

CANADIAN WATERCOLOUR

The quarterly magazine by IWS Canada

Looking ahead with hope
to the warmth of spring,
social re-connections,
and a return to
Plein air Painting

Soul Sharing
Christiane Fortin

Members Gallery



Upcoming Workshops



Awards & Exhibitions





Welcome to a new year with IWS Canada!

As your new president, I am honoured to have the opportunity continue to support you as watercolour artists. Since it is not quite possible to meet in person quite yet, I thought I would connect with you virtually and share with you how we are moving forward this year.

I look forward to continuing to pursue building relationships with you as members and creating an open dialogue to encourage positive growth for IWS Canada.

Our mission as an organization is to promote peace, harmony, love, understanding and acceptance of each other's differences through the medium of watercolour. The board and myself intend to continue to uphold this message in every endeavor we pursue.

As we navigate through these challenging times in our world right now, IWS Canada will continue to be an active organization allowing us continue to grow and prepare for the future. Our mission is to bring people together despite difference in race, religion, culture and distance and it is this mission that has made us the strong group that we are today.

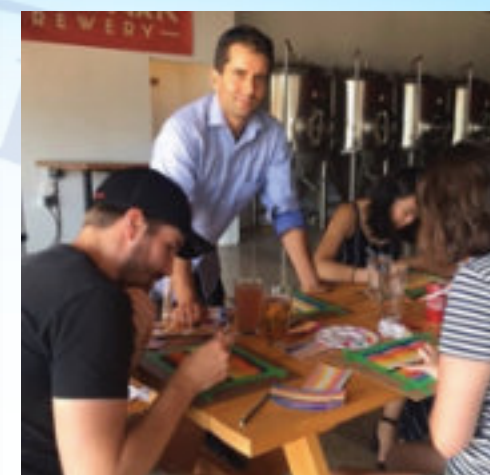
We have been very fortunate to have such a dedicated group of volunteers to create a strong foundation for IWS Canada. Thank you to Ona Kingdon for all the hard work getting us to where we are so far. Also, Tiina Price, Helen Schnider and Michael Solovyev for volunteering their time contributing to our organization.

In our efforts to move forward, we need your help. We are always looking for fresh ideas and new opportunities. If you have any feedback or would like to get involved with our growing team, send us an email at iwscanada@gmail.com.

Keep painting and we will talk soon.

Renee Lippa
IWS Canada President

Our first edition of the magazine style IWS Canada newsletter!



As we look ahead to 2021 we have much to anticipate. The return of warmer weather, the opening up of businesses and hopefully a return to normal when we can again have gallery exhibitions and painting events, where people can get together and meet fellow watercolorists, make new friends and learn from each other.

It has been a long, hard winter, isolating for some, and overwhelming for others. However to every cloud there is a silver lining as many of us have been able to further hone our skills, reorganize for the future, and get busy on new projects that there wasn't previously time for.

We hope to build the organization as much as possible, creating an outlet for all to display their work, improve their techniques, and reach their full potential as watercolour artists. Once things open up, we will have some live events and gallery shows to bring back the real world element of IWS. With Canada as big a country as it is though, these online resources we are working on should do well to serve the Canadian watercolour society as a whole.

Looking forward to a great future of IWS Canada. We hope you enjoy the new format of the newsletter, and we are always open to ways we can keep on improving to make IWS Canada an effective organization for stimulating watercolour in Canada.

Ian Wright
IWS Canada - VP & Online Media Editor

Featuring:

- | | | |
|---------------------|----------------------|------------------------|
| - Garry Hamilton | - Esmie Gayo McLaren | - Margaret Roseman |
| - Shirley Yang | - Alice Bottrill | - Mykhailo Rychkov |
| - Ron Murdoch | - Diane Beaulieu | - Denise Deiring |
| - Christiane Fortin | - Susanne Nason | - Suzanne Dyke |
| - Masuda Ahmed | - Cheryl Moskaluk | - Ingrid Lefevre |
| - Luan Quach | - Elise Miron | - Cheryl Swanson Yates |
| - Tiina Price | - Anca Dimoff | - Roy Tibbits |
| - Ian Wright | - Reina Wang | - Peggy Burkosky |
| - Hanna Bordewijk | - David Newman | - Tom Young |
| - Tracy Li | - Drawingtalk John | - Debra Bannister |
| - Coral Ye Chen | - Simone Bates | - Bonnie Steinberg |

Contents:

- Members Gallery
- Awards and Exhibitions
- Upcoming Workshops

Members Gallery



Kite Surfer Apprentice
Garry Hamilton



Squirrely Shirley
Shirley Yang



Soul Sharing
Christiane Fortin

Ron Murdoch



Masuda Ahmed

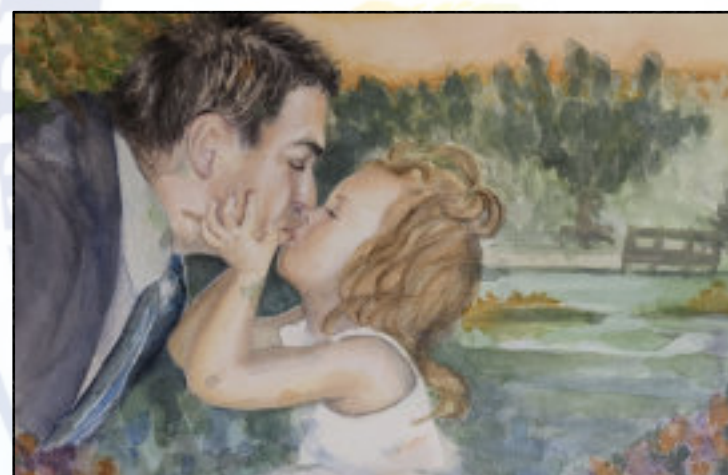




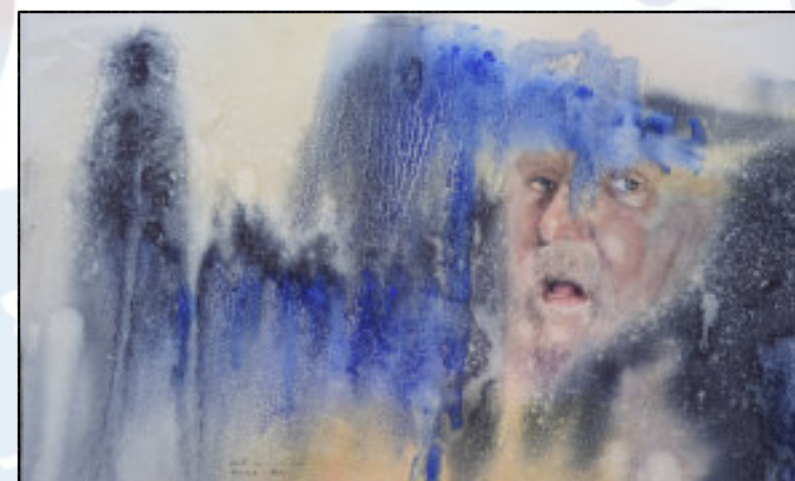
Baring Gifts
Tiina Price



When a Man Cries
Luan Quach



A Kiss For Dad
Hanna Bordewijk



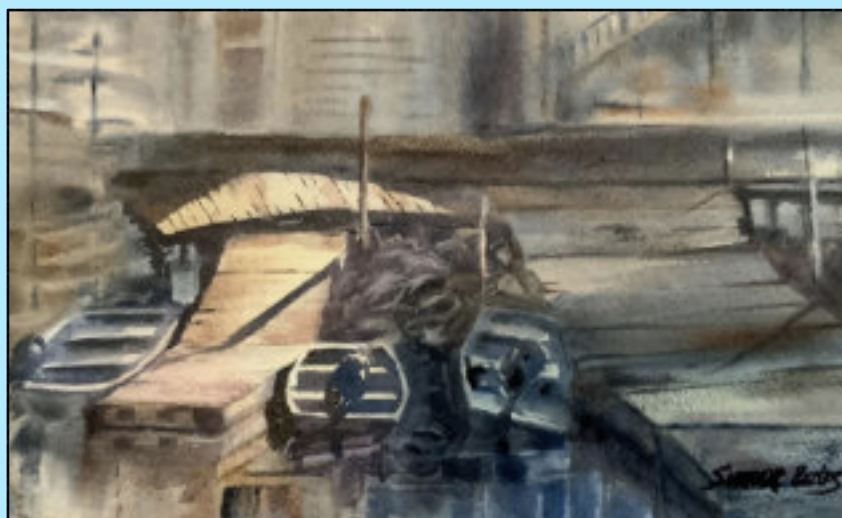
Old Wizard
Coral Ye Chen



Ballet Dancer
Tracy Li



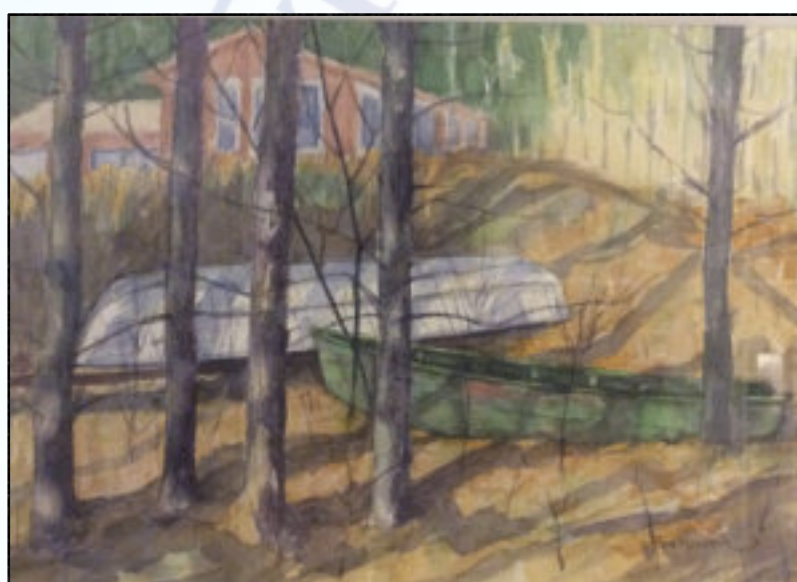
Blue Sweater Dog
Ian Wright



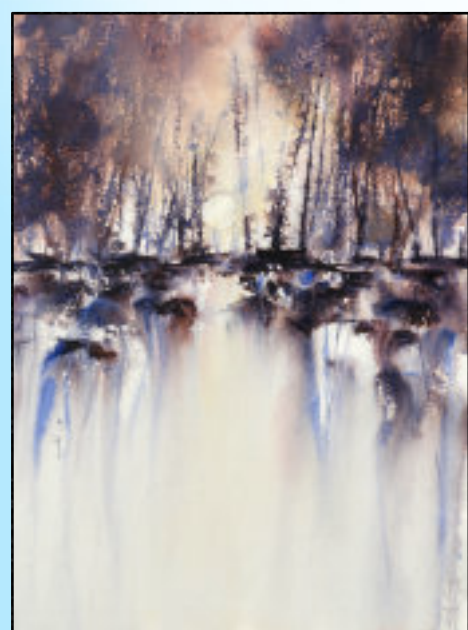
Sitting on a dock of the bay
Simone Bates



Careless Abandon
Esmie Gayo McLaren



Old Boats at the Cottage
Ron Murdoch



Winter
Diane Beaulieu



Hello Winter
Drawingtalk John



Fishing
Alice Bottrill



Under The Canopy
Renee Lipa



La Traversée
Elise Miron



Moulin de Larroque
Susanne Nason



Cerulean AP
Anca Dimoff



Nagornaya str. Kiev
Mykhailo Rychkov



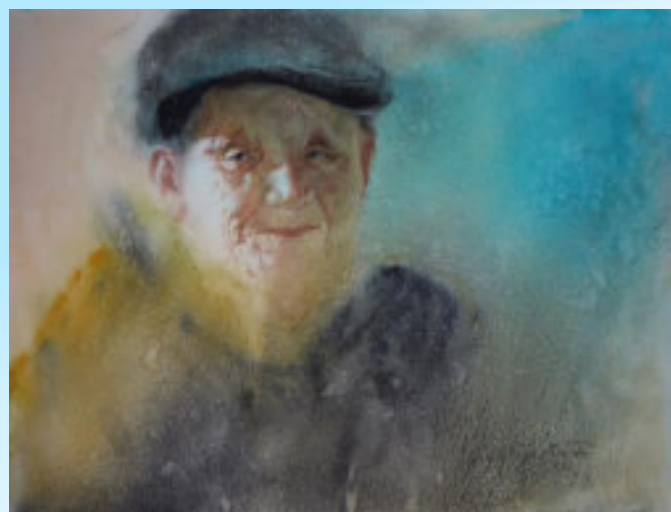
Gunn Point on the Bruce Trail
Suzanne Dyke



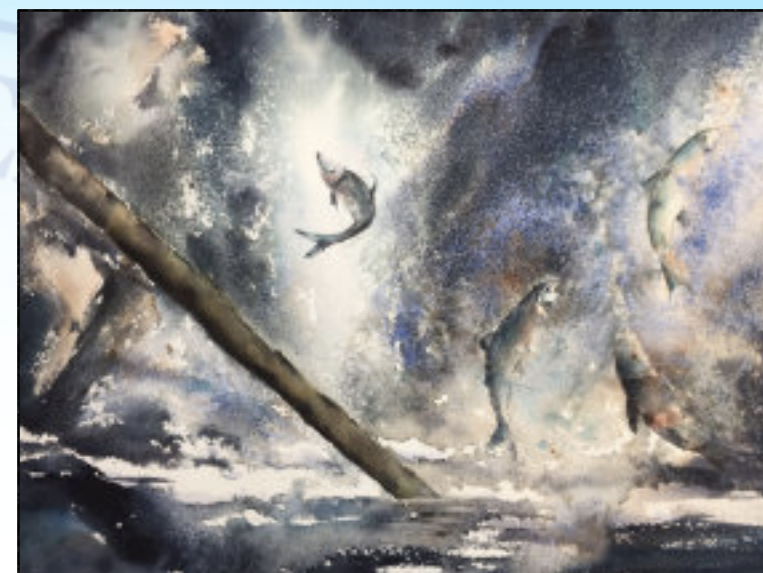
Denise Diering



Street Shops
Masuda Ahmed



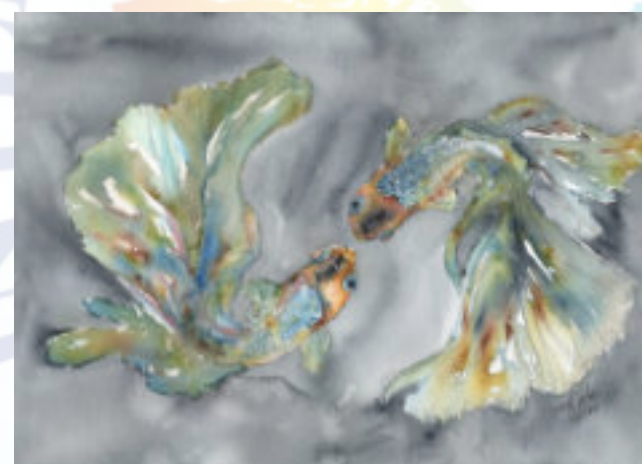
Coral Chen



Mighty Jump
Alice Bottrill

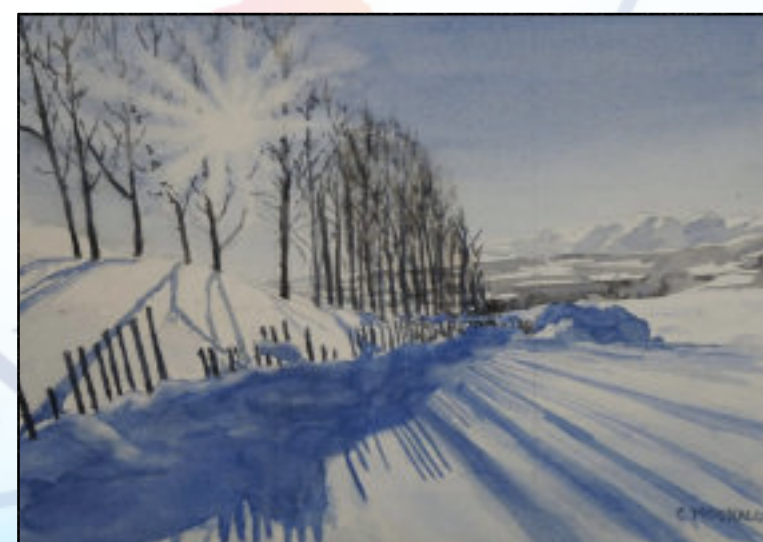


A World at Sea
David Newman



Cheryl Swanson Yates

2021 Thank God
Garry Hamilton



Southwest Alberta Foothills
Cheryl Moskaluk



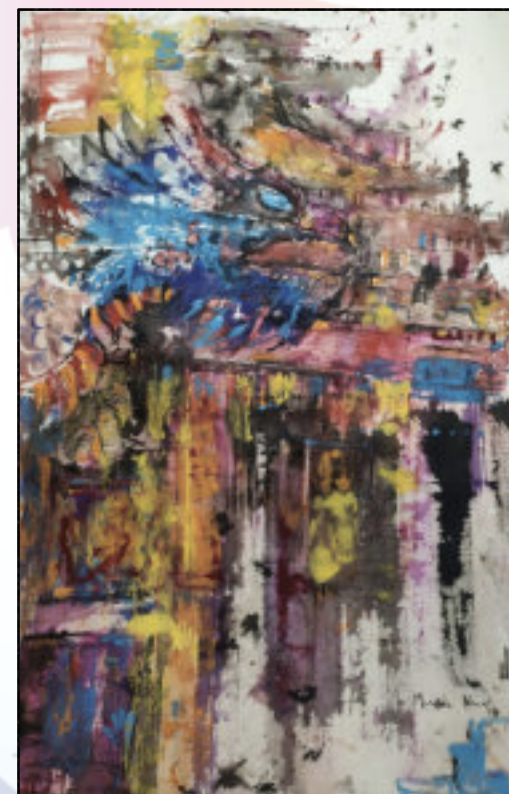
Hope
Reina Wang



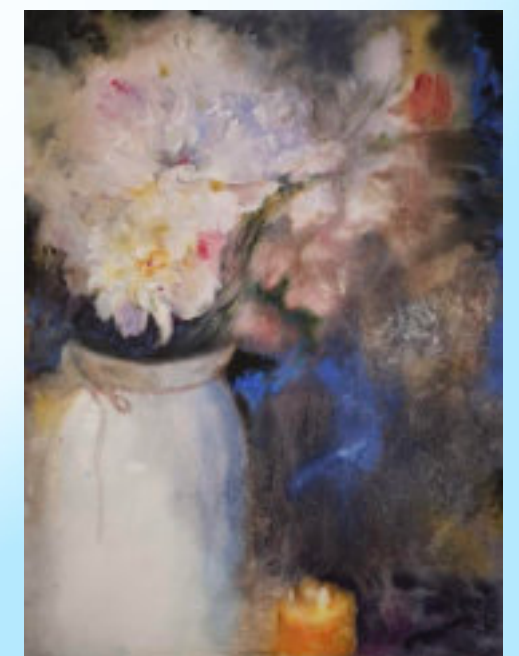
David Newman
Hunzebos forest Exloo



Highland Cows
Hanna Bordewijk



Believe
Masuda Ahmed



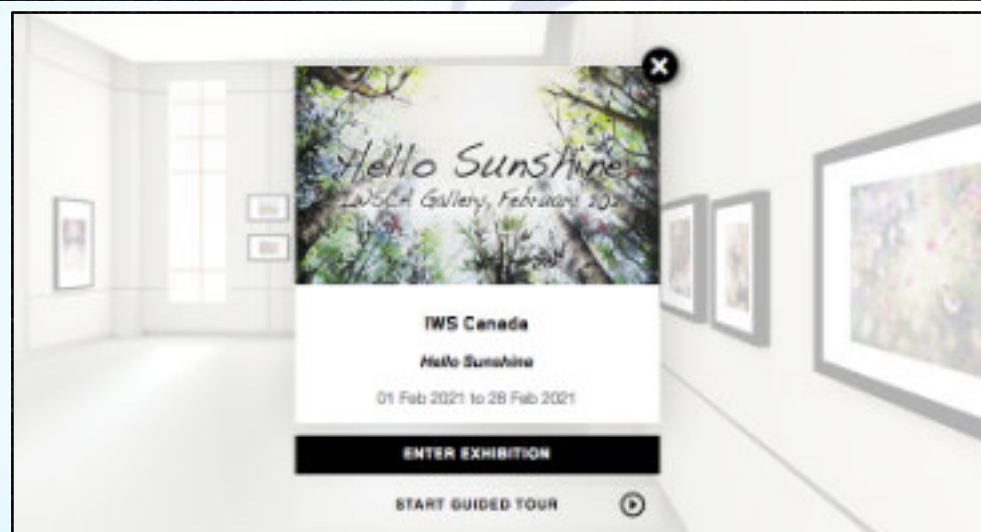
Coral Chen



Alysa King
Debra Bannister

In 2015 I saw Canadian actress Alysa King being interviewed on CHCH Hamilton TV. This young actress was so engaging that I felt compelled to paint her portrait. Alysa now owns this painting. Fast forward to January 6 2021 when out of the blue I was contacted by Cody Johnson, the head production designer for a movie company here in Canada. He explained that Alysa King would be in a new movie and that they would like permission to feature my painting as part of a key scene in the movie. I was also informed that I would get recognition as the artist in the movie credits. For a few moments this all felt a bit surreal but thrilling. After a lovely discussion to understand how the painting would be used in the movie, I signed the permission forms and joked that I would be available for the "red carpet opening" lol. The movie is called "My Next Door Nightmare" and is due to come out in the fall of 2021 on the Women's Network or Crave. I guess I've used up a few more minutes of my 15 minutes of fame!

www.debrabannisterart.ca



Thank you to everyone who submitted to our gallery. Please remember when submitting a painting to include your **name, the title, and the size**; in the file name of the image. If you haven't seen the latest 3D gallery "Hello Sunshine", you can visit it at <https://artspaces.kunstmatrix.com/en/exhibition/4473491/hello-sunshine>

It will be online until the end of February, after which time it will be replaced by our next theme. If you wish to submit work, please follow the same protocol for naming your painting as indicated above. **(Name, Title, Size), in centimetres.** As there is limited space,

please choose only one painting per exhibition. If you provide us more than one and can't decide, you may send them and we will choose our favourite.

It's such a thrill to be involved in an organization with so much talent as the IWSCA. Once again we thank you all for your contributions and look forward to the next gallery!

- Ian

Awards and Exhibitions

Federation of Canadian Artists "Works On Paper" Exhibition:



Majesty
Esmie Gayo McLaren



Coral Chen
Autumn Dream



Renee Lipka
A Walk on the Town



Fishing
Alice Bottrill



Apple Market
Peggy Burkosky

I am honoured to receive 3rd Place in the Federation of Canadian Artists "Works On Paper" Exhibition:

PEGGY BURKOSKY, AFCA, Apple Market, Coombs BC CANADA

16" x 12", Watercolour on 100% Rag Cotton, \$695.00 Framed

Autumn Market Day in Coombs BC CANADA. A typical November West Coast day with rain, clearing skies and back to rain.



Tiina Price

Delighted to find out today that my painting, **AERIAL**, which was juried into the Malaysia international Online Juried Competition, advanced to the next level, being selected for the TOP 80!



Sharing this generous presentation of my art practice beside those of shining contemporary artists in Canada and the Philippines: **Reb Belleza, Francis Marte, Lorenzo Leviste, and Lingling Gonzalez.**

Luan Quach
Certificate of Excellence
 at "The Miracle of the Portrait"
 2020 Canadian Portrait Competition



November 26, 2020

Merit Awards for the 2020 Artist's Choice Online Show by Grey Cube Gallery:

- Say Cheese
- Something About The Way You Look

December 20, 2020

Awarded for a Certificate of Excellence in the 2020 Canadian Portrait Competition by The Portrait Society of Canada.

- From Scar To Smile

January 27, 2021

Awarded for 1st place in Watercolorium International Watercolour Portrait Contest, Moscow Russia.

- Reasons For Love

February 4, 2021

Awarded Distinguished Artist in the International Portrait Art Contest held by Art Ascent Art & Literature Journal.

- Calm, Cool and Collected
- Counting My Blessings



Counting my Blessings



Calm, Cool and Collected



Fall Delight
 Christiane Fortin



TORONTO STAR
READERS' CHOICE AWARDS 2020 Official Winner Selection

**Best Art School /
Instruction**

← BACK TO PROFESSIONAL SERVICES

Bonnie Steinberg - Fine Art,
Watercolour
Diamond

WATERCOLOUR
READERS' CHOICE 2020
DIAMOND WINNER



The Art of Watercolour
Magazine



above
The leaning tree in **Filtered Highlights** (watercolor on paper, 20 1/2 x 28 1/2) caught Young's eye during a hike in the Colorado Rockies. "The surrounding foliage and rocks were almost entirely hidden from direct sunlight," he says. He used wet-on-wet washes, glazing, detailed wet-on-dry brushstrokes and sponging (for texture on the rocks) to convey "an interesting, balanced relationship" between the tree, deep forest and the rocks. "I painted the dark background around the tree first," he says, "then established a middle value for the rocks, shoreline and nearer parts of the forest where more light filtered through."

opposite
Changing Seasons, Waskesiu (watercolor on paper, 21 x 14) features a ruggedness that Young seeks in subjects. Tree trunks are leaning and exposed, rather than neatly lining the shore. "For a more dramatic composition, I used the area of darker prussian blue to tie together the leaning and vertical trees as a cluster," he says. This is a view in Prince Albert National Park, located in the southern perimeter of the Canadian shield—the rocky region that surrounds Hudson Bay—which is, in fact, exposed ancient geological core.

THE Trees of Life

Sprawling forests abound in the work of Canadian artist Tom Young, but the tiny bonsai trees the artist grows at home also inspire a greater connection to nature.

By Stefanie Laufersweiler

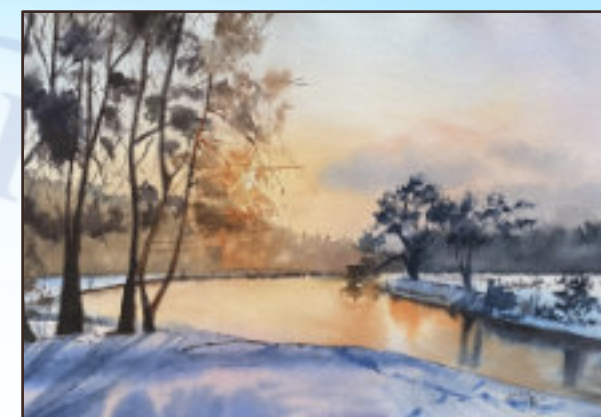
From Watercolor Artist
Magazine


Aquavision
 2020

TORONTO WATERCOLOUR SOCIETY
 36th Annual Fall Juried
 Online Exhibition and Sale



DECEMBER 2, 2020 TO FEBRUARY 3, 2021
www.torontowatercolour society.com
www.facebook.com/TorontoWatercolourSociety



Sunset by the Lake
Shilpi Suneja



Reasons for Hope
Luan Quach

Other Award Winning Paintings



Say Cheese
Luan Quach



Lady
Coral Ye Chen



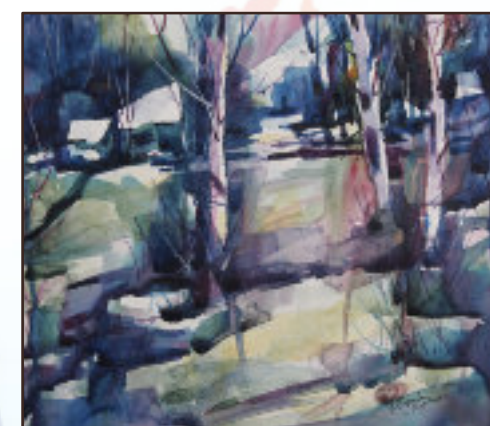
Daisies III
Marney Ward



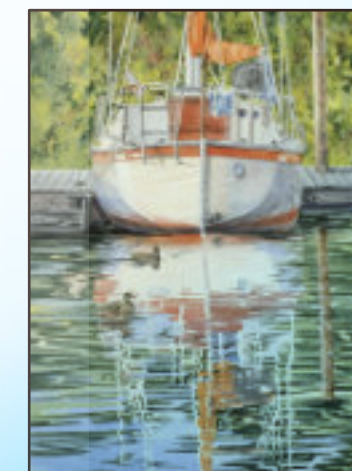
Elegance of a Bygone Era
Tiina Price



Festive Lights
Tiina Price



Winter Respite
Barbara Eguchi



Tranquility Bay
Tiina Price

Calls for Entry



INTERNATIONAL PYRENEES WATERCOLOR CONTEST & EXHIBITION

FRANCE 2021

MAY 20-30

Who can participate? Artists from 16 years old and above.

Medium: painting on paper at least 90% watercolor.

Dimension: 28x38cm or 38x56cm or others if artist agree that the organizer will print to exhibit 2 dimensions above only.

Theme: free

How to submit? Each artist can send only 1 image of painting (2-3MB), 300 PDI resolution with the format:

Country_Artist name_Painting title_Dimension_Price_Year; and 1 page of data for the catalogue attached to email iasfrance33@gmail.com.

Fee of submission: free

Fee of exhibition: selected artists will pay \$52EUR deposited by group leaders or individuals. Leaders will be waved of fee if there are at least 6 members selected.

Catalogue: Each artist will have 1 printed standard catalogue free. Artists will bear the fees of shipping if any. 200 catalogues will be given to galleries, collectors in France in order to promote artists.

Certificate: Each artist will be received a digital certificate through email.

Award: There are 3 top awards for all the categories. First award values \$500US (includes 350US cash), second award values \$400US (includes \$250US cash), third award values \$300US (includes \$200US cash), certificates, medals and painting stuff from sponsors. There are 20 honorable awards with certificates. **Award jury:** Master artists David Poxon, Amit Kapoor, Cesc Farre. **Contest Jury:** Master artists Atanur Dogan, Agus Budyanto, Zeze Lai, Yuko Nagayama.

Exhibition: About 170 framed paintings will be displayed at SAIP Studio in two sessions from May 20-30, 2021. Due to the Covid 19, the opening ceremony of the exhibition will be considered at actual time. The visitors have to make appointment for a visit.

Sending artwork: The organizer will print artworks to exhibit. Artworks will be promoted through the studio's client base, online for sale. The sold artworks will be sent to the collectors by artists. A percentage of commission (30%) will be charged. Artists who would like to send original artworks to exhibition have to bear the fees of returning.

Deadline of submission: March 10, 2021 (15/03)

Announcement of the result: March 20, 2021 (20/03)



Payment: before April 10, 2021 (15/04)

Email: iasfrance33@gmail.com



Upcoming Workshops & Tutorials

Lots of our members are using this time create some wonderful workshops to take part in. Why not fine tune your talents, and learn something new, by taking part in one of these upcoming workshops?



WWW.MARGARETROSEMAN.COM

Margaret Roseman

Zoom Watercolour Classes

Visit website for more information and to register

EN LIGNE programmation hiver/printemps 2021



Diane Boilard



Luc Boivin



Shari Blaukopf



Renée Dion



Diane Forest

15 février	Démo	Diane Boilard
19 février	Atelier	Luc Boivin
25 février	Démo	Shari Blaukopf
6 mars	Atelier	Shari Blaukopf
18 mars	Démo	Luc Boivin
28 mars	Atelier	Diane Boilard
11 avril	Atelier	Diane Boilard
16 avril	Atelier	Renée Dion
22 avril	Démo	Diane Forest
8 mai	Atelier	Diane Forest
27 - 30 mai	Exposition des membres (en présentiel ou en numérique)	

aquarellepartage@gmail.com

www.latelierdaquarellepartage.ca



Banbury virtual workshop A Harbinger of Spring

www.merriweatherdesignstudio.com

merriweather@sympatico.ca

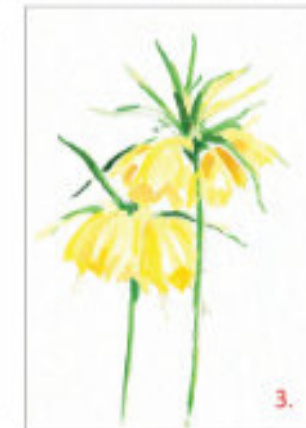


A yellow Fritillaria. We had the orange variety in our garden. This is the about the first bulb that comes out. It likes a protected sunny southern exposure, with good drainage. You plant it on its side or it rots. Should you plant it in Muskoka it fails to thrive in the acid soil. I discovered both after many years of frustration.

A good floral reference gets rid of a lot of background distractions has light from distinctly the left or right with some reflected light, but not a lot of light through the petals. Page two is a traceable image.

BEFORE YOU START Make the decisions about your background, composition, style and palette. Arches 140lb. Cold Press block 12" x 9"

Pigments: Cadmium Yellow pale/medium, New Gamboge, Burnt Sienna, Sap Green, Hookers Green, Cobalt Blue, Pentel Brush pen or brush marker



1. A gesture sketch. The top knot is very busy, eliminate what you don't want. It is better to make this sketch fairly loosely, then adapt as you proceed. This is the essence of abstracting visual information

2. Work from light high chroma pigments, yellow is the lightest most easily polluted pigment, highest chroma. Loosely capture the gesture of the bell shaped flowers. They don't have to be perfect

3. Develop your green top knot and stems. Notice I have severely simplified the number of leaves, to develop the abstract of the both the leaves and the blossoms.



4. Add a background. Bright blue reinforces the concept of sunshine on the warm yellows in the blossoms, making them appear against a Sky. Keep the blossoms stems and leaves dry. Make sure the stamen details are retained as negative spaces. Wet around the plant leaving the paper dry at the stamens. Define the edges of the leaves. You want them to show up as loose highlights. Do the top or the bottom first, not both at once. The centre will be wet. You do not paint this area. Rock & Roll your page to allow pigment to flow in. With your loaded brush start in a corner and work across the image towards the plant. Let the pigment flow into the wet areas around the blossom. This will be very pale. Don't worry if the blue touches the green, it will just change the tone of the leaf. Avoid the blossoms.

5. Detail the image loosely with the Pentel Ink Brush or waterproof brush marker.

Notice how the stamens drop out of the bottom of the blossoms. The darkest dark, dense green + the ink pulls out eye into the top knot. The strong pale band of light carries the eye across the image, while the strong right hand stem makes the blossoms float in the air.

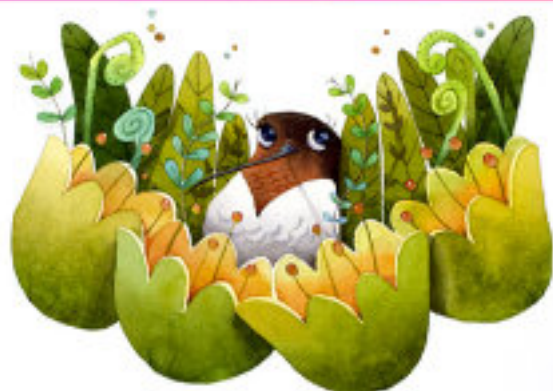
Remember to sign your work. Put the date and title on the back. In Graphite. It never fades. And last but not least protect your work in an archival envelope, if you don't have it framed.



All images captured and created by Nola McConan
©Nola McConan/Merriweather Studio, January 2020

WATERCOLOR PAINTING FOR BEGINNERS

2 FULL WORKSHOPS IN 1 GREAT COURSE!



CLICK ME!

Watercolor Painting For Beginners

(All the fun without the fluff!)

- 6.5 hours on-demand video
- Professionally produced
- Short Focused Sessions
- Full lifetime access
- Access on mobile and TV

For the **absolute beginners** and **on and off painters** who wish to seek more guidance.

Learn the essentials, master the basics, all the fun without the fluff!

Click this --> **Special IWS Friends
mind-blowing price for only
CA\$15.99!**

BONNIE STEINBERG ZOOM WATERCOLOUR AND DRAWING CLASSES

CSPWC SCA TWS

Bonnie Steinberg, is pleased to announce that she will be teaching online zoom watercolour and drawing classes. Intermittently, watercolour workshops will also be offered. Due to an overwhelming response, she has been teaching zoom watercolour classes in 2020, and now into 2021, and will be continuing onward indefinitely. Spring signups will begin shortly. Please email me at your earliest convenience to enjoy this online experience. Classes will be limited in size. All info will be available upon request. Please contact Bonnie Steinberg at:

watercolour@rogers.com

Phone: 505-881-1171



See you on zoom!

Christiane Fortin
christianefortin.com

Granulating watercolors

As per Daniel Smith,
<https://danielsmith.com/blogs/daniel-smith-granulating-watercolors>

Granulation of a watercolor paint occurs only with specific pigments. With few exceptions, these paints contain one or more inorganic pigments containing metal. The granulation effect increases with the addition of deionized or distilled water. The pigment(s) drop out of the binder/water solution and settle into the valleys of your watercolor paper. The heavier (denser) pigments usually create granulation.



Recently, I decided to test the granulating colors. Let me tell you what a challenge this was. If you carefully read the paragraph above, Daniel Smith tells us that the pigments settle into the valleys of the paper. Well, to further my exploration I chose Fabriano Artistico 140 lbs rough paper because it offers an unusual texture. It has a fairly smooth cratered surface with many different sized indentations which helps to produce more pronounced small pits of granular pigments. It is therefore perfect for my test.

Joy! I'm an experienced artist, I've been painting with watercolors for more than 30 years but I did not anticipate everything about using the granulating colors.

To complicate this study, I chose two colors, Sepia and Cobalt Teal Blue. Not exactly two colors that one would say fit together, but to be honest I like the results.

My discovery: These two colors are truly granulating pigments and do pool into the valleys of the paper as stated above. Both pigments also remain on top of the paper meaning they do not penetrate the pulp of the paper like a normal pigment would even, when applying water and letting it sit a little before applying the colors. Because they settle into the valleys and remain on the surface of the paper, adding layers of pigments to obtain more density is a fairly difficult task. Each time you try to add extra color or water, the pigment already on the paper moves like it would on YUPO paper.

On the other end, one very positive aspect of working with the granulating colors, those, in particular, is that they can be lifted very easily. I found that Cobalt Teal Blue can be lifted almost to the point of regaining the white of the paper. Sepia is a little more staining but still allow for easy lifting.



Daniel Smith watercolor

SKU: 284600029
Pigment: PG 50 | Series: 2
Lightfastness: 1 - Excellent
Transparency: Semi-Transparent
Staining: 1-Non-Staining
Granulation: Granulating



Daniel Smith watercolor

SKU: 284600193
Pigment: PB 7, PB 9 | Series: 1
Lightfastness: 1 - Excellent
Transparency: Semi-Transparent
Staining: 2-Low Staining
Granulation: Granulating

Granulating colors - pre-testing

Before starting a painting especially when using colors you don't know or colors with special pigments its best to always do some testing first:

- I always apply the pigment next to each other to see how they fit together (color wise)
- I do a mixing test to see how they react together. You would be surprised to see that some pigments do not like to mix.
- I do a lifting test it's important to know how staining a pigment is specially when working in subtraction.
- Finally, I do a transparency test. It would be sad to apply an opaque color on top of beautiful transparent colors you have worked so hard at creating layers after layers.

All and all, I enjoyed the process of this painting and I think I managed to allow both pigments to mingle well specially in the background. Take the time to play and experiment with granulating colors. Allow yourself the freedom to dare and enjoy the learning curbs.

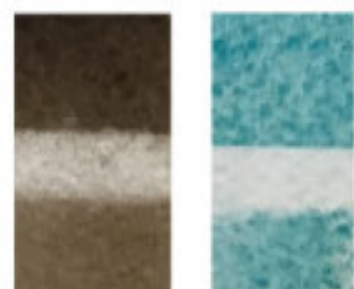
Enjoy the process !



Both pigments are granulating and staying on top of the paper when applied



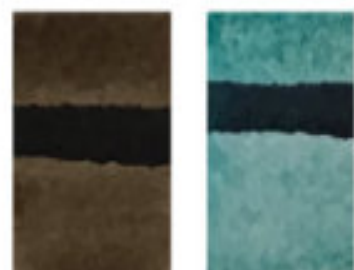
Both pigments mix well together creating a beautiful greenish accent. I did not detect a muddy feeling.



Both pigment allow for lifting but Blue Teal lifts almost back to the white paper.

1.

YUPO is the recyclable, waterproof, tree-free Synthetic Paper with attributes and properties that make it the perfect solution for a variety of marketing, design, packaging and labeling needs. YUPO Synthetic Papers are extruded from polypropylene pellets.



Both pigments are semi-transparent



Thank you for everyone who contributed to this quarterly magazine from IWS Canada. We look forward to the next one, and to what you will paint next!