



TWS ARTLINE

SEPTEMBER 2022



CO-PRESIDENTS' GREETINGS

As September arrives, we can take a moment to appreciate the events of the summer. As always there are some to be celebrated and some to be cherished in our memories. As part of the TWS community, we hope you will take a few minutes to read this newsletter and bring yourself up to date and prepare for your artistic opportunities this fall.

We have an exciting lineup of guest artists. Some of our meetings this year will be online via Zoom and some will be in person in the Burgundy Room at the North York Memorial Community Hall. We appreciate your feedback on the survey sent out earlier and are working to provide a program that will suit all of our members.

As you know, it takes a team of volunteers to support our art society. We would like to thank John Frascchetti for his time as Treasurer and welcome Monika Ignacak into this position. John has kept our finances in order and kept us on track through the many changes of the last few years. We would like to express our appreciation to John for his hard work and efficiency through this period. We are pleased to welcome Monika Ignacak as our new treasurer. This is a vital job and we look forward to having Monika as part of our executive team.

Our 37th Spring Aquavision Show was received enthusiastically by members and the public. The Award Winners are showcased in this newsletter, along with the winners of the People's Choice Award. A bonus to the People's Choice Award is the contact information provided by voters. We will be able to invite them to our Fall Aquavision Show.

Please look for the Call for Entry for the Fall Aquavision Show in this newsletter. We are excited to be back once again at Todmorden Mills. This is a beautiful venue and it has been wonderful to see your creations in person and to celebrate those people recognized by the juror. Let's continue the trend of first time entries and the ongoing participation of all of our members. The deadline for entries is Tuesday, September 27th! Please read the Call for Entry carefully.

On behalf of Margaret Roseman, Carolyne Pascoe and myself, we hope you find creative energy and time to fulfill your artistic goals for the coming season. It is a joy to be part of a creative group like the Toronto Watercolour Society and we look forward to seeing you very soon, either in person or online. As the saying goes, "Keep Your Paints Wet!",

Nancy Newman

A TWS MEMBER PROFILE by Beth Parker

No Rules and Don't Panic! says Charline Gardhouse, TWS Artist

TWS member Charline Gardhouse received an exciting letter from the Ontario Legislature on June 9th. Her painting, "Strong Vibrations," had been accepted for the OSA *Breath. Heart. Spirit.* Exhibition to be hosted by the office of the Lieutenant Governor of Ontario at Queen's Park. The show opens on the main floor of the Lieutenant Governor's suite this September and runs for six months.

It's just the latest of the many awards and recognitions the "young painter" continues to earn in recognition of her unique, bold, poetic landscapes, florals, and abstracts.

At ninety-two, Charline is an inspiration for anyone who thinks it's too late to embark on a new vocation. Unlike many artists, she did not paint at an early age. Her parents encouraged her brother to be the artist in the family; Charline was enrolled in music classes—where she excelled in piano performance. It wasn't until she retired at 65 that she turned to art. Following a career in accounting and business, she enrolled in a seniors' watercolour painting and drawing class in Etobicoke. She still remembers that first day.

"It was supposed to be a beginner class," she laughs, "but when I walked into the room, everyone had their paints out and were already producing stuff. I wanted to leave!" Charline credits the thoughtful instructor, David Jansen, for assuring her that everyone really was a beginner, and she should stay.

Despite that rocky start, Charline "really took to" watercolour painting (an understatement!). Before long, she had signed up for as many classes as she could in Canada and the USA. She studied with many internationally acclaimed artists and attended schools including the Art League School in Alexandria, Virginia, and the Hudson River Valley Art Workshops in New York State.

"I tried acrylic and oil," she says, "but they didn't do anything for me!" Watercolour, on the other hand, presented a creative challenge every time she sat down to paint. She loved the process, and embraced various styles, from realistic, to very loose and abstract.

Before long, Charline was exhibiting her art and building a reputation in the Toronto art scene. But it was a Hudson Valley Workshop led by Skip Lawrence in 2012 that marked a major turning point in her approach to painting, and the paintings she produced.



"Skip really instilled in me the importance of painting 'out of my head' rather than trying to paint like someone else," she says. Skip's "break-all-the-rules" approach was exactly what Charline needed. "Art comes from a place in the brain that's unique to you," she explains. "Following that workshop, everything changed for me. I won so many awards because finally I wasn't trying to do what someone else had done."

Another workshop she remembers featured Alvaro Castagnet, a celebrated artist from Uruguay. Castagnet was invited to do a demo for the TWS several years ago. Well known as a passionate painter, he didn't disappoint. "He had quite the reputation with the ladies," Charline recalls. "And women responded. All I can say is, when he presented his workshop at the TWS, it was quite the performance."

As much as she loves painting, Charline is quick to acknowledge that the best experience in her life continues to be her family. After two marriages, she is blessed with a daughter, two sons, ten grandchildren (ages 14 to 33), two great-grandchildren, and is currently with her partner of 40 years, Barry.

Member Profile, continued...

Charline's advice for any painter, new or experienced, makes wise words for all watercolour artists. "Don't panic. You can always do something to fix a mistake. We're our own worst enemy. Remain positive and believe in yourself. What you are doing is unique to you."

Charline is a TWS Silver Signature member, and an elected member of the Ontario Society of Artists, and the Colour and Form Society and the Society of Canadian Artists. Just this past spring, her paintings, "Exhilaration" and "Garden Windows" were juried into Aquavision Spring 2022.



Strong Vibrations

SPRING SHOW: JUROR'S AWARDS

Juror: Merv Richardson, CSPWC OSA



Something's Brewing
Robert Bell



The Cape
Ziona Bordan



Cute Innocent Eyes
Ghazaleh Naderian



Debbie's Gift
Susan Irons-Ware

Spring Show: juror's awards, continued...



Foxy Lady
Cheryl Bannister



Autumn Blueberries
Gill Cameron



Bay and College Street, Toronto
Yasir Hameed



Botswana 3 Zebras
Ted Martin

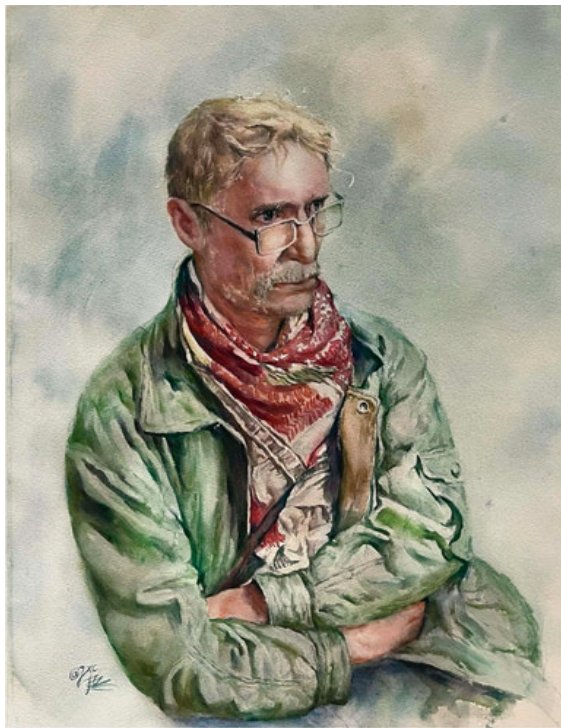
Spring Show: juror's awards, continued...



Nature's Turmoil
Doreen Renner



Flaunt
Hi-Sook Barker



Mr. Neighbour
Adam CX



Focus
Mary Ng

Spring Show: juror's awards, continued...



Poppies III
Stella Dai



Avalanche
Carolyn Pascoe



Creeper Dark
Natasha Krzyzewski

SPRING SHOW – PEOPLE’S CHOICE AWARDS

Over 400 people who attended the Spring Show at Todmorden voted for their favorite paintings. Ballots were carefully counted and recorded. Sim Wong came first with 24 votes for her painting, “Wishes.” Hal Bilz’s painting “Lights out - Grand Manan” and Nancy Newman’s painting “Carpe Diem” shared second place with 21 votes each.



Wishes
Sim Wong



Lights out
Hal Bilz



Carpe Diem
Nancy Newman

IT'S NOT EASY BEING "SAP" GREEN

by Beth Parker

Mention sap green and most of us think of a lovely mid-range shade of green that reminds us of leaves, trees, and summer landscapes. Imagine the response if we used sap green's other name – bladder green.

When medieval artists who were painting and illuminating manuscripts first formulated sap green, they used unripe berries from the buckthorn tree. The small, bushy trees found in Europe produced black fruit, but if picked early, the berries could be pressed to make a juice that was a warm, yellow green colour. The juice was mixed with



Saint Gregory by Cennino Cennini

alum and gum to form a thick syrup. To keep the paint from drying out when stored, it was placed in a pig's bladder (a common practice for paints at the time). Hence, the name "bladder green".

Recipes varied, but one of the earliest was recorded by Italian artist Cennino Cennini (c.1360). In his book about the practice of painting (*Il libro dell'arte*), Cennini wrote about sap green but made it clear that the colour would not last—and he was right.

These days, we understand that chemical instability is an issue with certain pigments. But in the Middle Ages, the pigment itself was blamed as being "suspect" because of its being susceptible to fading or discoloration. Poor green! For generations, the colour was associated with anything that was unpredictable and changeable. That's why, for example, green became the colour of the devil, witches, poisons, dragons, and even emotions like jealousy!

Green as a colour eventually "recovered" its reputation, but paint manufacturers had to come up with a sap green colour that would be the same, but more durable. They found that no other organic pigment gave the exact colour as those darn buckthorn berries. The only solution was to formulate an imitation of the colour—which is what we use today. Typically, the recipe uses two or three existing pigments (e.g., a pure green, such as phthalo green, along with quinacridone gold, and/or other warm yellows). For this reason, you'll find slight variations between brands in both colour and light fastness.

For the very ambitious—and assuming you can find a buckthorn tree – you can make your own sap green pigment the same way it was made 800 years ago, then mix it in with a medium like gum Arabic. (But don't try planting a buckthorn: it's listed as a noxious weed in Ontario's Weed Control Act!) Apparently, it's tricky to get right – it might be better just to order a tube!

JOLLY JULY PRESIDENTS' PLEIN-AIR PAINT-OUT

by Carolyne Pascoe

The Annual Jolly July Presidents' Plein Air Paint-Out took place on Wednesday, July 13th from 10:00 a.m. to 2:00 p.m. at the Toronto Botanical Gardens (and the adjacent Edwards Gardens).

Everyone met at the Snack Bar, then spread out to paint or sketch the beautiful gardens, flowers or landscape on a hot day.

Thirteen TWS members seized the opportunity to paint with their fellow members and met later to share their *en plein air* paintings before eating lunch together.

The following members participated in the day:



Back Row (L to R) Suzanne Robinson, George Eadie, Doug Geldart, Margaret Roseman, Terri Flaser, Isaiah Staav, Suma Shayo
Front Row (L to R) Jen Nolan, Jan Kraus, Anne Fountain, Stella Dai, Carolyne Pascoe (Organizer and Photographer), Adam CX



- 1. Adam CX
- 2. Jan Kraus
- 3. Anne Fountain
- 4. Suzanne Robinson
- 5. Isaiah Staav
- 6. Suma Shayo

- 7. Terri Flaser
- 8. Margaret Roseman
- 9. George Eadie
- 10. Stella Dai
- 11. Doug Geldart



PROGRAMS

by Miriam Melamed

May 11th: Brian Turner

By way of giving us some of his background in art, Brian told us that, with drafting pencil in hand, he became passionate about architectural drawing when he was 16. Throughout his demo, Brian showed us how to use tape as a masking medium to liberate the watercolour painting process. The tape helps to maintain crispness, stop bleeding, and create clear lines. He uses a box cutter for cutting the tape.

Brian also shared his passion for architectural images through a brief discussion of an amazing watercolour of a barn that captured his eye on one of his road trips.

Pictured here is Brian's "Doe in Winter's Forest" with the final effect being achieved by covering certain areas with masking fluid, then pouring watercolours. Some of the masking is then removed and another colour is poured. This is repeated several times. Brian shared with us his delight in getting the edges of shapes as captured by light.

Brian also shared his appreciation for his mentor in this technique --Linda Baker: www.lindadalybaker.com
Brian's contact information is: www.brianturnerart.com



Programs, continued...

June 8th: Shelley Prior

Hooray for Shelley Prior who drove in from her studio in Burlington and kicked off our first In Person meeting since COVID. Shelley's demo was a fascinating demonstration of the interplay of light and dark shapes and spaces.

Shelley started painting at a very young age and her passion for watercolours has never stopped. Starting the demo with her ideas of still life, Shelley shared her creative thought processes throughout the evening. She adds water to her paint palette to keep the paints soft for richer colours.

Shelley is a highly realistic artist and offered us great insights into painting still life. She takes a number of photos from above, sideways and below for references. Shelley added, with her delightful, wry humour, that she does take liberties with her realism and often the paintings are somewhat different from her photos. And like a magpie, Shelley is always looking for the sparkle in image creation. In her demonstration, she pointed out that sparkles show up a lot more with contrasting values and small geometric shapes that create edges like pieces in a jigsaw puzzle fitting together.

Shelley's contact information is: www.shelleypriorart.com



Currently the Program Committee has engaged Michael Solovyev (an artist from Montreal; this will be a Zoom meeting) for September 14th; Doug Mays (from Hamilton, and in person) for October 12th; and Jacintha Krish (from Burlington, and in person) November 9th.

Looking forward to... fingers crossed... a fabulous line up of fun for our Winter holiday party in December. Programs for the winter months are still to be determined.

We at the Program Committee provide artists with a stipend and an opportunity to display their talents in TWS monthly meetings. In case you've ever wondered, here are the Committee's Behind-the-Scenes tasks:

1. Contact various artists from local, national and international communities, to book recognized watercolour artists for our monthly meetings. Their presentations may be done through Zoom in the winter months and preferably in person for spring, summer and fall.
2. Request a brief biography of their accomplishments.
3. Remind the artist by email approximately one week before their demo.
4. Meet and greet the artist on the evening of their demo by arriving at least an hour before the meeting's starting time and introducing them to our tech team.
5. Make notes and take photos of artists' demos to be organized and sent to the Artline Editor.
6. Upon completion of the artist's demonstration, send a notification to the TWS treasurer of the stipend to be submitted to the artist for that evening.
7. Write a thank you letter to the artist who provided the demo.

A flexible "floater" role is available to anyone who wants to try some time on the Program Committee. If you'd like to join this team you're invited to contact me : Miriam Melamed at Jant.35t9@gmail.com

WORKSHOPS

by George Eadie

May 14th and 15th: **Rae Andrews**

TWS workshop students were delighted to have Rae Andrews as our May Zoom workshop Instructor. Rae, an Australian citizen of the world, now living in Texas, is full of personality and wisdom. Although she paints all genres and in all mediums, her floral and landscape paintings (which she demonstrated to the students) are particularly unique and beautiful. Rae's class demos covered colour, movement, tonal drama and depth. Her finished works appear spontaneous. However, she taught her very thoughtful painting plan which included always being prepared to take full advantage of the wonderful, unpredictable opportunities each painting presents along the way. Her demos and the results produced by the class were stunning.



*Floral painting
Farid Ahmadi*



*Floral painting
Pamela Michell*



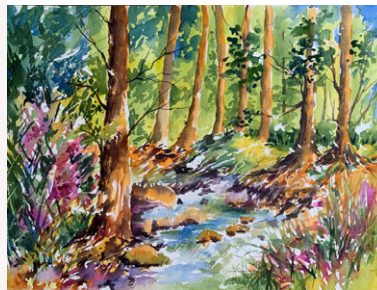
*Landscape painting
Ann Mackenzie*



*Landscape painting
Maria Haywood*



Floral painting demo



*Landscape painting
Ghazaleh Naderian*



*Floral painting
Lea Torres*



Landscape painting demo

HEARTS & FLOWERS

by Carolyne Pascoe

Our condolences to our Membership Chair, **Dawna Haywood**, whose husband, Brian, passed away from cancer on Wednesday, June 8th. Cards of sympathy have been sent on behalf of TWS members and Executive.

“Get Well” cards and “Thinking About You” cards have been sent to **Peter** and **Wendy Marsh** from the TWS members as Peter and Wendy continue to be challenged by health issues.

Sympathy cards were given to the families of both **Encarnita Gardner** and **Edith Antonopoulos** at the visitations and funerals for these members.

If you know of any TWS members who are being challenged by health issues or are in the hospital, please phone or email the Hearts and Flowers Chair – **Carolyne Pascoe**: 905-509-5224.
carolynepascoe@rogers.com

Important Note!

Our 38th Annual Fall Juried Show, AQUAVISION FALL 2022, will be at the Papermill Art Gallery, Todmorden Mills. The show will be open October 26 to November 6, 2022. An online show will follow. Your submissions are due by Tuesday, September 27, so there is no painting time to waste! Please carefully read the Call for Entry and updated Show Rules, both of which are included in this issue of Artline.

MEMBERS' NEWS

by Carolyne Pascoe

Congratulations to Jenny Reid who had her two paintings, “Hibiscus” and “Night on the Town” selected for the Federation of Canadian Artists’ show, Summer Pleasures, held at the Etobicoke Civic Centre Art Gallery from June 28th to August 4th this year.



Jenny also had paintings selected for the Central Ontario Art Association’s Perceptions Juried Show that was held in the Dundas Museum and Archives from May 17th to July 23rd this year.



IN MEMORIAM

by Carolyne Pascoe



Encarnita (Maria Seco) Gardner, TWS

It is with sincere sadness that I inform you that **Encarnita (Maria Seco) Gardner** TWS passed away on June 12th at home with her family, after a long battle with cancer. Encarnita had become a Lifetime Member honouree this year at our April AGM. She was a member for 24 years and had achieved Signature Membership status. She was a member of the Social Committee for many years and regularly exhibited in our juried shows with her beautiful paintings. Encarnita was also a member of the Willowdale Group of Artists where she exhibited her oil and acrylic paintings.

She was a passionate, literary and artistic woman who was born into a prominent and cultured family in Grenada, Spain. “As she grew from teenager to young adult, she pursued post-graduate studies in Arabic, published volumes of poetry and acted on the stage. That period ended one Christmas day on the beach when she met a young Canadian. After a four-year courtship aided by air mail, she married him in Granada and crossed the ocean to live in Canada” (These quotes are from the family’s obituary for Encarnita.)

“She poured her energy into her new home and its language, and she and John raised a family that became her highest achievement. She taught at Trafalgar School (Montreal) and Havergal College (Toronto) and returned to academic studies (University of Toronto), obtaining her doctorate in Spanish literature. Today her artworks are held in collections on four continents.” (A number of her paintings were exhibited at the visitation held on June 29th.)

“Life in Canada never weakened Encarnita’s Spanish roots, as she remained an anchor for her family in Spain and held on to childhood friendships all her life. She and John increasingly divided their time between Toronto and their home in Spain. She taught character and courage, an attitude that has built a family with two Olympians. Encarnita’s smile was magnetic, quickly lighting up any room and drawing together a vast range of wonderful people into her life and that of her family.”

She is survived by her beloved husband, John, her sisters, Anita and María Isabel, her son, John Anthony (Arely), daughter, Sara Margaret (Suzanne), son-in-law, Jamie and by seven grandchildren, Encarnita was predeceased by her brother, Luis and by her daughter, María Luisa Gardner.

Cards were given by TWS to the family at the visitation which was attended by Cathy Gifford and Carolyne Pascoe.

To end with an excerpt from one of Encarnita’s many poems: **“Stronger still than when it lived inside you, your heart, with such fierce fastness, refuses to dissolve into nothing. - E.Seco**

IN MEMORIAM

by Carolyne Pascoe



*(Marie) Edith Antonopoulos
August 5, 1945- July15, 2022*

TWS member **(Marie) Edith Antonopoulos** passed away on July 15th, at Scarborough General Hospital from cancer, a few weeks after being diagnosed.

Edith was an eleven-year member of TWS and was a willing volunteer as our Chief Photographer for a number of years before the pandemic. She was awarded Volunteer of the Year at the 2018-2019 Annual General Meeting. (See the picture of Edith receiving her award, accompanied by Margaret Roseman, Suzanne Payne and Carolyne Pascoe.) Edith participated in a number of TWS shows as well as shows with the Willowdale Group of Artists. She was an accomplished artist having won several awards for her beautiful floral pieces which she loved to paint. (Many of these were displayed at the visitation and funeral.)

Although interested in art since she was a child, Edith pursued a career in sciences after being educated in her home province of New Brunswick. She graduated from the Saint John General Hospital as a Registered Medical Technologist and worked in Fredericton NB before moving to Toronto where she met and married her husband, George, in 1975. She worked as Senior Charge Tech of Hematology and Coagulation at the Toronto General Hospital, then the University Health Network until retirement in 2003.



Many family members, beloved friends from her days of working, neighbours and Willowdale Art members attended Edith's funeral. Her nieces and nephews talked about how much fun they had with their special aunt through their lives. She made up games for them, played with them on the beach in NB and wrote stories in hand-made books illustrated by her drawings and paintings. They all talked about her great sense of humour and how she reached out to so many people in her life, to volunteer and welcome new friends. Her daughter talked of so many precious things her mother did for her family and her neighbours. Her volunteerism, friendships, her beautiful singing voice and her French-Canadian traditions made Edith a special person in so many lives. We will miss her at TWS!

Edith leaves behind her husband of 47 years, George, her daughter Anna, a sister, a brother, a brother-in-law, three sisters-in-law in Canada and Greece, and several nieces and nephews in Canada.

Margaret Roseman, Jo Baumann and Carolyne Pascoe attended the visitation and funeral on July 21st in Richmond Hill where cards were given. A donation has been made on behalf of TWS to the family's charity of choice.

NEWSLETTER VOLUNTEERS AND CONTRIBUTORS



PATRICK DONOHUE



CAROLYNE PASCOE



MARGARET ROSEMAN



GEORGE EADIE



CATHY GIFFORD



NANCY NEWMAN



BETH PARKER



SONALI PRAHARAJ



YASIR HAMEED



PERRY CHOW



MIRIAM MELAMED

Editor's Note:

Huge thanks to Yasir Hameed and Sonali Praharaaj who have done such a beautiful job on the layout of the previous issues of Artline. Since the timing of this issue didn't work out for them, our Chair of Graphic Design, Perry Chow, has generously applied her expertise to the layout of this issue. Many thanks for your excellent work, Perry.

TWS EXECUTIVE COMMITTEE

Co-President *	Margaret Roseman	margaret.roseman@sympatico.ca
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Publicity	Debora Alcide	debora.alcide@gmail.com
Social		
Shows Co-Chair		
Shows Co-Chair		
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Workshops	George Eadie	george.a.eadie@gmail.com



Call for Entry AQUAVISION FALL 2022 38th Annual Fall Juried Show

at the Papermill Art Gallery, Todmorden Mills
October 26, 2022, through November 6, 2022

The show will be at the gallery followed by an on-line show.

Juror: Logan Bales

Submission Date: no later than **Tues. September 27**. Entrants will receive confirmation of submission via email.

Entry Fee: \$30 for one or two submissions (non-refundable)

Payment:

e-transfer to twspaintings@gmail.com. Include in the message section:
Your Name, Entry Fee, TWS Fall Aquavision 2022 (If your name and email differ, please include both in order to track payment accurately.)

Or

cheque payable to the "Toronto Watercolour Society"
mail to:
TWS Fall 2022 Show
103 Devins Drive
Aurora ON L4G 2Z5

Payment must be received by **11:00 pm, September 27, 2022**. No late payments or extensions will be allowed, so plan accordingly for slow mail or online payment procedures.

Acceptance: All Artists will be notified of the juror's decision via email. Acceptance gives TWS permission to use your name, images and email in publicity material related to the show.

Conditions of Entry

- **All successful entrants must sit the show. Failure to do so will disqualify the artist from the next juried show.**
- Juror's decisions will be based on digital submissions. Final acceptance into the show is conditional on the artist's work meeting the standards set out in the TWS Show Rules. **Please read these carefully, checking for acceptable media and substrates and framing and matting requirements.** (<https://torontowatercoloursociety.com/show-rules/>)
- **Paintings must comply with these requirements in order to be accepted at the gallery drop off.**
- Note that TWS will take a **20% commission** on paintings sold during, or as a result of the Show. Sales up to **28 days** after the show closing require commission to be paid by the artist to TWS. Artists are advised to avoid submitting to other shows within that time period to avoid withdrawal rules that will impact the ability to apply to subsequent shows.
- If the purchaser does not pick up artwork from the Gallery at the end of the show, delivery of sold artwork is coordinated between the artist and the purchaser. TWS is involved with payment only.

Digital Submissions : *Please ensure the digital image meets the following specifications:*

- Must be in JPG or JPEG format with high resolution.
- File size minimum 500KB and maximum 2MB.
- Artwork should be photographed to as high a standard as possible. Good lighting is critical. Crop digital image to remove frames, mats or background.
- Painting should be photographed squarely from the front, not angled. Do not photograph under glass.
- **Rename your image file by right clicking under the photo. Click on "RENAME" and enter the information as specified in the following example.**

- **No spaces. Each section is separated by a period.**

Artist's Last Name.Artist's First Name.Title.Medium.Image Size(in inches) HxW.Price.jpg.

eg: **Smith.Pat.AutumnColours.watercolour.22x16.\$550.jpg.**

***NOTE:** Images without this information will be returned for artist re-submission by deadline. If an artist requires assistance with their photo submission, they are asked to contact Nancy Newman, nancynewmanart@gmail.com

How to Submit:

In the subject line of your email please put "TWS Fall Aquavision 2022 Entry".

If your surname starts with **A - M**, send an email to **Suzanne Robinson**
96suzrobinson@gmail.com

If your surname starts with **N - Z**, send an email to **Nancy Newman**
nancynewmanart@gmail.com

Include the statement:

"I have read the TWS Show Rules and agree to the Conditions of Entry outlined by the Toronto Watercolour Society."

Include the following information for **each** painting **EXACTLY** as shown in the example below:

First name and last name
Last name in block capitals
Painting title
Painting medium and size without frame H"xW" (round to the nearest inch)
Painting price
email address
Phone
Title of first painting JPEG
First time entry: Yes or No

Here is a sample email:

I have read the TWS Show Rules and agree to the Conditions of Entry outlined by the Toronto Watercolour Society.

1.
Pat Smith
SMITH
Autumn Colours
Watercolour 22" x 16"
\$350
patsmith@gmail.com
555-321-1234
Smith.Pat.AutumnColours.watercolour.22x16.\$350.jpg
First time entry:Yes or No

2.
Pat Smith
SMITH
Winter Wonderland
Watercolour 11" x 15"
\$350
patsmith@gmail.com
555-321-1244
Smith.Pat.WinterWonderland.watercolour.11x15.\$350.jpg
First time entry: Yes or No

Paid by Cheque

Paid by e-transfer _____ transferred from Account Name

Attach your jpg images to this email.

TWS SHOW RULES (revised Summer 2022)

The purpose of the Rules is to maintain a high standard at TWS shows and to ensure consistency and fairness to all TWS members. Failure to comply with these rules will result in a painting being declared inadmissible and/or penalties being imposed. Questions regarding clarification of these Rules are to be directed in writing (letter or email) to the Show Chair.

SUBMISSIONS

1. Paintings submitted for jurying must conform to these Show Rules and any other special requirements outlined in the Call for Entry prior to a particular Show.
2. Unless otherwise announced, only TWS members may submit paintings for a Show.
3. Paintings submitted for a Show must be accompanied by the registration information and the entry fee.
4. Paintings submitted for jurying and not selected for a Show may be re-submitted for another Show.
5. Paintings submitted and selected for a juried TWS Fall or Spring Show may not be re-entered in another of these annual juried shows but may be entered for jurying in an invitational (**artist's choice**) or co-sponsored show.

MATERIALS

6. Paints are limited to any water-based, **water-soluble** medium: watercolours, gouache, egg tempera, or **water-based inks**. Acrylic paint is acceptable, except on canvas.
7. Substrates are limited to paper based, Yupo, TerraSkin, clayboard, Aquaboard.
8. Watercolour paper, TerraSkin and Yupo may be adhered to a rigid archival backing such as stretched canvas, canvas board or panel.
9. A painting may contain up to 10% of extraneous material other than water-based paints and substrates as described in #6 and #7 above.

FRAMING AND MATTING

10. **All** paintings submitted for **a show** shall be framed.
11. Works under glass must be matted in the traditional watercolour manner as follows:
Mats must be either **white or off white**. Mats, backings and tape must be archival, and acid free. A small painting (quarter size sheet – 11" x 15") is to have a mat no smaller than 2½" in width . Mats on larger sized paper should increase relative to the size of the painting.
12. Coloured liners are permitted provided they do not exceed 6mm or ¼" in width.
13. Dust covers, or backing paper must be clean and undamaged.
14. Picture hanging wire, rated for the weight of the painting, is to be attached with **D-rings**. (No screw eyes)
15. All painting surfaces must be protected with either glass (to a maximum size of 32" x 40"), Plexiglas, archival approved fixatives, waxing or varnishes.

16. Paintings delivered for hanging must be clearly identified on the back with the artist's name, painting title and price.

ORIGINALITY

17. Paintings must be the sole original work of the member artist. A member artist may not submit the work of another artist, either under her/his own name or any other name.
18. Paintings produced at a workshop or in a class under an instructor may not be submitted.
19. Copying of another artist's original work, of a reproduction of another artist's work, or of a published professional photo is not permitted.
20. A print (including a watercolour print) or reproduction produced from an original work is not permitted for submission even if it is produced using a water-soluble medium.

COMMITTED PAINTINGS

21. A painting which has been submitted and selected for a Show is committed to be hung for the entire duration of the Show and may not be withdrawn by the member artist at any time.
22. Paintings submitted and selected for a Show **must be for sale**. A painting selected for a Show and sold prior to the opening of the Show will be hung in the Show with a 'sold' designation. The financial transaction for such painting must be through the TWS or the gallery, which will reimburse the artist after deducting the applicable commission.
23. The Show Chair shall be the final arbiter in all decisions regarding admission to a Show.