

water COLOUR



THE CANADIAN SOCIETY OF PAINTERS IN WATER COLOUR / LA SOCIÉTÉ CANADIENNE DE PEINTURES EN AQUARELLE • MAR. 2014

John Singer Sargent

1856–1925

His biography can be
summed up in two words:

"He painted."



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

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Rayne Tunley

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Garry Hamilton

Atlantic Provinces

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PUBLICATION DATES

Oct/14 Deadline Sept 16
Publication Oct 16

Dec/14 Deadline Nov 16
Publication Dec 16

Editor

Bill Atkinson

Publisher

Rayne Tunley

The great medium of watercolour



Hello Members and Associates,
I hope all of you have survived this past winter well, in spite of it being one of the nastiest in decades.

Recently **Peter Marsh** and **Rayne Tunley** undertook the tedious task of

sorting through the New Canada Not For Profit Corporations Act (NFP) Certificate of Continuance for Revenue Canada and prepared the necessary changes to our bylaws so that we may apply to the Government to retain our non-profit status. We approved the changes at the February Board Meeting but this will have to be ratified by the membership at the AGM through direct vote or by proxy (the process for which Peter and Rayne have worked on as well). On behalf of myself, Anita, the Executive and all the membership, I would like to extend a sincere thank you to both Peter and Rayne for this accomplishment. Anita will be sending information on this matter to all the membership.

Registration for the *Geneva Park Symposium* is bumping along and we have posted Ads in the Artists Magazine as well as Watercolor Artist Magazine and the FW Media E-flyer

called Artist Daily. We have also sent mass emails to art groups and organizations such as the TWS and Central Ontario Society of Artists, among others. This event will be memorable for all who attend and in many cases it will be a career builder and changer as have many of the past symposiums.

*Let's make 2014 a banner year
for the CSPWC.*

Message from the President Message du Président

The camaraderie and formation of personal and professional ties are effects that aren't always advertised as much as the excellent workshop instructors and teaching, but they are what participants and instructors carry around with them in their memory banks. So if you haven't registered yet please consider it as an experience not to be missed and get online and register right away. Also remember this is a major fundraiser for the CSPWC and instructors are donating their time to the society for a small honorarium which is a tiny fraction of what they would earn teaching a similar workshop elsewhere.

Open water 2014 will be held at the Aird Gallery in Toronto this year and we're in the planning stages for that, recruiting Jurors and looking for volunteers to help out with various tasks. If you can help with Open Water or any CSPWC event please contact Anita and put your name forward, it will be appreciated. We are also always looking for new volunteers for the board and other committees. In this age of technology where you live in Canada is not important, myself being in Antigonish is a prime example.

This year's AGM will be held at the Arts and Letters Club on May 3rd and you can get your ticket for that when you pay your 2014 membership dues online with a link from our webpage www.cspwc.com to **Paypal**. There are other links to get Open Water Catalogs – prepay for 2014 or order 2013.

Let's make 2014 a banner year for the CSPWC. We have a symposium, AGM, Open Water and a Life Members Exhibition in planning. Remember we're always open to your opinions and suggestions.

Cheers, Bill

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WATERCOLOUR NEWS: EMAIL OR SNAIL 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 newsletters. Also, let us know if you need the newsletter to be sent to you by mail. Keep up to date on your Society and gain all 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



Coming Events

2014

May 3

AGM, Arts & Letters Club, Toronto

June 23—27

Geneva Park Watercolour Symposium

Sept 27

Canada Watercolour Day

Oct 28—Nov 21

Open Water 2014

Aird Gallery, Toronto

Opening Reception: Oct 2, 6—8 pm

Nov 1

Deadline Membership Application

Nov 23

World Watercolour Day



Art Group 'Thank You' Discount

Curry's is pleased to offer a 10% discount on regular priced items to members of art groups and associations that partner with Curry's.

Valid member ID must be shown in-store at the beginning of each purchase, at any Curry's store location, in order for the 10% discount to be applied.

The CSPWC is an Art Group Partner. Your membership card will be on your dues receipt. (can be printed, cut out and laminated) so you can enjoy your discount all year. (Discount valid on in-store purchases only)

Great prices and free shipping for on-line orders over \$75.00 (Special Christmas time offer, on \$25.00 til Dec. 31)!

Now with 11 locations in the GTA, celebrating their 100th anniversary encouraging artistic growth.

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WWW.CSPWC.COM

The Canadian Society of Painters in Water Colour
La Société Canadienne de Peintres en Aquarelle



français

english

Eric Bailey is our Webmaster and has been working diligently to update the files, and to correct links that have not been working correctly in the past. We are thankful to have him part of our team. We will be announcing when everything is working correctly. In the meantime, please keep your announcements coming as they will be posted on our site.

Remember: Identify in the subject line of the email that your 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.

Send your information to: Anita Cotter, our Office Administrator, info@cspwc.com by the 25th of each month.

AGM



Announcing the

CSPWC/SCPA

Annual General Meeting, May 3, 2014

At the famous

Toronto Arts and Letters Club

14 Elm Street Toronto, Ontario

Registration Fee:

An AGM registration fee of \$45.00 is payable by all Members and Associates attending the AGM. This includes a delicious lunch catered by the Arts & Letters Club and refreshments during the breaks. Please complete and return the form by April 15, 2014 so that we know how many to expect and can confirm the numbers with the caterer.

Parking

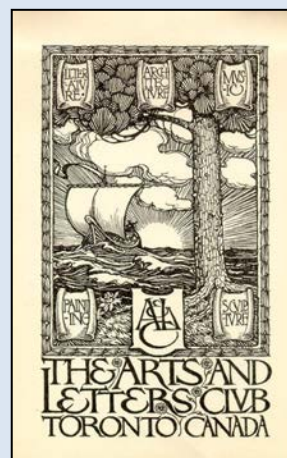
Parking is available at the Delta Chelsea Hotel, 33 Gerrard Street West, Toronto (entrance off Gerrard). Take your ticket to the Arts & Letters Club and have it stamped at the bar. There is also a 'Green P' parking lot at Bay and Elm.

By TTC

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

AGM Schedule

- 9:30 am.....Registration & Coffee
- 10:00 am.....CSPWC By-law Vote
Business Meeting
- 12:30 pmLunch
- 2:00 pm.....Guest Speaker:
Anthony Batten,
Past President
- 3:30 pm.....Painting exchange



Please Return **BEFORE APRIL 15, 2014:** CSPWC AGM 80 Birmingham St., Unit B3, Toronto, ON M8V 3W6

CSPWC AGM REGISTRATION 2014

☐ I am a CSPWC Elected Member

☐ I am a CSPWC Associate

☐ I will attend the Annual General Meeting
on Saturday, May 3, 2014

If you have any dietary concerns, please indicate here:

Name (please print)

Email Address

_____ \$45. 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
(included with AGM Attendance)

_____ TOTAL

METHOD OF PAYMENT

☐ By Cheque or Money Order (payable to "CSPWC/SCPA")

☐ By Credit Card - Visa

Card# _____

Expiry Date: ____/____/____

SIGNATURE: _____

DATE: _____



CSPWC/SCPA

Annual General Meeting, May 3, 2014

Agenda

9:30 am.....Registration & Coffee

10:00 am.....CSPWC By-law Vote

IMPORTANT! our *Certificate of Continuance and revised by-laws*

You may have already received by now various attachments to an important email which deals with our **Certificate of Continuance**. The Constitution and By-Laws Committee has been working hard to assemble the papers required by the federal government under the auspices of the new Canada Not-For-Profit Corporations Act (2009). The Committee and The Board recommend that you vote in favour of the resolution which will be presented at The Annual General Meeting. In order to conform to the new act and continue as a corporation we have answered the questions posed in the application in the appropriate manner. We have also made some small revisions to our by-laws. Both the by-laws and the application for a Certificate of Continuance will be sent to the government once the resolution, with a two thirds majority, is passed at our Annual General Meeting on May 3rd, 2014. Once this is completed we will then be entitled to make a submission to the Canada Revenue Agency to maintain our "charitable status".

If it sounds complicated it isn't. All you need to do is read over the documents, which were previously mailed to you, and fill out the proxy vote form and return it as instructed before the AGM.

Your assistance is requested and appreciated in getting this process completed. Thank You.

If you are unable to attend the meeting, you may vote by proxy
(please see the Proxy Vote Form pg 1 & 2, following this page).

Business Meeting

Annual reports and motions.

12:30 pm.....Lunch

2:00 pm.....Guest Speaker: *Anthony Batten*, Past President

3:30 pm.....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! Attendees who wish to participate, pay a \$25.00 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.



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

1 of 2

I, () give authority for the President (William Rogers) and/or Vice-President (Rayne Tunley) , or my designate, (), to cast my vote:

in favour, of the following motion:

not in favour, of the following motion

abstain, the following motion:

Special Resolution of Members

Continuing the Corporation under the provisions of the *Canada Not-for-profit Corporations Act* and authorizing the directors to apply for a Certificate of Continuance.

WHEREAS the Corporation was incorporated under Part II of the *Canada Corporations Act* by Letters Patent dated the 20th day of July, 1936.

WHEREAS those Letters Patent were amended by Supplementary Letters Patent dated the 4th day of May, 2002 and the 5th day of May 2007

WHEREAS it is considered to be in the best interests of the Corporation that it be continued under the *Canada Not-for-profit Corporations Act* (NFP Act) pursuant to section 297 of the NFP Act;

(Continued on page 2)



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


2 of 2

BE IT RESOLVED AS A SPECIAL RESOLUTION THAT:

1. The directors of the Corporation are authorized and directed to make an application under section 297 of the NFP Act to the Director appointed under the NFP Act for a Certificate of Continuance of the Corporation;
2. The Articles of Continuance (transition) of the Corporation, which have been submitted to this meeting and are annexed to these minutes as Schedule A, are approved;
3. The general operating by-law of the Corporation (as amended) is repealed effective on the date that the corporation continues under the NFP Act and the new general operating by-law No.1 which has been submitted to this meeting and is annexed to these minutes as Schedule B is approved and will be effective on the same date.
4. Any one of the officers and directors of the Corporation is authorized to take all such actions and execute and deliver all such documentation, including the annexed Articles of Continuance (transition), the notice of registered office and of directors in the forms fixed by the Director, which are necessary or desirable for the implementation of this resolution.

The undersigned, being the duly appointed (Vice-President) of the Corporation, certifies that the above is a true and correct copy of a special resolution of 3rd day of May, 2014 by a majority of not less than two-thirds of the votes cast by the members of the Corporation who voted in respect of the resolution, and the resolution is in full force and effect, unamended as of the date below.

Dated: May 3, 2014

Signed: Vice-President: Rayne Tunley 

Member's name

Member's Signature

Date _____

This proxy can be delivered by signed PDF document, by scanned document attached to an email, by regular Canada Post, be brought to the AGM by your designated member of the Society, or by hand to our office at:

80 Birmingham Street , Unit B3, Toronto, Ontario M8V 3W6

Thank you,

Your Name: _____

CSPWC WATERCOLOUR SYMPOSIUM AT GENEVA PARK

Presented by the Canadian Society of Painters in Water Colour

**Plein-air and Studio Workshops featuring Prominent Artists:
Brian Atyeo, Richard Belanger, Chris Gorey, Karin Isenburg,
Linda Kemp, Jean Pederson, and Bill Rogers**

**Location: YMCA Geneva Park, Orillia, Ontario
June 23rd-27th, 2014**



**For information go to www.cspwc.com Ph 416 533-5100
email info@cspwc.com or billrogers@eastlink.ca**

Mark your calendars!

June 23— 27, 2014

Enjoy a hands-on experience in water media taught by experienced workshop instructors at a great facility in an extraordinary setting away from it all. With lakes and farmland all around, there is no shortage of plein-air locations. Geneva Park has lots of classroom and conference areas along with cafeteria and lodging for those staying on site.

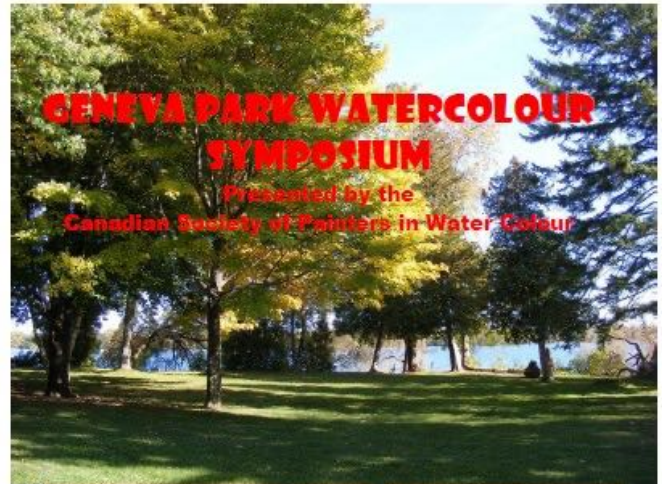
Our objective is to help you identify your strengths, meet your artistic needs, and to help you develop a strong personal expression. It promises to be an inspiring week!

This unique watercolour symposium is open to everyone. Our team of professional watercolour artists will offer diverse perspectives on watercolour and watermedia painting. Hands-on participation is a priority! This will be a fabulous experience for artists, from beginner to advanced, who are looking for something different and challenging. Forums will offer the chance for two-way communication. There will be presentations, demonstrations, excursions, slide shows, group critiques - and more!

For information please visit our website www.cspwc.com to download and view the full program or call 416-533-5100.

You can also email us at info@cspwc.com or billrogers@eastlink.ca

Hope to see you there!



Our Instructors at a glance...

Brian Ateyo CSPWC

Richard Bélanger SCA

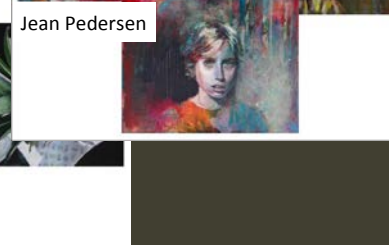
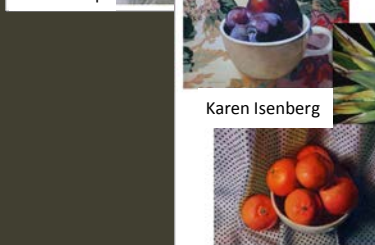
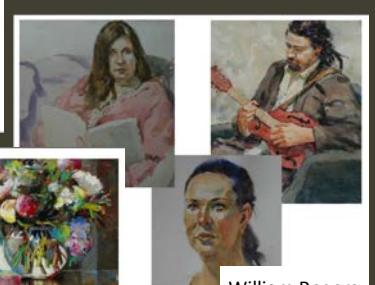
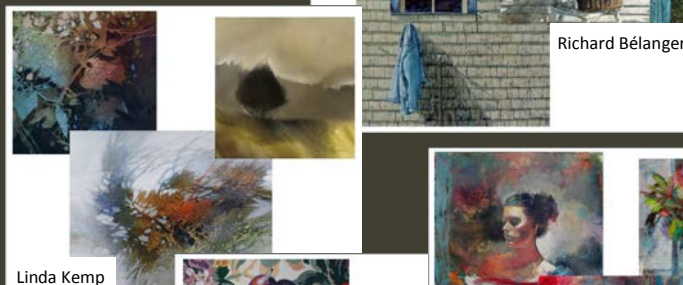
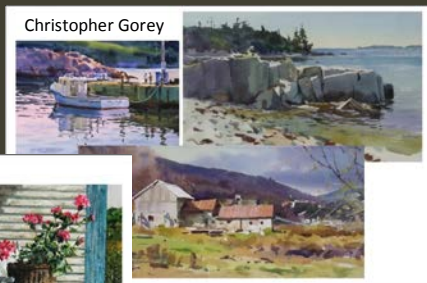
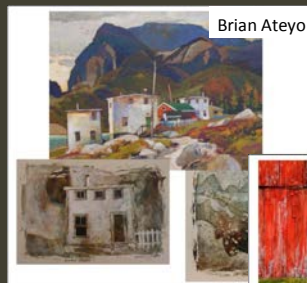
Christopher Gorey CSPWC SCA

Karen Isenberg CSPWC

Linda Kemp CSPWC OSA SCA

Jean Pedersen AWS CSPWC ASA

William Rogers CSPWC SCA TWSA



This has been a particularly cold and snowy winter in the west but just today (Feb 15) I saw some birds checking out the nests in the tree in our front yard. Spring will surely come again this year. I look forward to being able to paint outside.

Christmas Celebration

Approximately 10 members, associates and spouses gathered at the home of **Rex Beanland** for a little Christmas celebration, camaraderie and some Christmas Carol singing. It was a great chance to meet and socialize and a good time was had by all.



Everyone sing along



Karin Richter and Nadien Cole
with instruments



Marianne Hunt, David Cadman &
wife Eleanor discuss



Jackolynn Coughlin
signs the watercolour
guest book

Alberta & the prairies: Member news

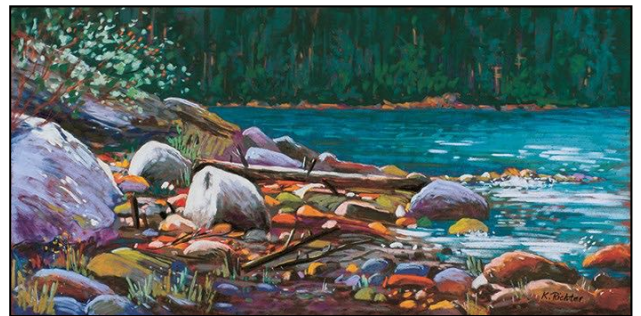


David Cadman, "Cascade Mountain"

David Cadman had a painting, *Cascade Mountain*, juried into a show called *Watermedia in the Rockies* at the Whyte Museum in Banff.

Sherry Chanin also had a piece juried into *Watermedia in the Rockies Show*.

Vivian Thierfelder has been asked to include a large watercolour in a Royal Canadian Academy of Arts Exhibition under the auspices of the Art Gallery of Alberta.



Karin Richter, "Quiet Bay"

Karin Richter, jury chair for *Open Water 2013* was asked by *Watercolour Artist Magazine* to comment on jurying in general and the First Prize Winner from *Open Water* in particular for their February 2014 issue.



Rex Beanland, "Seaton Beach"

Karin is also pleased to announce that she has been selected for *Ducks Unlimited 2014 National Arts Portfolio*.

Her pastel, *Quiet Bay*, was one of 15 selected from 1200 submissions and will be used for promotion and fundraising.

Rex Beanland's painting, *Seaside Walk*, won First Place in the *Artist's Choice show* at the Federation of Canadian Artists Gallery in Vancouver.

Elaine Funnell has had two paintings juried into *The Four Seasons* a botanical exhibition at the Papermill Gallery in Toronto. She also has a solo show, *Botanicals*, at the Okotoks Art Gallery.

Taking over such a large region is a bit overwhelming but I am excited about giving it a try. With a little help from my friends as they say!

The big event in the Central Ontario Region this year is of course the CSPWC Watercolour Symposium to be held in Orillia at Geneva Park. I have already booked my workshops and look forward to meeting many other members and associates there. If you haven't booked your symposium yet, take a look at all the talented instructors offered, a real opportunity.

Ona Kingdon has information on a workshop with Paul Jackson – *Painting Glass in Watercolour*, June 10-12, 2014. Details to follow.

I also want to congratulate Ona Kingdon for the many achievements this past year with her art.

My own news is that my watercolour workshop that I lead in Normandy France in October 2013 was a great success and we had a blast. There were 16 in total on the trip and we painted in Mont Saint Michel, Dinan, Honfleur, and Monet's Gardens



Lin Souliere & Group in France, 2013

and of course Paris. Now I am preparing for my next workshop that I lead in Tuscany, Italy this September. We will be staying at an agriturismo in the hills of Tuscany owned by the same family since the 1400's. One the family's ancestors was an assistant in the studio of Michelangelo! I'm very thrilled about that.

The new **CSPWC Facebook page** now is up. If you haven't joined as a friend yet, be sure to check it out. We can use it to pass on information and comments to a large group of people. Post photos of your activities and work too. Social media is a good way to keep

in touch with each other no matter which part of the country we live in.

The Central Ontario region is a large area with a lot of members and associates in and around Toronto. If any of you have some news you would like to share in the newsletter, please send me an email with it and I will include it in the area report. Contact me at linsouliere@gmail.com.

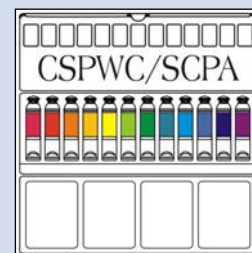
CSPWC on FACEBOOK

CSPWC News

Lin Souliere has set up a Facebook page for the CSPWC/SCPA.

This initiative in social media may well provide the society with another tool for attracting members and sharing our love of watercolour painting.

If you have a Facebook account already please search for the page and "friend" it which increases the range of any announcements that might be posted. If you haven't ventured into Facebook perhaps this could be your starting point, you will need to create your own Facebook page and then search for the CSPWC page.



PAT FAIRHEAD

Developing Your Creativity IV

Pat Fairhead invites you to "A Colour Workshop with Transparent Watercolour", Saturday, May 10, 2014, 9:15 am – 3:30 pm, at Pat's studio, 20 Hamilton Street, Bracebridge.

Content will include colour harmony, mixing greys, vibration, etc. Demos, Treats, Fun! All for \$125. To register, email: patfairhead@sympatico.ca, or call 705-645-9231, website: patfairhead.ca



THE PRINTING HOUSE GREETING CARD CAMPAIGN

For more than 19 years, The Printing House (TPH®) has produced seasonal greeting cards in support of registered Canadian charities. The entire production is donated, including artwork, stock and printing, which make TPH® unique in giving 100% of the net proceeds to the chosen charities.

The 2013 TPH® Greeting Card Campaign assisted Food Banks Canada to feed hungry Canadians that visit food banks throughout the country. 100% of the net proceeds, in excess of \$71,000, was donated to them where they turned every dollar into \$20 worth of food.

To date, the Greeting Card Campaign has raised more than \$726,900 and helped 54 charities across Canada.

We are currently looking for artists to submit art work to be considered for our 2014 campaign. The image submitted should be seasonal to reflect the winter/holiday season. The artist must be willing to donate the use of their art as one of our images, TPH® would be given permission to reproduce the art for the purpose of this campaign only, and the artist retains the rights to the image and has final approval of the card.

The deadline for submissions is April 25th, 2014.

For more information or to submit art work contact:

Melissa Galeano, 15 Stanley Avenue Toronto, ON M6J 1A4; or email mgaleano@tph.ca, the web site: www.tph.ca/charitable



Leonard Gerbrandt Art Exhibition

An exhibition and sale of Leonard Gerbrandt's works, along with three other Ottawa area artists (Ellen Desmarais, Tony Forsythe and, Dwain Sykes), takes place at The Waterfront Gastropub, 12 Bell Street in Carleton Place. Leonard's art includes oil paintings on masonite and some prints. The opening was Feb 13 but the show continues until Mar 31.

Ute Gerbrandt reports that the Gastropub serves excellent food, so allow yourself time for a relaxed meal.

Please note that these works of art by Leonard are but a sampling of his large remaining collection of prints and watercolours. If you want to see more of his art get in touch with Ute to arrange a viewing. Contact: 613-733-3762 or by email gerbrandt@sympatico.ca

Royal collection updates

- Tony Batten



60 paintings are presented to the Collection of Her Majesty the Queen at Ontario House, London, 1986. From left: CSPWC president Oswald Timmas, Agent-General for Ontario Tom Wells, and Cultural Attache Diana Jervis Read



Ross Monk and Bonnie Brooks with Prince Charles.



Neville Clarke presents Prince Charles with a book of watercolours by CSPWC Presidents.



Artists attending the official presentation of work to Prince Charles.



The new curator of prints and drawings at Windsor Castle, Martin Clayton, recently informed us that the seventy five watercolours by CSPWC members that they hold will shortly be photographed by the Royal Collection. Those images will be placed along-side the related inventory references and should be accessible online by this summer.

This program of photographing the entire holdings of the Royal Collection is a major ongoing project and a recent exchange of correspondence with the CSPWC re-jigged our position on that schedule. We have been moved to the front of the line!!

A reminder to members not represented in the CSPWC collection at Windsor castle that in 2025, the Society's centennial year, a final additional portfolio of 25 works will be juried and then gifted to the Monarch and the Royal Collection. A unique opportunity to add being in one of the greatest collections in the world to your biography!!!

Can You Make a Contribution?

The CSPWC/SCPA Endowment Fund operates under the umbrella of The Toronto Community Foundation. It is probably the most important factor contributing to a stable financial future for the CSPWC/SCPA. The fund has been in operation since 2011 but it takes considerable time for people to join in the effort and to understand the importance of an endowment fund. Firstly, any money you donate will never be spent. Only the interest is spent. This is a very important point since a multitude of contributions will remain in operation in perpetuity. Additionally, the fiduciary responsibilities in terms of security and audit are maintained for the most-part by the Toronto Community Foundation, which eliminates ongoing responsibilities for our volunteer board on a yearly basis. Personally I donate \$5 a month. It sounds like a small amount until one adds up the years that I have been doing this. If every member did this we would have a considerable sum of cash which would be enlarging in effectiveness on an ongoing basis. I know it would not be easy for some members to do this, but if it was done by those who can afford to do it, it would be appreciated by all those who would like to see our era leave a legacy for the future. Individuals make their contribution to the society in many different ways. If you can make any sort of donation to our endowment fund I urge you to do it. It is the most effective way we can improve the future financial well-being of the Society. Thank you. - **Peter Marsh**

John Singer Sargent Watercolour Exhibition

By Rex Beanland



Sargent, "A Tramp"

He was a contemporary of Monet and the impressionists and although he knew them his style was his own. He was known primarily as an oil portraitist. He completed over 900 portraits and was the most sought after painter of the rich and famous in the US and England. He was in the enviable position of being able to consistently raise his prices and still have people flock to him.

In the last 25 years of his life he became worn out by the demands of portraiture and increasingly turned to watercolour. In watercolour he found a freedom and directness that was not present in his portrait work. To do his portraits he required anywhere from 8 to 15 or

In November 2013 my wife and I went to Boston to see the John Singer Sargent Watercolour Exhibition. This show of over 90 of his best watercolours was the first time that works from the 2 most significant collections of his watercolour paintings have been presented in 1 show. Sargent (1856-1925) was an American painter who was born and lived his entire life in Europe but travelled extensively throughout the US, Europe and the Middle East.

He travelled extensively, always with his watercolours at hand, and he painted virtually whatever he saw. I think it can fairly be said of him that he simply lived to paint.

When you see his watercolours in person you clearly see how he pushed the limits of the medium. He was interested in capturing his subjects quickly and boldly and he freely used any technique that would be of service including wax resist, lifting out, opaque watercolour and especially white gouache often applied so thickly that in some paintings it seems to have been squashed down by the glass.



Sargent, "Impasto"



Sargent, "Bedouins"



Sargent, "Hulls"

more sittings, often over a long period of time and his clients could be very demanding. We get a glimpse of the pressure he felt in pleasing clients when he said "A portrait is a picture in which there is just a tiny little something not quite right about the mouth" or "Every time I paint a portrait I lose a friend". Portraits were his work, watercolour was his pleasure.

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This style of applying paint very thickly is called impasto and in the detail image you can see how thick his paint was sometimes applied. I found some of his paintings to be of particular interest.

Bedouins is one of his most famous images. From the wonderfully expressive faces to the bold, vibrant colour this painting pushes the very nature of watercolour. *A Tramp* is an absolutely masterful watercolour portrait. The face is transfixing. Sargent was above all a painter of light. *Corfu: Lights & Shadows* displays Sargent's love affair with light. He beautifully captures the intense sun of Corfu.

Sargent always travelled with a group of family and friends and they were all enlisted as



Sargent, "Corfu: Lights & Shadows"



Sargent, "Avalanche"



Sargent, "Simplon Pass-The Tease"

models. In *Simplon Pass: The Tease* his niece was posed with an older woman. As in his oil work he loved painting women's dresses.

Finally *Gourds* illustrates his ability to represent very complicated subjects such as this complex background quickly and directly. With his dabs and dashes of colour and opaque paint he captures the mass of foliage and the sense of light beneath these trees.

I was inspired by his work and as a watercolourist I completely



Sargent, "Gourds"

related to his love of this very special medium. I was also intrigued by his life which was devoted exclusively and completely to painting.

His biography can be summed up in two words: "He painted."



Rex Beanland and wife, Susan, inspired by Sargent



(No not with your eyes, that other kind inside you)

By Garry Hamilton

I visited Paris several years ago. I spent over a week prowling the Louvre, the Musee d'Orsay and other Art museums. It was a period of true personal enlightenment. And what did I learn? That there are many, many different ways to perceive and interpret the world around us. Simple eh? And yet if you are an artist it is a "Truth" of the utmost importance to fully appreciate.

I have heard many art students discussing how they wanted to learn to paint in a particular style. Style is not a vision. It is transitory, a reflection of crowd thinking and current fashion - not individual insight. It is a paradox, but to find your own vision you must search not only the world around you but the work of other artists whose paintings speak to you.

In choosing an art workshop it is a good idea to look not only at an instructor's background and credentials but perhaps most importantly his/her examples of paintings. It is not a competition of who does the most impressive work. Rather it is a question of whose work most closely coincides with where you want to go with your own painting.

You can learn by asking yourself "What do these paintings display that touches me?" Selecting those visual characteristics that excite you will influence your own vision. But be realistic and honest with yourself. Your vision is also a reflection of your temperament. If you admire a portrait that was carefully and meticulously planned and painted, but your drawing skills are not first rate and your innate nature is passionate and carefree rather than patient and precise - enjoy it and learn what you can from the portrait painting. But continue to examine other painters for a more empathetic match with yourself.

Because while observing the works of others is of great benefit your Personal Vision will ultimately be determined by your own understanding of what moves you. In your own painting ask yourself:

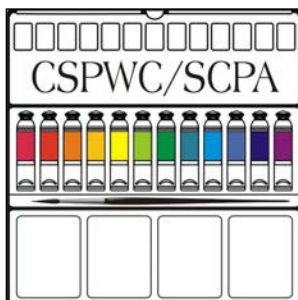
"What is it I want to say? What technical skills do I possess? How can I improve on them? What is my innate temperament? Which artists paint in a manner I would be comfortable emulating? And what medium is best suited to my own visual message?"

Now Is The Time

By Peter Marsh

Most organizations need a critical mass to make them viable entities in terms of effectiveness. For example there are not many organizations that could run with only two people as members. That's exaggerating, of course, but it makes the point clearly. The CSPWC/SCPA sports a membership large enough at present to keep it viable, and for clarity and understanding let's say it is approximately 250 paying members. I'm not sure what the average age of the membership is but I would guess it is around 60. Demographics is starting to be an important consideration when looking at our future. Life expectancy in Canada is 80. So on average we can expect that on average most of our present members will no longer be around in 2034. It is a bit astounding to think that this may be true but that is what demographics is all about. In all likelihood it is indeed true, on average, even if it isn't deadly accurate, pardon the pun.

Now would be a good time to consider what might be done to keep the Society viable over the next twenty years. I am not that great at math, and I am certainly not a statistician, but one could say simply that we will need on average an increase of at least ten new members per year to maintain the status quo. That is not exactly true because not everybody in this cohort is about to die tomorrow, but the numbers will definitely increase as the years increase and it is inevitable. So although no members may pass away in the following five years, we may in the later stages of this progression have 20 or more members per year who hang up their paint brush for good.



Now would be a good time to start looking for ways to increase our membership at a better rate than we have been doing for the last ten years. We will need to be creative and industrious to get this done. We will need not only to find the watercolour painters who might be members but also to make sure that they know about our national society. We need to encourage them to become associates and submit their work to the jury process.

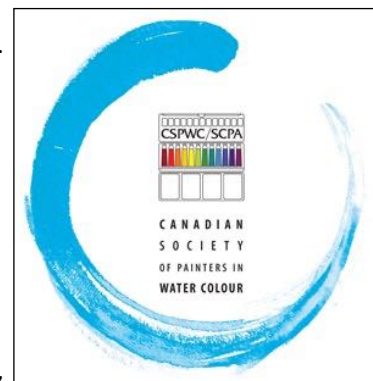
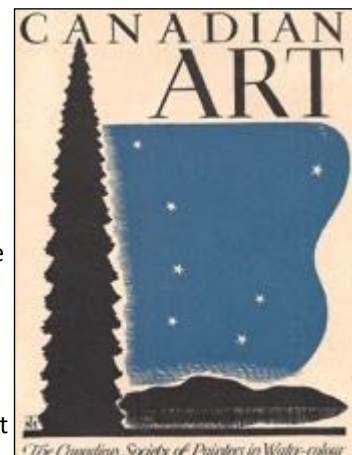
If the process is a bit cumbersome we may need to revise it. If people can't travel the distances needed we may need to find ways around it. If there are not enough opportunities for non-members to participate and get interested we may have to devise new opportunities for exhibiting and camaraderie. If prize money is a membership 'carrot' we may have to think about increases in prize money for our national "Open Water" exhibition. All this will be needed just to sustain our society at a viable level.

When one considers the vast array of watercolour artists in this country of approximately 35 million people, we have hardly scraped the surface in terms of possible members. Think about it, the ratio works out to about 140,000:1. The things presently in our favour are; the population continues to increase at a steady rate, there is vast potential for new members, The Society is comprised of a superb collection of painters, the members are very welcoming to all who are new, the benefits of belonging to The Society are numerous in terms of personal satisfaction and great exhibition opportunities.

Now is the time to switch to a determined mindset that will guarantee The Society as a viable national entity over the foreseeable future.

We should plan for '*Come and See*' events all over the country in each region. We should think about cross-cultural development in our multicultural societies across the country. We should ask ourselves are we truly national in our thinking and our outlook

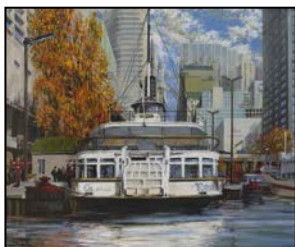
Now is the time.



DOREEN RENNER (Mississauga, ON) has had paintings juried into four exhibitions in Sarasota, Bradenton and Anna Maria Island, Florida. Two paintings were selected for the *Breaking Tradition* Annual Juried Show at the Sarasota Art Centre which took place from January 16 to February 28.



ANTHONY BATTEN (Toronto, ON) former CSPWC President; was the recipient of a Peoples' Choice Award in the Arabella magazine Canadian landscape competition and placed among the top six entries in this major national competition. His entry was an acrylic on canvas entitled *The Trillium in dock at the foot of Yonge Street*.



BITA MOTAMEDI (Vancouver, BC) has had her watercolour painting *Tale of Life* accepted in the Shenzhen International Watercolour Biennial Exhibition, China 2013-2014, and her coloured pencil painting, Self-portrait, accepted in the Federation of Canadian Artists – AIRS 2013 show. Email: bita.motamedi@yahoo.com



ONA KINGDON (Richmond Hill ON) was awarded the Winsor Newton Award in the California Watercolor Association's 44th National Exhibition



and Best in Show in the Bayview Watercolour Society's *Impressions of the Heart 2014* exhibition

JOHN INGLIS (Toronto, ON) a Life Member, invites everyone to visit his new website at www.inglisquest.com It contains text, a gallery of 49 watercolours, and an ongoing blog. Comments are welcome.



LOK KERK HWANG (Singapore) has a watercolor painting *Morning Song No.5* accepted into the 147th American Watercolor Society Annual International Exhibition 2014 at New York April 1-20. As well he had his first solo exhibition *The Magic of Light* in the Utterly Art Gallery, Singapore in March. www.utterlyart.com.sg



VERA BOBSON (Toronto, ON) was recently elected into the OSA. In the January 2014 issue of *The Palette Magazine* she was a featured artist. She was awarded the Silver Medal at the Toronto Watercolour Society's spring show at the Aurora Cultural Centre and was also accepted in a group show *Clarity* at the Project Gallery in Leslieville.



DAVID MCEOWN (Richmond Hill, ON) had a display at The McMichael Canadian Art Collection from December 20, 2013 to March 3, 2014. The paintings were a selection of David's



watercolours as part of the inaugural mentorship project at the gallery in which David was a mentor.

David also gave a presentation, *Watercolours by David McEown From Antarctica to the North Pole*, Sunday March 16 at the Williams Mill Visual Arts Centre, Glen Williams.



PETER MARSH (Agincourt, ON) will present a one-man retrospective and contemporary works show at The Arts & Letters Club of Toronto in June 2014. It will be hard to pick the pieces to be exhibited, but many may want to see the roots of his 'crazy' paintings as well as his more traditional landscape pieces.



BRENT LAYCOCK (Calgary, AB) is currently serving an LDS Church mission in Wangaratta, Australia. He has been invited to showcase his Australian landscape paintings at the Wangaratta Performing Arts Centre Foyer Gallery in February and March 2014. Brent and his wife, Kathy, will return Calgary in November 2015.



POPPY BALSER (Digby, NS) was very pleased to have her painting *Brier Island Seascap* selected for *Outstanding Watercolor* in the September 2013 BoldBrush Painting Competition. Check out: www.poppybalsar.com



(Member news cont.)

JENNIFER ANNESLEY (Edmonton, AB) will have a joint exhibition with Dieter Schlatter at Canada House Gallery in Banff entitled *Parallels*, opening



April 12. Jennifer was accepted through the first of four juries into the World Watercolour Competition organized by the French magazine *Art of Watercolour* with her paintings *Gothic Machine* and *Rocca*.

MARLENE MADOLE's (Brampton, ON) new paintings from her *First Fruits* series, in her family's Okanagan Orchard, will be on display at The Millcroft Inn & Spa in Caledon (Alton, ON) Headwaters Restaurant from April 28 - June 16. Marlene also teaches Beginner Life Drawing and Intermediate Watercolour at Visual Arts Mississauga, www.visualartsmississauga.com



SANDY KAY's (Vancouver, BC) painting *Of This Time-Of That Place* has been awarded Honorable Mention in *The Artist's Magazine* Over 60 Competition. The award will be listed in the March issue. www.sandykayart.com



NORA GROSS (Dartmouth NS) is teaching a ten week watercolour class in Dartmouth, for more information call 902-462-3886 or contact agross@eastlink.ca The class schedule is on her website www.noragross.ca. Nora also did a flower workshop for the group, Dartmouth Visual Artists.

ANTHONY BATTEN, HEIDI BURKHARDT, MAURICE SNELGROVE (Toronto, ON) and Kim Atkins have a group show at the John B. Aird Gallery in Toronto, March 4-28th. *Canadian Visions: The beauty and variety of our land from sea to sea to sea*, visualized through paintings, photography and printmaking. Gallery hours 10-6 pm.

MARGARET WALSH BEST's (St John's, NL) botanical work, (Original 12" x 12") *Su talun fiain*, meaning Wild Strawberry in Irish, will be included in an exhibition at the National Botanical Garden Gallery in Dublin, Ireland. www.MargaretWalshBest.com



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.

Opening night - John B. Aird Gallery in Toronto March 6, 2014

Anthony Batten, Heidi Burkhardt,
Maurice Snelgrove, Kim Atkins

