



# The Central New York Watercolor Society NEWSLETTER

February 2007

## President's Message

Judging from the comments we have received regarding the October Annual Meeting, many of you felt it was one of the best yet. Diane Maxey was energetic, entertaining, and knowledgeable. She held our attention for two days and is going to be difficult to top as a visiting artist. Her presentation of our member critique at the end of the day on Saturday was quite different than any of our past critiques.

She asked that those who wanted to participate in the slide critique to please send a digital image of a painting ahead of time. Images of twenty six paintings were sent to her in early September. She then created a PowerPoint presentation in which she critiqued all the paintings and offered suggestions on how to improve each one. She was able to show on-screen the actual changes she suggested, so we could all see the side-by-side differences. It was a very educational presentation. At the end of the day, she gave me a CD with the entire presentation. She instructed me to make copies for every member who had sent in a painting and give them one. She also requested that extra copies be made for other members who would like a CD. However, her instructions were to charge for those. There is an article in the newsletter about the CD and how to order your copy.

The member artists who participated in the Friday evening demonstrations were entertaining and enjoyable to watch. Unfortunately, the weather was terrible and the attendance was down from past years. The Saturday attendance was very good. Over one hundred members were able to enjoy Diane's presentations and shop at the vendors' booths. We gained a few new members and took in enough money to pay the bills. I would like to express my thanks for your vote of confidence in electing me to serve another year as your president. I would also like to express my thanks to the other officers and board members who were willing to serve for another year.

One of the items I discussed at the Annual Business Meeting was the need to improve the overall quality of the work submitted to our exhibitions. One way of doing this is to clarify the regulations regarding acceptable paintings for the shows. I had appointed a committee chaired by Patrice Centore to research other watercolor organizations around the country and come up with a more specific and complete list of requirements that a painting must meet. I am pleased

to announce that the members of the committee have completed their work. The officers and members of the board have looked at the committee's recommendations. We are in agreement as to the content and wording. You will find a copy of these regulations in this newsletter. The Board will be asked to vote to adopt these regulations at the March board meeting. If you have any comments on this proposal, please direct them to any of the officers or board members before then. If approved by the board, the regulations will be incorporated into the prospectus of all future shows. We will also ask each artist to sign a declaration on the entry form that all paintings being submitted conform to the regulations.

Other items covered at the November Board meeting included evaluating all aspects of the Annual Meeting and appointing committee chairpersons for 2007. Our program for next year is pretty well set. It includes two Signature shows and the Annual Juried show. The 2007 Annual Meeting and Workshop will be held at the Holiday Inn in New Hartford on September 28 and 29. Fred Graff from Medina, Ohio will be our visiting artist. The list of 2007 committee appointments and calendar of events is listed in this newsletter.

You have probably noticed some changes in this issue of the Newsletter. There are several reasons for these changes. First is cost; last year we spent over \$1200 dollars for printing, postage, and other newsletter related expenses. I discussed this problem at length at the Annual Meeting. Each issue of the Newsletter is now available on the website ([www.centralnewyorkwatercolorssociety.org](http://www.centralnewyorkwatercolorssociety.org)) with all of the photos displayed in

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*"Welcome to my Studio!  
My life is my studio..."*

Featured Artist  
for February is  
Angela Wilson.  
Her story is on page 3.



## 2007 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

Marilyn Schlueter ..... 315-336-2923

### Treasurer

Jean Madden ..... 315-672-9644

### Immediate Past President

Richard English ..... 315-655-3845

## 2007 Board of Directors

|                 |                |
|-----------------|----------------|
| Patrice Centore | Kathy Kernan   |
| Jan Cooley      | Stella Lam     |
| Martha Deming   | Marian Simpson |
| William Elkins  | Angela Wilson  |
| Judy Hand       |                |

## 2007 Committees

|                       |   |
|-----------------------|---|
| Annual Meeting        | Chip Stevens                            |
| Workshop              | Judy Hand<br>and Martha Deming          |
| Door Prizes           | Kathy Kernan                            |
| Vendors               | Marian Simpson                          |
| Member Demonstrations | Angela Wilson                           |
| Exhibition Committee  | Open                                    |
| Guest Artists         | Bill Elkins<br>and Martha Deming        |
| Newsletter Editor     | Stella Lam                              |
| Publisher             | Lorraine Van Hatten<br>and Dick English |
| Website               | Carl Crittenden                         |
| Publicity             | Kathy Kernan                            |
| Membership            | Kitty Blind                             |
| Jury of Selection     | Judy Hand                               |
| Constitution          | Carl Crittenden                         |

### Show Committee Chairs

Remington, Ogdensburg  
Open

Fayetteville Library, Fayetteville  
Patrice Centore and Kitty Blind

Kirkland Art Center, Clinton  
Kathy Kernan and Jan Cooley

## Diane Maxey Critique Available on CD

Diane requested that we send her digital images ahead of time instead of bringing in slides on the day of the Annual Meeting. We sent her images of 26 paintings in early September. She then created a PowerPoint presentation that she showed and commented on for the Member Critique as the final presentation of the Annual Meeting. It was very well done



and showed that almost every painting can be improved. She explained what to look for and how to improve one's work using contrast, color, and principles of composition.

If you were at the meeting and saw the presentation, now is your chance to own the CD and see it again. If you were not there and would like a good demonstration of how to improve your work, this is it. Diane has given us permission to copy the CD and make it available

to our members. She also requested that we charge a small fee to help raise funds for CNYWS. The cost for each CD will be \$5.00 plus \$2.50 for shipping and handling. The presentation is set up to work even if you do not have PowerPoint software on your computer.

To order your copy, send a letter to Carl Crittenden, 947 Route 31 Bridgeport, NY 13030. Please be sure to include your mailing address and a check payable to CNYWS in the amount of \$7.50.

## Product Review

By Jan Cooley

### Fredrix Watercolor Canvas

Fredrix Watercolor Canvas is a woven cotton canvas that can be used with any water-media, due to its coating. It will accept a lot of water, and will not buckle. It was really fun to work with this surface. The watercolors didn't really move a lot or blend, and behaved more like hot pressed paper in that respect. It retained very loose, watery strokes and was just as easy to make very detailed work on.

One of its best features is the ability to remove paint, almost back to the original white...easily. The flip side of this, is the likelihood of removing paint from under layers that you didn't want to remove. The Fredrix company recommends using a fixative over areas that you want preserved. In general, it was a fun change from paper and was very easy to work with.

*Featured member...*

## Angela M. Wilson

Angela M. Wilson began her career in the arts in Rome, NY when she was 5 years old. She went from crayons and finger paints to oils, acrylics, graphics, pen & ink, and watercolors. Always with a camera in hand from grade school on, she spent her time off from education, work, and managing family life photographing the everyday simple beauty of the world around her. Both the creative worlds of art and photography grew with her and became her passion. She has shown her work in various galleries around NY State, and won numerous, prestigious awards in both fields.

Angela had a professional career of nearly thirty years working at New York Telephone Company, which is now Verizon. Over those working years, she was able to keep her “creative child” within alive and well until her retirement when she returned to the arts full time. Her husband, George, encouraged her to work at both creative fields, and even built her a studio in their home in New Hartford.

In her own words: “Having your own studio is a little piece of heaven! For the first time in my life, I felt I was truly an artist, and part of that exclusive world! My words of wisdom to all those artists out there who are striving for that illusive work of art still trapped inside you: Take yourself seriously. Credentials are of little importance when it comes to natural ability. Remember the likes of Vincent Van Gogh, Michelangelo, and those countless others who had nothing but their raw talent & passion. Don’t forget to “play”, have fun..... it’s OK to color outside the lines! Nurture the artist within you and don’t allow anyone to discount what you are doing to attain your goal. Remember, what you choose to create is completely up to you, the individual artist. You are unique..... there is only ONE YOU!”

Angela loves working in watercolor because it never ceases to amaze her. “There is always a vision at first; however, the painting inevitably takes on a life of it’s own! The process becomes an interaction between me and the work. The essence of my painting is to



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Above Right: *To God's Ear* by Angela Wilson.  
Right: *Body & Soul* by Angela Wilson.

## Featured Member ... Angela Wilson

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capture in paint the emotion I felt when I first saw my subject. I strive to achieve this in each piece I do. I recall a golden tip given to me by a wonderful artist, teacher, and friend, Mr. W. Ralph Murray: It's only a piece of paper. You can always begin again if you're not in sync with the outcome.

Angela has been a member of the Central New York Watercolor Society since 1997 and has served on the Board of Directors for nine years.



Above: *On Vacation* by Angela Wilson

## 2007 Annual Meeting Guest Artist

Fred Graff will be this fall's Annual Meeting demonstrator. He is a prestigious artist, being a Signature member of all three major watercolor societies: American Watercolor Society, National Watercolor Society, and Transparent Watercolor Society of America. His paintings are dynamic works with strong design elements. The paintings can be viewed at [www.artgally.com/fredgraft](http://www.artgally.com/fredgraft).

Right: *Sea's End* by Fred Graff

## 2006 Annual Juried Show Cooperstown Art Assn. Award Winners

|                         |   |
|-------------------------|---|
| Best in Show            | Bob Willman "Manheim Farm"                      |
| Best Figure Painting    | Bill Elkins "Rainy Day Tour"                    |
| Still Life              | Patrice Downes Centore "Garlic Study"           |
| Best Floral             | Martha Deming "Golden Trumpets" (painting sold) |
| Best Abstract           | Carol Saggese "Vermillion Coast"                |
| Atmospheric Landscape   | Dick English "Spring Thaw"                      |
| Architectural Landscape | Chip Stevens III "Cloveley, Devon, UK"          |
| Best Outdoor Still Life | Marian Simpson "Nutty Lunch"                    |
| Best Waterscape         | Bud Bolte "Autumnal Reflections"                |

## Workshops

**Bud Bolte** will be offering a 3-day workshop at the Art Center in Old Forge on Mon. July 23 thru Wed. July 25, 2007 from 9am - 4pm. The program will be "The Magic of Working Watercolor on an Impermeable, Non-Porous, Sealed Surface" (Gesso or Acrylic Sealed). For any questions, please call the Art Center (315-369-6411) or Bud (352-383-1419, through the end of April or 315-510-6759, after the 2nd week in May).

**Guy Corriero** will conduct a workshop at Monhegan. The class will run from July 2nd thru July 6<sup>th</sup>. He will teach on Monday, Wednesday and Friday with a demo each morning and individual attention in the afternoon. Critiques are held every evening after dinner. The tuition has been the same now for about twelve years at \$250. "Since most of the students stay at the Trailing Yew, I thought I would give you their number; 207-596-0440. I now live in Portland, Maine, taking the Hardy Boat out of New Harbor: 1-800-278-3346. If you have any questions you can e-mail me at [guycorriero@hotmail.com](mailto:guycorriero@hotmail.com) or [guycorriero@gmail.com](mailto:guycorriero@gmail.com)".

## Membership

Please direct all membership questions to Kitty Blind, our Corresponding Secretary and Membership Chairman at [kitsacct@hotmail.com](mailto:kitsacct@hotmail.com).



## Members in the News ...

Congratulations to **Carol Saggese**, who won the 2006 Casein Art Competition sponsored by Shiva Paints, Jack Richeson and American Artist magazine! Casein is a type of paint made from milk. Carol's work is featured in the January 2007 edition of American Artist; she said she entered the contest about six months ago. "They chose 10 finalists in the United States. I was notified I had two of the paintings." "Last Light" was the winning painting. She also entered "Squaw Lake Backwash." She received \$5,000 for winning the competition. **Tom Yacovella** is featured in the January/February issue of Watercolor Magic's 2006 Watercolor Society Awards. There is an article and picture of his painting "Keep Looking for a Bluebird" which was selected for Artist's Magazine's 23<sup>rd</sup> International Competition.

Upcoming events: **Martha Deming** and **Diane Davis** have a two-person show at Mohawk Valley Center for the Arts, in Little Falls which opens February 25, 1 to 3 p.m. and closes March 31. The show will include transparent watercolors, pastels and acrylics in a wide range of subject matter. Additionally, Martha's painting "Shadows on Gold" was singled out by Suzanne Hetzel, Vice President of the Transparent Watercolor Society, as being representative of the diversity of paintings submitted there that "could have fallen into other categories such as a beautiful floral reminiscent of Georgia O'Keefe, that could have been classified as an abstract, a floral, or even a landscape." **Barbara Kellogg** is having an exhibition of work at the Delavan Gallery in Syracuse from March 1-31. The opening is on March 1 from 5-9 p.m.

**Roland Stevens** was accepted in the 86<sup>th</sup> Annual Exhibition of National Watercolor Society and has been approved for Signature Member Status. He received 1<sup>st</sup> place at the Niagara Frontier Watercolor Society's show last year, had a painting accepted into the Masters Division at the Central Adirondack Art Show in Old Forge, received the Helen Bud Burness Memorial Award at the Adirondack National Exhibition of American Watercolors, Old Forge, and had a painting in the Invitational Exhibit at the Oxford Gallery in Rochester. Roland was also juried into the 1st International Exhibition with The Arts & Letters Club of Toronto held at The Arts & Cultural Council in Rochester. He had a solo show of 36 watercolors at Red FISH Gallery, East Aurora, NY, and had 2 watercolors accepted into the 2007 Masters Of Foxhounds Of America Travelling Art Exhibition at Cross Gate Gallery in Lexington, KY, which will go to 19 cities. He demonstrated at the Niagara Frontier Watercolor Society on Nov 16, and was accepted to the upcoming Transparent Watercolor Society Show.

**Linda Kollar** won the Most Outstanding Abstract award in the Masters Division of the Central Adirondack Show in Old Forge, sold the painting there and also sold the painting that made the National Adirondack Exhibition of Watercolors at

Old Forge. **Joy Englehart** had two paintings accepted in the Associated Artists of Syracuse Annual Juried Show in September and received an Honorable Mention for one painting "The Kitchen Table". She had 3 paintings accepted in the Cultural Resources Council Showcase #57, shown on WCNY in Liverpool, in October. Joy also exhibited 2 paintings at the Manlius Library for Associated Artist's Christmas show "Off the Wall". Two of her paintings were accepted in the National League of American Pen Women's juried show in Denver, Colorado this past summer. **Doretta Miller's** gouache painting received the Bronze Medal for Watermedia at the 110th Annual Juried Exhibition of the Caroline Lorillard Wolfe Art Club. The Awards Dinner was held at The National Arts Club in New York City on October 28, 2006.

**Celia Clark** won awards in the following exhibitions in 2006: The Cooperstown Art Association National Exhibition, the Masters division of the Central Adirondack Art Show, The Mohawk Valley Center for the Arts Regional Invitational, Watercolor West National Exhibition, the Northeast Watercolor Society International Exhibition, and the Niagara Frontier Watercolor Society National Exhibition. She earned Signature membership in Watercolor West. In Nov./Dec., she had a two-person exhibition with Karen Graves at the MURAL Gallery in Stamford, NY. From Jan.14-Feb. 10, 2007, she had a solo exhibition at the Mohawk Valley Center for the Arts, Canal Place, in Little Falls. **Guy Corriero** is the featured artist in the new Cygnet Gallery on Oak Street in Portland, Maine. Also, his painting was chosen for the 2006 National Adirondack Watercolor Exhibition poster. Signed posters are available at The Old Forge Art Center. His watercolor "Line Storm off Monhegan" was selected to be included in the 2007 American Watercolor Society annual Exhibition in New York City.

**Patrice Centore** recently exhibited a painting in the North East Watercolor Society's Annual International Exhibition of Watercolors at the Gallery of the Kent Art Association in Kent Ct. She had two paintings selected to hang in The Rome Art Center's 2006 Regional Exhibition, she received 2nd place and the Board of Trustees Award for Artistic Excellence for "Isle del Encontro". At the Rome Art Center's Regional Exhibition, **Lucy Service** received the Humane Society of Rome Special Judge Award for "Beneath the Sea". At the same exhibition, **Judith Hand** received Honorable Mention for "The Sun is Shining - Red". Judith also participated in a two-person exhibition with Christine Patsos, "Pas de Deux" Dance Themes. **Martha Klem St. Louis** had a one-woman show in the Cazenovia library during the month of January. **Catherine Miceli** has a show at Canastota library in March. She is the creator and founder of the art educational organization, Art and Soul Watercolors and is featured cover artist of the publication, "Women In Motion", Sept.'06. She photographed and interviewed with the Post Standard Newspapers in Dec. Catherine will teach watercolor classes at Art Haven of Hammondsport this spring. Prints of original watercolors are available through MWPAI.

# Newsletter Forum

*This forum's topic seems particularly relevant to all watercolorists, so in addition to soliciting the Board, artists **Ann Pember** and **Guy Corriero** were invited to respond. I thank everyone for taking the time to write and hope readers find their answers enlightening.*

Stella Lam

**Here is the question:** The value structure of a painting is deemed critical to a successful eye-catching work of art, but creating a large range of values is difficult for many watercolorists. The result is often an anemic watercolor. How do you achieve the ultra rich deep darks in your paintings?

**Martha Deming** replied, "I agree; value structure is the heart of good composition. Strong paintings in any medium, almost without exception, have a complete value range. (Think back to Diane Maxey's critique.) Whites can be reserved or created by various means, but as a transparent watercolorist, to get those rich, transparent darks, I use mixtures of transparent dark value colors like alizarin, hookers green dark, viridian, phthalo green, phthalo blue, Winsor red, Winsor green, Winsor blue, Holbein shadow green, or indanthrone blue. Mixing on the paper is best, of course, so the darks are varied, not like a cut out piece of black paper. Jean Dobie's "Making Color Sing" has a great chapter on darks. Another method I use is glazing with the above mentioned colors or similar ones, again making sure to vary applications for glowing, colorful darks and to maintain transparency. I stay away from indigo, burnt umber, Payne's gray and any other dark value colors that are more opaque, gray and cool. I used to be one of those people who thought darks (shadows) automatically had to be cool until Guy Corriero set me straight years ago. I like warm colorful darks. At demo night last year, I experimented with tube blacks, alone or mixed with dark value colors. The look was very lifeless compared to darks made with some of the above mixtures. You can get #9 or 10 value darks, glowing and transparent, by mixing or glazing the appropriate colors. You really don't need tube black at all.

This is a great and timely topic in view of the fact that John Salminen, our 2008 guest artist teaches value based design."

**Angela Wilson** said, "Your forum question is a good one! My thoughts on the topic of creating darks in watercolor works of art: I believe this can be an individual, and sometimes, unconscious choice by the artist. I avoid "Paynes Grey" (which is the only "black" I own), and continually experiment with mixing various colors (depending on the subject which requires deep contrast) until I find the dark which best serves the balance of my painting. One of the more rich blends is a mix of reds/blues to create a deep purple or burgundy. They say the best color is the one which is "found". I believe this is true for me. "Recipes" for color don't work for me.... I just go with what I see, and mix color until it fulfills my need! \*A good rule

of thumb: Avoid "black holes" in your works of art.....darks are great for necessary contrast, but too dark (or the WRONG dark) gives you a "black hole" which destroys the balance of the work."

**Chip Stevens** said, "Intriguing question - Save the whites! Save a lot for exploration & then slowly hone in on the subject at hand. Not all will be successful, but that's what the challenge is all about. The key is really in the composition of what you are trying to explore. Angela, well said. My best dark is rose madder genuine and thalo blue manufactured by Graham. But for some things I do use Paynes grey as an accent or mix it. Winslow Homer used what looks like Paynes grey so I say why not?"

**Judy Hand** responded, "Excellent topic! I absolutely agree with Chip - saving your whites is paramount, and I often forget to do this myself. When I first started painting, I watched a demonstration by Guy Corriero and always remember his comments: "Every color has a value, and every value has a color." and "It doesn't matter what color you use as long as you get the value right." This is definitely where the water -- or lack of it -- in watercolor is a huge factor. Beginners are not aware of the amount of water in the brush or in the paint or on the paper. It's not rocket science -- you need to reduce the amount of water on your brush before dipping into a new color if you want it to retain its value. To achieve beautiful luminous darks, either mix them on the paper or if mixed on the palette, "charge" the area while still wet with one of the parent pigments or with a complement. When I teach, one of the first little exercises I have the students do is to mix the darkest dark they can arrive at with the paints on their palette. Then save that little piece of paper as a reminder and a key for comparison to the values in whatever painting they are working on.

With that said, some paintings are not so much about value as about color, and with some monochromatic compositions, the value of the pigment is going to limit the possible range. Finally, there is a ton of information, quotations, etc. on the topic at Robert Genn's website, the Painter's Keys. Here is the page of quotes on values: [www.painterskeys.com/getquotes.asp?fname=sw&ID=324](http://www.painterskeys.com/getquotes.asp?fname=sw&ID=324)".

**Jean Madden** said, "I agree that it can be a bit tricky to attain the desired rich deep darks in watercolor, especially since it tends to lighten as it dries. Like Angela, I have no standard mixtures for darks but draw from the pigments used in a particular artwork and, if necessary, add darker versions to deepen the results. I prefer to mix colors as they are applied to the paper, since I think that gives a more vibrant result. Practice and trial-and-error are great learning tools. And, as Judy mentions, charging additional color into still-wet darks can add a lovely effect.

*Continued on the next page*

While I do have some blacks and grays on my palette, I never use them alone but only occasionally to gray or darken another color. Because of the way I approach most of my subjects, instead of directly applying the darkest values I tend to build them up in glazes of different colors. This system is not for everyone, I admit, but it generally protects me from having to do any “reverse painting.”

**Patrice Centore** answered, “I save my whites, then add the lighter to medium colors either by glazing several times but often using wet on wet. My favorite approach, especially for shadows, is to drop in one or more different colors to the original wet paint and watch it create its magic. As I always say, you can only do this with watercolor. The darks go in last and these I often have to re darken, sometime several times. I have only used actual black on one recent painting and that was figures of ladies with very black hair. The highlights were done in shades of blue and earth colors. I’m anxious to try Diane Maxey’s combination for “almost black”. I presently use a combination of very intense ultramarine blue, rose madder and thalo blue or veridian.

When I worked in advertising, we really followed the same procedure but worked only in washes of gray. Black was always black. One big difference was the use of opaque whites. We also used pen and ink. That was back in ancient times when all the fashion ads were illustrations rather than photography.”

**Guy Corriero** said, “First I must say when a painting doesn’t work for me it’s because I disobeyed or forgot my own rules, rules that I repeatedly tell my “students”. Although no one will do it, everyone’s painting would be much more appealing if they made a value plan consisting of just four values: Light Gray, Dark Gray, Black and White. The value plan should look like a child’s picture puzzle, i.e. very few pieces. Too often we choose subjects that contain too many different values. The test is to squint your eyes at the subject to see it as an arrangement of few value masses. Study the masters, especially Winslow Homer and you will see these simple value masses in all his work. Now ....Use anything to achieve the black value. A combination of viridian and alizarin crimson is as dark as you can get. Ultramarine blue and Burnt Umber is also a good mix and, here goes...why not use black? Oh the horror !!!!! Keep in mind that watercolors usually dry lighter so paints should be applied liberally. Sometimes there’s a fear that the darks will become too opaque and that fear is sometimes justified however you do what you have to do to obtain the “blacks”, darks that you want. I don’t hesitate to use opaque paints to get the appropriate colors or values. It’s the results that count not the process. The recent painting that was chosen for the poster of the Adirondack Watercolor Exhibition contains opaque paint. I had to do it in order to do the waterfall in the background. Whatever I need to do to get the effect I wanted was fine with me. Remember, you’re the master of the painting not the other way around. I hope this helps!”

**Ann Pember’s** reply was “Yes, a range of values is critical to a successful painting. There are a few small things that can help us push to deeper values. Rich darks can only be produced by pigment that is capable of producing a deep dark. Some, such as cobalt blue, even straight out of the tube, produce only a mid-tone. Test the colors you work with and use a value scale or value viewer (like Values Check) to observe the value each can produce at its greatest intensity. Base your choice of colors on the result you envision for your painting. The other key is to use enough pigment. You must blot excess water out of your brush before picking up paint, or you will have too much water. If you go from the water container right into the paint and then paint on wet paper you will make a pale painting. There will be too much water and not enough paint. For rich darks pick up juicy paint with a damp brush and test the color. It should be the consistency of heavy cream or even toothpaste! That will make a wonderful dark. Don’t be afraid of “wasting” your paint. Put out a generous amount of each color, maybe half a tube or more. Make quick value sketches if you can’t visualize your image in black and white. If you’re working from a photo, you can print a copy in grayscale and edit the image to get the look you desire. Never settle for photo reference without designing it by editing and making changes to improve the image! Make it art, not a copy.”

**Dick English** said “To achieve ultra rich deep darks, I use intense colors with plenty of pigment on the brush. For these passages, I squeeze out fresh pigment rather than try to use the dried pigment on the palette. I use the minimum amount of water in the brush needed to get the color to flow across the paper. This results in a deep color that is fresh and clean. Too much water will result in anemic colors. You must try to get this mixture of color and water right the first time. I always test the color on a small swatch of the same paper before laying it down on the actual painting. . Layering to build up color density usually results in duller colors. You will get the deepest dark colors painting your passage on dry paper. You can get the most interesting color mixing when painting wet in wet, but you must minimize water in the brush to get deep dark colors this way.

Use intense colors or combinations of these colors to achieve deep darks. Some colors are naturally too light to use for these passages. Ultramarine blue, burnt sienna, phthalo colors (like Winsor blue, green or red), and many quinacridone colors are very intense individually, but especially when used in combinations. Some of these may be staining colors, but unless you plan to lift off color later, don’t worry about it.

I never use black. I find that mixing complementary colors can produce very dark colors that are enlivened by the original colors. Burnt sienna and ultramarine blue can make an intense dark that may be either cool or warm, depending on the mix. These two also make wonderful neutral grays. Winsor red and Winsor green can produce the deepest blacks, also with shadings of green or red.”

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## Book Review *By Martha Deming*

### **Landscape Painting Inside and Out**

by Kevin Macpherson  
North Light Books 2006  
ISBN-13: 978-1-58180-755-4

### **Adirondack Seasons Old As Time, The Art of Michael Ringer**

St. Lawrence Gallery, Michael C. Ringer  
ISBN 0-9640444-7-1

The Macpherson book just glows with exuberant light and warmth of color from cover to cover, in both the numerous images and the spirit of the text. Though Macpherson is best known as a plein air oil painter, the benefit of this book for watercolorists lies in its presentation of universal approaches to solving painting problems. His comments on thinking, seeing and painting; problem and process; starting and finishing; failure and success will be of interest to all painters. Demonstrations, tips, exercises and challenges abound throughout. It's a book packed with ideas and a joy to behold.

The Ringer book, nestled in the cooler, subtle palette of the Northeast, is equally beautiful. Within its generous coffee-table format most paintings are presented full page on the right with the value sketch on the left page. Also included are Ringer's anecdotal comments on the motivation, conditions, thinking and methods behind each painting, fascinating to all viewers, but especially to other artists. Perusing this book is like taking a stroll through a private gallery with the artist at your side discussing each piece as you go.

Both artist/authors write well. Their dedication, generous spirit and good nature shines through in engaging text. Two books, quite different in nature, both beautiful, offering inspiration, enjoyment and much to be learned.



*Artists from left to right are Chip Stevens, Bud Bolte, Jim Cammann, Dick English and Tom Yacovella. They are all exhibitors at the 2006 Adirondack National Exhibition of Watercolors at Old Forge. All are CNYWS members except Jim Cammann. Tom won Best of Show.*

## President's Message

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full color. Any member who wishes may download a copy and print it out. We passed around a sign up sheet which approximately fifty individuals signed agreeing to forgo having a copy mailed to them, so they will get their copy off of the website. The rest of you will be mailed a copy of each issue. The second reason for the change is that we have gone to a different printer with a different printing process. The result is that each issue will now be printed in black and white and we will have substantial savings in printing costs and postage. If any of you are willing to get your copy from the website and forgo a printed copy, please contact Kitty Blind who can make the change in the mailing list.

I would also like to welcome Lorraine Van Hatten as the new publisher of our Newsletter. She will be taking over many of the duties that Dick English has been doing so well for several years. I am sure that she and Stella Lam will be able to continue the excellent quality we have come to expect in our newsletter.

**Keep Painting.**  
**Carl Crittenden, President**

### **Exhibitions 2007**

#### **Remington Gallery, Ogdensburg**

Signature Member Show  
July 14 Opening and Reception  
Closes Oct. 6

#### **Fayetteville Library, Fayetteville**

Sept. 07  
Juried Show

#### **Kirkland Art Center, Clinton**

Signature Member Show  
Nov. 14 Opening,  
Closes Dec. 5

#### **Annual Meeting and Workshop**

Holiday Inn, New Hartford  
Sept. 28 and 29, 2007

**Fred Graff, AWS guest Artist**

## Slide Review Schedule

The deadline for submission of slides for the next slide review will be March 15, 2007. The jury of selection will meet in April. Applications for Signature Member status are available from Kitty Blind at [kitsacct@hotmail.com](mailto:kitsacct@hotmail.com) or from our website at [www.centralnewyorkwatercolorssociety.org](http://www.centralnewyorkwatercolorssociety.org) and should be mailed to Judy Hand, 132 Lynn Circle, Syracuse, NY 13205.



## Annual Meeting Demo Night



CNYWS member artists who participated on Demo Night, Friday evening preceding the Annual Meeting are shown.

Top row: Martha Deming and Lisa Coddington.



Middle row: Bud Bolte, Georgina Talarico, Roland (Chip) Stevens.  
Bottom row: Marian Simpson, Bill Elkins, Patrice Centore.



# CNYWS Watercolor Regulations

By Patrice Centore

The Central New York Watercolor Society was formed as an organization intended to promote the very finest watercolor artists in our area and exhibit the best work of the membership. Because of the wide range of products now being marketed to artists, the Board of Directors felt it necessary to define a set of requirements applicable to our member shows, in order to maintain a look of continuity and professionalism in our exhibits.

A committee was formed to research the policies of similar organizations. The committee was comprised of members of the Board of directors who were Patrice Centore, Martha Deming, Bill Elkins, Angela Wilson, and Chip Stevens. We

then researched several watercolor societies throughout the country, such as the American Watercolor Society, the National Watercolor Society, the Florida Watercolor Society, and the Adirondack's National Exhibition of American Watercolors. Every one of them was consistently in agreement as to the appropriate qualifications for eligibility in their exhibits. From this research, we compiled a list of requirements that were presented to the board of directors at our November board meeting. The board discussed at length each point and voted on adopting the following list of rules. These rules will be effective starting with our next show in Ogdensburg in the summer of 2007.

## **Watercolor Requirements for the Central New York Watercolor Society Exhibits**

- \* All work must be original. No reproductions will be accepted.
- \* Works done at a workshop or under the supervision of an instructor are not eligible.
- \* Paintings done from published photos or reference work that is not the creation of the artist are not eligible.
- \* Paintings shown at previous CNYWS exhibits are not acceptable.
- \* All paintings must have been executed within the past two years.
- \* All work must be in water-soluble media on paper, matted with white or off-white matting and glazed with Plexiglas or glass.
- \* Water-soluble media include: transparent or opaque watercolor, casein, gouache, egg tempera, and acrylic painted in an aqueous manner. A limited use of pastel, collage or ink, not constituting more than 10% of the painting is allowed.
- \* We encourage our Signature membership to exhibit in our two Signature member shows and all members to participate in our juried show as frequently as possible. We would ask that you submit only your very best work. Please keep in mind that these exhibits are our showcase.
- \* In order to be sure all entrants have read and understand the requirements, we will be asking the artists to sign a statement certifying that their entries comply with these requirements.

## Newsletter Schedule

**PLEASE, PLEASE - Share your important art events with your fellow members.**

The deadline for submitting material for the August 2007 CNYWS Newsletter will be June 15, 2007. **All Signature and Associate** members of CNYWS should send any newsworthy items for the next issue directly to Stella Lam. For those members who have e-mail addresses, I will send out an e-mail reminder to you in early June. If possible, please send your items by e-mail to make re-typing unnecessary to [stella@chibiknights.com](mailto:stella@chibiknights.com).

## Newsletter Forum

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**Kitty Blind** said, "As a relatively new painter, getting my values correct is a big subject. I usually start out fairly light with my palette because I am still intimidated by the darks (showing up in the wrong place or amount). Also, I haven't learned to judge how much the colors will mute as they dry. After taking Rob O'Brian's workshop, I have started to build my darks from a light start with layers of colors, with some surprising results. I have also taken the advice of other painters who suggested that I always put some other color with gray or black which can tie different parts of the painting together better."

## Welcome New Signature Member

At the November 2006 Board Meeting, three applications for Signature membership were reviewed by the Jury of Selection. One was accepted for Signature Membership. We are pleased to welcome Catherine O'Neill of Hamburg, NY, as our newest Signature Member. We look forward to her participation in our shows and other activities.