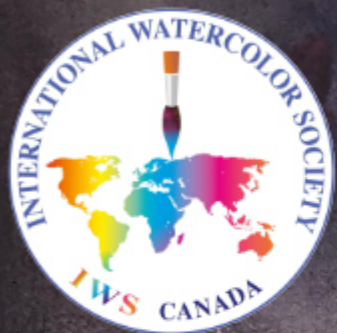


CANADIAN WATERCOLOUR

Issue #9



Spring 2023

- Message from Ian Wright & Luan Quach
- Members Gallery
- Celinda Stevens - Overwhelmed With Deadlines?
- Diana Abramova - Paintings You Can Listen To
- Ann MacKenzie - From The Kitchen Table
- Bonnie Steinberg - A Symphony of Colour
- Nola McConnan - I've Got My Eye On You
- Upcoming IWS Canada International Exhibition

The quarterly magazine by IWS Canada

A Fresh new look for IWS Canada Magazine!

Things at IWS Canada have been growing in leaps and bounds.

New membership is at an all time high, and the number of projects we are engaged in is continually growing as well.

Currently, aside from the 3D Gallery and this magazine, we have the planning for our upcoming Exhibition in the fall, spearheaded by Coral Ye Chen in Port Coquitlam BC. It's looking to be a wonderful show, complete with internationally celebrated artists from around the world. You can see some info in this edition of IWS Canada magazine on how to submit your work either for the online or physical gallery.

Our World Watercolour Day was a great success, and we have the complete recording up on our YouTube channel, in case you missed it. We will certainly have more of these online meet-ups in the months to come as it was a great way to bring us all together, despite our great distances.

In this issue you may notice a new, and updated look to the articles. This is thanks to some wonderful new layout and design from our Media Manager Cynthia Cabrera. She and Luan Quach have been key to finishing this latest edition of IWS Canada magazine. Not to mention help from Ann Mackenzie, Rita Dauchot and Ingrid Lefevre in the editing and translation process.

Thank you to everyone involved in making this magazine, and IWS Canada a great place to be.

Ian Wright
IWS Canada President



Cover:

Rick Huang

Rick Huang is a gold medal winner of the Chinese Artists Association's National Watercolour Exhibition (the highest award of the year) and many international exhibitions around the world. Mr. Huang is a professor at Guangxi Fine Arts University, Vice President of Beijing Oil Painting Academy, President of the Guangxi Watercolour artists Association. His artworks have been collected by art museums, art institutions and private collectors.

Dear colleagues,

As we welcome the arrival of Spring, I hope this magazine finds you well and inspired. As the new year is upon us, I am filled with optimism and enthusiasm for what we can achieve in the year ahead.

January was indeed a busy month for us as we focused on our membership renewal and preparation for World Watercolour Day, demo, and 3D gallery. We are currently short-staffed and would appreciate your cooperation in submitting your work for the 3D gallery, magazine, and exhibitions on time and in the required format. Your support and creativity will continue to contribute to the success of our society.

We are also in the process of recruiting a treasurer, secretary, and marketing/events coordinator to further enhance our organization and services. If you know someone who would be interested in these positions or have any recommendations, please do not hesitate to reach out to us.

Once again, thank you for your continued support, and I look forward to seeing your beautiful watercolour creations in the near future.

Happy painting,

Luan Quach
IWS Canada Vice President



Board of Directors for 2023

President of IWS Canada: **Ian Wright**
Vice President: **Luan Quach**
Past President: **Renee Lipa**
Honorary Director: **IWS Globe President Atanur Dogan**
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Media Manager: **Cynthia Cabrera**
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**As you can see we have a few vacant spots open.
If you would like to get involved please contact us at iwscanada@gmail.com**

Members Gallery of Recent Work



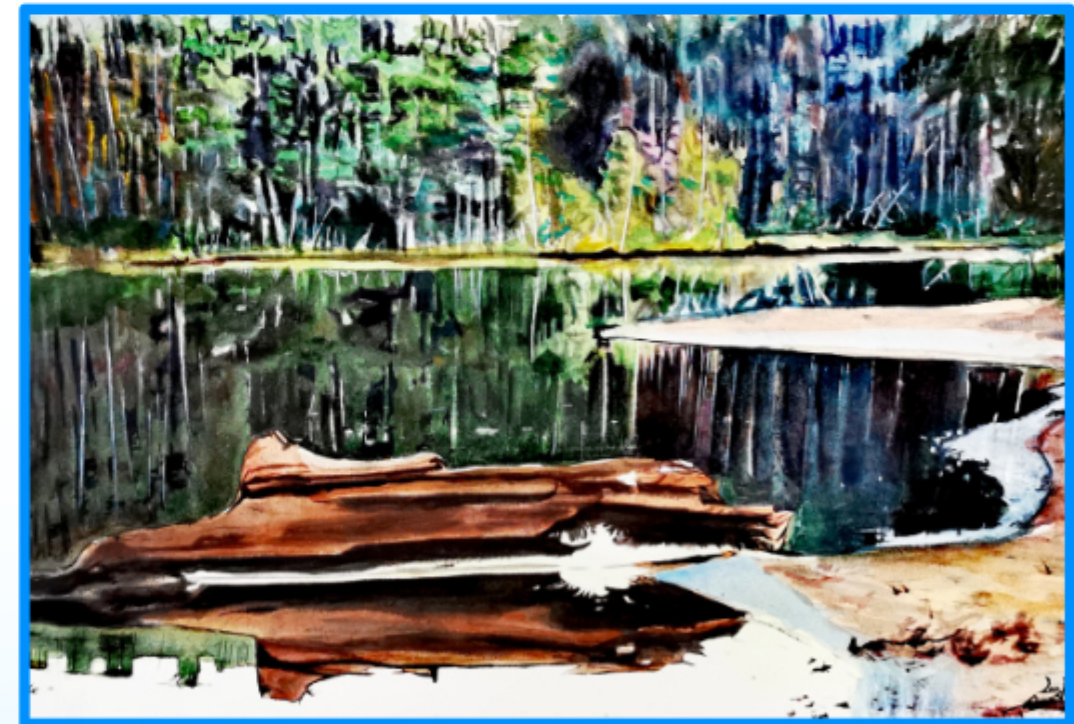
Anita Clipston
Fathoms



Brigitte Klassen
Fleeting



Elena Markelova
Flower Girl



Lan Fang
Beautiful Algonquin



Bonnie Steinberg
North Rustico



Jan Fretz
Bougainvillea



Tiina Price
Enticement



Luan Quach
Euphoria



Kumar Samaranayake
English Roses



Nola McConnan
I've Got My Eye On You



Ingrid Barviau
Spring



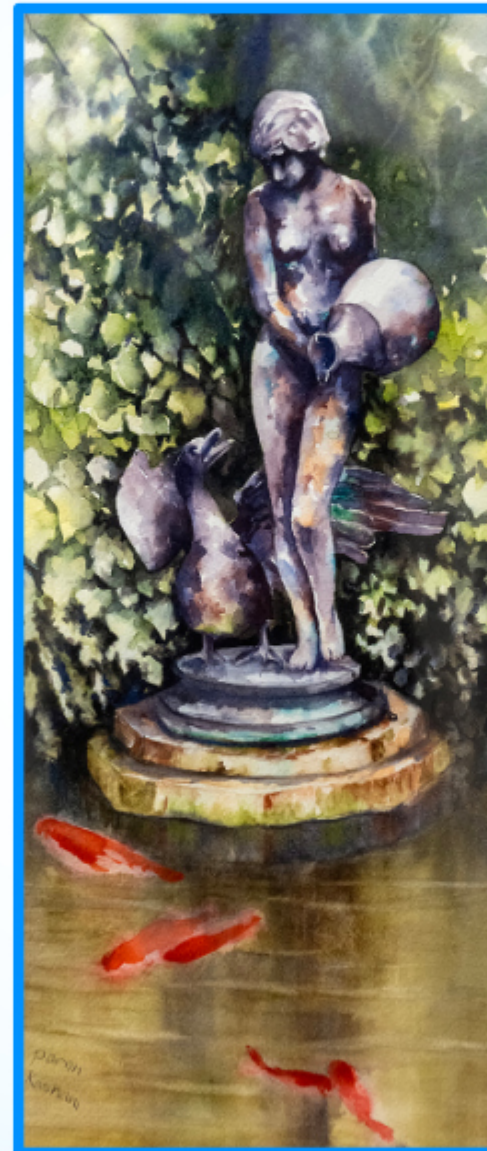
Cam Wilson
Emerald Bridge



Ian Wright
Ellie



Sam Rose
Solitary



Pravin Kashani
Edward Garden

Bill Stephens
Painted Lady No 3



Anastasia Anikeychik
Ever-changing



A.Naseeb Nuckchady
Shed



Louise Champagne
En amour avec l'érable



Marie-françoise Ingels
CAMAÏEU



Anca Dimoff
Calligrapha Verrucosa



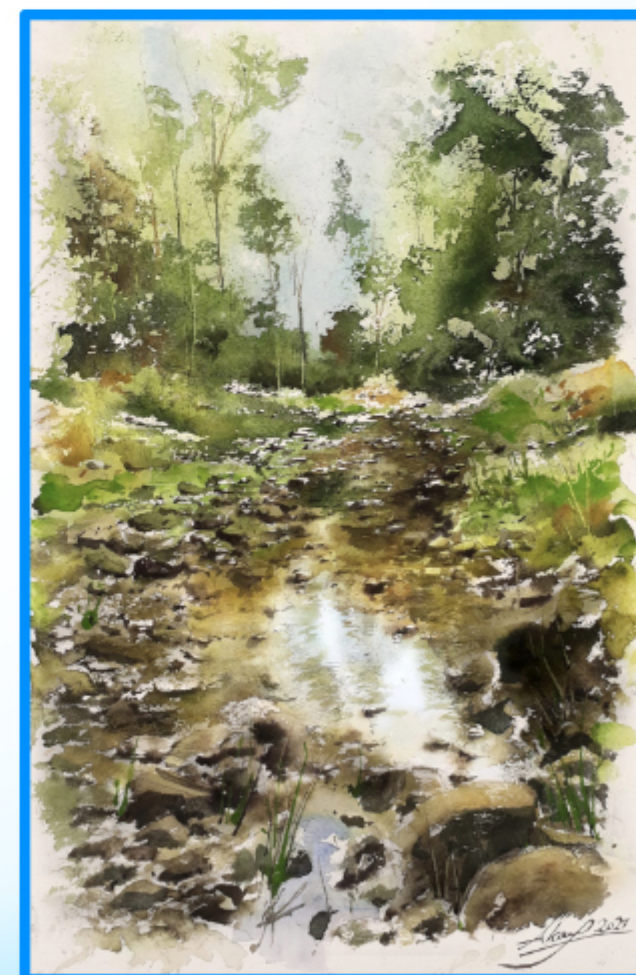
Luc Boivin
Relaxing Moment



Peggy Burkosky
Kyla Watching



Ingrid Lefevre
Selene



Akbar Akbari
Call it Spring



Diana Avramova
Fun



Andrée de Sève
Envie de Couleurs



Arda Griffioen
Look Up



A.N. Haghighi Azadeh
Calme au printemps



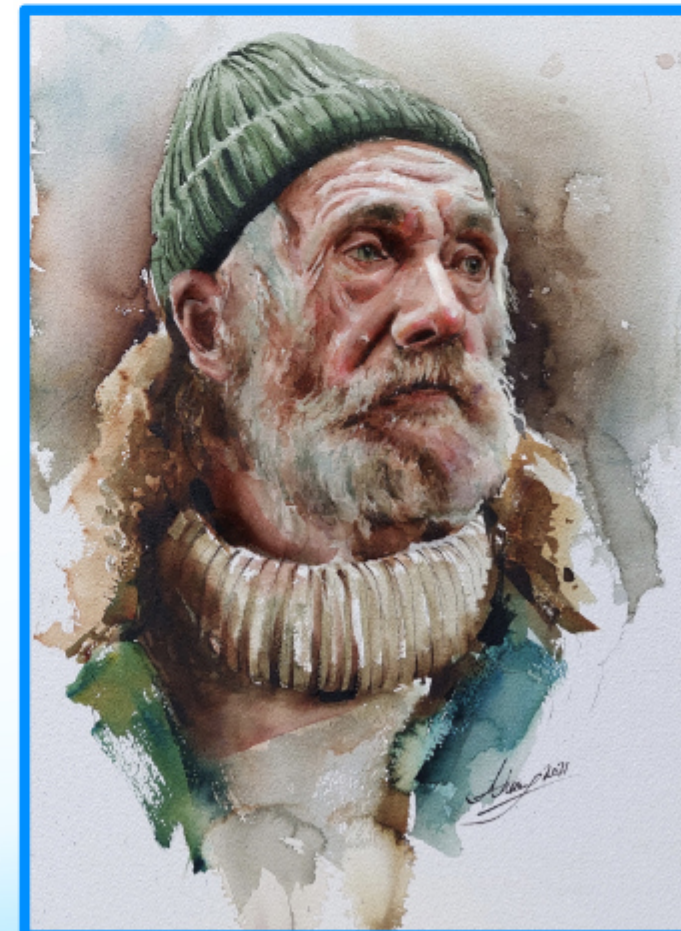
Celinda Stevens
The Hunt is On



Robert Callahan
Englishman River Falls



Rita Dauchot
Little Sunshine



Akbar Akbari
Old Man & Life



Donna Dahmer Chamberland
Waiting for Spring



Jan Fretz
Helleborus Lenrose



Diane Lamothe
Glaïeuls en fête

Coral Ye Chen
Spring



Awards

Honourable Mention

"Watercolor Expression"
International watercolour contest
held by IWS Azerbaijan IWS
MAH Art Gallery, IWS MEXICO,
IWS GLOBAL ART NETWORK

JAN 2023



1st Place

"The Power of Colours"
international contest held by
IWS GlobArtNFT, IWS Turkey,
IWS Ay Art Gallery

Jan. 2023



Finalist

Splash 24, The Best of
Watercolor magazine

July 2023



2nd Place

Portrait Art Show held by Grey
Cube Gallery

Jan. 2023



2nd Place

The 4th IWS Indonesia
international watercolour
competition

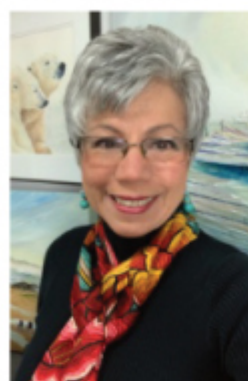
Nov. 2022



OVERWHELMED

With Deadlines?

By Celinda Stevens
IWS CANADA BRITISH COLUMBIA REP



One of the most complicated parts of being an artist is to be able to manage your schedule. Time and money are always on a fine line, especially during busy times of exhibitions and other art-related commitments, when trying to meet all the deadlines. How much is too much or too little?

If you are a Watercolour enthusiast who loves what you do, you are like me! And dedication to your craft could cause you more stress than fun – so it is time to reorganize your priorities.

I think that no matter where you are in your art journey, the enjoyment of doing something that you are so passionate about, should always be there. Don't take the FUN out of your art practice! And all you must do is as simple as work on a schedule, prioritize and make sure you give yourself time to 'work' and time to step back and recharge your very valuable energy. Let's face it, without you at your best, your performance will suffer!

Prioritize your own time and allow yourself to relax. Granted, many times all best intentions are taken over by life; knowing your priorities and realizing that at times you CANNOT do it all, allows you to continue working with great energy in the things that are important to you. You want to move forward with good energy and great enthusiasm.

Also, money for art must be prioritized in the same way so it does not become an extra stress on top of the long list of things to do that you already have. There are always extra expenses on fees, framing, art supplies, etc., and if you are doing your promotions, marketing, and marketing material also takes extra TIME and money.



Schedules are the base of how you are going to operate. I do my schedule including my best painting hours from 9 am to 2 pm, Monday to Friday. I also have a flexible time in the evening from 7 to 9 pm when I can either do more painting or have a dedicated one day a week for marketing and preparing other desk work. I work on emails early morning, afternoon, and night, and try to be on top of what is happening with all my affiliations. The size of your practice will dictate how to organize it, but learning to say no and being okay with those refusals is an important part of time management.

Money! Sometimes is hard to predict how many sales you will have in a given month. Sometimes you have exhibitions where you sell a lot and sometimes one or none, but the expenses do not change for you. So having a good practice of always having in your bank account a balance equal to the cost of one, two, or five of your paintings (you decide how much you need), is a good practice for eliminating surprises or entry fees, so that different events are easily covered.

Working on a time schedule has helped me prioritize family and art and balance my private life by leaving my weekends open. Knowing that whatever I am doing every day of the week, I am doing it from the heart and 100% into it!

Have fun painting and keep your brushes wet!



Top Left Part of my wall in my home studio as I prepare the framing for the next exhibition on African Wild Animals.
Top Right Maintaining a well-organized workspace and all the supplies at hand make it easier to go back and pick up the brush where you left off.



Celinda is a Mexican-Canadian artist heavily inspired by traveling and nature, to get in touch or to see her work visit:
artworkbycelinda@gmail.com
<https://nsartists.ca/celindastevens/>



The Art of Diana Avramova PAINTINGS YOU CAN LISTEN TO

By Cynthia Cabrera



Jazz music is characterized by complex harmony, syncopated rhythms, and a heavy emphasis on improvisation. That is exactly how I would describe the art of Diana Avramova.

Skillful paintings seem to spontaneously surge by themselves on paper, born out of a song. Every line and splash of color has been carefully planned to result in a harmonious balance between hard and soft edges along a sophisticated color palette. She makes it seem easy.

Diana Avramova was born in Bulgaria where she studied art focusing on figurative painting. She has taken private lessons with various artists. In 1992 she married and moved to Belgium, where she continued her passion for art at the academy in Mechelen. Diana's work has been featured in numerous shows and She continues to explore the watercolor medium and explore different materials looking for new tools for expression.

Diana prefers to paint on 300 gm watercolor paper "Moulin du Roy" by Canson but also likes Arches and Saunders Waterford. She uses a variety of brushes, starting the first washes with flat Chinese brushes and using Escoda, Raphael and Da Vinci brushes for finishing and detail. She saves some of the details with the help of masking fluid. Her favorite brands of watercolor paint are Daniel Smith, W&N, and Sennelier.

She carefully analyzes her subject before starting a painting, knowing the result she want to achieve increases painting confidence and results in fresh, assertive brushstrokes.

Diana is heavily inspired by jazz music and she listens to it while she paints. I believe she is up to something:

A recent study by psychologist Şirin Atçeken said "Jazz is a major stress buster and causes positive effects. It physically changes the body, and lowers heart rate and pulse, making us feel calmer and relaxed." Previous research has found the relaxing effect of jazz music can have "a healing influence, improving verbal memory, focus, and mood."

Diana often adds a QR code at the bottom left of her watercolor referring to the musician's performance. This way, you can not only admire the work but listen to the music that inspired it.

All in all, I can say, after experiencing her work I added a few jazz songs to my painting playlist.

Right "Ok, lets go"
Top left "Passionate"
Bottom left "Sense of Rythm"



Demo

A step by step process of a recently completed figurative work by Diana Avramova based on a photograph by Thierry Wakx, from whom she got his permission to use. This artist is the well-known jazz musician Fred Chapellier.

Artist Toolkit

Surface: Watercolour paper "Moulin du Roy" by Cancon, 56 by 76 cm 300 gm.

Brushes: flat Chinese brushes and for finishing and detail Escode, Raphael and Da Vinci.

Palette: Yellow, Yellow Ochre, Mars Yellow, Perylene Scarle, Pyrrol Red, Perm. Alizarin Crimson, Monte Amiata Natural Sienna, Quinacridone Deep Gold, Ultramarine Blue, French Ultramarine, Indanthrone Blue, Cobalt Blue, Prussian Blue, Manganese Blue Hue, Perylene Maroon, Indigo, Moonglow, Titanium White. All brand Daniel Smith.



Step 1

A thumbnail sketch indicating the main composition, and flow of the brushstrokes taking special attention to map light and shadows.



Step 2

I decide on my color palette previously with a small color study. Knowing what I want as the desired outcome allows me to make room for spontaneity in the wet on wet stage on the final painting.



Step 3

I start with a very detailed underdrawing showing the main areas of light and shadow on dry unstretched paper.



Step 4

For the face and hands, I start painting midtones and spare light areas. I let it dry completely, then I moisten the paper front and back (very gently over the painted areas).



Step 5

I mask my paper in the places where it should remain white.

I start applying pigment by mixing the colours on the paper and as it begins to dry, I add the darker colors to create tonal variation.

When the paper is still wet, I can easily edit it by adding color or lifting it.

Finally, I let it dry overnight. During the final stage, I add the details using wet on dry and dry brush technique.

To get in touch with Diana or see more of her work visit:
<https://www.avramovadiana.be/>

From the Kitchen Table

Lessons On Courage from Ann MacKenzie

I was asked to write an article for the quarterly magazine put out by IWS and I panicked. I do love to write, but I am no expert on anything related to watercolour painting. After I agreed to come up with something, my knees went weak with the insecurity of imposter syndrome. I immediately asked Ian Wright who the intended audience would be – the members of IWS Canada or the general public who would likely be less knowledgeable and grateful for a little article about something related to painting with watercolour.

Among the women who came to my workshops in Nova Scotia and the few who continued with lessons, I am to them briefly an expert showing them the way, but only because I have been using this technique for about twenty-five years and have picked up a few things, and they are brand new to watercolour.



Over the years, I have taken workshops from several of the people who regularly post in this magazine – Tiina Price, Atanur Dogan, Shelley Prior, Julie Schroeder – and who have multiple international awards staring at me in every issue. I learned from every post of their paintings and I don't feel I have anything to teach them. Quite the contrary. I am not finished drooling over their paintings and wishing...

I took the time to peruse the membership list on Facebook to discover that most members are posting as artists with studios. I am still painting on my kitchen table. I am insecure about what I am producing when I compare myself with the wonderful artists in the IWS Canada group.

So this is not for them.



This article is for the other 120/140 members like me who paint quietly in their kitchens and pause on every posted Facebook photo to admire the technique and wonderful results. I wish I could paint like that. I wish I had the courage to enter contests, even locally.

I paint for the love of the medium. I paint for the few fabulous moments when the water and pigment join in a miraculous way that gives me a feeling of eureka! knowing that I was not in control but a witness to the reaction that defines watercolour. I hope that I can recreate the result.

For every ten paintings that I file away as unsatisfactory, I get one that speaks to my heart. For every 10 efforts to 'be looser' in my technique, I accept that I am unlikely to change what feels like my personal very tight style. Comfort zones are difficult to overcome. But I keep taking workshops, watching lessons being offered by IWS and TWS here in Toronto, and even Youtube. I follow painters like Linda Kemp who teaches negative painting in a very simple way.

To the shy members of IWS – post your paintings. Post a photo of a section of a painting where those miracles happened. I will do my best to 'like' whatever I see to encourage you to keep going, to keep practicing, to keep stretching your skills. Imagine if everyone who 'saw' a post actually reacted with a 'like'. I think a new emoji should be for 'well done – keep going'. Try the thumbs up.

"This article is for the other 120/140 members like me who paint quietly in their kitchens and pause on every posted Facebook photo to admire the technique and wonderful results. I wish I could paint like that."

Opposite page: Onion braids I did last summer 2022.

Top: "Tres amigos"

Bottom: One of my first watercolour paintings ever in lessons with a professional watercolour artist I began in 1996.



Don't be intimidated by the incredible talent that is ever-present at IWS. Instead (after you 'like' it) use your wonder to zoom closer and examine how it was done. Do choose a tiny element of their technique to practice. Stop trying to paint the same painting and hoping it will look like what they did, which is demoralizing. Sign up for in-person and virtual workshops to watch these artists create. Do ask fellow painters to share their palettes. Maybe their mid-blue travels in water more than yours. Maybe their yellow is transparent, and you haven't found one yet. Find out why.

Do turn over your rejected paintings and practice on the back. Tear them in quarters and use the clean backs to experiment. Find the perfect photo that inspires you and paint it ten times by changing the speed at which you paint, the brushes, the pigment brands, and the color palette. Stop expecting that the first attempt will be frame worthy. Or the second. Or the tenth. It's only paper. It's only paper. It's only paper.

Pretend that you are a new piano student – would you take the concert stage after a year of lessons? And what if you had had no lessons?

In the words of Cinderella in the 2015 movie with Lily James, 'Be kind and have courage.'

"Stop expecting that the first attempt will be frame worthy. Or the second. Or the tenth. It's only paper. It's only paper. It's only paper."

Ann MacKenzie is a retired teacher, fine artist, author and costume designer who splits her life between Toronto and Nova Scotia. Get in touch at ann.mackenzie.art@gmail.com, or acmackenzieauthor.com or learn more about her work at antsy-art.com and <https://www.acmackenzieauthor.com>



Come Explore Newfoundland's rich history, genuine culture and stunning coastal scenery. You will be inspired by the vivid streets of St. John's, awed by the coastal views of the Atlantic Ocean and uplifted by the hospitality of the people. Take a stroll along the harbour amidst its colourful clapboard buildings and enjoy an evening's entertainment at one of George Street's lively pubs.



Join artist Bonnie Steinberg and take part in group painting classes, discussions, critique sessions and demonstrations which will cover issues on linear and atmospheric perspective, light, colour and design. You will develop skills, techniques and design concepts and paint your own personal masterpieces.



For further information please contact Bonnie Steinberg at: watercolours@rogers.com <https://www.facebook.com/bonnie.steinberg1/> or Debbie Ross at: debbie@womenstravelnetwork.ca Info@womenstravelnetwork.ca

A symphony of color

The Art of Bonnie Steinberg

By Cynthia Cabrera



Like learning to play an instrument through meticulous and repetitive practice and studying under different masters, Bonnie Steinberg has been painting for as long as she can remember. She obtained a Bachelor of Fine Arts from York University in Toronto and has participated in numerous solo and group exhibitions.

Watercolor offers huge advantages over other mediums: It doesn't stain, brushes are easier to maintain, is portable, dries fast and there is a wide array of non-toxic lightfast pigments to choose from. That is why when Bonnie was raising small children decided to put aside oil and acrylic paint and concentrate her learning efforts to master Watercolor.

She is now committed to sharing her expertise with whoever is willing to work to learn the challenging medium both in person and over zoom. Emphasizing sound rules about composition and technical expertise. "You cannot just throw paint around", she says.

Bonnie Steinberg's artwork reflects her passion for music and color, which she uses to create unique pieces that encompass a variety of subject matter, with architectural detail being her latest achievement. Ordinary "slices of life" are other choices. Her use of vibrant color and dramatic light make Bonnie's paintings instantly recognizable.

"My visions encompass my views of the world and will aim to give the viewer a glimpse into the world. If this relationship occurs, the painting has been successful."

An avid music lover Bonnie visits the Symphony of Toronto often and has enjoyed the performance of many soloists and guest conductors. She also relishes watching musicals. "The Phantom of the Opera" is one of her favorites.



Top Left "Victoria Boat Houses" 15x11 in
Top Right "Distillery" 15x11 in
Bottom down "The Days End" 15x20 in

Listening to her describe her first experience of Phantom "It was incredible. All passion, terror, love, fear, and vulnerability, exactly what it's like to be human," she says.

For Bonnie, music and painting are the same, "If you close your eyes, it paints a picture" she says, and encourages her students to find rhythm in painting. She also uses music as inspiration while painting in the studio, with Rachmaninov and Chopin being two of her favorite composers.

Her favorite pieces are Rachmaninov's Isle of the Dead and Rhapsody on a theme of Paganini OP. 43 Variation 18.

A few years ago she was approached by the Richmond Hill Philharmonic Orchestra to participate in Symphonic Watercolors: A multisensory experience that explores the intersection between music and visual arts. "I was so nervous when I realized I would be painting in front of 200 people," says Bonnie, but years of training have made her a high-level performer even in stressful situations.

You can learn more about Bonnie and watch her paint using the following links:

<https://youtu.be/hjHAMff5hhk>

<https://youtu.be/rtWZyLMEEMA>

<https://www.facebook.com/bonnie.steinberg1/>

"I've Got My Eye On You"

By Nola McConnan

Last fall I took a trip to Breadalbane Lane Farm in Elora, Ontario. The farm supports Angus cattle, more than 30 elite equine athletes, a few goats, a couple of dogs, and poultry. That is where I met the security guard, this Muscovy duck.

He shadowed me as, obviously, I was a suspicious character. You did not need to speak Duck to understand him. It was only later that I found out that Muscovy Ducks are known for their territorial ownership.

The Muscovy duck is native to Central America but has spread into pockets in Northeast USA and Southern Ontario. The name Muscovy comes from the Muscovy (Moscow) Company in the 1700s. Relative to the average local Mallard, they are massive, a 'security guard duck'. But, while the duck was huge, he was not oversized, merely an average at 7.5 Kg

I met Security Guard as I pursued reference material for a commission. I was obviously a suspicious character worthy of constant surveillance. As he shadowed me, his in-charge character was obvious; I did not need to speak Duck to understand him. He simply begged to be a portrait subject. Of course, the matter of his radically textured wattles would be an intriguing technical challenge.

In early January I created the portrait using 300lb Arches Hot Press, Winsor & Newton pigments. The soft puffy wattle is multiple blobby glazes of reds that capture the warty texture and stern scowl. These same pigments shift to smooth application on the "hard" beak where I've emphasized his smirk.



My goal in all my portraits is to capture character, without distortions so common in many "selfie" photo-referenced works. Classic representational three-quarter view portraits that capture the character and connect with the viewer are my goal. Oversized noses are the bane of my existence.

I work very slowly, usually on hot press paper, rarely larger than a quarter sheet. Works are set apart by very few splashy fast wet in wet washes; instead, they are created by careful detailing, multiple glazes, and controlled isolated graduated washes without overworking. Often a single work develops over several days.

I just found out that 'I've Got My Eye On You' was accepted into the FCA Federation Gallery Animalis Exhibit along with its companion work, 'I've Got your Back', featuring a pair of Strasbourg geese in pencil crayon.

Nola is a visual Artist and Art instructor living in Eastern Canada. To see more of her work or to get in touch visit:

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

WOULD YOU LIKE TO WRITE FOR CANADIAN WATERCOLOR?

Contributed articles and guest posts for online publication may be submitted to cynthiacabrera.art@gmail.com for review.

Please include a brief summary of your proposed article or guest post (please no reprints of previously published articles), or attach a Word document containing a completed article min. 300 words, along with a headshot, a short bio, and any applicable images in a high-resolution.



Missed an Issue?

Visit iwscanada.ca/newsletters

Enjoy watercolor tutorials and art career tips. Discover the newest workshops and call for entries and explore the work of watercolor artists from coast-to-coast.

Become a member today to join a community of like minded people looking to connect through Watercolour.

iwscanada.ca/membership
iwscanada@gmail.com



International Watercolour Summit
2023 Canada

OPEN CALL

STORIES IN LIGHT


WATERCOLOR CONTEST

JURY:
Rick Huang
Atanur Dogan
Angus McEwan
Ian Wright
Luan Quach
Alice Bottrill
Coral Ye Chen

Submission deadline: 2023/3/13
watercoloursummit2023@proton.me

Sponsored by:
PoCo community foundation
Organized by:
IWS Canada
Art Focus Artists' Association
CoralYeChen's studio
Golden Maple Culture & Arts Association

Curator: Coral Ye Chen




JURY:

ANGUS MCEWAN
Angus McEwan is an international award-winning painter of watercolour, oil, ink and the exploration of form and texture of natural objects. Angus is an elected member of many art societies, and in 2022 was elected President of the Royal Society of Painters in Watercolours.

RICK HUANG
Rick Huang is a past winner of the Chinese National Watercolor Exhibition by the Chinese Artists Association and a past international Watercolor Exhibition. His artworks have been collected by art institutions and private collectors.

CORAL YE CHEN
Coral, international director of IWS Canada, was born in a painter's family and as a landscape painter, she has been featured in several local and international exhibitions, and published in many international events.

LUAN QUACH
Luan's portrait work reveals the essence of human emotions. His stories and ideas connect through the use of color, form, and texture. He is an internationally recognized watercolorist, painter, and publisher. Luan has won many prestigious awards internationally and is highly sought after for his masterful ability for custom portrait work.

IAN WRIGHT
Ian Wright, President of IWS Canada, is a Toronto-based watercolor artist who has featured in several local and international exhibitions, and published in many international events.

ATANUR DOGAN
Atanur Dogan is President and founder of The International Watercolor Summit. He is known for his bold lines and vibrant colors. He has been featured in many international exhibitions and is highly sought after for his masterful ability for custom portrait work.

ALICE BOTTRILL
Alice and teaches watercolor workshops in her studio in North Vancouver. She has been featured in many international exhibitions and is highly sought after for her masterful ability for custom portrait work.



IWS CANADA 2023 SUMMIT

Stories in Light

27 september 2023 – 16 January 2024

We are happy to announce our Watercolor Summit 2023 in October in Port Coquitlam Canada.

It is an exciting time when master artists gather and show the finest work from around the world. Our mission statement promotes peace, love, and understanding via the universal language of art, in watercolors. We believe that art can bring people together despite differences in race, religion, culture, and distance.

Open Call – 'Stories in Light' Watercolor competition
Deadline: March 13

The exhibition will take place at the Michael Wright Art Gallery in Port Coquitlam. Leigh Square Community Arts Village, 2253 Leigh Square Place, Port Coquitlam, British Columbia V3C 3B8, Canada

Exhibition dates: September 27, 2023 – January 16, 2024.

International Watercolour contest looking for transparent watercolour painting entries. Other materials (pencil, pen, etc.) can be used less than 5%. One original artwork per person. Size: 38x56cm for gallery exhibition. The exhibition will take place at the Michael Wright Art Gallery in Port Coquitlam.

Eligibility: Participants must be over 18 years and agree to the terms and conditions of the exhibition. Complete the submission form.

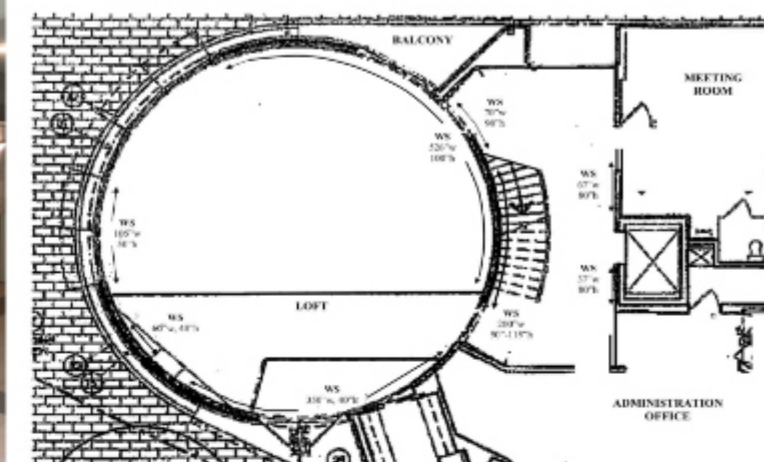
If you participate in the online exhibition only, the dimension of the painting is not restricted.
Entry fee: Free for submission.
The selected artworks will be subject to an exhibition online catalog for 10 USD
Gallery Exhibition: Delivery with the frame is 50 USD. Without the frame is 100 USD

All the costs of the delivery are paid by the artist.
Notification of the results: End of March



The exhibition will take place at the Michael Wright Art Gallery in Port Coquitlam.

Exhibition Space: floor plan & measurements
SECOND FLOOR



Programming:

- October 12th Thu. The Opening reception @ 7:00 pm
- October 13th Fri. Artists demo x2
- October 14th Sat. Artists demo x2
- October 15th Sun. Artists demo x2
- October 16th Mon. Field trip / Plein Air Painting
- October 17th-20th Artists' workshop (to be announced @)

Hotel:

The Poco Inn & Suites Hotel and extends everyone at the Watercolour Summit 2023 their very warm welcome. For more information about the Hotel amenities and rates, please visit their website at www.poco-inn-and-suites.com

For more information:
<https://iwscanada.ca/>
Submission form for "Stories in Light"
<https://form.jotform.com/230289581245258>

Advertising



Drawing House

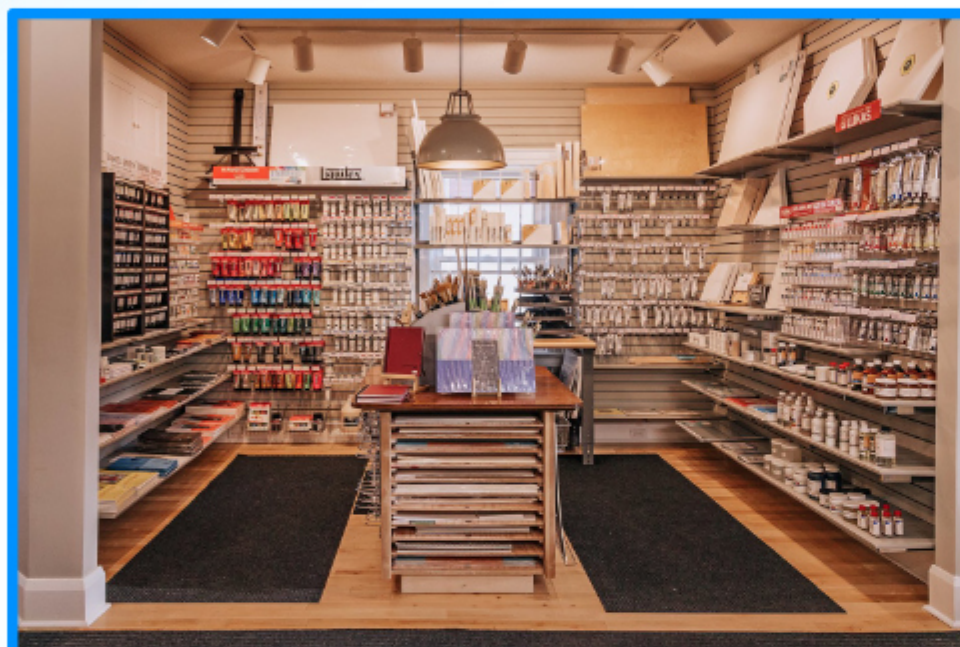
60 B Mary Street
BARRIE, Ontario, L4M1T1
(705) 503-2996

drawinghousebarrie@gmail.com

**Stop by to speak
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L'ATELIER
d'aquarelle
LE PARTAGE



Live Youtube demonstration

<https://www.youtube.com/@AtelierAquarelleLePartage>

Demo will be presented in french

MARCH

March 9th • 19h00 20h30

Christiane Fortin



aquarellepartage@gmail.com

www.latelierdaquarellelepartage.com

SUBJET: The cat, this fabulous spiritual animal

Softness, shade, light will be the theme of this demonstration.

By using wet-on-wet techniques we will simplify. Subsequently, the eye will be the subject of detail.



**Special Thanks to Cynthia Cabrera,
& Luan Quach for their hard work on this magazine.**

& Ann MacKenzie for proofreading and checking,
and Ingrid Lefevre for help with the French translation.

Happy Spring 2023

Don't forget to share with us any of your upcoming events, awards, or projects. IWS Canada is here to help foster and encourage all our members to reach towards greater enjoyment and creation of watercolour in Canada and around the world. You can send your news, contributions, offers, classes and upcoming events at any time to iwscanada@gmail.com



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