



The Central New York Watercolor Society NEWSLETTER

February 2008

President's Message

I tend to think of our watercolor year as running from Annual Meeting to Annual Meeting. Those of you who were able to attend the 2007 Annual meeting and workshop with Fred Graff had the pleasure of enjoying his wonderful presentations over the two days of the weekend. Even though you may not want to paint like Fred, the design and painting techniques he demonstrated can be used to advantage regardless of your painting style or experience. Fred was gracious, articulate and entertaining through out all of his presentations. In the fall of 2008 we will have the pleasure of hosting John Salminen at Dibbles Inn in Vernon, NY, September 12 and 13.

We experienced what may be the end of an era with the first meeting in several years without vendors. I know that many of you were very disappointed to see this happen. I have had some additional conversations with Dave Cohn at Commercial Art Supply and he has informed me that they will not attend the meeting at Dibbles Inn in 2008. We are looking into other possibilities to fill in the gap.

Your acceptance of the slate of officers resulted in several new faces on the Board of Directors. A Board of Directors meeting was held in late October to get organized for the coming year. All of the retiring members were invited to attend and several did, which helped in transitioning to a new Board with a different group of people. The meeting was very productive and the new members stepped up to fill the gaps left by members leaving the Board. The new committee assignments are listed in this news letter. Several of the new members came up with ideas we haven't tried before. We are exploring how these could be implemented.

If you have logged on lately you will notice some changes in the website. Steve Blind made a presentation at the end of the Business meeting regarding some of these changes. He has been developing a secure area on the site which can only be reached by members with a password they create. This will allow any member to log on and get the names, address, phone number, etc. without this information being available to the public on the Internet. Members will also be able to log in and update and make changes to their own personal information and their e-mail address.

We had not had any responses to our request for someone to take on the job of Editor of the Newsletter. Some of you over the years have said that you would like to help out if you could work from home on your computer. Here is your chance. The Editor is the person who receives the articles and

material from other members. Most of the material is sent by e-mail so it is already typed. The Editor collects it together and forwards it on to Lorraine Van Hatten who does the layout, puts in the photos and sends it on to the printer. For the past year we have had a newsletter which has drawn praise from our own members, as well as members of other watercolor organizations around the country. We would like to keep this quality going. If you can help, please contact me or Lorraine Van Hatten.

Keep painting.
Carl Crittenden

Website News

At the last Annual Meeting attendees saw a presentation by Steve Blind regarding proposed changes to the website. If you have logged on to the website lately, you will notice that some of those changes are already in effect. Both of the lists for Associate and Signature members have been set up in an alphabetized format. When you click on any of the letters listed across the top of each page you automatically scroll down to the part of the alphabet displaying the names for the letter you clicked. These changes now show each list in one page and make it easier to find a particular member.

Steve has completed the work on the other changes and they are now being tested by the Officers and Directors. When we are convinced that everything is as it should be, a

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*Stella Lam,
our
"Featured Artist"
on page 3.*

2008 Officers

President

Carlton R. Crittenden, Jr 315-633-2817

President Elect

Roland Stevens III 315-589-9351

Corresponding Secretary

Catherine Blind 315-457-1029

Recording Secretary

Sandy Plumb 315-865-8301

Treasurer

Jean Madden 315-672-9644

Immediate Past President

Richard English 315-655-3845

2008 Board of Directors

Heather G. Abrams	William S. Elkins
Catherine Miceli Bennett	Drayton Jones
Martha Deming	Lorraine Van Hatten

2008 Committees

Annual Meeting	Carlton Crittenden
Annual Meeting Demo Night	Heather G. Abrams
Annual Meeting Registration	- open -
Annual Meeting Hospitality	Drayton Jones
Annual Meeting Raffles	Roland E. Stevens III
Annual Meeting Slides	William S. Elkins
Annual Meeting Publicity	Heather G. Abrams
Annual Workshop	Catherine Miceli Bennett and Martha Deming
Door Prizes	Kathy Kernan and Catherine Miceli Bennett
Exhibition Committee	Catherine Miceli Bennett and William S. Elkins
Constitution	Carl Crittenden
Guest Artists	Martha Deming and William S. Elkins
Newsletter Editor	- open -
Publisher	Lorraine Van Hatten
Jury of Selection	William S. Elkins
Membership	Catherine Blind
Website	Carlton Crittenden
Other Events	Roland E. Stevens III

Show Committee Chairs

Utica College, Utica, NY
open
Stone Quarry Artpark, Cazenovia, NY
open
Earlville Opera House, Earlville, NY
open

2007 Juried Show Awards

The prize winners from The 2007 Annual Juried Show at The Fayetteville Library were as follows:

Best in Show, Jean Madden - "*Oversight*".

Best Floral, Barbara Kellogg - "*Garden Gesture*".

Best Figure, Catherine O'Neill - "*Daddy's Helper*".

Best Still Life, Joanne Neff - "*Hot Stuff*".

Best Landscape, Geraldine Meday - "*West Woods*".

Juror's Special Mention, Drayton Jones - "*Red Tug*".

A Plein Air Painter's Blog

Painting from Photos - Copyright Violation?

From: mcj.painter@gmail.com (Michael Chesley Johnson, PSA)
Reprinted with Permission.

Recently, a professional photographer friend of mine complained that painters were painting from her photos and exhibiting and selling them.

These were photos downloaded from her website and clipped from local newspapers. US copyright law specifically makes creating, exhibiting or selling such paintings illegal. The law preserves for the creator of a photograph (or of a painting, for that matter) the right to both reproduce the work and to create other, derivative works from it. Period. (See <http://www.copyright.gov/circs/circ1.html>.) No one else has this right without explicit permission from the creator. Although I'm a dedicated plein air painter, I admit I do paint from photos now and then. However, these photos are my own. Why don't I paint from photographs other people have taken? (Other than the legal issue, of course.) Photographs that aren't my own don't have enough meaning for me. They may be pretty, but I can't feel the moment. For me, my photos evoke a lot more than what shows in the photograph. They evoke a whole world of sensation: the warm wind on my cheek, the fragrance of the sea, the cries of the seagulls. My photos may evoke a sense of early-morning optimism, noon's calm repose, or the moodiness of a fin de siècle evening. It's hard to find this in someone else's photograph, and even if I do, I still don't know what colours the shadows really were. I'll remember the shadow colours when I see my photo. If you know a painter who paints from someone else's photos (or paintings), explain to them that not only are they doing the creator of the work harm -- every illegal copy that gets sold is one less that the creator can sell and is thus bread stolen from his mouth -- but they are doing themselves a disservice. But, as you know, I really don't like painting from photos, anyway. One becomes a better painter by painting from life, not from photos.

By Michael Chesley Johnson, PSA

His blog address is <http://wheezard.blogspot.com>

His web address is www.MichaelChesleyJohnson.com

Featured member...

Stella Lam

Artists are generally drawn to the light, but I love shadows. I love the richness and colors of shadows and the way they give dimension to everything. Conceptually, watercolors are simple because the white of the paper is the light and anything else produces value and form. I'm often asked how I paint. I basically do layers. The more layers, the more developed the forms become. I do it because my first love is classical sculpture; I chip away the light. When I'm out of objects, I paint the air.

Some of my paintings have symbolic meanings. One of my favorites is "A Tribute to Love". It began with an error. I arrived at the church where my weekly painting group met and found the doors locked. Recalling the previous week, some artists mentioned a friend of theirs was ill, I assumed our session was cancelled because that person had passed away. It inspired me to begin a painting. "Tribute to Love" is a dedication to the enduring Love that enables us to care



about others, even though we are aware that caring can hurt us. We do it because we know how special these people are. I was the model for the girl, but it's not a self-portrait. I arranged the pose with the aid of a mirror. The scenery in the background, the ground and the water are all made-up, starting from various washes and building the forms to indicate shapes. The only thing painted from life is the rose. The painting had a powerful affect on me and I became absorbed with working on it. A couple of weeks went by, when one my fellow artists called to ask why I stopped attending the sessions. From her conversation, I realized that I had arrived at the church an hour too early that day, though I could swear



my timing was correct. Inspiration can come to us in strange ways.

As a child, I drew a great deal and liked doing people, especially faces. I even did a portrait of my sister in oils. Interest in classical art developed from reading Greek mythology in grade school. It introduced me to Greek sculpture, which led to the Renaissance period and later Romanticism and the Pre-Raphaelites. After seeing "The Agony and the Ecstasy", Michelangelo became my favorite artist. I had the impression that art was about the glory of God and man... until I attended college. Art 101 was a major surprise and disappointment. I turned my attention to studying various fields of science and to music, in particular, playing classical guitar, which I had previously begun learning on my own. Art was relegated to observation and self-study. Today, besides art, I have a multitude of interests that include the classical guitar, qigong, meditation, growing orchids and keeping abreast of the latest scientific developments.



After marrying and starting a family, I eventually returned to portraiture. My medium of choice became colored pencils. They are easy to use, though somewhat tedious, and produce nice textural qualities on rough paper. My involvement with watercolors began after attending a CNYWS demonstration at Munson-Williams-Proctor Art Institute many years ago. The moment I saw burnt sienna and ultramarine blue mix together on paper was an epiphany. I felt I understood the nature of watercolor. I promised myself that if I became accomplished at it, I would return the "favor" someday. After serving on the Board of Directors and acting as newsletter editor for several years, I hope I've done that. I encourage all watercolorists to actively participate in CNYWS. At the least, it's a way to become acquainted and to network with other artists. I'm currently doing oils, but will resume doing watercolors soon. Members can contact me at stellarts9@adelphia.net.

Watercolors top to bottom: *Tribute to Love*, *Full Spectrum Color* and *Abundant Fruit* by Stella Lam.

Website News

Continued from page 1

link will be placed on the Membership page which will allow each member access to a secure members-only area of the website. You will be able to create a password which will allow you access to the secure area. Once there you can view the names, addresses, phone numbers, etc. for every member. You can print out member lists, etc.

You will also be able to access an area where you can update or change your own personal information to change addresses, phone numbers, email addresses, etc. If you forget your password or want to change your password there is a procedure to do so. The ability to update this information will make it much easier for the membership chairman to keep the list up to date and make sure that you receive email notices and other mailings in a timely fashion. Our hope is that these changes will make the website more useful to you than it is now.



If you have your own website and would like to have a link from the CNYWS website to your own website, you may do so. All you have to do is send an e-mail note to Carl Crittenden with your website address. You also need to send a check for \$5.00 per year to Jean Madden. The \$5.00 fee can be included with your dues renewal application. A link to your site will be posted on the links page. The Board of Directors reserves the right to refuse to post a link to a site which has inappropriate content or content which may not reflect well on CNYWS. In this case, your money will be refunded.

Carl Crittenden,
Webmaster

Welcome New Signature Members

At the November 2007 Board Meeting, three applications for Signature membership were reviewed by the Jury of Selection. Two were accepted for Signature Membership. We are pleased to welcome Kathy Kernan of Utica, NY and Lorraine Van Hatten of Barneveld, NY as our newest Signature Members. They both were associate members and both are presently serving as CNYWS Directors.

Slide Review Schedule

The deadline for submission of slides for the next slide review will be March 15, 2008. Applications for Signature Member status are available from Kitty Blind or from our website at www.centralnewyorkwatercolorssociety.org. They should be mailed to William S. Elkins, 203 Scott Ave., Syracuse, NY 13224.

W.B. Romeling Trust Fund Gift

We have received notice from Jacqueline Rockwood, trustee of the W. B. "Bus" Romeling Trust Fund that CNYWS be recipients of a \$300 gift to be used at our 2008 Annual Meeting. This gift is an important addition to our funds for procuring workshop leaders of the caliber of Diane Maxey and Fred Graff, who were both so well received by our workshop participants. This year the gift will be used to help invite John Salminen, who also comes highly recommended, for our workshop leader. The CNYWS greatly appreciates this donation and a letter of thanks has been sent to Jacqueline and the Trust.

Membership

At this time, the society has 116 associate members and 86 signature members. You will be able to access their information on our web page secure area, on which Carl has a report on this info. (*See Website article starting on page 1*).

Please note that our membership year runs from January 1st to December 31st, because that is our fiscal year. But, it is also a good way to show who is a member in good standing. All persons entering the three yearly exhibits, must be a current member in good standing to submit paintings. And due to the of the rising costs of mailing, we need to restrict sending newsletters, notices and prospectus mailings for our yearly exhibits to current paid members only.

When you receive your annual renewal form, please return it promptly with your dues to help us keep current on our membership list. Late reminders will be sent March 15. After April 1st, all mailings and notices will cease and inclusion in exhibits will be denied until membership is renewed. We want to keep and grow the number of members in our society. Your cooperation is deeply appreciated and will help us run a better functioning organization. Please feel free to give my contact information to anyone you believe would be an asset to our society, and I will send them an invitation to membership.

Kitty Blind, Membership Chair

Newsletter Schedule

The deadline for submitting material for the August 2008 CNYWS Newsletter will be July 15, 2008. For those members who have e-mail addresses, an e-mail reminder will be sent out in early July. If possible, please send your items by e-mail to make re-typing unnecessary to carllor@netzero.net.

Members in the News ...

Drayton Jones was juried in as a signature member of "Watercolor West". **Jody Primoff** recently won *Best in Show* at the Members' Judged Show of the Chestertown Arts League in Chestertown, Maryland. She is also having a one person exhibit for the months of January and February at Gallery 333 in Annapolis, Maryland. **Linda Kollar** made the national show at Cooperstown this year and won the *Winsor Newton Award* with a full sheet watercolor over charcoal of poppies called "Popped!" The same painting also won an *Honorable Mention* at the Schenectady Stockade Outdoor Art Show.

A new painting by **Roland (Chip) Stevens** has been chosen for the catalog cover and poster design of the 2008 Adirondack National Exhibition of American Watercolors. He was juried into the Southern Vermont National Exhibition and also won *Best of Show* at the Rochester Art Club 2007 Fall Show. A recently published book, *Pettiness in Paradise* (a collection of short stories about Pultneyville), has Chip's schooner painting on the cover. He has also published two watercolors of underwater wrecks he recently discovered, a two-masted schooner in Lake Ontario and a Sea Bee airplane lost 50 years ago in a lake in Canada.

Ann Pember's painting, "Summer Solace" won "The Trails and Streams Medallion" for a Woodlands theme in the Adirondacks National Exhibition of American Watercolors for 2007 in Old Forge, NY. **Bertha Romanow** had a watercolor selected for the Master's Division in the 2007 Annual Central Adirondack Art Show. It also received an *Honorable Mention* in that Division.

Bud Bolte, in 2007, received three awards of note: The Mount Dora, FL Art League's Spring Show "Award of Distinction", as well as the League's Fall Exhibition "Best of Show". In the Adirondack National Exhibition of American Watercolors, in Old Forge, NY, his juried piece won the "Realism in Nature" Award. Additionally, he had two pieces of work accepted in the Catskill Mts. Twilight Cottager's Show, both of which were sold. Bud had the pleasure of conducting two workshops at the Mount Dora Center For The Arts, as well as a summer workshop for the Arts Center/Old Forge, NY.

Georgina Talarico gave a painting demo at the Van Hornesville Art Show in October of 2007. **Debbie Rosato** was chosen for the Masters Division in the Central Adirondack Art Show for 2007. **Marian Simpson** has taught a week workshop in Islesboro, Maine this past October, and in her studio during January and February. Marion also received *First Place* in the Chenago County Council on the Arts Members Show for her three watercolor works in the painting category on mulberry rice paper.

Martha Deming's painting "Woody Napping" was accepted for *Splash 10*, published by North Light, to be released in the summer of 2008. Martha will be teaching a number of workshops this year, see page 6 for more information. **Robert O'Brien** recently won the *Watercolor West Award* at the 87th National Watercolor Society annual Int'l Exhibition in Brea, California. The winning painting "Golden Spikes" was chosen for their 2008 travel exhibition. He was recently featured in

the December issue of *Watercolor Magic Magazine* and had a painting chosen for the 2008 Artists Calendar from F&W publications.

Susan Wiley received the StuArt Award for "Summer Leeks", which was exhibited in Kent, CT. at the North East Watercolor Society's 31st Annual International Exhibition. It was judged by Lalit K. Masih, AWS, NWS. The painting can be seen on Susan's website: www.susanwiley.com.

Job Description Project Completed

After many years of saying "we ought to do this," now we can say it is finally done. Martha Deming decided to take on this project after the last annual meeting. Thanks to the extensive help of Lorraine Van Hatten, our newsletter publisher, and many other present and past members of your Board, the Job Description Project is done. All the jobs that are part of keeping CNYWS functioning, now have a complete description in writing. Each Officer and Director will receive a hard copy in a notebook form. The information is also available to all members, either as a printed notebook or a pdf file. We hope this will encourage more of you to step up and participate more actively in your organization. If you are approached about taking on a job, serving on a committee, or would simply like to participate more fully, you can now find out exactly what is involved in whatever job you are considering and feel more confident about saying "Yes, I'd be glad to help".

Editor Position Open

We have an opening for the Newsletter Editor. The newsletter is published twice a year in February and August. The editor position requires that one has a computer and Internet access (so that this job can be accomplished by e-mail). We have just completed a Job Description Notebook and this is the listing for Newsletter Editor:

The newsletter editor is appointed by the President with approval of the Board. The editor's tasks include the following:

- * Establish and publicize deadlines for submitting articles and other materials for the newsletter;
- * Solicit, receive and organize articles, reports and other newsletter items; proof read and edit those materials, then forward them to the newsletter publisher (via e-mail).
- * Request suggestions for and/or propose candidates for the Featured Artist for each issue, usually someone whose work is consistently excellent and who has been a Signature member for some time and made outstanding contribution to the organization throughout his or her membership;
- * Optional: request suggestions for and/or propose topics for the Members' Forum and collect responses to the topic for each issue;
- * Attend Board meetings whenever possible to discuss newsletter issues with the Board and stay apprised of CNYWS Board activities and news;
- * Coordinate efforts with the publisher on all tasks whenever possible.

If interested, please contact:

Carl Crittenden at robertscrittenden@verizon.net
or Lorraine Van Hatten at carllor@netzero.net.

Watercolor Workshop Schedule

In view of our Forum topic this issue, here are some watercolor workshops which are easily accessible from the Central New York area and may be of interest to our members. Find out more about any of these artists and workshop sponsors on the web.

The Arts Center of Old Forge

Old Forge, NY is offering the following 2008 workshops:

- * *Judi Betts* (AWS), July 13 - 15, a three day workshop.
- * *Gordie Bashant*, August 25 - 27, a three day workshop.
- * *Robert O'Brien* (AWS, CNYWS) September 14 - 16 (during ANEAW) a three day plein air.

Looking ahead: Frank Webb, Janet Walsh and Fred Graff are on the watercolor workshop schedule for Old Forge in 2009; and Cheng-Khee Chee for 2010; specific dates to be announced. More information is available at 315-369-6411 or e-mail info@artscenteroldforge.org.

The ANEAW show will be open August 23 through October 5, 2008. Call or e-mail for a prospectus. For a listing of all workshops and other information visit their website at www.artscenteroldforge.org.

The Hudson River Valley Art Workshops

Greenville, NY is offering these watercolor workshops in 2008:

- Eric Weigart*, May 4 - 10;
- David Dunlop*, June 1 - 7;
- James McFarlane*, May 17 - 20;
- David Daniels*, June 15 - 21;
- Alvaro Castagnet*, June 22 - 28;
- Jean Uhl Spicer*, August 14 - 17;
- Betty Carr*, July 27 - August 2;
- Lewis Barrett Lehrman*, August 7 - 13;
- Mel Stabin*, August 17 - 23;
- Mary Alice Braukman*, August 24 - 30;
- Pat Dews*, September 7 - 13;
- John Salminen*, September 14 - 20;
- Skip Lawrence*, September 28 - October 4
- Mary Whyte*, October 5 - 11.

For a listing of all workshops and other information see the website at www.artworkshops.com or call 518-966-5219 to request a color brochure.

Workshop Listings from Members:

Robert O'Brien is a signature member of CNYWS as well as the American and National Watercolor Societies among others.

- * He will be conducting a three day workshop in Rochester, May 2 - 4th 2008 at the Fine Art Store, 150 West Main St. Rochester NY. (The Cascade Art Center at Rochester Art Supply). The three day workshop is called "*The Sketchbook As Key To A Successful Watercolor*". The workshop will focus on the sketchbook and finding the right values for a successful watercolor painting. To register call: (585) 546-6509. For more information (www.FineArtStore.com) or email classes@fineartstore.com
- * Robert is also teaching a workshop at the **Arts Center in Old Forge**, September 14 thru the 16th. (See the Old Forge listing above for more information.)

Martha Deming is offering a number of workshops this year.

- * She will be teaching a class at Remsen Central School called *Composition For Painters*, 4 weeks, April 7, 21, 28 and May 5, 7:30 to 9 P. M. Call 315-831-5397 for more information.
- * Martha will teach a 3 day workshop at the Old Forge Arts Center June 23 - 25 called "*Be A Painter, Not A Reporter or How To Avoid being A Kodak Wannabe*". The topic will be techniques for using photographs as reference without copying them. Call 315-369-6411 for more information on that one.

ANEAW 2008

The prospectus for the 27th Adirondacks National Exhibition Of American Watercolors is out. The show, held each year at the Arts Center in Old Forge, NY, has become one of the most prestigious in the nation. CNYWS has been represented by accepted member entries almost every year. Slides are due April 4, so pick out your best work and send in your entry. This year's juror of selection is Frank Webb; the juror of awards is Judi Betts. The show will open on August 23 and run through October 5. To get a prospectus, call 315-369-6411, visit the website at www.artscenteroldforge.org, or e-mail info@artscenteroldforge.org.

Submitting Member News

Our watercolor society is justifiably proud of the accomplishments and activities of its members and we would like to be able to share news of these actions and awards with the rest of our membership. Not only to highlight the members who do these things, but also to offer encouragement and inspiration to our group, especially the associate members.

Please let us, Lorraine Van Hatten of the newsletter committee or any board member, know if you enter any exhibits whether they are CNYWS or other galleries/shows; win any awards; take or lead any workshop, or in any other way garner accolades that you would like to share. News of one man shows and other exhibits will allow our members to visit and view them. If you are particularly pleased with any local, regional or national workshop you have taken and/or workshop leader, we would value your comments. This is one way we are able to investigate new painters for our annual workshop or possible fall/spring workshops on other subjects. A casual critique can be submitted to the newsletter committee or a board member.

Please help make our newsletter the outstanding house organ that it has recently become. Any suggestion for topics or items for discussion are always appreciated. We are looking for a new editor, and have an excellent role model in Stella Lam, who has just retired. Lorraine is a dedicated and hard working publisher, but she can't do both jobs.

Kitty Blind

Newsletter Forum....

For this topic, we have invited recent - as well as current - members of the Board to describe their personal experiences and impressions. We hope that their discussions will prove to be interesting as well as informative for our members. If you have a subject that you would like to see addressed in a future Newsletter you can submit it to any current Officer or Board member.

Here is the question: Do you attend regional or national level workshops? Why or why not? If you do, is there a particular instructor that you liked best or learned the most from, or who greatly influenced your thinking? Please share your views.

Sandy Plumb replied, "I have attended local and CNYWS workshops, but I attended my first regional five-day workshop last summer. For me, the most different aspect of it was to engross myself in painting every day, all day, for five days. No phone calls or non-art interruptions. Everything around me was feeding my art: the instructor, his wife, and the participants around me.

I think we are lucky to have the Old Forge Art Center close enough to take advantage of the classes they offer with a minimum of expense. Prior to taking the workshop, I was intimidated by the instructor's bio and the anticipation that other artists taking the class would be much more advanced than I. However John Salminen, the instructor, spent considerable time with each person, made suggestions but never criticized, and found positive comments for everyone. There were people with more experience than I, but also some with less. And I can say that ALL of the participants came away with more confidence.

John will be presenting this year's CNYWS fall workshop and I recommend it to everyone."

Patrice Centore said, "Aside from the CNYWS workshops, I've not attended any national workshops in a long time. I do miss that experience.

I attended two workshops in Greenville, NY, years ago. One was by Dominick DeStefano and one by Zoltan Szabo. Both artists really stretch one's capabilities because you have to produce new work for daily critiques. The pressure is on. Of the two instructors, I found Dominick DeStefano the most inspiring. His rather rash bold style inspired me to loosen up and apply paint boldly myself. I don't paint in his style but I've become a much more confident painter since attending his workshop.

I believe an artist gets much more out of a five-day workshop than is possible in the one-day workshops we have for our annual meetings, but any input from an excellent artist is valuable. I don't feel as much urgency to attend the longer-running workshops as I used to. I really feel that what I need is more time to paint, period. I've often thought that I should pretend I'm at a workshop and spend more time in my studio making pictures instead of attending all the other distractions that come my way."

Martha Deming responded, "Workshops are one route to the constant evolution and growth that are the hallmarks of all successful artists. Each year since 1991, I have attended at least one national level workshop plus whatever regional workshops or classes that interested me and that I could afford. Early on, I chose instructors whose painting skills and techniques I admired and wanted to know more about. As my work has progressed, the thought processes of the instructors have become my focus. I pick instructors whose work I admire, but who paint very differently from what I do, seeking new ideas that I can integrate into my work, rather than simply confirming existing ones.

My purposes in attending workshops are *not* to learn to paint like the instructor, but rather to expand my thinking and technical skills, to meet and get acquainted with some of the top artists I've read about, to hear and learn from their opinions of my work, to seek suggestions for improvement, to meet other artists, and to have a period of time to immerse myself in my art without the unceasing interruptions of daily life. Keeping one's mind open to such experiences usually pays big dividends in the form of excitement and enthusiasm, personal growth, artistic refreshment, and, of course, better work. Additionally, I usually teach a workshop every year, do occasional demos and such, so I'm always on the lookout for new ideas to share with my students.

Among the many instructors I've taken workshops and classes with, I have been inspired by Skip Lawrence and Brian Atyeo. Both are superb artists who had reached levels of success we all wish for and, taking huge risks, left their comfort zones to venture into very different work. That took great courage, and their artistic growth has led them to even greater success. Brian Atyeo was the first artist, among all who invariably point out the importance of the value sketch, who actually taught me a simple and surefire method for making that all-important value sketch. I am inspired by Thomas Sgouros, who continues to paint so beautifully in spite of severe vision problems. I am inspired by John Salminen and his focus on design, his reminders of Edgar Whitney's rule for the white shape (irregular, oblique and unpredictable), and the mantra, 'Every painting decision should be a design-based decision.' Stanley Maltzman helped me to begin to break away from over-reliance on photo references by doing plein air sketches and then working from the sketch, *without* any photo. The results were amazing and exciting. Guy Corriero taught me to simplify and change what I painted from what I saw, when he said, 'Do you want it *the way it was*, or do you want a good painting?' Bob Willman, in a casual conversation, once taught me an unforgettable lesson in seeing.

Every instructor I've ever worked with has taught me important things that have cumulatively impacted my work for the better. Often the workshop experience is so intense that one could easily be overwhelmed, but don't be. Know that some of the ideas and lessons may take months or even years to 'sink in' as you keep on with your own painting. We aren't born

Newsletter Forum

Continued from page 7

knowing how to be good painters; we need to and, if we choose, can gather some of the needed skills from others, interpreting and melding them into our own 'vocabulary' as we continue to paint on our own.

Suggestions: take from instructors whose work you admire, whose work is different from yours and who will challenge you; come home with at least one new key thought that you can apply to your own work; don't expect it to be easy; keep a mind open to new and different ideas and ways of working; enjoy learning."

Marian Simpson said, "I have been blessed to have been able to study with 28 various so-called nationally-important artists over my life. Most outstanding of course are the ones who are best known. Ed Whitney, with the most basic of principals, stands out. Milfred Zornes, John Pike, Tom Hill, Diana Kan and Robert E. Wood are also on the top of the list. Since I paint in other media there are others, too. Continuing change is the best part of the art world in my opinion."

Dick English replied, "I only attended regional workshops but have not attended any for several years, so I am not really qualified to discuss those available now. However, I got a lot out of many that I did participate in. Usually I would come home and try to paint my first painting like the leader did and was singularly unsuccessful. My wife would always say that I should never attend another workshop because they always mess up my paintings. However, I would notice later that a lot of their techniques would be useful and really did contribute to my development as a painter.

The artists that I learned most from were Guy Corriero, Carleton Plummer, Don Andrews and Don Getz. I think the reason is that I greatly admired their work and they painted similar subjects. I never got much from artists that painted in different styles or different subjects. I guess the lesson here is to choose from artists who work in styles and subjects that are similar to your own tastes."

Kitty Blind added, "I have never had the opportunity to attend a regional or national watercolor workshop. But I have had the good fortune to attend local workshops with instructors who do regional and national workshops, and I would take any opportunity to go to one if possible. These accomplished painters always have many good tips and solutions to problems that a (newer) painter can adopt and use, even if their (the instructor's) painting style is not one you would be totally interested in. Trying to paint in their style is very good practice and you can learn many things that would apply to your own painting. And it gives you a new focus for developing your own style. The experience is invaluable."

Catherine Bennett responded, "This is a very interesting forum topic for it reveals the artist's preference of style, how we each prioritize our creation of art in relationship to the other essential parts of our lives, and our concerns about emerging into a fresh, new phase of our artistic career.

I attend regional and national workshops because it's an enjoyable investment in myself, where I learn practical technical tips or discover philosophies that free my creativity. Both

of these perks have inspired me to speed back to my studio and produce a higher quality and a prolific quantity of paintings. The stimulation alone is reason enough to participate in workshops. The tugging responsibilities of everyday life compete for our time and attention. Often due to family obligations, financial restraints, or medical reasons we can find it hard to commit to a workshop. The benefits of attending usually outweigh the reasons to stay home. I have never regretted going to a workshop, for I always gain valuable watercolor lessons that enrich and renew my work.

There are two teachers that provided me with the tools that influenced the greatest change in my development. Jean Grastorf, AWS, NWS, TWSA (a graduate of our own CNY's Rochester Institute of Tech) has served on the Board of Directors of the AWS as well as their Jury of Submissions and Jury of Awards. She is a winner of many national awards and I have found her workshops to be very beneficial. Jean demonstrated how to pour multi-colored washes without causing a betraying bloom. She explained how the infusion between 'unbrushed' colors ultimately celebrate the way in which light creates the miracle of color. This concept was pivotal for me and I began to optimize the clarity of fresh, clean color pours in my backgrounds. I began to discover, through her demonstration, that color is less apt to neutralize by tilting the paper (which controlled the flow) and by pouring less quantities of pigment.

Grastorf was one of my most intellectual teachers because she also reinforced how to maximize the incredible power of design. Her preservation of large white shapes with masking fluid reminded me of the importance of a strong, simple composition and an eloquent, ballet-balance of space. Her watercolors sparkle because the untouched white paper reflects pure light. I simplified my backgrounds and, by applying mask first, I was able to focus on the solid shape of my portrait and a few elements in the foreground. It really made my painting process easier.

Jeanne Carbonetti is the other instructor who, by her sumptuous color pours and spontaneous interaction with the development of the painting process, encouraged me to let go and hold on at the same time. Jeanne has been a watercolor teacher for thirty years. She operates the Eden Center for Creative Power at the Crow Hill Gallery in Chester, Vermont. Her workshop lead to significant breakthroughs for me because it affirmed that the confidence that all artists require is not dependent on exterior social approval, but it is an internal well-spring. She lectured in her serene voice about the importance of letting the water and pigment emerge from the paper. I could feel how securely centered she was in presenting the exercises designed to unite body, mind, and spirit in a Zen philosophy. She explained that since painting is a journey, artists are able to uncover their creative self through the path of painting which empowers us with five principles.

Her presentation opened up many new gateways for me to express my creativity through the concepts of playfulness, balance, deliberateness, flow and centering. How freeing is her idea to trust in your own abilities! How reassuring is her philosophy that each of us, by the power of uniting body, mind,

Continued on page 10

Demo Night 2007

On September 28th, the Demo Night of our 2007 Annual Meeting, Angela Wilson had arranged for eight Signature CNYWS artists to demonstrate the way they approach creating a painting. Carlton Crittenden also showed how a framed painting could be photographed without glare. As the evening progressed, Stella Lam encouraged many to purchase chances on three watercolor prints, two donated by Fred Graff and one by Martha Deming, to augment the funds needed to run our Annual Meeting.

Martha Deming showed how she fuses the many delicate tones she uses in her awesome flower paintings.

Bill Elkins discussed the importance of regular sketching. He displayed a dozen or so of his sketch books filled with meticulous drawings done on location so that we could visually and verbally accompany him on his vacations over the last several years.

Judy Hand showed how to create a glowing wash for a composition's sky or background. Expounding on Christopher Schink's Mastering Color and Design in Watercolor, Judy explained the difference between transparent, staining and sedimentary colors.

Pamela Walker Hart introduced a range of most interesting textures into her subjects which add a sense of mystery and depth to her compositions.

Georgina Talarico led us through the steps she takes to progress from a blank sheet of paper to a delicate portrait of a young child.

Jane Taylor created an oriental-style painting on rice paper of Koi and reeds with watercolor and sumi inks. Any who asked were treated to an explanation of how she developed an interest in Oriental as well as traditional watercolor painting.

Both W. Ralph Murray and Robert Willman went from start to finish on their painting. As they progressed, both answered why and how questions for enthusiastic audiences.

The demonstrations were a hit and everyone came away with new inspiration and ideas.



Above: Georgina Talarico. Right top to bottom: Martha Deming, Judy Hand, Pam Walker Hart and Bill Elkins.

Book Review

The Watercolor World Of Cheng-Khee Chee

ISBN 0-9655807-0-9

Chee Studio, Duluth, MN, 1997

This book is a true gem for the watercolorist's library, an art show par excellence and infinitely inspiring. In addition to the lavish and richly colored illustrations, there are five chapters devoted to Chee's major techniques. These are traditional watercolor, the crinkling technique with oriental paper, marbling and monoprinting, saturated wet and improvisational color splashing. Just the chapter titles alone are enough to whet the appetite for watercolor painting. For each technique Chee lists subjects and concepts, tools and supplies and the procedures involved. Not only can one learn a little about how Chee thinks and what he paints, but the book is worth buying for the paintings alone.

Chee has also illustrated two particularly beautiful children's books: *Old Turtle* by Douglas Wood (ISBN 0-439-30908-5) and *Noel* by Tony Johnston (ISBN-10: 1575057522 and ISBN-13: 978-1575057521). Each is well worth the investment. All three books are available used or new on Amazon.

Chee has been one of our most requested artists over the years. He teaches only six workshops per year and fortune has smiled upon us, because he will be teaching one of them in 2010 at the new Arts Center in Old Forge, NY. Watch the Arts Center website (www.artscenteroldforge.org) for more information in the future. Chee is also one of the instructors with whom our guest artist this year, John Salminen, has studied for many years.

by Martha Deming

Newsletter Forum

Continued from page 8

and spirit, can produce exclusive, superior artwork. Now that's a workshop worth musing.

Registering for a workshop is a confirmation that your artwork is important and a priority. Of course, there are times when your schedule and what's available will determine which workshop you are able to take. I will be in Italy this summer, so I'm participating in the La Romita School of Art 'Color, Value, Harmony and Rythym' workshop from July 13th - 27th in Terni/Umbria. The presenter, Martha Mans, will strengthen my fundamental principles and give me the thrill of working with an international professional artist.

Try a workshop and you'll see the wealth of your own potential."



More Demo Night Photos

Top to bottom: Bob Willman, Jane Taylor and Ralph Murray.



Exhibition Schedule 2008

Signature Shows

Stone Quarry Artpark, Cazenovia
May 4th to July 7th *

Earlville Opera House, Earlville
June 14 to July 26 *

Juried Show

at Utica College, Utica
September 2008 *

Opening: Friday Evening, Sept 12, 2008

Annual Meeting and Workshop

September 12 and 13, 2008
at Dibble's Inn in Vernon, NY
with *John Salminen*, AWS, NWS

Demo Night

Friday Evening, Sept 12th - 6 to 8 PM
at Utica College, Utica, NY (see the article below)

(* The dates of the shows have not been finalized,
please check the website for updates.)

John Salminen, 2008 Guest Artist

John Salminen, our 2008 guest artist, was the instructor for a five day workshop at the Arts Center in Old Forge, NY in August of 2007, when 12 of our Signature and Associate members rose to the design challenges posed. They were Kathy Kernan, Peg Klem, Sandy Plumb, Jan Cooley, Terry Rozycki, Kitty Blind, Judy Dimpleby, Roscha Folger, Lorraine Van Hatten, Loretta Lepkowski, Debbie Rosato and Martha Deming. John will present a one day workshop for our members on September 12, an event we can look forward to with excitement and enthusiasm. As always, space will be limited, so mark the date on your calendar and send in your registration as soon as it arrives next summer.

Mr. Salminen is a member of many watercolor societies including AWS and NWS. He has won more than 150 awards in national and international exhibitions. And has been featured in many art magazines and books. He is best known for his paintings depicting "urban realism".

John enjoys working with artists at all levels of expertise. This workshop will focus on abstraction, encouraging representational painters to experiment with a different style and challenging experienced abstract painters to explore new possibilities in expressing their creative voices. Artists are encouraged to expand upon their current levels of understanding and become more comfortable applying the principles and elements of design to their work.

Demo Night and Juried Show Opening Are Combined Into One Event

The atrium adjacent to the Edith Barrett Gallery at Utica College in Utica, NY will be the site of our 2008 Demo Night. On Friday, September 12th, eight of your CNYWS colleagues will be at work from 6 PM to 8 PM. This will be the fourth year, for what has emerged as a very popular event. Our demo artists this year will feature new Signature members and new Directors, a perfect opportunity to meet these folks, chat with them and see them at work. A variety of genres and styles of working will be represented, something to interest everyone. The event will coincide with the opening of our 2008 all Member Juried Show, so all are invited to join us for a dynamic evening.

Bus Trip to AWS Show

The Fine Arts Society in the Southern Tier has scheduled a trip to the AWS Show in NYC on April 12th. Area artists are welcome to sign up. The cost is \$35 from Binghamton. For more information, call 607-797-9499.

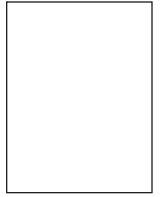
The show opens on Tuesday, April 1, 2008 and runs until Sunday, April 27. This is the 141st Annual International Exhibition of the American Watercolor Society.



Above: "Clay Street, San Francisco", by John Salminen.

Central New York Watercolor Society

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



www.centralnewyorkwatercolorsociety.org

CNYWS NEWSLETTER

February 2008

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Photos on pages 4, 9, 10 and 12 (bottom only) were submitted by Kathy Kernan.

All other photos were submitted by the artists.

*Top: "Woodsey Napping", watercolor by Martha Deming.
Bottom: Judy Hand at Demo Night.*

