



TWS ARTLINE

MARCH 2023



CO-PRESIDENT'S GREETINGS

Happy New Year!

This familiar greeting might seem a little late, since you are probably reading this mid-March. None the less, I think this salutation still applies. The year end for TWS is the end of March and so April is our "New Year". Traditionally, a new year is a time to reflect on past events. It is also a time to make new plans and to set new goals for the future.

This May, we officially start the 39th year since the Society came to be. It is with great pride that I look back and review the many accomplishments and milestones that have been achieved and reached. The Society has continued to fulfill its original mandate. The commitment to nurture and to provide learning opportunities for members through inspiring guest demonstrators and workshop leaders has been a great success. There has been continued promotion of members' work through shows and exhibitions. The unexpected arrival of Covid created a small glitch, but we quickly rebounded, learning new skills and a new means of communicating.

In spite of all of these wonderful accomplishments, we have hit yet another glitch. The last few years have seen a severe lack of members volunteering for leadership roles. For the last 38 years, the Society has operated through the generosity of members volunteering their time and expertise. In the past, the Society did not lack

volunteers who brought energy and commitment to ensure a vibrant existence. Each Chair had his or her own committee made up of members willing to assist and to execute projects. Everyone was "on board" to have fun and to make their membership a meaningful and enjoyable experience.

Many of our current Executive and Board members have been in their roles for many years - some for many decades. My personal involvement over these 38 years has been a labour of love, but, unfortunately, my energy level is not the same. I must now take a "step back". Although our membership renewal form requests that each renewing member select two categories where they could provide support, many have not been forthcoming when asked to do so. Late last year, we had to arrange for a part-time paid assistant. We needed more help with management of technical tasks. Unfortunately, the Society cannot afford to pay for a total management service.

The following positions are now vacant, and we must have members volunteer to fill them:

- SHOW CHAIR
- PROGRAM CHAIR
- WORKSHOPS CHAIR
- PHOTO CO-ORDINATOR CHAIR
- WEBSITE LIAISON

As of our AGM in April, when Jody Fuller becomes our President, the VICE-PRESIDENT position will also be vacant.

We need additional help with Zoom Hosting to ensure that it does not fall to only one person. We need more volunteers to work our Video/Audio equipment. Executive members in their roles now would be grateful to have help and to "train" new volunteers.

The Society has earned a stellar reputation over the years, resulting in continued requests for membership. We have many new members. There is no better way to make the most of your membership than to get involved. I am happy to discuss details pertaining to these "vacant" positions. Call me. E-mail me. Be part of the Society's future.

Margaret Roseman
margaret.roseman@sympatico.ca

THE MARVELOUS PAINTINGS OF HI-SOOK

by Beth Parker



Those familiar with the beautiful bright colours in Hi-Sook Barker's paintings might be surprised to learn that her favourite colour is white!

"If I only painted for myself, the subject I'd choose for painting would be a Canadian landscape in the winter," she explains. "So, because white is the colour of snow, white is my favourite colour!" Hi-Sook laughs when she says this. People ask her the question all the time, and she knows her answer will make them smile.

Born in Seoul, South Korea, Hi-Sook began her art studies when she was eleven years old. She was encouraged and supported by an older brother, who became a surrogate father to her after their father died. Hi-Sook recalls that studying art and music was all part of becoming a "cultured woman." Her art studies in South Korea focused on oriental brush painting, which typically depicts animals, birds, flowers, and scenes from nature. A dedicated student by the time Hi-Sook and her brother emigrated to Canada, she'd already won awards and recognition for her art.

Twenty years old then, Hi-Sook turned her attention to watercolours. She describes the medium as a natural evolution from her original studies.

"Brush painting and watercolour require a "less is more" philosophy, and for both techniques, it's all about the brush strokes. You don't paint over and over a subject until you get it right. This means you practise and practise so that every brush stroke you make is the right one."

Over the years, Hi-Sook built her career as an artist and an art teacher. Although she and her late brother made Canada their home, Hi-Sook did live ten years in England following her marriage to an Englishman. But wherever she was, Hi-Sook never stopped painting and learning. Today, her works, which include florals as well as landscapes, cityscapes, even songbirds, can be found in private and corporate collections in Canada, USA, Great Britain, Australia, and South Korea. In 2009, she joined TWS, where many have enjoyed her demos and workshops.

The year 2000 was particularly significant for Hi-Sook. She was elected as a member of the prestigious Canadian Society of Painters in Water Colour (CSPWC). That same year, she was offered the opportunity to present workshops for the Oshawa Art Association. Students loved her classes. Now, Hi-Sook's days are full because of the high demand for her leadership. She teaches full time across the Durham Region and beyond. Offering lessons to adults, she teaches in her home several days a week as well as putting on workshops and demonstrations. She also continues to participate in numerous juried and group shows, as well as presenting her own solo

Member Profile, continued...

gallery shows and winning many watercolour painting awards. For instance, at the TWS spring 2022 Aquavision, her painting “Flaunt” won Honourable Mention.

It’s no surprise that if you’re looking for Hi-Sook outside her studio at home, you’ll likely find her at the local garden centre. “That’s where I go to see all the flowers, study the plants, their shapes and colours,” she says. “I could hang out there all day,” she adds. “I’m even inspired by the fragrance.”

Her home in Pickering includes a studio on the top floor, and a large garden which backs onto a park.

“Nothing blocks the view from my studio window,” she notes. “In fact, the skyscapes you see in my paintings are all inspired from what I can see out that window, both sunrises and sunsets! And when I want to find water scenes, I’m just a short walk away from the shore of Lake Ontario.”

Hi-Sook’s advice to students is straightforward: “Practise, practise, practise. People think success is all about talent,” she says, “but anyone can do it if you practise enough.”



Winter Glow

BEWARE OF (AND LOVE) THE COLOUR ORANGE

by Beth Parker

The bright, happy colour, orange, is one of the most controversial (and dangerous) colours. It's been associated with everything from political and social movements to spirituality (the robes of monks) and space travel (the jumpsuits worn by astronauts). I remember wearing an orange and green knitted hat as a teenager, and someone stopped me on the street and demanded: "You need to make up your mind." It took me years to understand they were making a comment about what was going on in Ireland at the time!

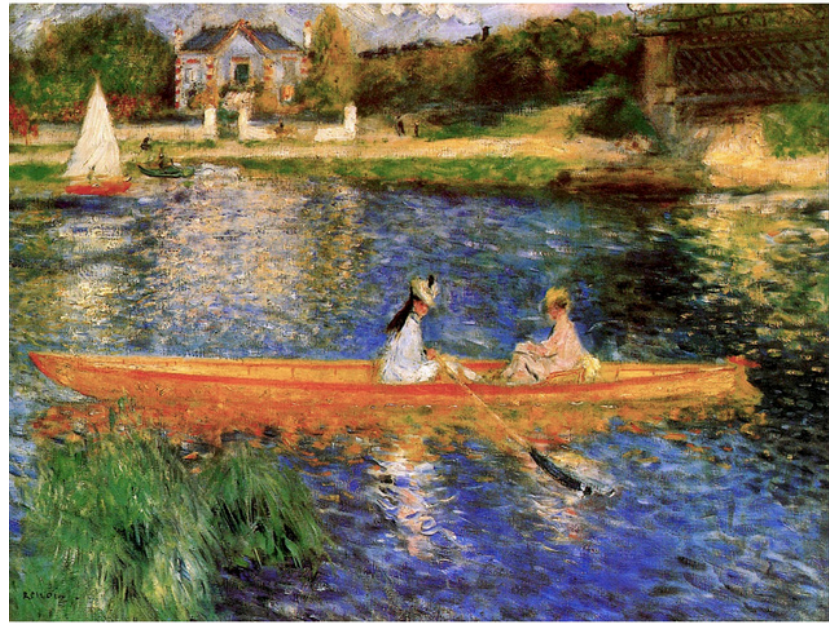
Even as a paint pigment, orange has been controversial. Natural orange pigments used in ancient times were prized for the colour they produced, but deadly if you splattered the colour on your skin. That's because the favourite orange pigments were derived from the mineral "realgar"—also known as sulphur of arsenic! Realgar produced the orange hue you see in the tomb paintings of the Egyptians. You also find realgar and a related arsenic-based mineral called orpiment in Roman paintings and the manuscripts illuminated by medieval monks. And in case there's any doubt about its toxicity, realgar was used in Ancient China to repel snakes!

It wasn't until 1809 that chemists were able to create a synthetic orange pigment called chrome orange that was more stable and safer—or at least, that's what they thought. Otherwise known as lead chromate—you guessed it—chrome orange was also toxic if ingested or inhaled. Nevertheless, the new pigment was embraced by Impressionist painters who weren't aware of the dangers in lead paint.

Chrome orange shows up everywhere in Impressionist paintings. Think of those orange sunsets in Monet's paintings, the orange boat painted by Renoir (see "The Skiff" above), the orange and yellows used by Van Gogh, and the figures in the Parisian dance halls depicted by Toulouse-Lautrec.

Van Gogh even famously advised on the value of putting blue and orange together, telling his brother Theo in a letter, "there is no orange without blue." (As we know, the colour wheel sets them as complementary colours.) Van Gogh, unfortunately, was known to lick his paintbrushes (which contained both yellow and orange chrome pigments). It's why many now believe the artist suffered from lead poisoning.

The search for a pure orange that wouldn't kill you continued.



Today there are several orange pigments to choose from, cadmium orange being one of the most common. Although most advise not getting too much cadmium on your hands (and not eating it), none of today's orange pigments will kill us. Other favourites include: Benzimidazolone Orange or Azo Orange Deep and Pyrrole Orange (a good alternative if you don't trust a cadmium). And in case you're wondering, Chrome orange (along with Chrome yellow) was discontinued by most manufacturers in Europe and North America over 15 years ago. That being said, it's still not a good idea to lick your brushes.

Although you can mix orange easily (we learned this in kindergarten), many find that using the pure pigment is more satisfactory because the colour is more vibrant, and when the pure pigment is mixed with another colour, you get a cleaner result.

And if you're thinking of putting orange in your next painting, maybe you want to check out what using orange symbolizes before you pick up that brush. Here are just some of the cultural associations that come with orange:

- Perfection and balance (Asian religion and philosophy)
- Transformation (Confucianism)
- Quest for knowledge (Buddhism)
- Fertility and abundance (Ancient Rome)
- Emergency awareness and safety (North America)
- Space travel (NASA)
- Political and religious affiliations (United Kingdom, Ireland, North America)
- Truth and reconciliation (Orange Shirt Day in Canada)

PROGRAMS

December 14th: Holiday Party

At our first in-person Holiday Party since the pandemic, the feeling of celebration was tangible! **Eric David's** photos capture the spirit of the event.

At stations around the Burgundy Room, seven of our artists – **Stella Dai, Larry Kavanagh, Hi-Sook Barker, Beth Parker, Perry Chow, Sim Wong** and **Tony Xu** – demonstrated their unique approaches to painting for the benefit of fascinated viewers.

Meanwhile, members helped themselves to the plentiful goodies supplied by the TWS.

At the end of the evening, a raffle for door prizes enabled several winners to help themselves to a wide selection of art supplies and books on art.

And the winner of the grand prize – a free TWS membership for the coming year – was **Cathy Gifford**, Chair of our Outreach Committee!



A Sweeping Panorama from Tony



Larry Leans In



Beth's Beautiful Blues

Programs, continued...

Creativity and Sociability



Our Founder Offers Festive Greetings



Hi-Sook Fascinates Viewers



Marveling At Miniatures



Brilliant Colours from Stella



Sim's Delicate Touch



Perry Holds Their Attention



Goodies Galore



Programs, continued...

January 11th: **Marc Grandbois**

Marc gave us an engaging demonstration on Zoom from his studio in l'Anse-St-Jean, Quebec. Although Marc said he had a photo as a starting point, he didn't refer to it much throughout his painting. He emphasized that he wants to "react to the environment" rather than copy a photo. At first, he says, he's just "playing around," but then "the painting tells me where to go."

What's unusual about Marc's work – for many of us – is that he uses watercolour and acrylic on one painting, going back and forth between them. This enables him to go from light to dark and back to light, with a kind of freedom. He says it's like jazz. At one time he was a purist in terms of watercolour standards – no white pigment! – but now he doesn't hesitate to use white for highlights.



Towards the end of the painting, Marc used a rigger to achieve many details in a calligraphic style. In response to a question from a viewer, Marc showed that the rigger is useful not just for lines. By squeezing it onto the paper in different ways, he can make organic shapes. This enables him to move quickly without having to change brushes.

Marc's parting advice to us: "Spontaneity! Don't be afraid to experiment!"

His website is:
www.marcgrandbois.com

- Patrick Donohue

Programs, continued...

February 8th: **Gord Jones, CSPWC, SCA**

Gord joined us from his studio in the Haliburton Highlands. As Haliburton's internet can be "sketchy", Gord prepared a video for us to enjoy. Carlyne Pascoe introduced Gord, describing his approach to watercolour. As he puts it, he interprets the essence of his chosen subject rather than producing detailed likenesses of actual places.

The photo reference for Gord's painting is on the right. He used the elements in the photo to create a more effective composition for his painting. Thinking of the rule of thirds, he extended the foreground point of land and raised the horizon line. To create the illusion of depth, he adjusted the level of the background shoreline, tucking it behind the foreground, and used more subdued colours. The foreground provided an opportunity for more intense colours and representational shapes. The limited palette provides unity and harmony to this expressive and atmospheric painting.

Gord's loose style and choice of colour are distinctive. You can enjoy more of his work on his facebook page and new website.

<https://www.facebook.com/gord.jones.923>
www.watercoloursbygordjones.com

- Nancy Newman



Programs, continued...

March 8th: **D.D. Gadjanski**



This demo on Zoom amounted to a virtual explosion of creativity as D.D. Gadjanski, one of our former Presidents, generously shared her expertise and her artistic gift. The point of D.D.'s painting, she told us, is the simplification and abstraction of landscapes and florals in an individual way. Starting with a reference work, she obliterates parts, crops parts and changes colours, using shapes and lines to create something quite different, sometimes adding textures and collage and also using stencils to create impressions. Not being fond of brush strokes, D.D. uses mostly rollers for her paintings. Scraping and splattering can also be part of the process.

After a dazzling Power Point presentation of several of her paintings, D.D. executed two demos for us. An abstracted landscape started with a monochromatic underpainting suggesting a cliff overlooking a body of water. D.D. turned it into a more vibrant piece by adding repeated shapes and making sure to move colour around, then using a dry sponge to soften some edges. D.D.'s second demo was inspired by a spray of forsythia in a black vase accented by slashes of reflected light. On a background with a strong L-shaped composition, D.D. conveyed the forsythia in a gestural way, using drips of several different yellows, then shaping them with a rubber-tipped tool.

One fascinating tactic that D.D. showed us was to take a small mat and hold it over various sections of a larger painting. The small mat will reveal sections of the larger painting that would make wonderful abstract compositions for future work. D.D. encouraged us to be more experimental than we have been so far, to put "something new" in our art. "You have to make a lot of mistakes to get somewhere," she said.

- Patrick Donohue



AWARDS AT OUR UP-COMING AGM, APRIL 12TH

HONOURING ACHIEVEMENT AND VOLUNTEERISM AND MORE

by Carolyn Pascoe, Awards Chair

All TWS members are asked to attend the Annual General Meeting on Zoom to support their fellow members who will be honoured with a variety of awards.

Members who have been juried into six annual shows will be honoured with their Signature Membership. Members who have been juried into 15+ shows will receive their Bronze Level of Distinction Signature Membership; those juried into 25+ shows will receive their Silver Level of Distinction; those who have been in 35+ shows will receive their Gold Level of Distinction Signature Membership. Any one who has been juried into 50+ shows will receive a Platinum Level of Distinction and a crystal trophy.

We will also honour our new Lifetime Members and any new 25-year Members and 35-year Members.

The AGM is also a time when we honour our volunteers who are so necessary to make this organization run smoothly. We will honour our Volunteer of the Year

and also award others for Significant Contributions to the group.

At the AGM, we will also honour our Executive members who are stepping down and then welcome any new Executive members and those moving to new positions, including our new President, **Jody Fuller**, who has been serving as Vice-President this year. Jody, along with **Margaret Roseman, Wendy Cooper and Isobel Cooper** (Deceased) were responsible for the start of the Toronto Watercolour Society. Jody was elected to be the First President, so now after 36 years Jody will be our President again.

We also have an opportunity to meet our new members on Zoom and enjoy a presentation/demonstration by a guest artist at the end of the meeting.

Hope to see all of you attending and enjoying a Zoom meeting with your fellow members!

UPCOMING PROGRAMS



Birgit O'Connor, who was announced, in the January *Artline*, as our demonstrator for the March meeting, will now be doing the demo for our meeting on May 10th. Yet to be announced are the “quick painter” who will wrap up our AGM in April and a demonstrator for our meeting on June 14th.

Birgit is an award-winning master watercolour artist, best selling author, and sought-after instructor. Based in California, Birgit has been included in over 60 national and international artist publications. She will demonstrate her expert approach in painting a floral subject. See more of Birgit’s work at: www.birgittoconnor.com

INTRODUCING OUR ADMINISTRATOR

by Patrick Donohue



As Margaret Roseman says in her remarks opening this issue of *Artline*, it has come to the point where the TWS has had to hire someone to help with administrative duties.

The Board, after serious consideration, has decided that Ana Jurpik is the ideal person for the job. Ana already knows the Society quite well because she has been the person who handles the technical side of our website. (Tracey Narduzzi is our go-between, collecting our information and sending it on to Ana for posting on the website.) One of Ana's most outstanding achievements on our behalf in recent years has been the organization and posting of our online shows. This job has involved the highly specialized task of establishing online payment methods for paintings sold.

"Ana has a pleasant and easy-going personality," says Margaret. "She is very conscientious and thorough in her work, always going above and beyond the necessary."

Ana has worked for many years as a graphic designer. "Administration keeps my mind busy, and I am pleased to see TWS gaining interest and members," she says. "I am honoured to be a part of the engine that keeps TWS running, along with the hard working volunteers."

The job of Administrator is a part time position – from seven to fourteen hours a week. Ana's first contract with us is for six months, renewable for another six months and then for a year. The Administrator's job is not meant as a Leadership or Executive role. It's more like what the business world might describe as a position of "Executive Assistant." Some of the many tasks that Ana is taking on are:

- a form for online membership renewal and online payment options
- processing requests for information that come to our website
- receiving and tracking requests for membership
- updating contracts for demonstrators, workshop instructors and show jurors
- setting up an online system for submissions to shows and related data
- the design of our various forms for things like show entries and membership renewals.

In all of these functions, of course, Ana will be consulting with the Committee Chairs and Board members who have responsibilities for these aspects of the Society's activities. "I look forward to viewing the art from all the members," Ana says. "I think that is my favourite part of working with TWS: the art. It is like attending a VIP fine art exhibition."

HEARTS & FLOWERS

by Carolyn Pascoe

To mark her 90th birthday, the TWS recently sent a bouquet of flowers to Pauline Holancin, one of our long-time members, a former President and Director of the TWS, and a most enthusiastic volunteer in various positions on the Executive.

We received this response from Pauline:

Dear Executive and Members of the Toronto Watercolour Society,

Sincere thanks for the lovely floral arrangement sent for my 90th birthday. They were exceptionally beautiful and in blue and white – TWS colours! I enjoyed them for many days. I attempted to paint them but fell short – brushes and paint can never do justice to the beautiful creations of nature.

I have many wonderful memories of my years of membership in the TWS, working along with members to grow and advance the aims of our group.

My admiration and thank-you to Margaret Roseman who established the TWS, and has worked so hard to make it an important part of Toronto’s Art scene. Her dedication is amazing and much appreciated by all of us.

Executive and Committee Volunteers have worked towards keeping the TWS a vital arts group and continue to promote watercolour painting through



workshops, seminars and annual exhibits. Congratulations to all!

A special thanks to Carolyn Pascoe who has served for many years in Executive positions and continues to mark our achievements and special occasions with remembrances and awards.

My late husband Jake Mol and I were proud members of the Toronto Watercolour Society.

A great group!

- Pauline Holancin.

A condolence card on behalf of the TWS was sent to **Perry Chow**, our Graphics Chair, on the loss of her father.

You are invited to the 38th Annual Spring Juried Show
AQUAVISION 2023
 March 28 through April 6, 2023. **FREE ADMISSION**
ARTISTS RECEPTION: SATURDAY, APRIL 1: 2 - 4 PM
 Serpa Gallery, Old Town Hall Newmarket | 460 Botsford Street, Newmarket, ON L3Y 1T1
 Please visit website for Gallery hours.
 www.TorontoWatercolourSociety.com

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NANCY NEWMAN



CATHY GIFFORD



BETH PARKER



PERRY CHOW

Thanks to **Eric David** for the photos in this issue.

LATEST INSTALLMENT IN OUR SERIES OF STUDIO STUDIES

A STUDIO ONLY A PAINTER COULD LOVE

by Beth Parker

Right now, our son, his wife and our four-year old grandson are living with us, which means privacy and space are at a premium. I finally moved my painting into the furnace room for some peace and quiet. One of the pictures I painted down there made it into the spring Aquavision show, so I must have found some inspiration --- perhaps from the cat watching over my shoulder!



Got a studio you'd like to show us? We'd love to see your photos. Please send them to:
donohue_patrick@yahoo.ca

- Editor

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