



TWS ARTLINE

February 9, 2021



Doug Geldart President, TWS

I know everyone is being saturated with endless news reports on the pandemic situation and impact, so I will forego any more comments other than I trust everyone is staying safe and in good health. Our challenge as artists and for our society is how to maintain our creativity.

Hopefully your network of friends and associates supply you with enough enjoyment and reality checks to get you thinking of the soul satisfying pursuit of art.

This issue is full of engaging, interesting and inspiring articles, as provided by the numerous volunteers creating new content. Right up front I want to thank all the dedicated volunteers who contributed their content, so read on and think about sending some of them a note of thanks. That simple recognition is priceless and you will have expanded your network!

Since our October newsletter issue, TWS members had the opportunity to watch painting demonstrations by David McEown and Poppy Balser as well as participate in two-day workshops by Nancy Newman and Joel Popadics.

Our Fall 36th Aquavision Juried show ran from Dec 2- Feb 3 and you can read more about the show in this newsletter.

We held our annual holiday party on Dec 9th during which we had three fabulous members painting

simultaneously with the accompanying insightful commentary from two other members, as described in detail further down in this newsletter.

Everyone should be pleased to know that we have new volunteers taking on several executive roles. **Wendy Marsh** is our new secretary, taking over from Vita Churchill who has been our well appreciated secretary for so many years. **Patricia Gonzales** and **David Mandelstam** are the new Show Co-Chairs, and will be looking to **Stella Dai** to impart her wisdom and insights from her time as Show Chair. **Cathy Gifford** is our new Outreach Chair, a new role that replaces the old Telephone Chair and will now include more of the social continuities amongst members.

There are several new successful initiatives for members to read about below and many of the articles are in fact solicitations for your input. Hopefully you may choose to engage in the next round of offerings and let us know your comments and suggestions.

We will be holding our Annual General Meeting on April 14th via zoom online.

I am enjoying this evolution of our society.

Doug Geldart, President, TWS.

MONTHLY MEMBERS MEETING SCHEDULE

- by Rayne Tunley

It was our pleasure (**Rayne Tunley** and **Peter Marsh**) to participate in the first online commentary of the Toronto Watercolour Society's Holiday party held on Zoom, December 9, 2020. The purpose of this event was to celebrate the process of painting. Generally speaking, when artists demo, the purpose is not to necessarily produce a final painting but to demonstrate the process of how he/she works.



Commentator
Rayne Tunley

TWS Artists **Barbara Eguchi**, **Sim Wong** and **Bonnie Steinberg** graciously accepted the invitation to provide an insight into their method of painting, each of whom have different styles,



TWS HOLIDAY PARTY December 9, 2020

approaches and techniques in the medium of water colour.

The total demonstration time was 45 minutes which was coordinated by Technical Support and Zoom Administrator Heather Stewart, who rotated the spotlight between each artist sequentially in 2- 3-minute segments.



Commentator
Peter Marsh

As commentators, our focus was to support the artists throughout their presentation and to celebrate their process and differences and to give an interpretation as to what was happening while it happened. We feel that it is always refreshing watching how others work as we can always learn something new.



BARBARA EGUCHI

Barbara began her demo displaying her value sketch, which

was done on location before this session, which she states is her usual method before every painting. She enjoys working out a basic plan, and through watercolour she likes to embrace the unknown. This allows

Barbara to plan with her initial focus on retaining the whites in her work. As Barbara paints, her painting reveals itself to her and she responds to the playfulness of what is in front of her. She enjoys taking risks.

During this demo, Barbara worked on a quarter sheet of watercolour paper. Designing what was in front of her, she began by isolating the whites using a low tack masking tape and paper. With

her whites isolated, she then painted wet-in-wet mid-values using flat brushes which allow for geometry in the background while, at the same time, building upon the structure.

When dry, the tape was removed, and the design was ready for her to respond. Building her work with glazes gave the lighter values more interest with details added towards the end of the demo.





SIM WONG

There are so many different approaches to starting a painting.

Some artists begin with a value sketch, others start and respond to what they have initiated. Sim began her demo by planning in her artist's mind ahead of the session before she picked up the brush. Her plan was to paint her ethereal roses with a bird.

Sim paints directly onto the watercolour

paper without drawing, basically drawing with her brush.

Using a lot of water, Sim began her demo creating the soft shapes of her roses. Her roses are developed through layers, each of which are very soft and understated with colour.

Sim doesn't mix much on the palette, but prefers to let the colours mix in the painting. This keeps her colours fresh, pure and alive.

She stays with these rose shapes using various pigments such as Indian yellow, Quinacridone red light, Permanent Rose and Alizarin Crimson until she is satisfied, moving towards the next stage of the leaves using Quinacridone Gold, Viridian Green, Shadow Green (Daniel Smith), Leaf Green (DaVinci). She will use Ultramarine Blue mixed into the greens for darker shades.

As the painting develops, Sim puts her work aside and later returns to make any changes and final adjustments.



BONNIE STEINBERG

Prior to working on many of her paintings, Bonnie researches her subjects extensively. Bonnie has a deep interest in the history of the buildings she paints, and she also learns what life was like in these historic places. As Bonnie has a deep affinity for Toronto, don't be surprised if you find her walking through the city, painting directly, sketching, and taking

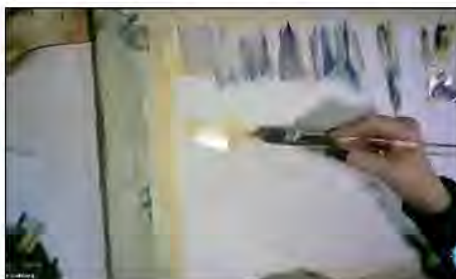
photographs for future reference to assist in her memory of where she has been.

Because of her love of white, Bonnie chose a snow painting for this demo which had been started with a sketch directly on her watercolour paper. Bonnie believes that light is the most important part of the painting with its light and its cast shadows.

Not only does Bonnie love white, she also loves colour. She says that there isn't a colour that she doesn't

embrace. She likes the M Graham paints for their clarity of colour, but sometimes uses Daniel Smith. Her aim is to create a strong colour statement even if there isn't colour, because, as she says, "colour is in everything".

Bonnie began her demo with a lot of water and flowing colour within her negative shapes as well as in her cast shadows, building the structure with positive/negative forms. Bonnie's demo gave us a glimpse into her philosophy and process.



Many thanks to Heather Stewart and Doug Geldart, who made this holiday gathering a huge success. I would like to extend a huge congratulations to artists Barbara Eguchi, Sim Wong and Bonnie Steinberg for a job well done. Also, I would like to thank my colleague Peter Marsh for a most enjoyable collaboration, and the sharing of ideas and philosophies before and during our commentary. It is always a pleasure to work together. This special event was hosted by the TWS President Doug Geldart.

If you would like to view this recorded event, please visit the TWS YouTube channel: <https://youtu.be/A6iU9ITdYPg>

Programmes By Terri Flaser

In compliance with the government mandate due to covid-19, we do not have access to our meeting space. TWS will resume monthly programs by offering meetings via the Zoom platform. We have an administrator hosting these events to facilitate members logging into the session. Members receive an email invitation that has the link to the meeting, noting that members simply click on the link, no downloads necessary.

November 18 Our November meeting held on November 18th featured a presentation by Canadian artist **David McEown**. The online session was attended by approximately 78 members.

January 13. Our January meeting featured a presentation by East Coast artist **Poppy Balsler**. There were 72 in attendance

February 10

Our February meeting will feature **Patti Mollica**, a well-known American artist will be doing a colorful acrylic city scape. Patti Mollica, a resident of New York, has been a fine artist and professional illustrator for over 30 years. Her artwork is known for its fearless use of colour and uninhibited brushwork. She delights in painting the world around her in a bold, decisive style, with hues that are intense, brilliant and contemporary. Patti will paint a vibrant city scape in acrylics for us. Her work is represented in several galleries throughout the US. Patti is the author of three books: "Modern Acrylics, Color Theory and Acrylics Getting Started". She authored instructional painting DVD's and she teaches workshops throughout the US. She is also a certified Teacher for Golden paints.

March 10

Our March meeting will feature **Doug Mays**. We are fortunate that Doug Mays is available to demonstrate his free, spontaneous and transparent watercolour technique via Zoom. He lives in the Hamilton area but spends under normal circumstances his winters traveling. He is an elected member of the prestigious – Canadian Society of Painters in WaterColour (CSPWC) and a Past-President of the Central Ontario Art Association (COAA). His enthusiasm for the watercolour medium along with his pragmatic and light-hearted approach, all lead to a stress-free and enjoyable experience. His work can be seen on his website: www.arrowsinthequiver.com.

May 12

Our May meeting will feature **William (Bill) Rogers**. Bill works out of his studio in Antigonish, NS. Bill a multi-medium artist and his subject matter consists of plein Air landscapes, figures from life, horses and anything that catches his eye. He is an award-winning artist with publications in Splash 9 and 14 from Northlight Books and Strokes of Genius 2 for his figure paintings.

Bill is an elected member of the Canadian Society of Painters in Watercolour (and a past president), the American Society and the Transparent Watercolour Society of America and the Society on Canadian Artists, and has extensive teaching experience. His paintings can be found worldwide, also in the collection of Prince Charles and the Duchess of Cornwall.

Check his website and look for his incredible figure paintings. www.williamrogersart.com

Workshops By George Eadie

Our February and March Workshops are now full, however, we plan to schedule additional workshops in June, July and August if there is interest and if summer travel plans do not materialize.

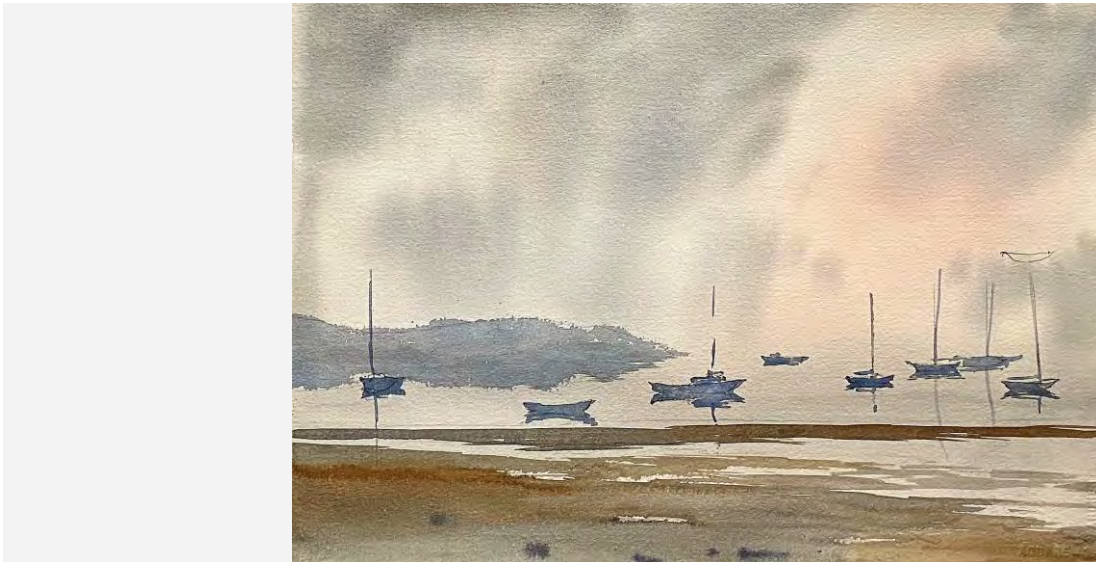
Our February 20th and 21st, 2021 workshop features instructor **Brian McPhee**. The topic is Painting Buildings with Value, Colour and Composition. View a selection of Brian McPhee's work (acrylic and watercolour) at: www.13brokenhorses.com or check out his pictures and videos on Instagram @13brokenhorses.

Our March 20th and 21st 2021 workshop features instructor **David McEown**, an old friend of TWS. The topic of this workshop is Icebergs, Mountains and Glacial Reflections. David's recent polar adventures were featured in the December 2020 issue of Artists Magazine, check out his work at: <https://www.davidmceown.com> or on Instagram at: @davidmceown

Our January 23 and 24th , 2021 workshop with **Joel Popadics** was a great success.

With coffee and brushes in hand, brave TWS painters did their best to keep up with the teaching and demonstrations of our first international workshop instructor in quite some time.

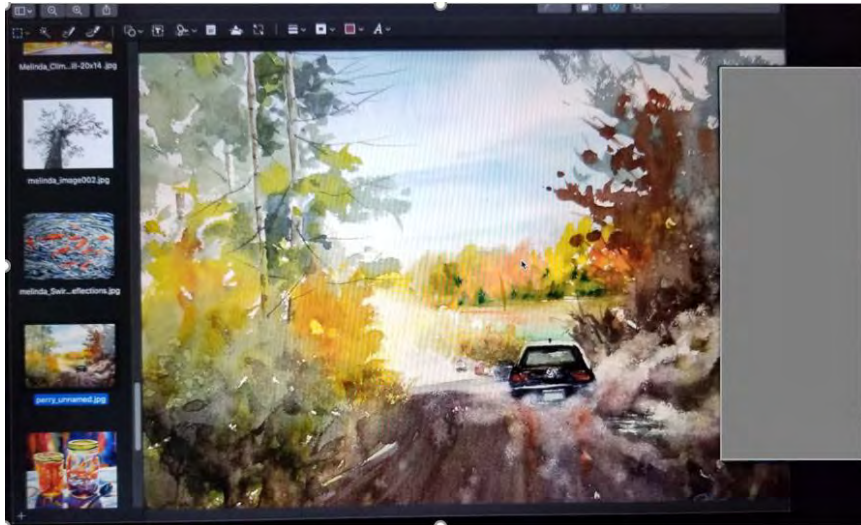
This workshop explored techniques for capturing the illusive "feeling of light and atmosphere" in watercolour skies, water, trees and rocks. Wet blending, working wet-in-wet, timing, dry brush and brush work were also demonstrated and discussed. Joel provided numerous tips, observations and advice that will take students' watercolour landscape and seascape paintings to a more atmospheric, painterly place. Many students painted along with the demonstrations and the results were quite amazing. Check out Joel's finished demonstration.



Special Announcements

TWS is introducing a new format called Bulletins, in which news to members can be sent out via email to announce events or items of interest. Specifically, TWS is introducing a series of initiatives for members to participate, and the following are short descriptions of the initiatives.

Jen Nolan hosted the first **Painting Critique Circle** on January 19, 2021. 13 members participated in the discussion of each painting. The outcome was a wonderful engagement and thoughtful exchange of constructive comments that each painter took away to pursue in their next painting. The painting below is by Perry Chow. The next Painting Critique Circle will be announced via email and George Eadie has volunteered to lead it.



Doug Geldart hosted the first **Opportunity to Interpret** was held over a two-week period in early January and involved 4 members who used a single shared photograph from which each painted their own interpretation. They all met online via zoom to review each other's paintings to share how they approached their process and to discuss the surprising variations that resulted. TWS is planning to repeat this new project of Opportunity to Interpret, led again by Doug Geldart.



AQUAVISION FALL 2020

36TH Annual Fall Juried Show

Aquavision 2020, our 36th Annual Fall Juried Show, appeared on the Toronto Watercolour Society's website on December 2nd, 2020. (Because Todmorden Mills, our scheduled venue, was unavailable on account of pandemic restrictions, this was our first-ever juried show that was presented online only.) The show remained on the website until February 3rd, of this year. Thanks to the dedicated work of several volunteers under the direction of Show Chair Stella Dai, the show proved to be a huge success in terms of visitors. Statistics provided by our Website Coordinator, Tracey Narduzzi, show that, by early January, 957 viewers had visited the show. Stella reports that 154 paintings were submitted for jurying. From these, Linda Kemp, our juror, was asked to pick 100 for the show and fifteen award winners. (One selected painting was withdrawn from the show because the artist, contrary to long-standing TWS policy regarding juried shows, declined to offer the painting for sale.) Linda says that, in making her choices, she was looking for a broad variety of artistic statements. Some of the things that influence her, she says, are "sincerity, creativity and unique vision." Another thing that wins her over, she says, is a painting that captures a unique moment or place.

Here follow some highlights of Linda's comments about the award-winning paintings.

Gold Medal winner, Susan Ware's "Just in Time for Canada Day" – "pure clean colour, interwoven shapes and hard and soft edges," an "extraordinary" painting.

Silver Medal winner, Hal Bilz's "Border of a Brook" – "delights all the senses," with its "patterns of light and dark and its multitude of shapes" showing "nature's hidden treasures."

Bronze Medal winner, Stella Dai's "Sway" – "an amazing feeling of light" that "flows and blows across the paper in a musical performance."

Dorothy Blefgen Award for the Best use of Colour, Margaret Roseman's "Winter Sunset" – "patterns and movements" and "bits of pure, vibrant colour," the "shimmering" effect of the combination of colours in the foreground.

Best First Time Entry Award, Sherrill Girard's "Lilting Lace and Cherries" – "warmly glowing cherries cast colourful shadows across a lace cloth."

Awards of Merit:

Vera Bobson's "Intercepted" – masterful design, with its "bold shapes and colours that reach far beyond the dimensions of the painting."

Gill Cameron's "Killarney Vista" – a "design that locks flat shapes together."

Perry Chow's "Painting on a Windshield 1" – "delightful watery shapes" that "slip and slide."

Lowell Lo's "Downtown Old Treelined Street" – "small passages of warm, pure colour emit a quiet glow" while tucked into large areas of neutrals.

Valerie Russell's "Wet & Windy" – "a topsy-turvy world, a story that captures the imagination."

Honourable Mentions:

Wendy Marsh's "Watching Linda" – an enchanting "patchwork of colourful shapes" and "a charming story" that "unfolds before our eyes."

Martin Myers' "Arial Abstract 4" – "clean colours" and "organic and geometric shapes" that create a "visual vibration."

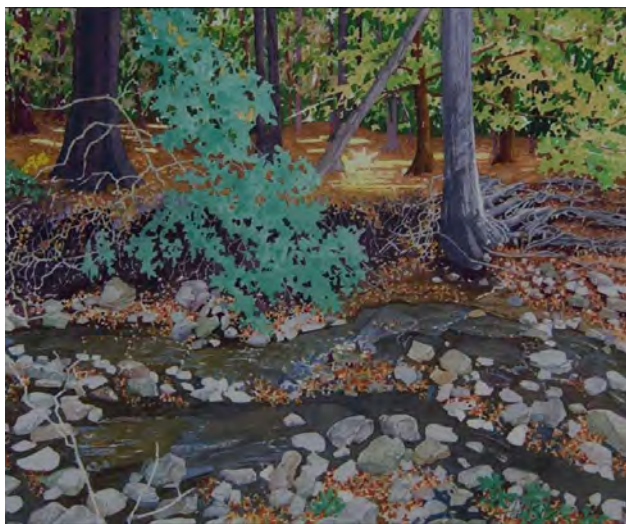
Carolyn Pascoe's "Dancing at Caribana" – "flowing lines and joyous movement."

Doreen Renner's "And The Wheels Go Round" – "wonderful surprises in the variety of shapes."

Kelvin Sue's "Bulbophyllum Elizabeth Ann" – "the ordinary becomes amazing when viewed close up."



Gold



Silver



Bronze

A BRUSH WITH MEMORY:

Brandy Pot Island Gaspésie National Park by Bess Catic-Ahmed

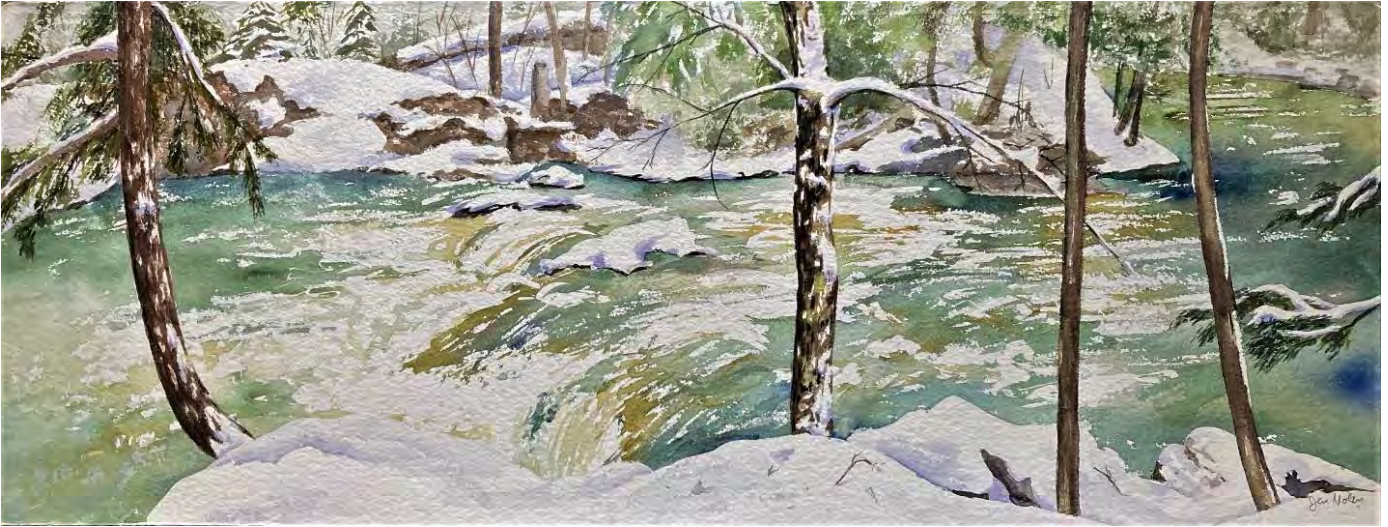


In August of 2019; after a particularly busy summer, with my husband and our youngest son, I started a journey to Gaspésie National Park. Our first overnight stop was the beautiful and historic Quebec City. We spent two nights there, walking the banks of St. Lawrence, as well as the cobbled streets of the old town, and then pressed on to our destination, the Gaspésie National Park. I did not expect the drive on the south side of the St. Lawrence to be very interesting; however, the sights were spectacular; on one side the river was getting wider with each passing town. On the other side, were rolling hills, farms and little towns all along our drive. The biggest surprise was masses of pink Fireweed everywhere.

We had a lovely cabin in the park and days were filled with hikes and taking in views of the Sainte Anne River and its waterfalls, sparkly creeks joining the river and interesting vegetation along the hiking paths including blueberries. The cabin offered a patio with barbeque and fire pit, a perfect way to spend our evenings. After three days of hiking, we headed back home. Our first stop was marina at Rivière-du-Loup. Through Société Duvetnor, we had booked overnight stay in the historic lighthouse on Pot à l'Eau-de-Vie (Brandy Pot) Island. On the boat ride to the island there were glimpses of beluga whales. The island is a sanctuary for many migratory birds, especially common eiders whose down, very famous for its insulating quality, is harvested by Société Duvetnor from abandoned nests. Proceeds of this harvest help with their conservation efforts. The island was also covered with the same Fireweed as seen all along the river and in the Gaspésie Park. Its height frequently exceeded my height. Staying on the Brandy Pot Island had its challenges – a shared bathroom with four other people staying at the lighthouse. However, the history and the natural beauty were worth it.

Our last stop on the way home was Montreal, and we stayed in the dynamic down-town where the architecture and energy of this city never disappoint. This trip provided many reference photographs which I am very much looking forward to turning into paintings. The painting Troll Free is a view under a bridge in Gaspésie National Park. Dappled Light is a study of Fireweed on Brandy Pot Island.

Algonquin Park Winter Painting, by Jen Nolan



A couple years ago, I signed up for a weekend painting winter adventure in Algonquin Park. The group of students, led by Brian Hoxha, stayed at the fabulous Wolf Den Retreat for the weekend. It was cold, with temperatures in the minus teens. The sun was shining and Saturday was a glorious day. We had picked Oxtongue River near the retreat and managed to get all the vehicles there in the morning after digging a few out of snowbanks. It was a bit of a trek along the trail with all our gear, but I was able to get to the breathtaking waterfalls with all my stuff. We each found a location to start painting and I found a perfect first spot near Ragged Falls where I had a great view, and I could sit in the sun and out of the wind.

It took some time to adjust to painting with alcohol spirits which were kept in the water to keep them from freezing. The sun kept moving throughout the day (even though I asked it not to), and I took photos multiple times to capture the different light. I enjoyed my thermos of hot chocolate and my packed lunch, and occasionally visited the other painters to keep myself moving and warm, and to see what they were up to. At the end of a long day, we met for a potluck in the main lodge, sharing a wonderful array of foods and reviewing each other's paintings.

I tried out a few painting spots over the weekend, starting three paintings that I later finished at home.

If you have a fond memory related to painting in watercolour, send it in to be part of our growing library of content that can be used for future newsletters. Please include a 300-400 word write up. Send the email to tradleg@sympatico.ca with subject title TWS Brush with Memory.

Creativity during Covid - By Chris Hill

Ten months into the pandemic, I think it's safe to say that most of us are weary of staying home, grim statistics, an abundance of caution, unprecedented circumstances, news conferences, and pivoting. No one is living their best life. The excitement of anticipation experienced before travel or special occasions has morphed into the monotonous despair of waiting... for a vaccine, for spring, for a return to the "old" normal.

As Toronto Watercolour Society members we are fortunate. We all know and experience the personal joy of creating artwork. Yet the pandemic, with its inherent lack of stimulating experiences and pervasive stress can create a vicious cycle. We know that creative pursuits reduce stress and improve mental health. A 2018 article in Forbes magazine by Ashley Stahl, for example, noted that "a creative act... can help focus the mind and has even been compared to meditation due to its calming effects on the brain and body". Yet the lack of stimulation and increase in worries during the reign of Covid 19 can lead to the dreaded cousin of "writer's block" and "painter's block"! I am happy to report that while some TWS members are experiencing this phenomenon, there are also many members who have discovered effective antidotes to this problem.

In our recent survey entitled "What sparks your creativity?", I learned that 57.4% of those who responded felt that the pandemic had affected their creative inspiration for painting while 26.5% were unaffected. Of those who were affected, 41.2% have been less inspired to paint while 25.5% have been more inspired to paint. 33.1%, on the other hand, find that it depends on the day. Those who are finding their creativity blossoming during the pandemic may agree with the member who wrote that, "having time with no interruptions, like a day when no one comes to the door or I don't have to be anywhere [is a] Perfect time to paint." Another member mentioned the power of "Having time to step back and think deeply about what matters and why, and how I can express it artistically."

The activity cited the most for sparking creativity is walking outside (70.1%). A recent www.healthline.com article concurs, sharing the results of a study by Stanford University researchers that showed walking increased creativity by 60%. The study found benefits even with indoor walking - the movement more than the environment was key. That being said, 67.7% of our members also derive creative benefits from spending time outside in nature. A study from The University of Kansas quoted by Dhaval Patel on the www.medium.com/thrive-global website refers to a University of Kansas study that found a connection between time spent in nature and a 50% boost in creativity. For me, walking in nature is an unparalleled mental health break and creativity booster: the combination of fresh air, exercise and honing your observations of nature - the colour of the clouds, the angle of the branches, the texture of the bark - even in the dead of winter!

Other popular sources of creative inspiration among TWS members are attending Zoom art workshops (56.7%), looking at online galleries or artists' websites (59.7%), reading books about art or artists (47.8%), attending Zoom art meetings (47.8%), listening to music (43.3%) and watching art videos (43.3%). Clearly, connecting with art and artists virtually is a vital link that reflects and strengthens our own creative ideas and aspirations. Two final suggestions shared by members might inspire others. One member has received and is looking forward to delving into a copy of *The Artist's Way: A Spiritual Path to Higher Creativity* by Julia Cameron. Another is enjoying free weekly art chats with different guest artists each week on Thursdays through www.winslowartcenter.com

Whatever sparks your creativity, may you find it, enjoy it and share it!

Chris Hill is a member who teaches elementary grade kids.

Talking with the Colourful D.D. Gadjanski

A TWS Member Profile by Beth Parker



When **D.D. Gadjanski** expressed interest in becoming an artist, her father said absolutely not, even though five members of her family had been painters. The struggle of a “starving artist” was not going to be the life for his daughter! So, D.D. (Dragica) studied architecture as well as engineering – Airport Organization at the University of Belgrade, in the city where she was born.

After D.D. immigrated from Serbia to Toronto in 1968, she hit another hurdle. While looking for a job in Toronto with her engineering and architecture credentials, she was told in no uncertain terms that because she was a woman and mother of a 2-year-old, her chances of getting a job in engineering were next to none. Almost 50 interviews later, she did find employment, but even then, D.D. was warned by her new boss, “Don’t ever expect to become a head of department!”

D.D., however, had plans. Creative and observant of the world around her, she never let go of her dream of being an artist. When her son left for university, she finally was able to pursue her true passion when she was 42.

“My first watercolour workshop,” she recalls, “was led by Margaret Roseman (TWS founder and director). I was so new to the medium,” she says, “I didn’t realize that the odd odour in the air was coming from the wet paper and not the participants!”

It wasn’t long before D.D. had a full portfolio to present to the Ontario College of Art (OCA, before it become OCAD). She was admitted as a second-year mature student, and while working full time at her engineering job, successfully completed the four-year course in Fine Art and Drawing.

There was no stopping the energetic, passionate D.D. now. Before long, she was teaching and giving her own workshops at a studio she set up in her Don Mills home. She later set up a similar studio in her home in Richmond Hill, where she now lives.

Today, you can find D.D.’s beautiful paintings in corporate and private collections across Canada and worldwide. She has participated in over 100 group and solo exhibitions, juried numerous art shows, and been the winner of various best in show awards. In May 2018, for example, she was awarded a Gold Medal for her work shown at Toronto Watercolour Society exhibition.

Always looking for new ways for artistic expression, D.D. has traveled extensively, visiting art galleries and museums, attending seminars and master workshops. She also has led her own art and culture tours around the world including to her home country, Serbia.

When asked what medium she prefers, D.D. won't commit, "Whatever the mood strikes me", she says, although she notes that she loves acrylic for its versatility, and oils are better for portraits because of the slow drying time.

For D.D. experimentation continually supports the language of expression. Her love and commitment to learning and finding new ways of expressing her creativity means that she doesn't limit herself to one medium or set of materials. She paints in watercolour, acrylic, oil and encaustic, and chooses various materials as a canvas. For instance, Yupo is one of her favourites for watercolour.

At 78, D.D. continues to teach in her home, and "paints every day in her head" when not actually working on a project. It's all part of the process she's used throughout her career—gaining inspiration by observing shapes and designs, reading poetry, looking for unusual colours, etc.

Colour is particularly important to her—as is evident in her paintings, from her more abstract, to landscape, portraits and still life. "I love the freedom and flow of colour", she notes in a recent artist talk. In fact, before she starts a new project, D.D. makes a special effort to clear the area of unwanted influences, including colour. "I clean my space," she says, "and even cover my working area with a tablecloth so that the colour and stuff around her doesn't distract me".

D.D. has always been very involved in the art community. She spent 30 years volunteering with the Toronto Watercolour Society, the Don Valley Art Club, the Arts and Letters Club and in private art galleries. She was president of the TWS in the 1990s, and with her colleagues at the time, produced the first ever TWS catalogue. As part of the TWS mandate, the society holds two annual juried shows. The use of the title "Aquavision" to identify these shows was adopted during her presidency. Her involvement has returned benefits beyond just art. "As an immigrant", she says, "I left family behind. But over the years, artists I've met, such as all of those in the TWS, have become my family. It's quite wonderful".

Her advice to artists are words to live by for every painter—beginner to established: "The trick is not to paint what's in your head, because what we want to create is never what ends up as a painting," she explains. "Instead, you have to accept what you've created and then be able to judge whether it is good or not. Otherwise, you just keep trying to force something, and that will never work."

The above approach means that when doing critiques, D.D. doesn't hold back on helping students evolve: "Don't tell me what you have in mind! What matters, and what I critique, is what I see on the canvas."

To view a retrospective of D.D.'s art, visit her September 2020 Virtual Exhibition: <https://www.homerwatson.on.ca/exhibitions/last-five-years-exhibition/>

Hearts and Flowers by **Carolyne Pascoe**

Our condolences to **Debora Alcide** who lost her mother on December 25th. A sympathy card was sent from TWS to Debora and her family.

To all TWS members, thank you so much for the beautiful flowers and card that were sent to me after my major knee replacement surgery on December 11th. The bright coloured flowers lifted my spirits during my first week of recovery at home. Thank you to my TWS friends for the get-well cards and phone calls. Your cards and good wishes meant a lot to me! (Carolyne)

A special thank you to **Patricia Gonzales** who took it upon herself to send Christmas and Holidays cards to our Lifetime Members on behalf of all TWS members. Many of these members reached out to me to tell me how pleasantly surprised they were to receive this kind gesture. Thank-you Patricia!

On a happy note, one of our life time members (**Ann Drew-Brook**) celebrated her 95th birthday on November 15th at her retirement residence. Although she could not leave her room due of the protocol of her home to the COVID virus, and I could not visit, I delivered a large bouquet of flowers from TWS to her residence concierge and some other personal art gifts from me. She sent me a lovely hand written thank you card to all TWS members shortly afterwards. Since she talks of her feelings about TWS, I have included the transcript below.

November 18, 2020

Dear Carolyne,

What a lovely surprise to receive the delightful card and beautiful bouquet from "all your friends at the "TORONTO WATERCOLOUR SOCIETY" on the occasion of my 95th birthday. I was very touched and would be grateful if you would convey my thanks to all concerned.

*Although I have been a member of TWS for 35 years (in 2021), I still remember so vividly, how impressed I was with the vision of **Margaret Roseman** and her fellow founders in creating a much-needed organization designed specifically to encourage and develop aspiring watercolour artists.*

From the outset, I was impressed with the idea of inviting highly qualified artists to demonstrate their skills at our regular monthly meetings and special workshops. Not only were they gifted artists from the Toronto area but they could also be from other parts of Canada and even sometimes from the USA.

What a thrill it was to be selected to exhibit at our Spring or Fall Shows and in time be able to add the initials "TWS" to our signatures on our paintings.

Last, but not least, were the wonderful friendships which grew from belonging and contributing to such a wonderful organization. In closing, I would like to thank all the volunteer members over the years, who in serving in various positions, made the TWS the vital and wonderful organization it is.

Love, Ann Drew-Brook



IN MEMORIAM (by Carolyn Pascoe)



JEAN MARY HALE - May 23, 1926 - November 5, 2020

We were saddened to hear about the passing of a long time TWS member, **Jean Hale**, at the age of 94. Jean joined TWS in 1986 and would have been a 35-year member this year. She was a Life Time member of TWS, a 25-year member pin recipient and was Signature Member, as well as a Bronze and Silver Level of Distinction Signature Member after being juried into 30 juried shows.

Although Jean was born in Toronto in 1926, at age 11, her family left Toronto and returned to Kent, England, her mother's birth place. At age 13, just prior to the outbreak of World War II, Jean was evacuated by ship with several children, where she returned to Canada and lived with a family to finish her studies in Toronto. Due to financial difficulties, she left school at age 16 and began work with Bell Canada as a switchboard operator. Soon after she was promoted as an artist for the Yellow Pages. During this period, Jean was offered a full scholarship to the Ontario College of Art which she chose not to pursue due to financial reasons. After meeting her best friend and future husband Dennis in 1951, she married in 1953 and had 3 children before moving to Lorne Park Mississauga in 1962. It was here that she embraced her family's many interests in sports and took active interest in her local community for 60 years.

Jean was a known gifted and talented artist, a skill she perfected throughout the course of her life. She took classes at Sheridan College and OCAD and attended numerous workshops to hone her technique in painting. Jean would often set up her easel and paints at Bronte Harbour or Oakville Yacht Club; the sunsets, sailboats and the riverside offered favourite scenes for her watercolours. She was also a member of the Lakeshore Art Trail, a community-based art show tour that showcased local artists' works. Jean also pursued a successful business venture offering custom home portraits for clients in Oakville and Toronto.

Jean was predeceased by her husband Dennis and is survived by her three children, Andrea, Stephen (Donna), Phil (Robin); 12 grandchildren and 5 great grandchildren. She will be missed by her family and her many TWS friends.

(Due to COVID restrictions there was a private Family Funeral)

IN MEMORIAM (by Carolyn Pascoe)

ANTHONY (TONY) J. BATTEN - NOVEMBER 6, 1940-DECEMBER 27, 2020

A Good Friend of Toronto Watercolour Society



Many TWS members were saddened by the sudden passing of **Tony Batten**, an outstanding artist, a well-loved member (and past President of) the Canadian Society of Painters in Watercolour (CSPWC), the Society of Canadian Artists (SCA), the Ontario Society of Artists (OSA), Federation of Canadian Artists (FCA) as well as the historic Arts and Letters Club of Toronto.

I first met Tony when I joined the staff of Stephen Leacock Collegiate in 1975 where he was an outstanding and popular teacher of Art and History. As a colleague, I soon learned that the best place to be at lunch everyday was at Tony's table where we all fell in love with Tony's wonderful stories, his infectious smile and laughter! At the end of each month, Tony would bring in a number of his paintings and display them in our school office. (They were always for sale, as he said, to pay off his AMEX bill each month!) It was on the first occasion that he did that, I bought my first original painting for my new home. This beautiful watercolour depicted a winter scene of a historic Coach House in Montreal with such mystery that you wondered who lived on the other side of the windows and doors. This was the beginning of our 45-year long friendship with Tony that opened the whole world of art to me, in particular watercolour. I was so inspired with his watercolours, that he let me audit his classes when I was able to and encouraged me to try painting. He set me up with all the correct necessities for painting (including 300-pound paper so I would not be frustrated with my paper warping.) He also helped me choose painting workshops with top watercolour teachers on my 1982 solo trip to New England.

In 1985, Tony approached me and **Don Baxter** (a fellow Leacock teacher and new watercolour painter) and told us about the new Toronto Watercolour Society that had been just formed and encouraged us to join in May 1985. Our first juried show was to be held in Oct. 1985 and Tony had been asked to be one of the first jurors. Over the years, Tony was asked to do demonstrations for our group and lectures on the history of watercolour. His great funny and interesting presentations and wonderful painting skills enthralled our members. As workshop chairperson for many years, I asked him to do a number of popular workshops for our members. For our 25th Anniversary in 2010, as President I asked Tony to once again jury our annual fall show with Mary Ann Ludlam CSPWC. We held the show again at the Columbus Centre where we held our first spring show in 1985. What a great show it was with a large attendance and many sales!

On a personal note; Tony was my mentor and source of inspiration for so many future encounters in the world of watercolour and my many travels to Europe. We attended each other's first art shows and many more gallery shows and openings, lunches with the CSPWC; travelled on the trip that I organized to go to the English Convent in Bruges Belgium in 2005. Without meeting Tony as a colleague, I would not have met any of you and had all the incredible friendships, experiences or been able to express myself for the beauty of the world that I saw everywhere I ventured near or far.

Tony had such a passion for life, a wonderful sense of humour and caring for so many people: past students, friends, colleagues and so many fellow artists, past and future. He was a dear and special friend whose spirit will be with me the rest of my life, whenever I look at his beautiful paintings on my walls and think of the time and memories that we shared together. Rest in peace my dear Tony. You will be missed by so many! Thanks for all those wonderful memories! Carolyn

To learn more about Tony, see his paintings and to read an obituary by Peter Marsh and Rayne Tunley (both TWS members) visit his web site www.anthonybatten.com

Members' News

by **Carolyne Pascoe**

Congratulations to **Jenny Reid** (TWS 35year member) who has been juried in to three shows of the Federation of Canadian Artists at the Federation Gallery in Vancouver (www.artists.ca).

Her painting “The Descent- Killarney” was displayed in Vancouver in December.

Works on Paper, which opened on January 25, 2021 features Jenny’s painting called “Walking on Sunshine” and the third show an Artists' Choice Show features- “Old Coffeehouse Budapest”, will open on February 8, 2021. These were all watercolour paintings.

Our President **Doug Geldart** also had 3 paintings selected for the Federation of Canadian Artists 2020 Toronto Open National Juried Exhibition that started on December 1st as a virtual show. Congratulations Doug!

Thank you to **John van Gameren** our current V.P. who willingly drove the Award Certificates from our Annual meeting to each director’s homes to have all the Certificates signed. Carolyne then was able to send the certificates to the recipients in early December. If you did not receive your certificate, please let Carolyne Pascoe know ASAP. (905-509-5224)

Congratulations to **Margaret Roseman** who was very honoured to have been chosen as one of the “**Foreign Master Artists**” for an invitational exhibition of the prestigious “**2020 International Online Exhibition of Chinese and Foreign Watercolor Painters**” sponsored by Watercolor Professional Committee of Shanghai Sino-foreign Cultural and Art Exchange Association. Twenty-one foreign painters from Japan, Australia, France, Belgium, the United States and Canada, together with 22 artists from China made up this exhibition. The aim of this exhibition was to promote communication and integration among different ideas, nationalities, and cultures.



HISTORICAL RECOLLECTIONS OF TWS

THE FIRST YEAR OF TORONTO WATERCOLOUR SOCIETY (1985-1986) (by Carolyne Pascoe)

Margaret Roseman started teaching watercolour painting at Central Technical School in 1970 and later as well at the Toronto School of Art. She lamented the fact that her students lacked the opportunity to display their work, to meet other artists and to see other artists' demonstrations of techniques different than her own.

Among Margaret's students at the Toronto School of Art was **Jody Fuller**, new to Toronto, and a former member of the Pittsburgh Watercolor Society and **Isabel Cooper**, an experienced watercolourist wishing to introduce her daughter **Wendy** to the joy of watercolour painting. Through the energy and research of these students together with Margaret's vision, the name Toronto Watercolour Society was registered. The Society was officially started!

Within a few weeks a charter was drawn up and the organizational structure established. Margaret provided a list of her past and current students who were invited to attend the first meeting of the newly formed group. They were pleased to have 45 people attended this gathering held at the Metro Public Library on May 9th, 1985. Margaret opened the meeting explaining the proposed organization and Jody Fuller introduced the new executive committee and handed out the draft Charter. Margaret was the first demonstrator, using flowers from her garden. It was announced that a show was in the works for the fall, and the proposed fee for membership. The attendees were very impressed, and many signed up to join that evening.

On August 8th with the help of **Alex Petricic** who worked for the Toronto School Board and was another student from Margaret's Central Technical School class, TWS was able to rent space at Hodgson Public School for the monthly meetings. That evening Ron Piddington of the Frame Shoppe gave a talk on framing and **Pauline Holancin** demonstrated a landscape painting.

The First Fall Juried Show was launched on October 20 and hung until November 3, 1985 at the North York YMCA. **The jurors were Pat Fairhead, Renata Realini and Anthony (Tony) J. Batten.** There were 77 juried paintings exhibited and 22 of these were sold as reported in the first newsletter in the Fall of 1985. The first regular monthly Weekend Workshop was held in November at the Edithvale Community Centre and was conducted by Ron Leonard. Other workshops the first year were instructed by Margaret Roseman, Gerry Puley, Pauline Holancin and Don Fraser - all very accomplished watercolour artists and instructors, indeed!

The first non-juried show, called the Artist Choice Show, was held at the Northern District Library with the theme of "Winter in Toronto". The first Spring Show was held at the Columbus Centre from May 21-June 6, 1986 with **Ann Meredith Berry, John Joy and Bill Sherman** as jurors. The show was opened by **Andy Donato**. Once, again many paintings were sold.

By end of 1985, TWS had grown from the 8 initial founding members (who formed the first executive) to 110 members at which point a waiting list had to be formed because of space limitations.

1985-86 Executive; Director: **Margaret Roseman**, President: **Jody Fuller**, V.P: **Wendy Cooper**, Sec./Treasurer: **Isabel Cooper**, Membership Chair: **Marion Brown**, Social Convenor: **Lorna Black**, Show Chair: **Bev Hagan**, Workshop Chair: **Jean Coupe**, Newsletter Editor: **Rosemarie Leckie**

Special thanks to our first Historian, **Ann Drew-Brook**, for providing detailed notes that helped me to write this synopsis and Margaret for being our ever tenacious, devoted director for the past 35 years.



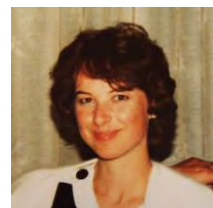
Isabel Cooper



Jody Fuller



Margaret Roseman



Wendy Cooper

Newsletter Volunteers and Contributors



Rayne Tunley



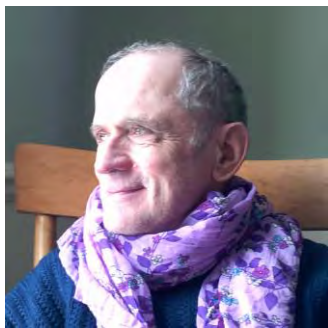
Terri Flaser



George Eadie



Jen Nolan



Patrick Donohue



Bess Catic-Ahmed



Chris Hill



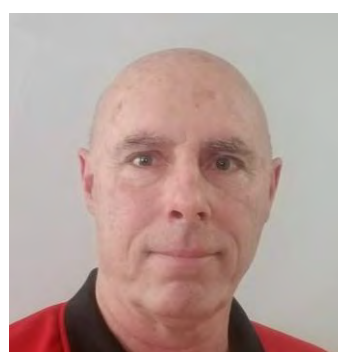
Beth Parker



Carolyne Pascoe



Margaret Roseman



Doug Geldart

Websites to Explore for Watercolour and Watermedia Inspiration

Carolyn Pascoe contributor

The following websites offer many free opportunities to explore various tips, techniques and to view some excellent watercolour and acrylic paintings. -[National Watercolor Society](#)
www.nationalwatercolor.org

Check out their 100 Year Show which is a video of the top artists selected for this Centennial Show in the USA today

View great watercolors on their website including the Centennial open exhibition and past exhibitions. (note US spelling of WC)

Also connect to most of the key watercolor societies in the USA scroll down and click on WC Societies and websites This resource page for artists, lists organizations that have programs and exhibitions which include water-media. I suggest you contact these organizations for their Exhibition information and dates.

Individual websites

[Artist Network TV videos](#)

[Artistnetwork.com](#) Stream over a thousand hours of artist videos, in all art mediums, get access to The Artist digital magazine back issues, tips and art instruction in e-books and access to a news letter for \$99.99 US (a year) or \$9.99 a month. Go to the web site to read all the details. I purchased this last Oct. and have enjoyed watching a variety of artists in watercolour and mixed media. Lots of tips and you can play the videos as many times as you like.

Joel Popadics, AWS, www.watercolorpop.com If you missed taking the TWS workshop with this master painter and teacher, you can still learn from Joel with classes on YouTube and Patreon sites. Joel shares his 30 years of teaching with you in his wonderful videos online. No matter how long you have been painting, you will learn something new or add a new technique with your brush or a new variety of colour combinations!

<https://www.patreon.com/joelpopadics> for his paint-a-long videos and virtual instruction.

Explore the wonderful display of his paintings on his web site or on Google.

Shari Blaukopf www.shariblaukopf.com An elected member of CSPWC -Shari is a Montreal based watercolourist and an urban sketcher. Her website has videos on sketching and painting with watercolour on location. You can also sign up for her newsletter (Sketchbook) where she sends what she is painting each day or week. It is also possible to purchase videos on her website which are streamed to you and can be watched forever. She is a great teacher and shares everything with you: the sketch, the value studies and final painting. (TWS hopes to have Shari for a workshop this spring)

Ron Hazell CSPWC, SCA www.ronhazell.com We had Ron instruct at our Special TWS Workshop for 4 days in May 2018. Ron is instructing workshops via ZOOM from his studio in Halifax Nova Scotia. He is an excellent teacher and has written a book on painting water (An Artists Guide to Painting Water in Watercolour) Please check out his website for his next demo or workshop. He also has 3 DVD's for sale.

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