



TWS ARTLINE

DECEMBER 2024



PRESIDENT'S MESSAGE

Happy Holidays, TWS members!

As 2024 comes to an end, it's a good time to reflect on the wonderful year we have had in the Society. Thank you to our hard working executive and our new chairs and volunteers. Your participation and enthusiasm makes all the difference to our painting community. TWS continues to grow and keep spreading the word; the more engaged members the better.

In this issue of *Artline*, you'll find reports on the wonderful Workshops and Demos that we've enjoyed since the September newsletter. Beth Parker has been doing fascinating profiles of some of our members, so we thought it was high-time to provide a profile of Beth in this issue. And, as part of our 40th anniversary commemorations, Carolyne Pascoe has provided a list of our past Founders, Directors

and Presidents. The list will no doubt prompt vivid memories for many of our members.

What is in store for us in 2025? We will have a variety of guest presenters and workshops, of course. Angela Cluer (Program Chair) and Beth Parker (Workshop Chair) are doing a great job for us. Maybe even a top tier international artist and his wife are on the horizon. Several members would like more in-person get-togethers, whether painting inside or in *plein air*. We will see what can be arranged.

We love the enthusiasm of the new members: please email any of the Executive about what you would like to see happen. Also, please share any artists, artists' websites, new books or YouTube videos that you find interesting and inspirational. There are many watercolour societies and events going on around the world, and with the advantage of computers and the internet, access is right at our fingertips. Feel free to recommend any artists and workshops (Zoom or in-person) that you have enjoyed. We are always looking for new inspiration. Those emails would be best directed to Angela and Beth. To quote the main character, Jon Snow, on *Game of Thrones* – "Winter is Coming" – and we all need some excitement to motivate us to paint our best during January through March! Another show deadline will be up before we know it.

Happy painting!

- Jody Fuller

THE PARKER PHENOMENON

by Patrick Donohue

Sometimes you hear grumbles from the ranks that the TWS is dominated by the “Old Guard,” and that newcomers can’t have much effect on the Society.

Beth Parker is a living refutation of that claim.

Having joined the TWS in 2019, Beth was soon contributing articles to *Artline*. That kind of involvement – along with several other ad hoc chores – led to her receiving our “Volunteer of the Year Award” in 2023. That award goes to a member who isn’t on the Executive, so Beth wouldn’t be eligible for it now, having taken on the job of Workshop Chair. Meanwhile, she has earned her TWS Signature membership for having had paintings juried into six of our Fall or Spring Shows.

These accomplishments sum up Beth’s style in life and in watercolours. “I like to dive in,” Beth says. “I move quickly. I don’t fiddle around.”

Beth grew up in West Toronto, i.e. Weston, and she was always interested in art. Some of that interest was probably spurred by her mother’s example. As a teen, Beth’s mother was chosen – from all the art students in her school – to take lessons with Arthur Lismer, a member of Canada’s famed Group of Seven. As for Beth’s own pursuit of art training, she wanted to enroll in the Ontario College of Art (as OCAD was then



known) after obtaining a specialist degree in English at the University of Toronto. Her parents wouldn’t endorse that. “They couldn’t see why anybody would go to college after university,” Beth says.

Apart from art, Beth’s other main interest was writing, so she enrolled in a Masters in Journalism program at the University of Western Ontario (now known as Western University) in London, Ont. That gave Beth a good foundation for the kind of work that took her through the next several years: doing communications for several non-profit organizations. She also took on the directorship of a small publishing house.

Eventually, Beth decided to start her own business as a ghost writer. She now has more than 20 ghost-written books to her credit. Her clients across Canada and the US have included doctors, lawyers, designers and members of several other professions. Beth spends a lot of time conferring with each of her clients on the phone or on Zoom. It’s all about getting to know their personalities, plumbing their minds for their ideas, and discussing chapter outlines. “I love it,” she says. When the books are published, some of the ostensible authors acknowledge Beth’s involvement, some don’t. “You have to be discreet about it,” she notes.

In addition to her ghost-writing, Beth has three books published under her own name. Two of them



are illustrated children's books. The third is about Asset Financing and Leasing. (That's a process that, for example, enables a dentist who's setting up a business to rent the necessary equipment that the dentist wouldn't be able to buy right away.) The leaders in this industry, which has existed for about 70 years, asked Beth to write a history of it. "It was fascinating," she says. "I got to talk to about 50 prominent business leaders in Canada and the United States."

If Beth seems like a person who accomplishes a lot, she begins to seem like a phenomenon when you find out that, while busy with all this work, she raised five children. "I always knew I wanted a big family but I didn't want to stop working," she says. Asked how she managed, Beth laughs: "I don't know." But then she allows: "I'm a great believer in day care!" Her offspring, now ranging in age from 42 to 25, all live near Toronto. She has one grandchild and there are two on the way.

And let's not forget to note that Beth still plays the piano, having passed her Grade Ten exam with the Royal Conservatory of Music.

So how does art fit into such a busy life? For the most part, Beth finds time on weekends. "You have to schedule it in or you don't do it," she says. At home, she works wherever she can find a space but there's a room that serves as her studio at her cottage on Lake of Bays, in Muskoka. Beth has been spending summers in that area every year of her life. Her husband's family has roots there too.

Beth first heard about the TWS while taking a course from Nancy Newman at the Haliburton School of the Arts. While quickness and spontaneity are aspects of watercolour that appeal to Beth's character, there's also an element of rebellion in play. Her mother painted in oils, "so I had to do the opposite," Beth says. She finds that painting is a "great distraction from writing."



Apart from admiring Beth's paintings in our shows, we've had the pleasure of appreciating her writing in *Artline*. She has contributed fascinating profiles of at least ten TWS members for the newsletter. Her articles about the histories and the qualities of different pigments have – according to readers' responses – proven to be some of the newsletter's most enjoyed articles.

Now that she has taken on the job of Workshop Chair, Beth says it's been a great way to get to know members of the TWS. "I've been delighted by the generosity of artists I've met even outside of TWS who have passed on suggestions. It also helped that I created a survey when I started the job and heard directly from members. The workshop presenters I contact are lovely, and it's fun getting to know them in the months leading up to a workshop. They are also patient with me as I 'learn the ropes'." Beth notes that she's "super grateful" to Nancy Newman and Melinda Calway who take turns hosting the workshops so that she can facilitate. "Their role is essential. It keeps the workshops running smoothly technology-wise and also means I have a partner on the workshop."

As a relatively new TWS member, Beth sees a great future for the Society as long as it keeps up the quality of its Workshops, Programs, Shows – and even its Newsletter. There will undoubtedly need to be some innovation along the way. We've had to adapt to doing things new ways since Covid, so the tried-and-true methods of 40 years ago won't necessarily work. "It's a different world," Beth notes.

But one that she seems to embrace wholeheartedly.

2024 FALL AQUAVISION SHOW

by Nancy Newman

Our 40th Anniversary Fall Aquavision Show, held at the Papermill Gallery, Todmorden Mills, from October 23 to November 17, was a great success. We would like to thank everyone who participated and attended the Show. Visitors were enthusiastic and very complimentary of the work. Traffic was very high on weekends and at the reception. In total, there were 1,000 visitors to the Show. We sold 15 paintings, at an average price of \$360.

Our juror, Brent R. Laycock MFA, CSPWC, SCA, RCA chose 83 paintings from the 129 that were submitted. He selected 16 Award Winners. Here are his comments: "All of the award-winning artists earned their honours by accomplishing something amazing in the realms of subject matter, meaning, composition, use of colour or other art elements, and artistic form (which is really tough to define but it's the thing that makes the painting a work of art). Several of the award-winners succeeded in all of these categories at once. Some of the other artists were given an award because I felt that they had achieved a great success in handling one or some of the big challenges of making a painting into a moving piece of art. My admiration and congratulations to all the award winners and to all the artists included in the exhibition. You have brought honour to the Toronto Watercolour Society. It has been a joy and a privilege for me to become acquainted with you through your talented work. Thank you."

The photos of the award-winning paintings appear in the following pages.

This fall we honoured 3 of our Lifetime members: Ann Harvey, Marian Holmes and Barbara Crowe. See the following pages for our tributes to these beloved members.

To wrap up the opening ceremonies, Margaret introduced several artists who have been members of the TWS since 1985.

For the People's Choice Awards, 500 ballots were cast. The results are:

1st Place, 45 votes



Calm After a Storm
by Rani Satpute

2nd Place, 28 votes



Floral Symphony
by Shoshana Lock

3rd Place, 17 votes



Sunset at Pinery
by Stefka Yancheva

FALL SHOW OPENING CEREMONIES



40TH ANNIVERSARY FALL AQUAVISION SHOW: AWARD WINNERS

Gold Medal



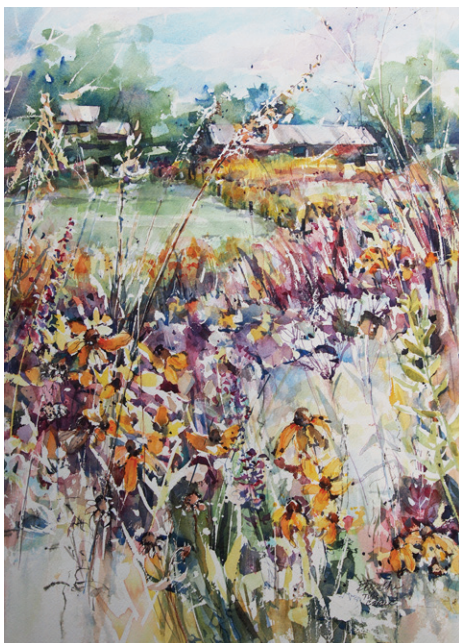
Komorebi by Sherrill Girard

Silver Medal



From the Ground Up by Margaret Roseman

Bronze Medal



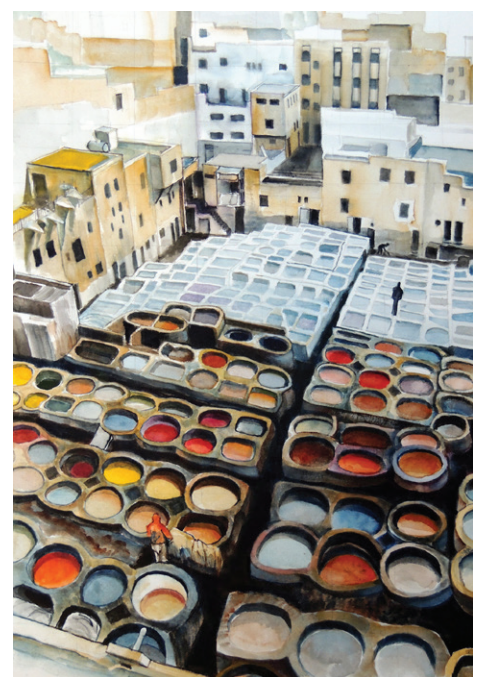
Rudbeckia hirta by Barbara Eguchi

Dorothy Bleggen Award for Best Use of Colour



The Girl with Cornflowers by Natalia Outkina

Ralph Bleggen Award for Composition



Fez Tanneries II by Ted Martin

Award of Merit



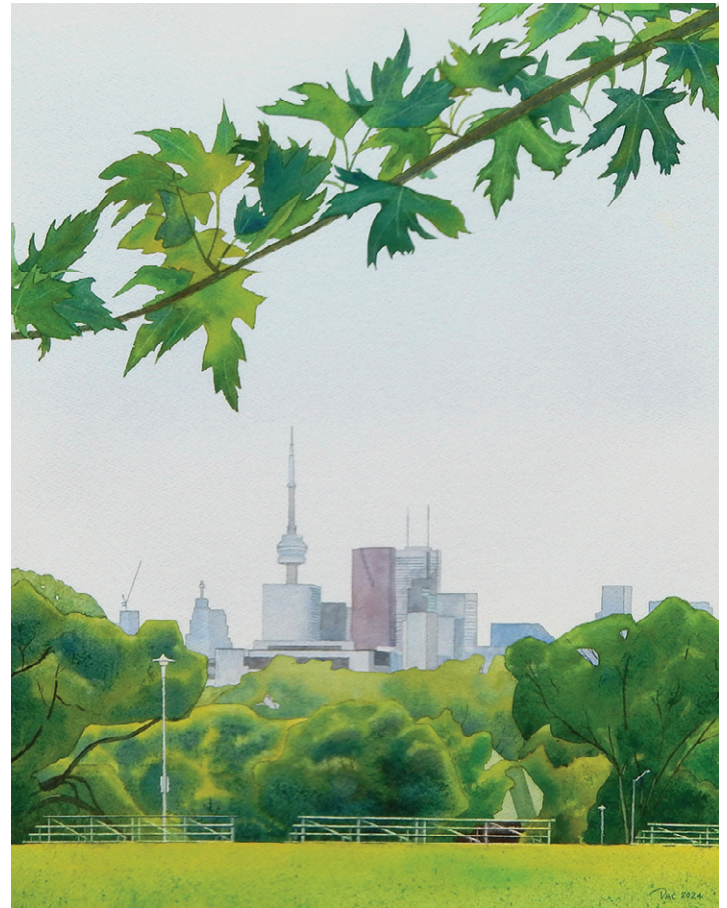
Spring by Don Baxter

Award of Merit



*All in a Whirl
by Nancy Newman*

Award of Merit



*Withrow Park, August
by Dave Corlett*

Award of Merit



Listener by Yuqian Sun

Award of Merit



*Floral Symphony
by Shoshana Lock*

Honourable Mention



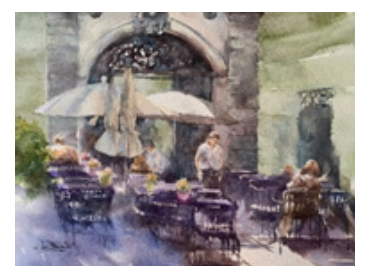
*Blushing Blossoms
by Debora Alcide*

Honourable Mention



*Calm After a Storm
by Rani Satpute*

Honourable Mention



*Café Salzburg
by Fiona Shen*

Honourable Mention



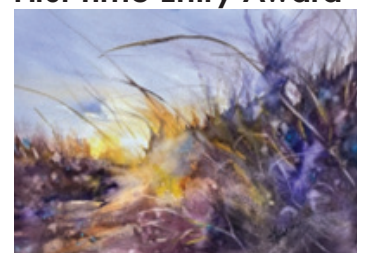
*Aftermath
by Lawrence Kavanagh*

Honourable Mention



*Shiragawano, Japan
by Monica Chow*

First Time Entry Award



*Sunset at Pinery
by Stefka Yancheva*

FALL SHOW HONOUREES**Ann Harvey**

Ann was born and raised in Toronto but has lived most of her life in Cambridge, Ontario.

Married for 65 years, she has raised five children and now enjoys the gratifying reward of 10 grandchildren. Ann was able to pursue her love of painting through classes at the Toronto School of Art, Dundas School of Art, the Royal Botanical School of Botanical Painters, the Blue Mountain School, the Southampton School of Art and the Bridgewater School. Inspiration for her creative pursuit was fuelled by workshops with renowned artists such as Stephen Quiller, Don Andrews, Margaret Martin, Dan Burt, Domenic DiStephano, Alvaro Castagnet, Brian Atyeo, Margaret Roseman, Don Cavin and Lila Lewis Irving.

Ann joined the Toronto Watercolour Society in 1995 and quickly established herself as an invaluable volunteer. She was on the Social Committee in 1997 and became Show Chair for four years, starting in 1999. A stint at being Vice-President, President and Past President till 2010 led to Ann's being Newsletter Editor for the next ten years. She is currently a TWS Director, a role she took on in 2020. During these years, Ann has earned a TWS Volunteer Achievement Award and the Gold Level Signature Distinction for having paintings accepted into 35 juried shows.

In addition to her deep commitment to TWS activities, Ann is an elected member of the Canadian Society of Artists, the Colour and Form Society and is a member of the Kitchener Waterloo Society of Artists. Ann is the coordinator for Studio 30 in Cambridge and has gained recognition as a "Woman of Distinction" for her work for the arts in her community.

Painting in acrylic, encaustic – and her favourite medium, watercolour – Ann has garnered many awards. Her creations may be found in collections

in England, Australia, Belgium, the United States and Canada.

Ann looks forward to settling into her new home, using her many photos from past travels as a catalyst for new works and just enjoying her family and the camaraderie of her artistic friends.

**Barbara Crowe**

Barbara was born and raised in Toronto, and after marrying the love of her life, lived in Vancouver and Montreal, then returned to the Toronto area. While raising her two children she worked at Atomic Energy of Canada as an Executive Secretary.

Indulging an interest in art that started when she was a young woman, Barbara began taking art classes part-time at Sheridan College while she was working. In retirement, she enrolled in the Ontario College of Art and Design, graduating in 1997. She capped off her OCAD experience by travelling to Florence, Italy, for a practical painting experience for six months.

Barbara works predominantly in watercolour, but also enjoys acrylic and has worked with other painting mediums. In addition to her membership in the Toronto Watercolour Society, she has participated in painting groups such as the Heliconian Club, Neilson Park and Forest Hill. She has attended numerous painting workshops over the years in North America and Europe. She enjoyed these very much and has met many lifelong friends in these activities.

Barbara's other passion is golf. She enjoyed playing regularly over many years. Although she had to give that up, her move into a condo several years ago has allowed her to meet many new friends, joining them for activities both at and away from the building. Spending time with her family, particularly her two grandchildren brings her much joy.

**Marian Holmes**

Born, raised, and educated in Saskatchewan, Marian showed a very early interest in art. However, her education was structured to earn a living in a practical field. To this end, she attained her CPS (Certified Professional Secretary) in 1979.

In 1981, Marian pursued her interest in art by taking courses through the Central Technical School art program. However, she had to abandon that interest because of a high-pressured job. Her interest remained hidden just below the surface until 1995, when she once again pursued it through attending watercolour workshops with well-known Canadian and American artists: Brian Atyeo, Dan Burt, Art Cunanan, Stirling Edwards, Nita Engle, Jacques Hébert, Pauline Holancin, Tom Lynch, Jack Reid, Margaret Roseman, Karen Vernon, Zoltan Szabo, William Vrscek, and Frank Webb.

Marian's main focus is painting Canadian landscapes to capture the beauty and subtlety that surround us. She is an active member of several art groups, including the Willowdale Group of Artists, of which she was President (2003-2005), the Toronto Watercolour Society (Signature Member), Art Aurora Juried Shows, Central Ontario Art Association, and East Central Ontario Art Association. Marion also served as our TWS Secretary for a year. She has exhibited her work at Mackay House Art Gallery, Markham Theatre, Todmorden Mills, North Toronto Memorial Community Centre, Neilson Park, Etobicoke Civic Centre Art Gallery, ECOAA Juried Show in Meaford, North York Board of Education, and St. Clement's Anglican Church, Toronto. She has done commissioned works and donated a painting to the Eating Disorder Awareness Program in London, ON. In June 2007, Marian had a solo show at the Town of Aurora Skylight Gallery.

PROGRAMS

by Angela Cluer

October 9: **Bonnie Steinberg**

Having just come back from teaching a workshop in France, Bonnie gave an enlightened session during which she painted a beautiful scene from Limoux. For an experienced painter like Bonnie, a gray scale version of the original photo suffices, instead of value sketches. Bonnie begins with a simple outline of shapes, using masking fluid quite literally as a drawing tool. (She recommends Pebeo liquid masking fluid.) Colour swatches are created before starting the painting and she refers back to them during the development stage.

Her use of high-keyed colour, and dramatic light was apparent in the very first washes with vivid yellows, (Naples yellow and Hansa yellow) and lots of lavender. Juxtaposing warm and cool colours on Arches 140 cold press, she utilized a variety of paint brands. Princeton Snap! brushes are her choice for most of her brush work. She believes in standing when painting as it gives her a better perspective and it's a way to avoid too much detail work. Bonnie showed her use of various stamping techniques (using Saran Wrap for instance), adding charcoal and a judicious splattering of paint for textures and depth.

At the end of the session, everyone was able to view many beautiful paintings that Bonnie had produced during her workshop in France.



UPCOMING PROGRAMS:

January 8: **Al Kline**

<https://www.albertkline.com/>

Sunday, February 16, 2:00 p.m.- 3:30 p.m: **Howard Jones**

<https://howardjonesart.co.uk/>

March 12: **Sarah Hansen**

www.sarahbhansen.com

April 9: **AGM**

And watch the March *Artline* for further info about the following:

May 14: **Dinesh Subramanian**

June 11: **Jessica L Bryant (to be confirmed)**

WORKSHOPS

by Beth Parker

TWS enjoyed full workshops this fall.

September 28: **Nancy Newman**

“Mastering Perspective in Landscape”

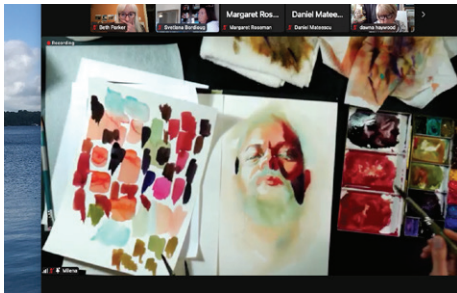
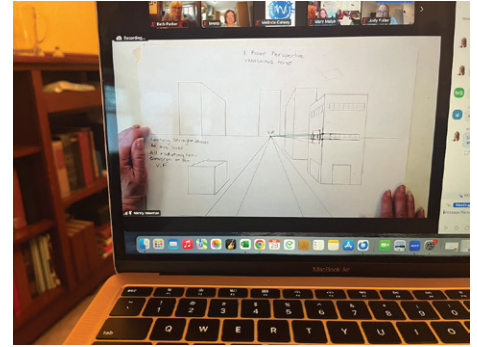
Nancy took the group through a fabulous and painless exploration of perspective! We brought out our rulers and pencils and couldn't believe how quickly the time passed as we studiously worked on our pieces.

Comments included: “You really laid out perspective in a logical, easy to understand way. I knew the first half from my teaching years but the second half, when things got complicated, I felt was very helpful.” And: “Thank you, you managed to make learning perspective not a dry subject. You kept moving it along with practical applications for painting.”

November 2-3: **Melina Guberinic**

“Figurative Painting You Can Master”

Melina is an outstanding artist and her command of painting the human body left us in awe. We focused first on portraits and then figures. Melina puts a lot of thought into preparing and mixing colour ahead of time, and then working with values in layers. One participant put it best: “Challenging but a lot of fun!” New TWS member, Laura Tate, particularly liked the focus on understanding facial planes. No surprise here. Laura is a plastic surgeon!



November 30: **Lana Privitera**

“Stunning Still Life You Feel You Can Touch”

Watch for a report in the next *Artline*.



UPCOMING WORKSHOPS IN 2025 – Registration Now Open

To register, please contact Beth Parker, beth@bethparker.com

Saturday, January 11, 12:00 p.m. to 4:00 p.m. **Ian Wright**

“Exploring Yupo: A fascinating way to bring new life to your watercolour paintings.”

IN PERSON and ON LINE (you choose)

Let's relax on a cold January weekend and enjoy painting and exploring Yupo with Ian. Ian has kindly offered space for eight of us at his studio (Bathurst and St. Clair), and the workshop will also be held on Zoom, as usual.

Saturday, February 8, 10:00 a.m. to 3:00 p.m. **Linda Kemp**

“Layering Nature's Shapes: Wet-into-Wet Vignette”

ON LINE

We'll make some wet-into-wet magic as we paint vignettes of delicate florals and exotic vegetation. We'll begin with essential warm-up projects to teach us how to build layers of simple shapes using negative painting techniques. Then we'll learn how to train our minds and hands so we'll be ready to make wet-into-wet paintings with confidence.



OUR LEADERS THROUGH THE YEARS

In the spirit of celebrating our 40th Anniversary, **Carolyne Pascoe** has compiled this list of our Founders, Directors and Presidents throughout the history of the TWS.

1985 Founders

Isobel Cooper, Wendy Cooper, Jody Fuller, Margaret Roseman

Directors

1985-1997

Margaret Roseman

1997-2002

D.D. Gadjanski, Bruce Snell, Margaret Roseman

2002-2007

Pauline Holancin, Ita Pechenick, Margaret Roseman

2007-2012

Pauline Holancin, Olja Muller, Margaret Roseman

2012-2017

Patrick Donohue, Elisabeth Gibson (Deceased 2016), Margaret Roseman

2017-2025

Patrick Donohue (until 2022), Carolyne Pascoe (from 2016),

Nancy Newman (from 2019), Ann Harvey (from 2020), Margaret Roseman

Presidents

1985-1987	Jody Fuller
1987-1989	Liz Roberts
1989-1991	John Hunt
1991-1993	Jill Segall
1993-1995	D.D. Gadjanski
1995-1997	Ita Pechenick
1997-1999	Pauline Holancin
1999-2001	Olja Muller
2001-2002	Leah Dockrill
2002-2004	Elisabeth Gibson
2004-2006	Ann Harvey
2006-2008	Patrick Donohue
2008-2010	Carolyne Pascoe
2010-2012	Nancy Newman
2012-2016	Margaret Roseman
2016-2018	Eleanor Lowden
2018-2020	Suzanne Payne
2020-2022	Doug Geldart
2022-2023	Nancy Newman, Carolyne Pascoe, Margaret Roseman
2023-2025	Jody Fuller

THE WORLD'S UGLIEST COLOUR

by Beth Parker

It's official. Many of us are producing artwork using the world's ugliest colour.

Take a guess, and we'll tell you the rest of the story.

In 2016, a marketing agency in the USA was leading a project aimed at discouraging people from smoking. They asked 1,000 smokers what colour would disgust them the most, so they could wrap cigarette packages in that colour. The response was clear—the colour picked was a brownish-greenish colour identified as Pantone Colour 44—or what we know as raw umber. They literally called raw umber the most “disgusting” colour possible and uglier than all the rest.

The good news is that not everyone shares this opinion. For instance, in the theatre world, raw umber is a favourite. The Off Broadway paint company uses the pigment in a paint called Opaque Couché, which is used by prop artists straight out of the can to paint everything from walls, dirty sidewalks, mouldy plaster, clay pots, stone steps, to urban backdrops. As one prop manager writes, “Once it's thinned out with water, raw umber makes almost anything look old, dirty, and gross.”

Artists Like the Colour—Depending on the Century

In the fine art world raw umber has been used since ancient times. The “umbers” are the oldest known colours. The pigment is literally made from iron and manganese oxide found in brown earth. The colours range from yellowish brown to dark brown, and when “burnt”, you guessed it, we get the reddish shade known as “burnt umber.”

Even for the Masters, raw umber has risen and fallen in popularity. In medieval times, dark brown pigments were generally avoided. But come the 17th century, painters like Rembrandt and Vermeer loved umber pigments and used them brilliantly to provide depth and darkness. Popularity fell again with the Impressionists who rebelled against earth colors. Pissarro even officially denounced “old, dull earth colors” and removed them from his palette. In later periods, Salvador Dali made a point in his book to talk about his aversion to raw umber!

There is Some Love

Needless to say, this versatile colour continues to be a go-to in many painters' palettes for under-painting, monochromatic works, and making shadows. Most of us probably have it in our pallet (or at least in a tube somewhere). Many use it for making blacks and greys with ultramarine, and darkening colours without resorting to blacks. It does not granulate, it is lightfast,



transparent, and mixes well. Its many uses include creating dull greens and sand on beaches.

Other fascinating facts

- » Many think that the name “umber” comes from “Umbria”, a mountainous region in Italy. Wrong. The name is likely derived from ombra, Italian for “shadow,” because the pigment is useful for dark or shadow areas.
- » Even when popular, raw umber has often been used to depict sinfulness and depravity on peoples' clothing or in backgrounds.
- » Raw umber is not just for landscapes. Some mix raw umber with ultramarine when painting hair colour.
- » Of all the pigments, raw umber varies quite a bit according to the manufacturer; so if you've tried one brand, you might want to try another.

As you can see in the painting by Amedeo Modigliani, he uses umber in various ways to paint shadows, hair, even the armchair.

JMS Turner's painting of the coast of Yorkshire includes pencil and watercolour with raw umber.



MEMBERS' NEWS

Doreen Renner is happy to share that her painting "Lost In Translation" has won the Michael Harding Award in the 99th Open Water Annual Juried Exhibition of the Canadian Society of Painters In Water Colour. The exhibition is taking place at the Helson Gallery in Georgetown from November 13 to January 12.



Dave Corlett has been working on commissioned portraits of houses. He has also been selling smallmouth bass



carvings at the One of a Kind Winter Show, November 21 to December 1, the big annual craft show at the Enercare Centre at the CNE Grounds.



Susan Leet had two paintings accepted into "United Through Watercolour," the International Watercolour Society's show in Mississauga. She also had four paintings juried into the IWS show "Alberta in Watercolour."

Bonnie Steinberg, CSPWC, SCA, TWS and IWS, is thrilled to announce her new online classes for January and February of 2025: Mastering Winter in Composition, Light and Design in Watercolour.

Come and explore wonderful colour and light in classes that will offer an amazing variety of landscapes and architectural venues – all online for your convenience. Please contact Bonnie for further information and registration at: watercolours@rogers.com; or visit Bonnie's website: <https://societyofcanadianartists.com/user/bonnie-steinberg/>



Sucharita Maitra tells us that she has taken up a full time diploma Art Program at Sheridan College to explore and enhance her art skills.

Three of **Rose Marie Nicolucci's** paintings were in the Crossection Exhibition of Central Ontario Art Association in October at Etobicoke Civic Centre. Two of her medium-sized acrylics are "Nodding Off" and "Orange You Having Tea?"



As an invited artist, **Natalia Outkina** went to Oaxaca, Mexico, for the International Watercolor Festival, from October 23 to 28, where she was meeting artists from Mexico and other countries, while providing demos and workshops.



As we all know, gallery space is getting harder and harder to find. The bigger galleries are changing their policies, making them less available for our shows. Many other fine galleries are too small for our purposes. With that situation in mind, **Peter Marsh**, sends us this note: "Gallery X Scarborough (The Existential Art Gallery of Scarborough) has the goal of a substantial and outstanding 'bricks and mortar' gallery. If Orillia can support a substantial gallery with a population of 30,000, Scarborough's 635,000 population can surely support a building that makes its citizens proud and is inspiring for its artists. It is a long journey to such a goal, so all TWS members are invited to go to galleryxscarborough.com and subscribe to the virtual gallery's newsletter. It doesn't cost anything to do so but every name is an important support for that final goal of a gallery to meet the needs of the artistic community. Look at it this way: we are unfunded and unstaffed and all our work is volunteer but your help is treasured! Subscribe today. Please and thank you."

NEWSLETTER VOLUNTEERS AND CONTRIBUTORS



Patrick Donohue



Jody Fuller



Margaret Roseman



Carolyne Pascoe



Cathy Gifford



Beth Parker



Nancy Newman



Betty Wong



Jennifer Tran



Barbara Eguchi

Editor's Note: Do you have a painting memory to share with TWS members? We'd love to receive your contribution to our "Brush With Memory" series. Keep your story to about 400 words and include a sample of your painting from the experience. Send your piece to: donohue_patrick@yahoo.ca. Looking forward to your submission!

TWS EXECUTIVE COMMITTEE

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