



TWS ARTLINE

WINTER 2021 – 2022



A message from the President of TWS

Here we go again, starting another year with both hope and trepidation. We need little elaboration on the restrictions and burdens, so let's focus on the hope that can motivate us as we progress into 2022.

Let's hope we all get to paint more, to enjoy the anticipation of planning a painting, doing studies, or just being inspired to jump right in to applying paint to paper.

Let's hope we expand our opportunities to understand how other artists paint via our online Zoom demonstrations and workshops, and seek out more informal sessions that can generate free flowing discussions, laughter and delight.

Let's hope that we all stay safe and healthy and connected to our friends and families, and secretly hope that spring comes early !!

As a brief review of 2021, our membership continues to grow with lots of new, talented and interesting members. We have hosted very talented guest artists painting during our monthly demonstrations, educational in-depth painting workshops, *plein air* paint outs, and two superb juried shows, the most recent being the Fall Show held online as well as in-gallery. That gallery show was such a treat to get up close to contemplate the actual paintings! For our Holiday Party we again hosted three members painting online, accompanied by wonderful commentary by two other members.

As we look forward to our AGM in April, one of the procedural components is to present for election any changes among the executives, all of whom work together to consistently bring the range of services and opportunities to our members. Last year we had some new executives who will continue on in 2022.

I hope that all of our members consider how much they have enjoyed TWS and while each renew their membership for 2022, they seize this opportunity to become actively involved with the successful operation of TWS. We all live busy lives full of commitments but still manage to contribute. For example, after Ann Harvey's many valiant years as Chair of the Newsletter committee, I took over as temporary Chair for the past five issues. With this issue, the baton passes to Patrick Donohue, our new Newsletter Chair.

I want to emphasize again that you do not have to jump into volunteering alone and that a team effort to share the tasks will make your involvement enjoyable and rewarding. So reach out to our Board members, Margaret or me, and let us know you are interested.

Doug Geldart

TABLE OF CONTENTS

A TWS Member Profile - Vera Bobson by Beth Parker	3
A Brush with Memory: Chicago Sketches by Lawrence Kavanagh	5
Pyrrole Red: The Surprising History of A Brilliant Pigment By Beth Parker	6
A Brush with Memory: Where Do the Children Play? by Miriam Melamed	7
Demonstrations	8
Workshops	10
Fall Show: Aquavision 2021	11
Holiday Party	17
TWS Awards by Carolyne Pascoe	18
Members' News by Carolyne Pascoe	19
Hearts and Flowers by Carolyne Pascoe	20
Studio Studies	21
Newsletter Volunteers and Contributors	22
TWS Executive Committee 2021-2022	23

A TWS MEMBER PROFILE by Beth Parker

Challenging The Traditional – Meet **Vera Bobson**, TWS Artist

It was a workshop several years ago that changed the way that Vera Bobson approached watercolour painting. Internationally known teacher, author and painter, Christopher Schink, was demonstrating his semi-abstract style. Vera is forever grateful for what she discovered that day.

“I learned from that experience that I could paint any way I wish and didn’t have to follow anyone’s rules,” she recalls.

Vera then signed up for workshops taught each year in Taos, New Mexico, by Schink and his colleagues: Skip Lawrence and Katherine Chang Liu. Before long, Vera had developed her own distinctive style of saturated geometric forms, using hard edges and intense colours to create her abstracts. As a result, her dynamic, eye-catching watercolour paintings have attracted international attention.

Over the years, Vera’s work has appeared in galleries across North America, including the McMichael Canadian Art Collection. She’s won many awards and has taught and presented workshops in Canada and the USA. You can see the appeal in her vibrant abstracts. “Simplicity is a big deal for me,” she says. One year, for instance, she focused only on black and white. “It was a real challenge to do something with no colour.”

Vera’s early expressions of art, however, were far from abstract.

Born in Germany, Vera was three when her parents emigrated to Canada. The family first lived in Alliston, where her father got a job as a blacksmith. A few years later, they arrived in Toronto. Vera’s first creative talents were directed at sewing her own clothes and making stained glass.

By the time Vera was married, she had started to paint. Her husband, Ron, is a retired veterinarian who established the Kingsway Animal Hospital decades ago. So inspiration was close at hand with various animals in her life. In fact, it was a little painting of



someone’s pet hanging in her husband’s clinic that caught the eye of a client. The client, Liz Gibson (a former President of the TWS), encouraged Vera to join the Humber Art Group as well as the TWS.

“TWS members such as Margaret Roseman, Jake Mol, Pauline Holancin and Liz Gibson did demos which gave me the opportunity to learn more about watercolour painting and ignited the desire to develop my style,” Vera says.

Although Vera was glad to learn the various techniques, even the “rules,” it was that workshop with Christopher Schink that changed her painting life.

Closer to home, another Canadian painter who has been a significant influence on her life is John Leonard, a member of the faculty of Fleming College. Vera studied with him at the Neilson Park Creative Centre and the Haliburton School of the Arts.

“All of these painters,” she says, “were amazing people and I’m forever grateful to them. I did not take this path alone.”



Vera draws her inspiration from nature, which she finds by walking down to Lake Ontario, just south of her home in Bloor West Village. By taking photos, she can record certain shades, shapes and positions. However, Vera says that what appears on the paper is not something that the viewer is “supposed” to recognize.

“Too many people,” she says, “think that they need to understand abstract art. There is no message. Instead, just appreciate the division of space and what you find in the colours.”

Vera also acknowledges that abstract art is not for everyone. “People are polite,” she laughs.

Although Vera used to be in a lot of shows, she mostly paints for herself now – something she does pretty much every day. Her studio is a bright sunroom halfway between the first and second floors of a three-storey home. The arrangement means that when she’s working on a painting, she can see the easel when she passes the room on her way to bed.

By the morning, she can “know what to adjust!”

She and her husband share the home with pets (of course!): a Chesapeake Bay Retriever named Umber, and two Blue Point Siamese cats, Cyan and Azzy. Vera and Ron have two adult children, a son and a daughter, and two granddaughters.

As for advice, Vera is adamant about quality paint and paper. “After all,” she says, “we painters deserve it!” But above all, she says, “Paint for yourself. That way, you can be anything you want!”

Many of us remember when Vera served as Co-chair for TWS Shows. She is currently a member of five art organizations, including the Society of Canadian Artists, TWS (Bronze Level Signature Member) and the Canadian Society of Painters in Water Colour.

Read more about Vera, see her many awards and view her gallery at www.verabobson.com

A BRUSH WITH MEMORY

Chicago Sketches by Lawrence Kavanagh



"Wabash Avenue"

In September of 2018, long before 'pandemic,' 'lock down,' and 'travel bans' were terms in our lexicon, a good artist friend and I boarded a plane to fly to Chicago, a place I hadn't seen for 30 years. As an architect, I find that it's a Mecca for those of us who love a city that prides itself on its architecture, both old and new, and urban design. I had spent most of my life sketching in pencil sans colour and had almost exclusively used natural landscapes as my subject matter. Colour was something I played with only if I chose to work the sketch up into a painting.

Well, here was something different: a city built around a river that twists and turns and keeps unveiling wonderful vistas, not of lakes and forests, but a remarkable array of buildings, each of wonderful shape and colour. My friend had been encouraging me to sketch in ink (which sounds strange, given that I am an architect, but I reserved ink pens for my formal architectural drawings and liked the softness of pencil for sketching landscapes). And so I brought

a small 5 x 8 sketchbook and a Toll pen my friend had given me. I also brought along a set of watercolour crayons as a novelty (for me) and as a way to add colour rapidly in *plein air* in a busy urban setting.

I set out to capture the buildings and river scenes without photographs, just the pen and watercolour crayons. Rather than taking a photo and moving on, when you sketch you have to stop, perhaps sit down, as we did, and really look – concentrate on what catches your interest and then decide how to best capture the scene reasonably quickly. (There is a whole city to see!)

My sketches remain terrific mementoes of our trip and have been featured on the Ontario Association of Architects' website.

Pyrrole Red

The Surprising History of A Brilliant Pigment by Beth Parker

Who would have thought there was a connection between watercolour paints and Italian sports cars?

Italian racing cars are customarily painted a red colour known as Rosso Corsa (Racing Red). It's all part of a racing car tradition: French cars blue, British cars green, American cars blue and white, etc.

Pyrrole Red is the brilliant colour of red selected by Enzo Ferrari, the founder of one of the most famous racing brands in the world. In fact, the other term for Pyrrole Red is "Ferrari Red."

Ferrari oversaw the Ferrari template of colours, which over the years ranged from red tones to orange and even burgundy. But the most recognizable red used, and Ferrari's favourite, was Pyrrole red, that brilliant fire engine red that many of us love in our watercolour palettes.

The actual pigment, known as PR254 (Pigment Red 254), was discovered accidentally in 1974 by Donald G. Farnum, a chemistry professor at Michigan State University. Farnum was trying to synthesize a new chemical compound but failed. The residue left in the flask was in fact Pigment Red 254. Farnum did not think much of this discovery, nor did he realize its potential as a lightfast pigment.

It was the pigment's durability, however, that would turn out to be its greatest contribution to the automobile industry. Pigment 254 is so lightfast and stable that it leaves the competition behind in terms of how well it lasts when used in automobile paint.

So what's it like to paint with?

As a semi-transparent watercolour paint, Pyrrole Red is described as a "mid-red" with a cool tone. It's also staining, with exceptional lightfastness (as noted above). A little goes a long way, so it's not a big investment. And after all, if it's good enough for an expensive sports car, it's good enough for your paintings!

Although Ferrari now customizes cars in many colours, Ferrari purists will insist that this red exterior (with the classic tan leather interior) is the only true choice.



Photo credit: thanks to Winsor and Newton

A BRUSH WITH MEMORY

Where Do the Children Play? by Miriam Melamed



I remember, as a child, hearing about World War II and how horribly people were treated. I was learning about immigrants being turned away from countries and dying at sea in boats that were supposed to take them to freedom. I have been moved emotionally by the plight of so many people in other nations who are, still today, being raped, their lands ravaged by civil war and strife. My memories of being a survivor of abuse come to mind as I witness empty parks and playgrounds as a result of the COVID-19 scare and I'm asking: "Where do the children play?" My watercolour cartoon depicts empty park benches; children so frightened by touch that they may as well be straight-jacketed; swing sets that are not in motion; slides no longer eliciting giggles; no laughter or smiles of adults taking glee in young people; no people on the streets or in the stores.

The coronavirus is a plague of organisms determined to alter the unique way humans have interacted with both self and each other. A world pandemic – the result. Chaos and divisiveness play havoc with us. Let hope spring eternal among us and may goodwill prevail.

DEMONSTRATIONS

In compliance with the government mandate due to COVID-19, we do not have access to our meeting space and **Terri Flaser** continues to coordinate our monthly programs via the Zoom platform.



On September 22nd, **Jean Pederson**, a Calgary artist, magnanimously spent part of her birthday doing a marvellous demo for us: a gorgeous floral in acrylic painted over a ground previously executed in watercolours and acrylics. Jean said the most important message she could convey is that you've got to be yourself as an artist; you've got to know who you are and what you want to do; if you try to imitate anyone else, you'll only produce second-rate work.

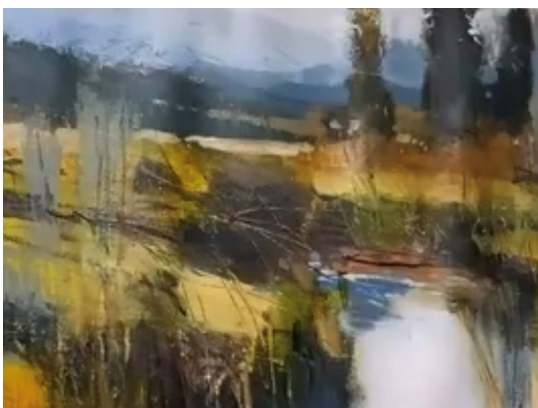
As a finale to the evening, Jean showed us a collection of small abstracts in which she experimented with composition, creating balance in shapes and colours. Abstract art can be more difficult than referential art, she finds, because you have to rely on your intuition, to know what feels right. "There's an element of spirituality to it," she says.

<https://www.youtube.com/watch?v=msYyPZKPu6g>



For his beautiful demo of a New England harbour scene at our October 12th meeting, **Joel Popadics** took the viewpoint that the French refer to as *contre-jour* – i.e. looking towards the sun. That offers simple silhouettes and strong contrasts between lights and darks, Joel pointed out. Towards the end of his demo, Joel wondered if he had been too "manic" with his commentary, but we found him a fountain of valuable information about books on painting boats, about ways of creating white lines against darker backgrounds, ways of erasing "mistakes," and many other watercolour tips.

<https://www.youtube.com/watch?v=aqn3jsfmkXk>



Our demonstrator for our November 10th meeting, **Susan Woolgar**, took a fairly conventional photo – wetlands in the foreground, coniferous trees and mountains in the background – and turned it into a dynamic, evocative acrylic painting. As Susan says, abstracted landscape is her love; you won't find much in the way of specific details in her paintings. Susan started her demo with a rough, enthusiastic drawing in pastel, mainly to establish the major shapes in her composition, reminding us that the shapes should not be parallel or too even. What characterizes Susan's paintings above all, is that she doesn't try to have complete control over them. She likes to "let the paintings do their own work."

<https://www.youtube.com/watch?v=bd8syqVYbcw>



At the outset of our meeting on January 12th, **George Eadie**, our Zoom administrator for the evening, displayed a number of **Christopher Gorey's** paintings of the beautiful landscapes of Nova Scotia, PEI and New Brunswick. Then Chris showed us his detailed drawing of his upcoming demo: a PEI lighthouse, houses and a figure. His philosophy is that design is the most important aspect of a good painting. He also emphasized the importance of a good drawing and the placement of shapes. On the completion of his lovely watercolour, Chris said he felt tired as a result of all the decision-making that comes with painting. Not something that many demonstrators admit to, but something that we can all identify with!

<https://www.youtube.com/watch?v=E3ph1DVWJX4>

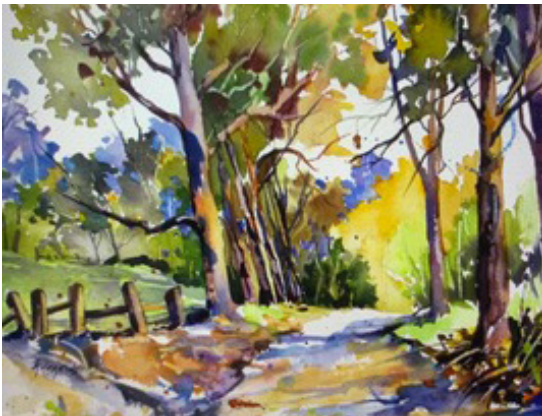


After serenely weathering some technological glitches at the outset of our February 9th meeting, **Nora MacPhail** produced a splendid watercolour of a Big Horn sheep. Nora emphasized that her art is all about colour and line. Value isn't the number one priority for her. Can that lead to some loss in structure? "Yes," Nora says, "but it's a choice." Nora starts with a bold, gestural drawing, before applying colour. She uses hot press paper so that the colours remain vibrant, not sinking into the paper. Nora always paints on a relatively small scale, her favourite size being seven by nine inches. She sees her paintings not as big, over-the-couch works, but rather "charming" adornments to "nooks and crannies." Following her demo, Nora treated us to a display of many examples of her work in watercolour, oils, pencil and gouache: snowy street scenes, café scenarios, one-line drawings and portraits of people and of their pets.

<https://youtu.be/ViiWlfzzF7U>

Thanks to **Wendy Marsh**, our Secretary, for these links to the videos of our demos.

UPCOMING DEMONSTRATIONS



Rae Andrews – March 9, 2022

Rae was born in Australia and lives now in Florida. She is known for her semi-abstract, colourful and loose painting techniques. Rae uses limited colours in her paintings, usually transparent and primary pigments. She decides ahead of time which colours will flow well together, so she won't get a muddy result; very often analogous colours are best for her first application. Later she might use one complementary colour to create some contrast. Rae often does not have a subject in mind at all, but merely waits till the paint is dry and she will see what she can fit into the painted marks. She uses negative painting in her work, rarely actually painting the object, which she pushes forward with background information instead.

And we've just booked these demos as well: May 11th – **Brian Turner**, June 8th – **Shelley Prior**, Sept 14th – **Michael Solovyev**

WORKSHOPS

George Eadie continues to organize excellent workshops over Zoom.



REX BEANLAND **(OCTOBER 23RD AND 24TH, 2021)**

Rex delivered a top notch two-day workshop. Day one's subject was the Piazza Del Popolo in Rome. Day two's subject was a New York City street scene. Rex demonstrated and encouraged looseness, atmosphere, simplification, storytelling and a bit of mystery. This workshop ran for four hours each day. Students could rest their brushes while Rex did a series of mini lessons, along the way, on simplified ways of painting people, cars, atmosphere and other cityscape elements. Students' results were spectacular.



JEAN PEDERSON **(NOVEMBER 20TH AND 21ST, 2021)**

Jean's teaching and the TWS students' participation brought forth a ton of personality, humour, knowledge, hard work and results. Jean demonstrated how, by using value, colour, form, edge, shape, line and surface texture, artists can create powerful paintings independent of a representational visual reference. She showed how – using multiple layers of paint, employing 'repetition with variety,' trusting your gut, and overcoming fear – artists can create amazing pieces. Jean also showed how to best employ the characteristics of your paints (transparency, opacity, viscosity, degree of sedimentation) and of various surface mediums, to avoid trouble and deliver on your artistic intentions. It may sound complicated but it was taught in a way that made perfect sense. Great fun.



FRANK EBER **(JANUARY 29TH AND 30TH, 2022)**

From sunny California, Frank delivered a first rate workshop to an energetic and lively group of TWS students. Frank demonstrated a farm scene on day one and a New York City street scene on day two. His demonstrated paintings and his lessons focused on creating unified, natural-looking paintings. By simplifying elements, connecting them, using colour, temperature, value and by managing water and drying times – atmospheric pictures emerged. Frank was an excellent teacher and covered a lot of important topics with an engaging style and deep insight.

Fall Show: Aquavision 2021

Our 2021 Fall Show produced a unanimous reaction from all members: “Isn’t it great to be back in a gallery again!”

Indeed, this was the first time since the start of the Covid pandemic that we showed in the Papermill Gallery at Todmorden Mills. But our show also appeared on the TWS website, as have our previous shows during the pandemic. **David Mandelstam** and **Patricia Gonzales**, our Show Co-chairs, headed up the massive effort it took to stage our show in both contexts, with help from many volunteers and special backup from **Nancy Newman**.

Sitters at the gallery reported lots of enthusiastic visits, in spite of the necessary Covid restrictions. And the online presentation of the show was also a notable success. As reported by **Tracey Narduzzi**, our website coordinator, by mid-January, the online show had 1,497 visits!

On top of which, the sale of 17 paintings represents one of the highest totals from any of our recent shows.

Thanks to our juror, **Joel Popadics**, whose comments on the award winners are below.

Gold Medal

Kishore Sonawane – “Farm Near Burlington”

I am very impressed with how the artist captured the feeling of sunlight in this watercolour. The picture has spirit – it’s loosely executed and painted with a great deal of confidence. The drawing is well done with good design.



Silver Medal

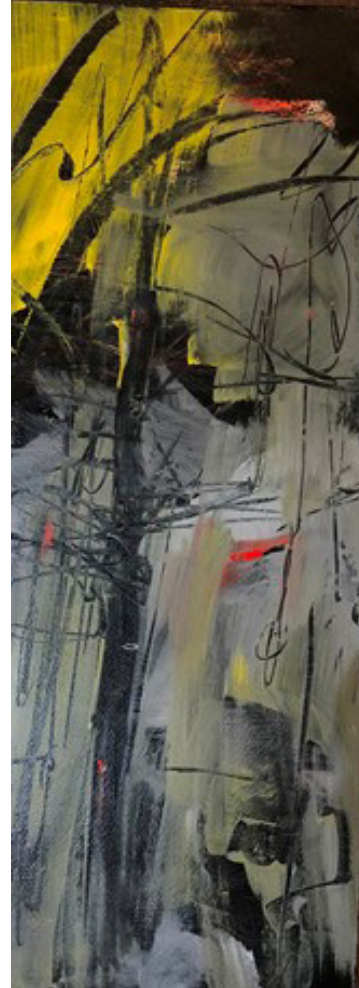
Hal Bilz – “Snow Spattering”

It’s always a challenge to paint fresh snowfall that sticks to trees. The artist successfully rendered the snow that has piled up without making the picture look too busy or scattered.



Bronze Medal**Brenda Bornstein** – “After the Storm”

I always consider the artist’s use of pattern and shapes when I look at abstract work. The picture is organized in a way that intrigues and entertains.

**Dorothy Bleggen Award for Best Use of Colour****Hi-Sook Barker** – “White Rose”

Things that are white are often very colourful. In this picture, the artist uses subtle variations in both the shadow and light areas with a gentle transition of colour temperature throughout.



Award of Merit

Stella Dai – “Harbour Impression”

Like its title implies, there is an impressionist manner in this painting. The reflections in the water include enough detail without looking too random or busy.



Award of Merit

Margaret Roseman – “Deceptive Calm”

This acrylic painting has a terrific mood. I like the juxtaposition of depicting a quiet moment in nature with what appears to be frantic, urgent brushwork throughout the scene.



Award of Merit**Nancy Newman** – “Little Treasures III”

This artist has skillfully painted the washes in the bowl and cherries. The highlights make each one look shiny and appetizing. The reflected colors in the metallic bowl lend a spatial quality to the piece.

**Award of Merit****Yasir Hameed** – “Rodeo Beach Trail Marin County”

The color richness throughout and the detail in the foreground set up a feeling of distance and space. The composition has a flowing rhythm that leads the eye around the landscape.



Award of Merit

Adam Chunxiao – “Retired Man as Volunteer In Riverwood”

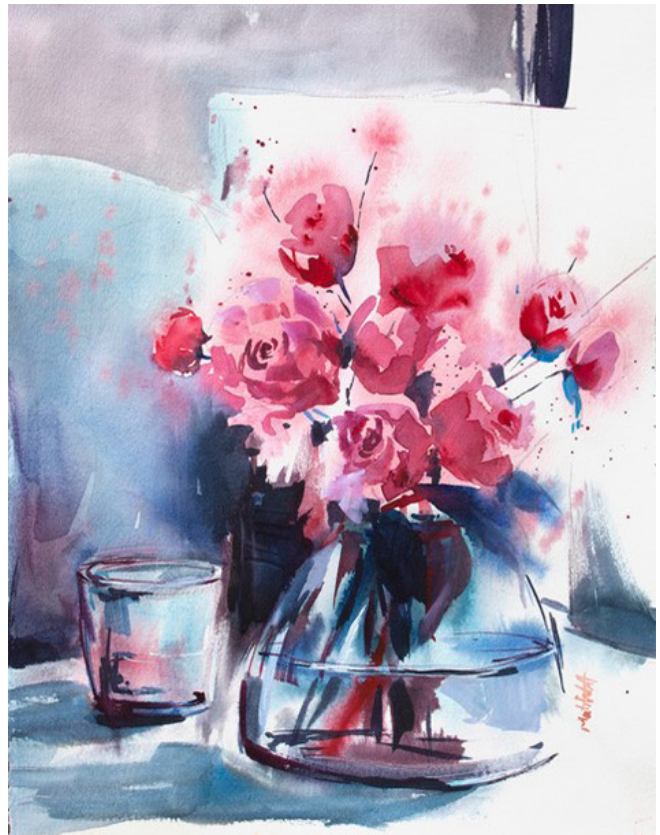
This watercolor has a loose quality and approach. The forms in the figure and surrounding landscape are handled with fresh, colorful washes.



Best First Time Entered

Mahtab Abdollahi – “Poppies 3”

This loose and spirited watercolour has been painted with a confident hand. The artist has terrific shadow shapes throughout the flowers and vase.



Honorable Mentions

Lawrence Kavanagh – “Back of House Coburg”

Selene Yuen – “Flower After the Rain Storm”

Barbara Eguchi – “A Field of Snow”

Kelvin Sue – “Nile River”

Doreen Renner – “Everywhere but There”

The People's Choice Award

Patricia reports that 376 ballots were cast for the People's Choice Award, even though we ran out of ballots part way through the show. (The staff at Todmorden printed up more for us.) Comments on the ballots were very favourable and many visitors indicated that it was the signs outside the gallery that attracted them to the show.

When the ballots were counted, the award went to **Rani Satpute's** "Touch Me Not." There was a tie for second place: **Melinda Calway's** "Welcome Home" and **Barb Eguchi's** "Field of Snow."

Patricia points out that, in the case of several other artists who received lots of votes, the votes were split between each artist's two paintings.



Holiday Party

Following on the great success of last year's December party – our first online – we again had three gifted artists simultaneously doing demos for this year's online celebration.

Adam Chunxiao gave us a demonstration of the great artistry that won him an Award of Merit in our Fall Show. For the holiday party, Adam's portrait of an elderly gentleman was executed with superb finesse and nuance.



Larry Kavanagh treated us to a view from his cottage on Baptiste Lake, just north of Bancroft in the Hastings Highlands. While producing a dazzling display of colour and composition, Larry demonstrated the special joys of painting watercolours on yupo.



In the spirit of the season, **Martine Simard** captured the scenario of an adult and a child dragging a freshly-cut evergreen through the snow. Martine's final touches emphasized the charm of the occasion.



Throughout the demos, as our viewpoint switched from one artist to another, our expert commentators, **Bonnie Steinberg** and **Nancy Newman**, provided enlightening and insightful remarks on the painters' processes.

The evening wrapped up with President, **Doug Geldart**, drawing members' names from a bowl for "door prizes." The draw culminated in the grand prize of one year's free membership in the TWS. It took several draws to come up with the name of a member who was actually attending the party. (Who knows? Your name may have been one of the ones called and you might have had a free membership if you'd been attending!) The prize eventually went to **Ziona Bordan**.

TWS Awards by Carolyne Pascoe

TWS Award Certificates to members who were acknowledged at the Annual General Meeting in April 2021 were sent out after they were signed by our President and four directors. Emails were sent to all recipients to notify them that the awards had been sent. If you did not receive your Certificate, please let me know: carolynepascoe@rogers.com.

Because of the pandemic, it was more difficult to order the plaques and crystal trophies from the company we've been dealing with for several years. But they were ready by November 1st, so I delivered them to the recipients at their homes across the GTA.

These are the winners with their awards:

Executive Volunteer Appreciation Award

Awarded to **Terri Flaser** for serving 25 years on the Executive as Co-Chair and Chair of Programs.



Executive Volunteer Appreciation Award

Awarded to **Hal Bilz** (left) and **Mike (Machiel) Scholte** (right) for serving ten years on the Executive as members of the very important Audio-Visual team responsible for all the audio and visual presentations at our meetings.



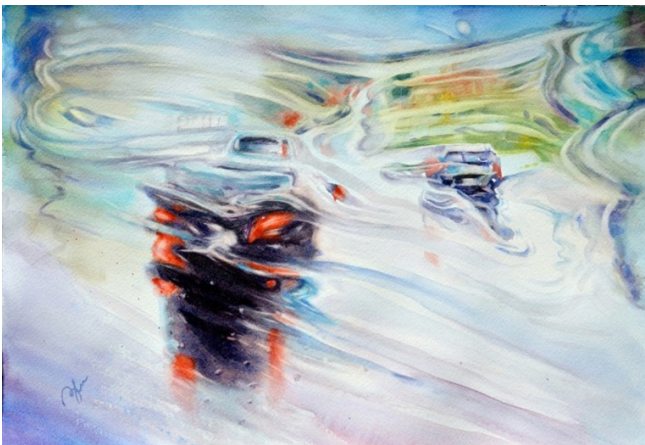
Platinum Level of Distinction Signature Membership

Awarded to **Pamela Portanier Tong** (left) after being juried into 50 Aquavision Shows. **Margaret Roseman** (right) presented Pam's trophy to her at Todmorden Mills during our show there. Congratulations Pam!



MEMBERS' NEWS by Carolyne Pascoe

Special congratulations to **Perry Chow**, our TWS Communications Chairperson, who was accepted into the Canadian Society of Painters in Water Colour's 96th Annual Open Water Show held from October 15th to January 15th online at the CSPWC Website. Her painting, titled "Windshield Painting 1," was selected from hundreds of entries from around the world. Well done Perry!



"Windshield Painting 1" by Perry Chow

Margaret Roseman, Susan Irons-Ware, Margaret Richards and **Carolyne Pascoe** were juried into the 29th Mystery of the Park annual show organized by East Central Ontario Art Association held at the Visitor Centre Gallery in Algonquin Park. The show was held from October 1st to the 31st and was also online. This was the best year for sales, with a record-breaking 42 paintings sold. Among the sales were two acrylic paintings by Margaret Roseman ("Across the Lake" and "Deep Reflection") and a watercolour ("Fall at Oxtongue River") by Carolyne Pascoe.

<https://www.ecoaa.ca/mystery-of-the-park-show.html>

Congratulations also to **Carol Walthers** whose two watercolours, "Luis" and "Polyna," were juried into the Colour and Form Society's 69th online exhibition. It is currently online: colourandformsociety.org/openjuriedexhibition2021

Our September newsletter reported on the acceptance of **Doreen Renner's** abstract painting, "Life Line," in a US exhibition, the 101st National



"Life Line" by Doreen Renner

Watercolor Society International Open Juried Show. Now we're pleased to show TWS members a photo of the painting.

And here's Doreen's explanation of the painting, as told to **Cathy Gifford**: "This painting was inspired by my time spent in quarantine during the pandemic. The isolation and separation from friends, and the disruption of the day-to-day routine of life, has been a foreign and memorable experience. Painting has always been my escape, an outlet that allows me to retreat into an inner space of another dimension. It frees my imagination and allows me to express personal thoughts and emotions. The painting depicts the darkness of isolation surrounded by a soft halo of luminous light, conveying a sense of optimism. The gently draped line in the centre of the painting symbolizes a lifeline extended to humanity in an offering of hope and recovery."

Hearts and Flowers by Carolyne Pascoe

A “Thinking of You” card was sent to **Heather Stewart**, a member of the Membership committee and our moderator for many TWS monthly Zoom meetings over the last year and half. Heather is recovering from a serious health emergency.

A “Get Well” card was sent to 35+ year member **Eva Johnson** to cheer her after having knee replacement surgery on January 7th.

A comforting card has been sent to **Joe Bogdan** who lost his wife to cancer during the pandemic. Our thoughts are with him and his family.

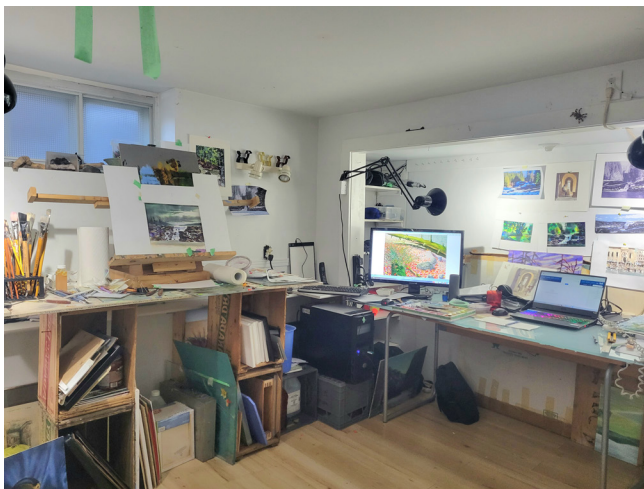
I would like to send a special thank you to **Nancy Newman** and **Margaret Roseman** for sending cards and beautiful flowers on behalf of TWS members to me after my second knee replacement operation on November 16th. Thanks also to several TWS members for reaching out with your kind thoughts and good wishes for my recovery.

With sincerest heartfelt thanks, Carolyne

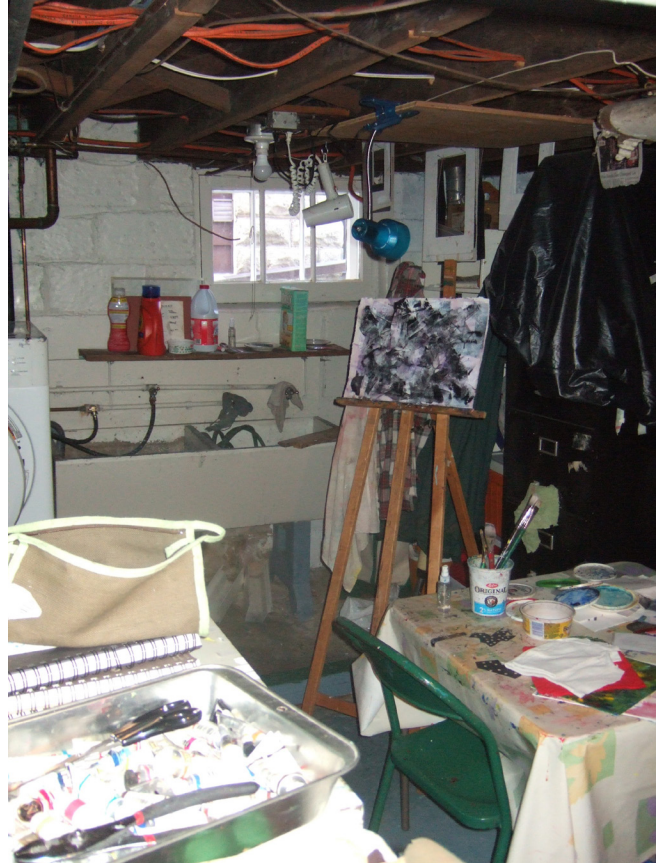
Studio Studies

Belonging to a Society like the TWS is all about sharing each other's art and being inspired by other artists' ways of working. We on the Artline committee thought it would be fun to take that interaction a step further: how about sending us a photo of your studio? Seeing where you work will help us to appreciate your art all the more. Do you have a particularly interesting work space? Is there something that you especially love about your studio? (We've heard that one TWS member works in the bathroom to make cleaning up easier.)

For starters, these two studio studies offer a sampling of the wide range of workplaces our members inhabit.



"It's always in a state of creative chaos, painting studies filling the walls, reference photos and Adobe manipulation to explore compositions and colours, combining watercolour, oil, and pastel in some studies. I never seem to have a clean table for long!"
– **Doug Geldart**



"The great thing about working in the basement is that I never have to worry about making a mess, plus the laundry tubs and the taps are close at hand." –
Patrick Donohue

We're looking forward to seeing your studio. Send your photo, with a few words about how your workplace suits you – or doesn't! – to:
donohue_patrick@yahoo.ca

Newsletter Volunteers and Contributors



PATRICK DONOHUE



TERRI FLASER



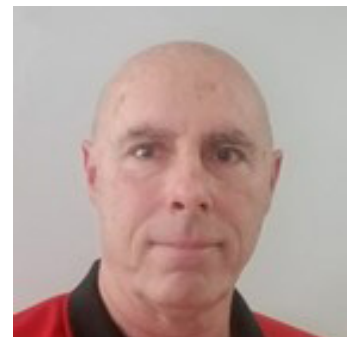
CAROLYNE PASCOE



GEORGE EADIE



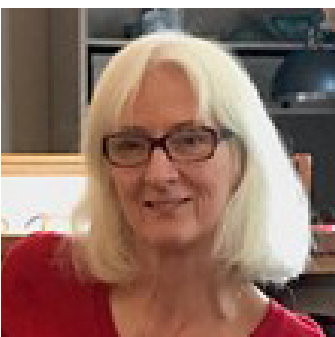
MIRIAM MELAMED



DOUG GELDART



LARRY KAVANAGH



BETH PARKER



YASIR HAMEED



SONALI PRAHARAJ

Sonali Prahara is an artist, urban sketcher and urban designer who enjoys painting cityscapes, landscapes, and everyday life routines. She loves exploring ways to capture urban and landscape elements in vibrant colour and spontaneous compositions through the flow of ink and watercolour. As a newcomer to Canada, she finds it motivating to create artwork as a way to familiarize herself with a new city and its layered narratives. When she is not painting or working, she is involved in doing the layout and design for this newsletter with Yasir and Patrick. She also likes to spend her time advocating for walkable communities with Walk Toronto and growing food in her community garden.

TWS EXECUTIVE COMMITTEE

President *	Doug Geldart	tradleg@sympatico.ca
Past President *	Suzanne Payne	suzannepayne@rogers.com
Vice President *	John Van Gameren	johnvg@sympatico.ca
Secretary *	Wendy Marsh	morfeydd@gmail.com
Treasurer *	John Frascetti	fraschj@tutanota.com
Founder/Director *	Margaret Roseman	margaret.roseman@sympatico.ca
Director *	Patrick Donohue	donohue_patrick@yahoo.ca
Director *	Ann Harvey	adria.ann@sympatico.ca
Director *	Nancy Newman	nancynewmanart@gmail.com
Director *	Carolyn Pascoe	carolynepascoe@rogers.com
Audio/Visual Co-Chair	Hal Bilz	bilzjean@gmail.com
Audio/Visual Co-Chair	Garry Herridge	herridge@rogers.com
Audio/Visual Co-Chair	Mike Scholte	mscholte@sympatico.ca
Awards / Hearts & Flowers/ Members' News	Carolyn Pascoe	carolynepascoe@rogers.com
DVD Library	Marlyne Abramson	marlyneabramson2@gmail.com
Graphic Design	Adam Chunxiao	adamcxzhao@gmail.com
Historian/Images	Magda Keilhack	mkeilhack@rogers.com
Membership	Dawna Haywood	udderqueen47@gmail.com
Newsletter	Patrick Donohue	donohue_patrick@yahoo.ca
Outreach	Cathy Gifford	c.ann.strike2@gmail.com
Photo Coordinator	Irina Voznyuk	irivoz@yahoo.ca
Program	Terri Flaser	wflaser@gmail.com
Publicity	Debora Alcide	debora.alcide@gmail.com
Social	Miriam Melamed	jant.35t9@gmail.com
Shows Co-Chair	David Mandelstam	entropycontrol@gmail.com
Shows Co-Chair	Patricia Gonzales	patgonzales_45@hotmail.com
Website	Tracey Narduzzi	narduzzi.art@gmail.com
Workshops	George Eadie	george.a.eadie@gmail.com