

water COLOUR



THE CANADIAN SOCIETY OF PAINTERS IN WATER COLOUR / LA SOCIÉTÉ CANADIENNE DE PEINTRES EN AQUARELLE • MARCH 2013

We have moved!



The Society's office is now located at 80 Birmingham St, Unit B3, Toronto in the heritage building formerly owned by the BELL TELEPHONE COMPANY of CANADA

THE CANADIAN
SOCIETY OF PAINTERS
IN WATER COLOUR/
LA SOCIÉTÉ
CANADIENNE DE
PEINTRES EN
AQUARELLE

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Elizabeth Roberts

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Northern Ontario
Ellen Catherwood

Eastern Ontario
Charles Spratt

Central Ontario
Vacant

Quebec
Garry Hamilton

Atlantic Provinces
Nora Gross

PUBLICATION DATES

Jun/13 Deadline May 17
Publication Jun 21

Oct/13 Deadline Sept 13
Publication Oct 18

Editor
Bill Atkinson

Publisher
Katherine Zarull

Moving forward!

New year, crazy weather and lots of things happening:

~ Open Water 2013 is pulling together with the last of the sponsors and donors now offering their help. The new criteria for water-media, the Calgary location and a team of amazing jurors will make this a very exciting exhibition. On-line entry forms should be up by mid-March and the office will send printed ones if you ask, but watch the deadline date as it is early this year, entries must be received by June 7, 2013.



~ The office has moved. Peter Marsh and Anita Cotter, Office Administrator, have worked over the last two years to find a less expensive way to house the office of the Society. Thanks to all who pitched in to make this go smoothly, we should have the wrinkles sorted out and be settled in the new space soon. The proposed new office is situated in the old Bell telephone building at 80 Birmingham Road, Toronto, a building intended for designation as a heritage building under the Ontario Heritage Act R.S.O. 1990. Located on the northeast corner of Birmingham Street and Sixth Street, one block east of Islington Avenue, the two-storey building was completed in 1926 as a switching station for the Bell Telephone Company of Canada. The structure has been converted to an office building known as the Birmingham Business Centre, <http://birminghambusinesscentre.com>

~ Check out the article on the CSPWC/

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**All of us across the country
working together**
.....

.....
willing to join the Board are always welcome and if you are interested please let incoming President, **Bill Rogers** know.

The Annual General Meeting is Saturday May 4 at the Arts & Letters Club in Toronto and we would love to see your name on the Slate of Officers.

From down east to out west, **Nora Gross, Garry Hamilton, Ellen Catherwood, Alan Bain, Charlie Spratt, Joanne Lucas Warren, Liz Roberts** and **Heidi Lambert** have all served as Regional Directors. They are your voice at the Board level. These Volunteers work hard to encourage camaraderie, create special events and are the key to a truly national Society. I have seen each one of these Directors make a special effort for their region, no matter the length of their term. Wow. With the creation of a new region in

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**Message from the President
Message du Président**

SCPA in the March 2013 issue of *The Art of Watercolour*. This magazine is published in France in both French and English. With international distribution, it is a wonderful opportunity to let the world know about the Society.

As my time as President comes to a close, I would like to thank all of the Members and Associates who worked together to move the Society forward this year. Whether hanging a regional exhibition, helping at a symposium or any of the many ways we pull together – I am always proud of this Society and the people who make it work.

At the Board level, **Karen Isenburg, Treasurer**, and Directors **Gil Cameron, Maurice Snelgrove** and **Rosemary Randell** are each finishing their two-year term, while Directors **Virginia May** and **Rayne Tunley** have yet, another year. Thank you all for sharing your time over the past two years and I hope you decide to continue on. Volunteers

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***The 2013 *Open Water* Entry form is attached to the back of the issue for the benefit of our snail mail readers and issued separately for our email readers. See the full details at www.cspwc.com for easy payment via PayPal, Visa, MC and the on-line entry method.

Ontario, see the article on page 5, and Liz Roberts stepping down (sadly, the hard way with a broken hip and wrist) in Alberta and the Prairies, two new Volunteers will be needed for these positions. Anita can provide you with all the information and tools to have fun doing it, if you are interested.

I would also like to "shout out" a special above and beyond thank you to **Ron Hazell**, for Chairing the New Members Committee, and Virginia May and **Doug Dreidiger** for their continued help with *Open Water*. Also, thank you Bill Atkinson, Associate and Watercolour News Editor, who knows I hate to write, but waits patiently and

Alejandro Rabazo for his help with the Mexico Exhibition. This list could go on for a long time.

But, as Bill Rogers takes the reins in May, please offer your help. From a local paint-out, inputting the web pages, layout for the newsletter, helping with *Open Water*, leading the changes required to the by-laws to meet the new government requirements, it takes teamwork and support to keep the mission of the Society strong.

Now, I am looking forward to taking care of some family needs, getting well again and of course, painting.

Keep your laughter hearty and your brush wet!
Katherine

Volunteers Needed

2 Regional Directors positions are vacant. Calgary and Toronto both need a CSPWC Member to share the news, represent their region on the Board and enjoy the fun of getting to know the fellow Members and Associates in their area. It is a wonderful way to help out your Society.

The Board of Directors is also looking for Directors to sit. Call the office to get your name on the Slate in time for the May 4 Annual General Meeting.

Have the Adobe Creative suite on your computer? The Society is looking for a new **volunteer Publisher** to take over the layout of Watercolour News. With only four issues a year, Bill Atkinson, Associate, our Editor, gets everything together and the format is already for you to put in place.

Web experience? The Society web page is all simple html. If you have any experience, the updates will be easy. Usually just after the newsletter, simple changes are made. Consider helping out as **Webmaster**.

Regional News

BRITISH COLUMBIA AND THE NORTH

by Heidi Lambert

The plans for the B.C. Regional Exhibition is right on schedule, the CSPWC 2013 "*Western Streams*" prospectus has gone out to all BC Associates and Members and I'm hoping for a big return of entries from everyone.

Local dignitaries will be part of our Opening Reception in October, 2013 and not only will our guests be able to take in all the planned Opening Festivities but they

EASTERN ONTARIO

by Charles Spratt

Charles Spratt will be having a one-artist show of new acrylics at Galerie Old Chelsea, Old Chelsea, Quebec

WESTERN ONTARIO

by Joanne Lucas Warren

Welcome to the 16 new Associates. The membership advantages are numerous. You are invited to the annual meeting in May in Toronto, you will receive the quarterly

will also be able to view **David McEown's** Feature Film Presentation of his travels to the Arctic and Antarctic.

On a really happy note, I just found out that we have 2 new members who have completed all the requirements and who will be formally announced soon and I'm sure you'll join me in sending a great **BIG CONGRATULATIONS** to B.C.'s newest Elected Members **Marney Rose Edge** and **Leslie Redhead**. We are so happy to have you on board ladies.

from May 31 to June 20, 2013.

Well-deserving congratulations to **Morton Baslaw** on receiving the Ontario Society of Artists Life Membership Award.

newsletter, invitations to all openings, reduced entry fees for entry to the CSPWC annual Open Water and Watercolour Canada Symposiums, and your receipt for associate membership is tax deductible if you are operating an art business.

Coming Events

2013

May 4

Annual General Meeting
Arts & Letters Club
Toronto ON

June 7

Deadline: *Open Water*

Aug 30

Delivery of *Open Water* artwork to the
Leighton Art Centre, Calgary

Sept 7 - Oct 20

Open Water
Leighton Art Centre
Calgary, AB
Opening Reception and
Presentation of Awards: Sept 7, 2 - 4 pm

Oct 24 - Nov 25

Western Streams
Regional Exhibition
Leigh Square Community Arts Village
Port Coquitlam, BC

Nov 1

Deadline Membership Application

Nov 11

World Watercolour Day

Changing the Rules for Charities

by Katherine Zarull

The new Canada Not-for-profit Corporations Act (NFP Act) has established a new set of rules for federally incorporated not-for-profit corporations in Canada. These new rules will replace part of the old Canada Corporations Act, the law that has governed federal corporations for nearly a century. The rules under the NFP Act are modern, flexible and more suited to the needs of the not-for-profit sector.

The goal of these changes are to provide:

- ~A clear set of rules that govern the internal affairs of federal not-for-profit corporations

- ~Less red tape with simplified processes

- ~More flexibility to make fundamental changes, such as amalgamations, that were not permitted under the old Act

- ~A more objective standard for directors in carrying out their duties and responsibilities that will reassure individuals who decide to be on a board of directors

This new Act does not automatically apply to existing corporations. Instead, the Society will have to take action to make the transition to meet the new rules. The rules under the old Act do still apply. *But* there is a deadline.

The Society must make changes and file to continue "doing business" (called Articles of Continuance) under

these new rules. Approval for these changes must be received by October 17, 2014. There is no cost to this.

Why is this so important? For registered charities such as the CSPWC, failure to meet the deadline assumes that the Society is inactive and is therefore dissolved. This would result in the Society losing our registration as a charity, and require paying a revocation tax.

What are these changes? Simple really. Firstly, a review of the by-laws to remove articles that aren't needed any more. Then, following a guideline well laid out in a PDF available on the government web site, the by-laws are then simplified and filled into a form. Thirdly, the new by-laws then have to be voted on by the Members. Lastly, these changes are sent to the government as Articles of Continuance.

Who can do this? This won't need a lawyer, but one or two Volunteers who have a willingness to walk step by step through the forms. The Society's Board will review the form before it is taken for Membership approval. There is excellent support from the Charities web site.

It is important to start this process now, as the finished form when filed for continuance can take up to a year to come back. The Transition Guide is on the Corporations Canada web site, so have a look and let the office know you would be willing to help.

Are you still having problems receiving *Watercolour News* by e-mail?

Sending out *Watercolour News* by e-mail is part of our efforts to upgrade the services we deliver, while working more efficiently and economically. However, we have become aware that some newsletter recipients aren't getting their issues. Unfortunately we have no way of knowing who you are.

Please keep the office informed of the email account to which you want us to send your newsletter. Keep up to date on your Society and gain all of the advantages of your Membership.

Let Anita know if you are having problems, or even send us your news to add to the upcoming issue, at info@cspwc.com

KEEPING UP THE WEB

by Katherine Zarull

The eye candy of today is often the web, with pages being inspirational and informational. Here at CSPWC/SCPA, we have been working hard to improve our website to showcase our society, while continuing to make it a resource for both our members and the worldly web wanderers.

How can we serve you - our members - better? Recent changes that have been made: payment of dues online, registering for the AGM luncheon and submitting your entry to *Open Water*.

It is up to you to send your information to Anita Cotter, our Office Administrator, info@cspwc.com by the 25th of each month.

The office email is often loaded with announcements from various groups, Members and non- members. Sorting through these to see if the sender is a Member can be tedious and cause some of your submissions to be missed. So please for inclusion,

you must identify in the subject line of the email that the information is for the web page. In the body of the e-mail please state which region you are in. Attach the information you want posted in a word document no longer than 50 words. Have a look at what is on the site www.cspwc.com as a similar format is required for quick inclusion.

Please also let the office know if you have seen any errors or omissions on the site, as the goal is to have all changes made by the end of the first week of every month.

So thank you for your patience and keep up the suggestions.

Editor's note: Please note that a separate email is required for any newsletter submissions. Submissions for member and associate news in *Watercolour News* must be 50 words or less with the exception of the featured artist in each issue.

Welcome, The Central Ontario Region

by Peter Marsh

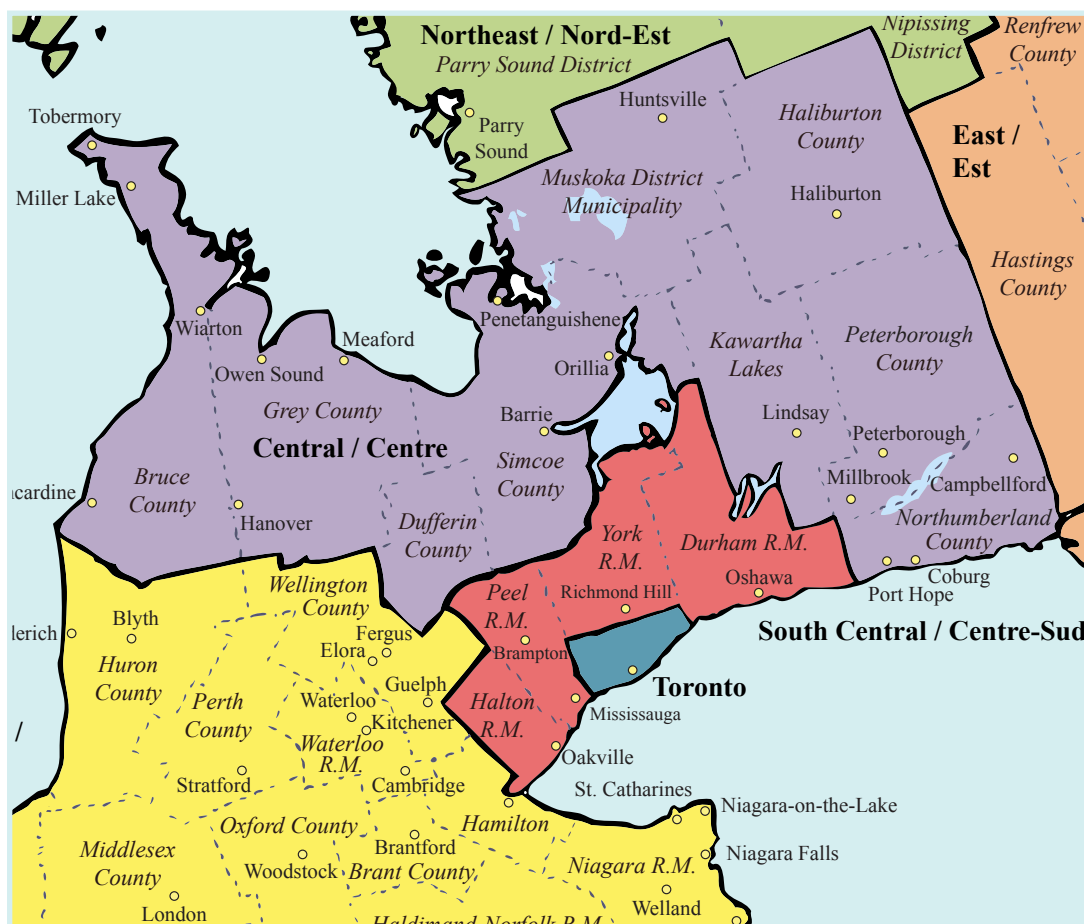
At its recent January meeting the Board passed a resolution calling for the establishment of a regional directorate for Central Ontario, the boundaries for which are established by the 2009 Visual Arts Ontario Map of Ontario regions and include Toronto and the GTA. **Marlene Madole** had previously noted that representation for Central Ontario was not recognized officially on the Board. **Ellen Catherwood** and **Elizabeth Holmes** had both noted previously that Northern Ontario was somewhat unwieldy at the best of times and this was not helped by the fact that the northern region had a loose boundary which stretched down as far as Barrie. The committee thanks these members for their contributions to discussion in this development.

The further significance of this recognition is that the nature of the executive is changing as we become more digitally minded. We have in recent years enjoyed the full participation of board members who live all over the country. This is in part accomplished by our embracement of social and communications media. The administrative work of the President and the board is largely accomplished by electronic media, and this facility allows instant communication all over the country. We also have been doing our best to use 'Skype' to connect all our board members at a particular time for a 'virtual meeting'. During this meeting **Nora Gross** in the Maritimes can be talking directly to **Heidi Lambert** in British Columbia. The meeting is conducted by President **Katherine Zarull** in Ottawa. Next year our new President **Bill Rogers** will be conducting these meetings from Antigonish. So overall it is much less likely that the majority of board members will come from Toronto, which in the end will mean that we will need board representation for Central Ontario because we have a large number of members in that quarter.

Representation does not actually occur instantly at the passing of a motion. It will take a few years to establish

the Central Ontario Region as an entity with a Regional Director and a team of its own volunteers comparable to those found in other regions.

At this time the Board is looking for a person willing to participate on the board as The Central Ontario Regional Director. The Regional Directors position is loosely defined, but by practice it entails acting as a liaison for the artists in the region and taking the responsibility for engendering some joint efforts at the regional level. The activities could take any format, but often include: symposiums, exhibitions, and 'Come and See' events which encourage potential new members to participate and hear about our national society.



If you live in this area the board hopes that you will give this position full consideration as a possibility for you. We look forward to hearing from you. Please call the CSPWC office, **Katherine Zarull**, or any board member, if you feel you would like to become a member of the board in this capacity.

Open Water, Calgary here we come!

by Katherine Zarull

The 88th annual *Open Water* exhibition will be held from September 7 – October 20, 2013 at the Leighton Art Centre, Calgary, Alberta. This is an exciting opportunity for all artists – new location, new jury and new rules!

We are proud to announce our Guest Juror this year is Jeffery Spalding, RCA, CM Artistic Director, of the Museum of Contemporary Art Calgary. Mr. Spalding is an artist, writer and curator. His art

works are in the collections of the National Gallery of Canada, Vancouver Art Gallery, Montreal Museum of Fine Arts, The Canadian Embassy, Washington, Art Gallery of Alberta and Glenbow Museum. A solo public museum exhibition of his work is in development for Shanghai

for 2012 with a subsequent China and European tour. He has served as Director at major art museums, including Glenbow Museum, University of Lethbridge, Art Gallery of Nova Scotia and Appleton Museum of Art, Florida. He organized Canada's art exhibition for Expo 93 Korea and is author of numerous books and exhibition catalogues for museums such as the Tate Gallery and Russia's Hermitage Museum. Spalding was President, Royal Canadian Academy of Arts 2007-2010, recipient of the Alberta College of Art and Design Board of Governors Award of Excellence (1992) and awarded the Order of Canada (2007). He is also a regular contributor to *Galleries West* magazine.

The two CSPWC/SCPA jurors joining Mr. Spalding are **Doug Driediger**, CSPWC and **Karin Richter**, CSPWC, SCA, PAC, ASA. Both of Calgary, they bring incredible experience and a wonderful energy to the process. I was thrilled when they were both available to take the time to do this for the Society.

As established by consensus in a national survey in 2011, the new criteria for water-based medium apply to this exhibition. Take note of the changes and make sure your entry is received by the closing deadline of June 7, 2013.

Open Water 2013 is strictly open to submissions painted in water based media as defined in this call for entry. The society's definition of water based media is: the paint

is resoluble in water (artist's quality watercolour paint, watercolour ink, watercolour crayon, watercolour pencil and/or gouache, applied transparently and/or opaquely) and there may also be the use of a pencil drawing and India ink.

Only media listed in the definition here is allowed. The paint surface must be an organic fibre paper, and also includes watercolour paper mounted on board or watercolour canvas. Works on Yupo paper will not be accepted. Application must be by hand, brush, or any tool by

LEIGHTON
ART CENTRE



The Leighton Art Centre, Gallery and Museum has become a well-known art venue showcasing a variety of outstanding exhibitions by Alberta Artists. The predominant focus of art, inspired by the landscape, is the legacy the Leighton Art Centre is built upon. The gallery, with 120 running feet of exhibition space, hosts several exhibits throughout the year.



The Gallery "Great Room"

the artist, without mechanical assistance.

This year there are also changes to how the painting is supported. The painting surface may be protected by glass, Plexiglas, workable fixative and/or have no glass. All works must be framed and ready for

installation upon receipt. If mats or liners are used, they must be white or off-white. A coloured inner mat or liner with a maximum width of ¼ inch is acceptable. As always, any work larger than 32x40 inches which is shipped with a glazing, must use Plexiglas in lieu of glass.

Artists may submit up to 2 digital images on a CD, however, only a maximum of one painting per applicant may be accepted for exhibition. A 40% commission is deducted from the sale price and prices must be in Canadian dollars. Artists do have the option of having a work "not for sale" but a value of the work must still be given for insurance purposes.

This year, your submission may be made either of two ways: online at www.cspwc.com under "Open Water Call for Entry" or by mail with the application form and a CD. We look forward to all of our Members supporting this major event by sending in their submission. For further information contact the office (416) 533-5100 or check our website at www.cspwc.com

Look who is Supporting *Open Water*

by Katherine Zarull

As we get ready to host our next amazing exhibition, I would like to thank **Doug Driediger** for the amazing logo he has created again this year, and the Sponsors and Donors who continually respect us



with their support. We will be needing a collection site for the paintings (similar to **Heidi Burkhardt** offering her home address last year) as well as a team to help transport the paintings to the Leighton Art Centre Gallery the end of August. *Calgarians, we need your help.*

A.J. Casson Medal

Awarded to the best painting in the exhibition, this medal, in honour of one of the CSPWC's founding members, was inspired by one of Casson's masterworks. It is accompanied by a \$2000 cash award.

JJC Industries LLC wholesaler for DANIEL SMITH Products is pleased to present the DANIEL SMITH Extra Fine Watercolors Canadian Masters Collection on behalf of all Canadian Retailers selling DANIEL SMITH Extra Fine Watercolors. This set includes 241 colors (15ml tubes) MSRP value of \$4350.

Jarvis Award: \$1000 cash award

Curry's – Winsor & Newton Award: \$1000 product award

Heinz Jordan and Company Ltd. Award: \$ 500 product award

Dorothy J. Corson Award: \$500 cash award

Curry's – M. Graham & Co. Award: \$500 product award

Curry's – Da Vinci Paint Co. Award: \$500 product award

Curry's – Da Vinci Paint Co. Award: \$500 product award

Salis International Inc. – Dr. Ph. Martin's Award: \$350 product award

Kensington Art Supply – Faber-Castell Award: \$ 350 product award

The Wittnauer Watch Award: A gift of a Wittnauer watch

Creative Catalyst Award: \$100 product award

The awards list has been confirmed at the time of publication; however, the CSPWC/SCPA does not assume responsibility if a sponsor withdraws a prize.

Opportunities for Artists

The Kingston Prize's submission date is April 26, 2013. It is Canada's National Portrait Competition and must be a portrait of a Canadian subject by a Canadian artist where the artist and the subject have met personally. Check out the website for full details: <http://www.kingstonprize.ca/>

The RBC Painting Competition deadline is May 1, 2013, set up for emerging Canadian artists the first prize is \$15,000. The competition is open to artists in the first five years of their careers with a focus on graduates of art institutions though self-taught artists can qualify. Winners are selected in each region of Canada and then become the finalists. Check out basic information at: <http://tinyurl.com/rbcpaint> and the competition rules at: <http://tinyurl.com/rbcrequirements>

MERV RICHARDSON (Barrie, ON) will be providing a series of on-going workshops and demos over this summer for the Society of York Region Artists April 9, the Society of York Region Artists April 17 and 24, the Oakville Art Society April 27 and 28, and the Willowdale Group of Artists at the Banbury Centre May 22 and 29. Also major workshops at the Blue Mountain School of Landscape Painting Jun 17 – 21, Studio painting and plein air sketching at the Southampton Art School July 3 – 5 and the Bridgewater Retreat July 7–11. Information at: <http://www.mervrichardson.com>

CHRIS GOREY (Ingonish, NS) will be conducting a four day watercolour workshop in Thunder Bay, ON from May 6 – 9,

BILL ROGERS (Antigonish, NS) will be teaching a plein air landscape workshop for the Carmel Art Institute June 1 – 3, in Carmel CA. To register go to www.carmelartinstitute.com

MARC GAGNON (Newcastle, ON) is conducting the following watercolour workshops. May 11, Painting Water, Meta4 Gallery, Port Perry. June 8 – 9, Drybrush Watercolours, Loyalist College, Belleville. July 13 – 14, Power Small Format Watercolours, Loyalist College, Belleville and July 30 – 31, Painting Buildings in Watercolour, Tom Thomson Gallery, Owen Sound.

FRANS AEYELTS (Lunenburg, NS) will be conducting a workshop in Southwestern England from Sept 24 – Oct. 4. Alternating between drawing and painting in the studio, will be exploration of many well-known places, taking in the environment, the culture and the unique architectural features. Restricted to only ten participants, Frans will be able to provide ample assistance from basic drawing to more advanced techniques.

EVELYN DUNPHY (West Bath, MN) will be conducting a number of workshops over the summer. April 14 – 19, Watercolor in the Land of Enchantment in Corrales, New Mexico. May 25 – Jun 1, Painting the Wild Coast of Ireland in Annam Cara, Beara Peninsula, Ireland. July 2 – 6, The Music of Watercolor & How to Play it, an intensive introduction to watercolor at Milford House Lakeside Retreat, Nova Scotia and July 7 – 11, A Plein Air Experience at Milford House & Kejimikujik National Park, Nova Scotia.

PAT FAIRHEAD (Bracebridge, ON) will present a Watercolour and Collage Workshop on Mar 9 and Mar16 at her studio in Muskoka. Participants will be working with watercolour & collage, exploring the exciting possibilities to be found when combining these two art forms together. Check out her website: <http://www.patfairhead.ca>

POPPY BALSER CSPWC

GENERATING SALES AND COLLECTORS: 60 PAINTINGS IN 60 DAYS

The Plan

My plan was to make a finished small painting every day and post it online for people to see. I wanted to use his adventure to generate sales and increase traffic to my website thereby growing the group of people excited about my paintings. To meet these goals I gave myself some "rules".

I would limit this event to a 60 day painting period, starting in mid-October.

I chose the duration based on the price. I identified \$60 as a price that I could live with if I sold the paintings directly off my website or locally. To spur immediate sales, I added a twist. Each day's painting would be \$60 for only one day after I posted it. After that the price would go up to the usual price.

I have built the subscriber list to my email newsletter over the last two years. My plan was to send a daily email; each brief letter would show the painting and give links to my blog and the painting on my website, from whence the painting could directly be purchased via Paypal. I sent out an introductory email the day before and placed a colour ad in the local paper. Though it was a small ad in a small paper, still it was a large investment. I calculated how many paintings I had to sell to cover that expense and decided that I could accept that risk.

On October 10th, I started painting one 5 x 7" painting every day, and posting it. The first painting did not sell right away. I was absolutely gleeful when the second daily painting did sell within a couple of hours. And then the third! Then the fourth day's painting sold off my easel at a class I was teaching! I did not think it fair to post a painting that was already sold, so I posted a different demo from that same class. That happens to be the only painting of all 60 that I am not proud of.

After that they sold steadily making it easy to keep posting and sending the daily letters. I needed no encouragement to paint, but the posting and computer time was a drag. Over the first couple of weeks I got to be more efficient at the computer part of it, but it still took time.

Some lessons

Most of the paintings were studio works. I painted a few of them outdoors, but not enough were plein air. When I do this in the fall of 2013, I hope to include more plein air works.

All the paintings featured local familiar scenes of boats, coastline and countryside. I believe that this helped their appeal.

My compositional skills improved through the daily practice. Some days I went to the studio with a plan of something really beautiful to paint. Other days, especially when time was limited, I would pretty much paint the first reasonably interesting subject that presented itself when I opened my reference files. I treated the 5x7's as thumbnails and painted them as a quick experiment to answer the question "how would this look if...?" This is a departure from my usual more considered and methodical approach. I felt free to do these more spontaneous pictures because of their size. I felt I could take more risks in making them. And then it turned out that these experiments were just as good or better than the more "careful" ones. The lesson this taught me was that it matters more how I make a painting, not so much what subject I portray. I hope to expand this feeling of freedom to larger paintings as well. Some of the small sketches turned out so well that I am really excited to turn the compositions into larger paintings.

At the beginning I worried that people would feel bothered by daily emails, but feedback was overwhelmingly positive. I heard from many that they looked

forward to their glimpse of art. My subscriber list increased over the course of the 60 days by 20%. In comparison, in the full year previous, subscribers only grew by 17%.

I was bowled over by the response in terms of sales. Several people made multiple purchases, and all

but one of these "uber customers" were ones that had purchased my art before or were local people who knew me personally. The pricing strategy that I adopted appears to have worked, as people were very quick to purchase the paintings. More than once it happened that the painting would sell as soon as I added it to my website, even before I could send my newsletter. Talk about a gratifying process! In the end, I sold more than 60 paintings. The project stimulated a demand for more paintings as Christmas presents, and I was able to make the most of that opportunity. In the end I made 70 paintings and sold 67 of them. The full collection of the 60 daily pieces can be seen on my website at <http://poppybalsar.com/collections/51768>.



Surf Study by POPPY BALSAR



Point Prim by POPPY BALSAR

(Editor's Note: I was only looking for a good article about art and marketing when I contacted Poppy but art is sneaky and dangerous, I ended up purchasing 3 of Poppy's daily paintings and it was a struggle to get to the website in time before the daily paintings were sold. Note also that it is relatively easy to set up a Pay Pal ordering process on a blog or website, which is an essential component of this project.)

PLEASE NOTE: Submissions for Member and Associate News are welcome. There is a limit of 50 words per artist per issue in order to include the maximum number of members.

JOANNE LUCAS WARREN (Oakville, ON) is a finalist in the Ontario Society of Artists members juried exhibition to be held at the Arts and Letters Club, Toronto, open to the public Sun Mar 10 from 1-4pm.

PATSY MACKINNON (New Waterford, NS) has a solo exhibition, *Character Reference*, of recent portraiture and figure watercolours which will open May 6 at the Centre for Craft and Design, Sydney, Cape Breton.

MARLENE MADOLE's (Brampton, ON) *Behind this Door*, her 18th Annual May Open Studio is on Sun May 5, 1-4 pm in her Courtyard Studio/Gallery 7 at the Williams Mill Visual Arts Centre in Glen Williams. She was selected for Georgian Bay Islands National Park's inaugural artists' residency program and was inspired from her stay on Beausoleil Island. Contact Marlene Madole at 905-459-9753 or marlenemadole@sympatico.ca or www.williamsmill.com

YVONNE MORRISH (Kelowna, BC) was in the Kelowna Art Gallery Member's Exhibition and also will be in the *Appetite for Art* Fundraiser and Art Auction slated for Mar 23 at the Kelowna Art Gallery. She also had a painting selected for the Abstract Show at the FCA Gallery on Granville Island Vancouver.

DIANNE BERSEA (Cotes Island, BC) contributed her watercolour *Underwater Adagio* to the *Raincoast at Risk* project, highlighting the diversity and fragility of our precious BC coast. New inspiration comes from a move to the Okanagan and a commission to illustrate a children's environmental education book in *The Legends of the Forest* series.

PAT FAIRHEAD (Bracebridge, ON) has an exhibit, *60 Years of Watercolour*, at the Arts & Letters Club of Toronto, 14 Elm Street, Toronto, Ont. Public Opening, Sun Jun 2, 1 – 5 p.m. Artist's remarks at 2 p.m. www.patfairhead.ca, patfairhead@sympatico.ca

ONA KINGDON (Richmond Hill, ON) was awarded The Strathmore Artist Papers Award at the 4th annual Signature American Watermedia Exhibition for her painting *Finishing Touches*.

JOSY BRITTON (Grand Bend, ON), JANE HUNTER (Sarnia, ON), ARIEL LYONS (Petrolia, ON) and MARLIS SAUNDERS (Sarnia, ON) are exhibiting in a show called, *Fluid Explorations*, Feb 1 – Apr 21, at the Judith & Norman Alix Art Gallery in Sarnia, ON. The exhibition looks at the artistic practice of four artists from Lambton County who are master watercolour artists. The exhibition features 37 pieces in watercolours, oils, acrylics

and encaustics. There will be a panel discussion on Apr 11 at the gallery at 147 Lochiel St. www.naag.ca

KAREN ISENBERG'S (Courtice, ON) painting, *The Dance*, was accepted into the American Watercolor Society's 146th Annual International Exhibition. It will be hanging at the Salmagundi Club, 47 Fifth Ave, New York from Apr 2-21. Karen will be attending the opening with the person who bought the painting.

NORA GROSS (Dartmouth, NS) is running a 10 week watercolour workshop in Dartmouth which started on Feb 11. For more information contact Nora at agross@eastlink.ca

DOREEN RENNER (Mississauga, ON) had a painting juried into the Uptown Art Gallery Juried Exhibition in Sarasota, Florida. She also was awarded an Honourable Mention for her painting in the Colour and Form Society's Canadian Landmark Juried Exhibition which took place at the Joseph D. Carrier Gallery in Toronto.

RON HAZELL (Brookside, NS) was elected to the Society of Canadian Artists (SCA) last fall and Ron was a finalist in the fall edition of *Canadian Brushstroke Magazine Waterscapes* competition with his painting *She's A Fine Boat*.



She's A Fine Boat by RON HAZELL

CHRIS GOREY (Ingonish, NS) had a painting selected into the top 100 list for the America's Parks competition and exhibition. His watercolour, *Twin Sisters*, was painted on location on the western side of Cape Breton Highlands National Park.

CAROL WESTCOTT (Toronto, ON) participated in The Artist Project 2013, Feb 21-24 at the Better Living Centre, Exhibition Place, Toronto. http:www.theartistprojecttoronto.com

KATHY BROWN'S (Halifax, NS) marine watercolours are featured in the Boat Show issue of *GAM on Yachting*, a sailor's magazine published in Ontario. An article about her work *APP-ART: Sailing Watercolours in the Digital Age*, including two images, appears in the "Product Watch" pages. See Kathy's website, www.fromthesea.ca for more details.

RAY CATTELL (Toronto, ON) presented a solo show at the Moore Gallery Dec. 1 to 22 titled: *OASES 2012*. Ray summed up

the exhibition: "Each of us at sometime seeks an oasis; mine is painting and the notion that the sharing of my images might also provide a visual oasis for the viewer."

DOMINIK MODLENSKI (Nanaimo, BC) toured Baja and Copper Canyon, Mexico in Feb and early Mar. A BMW motorcycle R1150 Rockster with camping gear and art supplies in specially designed side panniers provided transportation. Selected drawings will be exhibited at Canada House gallery during an upcoming solo show, *Horizons*, on May 4th.

MARC L. GAGNON (Newcastle, ON) is now offering prints of some of his paintings on a new web site, www.marc-gagnon.artistwebsites.com

BILL ROGERS (Antigonish, NS) has been juried into *Calloway Gardens Plein Air* exhibition as one of 30 artists for this year's event which takes place Apr 15-21, at Pine Mountain, Georgia.

DANIEL BARKLEY (Montreal, QC) is donating *Study for Michael Archangel*, the winner of the A.J. Casson 2012 Medal to the Artsida art auction. Artsida raises funds for Aids Community Care Montreal, an organization that helps people living with HIV/Aids in the Montreal area and, most importantly for Daniel, educates young people about Aids and prevention. This is his fifth year participating. The auction is May 4 at the Musee D'art Contemporain de Montreal. For more information: artsida.org

Associate News

LINDA BARKHOUSE (New Minas, Nova Scotia) is teaching five watercolour classes a week at the Evergreen Studio in New Minas including the ALL program class from Acadia. So far the snow has not resulted in having to cancel any classes!

TINA PRICE'S (Cambridge, ON) 22x30 painting *Spiritus* was awarded the Kitchener Society of Artists' Gold Award at their annual juried show. The show runs until the beginning of April at the Homer Watson House & Gallery in Doon, ON. Her dogs walk her past the spot. There is something to be said about the Canadian psyche and winter.

EVELYN DUNPHY (Westbank, MN) reports that a painting has been accepted to the Royal Watercolour Society Contemporary Exhibition at Bankside Gallery, London, UK, and also into the New England Watercolor Society's Signature Members Exhibit at the Guild of Boston Artists, Boston.

BITA MOTAMEDI (Toronto, ON) had her watercolour painting *Green View* accepted in the CFA AIRS 2012 (Annual International Representational Show). Also a portrait, *In Zoo* was among the top 50 finalists accepted into the 2012 *Canadian Portrait Competition (The Miracle of the Portrait)*.

ANNOUNCING *the* ANNUAL GENERAL MEETING, MAY 4, 2013

Join us for our annual business meeting, the introduction of the slate for the next two years, the election of our upcoming President, **Bill Rogers**, and the presentation of works by our new members.

After a delicious lunch, **Gery Puley** has kindly offered to talk about her artistic adventures. Add to this the painting exchange and you will find that you are in for a very interesting day and a great time to meet all your painting friends.

We are looking forward to seeing as many of you as possible. And if you would like to serve on the Board in any capacity we would be happy to hear from you.

SCHEDULE

- 9:30 am Registration & Coffee
- 10:00 am Business Meeting
- 12:30 pm Lunch
- 2:00 pm Presentation
- 3:30 pm Painting Exchange

ANNUAL REPORT AND NOTES TO THE AGM

The CSPWC/SCPA Executive will be assembling the annual reports and motions to the Annual General Meeting in the near future.

In its efforts to be more frugal and efficient the Board has decided that this publication will be sent out by e-mail. As you have read here previously, this represents a tremendous cost-saving in terms of labour, printing, and postage. If you do not receive communications from the CSPWC/SCPA by e-mail, and still wish to receive a hard copy of the AGM Report, please forward three dollars and your request to the office. Thank you.



ARTS & LETTERS CLUB
14 ELM STREET
TORONTO, ON
M5G 1G7
416-597-0223

PARKING

Parking is available at the Delta Chelsea Hotel, 33 Gerrard Street West, Toronto (entrance off Gerrard). Take your ticket to the Arts & Letters Club and have it stamped at the bar. There is also a "Green P" parking lot at Bay and Elm.

By TTC

Exit at the Dundas stop on the Yonge/University Line, walk north two blocks on Yonge and turn left on Elm.

PAINTING EXCHANGE

One of the highlights of the AGM is the painting exchange. This year we will once again enjoy this exciting opportunity to enhance our art collections! Artists who wish to participate pay a \$25 fee. Participants bring to the meeting one small matted, unframed watercolour with a maximum image size of a quarter sheet. The paintings will be on display throughout the meeting. At the end of the day, a draw will take place. All members who enter are guaranteed to take a painting home!

For more information please email info@cspwc.com or call the office, 416-533-5100

PLEASE RETURN **BEFORE APRIL 15** TO: CSPWC AGM 80 Birmingham St., Unit B3, Toronto ON M8V 3W6

CSPWC AGM REGISTRATION 2013

- I am a CSPWC Elected Member
- I am a CSPWC Associate
- I will attend the Annual General Meeting on Saturday, May 4, 2013

If you have any dietary concerns, please indicate here:

Name (please print)

- _____ \$ 40 Registration Fee (Lunch included)
- _____ \$ 25 I will participate in the Painting Exchange (Quarter sheet or less brought to the meeting)
- _____ \$ 3 Yes I want a printed copy of the Annual Report
- _____ **TOTAL**

METHOD OF PAYMENT

- By Cheque or Money Order (payable to "CSPWC/SCPA")
- By Credit Card - Visa

Card# _____

Expiry Date: ____/____/____

SIGNATURE: _____

DATE: _____