



# the central new york watercolor society

# NEWSLETTER

FEBRUARY 2012 EDITION

## President's Message

As I move into my fourth month as CNYWS President, I dare to look back to where it began for me. Was I truly elected to the presidency of this most prestigious watercolor organization, an organization that I have enjoyed just being a small part of since 1994?

If anyone had asked me back in the fifties if I would ever take up watercolor seriously, I would have laughed and said "No way." I had just learned a simple style of watercolor painting that was very tedious and controlling to the point of boredom. I had a large number of illustrations to do for a children's story I had written and was looking for a quick way to get them done. An artist friend of mine who was also a high school art teacher, Ed Crittenden (no relation to Carl), handed me a note where he had written some simple rules on painting with watercolors: 1. Do not let your colors touch each other. 2. Use #1-10 round or small flat brushes. 3. Leave the white of the paper to define space and design. 4. Use black and grey sparingly. 5. Use separate water containers and brushes for each color. Unbelievably, it was the perfect application for me to express my little story, but far from stirring up any permanent interest in my staying with it. Incidentally, I'll have the storybook with me at the Annual Meeting if anyone is interested in seeing it. I have never met anyone since who painted watercolor in just that way. I returned to oils.

In the nineties, I started experiencing respiratory allergies. To play it safe and protect my health, I decided to try watercolors again and signed up for a workshop with Tony Couch. The first time I moved my brand new Winsor Newton mop brush full of lush Ultramarine Blue across the damp surface of my paper, I was hooked! Since then, I've attended more watercolor workshops than I have paintbrushes. With study, we come to think of ourselves as competent artists but with this medium the challenges never end and we remain obsessed students of everything watercolor.

In 1994, I joined the CNYWS as an Associate Member after attending my first CNYWS Annual Meeting. I served as CNYWS Nominating Chair in 2008, was elected to the BOD in 2009 and received Signature status in 2010.

This first newsletter of the year is brimming with anecdotes and art related news stories. You'll find updates on our transitional and organizational changes, past and upcoming exhibitions, artists opinions on this and that, who's showing when and where, who won awards, reports on CNYWS successes from the last year and what we hope to achieve in the coming year—all making for some very interesting reading. As you read, engage yourself in a little creative thinking. Think of yourself as an integral part of



Sandy Rooney

some of the reported events, activities, or committees. Does anything pique your interest? Could you be our Nominating Chair person this year? Would you like to with a particular event? Could you chair the Canajoharie, Arkell Museum Show, June 1-July 27th of this year? Has an article triggered a new idea you'd like to share with us? Are you an Associate Member that would like to get more involved in the workings of the society? Are you a Signature Member that would like to give back in a more significant or creative way? We have so many irons in the fire right now. Many ideas are still in the early stages of development and we could use your help. If you have questions or just want to check something out, call any board member, committee chair or me, anytime.

The best news yet! The Beeches Inn, Rome, New York has been chosen as the site for our 2012 Annual Meeting, two-day workshop and Demo Night. Get your reservation in early. It promises to be a great time. The Beeches is beautiful. In Catherine Bennett's words, "It's like an English castle, or a trip out of the country," elegant, spacious dining; high ceilings and windows that span the length of the room. Think of it—no stairs to climb and a welcoming circle-driveway with an overhead canopy at the entrance of the restaurant. All our activities will be in the same building and the motel is only a short distance away on the same site.

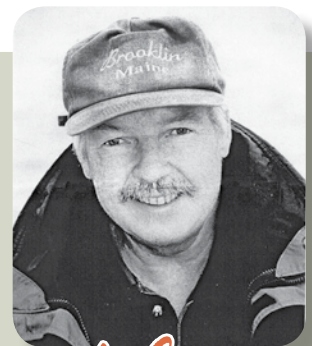
If you can, try to come in for Demo Night on Friday. I know it means another night's stay but you would have the pleasure of watching eight of our best artists demonstrate their special painting expertise. It is definitely worth considering.

As President, I intend to give back to the Central New York Watercolor Society the strongest measure of heart and energy my mind and body can muster.

See you at the Annual Meeting.  
We'll leave the lights on for you!

*Sandy*

ROLAND E.  
(CHIP)  
STEVENS III,  
NWS



*Featured Artist*

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*Annual Meeting Raffle* - OPEN  
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 Kathy Schneider, Bill Elkins  
 2011 *Margaret Martin* - Kathy Schneider, Catherine Bennett,  
 William Elkins, Carl Crittenden  
 2012 *Phyllis Rutigliano* - Barbara Kellogg, William Elkins,  
 S. Rooney, Carl Crittenden, Catherine Bennett  
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*Official Reporters/Reviewers* - Martha Deming, Angela Wilson  
*Nominations* - Open

**SHOW COMMITTEE CHAIRS**

**Rome Art and Community Center, Rome, NY**  
*Chair* - Jane Grace Taylor

**Arkell Museum, Canajoharie, NY (tentative)**  
*Chair* - OPEN

**CNYWS Juried Show**  
**The Cooperstown Art Association, Cooperstown, NY**  
*Chair* - Jeri Meday, Bonnie Goetzke

**2013 Exhibit**  
**Herkimer County Community College Juried Show**  
*Chair* - Sandy Rooney

**Book Review** by Martha Deming***New York's Golden Age of Bridges Paintings***

by Antonio Masi; Essays by Joan Marans Dim

ISBN:-13:978-0-8232-4065-4

Fordham University Press 2012

This book is inspiring on so many levels. Where to begin? Perhaps it's best to start with why I bought the book: I wanted to get a close look at images of Antonio Masi's paintings. I have long been an admirer of Masi's work and this book is, among other good things, a collection of many of his paintings of the 9 bridges of New York City. Each chapter is devoted to one of the bridges in the order in which it was built, including sections on the history and construction of each bridge and, most important to us, the "art of the bridge," both its design and Masi's paintings of it. The text is fascinating and very readable with convenient page references to paintings described therein. For each bridge, there are about 6 paintings included in large, full-page images, richly colored and beautifully printed.



When viewing his paintings, "the artist's vision and technical mastery" are immediately evident. One quickly realizes that Masi is a master of mystery, of poetry, of the painterlyness possible with watercolor. As described by Masi's friend and fellow artist, Ruth Baderian, "Antonio is a magician. He conjures his subjects from watercolor, using juicy washes, loose brushwork, and developing a multitude of textured moods with a seemingly never-ending use of glazes. Who would guess, at first glance, that Antonio's paintings are made with watercolor? Who would believe that watercolor, considered a light and airy medium, could convey such a remarkable mix of lightness and power and yield such commanding, indeed, groundbreaking results?" Throughout, the book refers to the contrasts between the light, delicate design and appearance of the bridges and the fact that they physically consist of heavy, strong, massive materials like steel and concrete. Masi consistently captures those contrasts in his paintings giving evidence of the physical presence but also the ethereal persona of each bridge or, in essayist Dim's words, "the familiar mix of power and delicacy in the bridge and in the art." Testimony to his skill as an artist taking on such a complicated subject, and yet reflecting his interest in structural design, his paintings are far from engineering diagrams. He focuses on the deep connection he feels with each bridge. He has walked them when possible, or driven them, and his grandfather was a construction worker on the Queensboro Bridge. He is quoted as saying, "The bridges of New York City would be my destiny" and that the bridges are in his DNA. Essayist Dim says, "A key element that imbues so much of his work is not the fact or even the subject, but mood." Masi says, "My primary concern, always, is to capture the mood I'm after; the subject is secondary to conveying what I'm feeling in the moment." He often "relies on his memory of the subject and the emotional impact it first delivered." He admits that, "his greatest struggle as an artist is to stay focused on his initial inspiration and not let a painting become simply a rendering of the subject." One description of his work is that "...the painting avoids any sense of architectural or technical rendering. Antonio paints it as he sees it." Dim says that Masi has the "ability to evoke that rare and elusive emotionality" inspired by the works of Rembrandt, whose work Masi studies and admires.

While outwardly, the bridges appear to be overwhelmingly complex subjects for the artist, he uses, among other things, varied value contrasts combined with his limited palette along with lost and found edges to translate his emotional relationship with each bridge into a visual interpretation. Masi says, "The challenge of using color, always, is to do it without sacrificing atmosphere." He relies on a very limited pallet to create "graphic quality and harmony."

*continued on page 4*

# Featured Artist Roland E. (Chip) Stevens III, NWS



*Clockwise images are; "Fishing Village", "Early Morning" and "HMS Ontario".*

When we lived on the family farm my mother would draw animals and tractors and wagons for us to color with crayons so by 1st grade I was advanced enough to have my 1st solo show for P.T.A. night. Being the oldest of 6, we spent hours painting and drawing and while on summer vacations my parents would organize "art contests," send us out to capture a likeness of something. At a certain time we'd bring it back and put it in a pile in the dining room for Mom and Dad to hang and give gold star awards. First prize was always a silver dollar and I got a lot of those. After an hour we were allowed in to see the results. As I got older we learned to teach each other so the youngest ones could excel for their age. Today all 6 of us paint watercolors and discuss art issues and national exhibitions from Maine to Seattle.

As I progressed through school I was (later discovered to be) dyslexic and my studies were difficult lessons. It was probably due to my artistic talent that I became a NY State Registered Architect and did design and renderings in all the offices I worked for, over 40 years.

As a graduate architect (and Wayne County Planner in the early years), I worked in small offices aggressively pursuing interesting and challenging designs, problems and projects. After working on construction to pay for three college degrees, I was driven to try to get my license after one year (three required then) of experience. I passed the Qualifying Exam and then the Professional Exam, and embarked on my sought-after career as a licensed architect. I retired nine years ago to pursue being a good "transparent watercolor" artist while continuing to do residential additions and renovations.

One interesting note is that I didn't take art classes in high school or college because I had to prove I could pass Latin, German, Chemistry, Statistics, Calculus, Structures, etc.

Ten years ago my goal in life was to get accepted into the Adirondacks National Exhibition of Americas Watercolors in Old Forge, NY. After six acceptances, three awards, and one poster in eight years I've set even higher goals for myself. I want to be the "best of the best". Transparent watercolor is both challenging and rewarding and so accomplishing this at Old Forge isn't easy. My ongoing goal is to obtain signature status in TWSA, and ASMA in 2012 while pursuing AWS.

A recent hobby commencing three years ago was to locate and identify shipwrecks in Lake Ontario with two divers. As a team we've found 11 wrecks and I've sketched and painted watercolors of 7 – 8 of them so far and now

using side scan sonar where we can see about 1000 feet of bottom surface as we motor along. After locating a wreck, we go back with an ROV that one of our three-man team built and drop it down to take two hours of underwater video. From that moving video I quickly sketch with pens on tracing paper to locate mast, anchors, bow spirit, davits, hatches, booms, blocks, cannon etc. and boat shape and orientation. Beyond 100 feet you can't see much and most of the wrecks are down 500 feet or more. Once I'm satisfied I've accurately documented stuff I paint a watercolor of the whole shipwreck. Three years ago we located the H.M.S. Ontario (British warship) which sank in a storm in 1780 with 120 people aboard. Another early wreck was a two masted dagger board (not center-board) schooner which dates 1790 – 1815 or so, and last summer we videoed the three masted schooners "Queen of the Lakes" which sank off Sodus Point in 1906. If you are interested, Google shipwreckworld for stuff, we've posted on the web.



Saving the best for last – What inspires me to paint? How do you know when to stop? Breaking all the rules; mixing cool and warm colors; tools I use; artists inspired by; sketchbooks; galleries and marketing; copying and copyright laws; judging exhibitions; teaching; plein-air painting and travel; mentors; framing; pricing work; topics selected to tell a story or evoke a mood; composition and focal point; positive and negative painting; lost and found edges; perspective; using slides, digital and photo reference material; constructing a painting – add and subtract subject matter; change time of day or season; plein-air winter and fog conditions; bugs and new friends – all this is what I think about every time I paint.

### *New York's Golden Age of Bridges Paintings (continued)*

Masi gives many pointers that can be useful to all artists. For example, he is known for his use of detail, but that use is so skillful that the details included are only those important to the heart of the painting. Many of his works have a "deliberately unfinished look." "...the painting's details are not immediately apparent until one steps back and studies the work. Then, amazingly, the whole painting appears." Essayist Dim says a defining element of Masi's work is "an obsessive attention to detail and a knack for seeing the unseen." The "unseen" often appears in his choice of what detail to include as well as his choice of viewpoint, which is instrumental in developing the often-unusual composition of the painting. Since an important job for any artist is to present a subject in a new way, to give the viewer a fresh way of seeing the subject, Masi once again demonstrates his mastery.

Even though his paintings are mostly large, usually 40 x 60 inches, he manages to create the sense of the huge scale of the bridges themselves and the vast spaces around them as well. He credits this to the influence of studying the sculpture drawings of Michelangelo. Masi thinks that "reproducing accurate perspectives and mechanically straight lines is unnecessary to achieve feelings of mass and structure." "Once paint is on paper," Masi says, "the energy of the paint takes over and dictates its own movement and atmosphere."

So we as watercolorists can learn many lessons from Masi and his work, lessons about our medium, about seeing, about why we paint, what we paint, and how we paint—all of which can be applied to our own work. My focus in this review has been on Antonio Masi and his work, but happily, this book also offers Essayist Joan Marans Dim's readable history of New York City and its bridges and how the bridges have been key to the expansion of the city from its original small settlement, to the metropolis it is today. It is an interesting and enjoyable read and a treasure trove of inspiring ideas and artwork. It would be an excellent addition to any art library.

## CNYWS Exhibits and Annual Meeting Dates for 2012

### The Beeches Inn & Conference Center & Lodge

An elegant, inviting, and spacious new site this year for our 2012 Annual Meeting, Guest Artist Workshop and Demo Night

### Two-day workshop – Phyllis Rutigliano Thursday & Friday, October 4th & 5th

### Demo Nite Friday, October 5th

### Annual Meeting - Saturday October 6th

The Beeches Inn & Conference Center & Lodge  
A block of rooms will be held for a period of time/ dates to be announced

Motel reservations: [www.thebeeches.com](http://www.thebeeches.com)  
Rt.26N Turin Rd., Rome, New York, 13440  
(800) 765-7251 or 315-336-1700

## 2012 Exhibits

### 2011 CNYWS Juried Show Winners at Utica College

#### Best of Show (\$250 cash prize)

"Garden Dance" by *Martha Deming*

#### Six Artistic Merit Awards (\$50 Cash Awards)

"United Plates--Saranac" by *Robert Ripley*

"Last Row" by *Catherine O'Neill*

"Wash Italian Style" by *Catherine Bennett*

"Engine #2" by *Drayton Jones*

"Dancing Lines" by *Sally Clark*

"Watch This Spot" by *Patrice Centore*

#### Three Judge's Choice Awards (Ribbons)

"Memories-Far and Near" by *Geraldine Meday*

"Making Spice Plum Jam" by *Kathy Kernan*

"Pasquale's" by *Deborah Rosato*

### Two Signature Shows

Rome Art and Community Ctr., Rome, NY

**Chair-** *Jane Grace Taylor, Sandy Plumb*

**March 22 to April 25, 2012**

Arkell Museum in Canajoharie, NY,

**Chair-OPEN**

**June 1 to July 27, 2012**

### The CNYWS Juried Show

(open to all members)

**Chair-** *Jeri Meday, Bonnie Goetzke*

The Cooperstown Art Association in Cooperstown, NY

**Sept. 28 to October 26, 2012**

### 2013 Exhibit

(Confirmed)

Herkimer County Community College Juried Show -

**Chair-** *Sandy Rooney*

**October 7 – November 7, 2013**

## Members in the News

Signature member **Bob Ripley's** painting "Rise & Shine" was included in the 2011 Adirondacks National Exhibition of American Watercolors at VIEW Arts Center in Old Forge, New York.

**Jane G. Taylor** recently completed the illustrations for *The Legend of Beardslee Manor by A. (Peter) Polus and A Moment of Zen*, a collection of her art and poetry. These can be purchased at [janegracetaylor.com](http://janegracetaylor.com). For more information go to the Observer Dispatch: <http://www.uticaod.com/ihmv%20photos/x985872543/Rome-Artist-behind-new-book-The-Legend-of-Beardslee-Manor> and click "next."

**Robert P. Hedden** was profiled in the November issue of the online magazine *THOUSANDISLANDSLIFE*. The profile highlights his plein aire painting activities. Click on the link below if you receive the email version of this newsletter: <http://www.thousandislandslife.com/BackIssues/Archive/tabid/393/articleType/ArchiveView/month/11/year/2011/Default.aspx> If you are a hard copy recipient you can search [thousandislandslife.com](http://www.thousandislandslife.com) and go to the November back issue.

**Polly Blunk** won an Artistic Merit award for one of her latest paintings at Herkimer County Community College, an October fine art show sponsored by the Utica Art Association

**Richard Price** won 2nd Prize at the Windsor Whip Works National Small Works Show and the "Ampersand Aquabord Award" at the Northeast Watercolor Society International Show.

**Martha Deming** and **Mina Angelou** both had accepted entries in the 2012 AWS Annual Exhibition. **Catherine O'Neill** was accepted for the third time and now has achieved Signature status in the AWS. Congratulations to all.

**Nancy Neaher Maas** has become a Signature member of the San Diego Watercolor Society, having been juried into three of their international shows. Her painting "Prague Cathedral, #1" will be in the upcoming "Best of AWA," the Arizona Watercolor Association exhibition in Mesa, AZ. Nancy recently exhibited portraits in the local Ithaca Peace Corps 50th Anniversary show at the Unitarian Church, in Ithaca, NY.

**Catherine Bennett** has been selected as the 2012 featured artist for Kaleidoscope Magazine in Akron, Ohio. The article reviews her process and development, including 5 of her paintings, both on the front and back cover. Her painting, "Peace On Earth," was also selected as the winning entry for the 2011 Christmas card competition sponsored by the publisher.

Ekaterina Smernova was a finalist in the Artist Magazine's 28th Annual Art Competition in the "Landscape/Interiors" category.

**Katherine Kernan** received the "Katherine Johnson Best In Show Award" at the North Country Arts Council 2011 Fall Art Show for her painting "Mother and Friends" on November 5, 2011. Kathy is also working on a series of portraits of veterans, which will be shown at the Kirkland Library in Clinton, NY during the month of May 2012. There will be an opening reception on Thursday May 24th between 5-7pm to connect with Memorial Day Weekend.

**Jeri Meday** is enjoying painting with several well know artists in Florida. Her painting, "Memories-Far and Near" won a Judge's Choice award at the CNYWS Annual Juried Show last fall.

**Gordon Bashant** was asked to be on the jury the open art show for the Carlsbad/Oceanside Winter Show, recently. He was awarded 1st place for his painting "Regata" in the San Diego Watercolor show in December and currently has an honorable mention painting, "Fishin' and Talkin'," hanging at the San Diego Watercolor Society gallery space. He will be doing a demo for the San Diego Watercolor Society in February.

**Debbie Rosato** displayed a painting in the Arkell Annual Juried Art Show in Canajoharie, NY. The piece was called "Pasquale's." The show ran from Dec 2- Jan 27, 2012. Debbie is conducting a workshop at the Mohawk Valley Center for the Arts in Little Falls on Feb 24th titled "Watercolor Batiking."

**Ceil Pigula** will be exhibiting at the Onondaga County Central Library, 447 South Salina St., Syracuse, for the month of March 2012.

**Polly Blunk** would like to extend an invitation to all to join the "Thursday Art Group" at the Sauquoit Valley United Methodist Church. The casual art group meets on Thursdays from 9:00-12:00, and while there is no formal instruction, it is an opportunity to get together and learn from other artists in a relaxed atmosphere. The cost is \$3.00 per week, for the days that you attend, to defray heating costs, electricity and use of the kitchen facilities. Coffee, tea and hot chocolate are always available, and patrons are welcome to bring a lunch, along with their painting materials.

*If interested, or for more information, you may email Polly at [LandmarkStudio-3@Juno.com](mailto:LandmarkStudio-3@Juno.com), or call her at (315) 839-5548*

## Newsletter Forum

**Q** *Our February Forum Question revolves around social websites and their marketing potential for artists: Social media: Love it or hate it? Are you “LinkedIn” or do you “like” Facebook? How has social media helped you art career?*

**Bill Elkins:** My wife and I recently had discussions with two different college professors regarding social media. Each related instances where they had notified their entire class via email of a change in assignment. None in the class complied. When confronted, the students said, “We never saw your notices. No one uses email anymore!” Which brings up the question for this “older” guy – do I scramble to keep up with the latest thing, or do I just take a deep breath and forget about it? A year ago I proudly unveiled my new web site. But, my web designer insisted that I really needed to introduce a blog and also have a Facebook presence. I told him it was a minor miracle that I even had a website up and running, and that he shouldn’t push his luck.

I’m afraid I’m starting to sound like my parents and grandparents, but I think I’m beginning to believe that I needn’t angst over trying to keep up with the latest thing, because before I can master it, it will be replaced with something newer still. We seem to be spending more time staying on the learning curve than we are doing our art. And, I’m not the only one who is becoming concerned that the more “social” media we have, the less able to get along we all are. So, no, I don’t want to board this train!

**Judy Dimbleby:** I would probably like social media if I had better “tech knowledge” and abilities. I need help from my grandchildren to figure anything out. I went on my Facebook page Christmas day, deciding I could do things if I try, and I found a bunch of birthday greetings to me, from Aug 1st. Whoops! To anyone who’s birthday I missed, I am sorry, but thanks for your greetings.

To return to the question, no, it has not helped my career-it takes time away from painting. I can put my time to better use if I turn off my computer. That’s my story and I’m sticking to it!

**Catherine Bennett:** I love the potential connections that Facebook, Twitter, and LinkedIn offer. I have access to current news bits from all aspects of the art world via posts made within these social media networks. There are so many different watercolor groups alone on Facebook, with thousands of members and too many art groups to count, and all offer you the opportunity to ask questions, reply and interact. Facebook is so widespread that it’s become a social utility-it helps people communicate more quickly and efficiently with friends, family, galleries, patrons and fellow artists. There are millions of people who interact on Facebook and half of its users return to Facebook every day. It can be time consuming and distract you from painting if you wander away from your initial intentions. But remember, social media takes only as much time as you give it and it’s free. If you spend 3 hours a day on Facebook, it’s not Facebook’s fault! I believe that there is enough time in an artist’s week to post in on some of the strongest social networks out there, like Facebook, Twitter and LinkedIn, and then reap the benefits of expanding your visibility as an artist. Here’s a quick task list of 10 ideas to keep you on track and reduce your time away from the studio.

### Social Media Reminders:

1. **Upload a new image** to your Facebook fan page and respond to comments on your page.
2. **Comment on Facebook** pages where you want to be noticed

(e.g. galleries, niche markets, and collectors). Remember to comment as your page on other pages.

3. **Add an event or two** to your timeline on Facebook, especially about your art.
4. **Leave an insightful comment** on someone else’s blog and include your website address.
5. **Add links** to your website and your blog to Twitter, Facebook and LinkedIn.
6. **Recommend someone** on LinkedIn and leave a recommendation on a business page on Facebook.
7. **Send a current Twitter update** and retweet two others from your Twitter stream.
8. **Post-date three tweets** using your favorite scheduling service, like HootSuite or TweetDeck.
9. **Streamline the photo albums** on your Facebook fan page.
10. **Post photos** to your website and Facebook groups of your new artwork with descriptions to spark interest.

Keeping such a list nearby your computer will help remind you of the little tasks that can have a big impact and can really help you build a following for your artwork. Facebook, Twitter, and LinkedIn open up the vast resources and connections of the modern art world-“right on top of my own desk.”

**Judy Soprano:** Last year my son was so bored here in Florida [he drives down with me each year] that he set me up with Facebook. The next day he said, “Look Mom, you have 600 people who want to be friends.” I said, “I don’t want that many friends.” I have not used it, at all. On the other hand, a gallery that I am associated with has a great website and much to my amazement, they have sold 2 paintings in the last year to people who never set foot in the gallery. How scary is that? I guess the conclusion is that I personally hate the computer altogether, but if someone else does the work, its great. I am lazy.

**Kitty Blind:** In a few words, I would rather be painting than fooling around on the computer. I know that many people are finding that these social media sites are helping them but I don’t have the expertise or the desire to “go there.” It already sounds like there is some nefarious activity going on with some artists’ work, which also doesn’t encourage me to try it.

**Patrice Centore:** I am the wrong person to ask about this sort of thing. I have no intention of using Facebook-ever. My computer already takes up too much of my time. I would rather paint. I’m a dinosaur as far as social media is concerned. I do love my digital camera and learning to photograph my artwork, but that’s all.

**Ceil Pigula:** My kids are always telling me how Facebook is “completely safe,” and how “you are always in control,” but for some reason, I’m not buying it. As stated elsewhere in this article, it might be my age, a lack of technical knowledge or a combination of these with a dash of paranoia, but I haven’t taken that step. I have perused social sites-and even created an identity on one of them, but that’s as far as I’ve gone. I also feel that I’m busy with a million other things, and that I can’t afford another distraction from painting. I can see myself (as one with perpetual “painter’s block,” and a world-class procrastinator) as using social networking as an escape from doing what I should be doing-painting! I’m sure I’m missing some great opportunities to promote my work as well as interact with other artists, though.

## Guest Artist *Phyllis Rutigliano*

The winds of change are blowing...

We are pleased to reveal our Guest Artist for our Annual Meeting and workshop this year will be acclaimed watercolorist, Phyllis Rutigliano! Ms. Rutigliano, well known for her expressive, painterly watercolors of both figures and landscapes, is offering a special 2-day workshop this fall, in conjunction with our Annual Meeting!

Phyllis has been the recipient of numerous national awards, among them: The Edgar A. Whitney Award from the American Watercolor Society, and Best in Show in the National League of American Pen Women exhibit in Washington, DC. Ms. Rutigliano will be concentrating on the art of the landscape for our workshop, reflecting her unique approach:

"The only medium designed to use the white of the paper as a color, watercolor was made for landscape and its atmosphere, distant hills and water-drenched skies. Working freely to insinuate instead of describe, we eliminate exact representation and create the essence and feeling of the outdoors. Clearly read silhouettes explain the terrain and emphasis on drawing and design create unity in this subject. A major aid is to get past the overworked landscape.



Slides showing work of great artists will be presented and their techniques discussed. Take your inner child with you and enjoy the paint."

Mark your calendar and plan to join us for this outstanding event: Phyllis Rutigliano's 2-day workshop—Thursday and Friday, October 4th and 5th, 2012—at our new venue, The Beeches Inn and Conference Center in Rome NY.

*Clockwise from the top; "Windblown", "Red Bridge", "Waterfall", Phyllis Rutigliano*



## Workshops 2012

### Solar Printmaking

**Saturday, April 28-Sunday, April 29 or**

**Saturday, July 21-Sunday, July 22**

10am – 4pm

Instructor: **Roger Hyndman**

<http://www.solarprintmaking.com>

Fee: \$190/\$165 members

Solar Plate Printmaking is a highly versatile and expressive medium, transforming original drawings, paintings, vintage and/or contemporary photographs collage, JPEG'S, and copier art into high quality etchings.

### Alain Picard PSA

#### Painting the Portrait in Pastel and Oils

**Sunday, May 13**

**9:30am - 4:30pm**

[www.picardstudio.com](http://www.picardstudio.com)

Fee: \$125/\$100 members

All levels, beginner to advanced, are welcome. Working from the live model, Alain will demonstrate a painterly approach to pastel. Students will then work from the model with individual instruction at their easels throughout the afternoon. This workshop will promote a simple approach to portrait painting using the principles of shape, value, edge, color, and composition.

### Michael Chesley Johnson

#### Plein Air Oil Workshop

**Tuesday, May 15-Thursday, May 17, 9 am – 4 pm**

[www.michaelchesleyjohnson.com](http://www.michaelchesleyjohnson.com)

Fee: \$375/\$325 members

Join award-winning painter Michael Chesley Johnson for 3 days of spring painting in the Adirondacks Mountains of upstate New York in this plein air oil painting workshop. Michael will explore methods for capturing the landscape quickly and efficiently - all without sacrificing magic and mood. Each day starts with a lecture/demo, followed by plenty of time for student work. Michael gives personal attention at the easel, complete with helpful tips and suggestions. Each day will end with a critique. All levels of oil student are welcome.

Experimental Monotype Printmaking

Saturday, June 9-Sunday, June 10

10am-4pm

Instructor: Roger Hyndman Fee: \$190/\$165 members

<http://www.solarprintmaking.com>

A monotype is an image that is painted on a plate, glass, or a sheet of plexi glass. The printmaker may vary their approach depending upon the image. The painted plate is placed on the press, a damp sheet of paper is applied over it and then it is run through the press by hand. Blankets protect the back of the paper from the roller and help to create a finely toned image. Images that have a raised surface will emboss the paper and create an interesting light and shadow effect.

Paul Jackson AWS, NWS

Painting Glass & Shiny Stuff

Monday, June 11 - Thursday, June 14

9am - 3pm

Fee: \$525/\$475 members

<http://www.pauljackson.com/>

Reach the next level of artistic confidence and ability as Paul helps you explore design, color, value, textures, and patterns. Through informal lectures, discussions, demonstrations, and critiques you will be guided in refining your personal painting style. Come prepared to find logical and creative answers to your watercolor problems.

### Martha M. Deming, TWSA, PSA Shifting Gears, Changing Drivers: Ways to Refocus Your Painting Process and Create Better Paintings

[www.MarthaDeming.com](http://www.MarthaDeming.com)

3 Day Monday, June 25-Wednesday, June 27 Fee: \$200/\$180 members

5 Day Monday, June 25-Friday, June 29 Fee: \$275/\$250 members

10am-4pm

All Levels & Painting Media, Beginner-Intermediate

This 3-5 day workshop will help you shift the driving force behind your work from subject matter to design through an easy process of abstraction which will allow you to focus more attention on design and free you from the distraction of realistic subject matter. Ideas tried here can later be applied to subject matter paintings resulting in better composition; the heart of any good work. Design elements and principles will be addressed along with consideration of how value, hue, intensity and temperature of color can impact design.

### Stanley Maltzman PSA, Pastel Landscapes

Monday, September 3-Thursday, September 6

10am-4pm

Fee: \$400/\$375 members

All Levels

4-Day Outdoor/Studio Class

**Stanley Maltzman, PSA**, leads you through a discovery of the drama in nature while teaching you about composition, values, color, perspective, and pastel techniques. Attention to each student's needs is a very important part of Stan's daily teaching. He shows you how to select a scene from the panoramic views confronting you and work it into a pleasing picture. Stan also demonstrates how to use sketching and notes as references to complete the creative process in the studio. As an avid plein air artist, Stan looks forward to presenting you with a fresh perspective of the beauty of the surrounding Adirondack landscape.

### Mark Andrews

#### Capture the Spirit of the Moment in Watercolor

Sunday, September 16, 6-9pm

Monday, September 17-Wednesday, September 19

10am-5pm

\$200/\$175 members

Come and live out loud as we paint landscapes and explore the wonderment of watercolor. Students will loosen up as they experiment with the watercolor palette. Mark has been in numerous art shows, and presently teaches workshops on a regular basis. In 2010 one of his paintings was chosen as the annual poster for the 28th Adirondacks National Exhibition of American Watercolors.

#### To Register:

Contact View at [info@ViewArts.org](mailto:info@ViewArts.org) or call 315-369-6411 ext. 201 or 210. Visit our website for further information. [www.ViewArts.org](http://www.ViewArts.org).



**CNYWS SPRING WORKSHOP**  
**Photographing Your Paintings for Juried Show Entries**

Saturday, April 14, 2012 10:00am to 3:00pm

North Minster Presbyterian Church

7444 Buckley Rd. N. Syracuse, NY 13212

*Presenter Carl Crittenden, CNYWS*

CNYWS has made the decision that all entries for the 2012 Juried Show in Cooperstown must be submitted in digital form. The juror will look at the digital images and make the selection of paintings to be included in the show. The artists of the selected work will be notified when to deliver the work to the collector or Cooperstown.

This workshop will show you how to do this and let you practice taking photos of your paintings with a digital camera. There will be demonstrations of how to photograph both framed and unframed paintings. You will also learn how to use computer software to correct the images for lighting and color, how to use the computer to prepare the images for entry and how to send in the entry either on a CD or by email. Once the demonstrations are complete you will have the opportunity to practice by taking images of your own paintings and working on the computer to prepare your entries.

The equipment and materials list below is a suggested list. If you have the equipment and software bring it. If you don't, bring your paintings anyway and practice with our equipment.

**EQUIPMENT & MATERIALS:**

- Paintings-both Framed and Unframed • Digital Camera • Tripod • Laptop Computer
- Camera Chip • PhotoEditing Software Program • Notebook
- Blank CD • Large piece of Foamcore or a Full Sheet of Watercolor Paper
- Masking Tape

*Bag Lunch! We will supply beverages and dessert.*

If you have any questions call Carl Crittenden at (315) 633-2817 or email [robertscrittenden@verizon.net](mailto:robertscrittenden@verizon.net)

**DIGITAL IMAGING WORKSHOP APPLICATION**  
**Photographing Your Paintings for Juried Show Entries**

Saturday, April 14, 2012 10:00am to 3:00pm

*Application deadline is April 1, 2012*

Name \_\_\_\_\_

Address \_\_\_\_\_ City \_\_\_\_\_

Phone \_\_\_\_\_ Email \_\_\_\_\_

*Mail with your check for \$20.00 payable to CNYWS to:* Carl Crittenden  
 947 Route 31,  
 Bridgeport, NY 13030

## Demo Night

### *Once Upon a Time...*

...not so very long ago and in a land not far away, our esteemed society of watercolor artists held a gala event: the meet-the-artists reception for our legendary juried exhibition and Demo Night—our gift to the community. This combined festive occasion took place on Friday evening, September 23, 2011 as the clock struck 6:00. The Edith Langley Barrett Gallery and Library Concourse of Utica College were temporarily transformed into a land of enchantment as our members welcomed visitors from far and near, treating guests to magical displays of paintings and revealing hidden secrets of the once-mysterious watercolor technique. The stage was set for an evening of magic potions, glorious adventures, make-believe and happy endings.

Eight talented and benevolent sorcerers, better known as CNYWS members, cast their spells over an appreciative audience of students, UC faculty and staff, and residents from across the area. Bud Bolte revealed his method of sealing the support with gesso; this allows for the lifting of pigments and gives the artist an option to easily make changes throughout the painting process. Ceil Pigula disarmed her rapt viewers with a demonstration of “negative painting” and Loretta Lepkowski used diluted washes and successive glazes while showing examples of works in various stages from pencil sketch drafts, through to completion. Dominick “Doc” Ciarla revealed how he got his nickname by demonstrating his inimitable detailed style and Jeanne Lampson treated her audience to a primer on watercolor washes. Sandra DeVisser showed how she pours paint and begins a work using a variation on the offset process, producing several different “starts.” Nancy Neaheer Maas, known throughout the land for her “woven” watercolors, let her viewers in on several of the secrets behind this process. Cookie Falcone emphasized simplicity by using straightforward drawings in watercolor pencils and crayons to produce exciting work; eliciting interactions from her audience, she inspired several children to participate and begin their own paintings.

Although guests were focused on the legerdemain of the demonstrating artists, they also made their way into the gallery to view the members’ artworks in the exhibition, juried by the estimable Robert Willman. An added attraction was the bounty of refreshment provided by Sodexo, the campus dining service. Visitors also eagerly purchased raffle tickets to obtain the mesmerizing art donated by our Annual Meeting guest artist, the delightful pixie Margaret Martin.

The sleight-of-hand that brought this gala celebration together was not without concrete help. Demo Night chair Heather G. Abrams collaborated with her exhibition co-chair Jeri Meday but they couldn’t have created this respite from the real world without the aid of the entire board of directors, numerous society members, gallery curator Carolynne Whitefeather and her crew of UC students, and other UC and Sodexo staff members including Chris Leogrande, Damian Boehlert, Stacy Knutti, Fred Vivacqua and Will Lamphear. Several rabbits were clearly pulled out of a number of hats!

As the last magic wands were waved and the hands on the clock face reached the appointed hour of 8:30, the spell was slowly broken and visitors began to drift away. There were no monsters, ogres, trolls, bogeymen, dragons or evil stepmothers to be found. Good fellowship was enjoyed by both participants and guests and they all lived happily...well, you know how this story ends.

*Photos from Top to Bottom; Cookie Falcone, Sandra DeVisser, Ceil Pigula, Lorretta Lepkowski, Nancy Near Mass*



## CNYWS takes another step into the Digital Age

Our 2011 Juried Show was held at the Barrett Gallery at Utica College. By all measures it was one of our strongest shows in recent years. Because there was not enough space to store the boxes with the paintings, the gallery requested that we submit digital entries to the juror. This would have eliminated some of the collecting and shipping of work back and forth. The juror would have the opportunity to look at the digital images and select the paintings to be included in the show. The works selected by the juror would then be collected for display in the show.

Since we had not juried a show this way before, we had to figure out how to do it. We were able to work out a system with The Barrett Gallery to use our old tried and true system for the 2011 show. The BOD has discussed the problem and has decided that all entries for the 2012 Show in Cooperstown will be submitted by digital image. Using digital images is not new. For several years now all applications for Signature Membership in CNYWS have been submitted to the Jury of Selection using digital images. Many watercolor societies around the country have required digital submissions for several years.

We understand that this will be a change and that we will all have to adapt to the new procedure. In order to aid in the process a Spring Workshop has been scheduled for April 14, 2012. In this workshop Carl Crittenden will demonstrate how to take digital photos of your paintings and prepare the images for application to the Juried Show. Anyone attending will have the opportunity to practice photographing their work.

Later in the summer, Carl will schedule a couple of sessions in different locations so that anyone who can not prepare their own photos can bring their paintings in and have them photographed to

meet the specifications of the Show Application. The exact specifications and procedure for submitting the images for the Juried Show will be spelled out in the Show Application. These specifications and procedure will also be published in the CNYWS Newsletter. If you have any questions you may call Carl at (315) 633-2817 or send an email to [robertscrittenden@verizon.net](mailto:robertscrittenden@verizon.net).

### Specifications for Juried Show Applications.

All images must be in **JPEG format** and may be submitted in an email or on a CD.

Resolution must be **300 DPI** with a minimum of 1000 pixels on the longest side.

The image must be **correctly oriented (vertical or horizontal)**.

**No digital enhancement** is allowed other than lighting correction.

**Show only the image, no frame or mat.**

**Image Title:** ArtistNameTitleSizeHxW.jpg example: FredSmith-WinterIce22x30.jpg

**Send your application with your images to the address listed on the Call for Entries.**

**CD applications:** Send your CD with up to two images plus a copy of the Juried Show application. The application may be scanned and copied to the CD or sent as a paper copy with the CD. Label the CD with a marking pen with your name, address, phone number, and email address. The CD and application will not be returned unless accompanied by return postage.

**Email applications:** Send up to two digital images as attachments to an email. Do not copy the images into the body of the email. The application form may be scanned and copied into the email or sent as an attachment.

## HELP WANTED

We are looking for CNYWS members across the state with the equipment and ability to help other members photograph their work and prepare digital images to submit entries to the 2012 Juried Show in Cooperstown. If you are willing to help, we will include your name on a help list to be sent out with the show applications. Members in need of help can contact you and you can make arrangements to take the photos and prepare the images for either email or CD entries. If you are able to help please contact Carl Crittenden, 947 route 31, Bridgeport, NY 13030, phone (315) 633-2817, email [robertscrittenden@verizon.net](mailto:robertscrittenden@verizon.net). He will send you the entry specifications, etc.

## Application Deadline for Signature Members

All applications for Signature Membership must be submitted by **March 9, 2012**. Applications with instructions for preparing and submitting slide or digital images may be obtained from Beverly Choltco-Devlin or downloaded from [CentralNewYorkWatercolorSociety.org](http://CentralNewYorkWatercolorSociety.org). If you have any questions contact Carlton Crittenden at

***[robertscrittenden@verizon.net](mailto:robertscrittenden@verizon.net)***



the central new york watercolor society

# NEWSLETTER

[www.centralnewyorkwatercolorsociety.org](http://www.centralnewyorkwatercolorsociety.org)

**Stephen Ryan** *Publisher*

56 Onondaga Street  
Skaneateles, NY 13152



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## Newsletter Schedule

The deadline for submitting material for the next CNYWS Newsletter will be **July 24, 2012**, for the August issue. For those members who have e-mail addresses, an e-mail reminder will be sent out in June. If possible, please send your items by e-mail to make re-typing unnecessary to **[cpigula@twcny.rr.com](mailto:cpigula@twcny.rr.com)**.