthusiastic watercolorists displayed their talents for a large and admiring audience that

Cooperstown Juried Show Prize Winners

The CNYWS Board has recently changed its policy and is now awarding monetary prizes at the Annual Juried show, which is open to both Signature and Associate members.

The prize winners at the Cooperstown Show (which ran Oct 6 to Nov 4th, 2009) were awarded by former CNYWS member Celia Clark, AWS, NWS.

The "Best of Show" prize of \$100 went to Elaine Wentworth for *"The Falls at Silver Creek"*.

Five other members who received a prize of \$50 for their paintings were:

- Linda Kollar - Best Portrait for *"Maasai Warrior"*
- Louise T. Currin - Best Landscape for *"The Inlet"*
- Joy Englehart - Best Abstract for *"Holiday Brunch"*
- Richard Price - Best Still Life for *"Her Touch"*
- Patricia Gancarz - Best Floral for *"High Noon"*

In addition, Ms. Clark awarded eleven *"Merit Prizes for Excellence"* to:

- Bud Bolte - *"Lady in Red"*
- Martha Deming - *"Poppy Presence"*
- Al Denholm - *"Rock Bluff"*
- Sherry Holmes - *"Twilight"*
- Drayton Jones - *"Docked Boats"*
- Kathy Kernan - *"The Gardener"*
- Pamela Locicero - *"Flamingo"*
- Joanne Neff - *"First Day Out"*
- Karen Rosasco - *"Canyon Flowers"*
- Lorraine Van Hatten - *"Trail Obstacle"*
- Jan Waters - *"Playing With Nouveau"*

Congratulations to all. We hope this will encourage excellence and greater participation by all members in the Annual Juried Show.

included other society members, UC personnel and students, as well as attendees from across the central New York area.

Gordie was comfortably ensconced at his table in front of the glass wall of the gallery and had a constant group of onlookers, fascinated with his wet, wild and whimsical imagery. Barbara Kellogg, while working on a gouache abstract, revealed how she controls values and graciously answered questions about color choice, among other topics. Carlton Crittenden entertained his audience with a step towards abstraction while executing one of his trademark sailboats. Large crowds were thoroughly captivated by Steve Ryan's unusual technique and, like a seasoned performer, he brought energy and humor to his interactions with his groups. Nancy Neaheer Maas was hard at work on her unusual weaving pieces, at times scrubbing off parts or repainting for emphasis and even inviting her audience to "vote" on which mat color looked best. To grateful visitors, Donna Kistler revealed a few of the secrets of her breathtaking florals, including the fact that she mixes all her greens and never uses masking. Guests were mesmerized by Jane Taylor's sumi style brushwork and her almost mystical approach to watercolor painting. Lea Harrington gathered admiring onlookers who eagerly followed every stroke as she developed her portraits and quietly explained her methods.

Refreshments were available for the guests, and there were as many positive comments about those as the artists and artwork. Many visitors purchased raffle tickets for the watercolor painting provided by Karen Rosasco, our featured artist of the weekend, and we received innumerable inquiries regarding membership to the society. Although the evening was scheduled to end at 8:30, there were still several dozen guests who lingered on, hoping to sample more of this artistic equivalent of a gourmet feast.

The chairperson of the event, Heather G. Abrams, hastens to acknowledge the invaluable assistance of several society members without whose aid she would not have been able to "cook up" this satisfying dish. Among those who contributed to the evening, as well as this article, were Lorraine Van Hatten, Drayton Jones, Angela Wilson, Carlton Crittenden, Bill and Betsy Elkins, Ceil Pigula, Rosette Schureman, Judy Hand, Jeri Meday, Nancy Neaheer Maas, Steve Ryan, Jean Madden, Kitty Blind, Sandy Plumb and Kathy Kernan. A special thanks goes out to Carolynne Whitefeather, curator of Utica College's Edith Barrett Gallery, whose unwavering support cannot be overstated. She and her staff were, as usual, germane to the evening's unqualified success. Gratitude is also extended to Dominic Aiello of the Media Center, James P. Saponaro and his Campus Safety officers along with Jeffrey Weissinger and his staff at the Aramark Food Services.

There is an old saying, "Too many cooks spoil the broth" but, in this case at least, we needed many chefs to achieve our goals.

Bon appetit!

Photos from the event are featured on the facing page.



Demo Night 2009 at Utica College

Starting below clockwise:
Barbara Kellogg, Donna Kistler, *Guest Artist Gordie Bashant*,
Nancy N. Maas, Stephen Ryan, Jane Taylor,
Carl Crittenden and Lea Harrington.
(Photos supplied by Angela Wilson.)



Newsletter Forum

(continued from page 7)

includes collage, ink, and acrylics and it would be nice to be able to participate more often in shows. Also, I think that our exhibitions could be especially exciting if a wide variety of expression and water-media were included. Our audience would be broadened.

Bonnie Goetzke: I feel any water-soluble media should be accepted into CNYWS shows. We are encouraging artists to paint and restricting their use of media also restricts their creativity and artistic ability. I have recently discovered acrylics and love to paint with them; it's like giving a child a piece of candy-acrylics are my piece of candy! I'm sure the majority of members will still use pure watercolor but why not make a show more interesting by including other water-soluble media?

Cookie Falcone: I think when we start adding other contents to the page, other than the paint choices, we have gone into mixed media. I prefer to see the purity of just the watercolor paint and the kinds of media that are currently accepted.

Jeri Meday: As a relatively new watercolorist, who still doesn't have all the techniques under my belt, I have also begun to "dabble" a bit with acrylics, and collage. This is a result of a personal focus on design and composition during the last year-I like to make goals for myself-and I keep bumping into these other media. My thoughts are twofold. First, if the group decides it wants to be a pure watercolor association, then the answer is simple. But if we decide the organization is going to include water-media, then a decision as to what percentage of other media is acceptable will need to be made. Some of this seems to be spelled out in our show requirements.

I think that if we choose to stay as a "purist" group we will also be choosing to limit our membership.

A group I belong to in Florida also went through this decision two years ago. It caused a lot of discussion, and focused the group on what their objective as a group really was. The process was good. No answers, just thoughts.

Kathleen Schneider: My first thought was to take this question and work backwards, which is, "What is our goal?" I think our guidelines now are spelled out clearly. If our goal is to add more interest in the shows or to include additional work and artists then we should loosen our guidelines. Personally, I would stop at embellishments as I think we are getting into the collage discipline, but if the membership wants to continue with a pure watercolor society then we should remain clearly defined as we are.

Lorraine Van Hatten: If you look at what the three premier Watercolor Societies allow in their exhibits, you will find a range of media being accepted as water-media. The American Watercolor Society (AWS) allows the following in their exhibitions: watercolor, acrylic, casein, gouache and egg tempera. The National Watercolor Society (NWS) accepts "primarily water-based media on a paper surface and unvarnished." The Transparent Watercolor Society (TWSA) is one of the few that does limit the media to only watercolor and does not allow the use of white paint.

The Adirondack National Exhibit of American Watercolors (ANEAW) is held in Old Forge every fall, and they accept the use of acrylic, egg tempera, casein, and gouache. This is a wonderful national venue that highlights the best of water-media and draws entries from across the US. It is always interesting to view and see how other people work. The non-watercolor pieces are labeled as such, and one can see the different effects that are possible with various water-media. The exhibit is primarily watercolor, and the other media usually makes up a small portion of the total show. I personally think they compliment each other.

I do not know what the original organizers were thinking when CNYWS was set up. Acrylics were a relatively new medium then. I do know that CNYWS needs to encourage participation from a younger membership if it is to survive and grow. That may mean allowing the use of other water-based media besides watercolor.

Martha Deming: My opinion, old fashioned as it may be, is that watercolor, true watercolor, is a transparent medium. I have been ridiculed, albeit in good humor, by Skip Lawrence for my, in his opinion, misguided loyalty to transparent watercolor. It is a water-medium, but there are others, gouache and acrylic being two that come immediately to mind. Anything added to watercolor makes it mixed media. Chemically, acrylics and water miscible oils are not watercolors and gouache is opaque. Water-media includes quite a bit more than transparent watercolor. It is a collective term encompassing several different and unique mediums. And yes, I realize my opinion is narrow and that I am out of touch with the current and popular "mob psychology" acceptance of watercolor and water-media as being synonymous.

I don't think we watercolor artists should have to specify transparent watercolor. Transparency is an inherent quality of true watercolor. If I choose to work in watercolor, I want to meet the challenge, whatever it may be, with my chosen medium without having to resort to the crutch of another-like acrylic, gouache, pastel, collage or whatever-to make the piece successful. But don't misread me. I greatly admire some artists who work in acrylic, mixed media and other mediums among whom are both Skip Lawrence and John Salminen, two of my favorites. I just don't confuse other media with what I think of as true (transparent) watercolor. Water-media is no less valid than watercolor. It's just different. Like apples and oranges: they're both fruit, but they're not the same. We artists paint with whatever medium that suits us best. To each his own, so to speak. Let each medium be itself. Don't let it, or make it, masquerade as something it isn't and don't call it something it isn't.

In the end, I think we should be called a water-media society, so that our name represents the various members more honestly. All the so called watercolor shows and societies that accept acrylics and other water-media should be honest and rename themselves as water-media shows and societies. We have never called ourselves a transparent watercolor society; we have become a water-media society and if we call ourselves that, we may be one of the few honest such societies in the country.

(continued on page 4)

Guest Artist...

Janet Rogers



The CNYWS is pleased to announce Janet Rogers as our guest artist for our 2010 Annual Meeting weekend. Janet is a popular watercolor instructor, and is well known for her sensitive portraits and her floral paintings.

"I love the fluid nature of watercolor. To me, the interaction of artist with the medium is like a dance – full of motion, feeling, and expression. Discovering new color and composition as the painting develops is my joy."

Janet has received Signature Membership of AWS. Her work is included in the book *"The One-Hour Watercolorist"* by Patrick Seslar, published by North Light. Cheap Joe's Art Stuff, Boone, NC has produced three new DVD's by Janet. *"Expressive Watercolor Portraits,"* *"Expressive Watercolor Florals,"* and her latest, *"Watercolor Rhythms with Figures."*

Janet's work was recently featured in the July/August 2009 issue of American Artist Magazine in an article written by Stephen Doherty, Editor. You can view more of Janet's moving portraits and glowing florals at her website: www.watercolorsbyrogers.com

Dibble's Inn on October 1st and 2nd, 2010 will be the setting for an exciting and informative week-end with this year's Guest Artist, Janet Rogers.

"Cassandra with Hat", watercolor by Janet Rogers. Image supplied by the artist.

Spring Workshop on Tonal Values in Color

Taught by CNYWS Signature Member
Patrice Centore

Date: Saturday, April 17, 2010
from 9:00 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.

CNYWS is holding a Spring Workshop open to all CNYWS members. This will be taught by our Signature Member Patrice Centore who was featured in the August 2008 Newsletter (copies can be viewed on the CNYWS website: centralnewyorkwatercolorociety.org).

This is a one day event open to CNYWS members only. You will need to register for the workshop, on a first come first served basis. The fee is \$25, please make the check out to: Central New York Watercolor Society. To keep costs low, we are asking people to bring their own lunch. Please fill out the form and mail to: Catherine Bennett, 585 Sky Harbor Estates #231, Clearwater, Florida 33759 with your check.

Patrice is a master of loose washes and will concentrate on teaching color values. It is sure to be a wonderful event that you won't want to miss. For more information contact: Catherine Bennett by phone 315-481-1864 or e-mail: cbennett@artworkten.com.



"Pot of Gold" watercolor by Patrice Centore.

Name _____

Address _____

_____ Zipcode _____

Phone _____

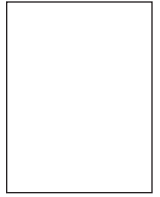
E-mail _____

Mail this form with check for \$25 to:

Catherine Bennett
585 Sky Harbor Estates #231
Clearwater, Florida 33759

Central New York Watercolor Society

Lorraine Van Hatten, Publisher
7930 Toad Hollow Road
Barneveld, New York 13304



www.centralnewyorkwatercolorsociety.org

CNYWS NEWSLETTER

February 2010

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*RIGHT: Photos from the 2009 Karen Rosasco workshop.
(Photos supplied by Rosette Schureman)*

