

water COLOUR



THE CANADIAN SOCIETY OF PAINTERS IN WATER COLOUR / LA SOCIÉTÉ CANADIENNE DE PEINTURES EN AQUARELLE • SUMMER 2017





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

ADMINISTRATOR

Anita Cotter
80 Birmingham St
Unit B3
Toronto, Ontario M8V 3W6
416-533-5100
Email: info@cspwc.com
Website: www.cspwc.com

CSPWC EXECUTIVE

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Central Ontario

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Quebec

Muriel LeBlanc

Atlantic Provinces

Nora Gross

PUBLICATION DATES

Fall—October 2017

Winter—December 2017

DEADLINES:

September 15, 2017

November 15, 2017

Editor

Anita Cotter

Newsletter Design

Rayne Tunley

Watercolour – a performance art!



Summer is finally here!

This past year has proven to be yet another exciting one. All our adventures, events and successes could not have been made possible by one person alone.

Our successes are profound because of the CSPWC Members, Associates of the CSPWC, and Members of the Executive.

Again, it has been a pleasure to work with our administrator **Anita Cotter** and our dynamic group of Board Members, 1st VP **Garry Hamilton**, 2nd VP **Jean Pederson**, Past President **Bill Rogers**, **Bob Shackles**, **Ellen Catherwood**, **Gill Cameron**, **Heidi Lambert**, **Lin Souliere**, **Micheal Zarowsky**, **Nora Gross**, Past President **Peter Marsh**, **Rex Beanland**, and **Vera Bobson**. I extend great thanks to them all.

We will miss **Heidi Lambert** who has done a great deal for her region in British Columbia. We welcome our two new Regional Directors: **Sam Boehner** (British Columbia) and **Muriel LeBlanc** (Quebec). We believe that Sam and Muriel will be terrific additions to the Board team.

ANNUAL GENERAL MEETING

Our AGM, held on Saturday, May 6, 2017, began with a candle lighting ceremony to offer thanks to the noble members who have passed on for the contributions they have made to our society: **June Montgomery**, **Jeanette Labelle**, **Elizabeth Gibson**, **Alan Darling**, **Diana Wessels**, **Mary Anne Ludlam**, **Tibor Nyilasi**, **Morton Baslaw**, **Daisy Kurp** and just recently, **John Bennett** of Toronto and **James Girvin** of Halifax. **Peter Marsh** gave a moving PowerPoint presentation showing us photos of our friends along with some of their artwork. *Thank you, Peter!*

Message from the President Message du Président

Once the meeting was underway, **Garry Hamilton**, VP, welcomed our newest members to the CSPWC: **Donna Juillet Acheson** – France, **Marc Taro-Holmes** – Montreal, QC and **Shari Blaukopf** – Beaconsfield, QC.

After the business aspect of the meeting (you will receive the minutes), we introduced **Judy Daley**, Curator, **Helson Gallery**, **Halton Hills Cultural Centre**, who presented a most informative presentation of the Helson Gallery collection which features an outstanding donation of Canadian historic art given by local collector **Frederick Helson** in 2013. On this foundation they have been building an excellent Permanent Collection which now encompasses nearly 500 works in a variety of media. Judy also had researched numerous watercolour artists and their work and made the presentation even more targeted to the interests of our society.

EXHIBITIONS AND EVENTS

It has been a pleasure to produce special events and exhibitions that give every member and associate an opportunity to be involved within the society and the arts, and we look forward to many more upcoming adventures. *Be sure to watch your emails and newsletters for additional information.*

Upcoming we have our **92nd Annual Open Water Juried Exhibition**. The entry deadline is at midnight on June 30th, 2017. Our Jurors are **Judy Daley**, Curator Helson Gallery, **Neville Clarke** CSPWC and **Andrew Sookrah** CSPWC. The jurying will take place on July 17, 2017 and successful applicants will be notified about a week later. The exhibition will run from September 19 – October 13, 2017 at the **John B. Aird Gallery** in Toronto. You will find the Call for Entry on our webpage and Facebook page as well as here in this newsletter issue.

The **CSPWC Symposium** this year will be held in **Calgary, Alberta**. We welcome all levels of artists and encourage our members and associates to also pass along the information.

Again you will find information on our **CSPWC FaceBook** page on [CSPWC Events](#) as well as on our website [cspwc symposium](#). Any questions, please contact us at info@cspwc.com

PAINT-OUTS

So far, we have two paint-outs that we will be sending you information about.

TAMARACK STUDIOS: On August 12, **Pauline Holancin** and **Jake Mol** have invited us to paint in their beautiful location in Queensville, Ontario.

Neil Broadfoot will be giving us a date regarding a paint-out at **LANG PIONEER VILLAGE** near the village of Keene (Peterborough) on the Indian river.

Our next newsletter will be in the Fall, but we will be emailing out relevant information in the summer months.

We wish you a wonderful summer, and enjoy playing with your colours and *"Keep those brushes wet!"*

Warm regards,

Rayne
rayne@raynetunley.com



CSPWC Calendar of Events

2017

June 30
Open Water Call for Entry Deadline

Aug. 19—24
CSPWC Watercolour Symposium
Calgary, Alberta

Sept. 19—Oct. 13
CSPWC 92nd Open Water
Sept. 21 (6-8pm)
Reception

From The Desk of Your Administrator:



We hope you have an excellent adventurous summer filled with exciting plans, and painting, and great times with friends. We also hope you will email us to tell us all about it in the fall for the newsletter.

If that doesn't happen...then we hope you have a relaxing and restful summer, whatever your plans!

Please check to see if you are all paid up with your dues for 2017. There are still many members who have not sent dues in yet. We thank you for your support of the CSPWC and wish you a happy summer!

CSPWC 80 Birmingham St. B3, Toronto, ON M8V 3W6 We thank you for your continued support.

Anita Cotten

CSPWC Welcomes New Members

Donna Acheson Juillet
France



Donna Acheson Juillet, Kommodo, 14in x 19in, watercolour



Marc Taro-Holmes, Ladies View, Kilarney Ireland, 15in x 22in watercolour

Marc Taro-Holmes
Montreal, QC

Shari Blaukopf
Beaconsfield, QC



Shari Blaukopf, Down to the Beach, 11in x 15in, watercolour

ALBERTA & THE PRAIRIES REGIONAL REPORT

By Rex Beanland

Brittney Tough has developed a 'watercolour only' show in Calgary. Watercolour is an underrepresented medium here, and her intention is to stir up some buzz about it! The

Her intention is to enrich the Calgary art scene with a stronger watercolour presence and represent the diverse range of what watercolour can be!

The show will take place at the Peanut Gallery- Lower Level John Fluevog Shoes 207 8 Ave SW, Calgary from June 16 – July 26 with the opening on June 16, 4 – 7 pm.

The show will feature the work of **Brian Batista**, **Rex Beanland**, **Derek Besant**, **Nadien Cole**, **Doug Driediger**, **Paul Kuhn**, **Katie Green**, **Karen Klassen**, **Brent Laycock**, **Ross Lynem**, **Aaron Nevradny**, **Cameron Roberts**, **Roberto Roza**, **Mandy Stobo**, **Aaron Sidorenko**, **Paula Timm**, **Brittney Tough**

Brittney also had 7 paintings juried into the Calgary Stampede Western Art Gallery this year, and will be doing a demos all day Friday July 14.

Her painting "*Between Shadow and Light*" was juried into Splash 19, Illusion of Light.

Finally her painting "*Amma*" was juried as 2nd place winner for Calgary's first People's Portrait Prize. Over 150 Artists showed over 400 portraits in a variety of art mediums.

Rex Beanland is pleased to announce that his painting, *In the Pit: The Conversation* was awarded an honourable mention in the CSPWC show Water Reflections.

Brian Batista
Rex Beanland
Derek Besant
Nadien Cole
Doug Driediger
Paul Kuhn
Katie Green
Karen Klassen

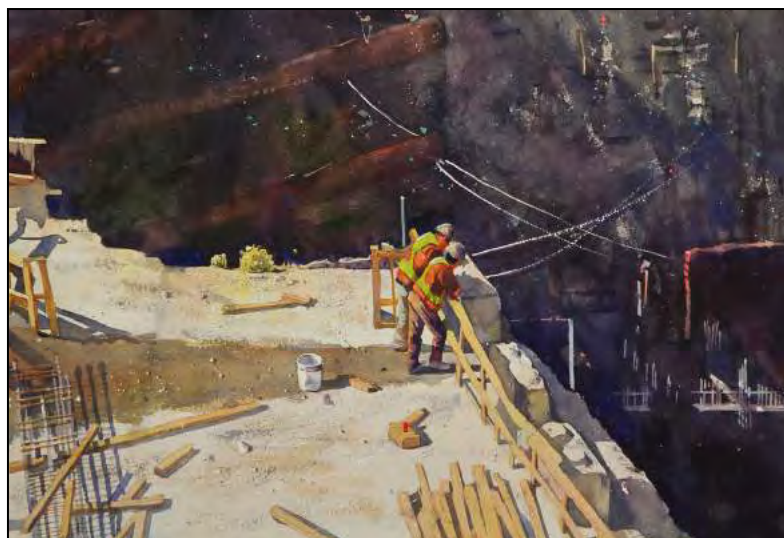
June 16- July 26, 2017

Watercolour

YYC

Opening June 16 4-7pm
Peanut Gallery, 207 8 Ave SW, Calgary AB
Lower Level John Fluevog Shoes

Brent Laycock
Ross Lynem
Aaron Navrady
Cameron Roberts
Roberto Roza
Mandy Stobo
Aaron Sidorenko
Paula Timm
Brittney Tough



Rex Beanland, *In the Pit: The Conversation*, watercolour



AGM 2017



New members: Shari Blaukopf, Marc Taro-Holmes, Donna Juillet Acheson



Rayne Tunley, Anita Cotter, Garry Hamilton



Peter Marsh - speaker



Meeting held in the upstairs studios



Meeting held in the upstairs studios



Donna Fratesi, Jane Hunter



Jennifer Lawson, Rayne Tunley



Kjell Orling, Brigitte Schreyer



Merv Richardson, Jake Mol, Pauline Holancin, Michael Cox



Janet Baker, Brigitte Schreyer, Martha West-Gayford



Janet Baker, Kjell Orling, Martha West-Gayford



Nola McConnan, left



Merv Richardson



Wendy Hoffman, Margaret Nurse, Josy Britton



*Michael Cox, Carolyn Pascoe, Pauline Holancin,
Jake Mol*



Maurice Snelgrove, Carol Westcott, Vera Bobson,



Ellen Catherwood, Lin Souliere, Susan Watson



Inge and Neville Clarke



Heidi Burkhardt, Mark Rosser, Fan Zhang



Again—Heidi Burkhardt, Mark Rosser, Fan Zhang



*Lin Souliere (right) receiving the "President's
Award" from Rayne Tunley*



Judy Daley, of Helson Gallery (guest speaker)

***Thank you, Nola,
for the great feedback of
the AGM 2017!***

I have not been to the A & L for a couple of years. It is always a thrill to walk into the Hall. Such an inspiring place this building is the foundation of the Canadian Art Voice.

Back to the AGM. Lunch was terrific. Thank you Joseph and the A&L kitchen.

Our Speaker provided a truly inspiring story. How to connect to your community. How to attract and keep the supporters all artists so desperately need. How to build a collection. Thanks for a great day

Cheers, Nola (Nola McConnan)

FINAL CALL FOR ENTRY—Please note updates in red in 'Conditions of Entry' item 6, page 2



Entry deadline: Friday, June 30, 2017

CALL FOR ENTRY

CSPWC 92nd Annual Open Water Juried Exhibition 2017

is strictly open to submissions painted in Water Based Media as defined in this call for entry.

Artwork must maintain the transparency, character and appearance of traditional watercolour. Paint opacity must not make up more than 20% of the final painting.

Allowable water medium: artist's quality watercolour paint, watercolour ink, watercolour crayon, watercolour pencil, workable fixative, gouache (which can be applied transparently and opaquely). The use of a graphite drawing and India Ink are accepted. Only media listed in the definition here are allowed. Egg tempera, Casein, Acrylic and Archival Felt pens are not allowed.

The paint surface is an organic fiber paper, which includes: Watercolour paper, Watercolour paper glued to wood/composite panel, Watercolour paper glued to canvas, Canvas prepared for watercolour. Yupo is not accepted.

The painting surface must be protected by glass, Plexiglas, wax or varnish.

Only media listed in the definition above are permissible. Application must be by hand, brush or any tool by the artist without mechanical assistance.

Computer generated work will not be accepted.

The CSPWC/SCPA has been promoting excellence in watercolour through education and exhibitions since 1925

For information about our activities or how to join,

please visit our website at: www.cspwc.com
or email: info@cspwc.com

Please Note:

The artist, by submission of entry, grants the CSPWC the right to use the image of the accepted work for publicity, educational and reference purposes.

If accepted, dates for delivery and other particulars will be confirmed in your acceptance notification.

EXHIBITION JURORS

Judy Daley

Curator, Helson Gallery
Halton Hills Cultural Centre, Ontario

Neville Clarke CSPWC

Andrew Sookrah CSPWC

AWARDS

A.J. CASSON MEDAL:

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

ROYAL TALENS AMERICA - Rembrandt Watercolour Master Set, Retail value \$1,285.00

CARL SCHAEFER AWARD: Sponsored by the William R. and Shirley Beatty Fdn. \$500 Cash Award

DOROTHY J. CORSON AWARD: \$500 cash award

CURRY'S AWARDS:

Winsor & Newton Award: \$1000 product award
M. Graham & Co. Award: \$500 product award
Golden Qor Award \$500 product award

HEINZ JORDAN AND COMPANY LTD. AWARDS:

\$400 product award x 2

JARVIS AWARD: \$500 cash award

SLOAN AWARDS: \$500 cash award x 2

COLORS OF NATURE:

All natural watercolour paint product Award:
\$165 product award

The CSPWC/SCPA sincerely thanks all its sponsors!

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

CANADIAN SOCIETY OF PAINTERS IN WATERCOLOUR **92ND ANNUAL OPEN WATER JURIED EXHIBITION**

CONDITIONS OF ENTRY

- 1) Artists may submit up to 2 digital images however, only a maximum of one painting per applicant may be accepted for exhibition.
- 2) Sales: a 40% commission is deducted from the sale price. Prices must be in Canadian dollars, and cannot be changed. Artists have the option of having a work "not for sale" but a value of the work must be given for insurance purposes.
- 3) All paintings must be original, created by the artist who is submitting, and not previously shown in an Open Water Exhibition or at the John B. Aird Gallery.
- 4) Open Water 2017 is strictly open to submissions painted in transparent watercolour, as defined in this call for entry.
- 5) The painting surface must be protected by Glass, Plexiglas, Wax or Varnish. All works must be professionally presented and ready for installation upon receipt. If mats or liners are used, they must be white or off-white. Maximum mat size of 4 inches (10.16cm).
- 6) Size of work: **The maximum width size of the submitted image is 36 inches (91.5 cm) with no height restrictions.** The minimum size of the submitted image is 1/4 sheet, 10"x 14" or 140 sq. inches. (25.4cm x 35.56cm)
- 7) The Jury and/or the Exhibition Chair, reserve the right not to hang any painting which does not conform to all the rules of the competition. This includes framing instructions and the medium.
- 8) If an accepted artist withdraws his/her work after the adjudication, he/she will be ineligible to enter Open Water exhibitions for three years.
- 9) Entries that are accepted for exhibition must remain on display until October 14, 2017
- 10) Shipping of paintings to and from the exhibition is the responsibility of the artist. This includes shipping costs, brokerage fees and any taxes or duties payable.
- 11) A \$25.00 exhibition fee will be paid to all artists whose work is exhibited. Prizes must be accepted as awarded.
- 12) The CSPWC has no control over shippers or the premises at the gallery. The CSPWC cannot accept responsibility for loss of or damage to paintings or frames, whether due to negligence or otherwise.
- 13) If the painting is shipped to the CSPWC office for delivery to the gallery, a handler's fee of \$30.00 will be applied.
- 14) Artists CDs will not be returned.
- 15) Artists should carry their own insurance.

ENTRY DETAILS

This exhibition is open to any artist, and entry is juried by digital image. Prize-winning paintings will be selected from the original work at the time of hanging.

Entry Fee: (for up to 2 images) Members and Associates \$35, Non-members \$45 Entry fees are non-refundable.

(\$30 shipping and handling fee, if applicable, to be charged to artist's credit card after acceptance notification.)

Image Instructions: Digital files must be in JPEG format, about 1MB in size and readable on a PC and properly labelled—for example:
Smith, J., #1, Title, Size, WC, year painted.
 Images not labelled properly will be returned to you.

Submissions: Submission may be made either of two ways:

- 1) **Online** at www.cspwc.com under "Open Water Call for Entry"
 - a) Pay using PayPal, Visa or MC for payment of entry fees at www.cspwc.com
 - b) Email info@cspwc.com all required information as follows:
 - * Your name, address, telephone number, email address for notification.
 - * A list of the entries (up to 2) identified separately, according to the required naming format.
 - * Identify whether the painting is for sale or not. Identify the value (for insurance purposes) of each painting.
 - * Images (up to 2) as attached jpegs about 1 MB in size. Do not copy the images into the body of the email. The artist in submitting digitally also agrees to all of the terms and conditions of entry as per this form.
- 2) **By Mail:**
 - a) Pay by cheque payable to "CSPWC/SCPA" or by Visa/MC.
 - b) Mail your Entry form, Payment, and CD in required format.
 Note: The image number will depend on how you fill out the form to the left of these instructions.

Mail to:
 CSPWC "Open Water", 80 Birmingham St.,
 Unit B3, Toronto ON Canada M8V 3W6

For Further Information Contact:
 CSPWC Administrator, tel: (416) 533-5100,
 or visit our website: www.cspwc.com

Entries must be received by:
Friday, June 30, 2017

ENTRY FORM

Any electronic images submitted (or mailed CD's) **must** be named in the following format:

File name should read as: (including commas) Last Name, First Name, Image Number, Title, Height x Width of image in inches, Medium, Year Painting Completed.jpg.

Example: Smith, Pierre, 1, Sunset in Algonquin, 22 x 30 inches, watercolour, 2010.jpg

Please note: All information submitted by the artist is final, including prices & titles, and no changes will be made once this form is submitted

Image 1

H X W inches _____ Sale Price: \$(CAD) _____
 Title _____

Medium: _____ Year: _____

Image 2

H X W inches _____ Sale Price: \$(CAD) _____
 Title _____

Medium: _____ Year: _____

Name: _____

Address: _____

City: _____ Prov. _____

Postal Code: _____ Country: _____ Tel: _____

Email: _____

I accept the Entry Conditions

Signature: _____

Method of payment:

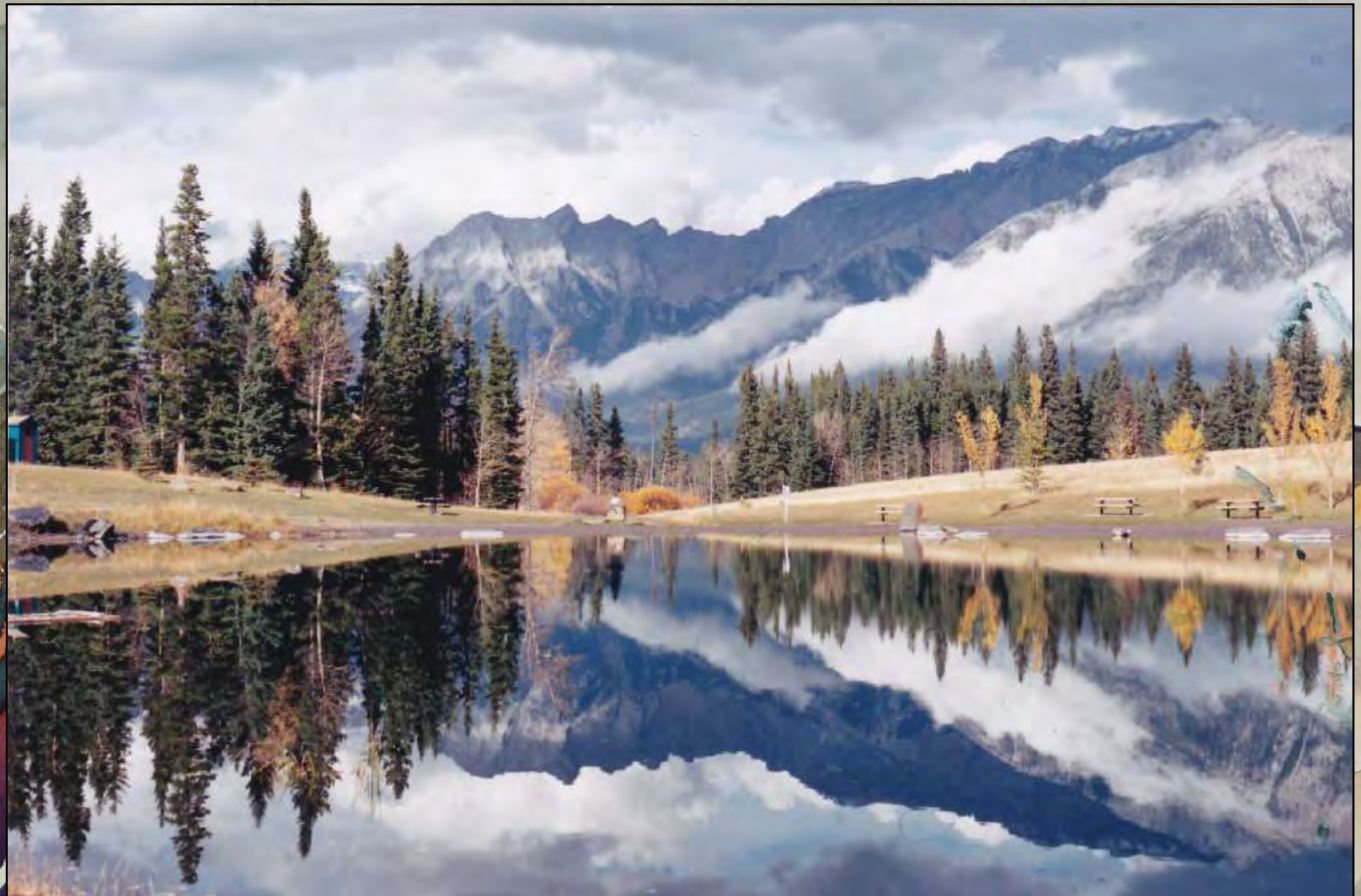
- 1) **Cheque or Money Order** (payable to "CSPWC/SCPA").
 - 2) **Credit Card—Visa/MC** (Please circle which credit card), 3) **Paypal/On-Line entry**
- Credit Card # _____ Expiry: _____
 Signature: _____ Date: _____

☐ I am a Member ☐ Associate ☐ Neither

#Times in Open Water (Non-members/ Associates)

☐ Never ☐ One Time ☐ Two Times

☐ More than Two Times



CSPWC Symposium 2017

Calgary, Alberta

Save the Date

The Canadian Society Of Painters In Watercolour

Watercolour Symposium

Calgary, Alberta

August 19 - 24, 2017

Get Inspired!

5 days of workshops
all styles, all subjects
featuring some of Canada's
finest watercolourists



Stay tuned www.cspwc.com

SYMPOSIUM 2017

INSTRUCTORS

Eleanor Lowden



Rex Beanland



Jean Pederson



Roberta Combs



Robert Sinclair



**Marney
Rose Edge**



Brittney Tough



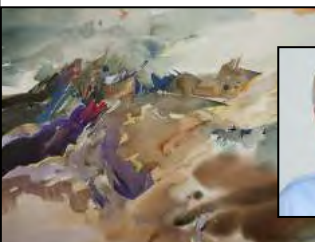
Graham Flatt



Karin Richter



Brent Laycock



Marianne Hunt



CSPWC Symposium 2017—Calgary Alberta

Course Descriptions

- * *More information to come in the Symposium Brochure, which will be emailed/mailed out to you as soon as it is ready.*
- * *photo references in the course descriptions below were sent along as a visual reference to the Calgary area - ** watch for the brochure for specifics*



Rex Beanland

Urban Landscape – Fast & Loose

In this workshop, you will discover a exciting way to capture your impression of an urban landscape subject in a fast and loose manner. There will be a number of fun little practice exercises presented to show you easy ways to create figures and cars. Then you will put it all together in a complete city scape. The emphasis is on capturing your vision of the subject not copying a photo.

Figures In The Urban Landscape

This workshop uses the urban landscape theme but makes the figures a more important part of the painting. You will discover how to create more realistic figures that are in action. The emphasis again is on painting loosely and quickly and identifying the story you want to tell in the painting.



Roberta Combs

Portraits in Watercolour

This workshop will focus on improving portrait painting skills. We will discuss the elements that result in better portrait paintings and choices that contribute



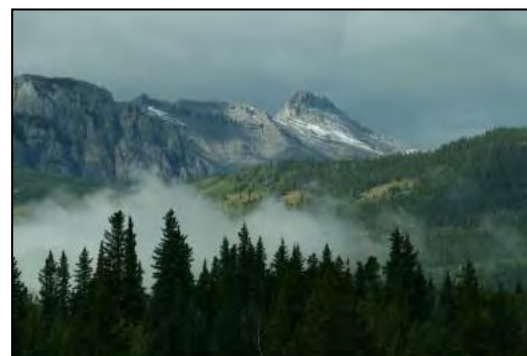
to the success of the painting. The general rules of proper feature placement will be stressed to insure success. You will be directed to look more closely at the details that define an individual. Feature areas such as teeth, eyes, and hair will be of primary focus. The workshop will also focus on color and value choices.

We will endeavor to address every stage of the painting as it develops. I will have examples to support the process from start to finish in order to supply visual direction for the participants. I will also be demonstrating each stage as we progress. As this is a complex and demanding subject, the focus of this workshop will be on quality, technique, care and observation rather than keeping up with the clock.

Artists of all levels will be welcome to participate with the objective to give each artist information and encouragement to improve their present quality and skill level.

Still Lifes in Watercolour

This workshop demo that will show how to approach a painting that includes the challenge of both glass and organic still life objects. I will talk about the aspects of a composition that will help create a successful portrayal of these elements with sparkle and presence. I will also give direction on how to take photos that support a strong composition and include the light and drama that can contribute to a



(For more information about the CSPWC Symposium Calgary, please write the CSPWC office, or email: info@cspwc.com)

CSPWC Symposium 2017—Calgary Alberta

Course Descriptions (cont.)

successful painting. Artists will be encouraged to challenge themselves to look for a dramatic or exciting element even in paintings with simple common subject matter and to use color that creates a strong impact.

Photo reference will be provided but you are also invited to bring your own. As we progress with the painting, I will offer advice to each individual in order to challenge them to reach beyond their current skill level.

Marney Rose Edge

Dramatic Daisies

Learn to paint the drama of backlighting with the playfulness of white daisies. This workshop covers the process I have developed to paint stress-free florals in watercolor. By painting the background first we establish the full range of values to carry us to a successful result. Through demonstrations at each stage, you will learn how to create a dramatic background, create lost edges, use glazing to create the glow and feeling of light.



Lively Irises

Would you like to loosen up in your painting but still keep it realistic? This process incorporates the background at the same time as painting the flowers. In this one day workshop, you will learn how to build contrast with values and color, how to preserve the white paper by painting around it, how to embrace the beauty of watermarks, incorporate textures and use different thicknesses of paint to push your values. I will share and demonstrate each stage so you understand the complete process.



Graham Flatt

The Essence of Landscape

Nothing is more charming or engaging than the classic idyllic landscape. Because I choose to frequently employ a figurative element to animate or populate my paintings, I have moved to a less conventional approach to this timeless subject matter. For me, it is not about incorporating the “traditional elements” such as trees, rocks, rivers, etc. and rendering them definitively, but rather I work to break down the landscape into 5-7 well-designed shapes with a strong emphasis on negative spaces and abstraction. I am not interested in creating the look of a landscape as opposed to the feel. I try to incorporate a series of three oblique planes to create a sense of drama and to draw the viewer deeper into the painting. This breakdown of the landscape to its key elements permits me the opportunity to focus on the essence of the vista as opposed to the vista itself.

Western Landscape

Ever notice how most landscape paintings are devoid of anything that moves – no birds, no animals, no people, nothing? The traditional landscape does not require a figurative element in order to work, however the inclusion of the human figure can provide a keen sense of scale, create drama and tension. It allows the viewer the chance to engage the painting on a much more personal level and all but guarantee the viewer will be drawn to that spot or those figures.

These figures need not be large nor do they need to be detailed in order to be effective. It is simply a matter of understanding the particular “signature shape” or silhouette. My choice of the figurative involves what many refer to as western. This subject matter allows me a tremendous opportunity to not only simplify and abstract the traditional landscape into a few key elements



(For more information about the CSPWC Symposium Calgary, please write the CSPWC office, or email: info@cspwc.com)

CSPWC Symposium 2017—Calgary Alberta

Course Descriptions (cont.)

but to also develop a compelling narrative within the painting. This workshop will introduce you to the concept of the western figure and how to use it to create a powerful and engaging painting. Step by step demos and handouts will begin to help you better understand incorporate this subject matter into your painting.

Brent Laycock

The Music of Watercolour

Brent Laycock will share insights about the correlation between visual and musical expression. Understanding how musical ideas such as rhythm, contrast, motion, time, melody can unlock ideas for expressing emotions in an abstract visual form. Demos, exercises and discussions will guide participants in making abstract compositions work in a way that communicates with more power.



Exploring Unexpected Paths

This workshop will focus on creating unique and expressive visual designs by exploring ideas suggested by commonplace subjects. Watercolour, with its ability to move, blend, run and drip can produce surprising effects unlike any other medium. Learn to exploit these possibilities by understanding colour relationships, design principles and how to turn disasters into exciting paintings.

Eleanor Lowden

Painting the Figure – Courageous Watercolour

Eleanor will challenge the way you use watercolour paint. Working with paint and very little water, she will demonstrate how she applies rich layers of paint to her support to make vibrant exciting paintings. She will discuss what she looks for in her subject matter and how she translates the figure to her paintings. She is constantly taking photos of people wherever she goes, and she uses her photos as reference. Please bring your own photos to the workshop. She will help you transfer the image of the figure to the paper and design your painting. She will spend time discussing your inspiration and help you tell your story. Her work is vibrant, juicy and fun. Her insights will help you bring strength to your paintings.

Painting the Landscape – Courageous Watercolour

Eleanor's work is vibrant, juicy and fun. Her insights will help you bring strength to your paintings. Working with paint and very little water, Eleanor will demonstrate how she applies rich layers of paint to her support to make vibrant exciting paintings. She works quickly with big brushes to create loose and exciting landscapes. She discusses design elements and how to simplify the landscape to create a strong, contemporary painting.



Jean Pederson

Organizing Chaos

You will develop a still life painting on top of a mixed media ground. The morning will be spent creating a layered surface and sketching a still life. Your composition will be applied to your surface and using acrylic paint, you will pull out your image with interesting results! If you own an iPad, bring it for extra fun when the developing your composition! Jean will encourage you to find your inner geek by using your own sketches and photographs to develop unique effects, value patterns using technology! You will have to have download some apps onto your tablet to participate in this portion of the class (or take notes for future reference!)

Kicking it up with Collage

Collage will be integrated into an acrylic surface for interesting visual effects! You will work with acrylic paints and mediums while

(For more information about the CSPWC Symposium Calgary, please write the CSPWC office, or email: info@cspwc.com)

CSPWC Symposium 2017—Calgary Alberta

Course Descriptions (cont.)

integrating collage papers into the surface. Layering and obscuring will be a focus of this action packed workshop!

Robert Sinclair

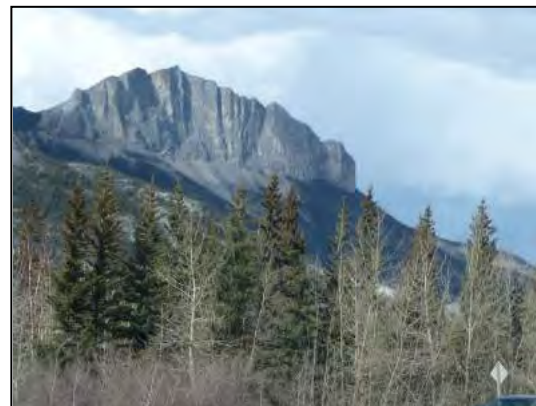
A Dance with Simplicity

This workshop initially explores becoming grounded and explores the concept of the clues of space perception in art. The main thrust of your participation will focus on simplifying your painting imagery.

You will systematically explore a process of reducing that painting to its 'bare bones' or simplest components and still have that paintings original intent. This workshop is an open ended exploration.

A Brush with Gesture

This workshop initially explores becoming grounded and explores the concept of the clues of space perception in art. The main thrust of your participation will focus on reducing your imagery through the use of gesture. Here we will systematically reduce the amount of time needed to paint each painting until we have just enough time to only paint a few strokes to maintain that painting's original intent. This workshop is an open ended exploration



Brittney Tough

WaterCOLOUR Fabric

Want to achieve vibrant watercolour paintings? Dive in and discover what's on your palette and learn how to achieve your best colour! The world of textiles offers endless colour, texture and pattern inspiration, and is the most playful way to explore the characteristics of your colours. We will use fabric as our subject to create the illusion of luminous light and shadow through saturated colour. With demos and one on one guidance, you will be able to complete one finished painting by the end of the class.

This workshop is designed for those who are newer to watercolour, or those who'd like a colour refresher.

Meet Your Plein Air Instructors

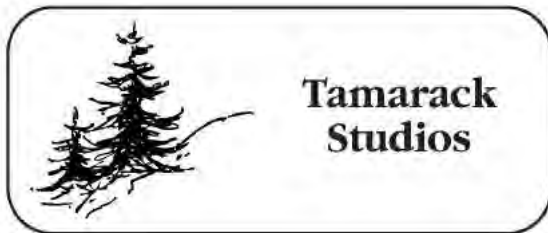
Plein Air Excursions

Your dynamic duo, Karin Richter & Marianne Hunt, are excited to take you to the Rocky Mountains at Calgary's doorstep to spend a day of plein air painting. Well versed in the art of painting outdoors at locations around the world, these two artists will share their methods of how to see correctly and commit a scene to paper on location.

Karin Richter

Marianne Hunt





Invitation to paint Plein-Air and enjoy friends

Saturday, August 12th. 2017

Pauline Holancin and Jake Mol want to extend an invitation to all CSPWC Members and Associates, to visit and paint Plein-Air, at *Tamarack Studios* in rural Queensville, 10 minutes north of Newmarket, (see map attached), on Saturday, August 12th. 2017.



Pauline and Jake will provide coffee and donuts to start. Arrival, any time after 9 AM. The property has some very long distance views, as well as other painting possibilities, or one can drive short distances to find barns, old homes. Their garden has flowers, trees, a large covered deck for several painters, with large tables and chairs, as well as a large gazebo with chairs and benches for several more, covered hexagon picnic table for several more, and grassy areas with trees and shade, also a large art barn, and large basement area with several tables to paint on, if wanting to be inside. Bring your lunch, coffee, tea & water provided.



Tamarack studios can be reached easily by traveling up the 404 to the Queensville Sideroad ramp and go West for about a mile, it is the last bungalow with a yellow garage door on about an acre of property on the North side of the road, (signed) Tamarack Studios. Or Come Up the 400 or Yonge St. to Green Lane, go East to the Second Concession (an extension to Newmarket's Main St.), turn North and turn right at the lights on the Queensville Sd. Rd. to the first bungalow on the North side. (signed). Park in the drive ways.



Pittsburgh Watercolor Society 71st Annual Aqueous International Exhibition Call For ENTRY

When: **September 30 - October 21, 2017**

Where: **Spinning Plate Gallery, 5821 Baum Blvd., Pittsburgh, PA 15206**

Deadline for entry: July 5, 2017 Opening Reception: **Saturday, September 30, 2017**

Website: www.pittsburghwatercolorsociety.com

Call for Submission Join the Art Society of Strathcona County and celebrate Canada's 150th birthday with a juried Canada wide art show and sale.

Date: October 13 to 22, 2017.

Deadline: July 28, 2017.

Prizes: Over \$5,000

Register: www.artstrathcona.co



Show and sell your work at Artist Project 2018, February 22-25, 2018. Visual artists of all mediums are invited to submit an application to be a part of this exclusive juried art fair showcasing top contemporary artists from Canada and abroad. Artist Project 2018 takes place at the Better Living Centre, Exhibition Place in Toronto.

Deadline to apply: September 15, 2017.

For the last 6 years, Art Travel has been arranging watercolour workshops around in Iceland, collaborating with Norwegian and Swedish teachers. Most participants attending the workshops have mainly been Scandinavians. Now in September we are offering an 8 days trip to Siglufjörður in North-Iceland and in the end we will also spend some time in the capital Reykjavík.

The teacher on the workshop is Keith Hornblower from England, who is a watercolour painter and an architect. For more information and other painting tours to Iceland contact:

Valgerður Pálsdóttir Owner and CEO Art Travel Inc.

Phone number: +354-8979990 www.arttravel.is

RUDY STUSSI (Switzerland)

will have 3 exhibitions planned for this year, one running June 2 to July 9 in Altdorf, Switzerland, a second in Chur, Switzerland Sept 15 - Oct 9, and the third in Ratzeburg, Germany from Nov 5 - Jan 28. Many oils and some watercolours. In



Toronto Rudy is represented by John A. Libby Fine Arts. For more see his website www.rudolfstussi.com

ONA ALISAUSKAS (Collingwood, Ontario)

and Lise Meyers have their exhibition "Oil and Water" at the Meaford Hall, 12 Nelson St. E, Meaford, Ontario, N4L 1N6, June 1 - July 28, 2017

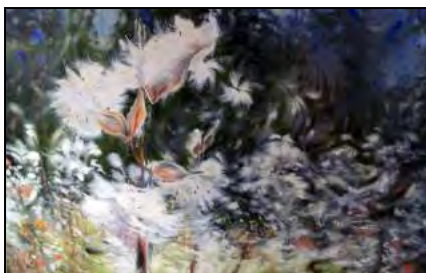
Oil and Water

juxtaposes

watercolours by Lise Meyers, with large scale oils and watercolours by Ona Alisaukas. Meyers

energetic watercolours interpret landscapes using non-traditional materials: canvas, photopaper, even a linen napkin.

Alisaukas' oils are a counterpoint to Meyers' playful watercolours demonstrating that oil and water CAN and DO mix. Contact: Ona Alisaukas 705 445-8064

**POPPY BALSER (Digby NS)**

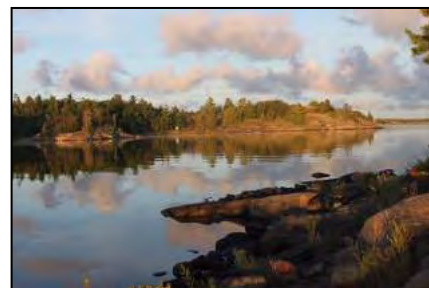
has been juried into the Parrsboro Plein Air Festival (June 15 to 18). She has taught several successful workshops in the spring and will be offering a week-long plein air workshop at Sunbury Shores Arts and Nature Center in St Andrews-by-the-Sea, NB, September 18 to 22. She is pleased to announce a celebration of the art made by several members of her family in "Three Generations of Buerkles", also at Sunbury Shores, running August 4 to 26.

**HEIDI BURKHARDT (Toronto ON)**

will be at Oak Island Art Camp .10th Year, Aug. 13 -18, .

5 days of plein-air painting in beautiful Georgian Bay instruction by Heidi. Rustic cabins with excellent food and watercolour painting on an Island in Parry Sound.

[www. HeidiBurkhardt.com](http://www.HeidiBurkhardt.com) Or call 647-283-5130

**BILL ROGERS (Antigonish NS)**

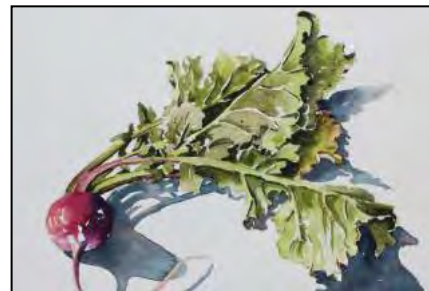
has been juried into 6 USA plein air events, including Carmel CA in May, Bucks County PA in June, Mountain Maryland Plein air in June, Paint the Peninsula in Port Angeles WA in August, Solomons MD Plein Air in September, and En Plein Air Texas in October.

**MICHELLE LEAVITT-DJONLIC (Edmonton AB)**

is pleased to advise her painting "Andeo Hat Models" has been accepted by Arte Ponte Gallery for their show "Modern Masters: A Look at Hyper-Realism" that opens in New York June 15th 2017.

**PATRICIA PEACOCK-EVANS (Hamilton, ON)**

"The Glory of Food" Patricia's watercolours, ink & Graphites show will be featured at the Carnegie Gallery, Dundas, Ontario Nov.3-28, 2017 Opening Friday, Nov. 3, 7-9pm



REX BEANLAND (Calgary AB)

is pleased to announce that his painting, *Early Morning, Welcome To Calgary* was accepted into the Calgary Stampede Art Auction.

PAT FAIRHEAD, (Gravenhurst ON)

Pat celebrated her life-long artistry with a retrospective show at the Arts & Letters Club of Toronto.



The exhibition celebrated 6 decades of Pat's painting and marks her 90th birthday.

The exhibit ran from April 1—29, 2017, at the Arts and Letters Club of Toronto

ASSOCIATES NEWS

Maria Antoniv is having an exhibit in Toronto called Sesquicentennial Blooms" to celebrate Canada's 150. June 2-30, 2017 Ruth Upjohn Gallery, WAAC, and in Oct. 14—Nov. 14, 2017



For info: www.mariaantoniv.com, 647-835-8841

Our Endowment Fund

* by Peter Marsh

UPDATE!

Canadian Society of Painters in Water Colour Endowment Fund now contains **over \$36,000!** The fund was started in 2010, from nothing. Imagine what that fund would contain if it had been started 92 years ago at the founding of our society. The fund is housed at the 'Toronto Foundation' which is a financial umbrella for many endowment funds which absolves many executives from the fiduciary responsibilities of handling large sums of invested capital.

You could personally donate a dollar a month to this CSPWC Endowment Fund. In fact if every member could afford to do that the fund would grow at an admirable rate and ensure our financial stability for the future. I encourage all our members to make a small contribution every month if that is possible. Your contributions will never be spent as it is only the interest that gets used. Every dollar deposited is there in the fund forever.

Here's an example. I donate \$5 a month. It seems like an insignificant amount, but I have now been doing it for seven years. At \$60 a year for seven years I am now well over \$400, an amount that would be difficult to give in one lump sum. If every member did this the fund would now be well over \$100,000. One day it will be. People will gradually add to the fund for one reason or another; to remember a loved one, to memorialize a great painter, to make a contribution to a great Canadian society. You may have your own personal reason. All of them are good for the growth of the fund and ultimately for a firm financial future for the CSPWC.

John Alfred Everest Bennett , CSPWC (1926 – 2017)

John loved living. He was a passionate, charismatic and bright man who had good health for ninety eight years. He served in WWII, which enabled a stellar last chapter as a resident of Sunnybrook Veterans, where he thrived in the loving care of all who knew him.



Born in Diss, Norfolk, John came to Canada when he was six months old. His mother Ethel

ensured a comfortable life for her family by selling oriental rugs from their home in west Toronto. John was sufficiently inclined academically to attend the University of Toronto Schools (UTS), where his gift for cartooning and illustrating enhanced history texts and school yearbooks.

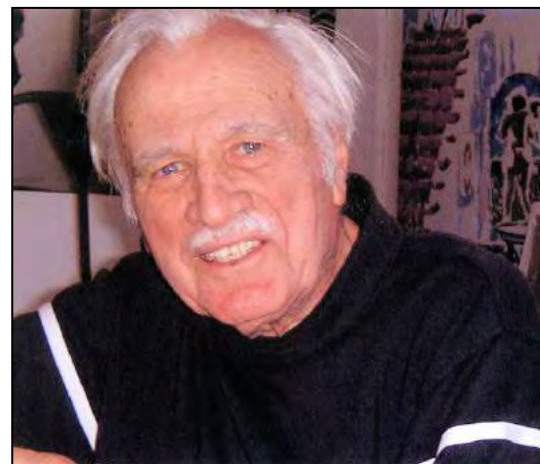
English Language and Literature was his choice at the University of Toronto, where Dorothy Harriet Gurofsky became his romantic choice and, sometime later, his wife and the mother of Diana and Brenda.

Along with several childhood friends, John enlisted for service overseas. He became a captain in the infantry, posted to the camouflage unit. Along with his kit, he carried watercolour paper and paints and recorded the activities of his unit, landscapes, and town life in Belgium, Holland, France and England. Seventy-six of these watercolours are preserved in the Canadian War Museum in Ottawa. Upon his arrival home, he was accorded the first exhibition by a living artist at the Art Gallery of Toronto (now the AGO).



Always practical, John realized that supporting a family would not be possible unless he did something other than follow his passion for painting. He became a teacher of art at Northern Vocational School, later a vice-principal, and finally Coordinator of Arts and Crafts for the Toronto school system. But his commitment to capturing the moment on a piece of paper never wavered. In eight decades, he amassed thousands of vibrant images of people and places, nationally and internationally. He had many well-reviewed solo exhibitions, became a member of the Ontario

Society of Artists and the Canadian Society of Painters in Water Colour as well as an honorary member of both the American Watercolour Society and the Japanese Watercolour Society. For several schools of art, he was a frequent juror and demonstrating artist.



James Girvan, CSPWC (1926 – 2017)

It is with deep sadness that I report the passing of Jim Girvan on May 1.

Jim was elected to the CSPWC in 2002. Jim was a close friend, an outstanding watercolour painter, and a kindred spirit. He received his architecture degree from McGill University in 1952 and was a principal in his architectural firm for many years in Montreal.

Jim developed a close involvement with the Montreal artistic community which led to many years of service as Director of Arts Westmount, served as an advisor to the Arts Club of Montreal and became an elected member of the Societe Canadienne de l'Aquarelle (SCA). After retiring in 1993, Jim and his wife Betty moved to Halifax where he pursued his second career, watercolour painting.

After Betty passed away, Jim married Jennifer Haste of Quebec. While in Halifax, Jim was an active member of the CSPWC Atlantic Region. He entered many group shows. Being a great music lover, he and Jennifer faithfully supported Symphony Nova Scotia.

Jim will be missed, but his buildings and paintings will live on as a legacy to an outstanding artist, gentleman and dear friend to all who knew him.

Submitted by Ron Hazell, CSPWC



James Girvan, Scottish Escarpment, watercolour



James Girvan, Southern France, watercolour

Ken McFarlane, CSPWC (- 2017)



Ken was born and educated in Toronto, Ontario, Canada.

He was an accomplished landscape artist, respected instructor and member of several art associations in Ontario. Ken was an elected member of the Canadian Society of Painters in Watercolour, a signature member of The Toronto Watercolour Society and an Honorary Member of the Bayview Watercolour Society.



Artist: Ken McFarlane

Kindly submitted by Sharlena Wood, friend

<http://sharlenawood.blogspot.ca/2009/09/feature-artist-ken-macfarlane.html>

I've always said he is among the few gentlemen left on the earth.

Ken MacFarlane is a great watercolour artist, teacher and friend. I first met Ken at Curry's Art School in the fall 2005 as he was one of the first teachers put on the roster. His classes were the most popular, from beginning to end, no doubt about it. I recently have been quoting him in my own workshops; other than successful art is about timing and process, he says "You should know a little bit about your materials before you get into it". So true Ken! This point in right up my alley, which is why I encourage material exploration. I believe in the process of taking the time to gain **knowledge** through **experimentation**, and enjoying it.



Ken McFarlane, Country Palace, 14in x 28in, watercolour

As I get into teaching my own way, I always remember the teachers that I personally admire and take note. Ken's professionalism, success as an artist and a great teacher is at the top of my list. He, like Jack Reid, loved people, and had a down to earth charisma and passion that I strive to nurture and share with others as well.



Ken's artwork focuses on calm, serene landscapes. He is the king of colour, perfect washes and skies! His steady hand masters architectural subjects, as well as finely detailed grasses and flowers in fields. I'm a huge fan of his watercolours, but I'd really love to get my hands on a framed sketch. His refined pencils drawings are so immaculate! Everything he does though shows off his skills, and is a signature of his artistic mastery.

My last visit with Ken MacFarlane

Lorna pulled the car up to Ellie and Ken's beautiful home in King City, and I ran out to greet him ... he was fragile thus my enthusiasm had to be contained. We talked, laughed, critiqued and mused for hours over tea and snacks. Ellie so gracefully and gently supported this visit and burst of energy. Ken sent me home with boxes and boxes of teaching aids from his generation - photocopies of country reference, lesson plans, art materials and perspective notes ... an absolute gold mine of art instruction information. His days of teaching were not directly over because he and I danced to

the same tune. There are no words to express my ultimate respect, gratitude and honour. Ken believed in me, and I looked up to him.... I will forever cherish the few little bijoux d'art sketches and watercolours of his that I have framed in my creative space.

Ken truly was a most amazing and giving person, artist and teacher - in many ways, we were family. Our friendship was kindred - He will always be us when we paint....we will hold onto all our beautiful memories, will think of him forever and remember him ever fondly. - Sharlena & Lorna