

water COLOUR



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

Spring/Summer 2022

Tom Young CSPWC

Instructor, BC Paint out
at the Harrison Hot Springs (see pages 6-7)



Leslie Lambert CSPWC

Instructor, BC Paint out
at the Harrison Hot Springs (see pages 6-7)

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PUBLICATION DATES

Spring/Summer 2022 PDF

Fall/Winter 2022 PDF

Monthly On-Line

at www.cspwc.ca

Newsletter Coordinator

Janet Tovey

Newsletter Creator

Rayne Tunley

President's Message



Message from the President
Message de la présidente

Hello to each of you from sunny Nova Scotia, I'm traveling and writing to you from my childhood home just outside of Bridgewater.

On May 7th we held our 98th AGM, and I was pleased how brief we kept it and that the talk that **Pat Fairhead** provided was so well received. Pat is one of our longest standing members and at 95 years young, I'm elated that her inspiring story is now among our archive videos.

This process of recording Pat's story certainly gave me pause. In thinking about the history of our society and it's future, I realize we have missed some opportunities, however, with the technology as it is, now is the time to preserve our yore going forward.

As we move toward our 99th year, I believe we should have a way to preserve the history of our current and future members for posterity. What better way than with a video library of our members careers. I'm hopeful that this will be a priority for the society as we move to the next 100 years. As some of our members have surpassed their pinnacle years, we cannot delay.

Another realization after our recent AGM, is that the Board of the CSPWC is working in a labour deficit. We remain in search of a few key positions.

These three are vital:

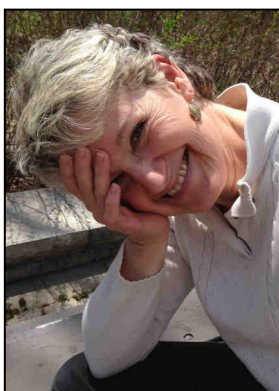
1. A Treasurer, the person who takes on this job has an important role in the society and will work with our office administrator and our bookkeeper. Good record keeping skills is the only requisite knowledge; the person reports to the Board regularly with our bank balance and outstanding expenditures.
2. A Website Development Committee Chair this position will require experience in WordPress.
3. An Awards Chair, what a fun and rewarding job this is. Providing prizes. We even have templates you may use to send off to prospective sponsors.

In order to keep the CSPWC thriving we must provide programming and events, this takes people-power. There are many ways you may want to give to this great society. I implore you to take a role in keeping our society vital.

Reach out to me, Janet (at info@cspwc.ca) or anyone on the Board if you would like to work with this vibrant, fun, and dedicated team of artists.

Yours in service,

Sam L. Boehner
CSPWC President

FROM THE DESK OF YOUR ADMINISTRATOR:

Dear Members and Associates,

Wow, what a jam packed first year for me as your CSPWC administrator! Thank goodness I was supported by so many of you. **Anita Cotter**, with her stellar patience, answered my barrage of questions till her departure at the end of June (though she is still in my list of favorites on my cell phone) and for **Rayne Tunley's** continuing support, for sharing her knowledge of the society as well as the ins and outs on many procedures. And to **Norman Choo** for his assistance in getting our new computer running

smoothly, for answering a thousand questions, quickly resolving issues and reducing my panic level considerably! Thanks to all of you and to the team that hired me into the position.

And thank you to those on the board and in committee chair roles for your encouragement and understanding over these last 12 months. I'll miss working with those of you who are leaving the board this year; **Jennifer Annesley** who did an incredible job with the new ArtCall program we used for the Open Water show, **Deanna Beaujot** who managed our Social Media and much more than Instagram and Facebook postings, **Anthony Saldutto** who was at my beck and call when cash disbursements were needed, and **Brittney Tough** whose suggestions and insight often gave us pause to consider taking on new directions. I hope to have the opportunity to work again with these wonderful people.

For the year ahead, and to date, we welcome **Elizabeth Gilbert** to the Board. Elizabeth does an amazing job as New Member Committee Chair. And I look forward to working with her in the year ahead. Rayne Tunley picks up the role of Open Water Chairperson for the next two years and I suspect that will be another learning curve for me as I get more involved and dig deeper into the administrator's role.

There are exciting times ahead as the 100th anniversary fast approaches! I look forward to getting to know more of our members and associates and how I can best serve you. Until we do have the chance to meet, happy painting.

Please feel free to reach out to the office if you have any questions or need your contact information updated. I'm at info@cspwc.ca

Thank you,
Janet Tovey

CSPWC Calendar of Events

2022-2023

Western Ontario Regional Show RENEWAL

ROYAL BOTANICAL GARDENS

On until June 12th

Online starting June 14, 2022

B.C. Paint Out Plus

August 21-27, 2022

Harrison Hot Springs

(see website for details)

www.cspwc.ca

CSPWC 97th Annual Open Water Juried Exhibition 2022

EXHIBITION DATES

October 14—December 16, 2022

SUBMISSIONS OPEN

July 15, 2022

(info and updates: www.cspwc.ca)

Annual General Meeting—2023

Location TBD

Saturday, May 6, 2023



RENEWAL ART SHOW NOW OPEN!

May 7—June 12, 2022

Mezzanine, RGB Centre
Royal Botanical Gardens
680 Plains Rd. W, Burlington, Ontario

The reception for the Renewal Show was held on May 14 at the RBG Center in Burlington.



*Mark Rosser accepting
People's Choice Award
from VP Marlene Madole*

Congratulations to **Mark Rosser**, recipient of the People's Choice Award for his piece titled *Hunters Moon*, shown below.

The event was well attended and it was a joy to be able to connect with each other, share ideas, stories and 'Ooh' and 'Ah' together at the incredible work on display.

The Show remains open till June 12th so please do drop by and see the collection from our Members and Associates in Anita Wood's group.

The Royal Botanical Gardens is also a delightful place to explore and makes a wonderful day trip.



*Mark Rosser, 'Hunters Moon',
Watercolour*

CSPWC Western Ontario Spring Show Renewal – by Anita Wood

Thank you to Canadian Society of Painters in Watercolour and Royal Botanical Gardens for your support of the spring show Renewal.

I want to thank our members and associates in the Western Ontario Region for supporting this show and submitting your paintings.

Thank you to **Shelley Prior** for being instrumental in securing RBG for the venue and for being our contact, working together.

Thank you Shelley, **Tiina Price** and **Len Hughes** for setting up the physical show. Thank you to **Carol Hughes** for printing the show labels and for help on Art Call.

Thank you to **Elizabeth Gilbert** for selecting the Jurors for the show, **Tom Young**, **Martha Gayford** and **Carol Westcott**.

Thank you to the **family of Brigitte Schreyer** who so graciously loaned the beautiful painting for the show and to be used in the advertising.

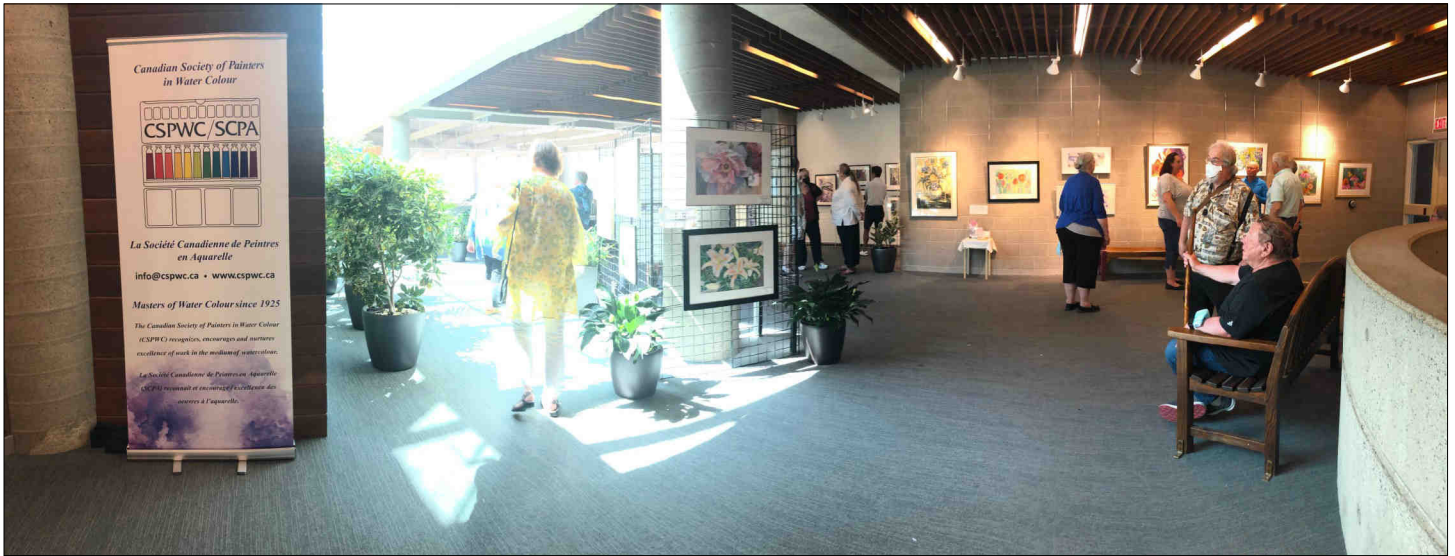
Thank you to **Rayne Tunley**, **Linda Kemp** and **Jennifer Annesley** for help with Art Call, SM posters, Certificates, etc.

Thank you to 1st Vice President **Marlene Madole** for your wonderful speech at the Opening Ceremony.

The Opening Ceremony was well attended and very positive.

The People's Choice Award went to **Mark Rosser** for his wonderful painting Hunter's Moon.

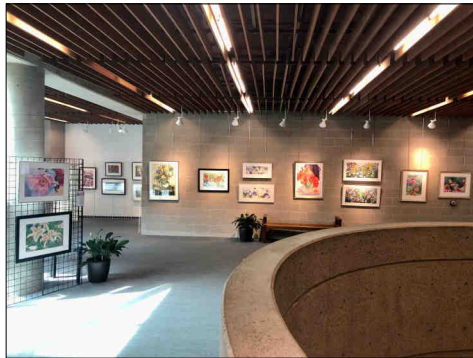
Thank you to all for working through everything with numerous emails!



Renewal Regional Exhibition at the Royal Botanical Gardens



Centre: Regional Director Anita Wood



The Exhibition



VP Marlene Madole opening the exhibit



*VP Marlene Madole and
CSPWC Administrator Janet Tovey*



CSPWC Watercolour Paint Out Plus in BC Aug-2022

*Held in the beautiful Village of Harrison Hot Springs,
BC from AUGUST 22-27, 2022*

For more information on this event please visit our website or click on the link below: BC Paint Out

<https://cspwc.ca/cspwc-scpa-watercolour-paint-out-plus-2022/>

Are you joining us for the BC Paint-out?

What is so great about painting outside (or even just getting out of your typical painting space)? Here are some good reasons to give plein air a try:

- It takes you away from distractions and offers a break from daily routines, digital and otherwise. It allows your eye and mind to apply brush to canvas or paper and get meditative with your work.
- It enhances creative expression by getting into nature and opens your senses. Feel the breeze, the sun's warmth and hear the water hitting the shoreline.
- It encourages risk taking. You have to work quickly which is a great way to break free from the habit of overworking a piece.

Read on for tips from our two featured artist at the BC Paint Out, happening this August in Harrison Hot Springs.



Plein Air Painting Tips - by Leslie Lambert

As the weather becomes warmer, there comes the desire to be outside more. This is a great opportunity to pick up your brushes and do some plein air painting.

Plein air is a French term for “*open air*”. In painting, it refers to painting outdoors. This is the best way to experience the true colors of the outdoors and get the feeling for the atmosphere of a place. Plein air painting doesn't have to be complicated.

It can be done from the comfort of your backyard garden or during an outing to the beach. However, before you head outside, there are a few things you might want to consider.

(Leslie Lambert tips cont)**Dress Appropriately**

First, and foremost, is to dress for the weather. That may mean a big sun hat, some sunscreen and bug spray. Or if you live in an area that often gets some afternoon showers, a rain jacket or umbrella might be handy.

Travel Light

You don't need to bring your whole studio outdoors. Try to minimize what you bring. Keep your palette small, bring a couple of brushes, and use smaller paper or a painting journal. Only use the essential colors. You might also use this time to try to paint with a triadic of colors, or create value studies with just a black tube of paint.

Use a Camera or Phone to Get a Visual Reference.

Although a photograph does not get the same feeling as being there in person, having a camera is a great way to remember the scene. Especially if you experience unexpected changes in weather or would like more detail in a larger studio painting based on your plein air piece.

Don't Forget the Water

Water to drink and water to paint with are essential, especially for watercolorists. If you know that you will be in an area where access to water is difficult, be sure to bring some with you. And if you find that carrying extra water can be cumbersome, grab a few of those brushes that you can fill up with water. Staying hydrated is also important, especially in hotter weather.

Get Comfortable

When plein air painting, look around and find something that interests you – then get comfortable. Remember that big sun hat or find a shady spot to paint from. Try to keep your paper out of direct sun. This will reduce the glare from your paper and protect your eyes. You can either stand at an easel or find a bench or blanket to sit on with your painting in your lap. Make it as easy as you can for yourself, so the struggle is in the painting, not in dealing with physical ailments and environmental conditions.

Five Important Things to Bring to Plein Air Painting Session - by Tom Young

In addition to the essential supplies of paper, paints, brushes, paper, water bottles, you should bring the following to the plein air session:

- A free and uninhibited view of connecting with the environment and what it offers us as artists.
- A keen sense of observation of the relationship of the elements in the outside environment and how we wish to see them on paper.
- Inspirational and discriminating thought in sketching what we see and wish to include or not include in creating our own composition.
- Attention to the role of the light on different elements, surfaces and shapes in the real environment and how we want it to be seen or imagined through colours, values, negative spaces and other decisions we make in our paintings.
- A sensitive and learning approach to how the pigments mix and react to the paper and water through planned and unplanned guidance by us.

100th Anniversary Coming Events

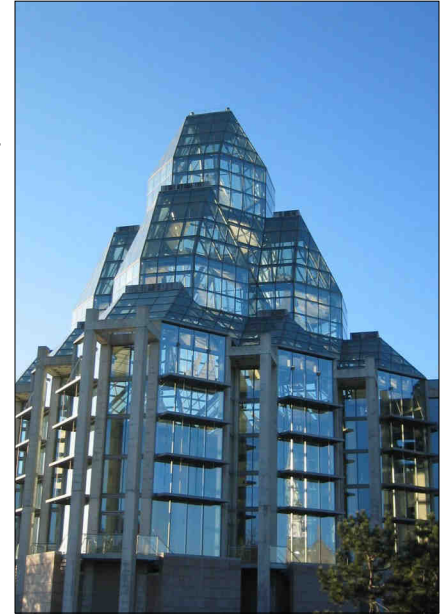
- By Marlene Madole

How very exciting! Neville Clarke has contacted the senior curators at the National Gallery of Canada (NGC) in Ottawa, and the Art Gallery of Ontario (AGO) in Toronto. The CSPWC/SCPA has received positive enthusiastic responses to our letters of proposal tailored to the holdings of each gallery. Each institution in turn has included other curators in the planning process and when they get back to us – we see what is possible.

Neville Clarke has an agreement for a CSPWC/SCPA exhibition with the leading commercial gallery of Toronto's Roberts Gallery, and Jean Pederson for Calgary's Collectors Gallery. As these paintings will necessarily be for sale, the gallery owners will have a say in what work will be hosted in their spaces. The Station Gallery in Whitby, Ontario is also a "yes".

The Orillia Museum of Art & History has been one of the earliest galleries to accept an exhibition proposal. A new commercial gallery in Orillia – The Cloud Gallery has been approached with the eye to having the openings overlap – as they are blocks apart. Orillia is Franklin Carmichael's hometown.

These are just the highlights – our committee has continued to be very busy exploring and planning opportunities, so keep painting to ensure you have a choice of works available to submit for special exhibitions to come!



(National Gallery of Canada)

Mission Statement:

We want to create celebratory milestone occasions to bring members and their paintings together with dignitaries and special guests through exhibitions, special projects, and events.



The CSPWC Gift to the Royal Collection Trust

– by Linda Kemp

From 1985 to our 100th Anniversary

You've heard this mentioned at the recent AGM and in newsletter issues over the years. Here is more information on this historic project.

The CSPWC Royal Collection Project presently includes seventy-five contemporary watercolours by members of the Canadian Society of Painters in Water Colour. These original paintings comprise the single largest collection of Canadian works within the Royal Collection of Queen Elizabeth II and are housed in the Royal Library at Windsor Castle. The first gift of sixty paintings was presented in 1985, followed by fifteen additional works in 2000 to commemorate our 75th anniversary.

The CSPWC will add a third and final gift to the Royal Collection to coincide with our 100th anniversary. This final presentation will include 25 watercolours, which will bring us to the significant number of 100 paintings.

You can find more information here: https://en.wikipedia.org/wiki/Royal_Collection_Project

(continued)

The seventy-five pieces from the previous two gifts can be viewed on The Royal Collection Trust website. All the watercolours from the previous gifts should be visible online www.rct.uk/collection. Use the inventory number in the 'search' box. The earlier gifts are in the ranges 926161-926220 and 933762-933776

Our 100th anniversary is only a few years away and before you know it, the time will have arrived for you, our Elected Members, to submit your painting for consideration for the CSPWC final gift to The Royal Collection. Although you can expect the Call to Enter in 2024, I know of members who have already started work on their special painting.

Remember that the outside measurement of the mat must be 20" x 27"/50.8 x 68.6cm. Allow for at least 2.5"/6.5cm all around for the mat. Your painting may be horizontal or vertical mount.

In looking forward to this next phase of this prestigious competition and opportunity, I have been reviewing Tony Batten's and my files. Along with old photos, I came across three letters that appeared in the 2002 newsletter following the grand adventure to visit Prince Charles, Canada House and Highgrove. I hope you will enjoy reading the reports from Tony Batten, Neville Clarke and myself. I offer them in order of the events and so in this newsletter we begin with my twenty-year-old letter which covers the activities of December 10, 2001.



The Royal Collection at Windsor Castle

Looking Back to Winter 2002

Prince Charles Accepts The Royal Collection – by Linda Kemp

The grand fountain in Trafalgar Square sparkled in the bright sunlight as numerous cherry red double-decker buses maneuvered past the delivery vans unloading their treasures at the doors of Canada House. From my vantage point, high in the dining room of the National Gallery I observed the preparations unfold for our big event. I speculated that perhaps a cake was concealed within one particularly tall parchment pyramid. The long-awaited day had finally arrived, December 10, 2001, the occasion of the presentation of 15 paintings from the CSPWC to her Majesty the Queen. My companions Tony (Batten) and Neville (Clark) reworked and rehearsed their speeches as we awaited our lunches. (We had been mindful not to order anything with sloppy tomato sauce or laced with garlic.)

We marvelled nervously as we reviewed the impressive guest list. The milestone affair, hosted by The High Commissioner, Mr. Kinsman and attended by his Royal Highness Prince of Wales appeared to be a catalogue of Who's Who. Dignitaries included the Earl Alexander of Tunis, Mr. Oliver Everett of the Royal Library, three Cabinet Members and the First Secretary (Consular) along with curators, directors and agents of the National Gallery Fortnum and Mason plc, The Freud Museum, The Royal Academy of Arts the Royal Overseas League the Hayward Gallery, Waddington Fine Art and the Henry Moore Trust. Celebrated artists, art consultants and theatre personalities including Joseph Plaskette

and Alexander Creswell, appeared on the list of attendees in addition to 14 members of the CSPWC who were able to make the trip to London and their guests.

As the anticipated moment of the proceedings drew closer, we passed through the grand front entrance of Canada House. Numerous police and security guards had assembled in readiness to check invitations, identification and passports.

Once inside, Bonnie Brooks and I peered out through the curtains at the gathering crowds in front of the embassy. At this time I met Diana Dabinett and Ruth Sawatzky. We were given instructions as to the proper protocol (curtsies not required, we could address our distinguished recipient as 'His Highness' or 'Sir' and a good solid handshake when introducing ourselves, would be appropriate).

At precisely 3:00 PM Prince Charles arrived and was offered a cup of tea while we were quickly ushered into the

elegant gallery. The delicate moss-green room detailed in white and gold, swarmed with more than 100 guests. Any earthly giant could well have stood to their fullest height under the airy ceiling, ducking only slightly to avoid the glittering crystal chandeliers. The 15 paintings were hung between the tall windows and along two walls. The prince quietly entered the gallery and began to make his way around the room (followed by a gathering of reporters, cameras and security) in a predetermined counter-clockwise path to meet with artists and guests as we had assembled in front of our particular paintings.

Prince Charles spent several minutes with each artist discussing their piece of work and painting techniques. Due to a severe case of nerves I can't remember much beyond his initial comment concerning my painting! I do know that we chatted casually about my approach to the landscape, but really most of the conversation is just a wonderful foggy dream. Prince Charles continued around the room visiting with artists including Jean Pederson, Ron Hazell, Vivian Thierfelder, Wendy Hoffmann, Jane Hunter and Barb Augustine. Prince Charles impressed us all as a sincere gentleman. We were overwhelmed and touched by his interest in the work and his sensitive manner.



Anthony J Batten, "Day of Rest, Bay St. Lawrence, Cape Breton Island, Nova Scotia" (Windsor Castle Collection)

Having completed my visit early, allowed me the opportunity to investigate the lavish refreshment table. The cake I had only imagined earlier was in fact an exquisite delicacy of sweet whip cream and rows of ruffled white chocolate that unfurled like roses. I tucked two dainty shortbread cookies that had been cut into the shape of a Canadian maple leaf into a napkin with the intention of taking them home to my teenagers. (Unfortunately neither of the cookies made it past breakfast the next morning.) Interviews with members of the press followed as the time sped by.

The afternoon's proceedings culminated as Tony spoke eloquently of the CSPWC and the Royal Collection. Neville warmly thanked everyone who attended and "joined together to bear witness on the special occasion" and presented His Highness with his CSPWC Honorary Membership certificate and a book of original watercolours by past presidents of the society. Prince Charles was truly delighted with his gift! He jovially remarked, "It was worth coming down for!" and that he was honoured to accept the 15 paintings into the Royal Collection. Only after his departure were the artist informed that the prince had so enjoyed the opportunity to chat with other watercolourists, that we have been invited to view his paintings and spend an afternoon at Highgrove in his private home!

In high spirits we departed Canada House. As the gang crammed into a black London cab, Tom Young commanded "Off to the Ritz!". Overjoyed and enchanted following our magical event, we paraded up and down the promenade at the Ritz (the place to see and be seen) flying imaginary banners that declared "We are from the Canadian Society of



Painters in Water Colour and have just had the greatest of days!" Tourists all, we flashed cameras and shifted seats several time amongst ourselves as the evening melted into laughter and happy memories as Ross Monk summoned our waitress and nonchalantly ordered "The usual".

Left: Anthony Batten and Linda Kemp celebrate at The Ritz following the Royal Collection reception, which was held at Canada House, Trafalgar Square, London. This remarkable project is Tony's legacy to the CSPWC.

Who Shaped Our Early Years... and What Shaped Them?

– by Marlene Madole

Imagine being in Frank Carmichael's library thumbing through his books. You stop and randomly pick up a volume and let it fall open to the inscription: "Frank C from Lawren Harris". Now you know one book held at the library at the National Gallery of Canada.

The Library of Franklin Carmichael is the only book collection of a member of the Group of Seven to have remained intact. It consists of approximately 580 books on art history, theory and technique, history, literature, music, gardening and theosophy, exhibition catalogues, periodicals and technical manuals.

You'll find brief articles on these CSPWC/SCPA Members in the National Gallery of Canada – Exceptional Materials and Notable Subject Collections:

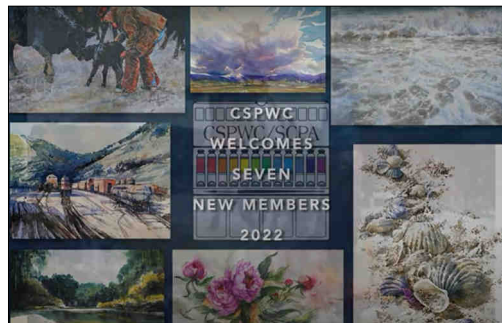
Franklin Carmichael (1890-1945),
Charles Fraser Comfort (1900-1994),
Carl Fellman Schaefer (1903-1995),
C.W. Jefferys (1869-1951),
Fritz Brandtner (1896-1969), and
(Doris - 1918-2003) and Jack Shadbolt (1909-1998).

<https://www.gallery.ca/research/library-archives/special-collections/exceptional-materials-and-notable-subject-collections#CarlFellmanSchaefer>

Introducing CSPWC 2022 New Members

We welcomed these seven newly Elected Members at the recent AGM and have added the pieces below to our Diploma Collection. To see the presentation showing the 6 submissions by each applicant please see this private YouTube video:

<https://youtu.be/GtDjH5RilwY>



Harold Allanson

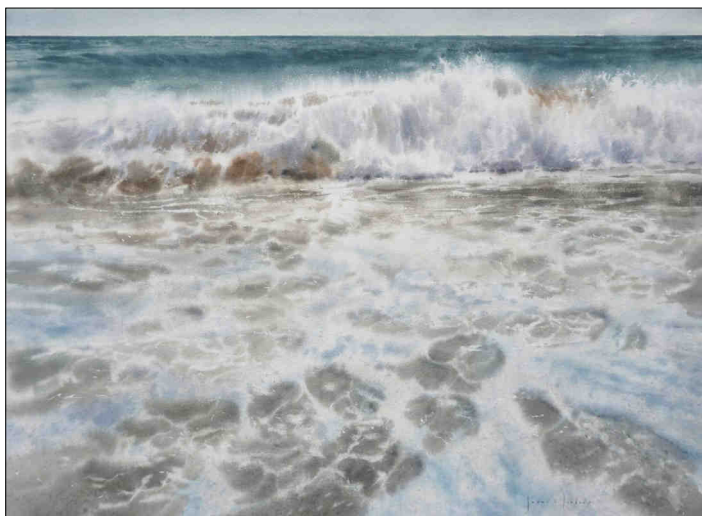
Crofton, British Columbia, Canada

First Steps, 20in x 28in

Watercolour

Cesc Farré
San Pedro del Vale, Salamanca, Spain

The Foam Universe, 23in x 32in
Watercolour



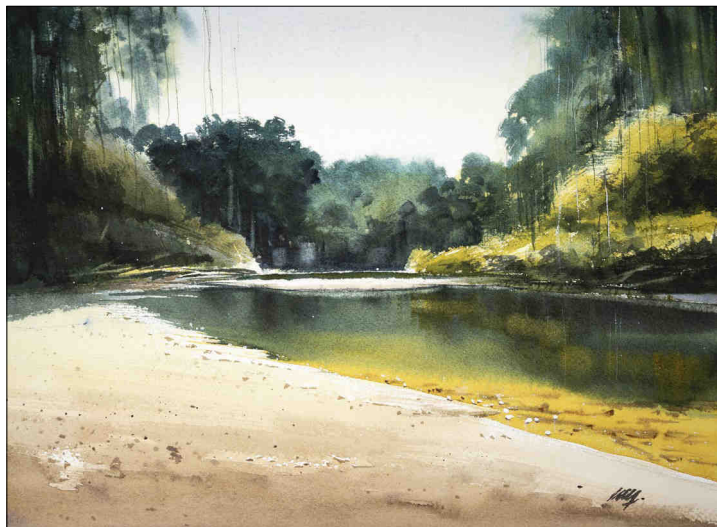
Ken Faulks

Victoria, British Columbia, Canada

Valley Light, 9in x 13in

Watercolour

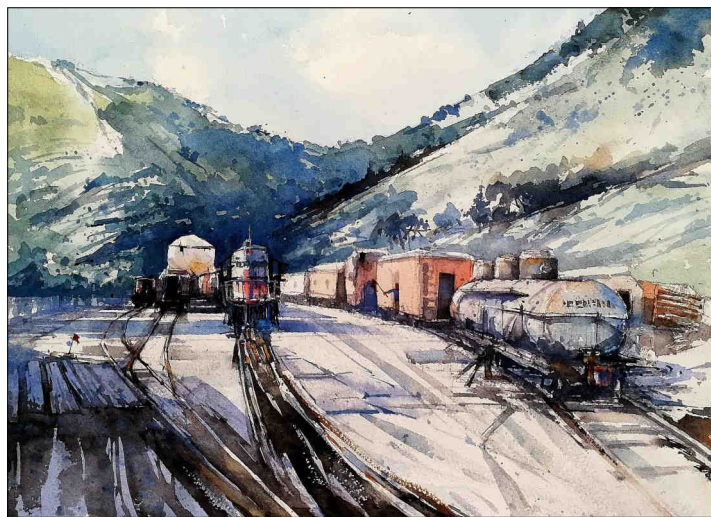




Francis Lee

Klang, Selangor, Malaysia

Brisk Walk In The Jungle, 12in x 9in
Watercolour



Tiangong Liu

San Jose, California USA

The Valley Railroad, 12in x 16in
Watercolour



Sim Wong

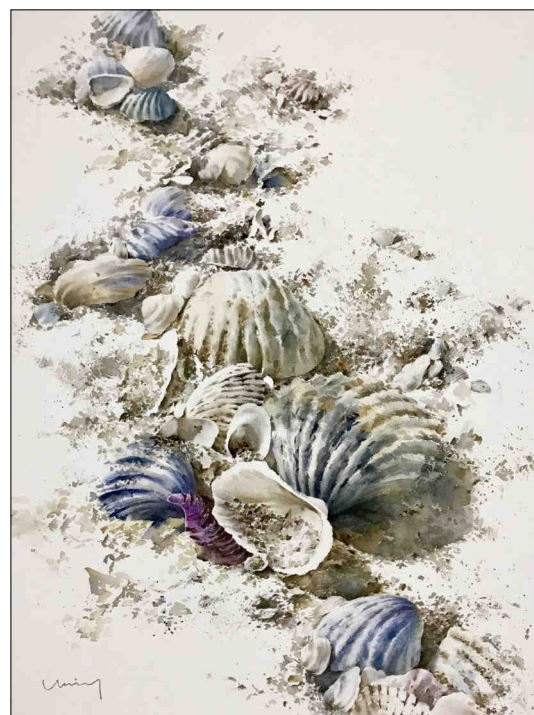
Toronto, Ontario, Canada

The Dance, 15in x 22in
Watercolour

Ting Wu

Barrie, Ontario, Canada

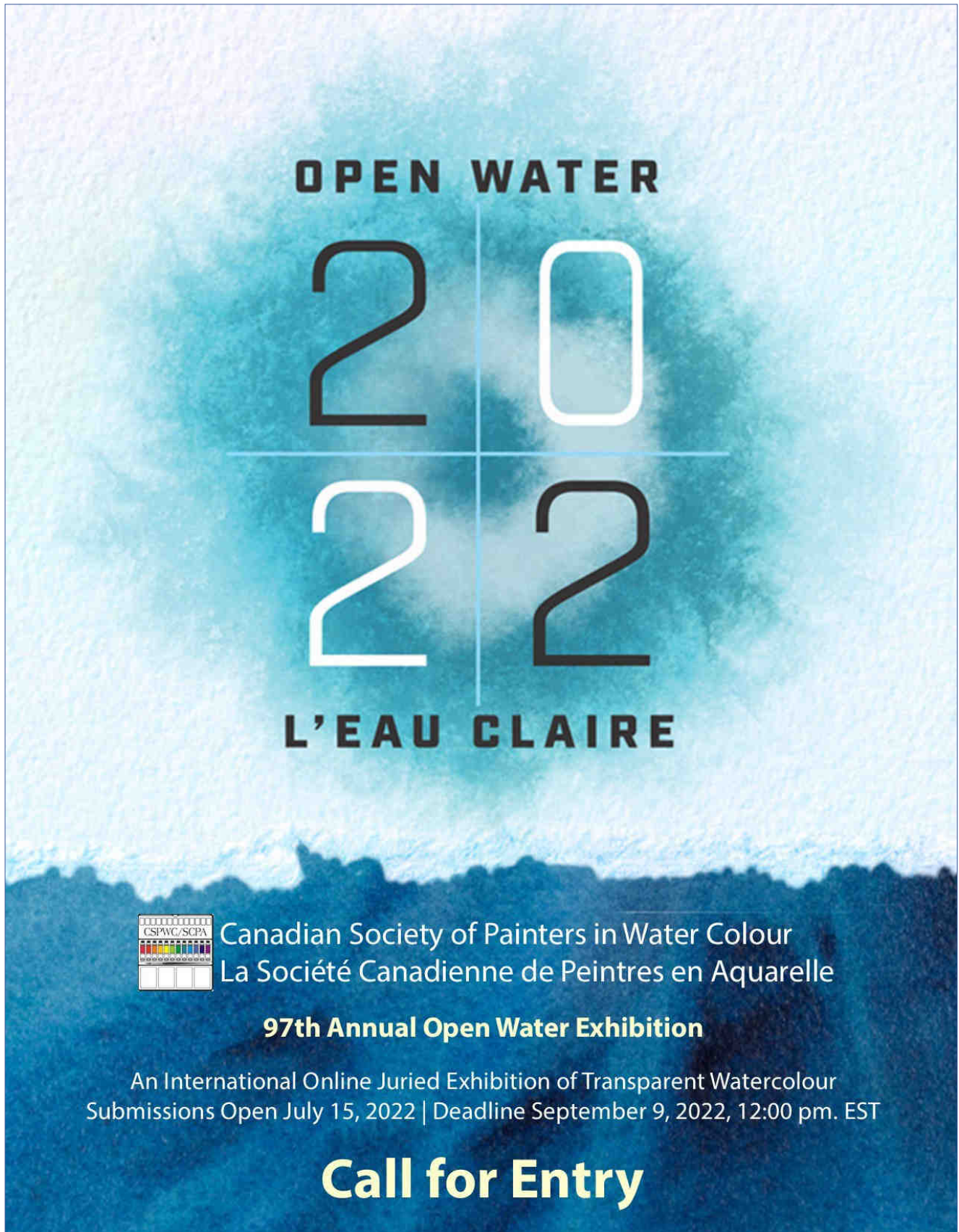
The Sons of the Sea, 29in x 22in
Watercolour



OPEN WATER 2022 INFORMATION COMING SOON: Visit www.cspwc.ca

EXHIBITION DATES: OCTOBER 14, 2022 - DECEMBER 16, 2022


SUBMISSIONS OPEN: JULY 15, 2022

The poster features a watercolor background with shades of blue and white. The title 'OPEN WATER' is at the top in bold black letters. Below it, the year '2022' is displayed with a vertical line between the '0' and the first '2', and a horizontal line between the '0' and the second '2'. The '0' is white and the '2's are black. At the bottom, 'L'EAU CLAIRE' is written in bold black letters. In the bottom left corner, there is a small logo for CSPWC/SCPA, which is a color calibration chart. To the right of the logo, the text 'Canadian Society of Painters in Water Colour' and 'La Société Canadienne de Peintres en Aquarelle' is written. Below this, the text '97th Annual Open Water Exhibition' is written in bold. Further down, the text 'An International Online Juried Exhibition of Transparent Watercolour' and 'Submissions Open July 15, 2022 | Deadline September 9, 2022, 12:00 pm. EST' is written. At the very bottom, the text 'Call for Entry' is written in large, bold, yellow letters.

OPEN WATER

2022

L'EAU CLAIRE

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

97th Annual Open Water Exhibition

An International Online Juried Exhibition of Transparent Watercolour
Submissions Open July 15, 2022 | Deadline September 9, 2022, 12:00 pm. EST

Call for Entry

In Memoriam

Alan Lillie Wylie

June 17, 1938—April 20, 2022

Fort Langley, British Columbia



Alan Lillie Wylie AWS DF, SFCA, NWWS, CIPAA, CWA, CSPWC was born in Glasgow, Scotland in 1938. He graduated from the Glasgow School of Art in 1960 with a degree in Mural Design and Mosaics. In 1967 he immigrated to Nova Scotia and began a career as a full-time artist and teacher. He moved to British Columbia in 1974 and married his artist wife, Janice Robertson, in the early 1990s.

He became an elected Member of the CSPWC in 2007 and in that year won the *Dorothy J. Corson Award* in our Open Water Show for his painting *Street Vendor*, shown at right. Also shown below,

from the same year, is his diploma collection piece, *Putting on her Face*.

In 2009 Alan served on the CSPWC/SCPA Open Water Jury and Awards Jury the first time that it was held at the Leighton Art Centre, Calgary Alberta. As all the jurors were from the lower mainland of BC., the jury day was organized by then B.C. Regional Director Gerry Thompson at her home. To select the award winners Alan flew into Calgary, to represent the original exhibition jurors, along with two Alberta RCA artists.

Alan was an artist in residence, along with Janice Robertson, in the mid 2010s at the famous “Painters at Painter’s Lodge” on Vancouver Island’s Campbell River, B.C.



Alan Lillie Wylie, “Street Vendor”, Watercolour



Alan Lillie Wylie, “Putting on her Face”, Watercolour

Alan Wylie was a unique CSPWC member –he was offered elected membership as a “meritorious artist” by the board, nominated by Jean Pederson – then board member and Regional Director for Alberta & the Prairies. This is the third way to earn elected membership in our by-laws – offered in consultation with the Membership Committee. He may well be the only member who has come through successfully in this way.

He will be truly missed by all who knew him.