

# water COLOUR



THE CANADIAN SOCIETY OF PAINTERS IN WATER COLOUR / LA SOCIÉTÉ CANADIENNE DE PEINTURES EN AQUARELLE • SUMMER 2020



**Maurice Snelgrove, Our Surreal World**

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.ca  
Website: www.cspwc.ca

### CSPWC EXECUTIVE

**President** Jean Pederson

**1st Vice President** Vacant

**2nd Vice President** Vacant

#### Directors

Jennifer Annesley  
Poppy Balser  
Deanna Beaujot  
Gill Cameron  
Wendy Hoffmann  
Marlene Madole  
Peter Marsh  
Anthony Saldutto  
Helen Shidler  
Brittney Tough  
Micheal Zarowsky

### REGIONAL DIRECTORS

**British Columbia & the North**

Sam Boehner

**Alberta & the Prairies** Rex Beanland

**Western Ontario** Vacant

**Northern Ontario** Ellen Catherwood

**Eastern Ontario/Treasurer** Vacant

**Central Ontario** Vacant

**Quebec** Murielle LeBlanc

**Atlantic Provinces** Nora Gross

### WEBSITE DESIGN

Nadien Cole  
Norman Choo

### NEWSLETTER

Fall, Winter, Spring

**Editor** Anita Cotter

**Design** Liane Bedard

## Message from the President



Dear Members,

Wow what a crazy time we've had since our last newsletter, an unprecedented time of uncertainty. We were forced to cancel our May AGM, a disappointment for many I am sure as it is always a great social event combined with an informative update of the years progress.

Despite world events that have slowed down our everyday lives, the CSPWC board has been busy. We have been working on the budget, Open Water, clear and efficient

pathways to social media, website updates and education development.

Let me start by saying that Anita Cotter has worked tirelessly on the budget and communications with our auditor. I am pleased to inform you that both the audit and budget have been completed and approved by the board. We will be sharing budget information with you.

Ontario Members **Rayne Tunley**, **Gill Cameron** and **Wendy Hoffmann** showed their adaptability in planning Open Water 2020. This is our 95 anniversary and it certainly will be unique in format to past exhibitions. Many organizations have chosen to go online with exhibitions rather than to cancel art events, the CSPWC has chosen this route in these unprecedented times. The Open Water committee has planned an online exhibition with adjudication, online presence and awards. They have worked hard and made some tough choices for your benefit. Show your support and enter 2020 Open Water! No shipping required this year, no unpacking/packing, hanging and monitoring. Send in you digital images, and share the call for entry with other watercolour artists.

A new committee has been struck for the future development of Open Water Exhibitions. The committee was implemented so that we have a clear path for locations, dates, and jurors 2-3 years in advance. Thank you to **Jennifer Annesley (Alberta)** and the committee for your new ideas and strategies. You are so very important to this important exhibition tradition within the CSPWC.

**Muriel La Blanc (Quebec)** has been crucial in coordinating the content of and scheduling it's implementation on social media. I'd like to thank her committee members **Deanna Beaujo (Calgary)** and **Nadien Cole (Calgary)** for their upbeat attitude and contribution to Facebook, Instagram and the development of our website updates. Of course many others have assisted and I can't thank you enough for "the many hands making light work"!

**Nadien Cole** has generously stepped up to the plate to help design an updated and polished version of our website. We will be incorporating a new online gallery for Open Water this year. Nadien is a professional graphic designer who has worked on other society web designs.

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We now have an Education Committee chaired by **Poppy Balser (Nova Scotia)**. Poppy is working with **David Harrison (Calgary)** and **Nora Gross (Nova Scotia)** to discuss and develop new educational events and opportunities for you. Stay tuned for upcoming announcements on education within the CSPWC.

**Rex Beanland (Calgary)** and I are updating Membership Application criteria, you will be informed of any changes when completed.

I hope that you feel the excitement of things that are developing within the society! Get involved, join a committee or volunteer in other capacities. We need your involvement.

Apart from all of the great committee buzz, **Sam Boehner (BC)** organized a Zoom gathering with her B.C. Members. Zoom has become a fabulous way to connect to members across the country and at local levels. Try a Zoom chat with members in your community, share ideas, host an online critique. I'm meeting every two weeks on Zoom with a group of artists to discuss progress, art videos, technique and philosophy. We might be self isolating but we are not isolated.

I would like to take a moment to thank all of our dedicated CSPWC Board Members, both new members and long-standing directors, who give much of their time and energy to the CSPWC.

Everyone has a time to work and contribute and a time to move onto other things. The time and dedication that these members have contributed is so appreciated and valued.

I would like especially to thank **Vera Bobson** who is retiring from her role as Director after many years, and **Rayne Tunley**, as Past President, for years of teamwork and service on our behalf. Vera has been a member of the Executive board since 2017 and Rayne went beyond the call of duty, serving 4 years as president, and before that for a term as Director on the board. Thank you for everything!

I hope that I have not forgotten anyone's contributions, all of the volunteer hours are so very much appreciated and are generating a wonderful energy. Thank you.

Have a great summer, rest, enjoy the sunshine, paint, join a committee and stay safe and healthy.

All the Best,



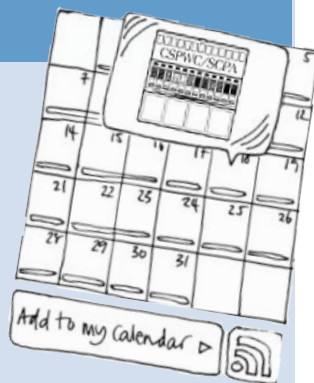
## From the Desk of the Administrator



We hope you all have a healthy and safe summer. Stay in touch with the CSPWC if you have any info changes to your address or email. Many thanks to all for your continued support of the society

**Anita Cotter**

## CSPWC CALENDAR OF EVENTS



# 2020

### OPEN WATER

Deadline for submissions:

**Friday Oct. 2, 2020**

On-line exhibition runs :

**November 1 - January 31, 2021**

### WORLD WATERCOLOUR DAY

**November 23**



**Please visit our FaceBook page** where you will be able to view and download images for your memories and collections of our latest events.

**Looking for help:** If you are interested in helping us keep our FaceBook page up to date, please let us know at [info@cspwc.ca](mailto:info@cspwc.ca)



# In Search of Style

Contributed by Karin Richter, CSPWC, SCA, ASA, MPAC-EP

Really? Have you ever heard people say they were searching for a handwriting? We all already have "it", there is no search. Style is an innate thing, it is not out there, it is within!

Many aspiring artists are concerned with "style" and they may take classes from assorted artists they admire to learn their style. Style evolves over time and the more you practice, the more your style will emerge, just like your handwriting did. Style is what you develop along the way while you are busy learning about how to apply a medium, practicing important aspects like composition, values and colour.

Taking workshops with other artists is for inspiration, maybe to learn about a particular medium and its application, a technique or method. Many try to copy an instructor but do not realize that they cannot espouse that instructor's personality. After all, what is art all about if not about self-expression, showing the world what is unique about you, the way you hold a brush or a pastel stick and the energy with which you apply it. You have heard the funny line about "buying that special brush" an instructor uses? Well, it all boils down to the "holder" of the brush or pastel stick!

So, what exactly is style? Yes, it is our handwriting but other things figure into it. There are the technical aspects we learn and how we process them as individuals plus our own taste and personal aesthetics. We all have preferences for painting styles, impressionistic or realistic applications as well as colour. If you are not into detail, then your work won't gravitate towards realistic art. Do you love semi-abstract paintings? Then you will likely lean in that direction with your own work. You can appreciate many styles but you will ultimately do what is YOU.

Subject matter is also part of "style". We process images very individually and literally see different things. Maybe you have not quite discovered what really moves you. Think about what is truly YOU, what defines you? Dig deep! Uniqueness will set you apart. I am sure you have heard artists say that once they started

painting what they were passionate about, success followed. If you feel joy painting a particular subject, then maybe that is what you are meant to do.

As an instructor I see all the above in action on a daily basis. I find it fascinating and occasionally frustrating as I realize people's brains are wired very differently. I admit to having fun playing "psychoanalyst" as I see people's personalities evolve on paper or canvas. They may try but ultimately only can do "themselves"!



My own style is of course a product of who I am, where I came from and what I have done. My directness of style is due to my many years of watercolour painting in a loose, direct way. I love structure which is why I often incorporate buildings and manmade objects into my organic subject matter as shown below. Nowadays I do a lot of different subject matter but my city upbringing in Europe more often than not will influence my choices and I am known for my backalley paintings. Landscapes I came to appreciate in Canada and I have done my share. I continue to evolve and learn and am enjoying the ride!

[www.karinrichter.com](http://www.karinrichter.com)

# Interview with Shari Blaukopf

The following link is a 20 minute interview where Sam L Boehner features Shari Blaukopf, urban sketch artist from Quebec.

<https://youtu.be/Cz6dAluFIGo>

I hope this introduces Shari to you, and provides some insights into her process.

## Sam L Boehner

CSPWC is adding some exciting new things to our Newsletter; look forward to more articles like this.



## AIRD GALLERY UPDATE 2020

The AIRD GALLERY moved in May 2019 to Artscape West, Queen West, 906 Queen Street West, B05, Toronto. The Government buildings at 900 Bay Street have been closed down for renovation. Hopefully this will be finished by 2025 and the AIRD GALLERY will move back in to its new home. Until that time the gallery is situated in an Artscape Building on the trendy part of Queen Street in Toronto.

As always the AIRD GALLERY continues to be a vibrant member of the arts community in Toronto. Carla Garnet is the

curator and manages to get wonderful exhibitions for this gallery.

The exhibitions that were presented in 2019 were: Painted Identities, Drawing, Museum Studies, OSA, CONTACT, Tarot of the Aird, Patrick DeCoste: 13 Moons and a Canoe, Cat Show, Paint and Print. They ended up the year in December with their annual fundraising event called Mistletoe Magic.

**Gill Cameron**



# The Week Tom, George and Bobs Self-Isolated in my Front Hall!

By Marlene Madole



## CSPWC Diploma Collection on the Move

The CSPWC Diploma Collection was moved by Armstrong Fine Art Services out of PAMA Peel Art Gallery, Museum + Archives on the morning of Wednesday March 11 – the very day that W.H.O. declared COVID-19 a Pandemic

and just days before PAMA closed to the public (as of June 1st it was still closed). The collection is currently stored at Armstrong's purpose-built temperature controlled storage facility in Greater Toronto Area's west-end ([www.armstrongfas.com](http://www.armstrongfas.com)). Armstrong provides professional transportation and logistic support services to the highest museum and gallery standards to assist galleries and collectors with the management of both permanent and traveling collections and exhibits, including building of crates onsite. Peter and Wendy Marsh, Anita Cotter and myself toured their facilities before the CSPWC board meeting at which the decision was made to engage this company.

## What's Next?

In early December I made contact with an Ontario gallery curator who enthusiastically received the idea of our housing the collection at their future facility. But their current gallery has no more storage space. So talks will continue with this gallery.

Neville Clarke made some Toronto based inquiries. Space was a reoccurring issue. Marc L. Gagnon provided some comprehensive background research on two galleries outside of metro Toronto.

## We need your ideas!

As I have visited other Canadian cities, whether to visit with family, on holidays, or to attend a conference – I always drop by their public galleries. Perhaps you do too – have you visited a provincial, regional, university or municipal gallery that might be a good fit? Do you have personal contacts with any Canadian gallery or curator anywhere in Canada? Have you been in a gallery that would be a perfect host for a touring show of selected paintings? Do you know of a source of funding, or a

family foundation? Please call Marlene Madole at 647-999-4903, or arrange a FaceTime call.

## The Week Tom, George and Bobs came to Stay

Oh yah, about the week that Tom, George and Bobs spent isolated in my front hall... How that came about... The day after the CSPWC Diploma Collection move, Bruce Madole picked up from PAMA three framed paintings: the first was donated by Life Member Neville Clarke, Tom W. McLean's 1927 painting "Deadwood" (Charter Member, Member from 1926–1941? This painting was on the cover of the CSPWC Spring newsletter.); George Pepper's 1955 painting "Archez (Malaga) Jan 25th, 1956 (Member 1947–1961); and Bobs Cogill Haworth's acrylic painting on panel "Herring Weir – Bay of Fundy N.B." (Charter Member, Life Member, President 1954–1956, Two-time Honour Award winner in 1961 and again 1968 (precursor to the A.J. Casson medal), Member 1932? –). Charter Members were CSPWC members in the mid-1930's, when the society was issued Letters Patent on July 20, 1936 by the federal government – you know, when the paperwork was filled out by then CSPWC Secretary A.J. Casson.

A selection of historic paintings, including the CSPWC Diploma Collection, were to be at Halton Hill's Helson Gallery in a supplementary show during the international exhibition of "Visions Adjoin" between the National Watercolor Society and the CSPWC, originally scheduled in June-July 2020. The Helson Gallery also closed to the public on Saturday March 14 and, at the time of writing, is still closed.

## Rendezvous Along the Credit River

Initially, Ontario public institutions were first to be closed for three weeks – March Break plus two weeks thereafter. How to get these three stranded historic paintings to the Helson Gallery? The following week, I got a quick call from Helson Gallery Curator, Judy Daley, she and her assistant were on their way to a private collector's home to pick up some donated artworks in Glen Williams, the hamlet where I have my studio – would I be at my studio? could I arrange a rendezvous? Yes, but as my studio was closed for the pandemic, I suggested a safer meeting outside at the small river side parkette and do a trunk-to-trunk transfer? So Bruce and I packed up and headed off. When Judy arrived, the small parking lot that holds only a handful of cars was full... even then people wanted to eat their lunch inside their cars with a great view... a.k.a. a COVID picnic. All was well. That phase was done

# Party in a Teacup

Marney-Rose Edge SFCA, CSPWC



complex, beautiful, luxurious and fragile. "PARTY IN A TEACUP" was set up and photographed in my backyard as the sun was setting, using flowers from my garden.



contrast creates dramatic lighting. Once the background is done and dry the masking is removed. My palette consists of mostly transparent paint and the background is complete in least 3 layers. The drawing is transferred and starting lightly I create a "roadmap".



Inspiration comes with creating the illusion of light. It is at the heart of my work no matter the medium. My passion is for teaching and inspiring others to paint in watercolour. Flowers are my main subject because they are

I draw on tracing paper and transfer the image to Arches 140lb cold press water colour paper, masking the floral object just to preserve the white of the paper. My backgrounds are the darkest value, and the paper the lightest. The

I work primarily on dry paper for everything, using techniques as wet in wet, wet on dry and glazing for the flowers especially. Wet on wet starts with one colour dropping another in to mix on the paper and this is noticeable in the saucer and foreground. I work from dark to light within the flowers then

continue to work the rest of the piece so it remains in balance.

Everything is an illusion of detail created by shape and color value changes. This is especially apparent in the lace tablecloth. Due to the masking, everything has a hard edge so I use lost edges to sink and marry the object to the background so it never looks pasted on. Pictured is a size 10 round Squirrel and Synthetic mix made by the Silver Brush company. I use their brushes exclusively starting with a size 20 for the background and mostly a 12 and 16 are all I need.

The flowers are built up to the rich colours moving from top to bottom.



Here the flowers are getting well established and I have moved into the teacup working wet into wet. No other masking is required and it is possible to control the paint by pre wetting small areas of where I want to charge a color into another.



This shows a close up of the pattern on the teacup. The gold rim is Quinacridone gold and Permanent Rose with cobalt glazed in a separate layer.

Developing the lace is mostly negative painting the holes. There is a push pull between the shadows to get more colour and the right value in them. Capturing the sunlit feeling by pushing cooler colours in the shade areas.





# Introducing CSPWC 2020 New Members



**Deanna Beaujot** – Calgary, Alberta  
(3 times in Open Water in 10 years)  
[www.deannabeaujot.com](http://www.deannabeaujot.com)

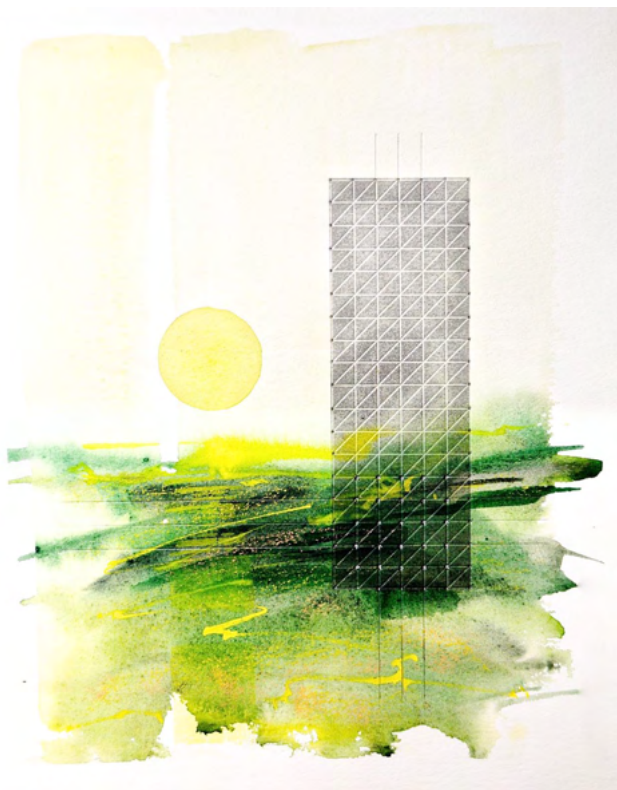


**Xiqiang Fei** – Shanghai, China  
(3 times in Open Water in 10 years)

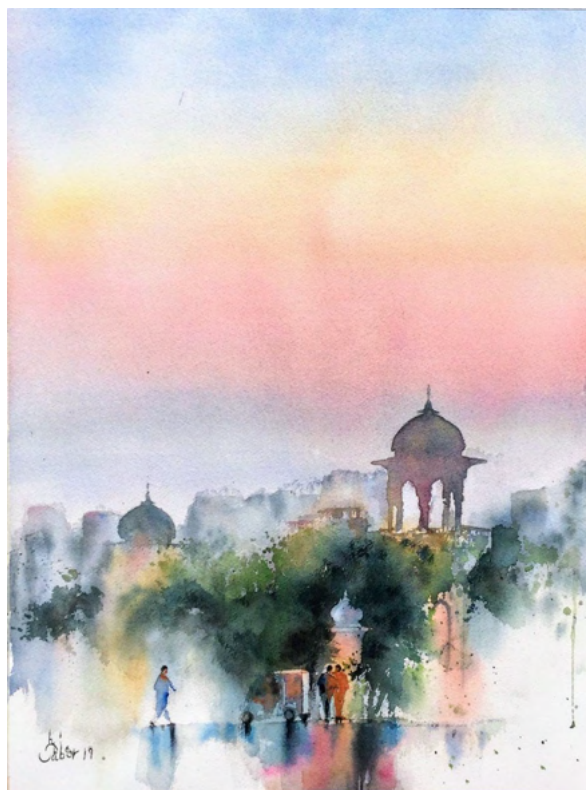


**Shelley Prior** – Burlington, Ontario  
(elected member 2019-20) [www.shelleyprior.com](http://www.shelleyprior.com)





**David Harrison** – Calgary, Alberta  
(elected member 2019-20)



**Shabbier Ghulam** – Markham, Ontario  
(elected member 2019-20)

## OUR HISTORIC DIPLOMA COLLECTION NEEDS YOUR HELP!

We still need donors for each of the remaining 5 months to help pay for the off-site storage costs at Armstrong Fine Art Storage. We now have donations for the first 7 months!

Thanks to Wendy Hoffmann who donated 6 months and Jean Pederson covered one month. If you can please consider sponsoring one of the months: **Oct or Nov. or Dec. 2020 or Jan. or Feb. 2021**, Please make a donation for \$225. We need 5 more people to step up!

**Donation Details** On line: [www.cspwc.ca](http://www.cspwc.ca) home page

**Cheque:** pay to CSPWC,  
80 Birmingham St. B3,  
Etobicoke, On  
M8V 3W6

Special thanks to donors who have already made contributions towards the Diploma Collection. We have had 7 members who donated over \$50 and 3 members over \$100.

## DEAR CSPWC BOARD MEMBERS,

It is with great sadness that I must resign in my position on the Board of Directors at this time. Being a very difficult time for all of us during this unforeseen Covid-19 pandemic, I have found that all of my focus must go to my family members – where we can help each other get through this difficult time. As some of you know, my mother, blind and almost 99 still living at home, needs careful and constant monitoring to be sure that she is cared for. Also, my husband and his ageing family, my children and grandchildren need my support. I am needed in this capacity full tilt.

Of course, I will try to be there to assist with questions the best I can as many of our Past-Presidents continue to do.

I would like to extend my huge 'thank you' to our group of Board Members, many of whom have become life-long friends. Our connections do not stop here.

### My memories of being on the Board:

In 2011 I became a member of the CSPWC Board of Directors, and in 2013 became Vice-President. It was 2015 when I assumed into the role of President for the CSPWC, succeeding Bill Rogers of Nova Scotia. This journey as President over the past four years has been a most rewarding one. Life-long friends have been made. We have loved and lost dear friends and we'll miss them forever. We will continue to light the candles and remember them, their friendship and their love of the arts. Artist collaborations and exchanges solidified. Dreams and visions became realities. The CSPWC family will continue to grow and move forward with new dreams and aspirations.

We have enjoyed many exhibits, all of which couldn't have been realized without the help of our volunteers. Let's go down memory lane for a few minutes....

### Some of these exhibits have been:

- Our Open Water visited the Aird Gallery in Toronto many times as well as in Halifax, Nova Scotia, always alternating between Traditional Transparent and Water Media themes.
- Member and Associate exhibits held at the Santa Fe Gallery in Owen Sound (2x), and at the Etobicoke Civic Centre Art Gallery in Etobicoke (2x), both Ontario.
- Members' exhibit at the Aird honouring the CSPWC's Elders
- Members' Exhibition, "Where I'm Coming From – From Realism to Abstraction, Traditional to Experimental" (Aird),
- Members' show at the John A. Libby Art Gallery in Toronto
- Eastern Ontario Members' exhibit in Brockville, On
- CSPWC Presidents' Exhibition at the Art Gallery of Burlington
- PAMA Gallery in Brampton where Gerrie Loveys, Assistant Curator, worked on her thesis entitled, "WATER AND PIGMENT: MYSTERIOUS INTERACTIONS"

### Our big exchange events:

- Canada (CSPWC) and France Watercolour Society (SFA)

entitled: Au-Delà des Mers: Between Friends/Across the Seas – Entre Amis "Inspiration, joy of watercolour and the movement of pigments". Some members of the SFA visited us in June where we had many excursions and events coinciding with the opening celebrations over a three-day period. In the Fall, many of our CSPWC members and associates visited Avignon, France for the opening at Le Cloître, again, being involved with fabulous excursions hosted by the SFA.

- IWS Canada /CSPWC joint exhibition in Richmond Hill, Ontario
- Symphony in Watercolour Juried Exhibition

### Symposiums:

- Cornwallis, Nova Scotia (2015)
- Calgary, Alberta (2017)

### Paint-outs were enjoyed and well attended during the summer months:

- We enjoyed a "Doors Open" event at the Doris McCarthy home—"Fool's Paradise" in Scarborough.
- Lion's Head, Ontario, Hosted by Lin Souliere,
- the Gala Picnic hosted Kai-Liis McKinnis near Alliston.
- Angela Lynch hosted a paintout at her country home just north of Toronto.
- TAMARACK STUDIOS: Pauline Holancin and our dearly departed Jake Mol invited us to paint in their beautiful location in Queensville, Ontario.

I would like to thank the many volunteers who came out to help at the events, as well as those of you behind the scenes working away to help make things happen. All these events were so successful because of you!

### In Conclusion

Again – I would like to thank all the Board members for their tremendous support and the Members and Associates for their undying support for me in this position. I'm honoured to have served the society in this capacity.

My warmest regards to you all,



Rayne Tunley, AOCAD PP-CSPWC SCA OSA



Rayne Tunley and Judy Daley  
Helson Gallery



# What Our Members are Doing to Keep Busy

## Being An Artist in the Time of Covid-19

Lately I have been so grateful for being an artist. Especially in this time of social isolation, to still be able to engage in my passion every day, in the safety of my home, is a wonderful gift. During this time I am connecting with more and more people through on line video so I decided to use this opportunity to do some portrait studies. It's been a wonderful time to practice my craft. The lighting in on line video is usually not ideal but with a little creativity it's possible to work with it.

My goal in these sketches is to try to capture a feeling or mood for each subject rather than to create a finished work.

Like everyone I'm feeling the unprecedented reality of life at the moment but it is gratifying to reflect on some of the ways that we can use this time productively.

**Submitted by Rex Beanland**



**Maurice Snelgrove** (Toronto, ON) teaches watercolour painting classes 20 weeks per year, 10 in the Spring and 10 in the Autumn. COVID-19 put an end to that, but he took on the challenge of "Carrying On" digitally with his students. He assigns weekly assignments, sends them a demo and his students email their images to him to critique. It has been working out pretty well, not ideal, of course, since the group doesn't get together physically to comment during critiquing. Better than nothing. 8 of 15 students have been participating on a regular basis.

Our newsletter cover features one of Maurice's demos Our Surreal World, appropriately titled. The students have been hanging in there and seem to be grateful for the opportunity and the impetus to keep painting.

**Pauline Holancin** (Queensville, ON) writes: This has been a difficult time for all of us but, I trust we will come through safely. During this period of isolation I have been using this time to revisit my extensive art book collection and browsing through old sketchbooks remembering the wonderful painting trips Jake and I experienced. As well, I set myself the challenge of completing unfinished demo's from 40 years of teaching. I work on them every day and realize how much I love painting in watercolour. The passion continues! As Frank Webb once said "Keep your brushes wet and put miles on them."



## Member News

### Missy Acker

(Niagara Falls, ON) is delighted to announce that her watercolour and gouache painting, Bouquet, has been juried into the Leigh Yawkey Woodson Art Museum's international Birds in Art 2020 exhibition

<https://www.lywam.org/birds-in-art/>, which will go on display in September 2020 in Wausau, Wisconsin



### Sterling Edwards (NC

USA) A well known North Carolina vineyard has just selected one of Sterling's abstract paintings for the new label on their latest wine release. This makes five private wine labels that feature his artwork. He has also started offering digital download videos on his website [www.sterlingedwards.com](http://www.sterlingedwards.com).

There will eventually be a wide variety of subjects and styles of instructional videos available for purchase as a digital download or stream.



### ISOLATION



June 3 - 30, 2020  
[www.gillcameron.com](http://www.gillcameron.com)

### Gill Cameron

(Toronto ON) created her first online exhibition. ISOLATION running June 3-30, 2020. She is donating 20% of the proceeds to two hospitals: The Parry Sound Hospital and the Collingwood Hospital. Visit her website to view the exhibition.

### Donna Fratesi

(Burlington, ON) had her work in the June issue of House and Garden, the painting is called "Breathe". It is 36 x 48 and is available at Earls Court Gallery in Hamilton.



### Marney-Rose Edge

(Calgary AB) is a floral painter who uses dark backgrounds to create dramatic lighting. Recently she released 4 free instructional videos on YouTube.

They walk you through "How to paint Dark Backgrounds in Watercolour" and can be found on YouTube by clicking the links below. Enjoy!!

<https://youtu.be/Hga1hCNDfDE> [https://youtu.be/GZhsLGX-A\\_s](https://youtu.be/GZhsLGX-A_s)  
<https://youtu.be/m7k1-Ps4SjQ> <https://youtu.be/QSnklrdckKc>



### David McEown (BC)

To see David's video and recent Tropical Impressions From Costa

Rica Blog post visit <https://www.davidmceown.com/david-mceown/2020/3/28/costa-rica>

In December 2019, he returned to Costa Rica to revisit sites he had painted many years ago when he began a series of large watercolours involving some of this earth's rare and rapidly changing ecosystems. After painting polar subjects over the last 16 years it was refreshing to change the pallet and bring along new camera and video technologies to record these special places.







### Peter Marsh

(Toronto ON) started an art gallery in his driveway last month for those going for their daily walk during the isolation. People are stopping and taking a look and are enjoying the initiative.

### William Rogers

(Antigonish, NS) Bill has had some great news in the past few months, even during the pandemic. He had a feature 4 page article in 'The Art of Watercolour Magazine' December issue. He also had a piece selected for the AWS exhibition (his 3rd) and thus earned Signature status with the American Watercolor Society and also recently earned signature status with the American Society of Marine Artists, ASMA. Congratulations to Bill!



### Doreen Renner

(Mississauga ON) was pleased and honoured to receive Second Prize for her acrylic painting "Cardinal Rule" in the Art Guild of Anna Maria Island Juried Exhibition which took place in Florida



## Associate News



**Maria Antoniv** (Toronto On) started creating smaller size paintings in order to give them away to medical staff, fire fighters and caregivers as a token of thanks for the dedicated workers during Covid19. Natalia Pankiv, a nurse at the Etobicoke General Hospital, received "In

White", acrylic on canvas, 2020 Thank you Maria!

company that she has taught with in Europe for the past several years. Her first class was as shown, painting "The Bridge at Annecy" in France. Information on the classes may be found at <https://frenchescapade.com>.

### Susan MacDonald

(Northside East Bay NS) a recent watercolor/mixed media was painted during Sue's "Snow Bird" time in Florida. She was stranded in Florida and could not fly back to Canada due to Covid 19. Not a bad place to be stuck.



### Evelyn Dunphy

(West Bath, ME) In place of her international workshops, Evelyn Dunphy is teaching live online painting classes with French Escapade. the tour





**Judi Pedder** (Comox BC) In the March Issue of Arabella Magazine Judi had an eleven page article, and in the May issue - 2 pages. Watercolour is her first passion after studying art in the UK, Judi moved

back to Canada in 1966 and has entered shows and taken many workshops. Her web site features many images, and info on her work that has been shown on over 100 juried and solo shows, including COAA, KWSA and FCA and Judi was invited to join the Botanical Society in Toronto. She started painting on Masa paper in 1990 and with dye on silk in 2010.

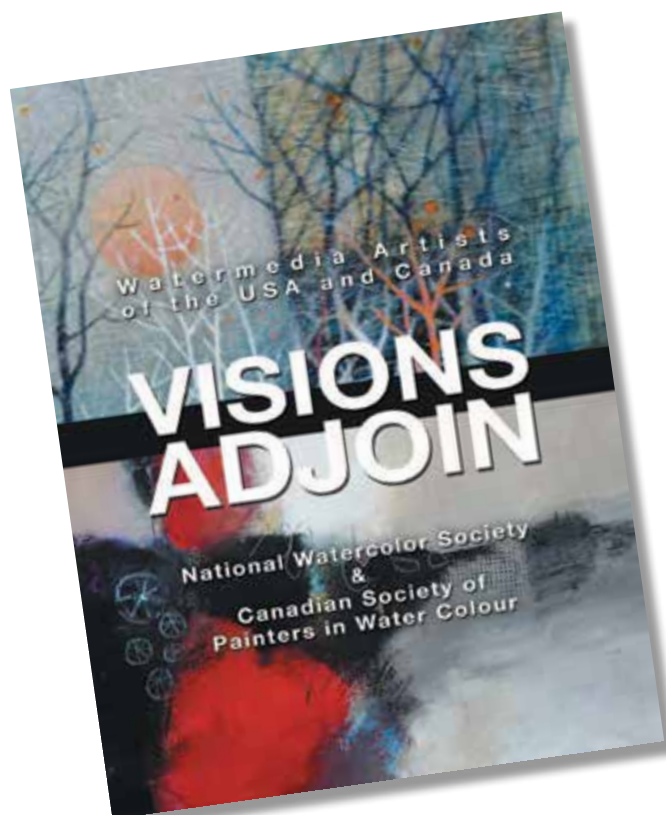
For more info see Arabella Magazine issues, or [www.judipedder.com](http://www.judipedder.com)

**Pat Katz** (Saskatoon SK) Pat's local artists' workshop group spring show was cancelled because of the virus. Instead of just sitting with the disappointment she decided to create her own online four day Virtual Show and Sale featuring 9 watercolor



on canvas paintings created as part of her Café Series. This link to the blog post shows how she presented the images and the show that was promoted through direct email, Facebook, and Instagram posts. It turned out to be a successful approach to featuring her work and presenting it in a unique way. She hopes it inspires other artists to experiment with alternative ways of showing their work. <http://pauseworks.com/patkatzartwp/recent-work/welcome-to-my-cafe-series-art-show-sale/>

## Historic Commemorative Book AVAILABLE NOW



# VISIONS ADJOIN

2020 CELEBRATION

**100 Years**

National  
Watercolor  
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**95 Years**

Canadian Society  
of Painters in  
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## Opportunities for Artists

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### Hey, Watercolour Instructors! We would like to hear from you!

#### – From the newly formed CSPWC Education Committee

For years the CSPWC has offered top notch watercolour instruction through the Watercolour Symposium. Not this year, sadly.

We are working toward offering a wider range of educational activities, both to members and to the wider world of watercolour painters and learners.

We have a tremendous depth of experience and knowledge within the members of the society. Our efforts will be aimed at making this expertise available through offering future symposia,

facilitating local workshops and potentially through online instruction. It has been fascinating in recent weeks to see artists take up the challenge and start to offer in-depth personalized instruction through the internet. This is an exciting opportunity to help bring together the watercolour community spread across this broad nation and across the globe.

To offer these activities we need a pool of instructors.

If you teach watercolours and would like to be part of this, please let us know. Email Anita Cotter at the CSPWC office ([info@cspwc.ca](mailto:info@cspwc.ca)) to express your interest.

**Poppy Balser,**  
Education Committee Chair

# CREATING GREAT ART TAKES TIME, ISOLATION, AND ANGST. SO YOUR TIMING IS PERFECT.



As of April 2020, most Canadians are staying or working from home in response to the COVID-19 outbreak.

The organizers of N3XT, a national visual arts competition, encourage you to take advantage of the time you may have now and until July 24, 2020 to create important works of art that can help unite a nation.

N3xt is sponsored by the Arts & Letters Club of Toronto. The Arts & Letters Club was created in 1908 as a meeting place for artists, writers, and patrons to come together for open dialogue about Canadian arts and culture.

Today, the N3XT visual arts competition renews that bold spirit by reaching out to a new generation of Canadian artists.

#### CALL FOR ENTRIES

Up to \$10000 and \$5000 in cash prizes and more. N3XT is a national competition of the visual arts with a timely and challenging theme: **UNITY**.

Canadian visual artists are invited to express their vision through :

- 2D Artwork • Sculpture
- Short Film • Graphic Novel

#### HOW N3XT WORKS.

- A five-person jury of artists, critics, and gallerists will judge the first round of submissions
- Artists who are short-listed for the juried competition must ship the actual artwork to Toronto, Ontario for final award judging.
- N3XT finalists and awards will be unveiled at a gala exhibition and awards presentation at the Arts & Letters Club in Toronto, October 22, 2020

#### REQUIREMENTS FOR ORIGINAL ARTWORK:

- Two-dimensional works cannot exceed 1.5 metres (5 ft) in width or height
- Sculptures cannot weigh more than 68 kg (150 lbs) or be larger than 30 cm (12 in) wide or 45.75 cm (18 in) high
- Short films and video must be provided as a MP4 digital file on a USB external hard drive formatted for Apple computers
- Graphic Novels must be provided as a PDF

#### N3XT ENTRY COST OPTIONS:

- \$24.50 for each entry
- \$30.00 for each entry with display on N3XT online gallery

There is no limit to the number of entries you can submit. Online entry form: [www.n3xt.ca/call-for-entries](http://www.n3xt.ca/call-for-entries).

**ENTRY DEADLINE: JULY 24, 2020**

**N3XT.CA**



**CANADIAN SOCIETY OF PAINTERS IN WATERCOLOUR**  
**95TH ANNUAL INTERNATIONAL OPEN WATER**

**2020**

The CSPWC/SCPA announces its first  
**Online Annual International Open Water Juried Exhibition 2020**  
**A Juried Exhibition of Transparent Water Colour**

**Entry deadline: midnight Friday, October 2, 2020**

**November 1, 2020 – January 31, 2021**

**CSPWC - 95<sup>TH</sup> OPEN WATER INTERNATIONAL JURIED EXHIBITION, 2020**

The Canadian Society of Painters in Water Colour (CSPWC) announces its first Online Annual International Open Water Juried Exhibition 2020.

In lieu of the traditional physical gallery exhibition, we are proud to present the 95<sup>TH</sup> International Open Water Juried Exhibition as an online exhibit which will be posted on the CSPWC website gallery.

**Important Dates for Participating Artists**

May 1, 2020	Open Water Juried Exhibition Competition Submissions begin
October 2, 2020	Deadline for Receiving Entries
October 23, 2020	Results emailed to Artists and Posted
November 1, 2020	Online Exhibition Opens
January 31, 2021	Online Exhibition Closes & Archived

**CSPWC 95th ONLINE Annual International Open Water Juried Exhibition 2020**

CSPWC 95th ONLINE Annual International Open Water Juried Exhibition 2020 is strictly open to submissions painted in Transparent Watercolour as defined in this call for entry. The society's definition of transparent watercolour is the use of artist's quality watercolour paint used on watercolour paper or watercolour board, with a minimal use of body colour.

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.

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

The work must be original, be conceived and created by the artist making the submission.

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.ca](http://www.cspwc.ca)

or email: [info@cspwc.ca](mailto:info@cspwc.ca)

**Please Note:**

*The artist, by submission of entry, grants the CSPWC the right to use the image of the accepted painting in the CSPWC's online exhibit as well as for publicity, educational and reference purposes.*