

water COLOUR



THE CANADIAN SOCIETY OF PAINTERS IN WATER COLOUR / LA SOCIÉTÉ CANADIENNE DE PEINTRES EN AQUARELLE • JUNE 2010



**FOR OUTSTANDING
ACHIEVEMENT OF AN
ELECTED MEMBER
OF THE
CANADIAN
SOCIETY OF
PAINTERS IN
WATER
COLOUR**

**REMIS À UN MEMBRE
ÉLU DE LA
SOCIÉTÉ
CANADIENNE DE
PEINTRES EN
AQUARELLE
POUR L'EXCELLENCE
DE SON ŒUVRE**

"I woke at 1 thought, just before dawn and
looked out with wonder into a world of water
a hazy city rising from the other side
Quebec? I think so. It gave me a strange feel-
ing to see it in such an unfamiliar guise. Then a bit
later I woke again to find snow outside drift-
ing up around little Quebec houses like so many A-
Jackson canvases. Still later there was the broad
blue-green St. Lawrence broken by floating ice
wooden in colour under the drizzling with a mist
and on the other side faintly lighter than the
water in its snowy patches faintly darker
where the woods made patterns on it. And in
the foreground rolling drifts, bits of villages
whitewashed buildings, or faded red and
green. My heart's ached to be painting them."

—DORIS MCCARTHY
WRITING IN HER AUTOBIOGRAPHY
'A FOOL IN PARADISE'



PRESIDENT



*A Special Gift
from Doris McCarthy*

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Nora Gross

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Publisher

Katherine Zarull

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Think about our own contributions!

At the Annual General Meeting, **Marlene Madole**, our Past President, had carefully arranged the viewing of works by early members of the society at the Marvin Gelber Print and Drawing Study Centre at the Art Gallery of Ontario. One could see in the likes of Walter J. Phillips, C.W. Jefferys, David Milne, Carl Schaefer, A.J. Casson, and all the famous others, the unique character in the nature of their painting, and the great pride taken in the exacting finish to the work. The simplified vision, strong composition, intricate design, and subtle colours combine with formidable strength to leave for the future an intimate connection with the past. We imagined their struggle with some off-white paper, we questioned the strong underlying pencil sketching, we noted the use of gouache white, we noticed some mixed media, and we marveled at the expression of the medium. So it seemed as if little had changed technically over 85 years and here was a very personal connection, through ideas and brushstrokes, relating us in spirit with our historical watercolour family.



The celebration of our 85th Anniversary is a chance to personally indulge in this legacy and to think about our own contributions to the expression of the medium now. As **John Inglis** said at the AGM in his election to

**Look forward with confidence that
we too will leave inspiring works**

the honoured position of Life Member, and I paraphrase: *it is good to have technical skills, but it is the ability to see poetry in both life and in our work which gives our painting a powerful meaning.*

I urge you to look over the work of our predecessors of the last 85 years to give you inspiration for your own work and to enlighten your poetic muse. We should look forward with confidence that we too will leave inspiring works to be viewed by our future colleagues. Shouldn't we all make a pact that from now on we will only paint watercolour masterpieces?

Have a wonderful summer! Get your submissions ready for *Open Water*. And get ready to celebrate our 85th Birthday!

Life's a blast!

Peter

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Cover Picture: Doris McCarthy Award as created by Maurice Snelgrove. Inset Doris McCarthy

BRITISH COLUMBIA AND THE NORTH

by *Gerry Thompson*

Yesterday, May 1st, **Heidi Lambert** officially became our new Regional Director. Congratulations, Heidi! I wish you every success as you take on this exciting and fulfilling role.

It has been a great pleasure to work with all of you these past four years.

Our *Western Streams* exhibition was a huge success. Thirty-nine paintings were displayed by twenty-four artists. At the Opening Ceremonies

Mayor Greg Moore welcomed the 100 or so guests and handed out the awards to the three Cash Award recipients. Councillor Glenn Pollock presented the three Honourable Mention Merchandise Awards to the respective artists. Immediately after the opening ceremonies, **David McEown's** presentation, *Antarctica to the North Pole*, was appreciated by sixty guests.

Because of artists' contributions, the gifts by awards donors, the commissions from painting sales, the monies received from the silent auction donation, the generosity of the Friends of Leigh Square Society, and the discounted costs for our

posters and invitations, we were not only able to break even, but added close to \$500.00 to the CSPWC's account.

The awards are as follows:

First prize: *Derelict Driftwood* by **Breen Bergstrom**; Second prize: *Patricia, Plants, and Paper Patterns* by **Alan Wylie**; Third prize: *Herring Catch* by Assoc. **Harold Allanson**.

Honourable mention awards: *Candy Apples II* by **Heidi Lambert**, *Stones #3* by **David McEown**, and *Vancouver Rowing Club* by Assoc. **Sandy Kay**.

Please see page 8-9 for photographs of the exhibition.

Coming Events

Jun 11- 13

ATLANTIC REGION PAINT-OUT
Gaelic College
St. Anns, Cape Breton

Jul 7 - Aug 4
REFLECTIONS

85th Anniversary Members' Exhibition
Roberts Gallery
641 Yonge St., Toronto
Opening Reception:

Jul 8 Time: from noon- 5pm
Award Presentation 1:30 - 2pm

Aug 1

ATLANTIC STUDIO VISIT
at home of Nora Gross

Aug 26

DEADLINE for submissions to OPEN WATER

Sept

ATLANTIC REGION MEMBERS' EXHIBITION
Inverness Centre for the Arts
16080 Highway 19
Inverness, NS

Oct 26 - Nov 26
OPEN WATER

85th annual open juried exhibition
John B. Aird Gallery /Galerie John B. Aird
900 Bay St., Toronto
Opening Reception: **Oct 28** from 6 - 8 pm

Nov 1

DEADLINE for submission for membership

Nov 5

GALA DINNER
EXHIBITION OF WORK BY
MEMBERS OF BOTH THE CSPWC
Arts & Letters Club of Toronto
14 Elm St., Toronto

Nov -11
PUB NIGHT
5:30 pm

AND ARTS & LETTERS CLUB OF TORONTO
14 Elm St., Toronto

Nov 16 - 28

EASTERN ONTARIO MEMBERS AND
ASSOCIATES EXHIBITION
St Brigid's Centre for the Arts
Ottawa

WESTERN ONTARIO

by *Doug Mays*

Doug Mays has agreed to stay on as Western Ontario Regional Director, on an interim basis, until a new director is found.

The Western Ontario region was created in 2008 when it was recognized that this region, from Oakville west to Windsor, has a wealth of quality watercolour artists who have not been exposed to CSPWC.

Members who may be interested in this Regional Director's position should contact Doug at (905) 643-4541 or Peter Marsh at CSPWC's main office.

EASTERN ONTARIO

by *Leonard Gerbrandt*

Several CSPWC members have joined **Rosemary Randell** and **Leonard Gerbrandt** who, with a number of Ottawa Watercolour Society (OWS) members, have been working with **Katherine Zarull** on plans for the mid June 2011 *Water Works* Symposium in Ottawa.

The Ottawa Watercolour Society held an exhibit at St Brigid's Cultural Centre in April and

NORTHERN ONTARIO

by *Ellen Catherwood*

As of the AGM I have taken over as the Regional Director for Northern Ontario. A big thank you goes to Elizabeth Holmes for the work she did as Director.

I am currently compiling a list of the Regional Members and Associates and will be looking at ways to increase the presence of the CSPWC in Northern Ontario. Hopefully there will be more to report in September.

In the meantime you can contact me at ellenc@hotmail.com

has plans for an exhibit at The Shenkman Centre, Orleans beginning August 26th. Details for jurying of digital and actual works on July 10th as well as the OWS Newsletter can be seen on www.owswatercolour.com.

Eastern Ontario CSPWC Members and Associates will have an exhibit at St Brigid's Centre for the Arts in Ottawa from **November 16th through 28th** to draw attention to the 85th Anniversary of the Society and World Watercolour Day.

ATLANTIC CANADA

by *Bill Rogers*

There have been a few changes lately in Atlantic Canada. I, Bill, have taken over as 2nd Vice president from **Wilf McOstrich**, a great contributor to the society. **Nora Gross** has been elected by acclamation as my successor for a one-year term as Atlantic Regional Director, and **Ron Hazell** has been appointed as Chair of the New Membership Jury. All this occurred in the past few weeks.

Upcoming is the annual paint-out at the Gaelic College from June 11th through 13th. This is open to anyone and we hope to expose new

people to the CSPWC through this type of event. This will be followed on August 1st by our Annual Studio Visit taking place this year at the home of our new Regional Director, Nora Gross and husband Adolf.

In September we will be having an exhibition of watercolours at the Inverness Centre for the Arts. Most members have agreed to participate so we expect a great show!

Also in September there will be a paint-out at Cape d'Or organized by **Kathy Brown**. I'm sure it will be as much fun as last year.

Nora will now be writing up these reports, among other things, so I wish her all the best in her new duties.

Website Updates: Please send all requests, corrections and suggestions to Eileen at the office (info@cspwc.com) by the 25th of each month. All changes will be made the first week of every month- so check the site for updates regularly.

The Annual General Meeting

by Peter Marsh

The Regional Directors Meeting and the Annual General Meeting were well attended on Friday April 30 and Saturday May 1, 2010. Both meetings had a full schedule and members were satisfied that a lot had been accomplished. Many Regional Directors were able to attend personally and represent the thoughts of their own regions and also learn about what is going on in the rest of the country.

The newly elected slate shows some interesting promise for the future. **William "Bill" Rogers** was elected as the Second Vice President, not only taking over from the excellent work done in that position by **Wilf McCostrich**, but also marking a new possibility of having a candidate, living in Antigonish, who is heading in the right direction for the Presidency. We also elected a new Director, **Liz Roberts**, who is living in Alberta, another person from 'away', albeit in the opposite direction.

We are definitely moving towards more inclusion

for those who wish to serve on the executive but do not live reasonably close to the head office in Toronto. Of course, we still have to work out the technical side of teleconferencing, but we are moving in the right direction.

On the lighter and more entertaining side, we received an excellent presentation from **Bill Rogers** during the afternoon session when he presented slides of his work and lots of funny stories about his escapades as a plein air painter. Thank you Bill.

The traditional painting exchange ended the afternoon excitement as people waited to see whose work they would receive. Of course, everyone went home happy!

Many thanks to all those who volunteer every year, and help to make this a very enjoyable event. I wish everyone in the country could attend because you meet the nicest people at the AGM!



ARTS & LETTERS CLUB



MARLIS SAUNDERS, SARNIA



MAURICE SNELGROVE AND PETER MARSH
SHOWING THE DORIS MCCARTHY AWARD



MARGARET NURSE AND JEANETTE
LANGLOIS LABELLE, DIRECTOR



ELIZABETH ROBERTS, DIRECTOR,
CALGARY



NORMA BRADLEY-WALKER,
QUEBEC DIRECTOR



ANTHONY J BATTEN,
DIRECTOR



ELLEN CATHERWOOD,
NORTHERN ONTARIO DIRECTOR



MARLENE MADOLE, PAST PRESIDENT

*Marlene and Bill
Receiving **President's Awards***



BILL ROGERS 2ND VICE-PRESIDENT

A NEW MEMBER'S FIRST AGM

by Karin Isenburg

Here I am, one of the new kids on the block, still smiling, still spinning. There has been more fun and excitement in two days than I could have imagined. At the AGM I met and talked to a good number of members who congratulated me both for the election into the CSPWC and for becoming a Director. Well teasing and condolences for the Director position, but just between usI love it. I am in a watercolour society that is soon to be celebrating its 85th birthday and founded by my personal favorite artist A.J. Casson. I had received calls and letters from the president, Peter Marsh, but now this was the real thing. I listened through the agenda with everyone and soon my 'all-in-favour' hand goes up. I'm instantly engaged in all the activities.



KARIN ISENBURG, DIRECTOR

At one point, I looked around at the artists at my table. These are all close friends joking, laughing, reminiscing and talking about what they are up to now. Relaxed and enjoying each other. This is something to be a part of. Well, I am in the mix, deeper than I expected to be. A Director! Why? No - why not? This is a Society with a remarkable history and a vision for the future that I want to be a part of.

So as I said, here I am - helped along the way to getting this far. Many thanks to

Tim Packer and Marlene Madole for their encouragement and help.

Please come and say hello to me at the Gala and the 85th Birthday /pub night. I am looking forward to meeting all of you.



MERV RICHARDSON



**VIRGINIA MAY,
DIRECTOR**



**PAST PRESIDENTS, TIM PACKER
AND MARC GAGNON**



**GREAT FOOD AND
FANTASTIC ATMOSPHERE**

THE CSPWC ENDOWMENT FUND

by Peter Marsh

Our recent participation in the Toronto Community Foundation was met with enthusiasm at the annual general meeting when Foundation representatives, Leigh Rowland and Anne Brayley addressed the afternoon session. Our CSPWC Endowment Fund is now part of the Toronto Community Foundation umbrella, and this will ensure a more consistent and better return on donated funds, and also safeguard our fiduciary duties with regard to investment and proper financial auditing.

Charitable donations can now be made to the CSPWC in two ways. You can donate directly to the CSPWC to help with our operating expenses and ongoing projects such as Open Water. Alternatively, members and non-members who would like their donations to be used in perpetuity, can donate to the CSPWC Endowment Fund at the Toronto Community Foundation. This may be a good option for a substantial gift that requires administration over a long period of time or for regular sustained giving.

Personal donations to the CSPWC Endowment Fund can be made in a number of formats. If you wish to give on a monthly basis this can be arranged either over the telephone or by visiting the website at www.tcf.ca. The foundation's website will lead you through the process of making your donation online, and although you may consider it somewhat impersonal, it certainly gets the job done efficiently. This process can also apply if you wish to make a larger single donation of any size. If you are not comfortable with donating on line please contact Leigh Rowland

directly at the telephone number listed below.

The donation of other equities through a bequest in your will, or through real estate or stock investments for example, can be handled by contacting Leigh Rowland at the Toronto Community Foundation (416) 921-2035 extension 208 or e-mail at lrowland@tcf.ca.

The board encourages you to participate in this excellent new facility with the knowledge that your funds used in perpetuity will give the society a much stronger foundation and a brighter financial future. I have noted from comments made to me that everyone looks at making a donation in a different light. One person said they would much prefer to make a single large donation and get it over and done with. I am the opposite, and I have just made a visit to the website and made a donation of \$5 per month from now on. In so doing I will be the first monthly donor. You could be the second!

Thank you for taking a strong interest in the CSPWC Endowment Fund at the Toronto Community Foundation. We are hoping that over time it will grow to be a very large Endowment for the Society.



**ANNE BRAYLEY,
TORONTO COMMUNITY FOUNDATION**

A KICK OFF FOR OUR 85TH ANNIVERSARY YEAR CELEBRATIONS!

by Marlene Madole

The private tour of our founder's watercolour paintings held on Sunday May 2, 2010 at the Art Gallery of Ontario's (AGO) The Marvin Gelber Print and Drawing Study Centre was indeed a special event! When I was planning our 85th anniversary year I remembered how previous CSPWC presidents hosted a February President's outing for both members and associates – a rare chance for more of us to meet. Neville Clarke had first introduced me to the study centre when he hosted such a winter social outing during his presidency. I wanted to continue such a tradition and thought a visit to the study centre on the day after the AGM weekend when those traveling in could also attend would be a good start to the anniversary year.

After one and a half year's correspondence and research it all came to pass. It might not have come off, as I recently learned that the vault has been under construction but because I had requested so long ago and the event was a component of our anniversary celebrations – they felt that they just had to fulfill it. Many thanks to those AGO staff who pulled it together: Brenda Rix, Assistant Curator of Prints and Drawings; Milijana Mladjan, Programming in Prints and Drawings; Debbie Johnsen; and volunteers Catherine Black, Jane Heinemann, and Edith Layne.

Working from the study centre's rule that a maximum of 20 paintings could be available at any open house, I researched and requested a specific list of paintings. I wanted to see watercolours by a selection of the CSPWC's 25 Founders, both those present at the first meeting of November 11, 1925, and those who exhibited as members at our first exhibition held in April 1926 at the AGO, then called the Art Gallery of Toronto: twelve paintings by ten artists. We viewed works by CSPWC Founders: Robert Ford Gagen, F.H. (Fred) Brigden, Franklin (Frank) Carmichael, A.J. Casson, Chas. F. (Charles) Comfort, Chas. W. (C.W.) Jefferys, André Lapine, L.A.C. Panton, W.J. Phillips, and Franz (Frank) Johnston.

I included five paintings by four artists that were CSPWC Charter Members, of the 1930's when we received our letters patent: Arthur Lismer, Carl Schaefer, Bobs Cogill Haworth, and Will Ogilvie. These last three were in the next generation of the CSPWC with their own illustrious places in Canadian art history. I included two paintings from a member of the 1940's – David Milne. Although I wanted works from as many artists as possible, it was also beneficial to see two works side by side by Milne, Carmichael, Phillips, and Schaefer – to see how two works done four years apart by Carmichael were alike and their marked differences.

My jewel was the Franklin Carmichael painting *Jackfish Village 1926* a studio painting done in the winter from an on site watercolour from Carmichael's first painting trip to Lake Superior the year before. Carmichael was

invited to go along with fellow Group of Seven members Lawren Harris, and A.Y. Jackson, who were planning their 5th trip to the region. The Group of Seven held their first exhibition in 1920 at the Art Gallery of Toronto. Carmichael had resumed painting in watercolour in 1924 and all of his paintings from the Lake Superior trip of 1925 were done in watercolour. This work was originally exhibited at the CSPWC first exhibit in April 1926, and it proceeded to gather an illustrious pedigree having been exhibited in: the Canadian National Exhibition of 1926; the Paris exhibition *Exposition d'Art Canadien*, Musée du Jeu de Paume in April 1927; the AGO exhibition *Permanent Collection of Water Colour Paintings* in July 1935; and the exhibition: *Fifty Years, the Canadian Society of Painters in Water Colour 1925-1975* at the AGO.

As you entered the study centre, our 19 paintings were arranged in the order of the artists' date of birth – oldest nearest the door progressing towards the youngest at the back of the spacious vaulted room, two or three to a table on easels with tables back to back forming 4 groupings, so that we could wander around the displays at will. I placed beside each painting my research listing the connections that each painting and artist had to the CSPWC's early years.

Overall impressions: the scale was uniformly quite large, no belaboured work whether they were studio paintings or done on site, no one trying for high realism - all rather loose and painterly, and all work a delight to see, with more opaque use of paint as a part of the whole painting. I walked around and individually answered questions. Print and Drawing Volunteers lifted mats when requested to see what colour paper was painted on - buff and darker buff.

Those in attendance loved my idea of having the historic CSPWC Art Gallery of Toronto exhibition catalogues from the one in 1926, several from the 1930's and one from 1945 available at one end of a large reading table with chairs. We were free to bring them up to a painting which was illustrated in a catalogue for comparison. Several requested that we re-institute the group photo for those

in attendance at our AGMs. As no cameras are allowed in the study centre, unfortunately we do not have a photo for the newsletter of this event.

Benefits and Outcomes:

Lots of 'thank you' for my work - no idea that I put so much research into it and no idea that the work was selected by me just for them to see. An associate will bring her class group in the future. A bar has been set for the next archive tour during the Ottawa Symposium of 2011 at the National Art Gallery Archive. Afterwards a group of us gathered for a discussion in the café, half of us stayed for the day, one bought a membership, four of us shopped in the store - all bought post cards of two of the paintings from my selection.



MAURICE SNELGROVE DESIGNS THE DORIS MCCARTHY AWARD

by Peter Marsh

The new Doris McCarthy Award featured on the cover of this issue will be presented for the first time by Doris' niece at the opening reception of the *Reflections* exhibition this coming July 8th. The first presentation will include a \$1000 prize but the Award itself is embodied in a design created by our talented Director, **Maurice Snelgrove**.

Although Maurice is a humble guy who plays down his contribution, his design of this award is superb and will be long appreciated by the Society, and the recipients of this honour at national members' exhibitions. Dressed in subtle colours, with hand calligraphy, and a watercolour title beautifully expressive of the medium, this creation will be

extended to our winners with great pride. Maurice wrote to us all: "I had the great pleasure of visiting Doris at her home one glorious morning in April. She was very pleased with the certificate and the quote chosen from her autobiography *A Fool in Paradise* where she described a winter trip to Quebec and her desire to be painting the villages and the land."

We send our best wishes to Doris as she celebrates her 100th birthday on July 7, the day before the first official presentation of this prestigious award in her name. We are honoured to share this centenary milestone with our oldest member who was elected in 1952.



85th Anniversary Members Show
Jul 7 - Aug 4, 2010

Opening Reception:
Thursday, July 8 from noon – 5 pm
Awards Presentation between 1:30 & 2:00 pm

Roberts Gallery
641 Yonge Street, Toronto ON
Regular Hours: Tues - Sat 10am - 5pm

YES NO MAYBE!

by Wilf McOstrich

On Monday, May 17th an esteemed panel of jurors assembled to judge the up-coming *Reflections* Members Show, which opens at the Roberts Gallery in July.

Using a series of "YES-NO-MAYBE" paddles (pictured here) the voting began using the combined wisdom and experience of **Bill Rogers, Marc Gagnon** and Paul Wildridge, owner of the Roberts Gallery in downtown Toronto.

After several go throughs, much heated discussion and a modicum of good humour, the jury skillfully whittled the 136 entries down to the final 47 for the Show.

President **Peter Marsh** kindly applied his cyber skills in making the projector work perfectly and **Al Darling** and his wife Pat were the perfect hosts for the day.

Volunteer helpers and scrutineers for the voting process included – **Don Baxter, Maurice Snelgrove, Marilena Isacescu** and **Joanne Lucas-Warren**. Hovering in close attendance were co-chairs **Al Darling** and **Wilf McOstrich**.



**BILL ROGERS GIVES A THUMBS UP
TO A PAINTING THAT MADE THE CUT.**



**THE VOLUNTEER PANEL HARD AT IT. FROM LEFT TO RIGHT:
MARILENA ISACESCU, JOANNE LUCAS- WARREN, MAURICE
SNELGROVE AND DON BAXTER. FOREGROUND IS PETER
MARSH WORKING HIS PROJECTOR MAGIC.**

WESTERN STREAMS

CPSWC News

The exhibition by twenty-four of our CSPWC BC artists was held at Leigh Square Community Arts Village in Port Coquitlam from March 26 to April 25, 2010. At the Opening Ceremonies on March 27 Mayor Greg Moore welcomed the 100 or so guests and handed out the awards to the three Cash Award recipients. Councillor Glenn Pollock presented the three

Honourable Mention Merchandise Awards to the respective artists. Immediately after the opening ceremonies, David McEown, CSPWC, gave his *Antarctica to the North Pole* presentation to sixty spellbound guests. This exhibition was our region's celebration of the CSPWC/SCPA's 85th Anniversary.



OPENING RECEPTION



YVONNE CHUI AND SANDY KAYE



DR IAN WOODS, DONOR OF THE 2ND PRIZE



VANCOUVER ROWING CLUB
by SANDY KAYE, ASSOCIATE,
HONOURABLE MENTION



MARGARET AND ROSS SMITH



Derelict Driftwood
by BREEN BERGSTROME FIRST PRIZE



LEFT TO RIGHT: COUNCILLOR POLLOCK, COUNCILLOR CARROLL, YVONNE CHUI, GERRY THOMPSON AND MAYOR MOORE



MAYOR MOORE , HAROLD ALLANSON
AND BETH THOMPSON



COUNCILLOR POLLOCK AND DAVID McEOWN



MICHAEL CLEARY



CHIU MING



BARB WIGHTMAN



HEIDI LAMBERT, NEW BC AND THE NORTH REGIONAL
DIRECTOR, BEING INTRODUCED BY GERRY THOMPSON



A WELL ATTENDED EVENT - THANK YOU PORT COQUITLAM

COLLECTORS CLUB DELIVERS THE GOODS

Wilf McOstrich wears a pleased grin since he's now the owner of a delightful watercolour painting from Bill Rogers. All part of the Collectors' Club Exchange of 2009.

"It's a wonderful, soft watercolour with the Rogers magic touch," says Wilf. "You can be sure that this gem will find a home here on my collectors wall."

Be part of the Collectors' Club in our Anniversary Year 2010. It's a great way to build or add to a collection of your own. Contact: wilf.mcostrich@sympatico.ca



Newly Elected Life Members

JOHN INGLIS

As an artist, teacher, chairperson, and mentor John Inglis has contributed enormously to the arts, and throughout this long journey has promoted the highly demanding medium of watercolour and the CSPWC/SCPA.

He graduated with honours in drawing and painting from the Ontario College of Art in 1952. His early work was in graphics and he was president of the Canadian Society of Graphic Art from 1963-65. In 1961 he joined the faculty of the Ontario College of Art and had a distinguished career as an educator until his retirement in 1990. He mentored countless students, including many CSPWC members, became Coordinator of the OCA off-campus studies programme in Florence, Italy, was often Acting Chair of various departments and from 1987 – 1990 was the Chair of Fine Arts. In 1990 he received the A. J. Casson Award for Distinguished Service at OCA.

Throughout his teaching career he continued



JOHN INGLIS AT THE AGM

to paint and exhibit. He was elected to the CSPWC in 1977 and from 1982 – 1997 his work was featured in many society exhibitions and he received a number of awards including the A. J. Casson Medal at the 69th *Open Water* exhibition in 1994.

John is currently working on a book that includes his unique watercolours. He says:

From 1960 to the present day, I have been on a quest to find meaning in our current world of radical change....I adopted a mythic, narrative mode that allowed my drawn and painted images and sculptural forms to function as metaphors reflecting the nature of this quest.

David McEown in his nomination said: "I feel fortunate as a young art student to have met and been guided by such a sensitive and deep mentor who also has a high appreciation of watercolour."

PETER KOLISNYK

Peter Kolisnyk, artist and teacher, died on October 22, 2009. He was elected to the CSPWC in 1961 and was a proud member for many years until his financial situation prevented him from paying his dues. He was very sad about this since Julius Griffith had been his very admired mentor.

His paintings and sculpture were often exhibited at the Pollock Gallery in Toronto, and his work was shown in Montreal, Calgary, Chicago, San Francisco, Florida and New York. He created sculpture for the Harbourfront complex in Toronto and Queen's University and was described as an elegant minimalist.

Roald Nasgaard curated a solo show of Kolisnyk's work at the AGO

in the mid-70's, and Nasgaard included Peter's work in his 2007 book, *Abstract Art in Canada*.

As a long time teacher in Toronto, Oshawa, Whitby, Haliburton and elsewhere he wholeheartedly helped students find their creativity by being thoughtful and direct. He called his last works *watercolour sculptures*. They consisted of great swaths of paper saturated with single hues fashioned into three-dimensional shapes. Lila Lewis Irving described them as great swaths of paper saturated with single hues fashioned into three-dimensional shapes. On one occasion he had trouble finding enough tubes of vermilion.

Meet the New Members



Waiting it Out by POPPY BALSER

POPPY BALSER (Digby, NS) grew up in St. Andrews, NB on the shores of the Bay of Fundy and now lives across the bay in Digby. She finds the surrounding vistas translate well into watercolour paintings. She says: "I find watercolour the perfect medium for capturing the atmosphere and light of my local environment. I tend to focus on scenes of nature, be it our ever-changing coastline or flowers that I have grown in my garden.

I attempt to show these things as I see them; striving to keep my paintings fresh and spontaneous with luminous colour." She exhibits her work in three galleries in Digby and Bear River and has participated in several shows in the Maritimes winning several awards. Her paintings are in private collections across North America and in the collection of the Art Bank of Nova Scotia.

EVA BARTEL (Edmonton, AB) was born in England but came to Canada as a child. She trained in environmental studies at the University of Waterloo and architecture at Carleton and moved to Edmonton in 1977. She has had a multifaceted career in the visual arts, including architecture projects, urban design, industrial and interior design, graphic design and the fine arts of painting, drawing and photography. She has won awards in all areas of her work. She comes from a long line of

visual artists on both sides of her family. Since 1993, painting the Canadian landscape has figured prominently in her creative endeavours. For over a decade she divided her creative energies between the design of buildings and paintings. She has been painting full time since 2006 when she painted her way across Canada and back in a 20-year-old motor home. Her work can be found in many corporate collections in Alberta and one in Singapore.

Neys Prov. Park, Ontario by EVA BARTEL





Blue Shadows by GILL CAMERON

GILL CAMERON (Toronto, ON) is a professional watercolour artist with a BFA from the University of Guelph. Her work as a graphic designer gives her a clear eye for form and content. Her bold paintings build on the positive energy of scenes from nature. The complexities of colour and texture are interwoven in her design, whether it is fabric, mountains, vineyards or rock. She is intrigued by shapes and by patterns, and how they relate to each other in their natural habitat.

Her watercolours are inspired by journeys to Georgian Bay, Killarney, the French River, Lake Superior, the Niagara Escarpment and recently the Charlevoix region of Quebec. Gill has participated in numerous group exhibitions in Toronto, Collingwood and Pointe au Baril. She has received many awards for her work, including a Gold award in 2004 and a Silver in 2007 from the Toronto Watercolour Society where she is a signature member.

ELAINE FUNNELL (Spruce Grove, AB) After working in various mediums while raising her family, Elaine discovered the subtle nature of watercolour in 1992, and began painting detailed botanic studies of wildflowers, grasses leaves and various plants. Inspired by the heavily treed acreage where she's lived for over 20 years, she says: "Many of my paintings follow a plant through its seasonal journey taking one year to complete. In my work I draw and paint each plant subject, most often from life, as botanically correct as possible, staying

true to colour, size and structure." Recently she began to include insects that thrive on the plant to create interest and illustrate the environmental connection between plants and insects. Elaine joined the Meadowlark Painters Group in Edmonton in 1998 and the A.A.C. in Spruce Grove leading to many group exhibitions. Her work is seen in galleries throughout Alberta and is in the collections of the Alberta Foundation for the Arts and the City of Spruce Grove.

BLACK POPLAR STUDY #3 by ELAINE FUNNELL



The Daffodil by JUNE GERUM

JUNE GERUM (Toronto, ON) was born in England and immigrated to Canada in 1956. Although she demonstrated a talent and interest in art as a young child, raising a family and working prevented her from fully pursuing her interest until retirement. In 1991 she began to involve herself in local art classes. The guidance and influence of many fine instructors has enabled her to expand her horizons and refine her talents. An active member of the

Humber Valley Art Club since 1993, she has been a member of the board for many years. Through Humber Valley, Etobicoke Art Club, Fine Arts Society of Milton, Central Ontario Art Association and Neilson Park Creative Centre she participates in many local group shows and juried exhibitions allowing her to share her work with the public. Her paintings can be found in collections in Canada, England, France, Germany and the USA.

KARIN ISENBURG (Courtice, ON) incorporates her love of colour, value and bold composition in her paintings, and has always been fascinated by the beauty of layering colours. She lays down foundation colours side by side and glaze colours over them to create the desired tonal values, and bring form and shape to her subjects. Light shining through, reflecting colours and distinct shadows are also main elements of the work. She says: "I

enjoy bringing the viewer up close and personal to see the everyday larger than life." Karin has won several awards for her work in the last few years in exhibitions in Bowmanville and Oshawa. After studying Advertising Arts, she took watercolour classes at OCAD and at the Visual Arts Centre of Clarington. She has also undertaken a lot of personal study and experimentation in the evolution of her work, and has been painting full time since 2008.

Clementines by KARIN ISENBURG



Red Dress by ROLF KROHN

ROLF KROHN (Saskatoon, SK) was born in Consort, Alberta and studied at the Southern Alberta Provincial Institute of Technology and Art (now the Alberta College of Art & Design) in the late 1950's where one of his esteemed professors was Illingworth Kerr. A full time artist who works in all painting media, he is also a member of the Canadian Institute of Portrait Artists. He enjoys capturing the human body in movement and in stillness, but is also

particularly fond of painting Saskatchewan's northern landscapes. Rolf lectures, teaches mentors and consults. As well as contributing to group shows, he has had 15 solo exhibitions between 1985 and 2009 in Saskatchewan, Alberta and the North West Territories. His work also hangs in many private collections in Canada, the USA and Europe and can be viewed on-line at www.pacificgallery.ca and www.artistincanada.com

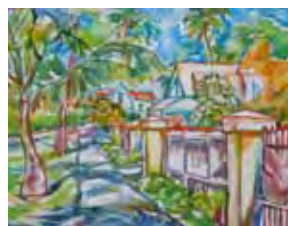
PAINTING ABOARD THE *ROBERT SIDNEY*

by Barbara Sutherland

Since I met my husband through an advertisement for "crew available" in a sailing magazine in 1987, we have spent a generous amount of time on the water, and consequently I have delighted in art-making while living aboard.

Our favourite summer cruising grounds are in Lake Huron's North Channel. The La Cloche mountain range, so ancient that they are actually hills, are a beautiful backdrop to the countless bays that provide safe, overnight havens for boaters. Baie Fine "fjord", the Benjamin Islands, OSA Lake, and dear old Killarney offer great sketching opportunities. Both the Killarney Provincial Park and Killarney Mountain Lodge are options for positioning yourself to paint in the area. Kayaking along the north shore of Georgian Bay, east from the town of Killarney is a great way to access the endlessly paintable shoreline.

Our vessel is a Rosborough, 24 foot "pocket trawler", built in Halifax for the fishing industry, but converted for living aboard. Our inflatable dinghy is handy for getting ashore to paint. I load up with my supplies and row to a nearby, friendly bit of shore and secure the tender. I love the search for a place to paint. If I am going to climb for a view I take everything with me on the first scout; if I can wander along the shore to find a subject I do so unencumbered and then return to the boat for my kit once I've decided where to perch for a few hours. Mostly I use watercolour blocks but occasionally go to half sheets taped to plexiglass. My folding stool and table allow



SHADY LANE, PUNTA GORDA

me to work with or without an easel, depending on the terrain. Sometimes a camp cushion for sitting on the ground is preferred. I like how connected to nature that makes me feel.

This past winter, we trailered our boat to the gulf coast of Florida, launching north of Port Charlotte at Palm Island Marina. The district called Placida is quieter and more secluded than other parts of coastal Florida. The main highway turns inland which has saved the area from becoming overly developed.

The barrier islands along this section of coast have "old Florida" style resorts, but much of the land is wildlife preserves and state parks. Cayo Costa, Don Pedro, and North Captiva are examples of the best state parks. Foster Bay on North Captiva became our favourite anchorage, where only shoal-draft vessels could navigate the "choked" channel into the bay where manatees, dolphins, osprey and pelicans visited us daily. Tangled, unmanicured flora, lovely long beaches, dense mangroves, and shorebirds are undisturbed except by small fishing boats and day-trippers.

Floridians find it too cold to do much boating in the winter, so we hearty Canadians have some of these special places to ourselves in January and February. This winter we had some challenging nights, using the generator to provide some heat in the evenings and early mornings. When it was too cold we sought the comforts of a marina. This year we had a canvas and screen enclosure added to the aft cockpit. It quickly became my floating studio. I store my sketches behind the cushions in the dinette and pull them out to assess my progress once in a while over a beer. Masterpieces, perhaps not, but honest pieces of my life on the water, definitely! I can really recommend boating as a way to access subject matter, no matter what area one chooses.



BARBARA SUTHERLAND



PLANT STUDY

DID CHRISTIE'S SELL A DA VINCI WORTH 100 MILLION FOR A FEW THOUSAND POUNDS?

The former owner of the work is suing the prestigious auctioneer for negligence in claiming the 15th century da Vinci to be a 19th century German work and selling it for .01% of its real value.

NATIONAL GALLERY PUTS FORGERIES ON VIEW

In June, Britain's National Gallery will exhibit 40 fake paintings that the gallery has purchased over the years thinking them works by the likes of Holbein, Boticelli, Durer and even Rembrandt. Some gallery experts actually prefer the fakes, arguing that they display exceptional technique and effort, often far more than the work churned out by a bored apprentice in a master's workshop. Gallery director Nicholas Penny says he wishes they had more fakes because "you only get good at spotting them by seeing them."

AUSTRALIAN ART ROYALTY PLAN PROVES UNPOPULAR

Australia is about to introduce an intriguing plan to pay artists 5% of the resale price each time a painting is resold for more than \$1000 until 70 years after the artist's death. It's the vagueness around the bureaucratic administration of the scheme that has gallery owners and even some artists up in arms. A similar scheme is in place in several European countries and most of the money goes into the pockets of a few successful artists. Some argue that the levy should be used to support a broader number of living artists.

THE CANADA PRIZES ARE BACK

This time the Tories suggest that the \$25 million programme will be administered by the Canada Council and a blue ribbon panel has been appointed to come up with a structure and criteria for the annual prizes for excellence: a plan that must be approved by Heritage Minister James Moore. Moore hopes that the first prizes

will be awarded in 2011.

TURNER PRIZE CONTROVERSY

Once again, England's prestigious Turner Prize short list is controversial. Some commentators say that only two of the four finalists are worthy contenders. Others say that all the artists are over 40 (the cut off for the prize is 49) and therefore too old. It seems to be difficult to get the nominations right for an award that is supposed to herald brilliance.

BC ARTISTS WIN MAJOR PRIZES

Haida artist, Robert Davidson, from White Rock, BC won the prestigious \$30,000 Audain Prize for Lifetime Achievement and a Governor-General's Award in Visual and Media Arts. \$12,000 VIVA Awards were won by Vancouver based Germaine Kohn and Marina Roy. The \$25,000 Gersoh Iskowitz Prize was awarded to Brian Jungen who currently has an major retrospective at the Smithsonian's National Museum of the American Indian.

News on the Arts

GALA 85TH ANNIVERSARY DINNER

CSPWC News

Our esteemed colleague and Life Member **Tony Batten**, has done a sterling job on securing a date at the Arts & Letters Club of Toronto for our 85th Anniversary Gala Dinner. The Gala Dinner will take place on **Friday November 5th**. This is the correct date. We apologize for the error in the Coming Events section of the last issue.

If you have yet to receive various membership shingles, or Life Member Certificates, or any other pending award, then might we suggest that you get a ticket for this evening. It will be a grand event and will be an appropriate time to receive your acclaim.

If you live close enough to attend, you should be booking immediately. Tickets are \$110 and a limited number of 110 tickets are available. Up until August 1, 2010 the tickets will be sold on a 'first come first served' basis to elected members only. After August 1, any unsold places will be offered on a 'first come first served' basis to associates, spouses and others. It is more than likely that this Gala Anniversary Dinner will be a sell out. Book your ticket soon by mailing your cheque payable to CSPWC to 258 Wallace Ave., Suite 102, Toronto, ON M6P 3M9.

See you at the dinner!



85TH ANNIVERSARY PUB NIGHT

The CSPWC/SCPA will host a Pub Night on our 85th Birthday. It will be great, and you can bring all your friends from the rest of the art community to enjoy the evening with you! We will be inviting members of other major art groups to join us for the fun at The Toronto Arts & Letters Club on the evening of **Friday November 11th**, the exact anniversary date and location where the society was founded. Festivities begin at 5:30 pm.

Tickets for the evening are \$10 and there will be a cash bar. Get your ticket by mailing your cheque payable to CSPWC to 258 Wallace Ave., Suite 102, Toronto, ON M6P 3M9.

It will be sure to be a magnificent birthday celebration.

New Administrator - New Adventures

Eileen Reilly joined the CSPWC in April as the new office administrator. She comes to us from the Royal Ontario Museum where she was a research assistant working on a publication on Safavid Pottery, and a documenter and mountmaker/installer for the Renaissance ROM project. Eileen has a master's in art history from the University of Toronto. She has also just started showing her artwork (painting, photography and printmaking). In her days outside of the CSPWC office she works freelance as an editor and looks after private art collections providing databases of collections and storage and display solutions.

We are thrilled to have this young energetic world traveller join our team and know she will be a whiz in helping us move to the next step. Already she is researching grant possibilities, teaming with our other magical helper, Esther Edell, to increase our public relations capabilities and getting to know how to help showcase the best of who we are. Welcome Eileen!



EILEEN REILLY IN PARIS- A FAVORITE PLACE

Tom La Pierre

By Neville Clarke

Tom La Pierre; artist, teacher and former member of the Canadian Society of Painters in Watercolour, passed away on April 11, 2010.

For many years Tom helped students develop their skills in figure drawing at OCAD believing that a solid technical base was the best way to develop and enhance artistic expression. In 1983, I had the pleasure of studying in Florence, Italy under Tom. It was one of the greatest experiences of my life. He became a mentor and friend and was so encouraging, a truly generous soul who even took the time to write a commentary for my exhibition at the Art Gallery of Peel.

Tom La Pierre was passionate about art and art history. He collected many of the great masters who influenced his own style of art, and delighted in sharing his newest acquisitions.

Tom's own style of paintings is unique. His compositions present a theatrical allegory

of figures and movement: he presents an orchestrated performance with its own blend and vibrancy of pure, tactile colours and of paint and flesh that move throughout the tableau of the landscape. The viewers are pulled into a ritual of dreamlike fantasy that focuses upon the main subject. He was the puppeteer, the master in full control...he was a true original.

Tom's last solo exhibition in 2005 at the Art Gallery of Mississauga was a great success. One large painting in particular was very intriguing as there were several knives airborne throughout the piece. I asked about all of those knives. Tom replied that 'the knives represent life itself; you never know when something might happen to you'. Unfortunately that show became his last as the unthinkable happened. On his way to the Toronto Art Expo he was hit by a large piece of lumber that fell from a

building. The impact to the frontal lobe was so severe that familiar habits such as painting and drawing became difficult. Although he tried, his sense of drawing, colour and composition became ever more elusive. This loss became increasingly frustrating for him over the years as his health slowly declined.

The painting with the knives became the metaphor for the tragic end of a great artist.

Tom was my teacher, a mentor and a friend. Thanks for being you.

Tom has work in the Art Gallery of Ontario and the Hamilton Art Gallery. He was husband to life member Pat Clemes and father to sons Armand and David.

Editor's note: This is an edited version of this Memorial. The full version is posted at www.cspwc.com

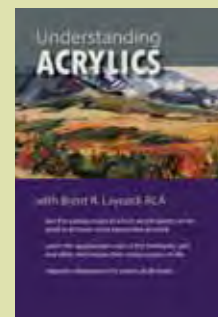
In Memoriam

Opportunities for Artists

WILDCARD, a fundraising event for the Le Nichoir Wild Bird Rehabilitation Centre, is looking for works 5 x 7 inches for a web and gallery exhibition and gala sale on Aug 21 at the old Dominion Textile building on the Lachine Canal in Montreal. Art packages from Lindsay D'Aoust, (450) 456-2901 or contact@lenichoir.org www.lenichoir.org

HARBOURFRONT'S ART THROUGH THE AGES PROGRAM is looking for artist facilitators for a programme encouraging adults 55 and up to explore their artistic abilities. The deadline for the first round of instructors has passed but information is available from Natasha Francis at natasha@harbourfrontcc.ca or (416) 392-1509 ext. 309

BRENT LAYCOCK UNDERSTANDING ACRYLICS DVD NOW AVAILABLE. Produced by White Pine Productions, the DVD is in four sections: mixing acrylics with water; mixing acrylics with polymer medium for transparent effects; mixing acrylics with white for opaque effects; and putting it all together. Retail cost is \$45, at various art supply stores or online at www.whitepineproductions.ca or www.brentlaycock.com



SUMMER WORKSHOPS

BILL ROGERS has a busy teaching schedule this summer. He will be teaching a plein air watercolour workshop at the Gaelic College from June 18 - 20. (Contact gail@gaeliccollege.edu or phone (902) 295-3411). He will also be teaching two workshops for the Bermuda Society of Artists from July 10-14. (Contact Bill at billrogers@eastlink.ca). And he'll also be teaching a watercolour workshop at the Chanterelle Inn in Goose Cove Cape Breton, from August 27-29. (Go to www.chanterelleinn.com and look under *packages*)

PETER MARSH will be teaching a watercolour course for all levels at Canador College in Parry Sound, June 21 - 25, 8:30am - 4:30pm www.artsexperience.com or call (705) 746-9222 for registration

BRENT LAYCOCK (Calgary, AB) is having a banner year. In March 2010, the West End Gallery in Edmonton presented *Spirit of the Land* consisting of 25 new acrylic landscapes. The works depicted various locations in southern Alberta in all seasons, and ranged from 4 x 6 feet to 12 x 16 inches. To coincide with the First of July, Brent is having an exhibition of acrylics and watercolours at the Gust Gallery in Waterton Lakes National Park. And on November 13, another new exhibition of landscape acrylics will open at the Wallace Galleries in Calgary.



Parkland Pond
by BRENT LAYCOCK

BILL ROGERS (Antigonish, NS) is having a solo show at the Marigold Arts Centre in Truro during July. Opening: July 2 at 7pm. He also has watercolours in the Northwest Watercolor Society and Louisiana Watercolor Society exhibitions running into the beginning of the summer.

RON HAZELL (Brookside, NS) has a solo exhibition of 20 seascapes, *Celebrating the Sea*, at the Lunenburg Art Gallery in June. Opening: June 1 at 5 pm. Exhibition runs until June 27.



BIANKA GUNA

BIANKA GUNA (Richmond Hill, ON) was included in the 5th Invitational Exhibition at Heintzman

House in Markham from June 23 - 25. Other Toronto area CSPWC members who exhibited: **WILF McOSTRICH**, **SUSAN CHATER**, **STEPHEN YAU**, **JUDITH LIVINGSTONE** and **BONNIE STEINBERG**.

GIL CALDWELL (Mississauga, ON) will have a watercolour painting on the cover of the winter 2011 issue of *Life's a Beach*, a Northern Florida arts and entertainment magazine. Gil will have exhibitions of watercolours at Visual Arts Mississauga Dec 1 - 15, 2010 and at Montgomery's Inn, Etobicoke, Nov 1 - Dec 20, 2010.

NORMA BRADLEY-WALKER (Montreal, Quebec) held a solo exhibition at Galerie Ouest, Ste. Anne de Bellevue, Quebec May 26 - June 2, 2010. *Historic Homes Enchanted Gardens* is the second exhibition she has held at this self-run, no commission gem of an art gallery in a beautiful historic building along the water.

DAVID McEOWN (Vancouver, BC) has new paintings and video clips from a recent expedition to Antarctica, South Georgia, Patagonia and the Falkland Islands at his web site: <http://artistjourneys.com/recent.html>. David's upcoming workshops are listed at <http://artistjourneys.com/workshops.html>.

DOMINIK MODLINSKI (Nanaimo, BC) is holding a five-day workshop on Gabriola Island, Jun 13 - 17. His recent paintings from Japan are on his web site along with videos and stories from his travels. A Japan exhibition is being planned. Visit <http://paintingjourneys.com/file/RECENT.html>

DANIEL BARKLEY (Montreal, QC) is

holding a three-day workshop, *Painting with Light*, in Halifax from June 21 - 23. For information and to register contact ron.hazell@ns.sympatico.ca

Associate **EVELYN DUNPHY** is offering a Plein Air workshop at Milford House Wilderness Retreat in Nova Scotia, July 8 - 11. The workshop will teach you how to simplify shapes, exaggerate your passion, minimize the unessential, crop, compose and build a strong composition that enables you to enjoy seeing pigments mix and dance on your paper. www.evelyndunphy.com

having his first solo exhibition in six years in his home city. It's at Galerie Dominique Bouffard, 1000 Amherst, Suite 101, Montreal from May 19 - Jun 13. galeriedominiquebouffard.com



DANIEL BARKLEY
ANNOUNCEMENT

DORIS MCCARTHY (Toronto, ON) has a 100th birthday exhibition at the Doris McCarthy Gallery, 1265 Military Trail, Toronto. *Doris McCarthy: Roughing it in the Bush*, curated by Nancy Campbell, features a selection of rarely seen hard-edge paintings, primarily from the 60's, providing a departure point to examine the Canadian landscapes she's become known for. The exhibition runs from Jun 19 - Jul 24.

MARY ANNE LUDLAM (Toronto, ON) had a solo exhibition, *Return to Newfoundland* at the Roberts Gallery in Toronto from Mar 27 - Apr 17. The paintings were of the Great Northern Peninsula coves, vistas and icebergs.

TONY BATTEN, **ELISABETH GIBSON**, **LINDA KEMP**, **MARY ANNE LUDLAM**, **ALEJANDRO RABAZO** and **MICHAEL AZROWSKY**



ELISABETH GIBSON

all participated in the Kingsway Lambton United Church Invitational Sale in April.