



TWS ARTLINE

JUNE 2024



President's Message

Happy Summer!

Finally it's *plein air* painting weather!

Speaking of which, how about visiting the Royal Botanical Gardens in Burlington for the annual President's Paint-Out? We've had great paint-outs at places like Edward's Gardens but let's switch things up a little this year. The RBG features a rock garden, formal gardens, a lily pond, woods, marshes, etc. Not to mention wash-rooms, a restaurant and a gift shop. What else does one need?

As usual, the President's Paint-Out will take place on the second Wednesday of July. That's July 10, this year. Details about the timing and directions will follow in a special bulletin.

Meanwhile, the Executive came up with a brilliant idea for our 40th anniversary: a photo book highlighting the tremendous talent exhibited by the TWS members! If this comes to pass – and I hope it does – everyone will be invited to submit one painting. To mark various TWS milestones, we have done books like this with great success. Details to follow.

I'm sure you'll enjoy this newsletter's photos and reports on our Spring Show and our AGM, with

mention of all the Awards handed out at those events. Also included here are notes on many other TWS activities such as our great workshops and demos, with exciting news about the ones that are yet to come. Once again, the newsletter offers one of Beth Parker's amazing articles on a certain pigment as well as one of her fascinating member profiles. This issue also has a "Brush With Memory" submission from one of our members.

Looking to next year, I want to mention one innovation coming up. The Zoom facility has enabled us to enjoy demos from artists all over North America, but we haven't been able to host artists from overseas because the time difference would mean that they'd be demonstrating for us in the middle of their night. So this February, for the first time ever, we've scheduled a monthly meeting for Sunday afternoon. It will be on February 16. Our demonstrator will be Howard Jones, from England, and you'll be thrilled with his work. See the program notes inside for more detail.

You won't want to miss any of the wonderful activities we've lined up, so be sure to pay attention to our newsletters and emails, people!

Have a great summer.

- Jody Fuller

SPRING AQUAVISION 2024

by Nancy Newman, Interim Show Chair



The reception held on March 30, 2024 was a great success. The artists, their friends and families came to celebrate the beautiful work on display. **Luan Quach** was our juror. Luan is the Vice- President of the International Watercolour Society Canada (IWS) and a renowned watercolourist, specializing in portraits. "In making my personal decisions, I looked for that elusive 'wow factor' that elevates a piece from mere artwork to a profound experience," he says. "Beyond the initial impact, I considered the subtle factors that have the remarkable ability to grow on me over time, particularly those pieces that speak to me on a deeper level."



As noted in the following pages, two Lifetime Members over 90 were honoured: **Irene Goldstein** and **Charline Gardhouse**.

By the closing of the show, four paintings were sold, with the prices ranging from \$200.00 to \$600.00.

As at other shows, visitors voted for their favorite painting. Over 170 votes were cast, and the Peoples' Choice Awards went to: 1) **Natalia Outkina** for "Alone in New York," 2) **Iwona Pawlowski** for "In the Spotlight," and 3) **Sherrill Girard** for "Magnolia Wind."

SHOW HONOUREE - IRENE GOLDSTEIN

Irene is a lifetime member of TWS who is 98 years young – and that's a credit to her experience and attitude toward life. She worked from an early age, but managed to continue learning at night school. Irene became a makeup artist and her artistic talent was apparent. She started taking art lessons, but like many others, life got in the way. When she was 59, Irene was able to focus on her art. She attended Central Technical School to learn the basics.

In 1985, Irene began to explore the medium of French dyes on silk. She fell in love with the refined line and control of design that is possible when using a Gutta resist, and the apparent uncontrollability of the liquid dyes. The colours moved by themselves between the resist lines, expanding, mingling and glowing over the lustrous silk. This medium of contrasting precision and freedom complements Irene's imagery, which is both realistic and abstract. Abroad or at home, Irene made sketches from nature, then transformed them into a form transferable to silk for painting.

Irene took more painting and drawing lessons from a teacher who taught at the Ontario College of Art and she joined her group of artists. They would go to her house every week to paint. Annual art trips to places like Italy, Switzerland, California, and Vancouver were highlights. It was an education, visiting galleries and sketching *en plein air*.

Irene never stopped learning and creating in a variety of mediums. She attended the Schneider School of Art in Peterborough and the Koffler Gallery in Toronto, where she participated in intensive workshops given by Renata Realini. She continued her artistic journey with a number of independent studies and creative design courses.

In Irene's most recent work, she has delved into abstract painting in both watercolour and oil; her use of symbols and imagery invite the viewer to look deeper.

Most of Irene's creations have been commissioned for private collections in Canada, Europe, the United States and Israel.

There are three priorities in Irene's life:

1. Time with her family: great-grandchildren, grandchildren, and children
2. Painting
3. Keeping healthy and independent

Congratulations, Irene, on a life of learning and creativity.

SHOW HONOUREE - CHARLINE GARDHOUSE



Charline Gardhouse, honoured at our AGM on becoming a Gold Level of Distinction Member, is also an elected member of the Ontario Society of Artists, the Colour and Form Society and the Society of Canadian Artists. In 2022, her painting, "Strong Vibrations," was accepted in the OSA's "Breath, Heart, Spirit" show in the Lieutenant Governor's Suite at Queen's Park. At our TWS Fall Aquavision 2023, Charline's painting, "In the Atrium," was the Gold Medal Winner. In our current show, her painting, "Nature's Allure," was recognized with an Honourable Mention.

These are just a few of the many awards and recognitions this "young painter" continues to earn in recognition of her bold, poetic landscapes, florals, and abstracts. At 94, Charline is an inspiration. It wasn't until she retired at 65, that she turned to art. Following a career in accounting and business, she enrolled in a seniors' watercolour painting and drawing class in Etobicoke. It was supposed to be a beginner class, but when she walked into the room on the first day, everyone had their paints out and were already producing work. She wanted to leave, but her thoughtful instructor, David Jansen, assured her that everyone really was a beginner, and she should stay.

Despite the rocky start, Charline immersed herself in watercolour painting. She signed up for as many classes as she could in Canada and the USA. Charline tried acrylic and oils but it was watercolour that presented a creative challenge every time. She loved the process, and embraced various styles, from realistic, to very loose and abstract.

Before long, Charline was exhibiting her art and building a reputation in the Toronto art scene. It was a workshop in 2012, led by Skip Lawrence, that marked a major turning point in her approach to painting. He instilled in Charline the importance of painting out of her head, rather than trying to paint like someone else. Skip's "break all the rules" approach was exactly what Charline needed. She realized that art comes from a place in her brain that is unique. Following that workshop, everything changed and Charline's paintings won many awards.

As much as she loves painting, Charline's best experience in life continues to be her family. She is blessed with a daughter, two sons, ten grandchildren, two great grandchildren, and, of course, Barry, her partner of over 40 years. Charline's advice for any watercolourist: "Don't panic. You can always do something to fix a mistake. We're our own worst enemy. Remain positive and believe in yourself. What you are doing is unique to you."

AWARDS AT 39TH ANNUAL SPRING JURIED SHOW

JUROR: LUAN QUACH

MEDAL WINNERS

GOLD AWARD



Stella Dai, "Bond Lake II"
Such a subtle expressive charm! A mesmerizing dance of beauty featuring painterly brushstrokes and skillful manipulation of lost edges in big shapes.

SILVER AWARD



Margaret Roseman, "Sweet Dreams"
An amazing example of well thought out composition, making the most of the effects of light and shadow to create such a captivating visual feast.

BRONZE AWARD



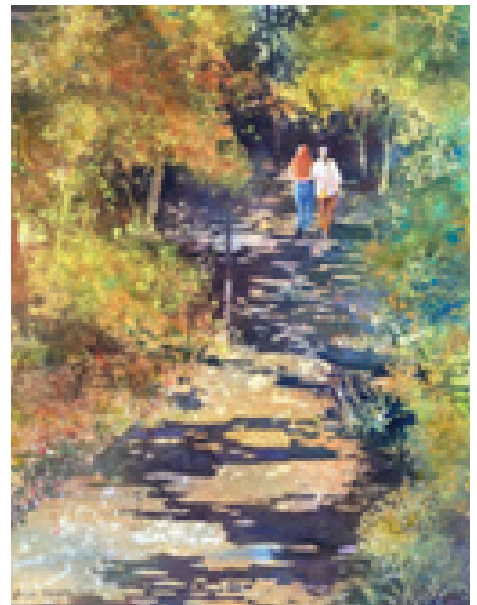
Dave Corlett, "Storm Clouds, Princes' Gates"
Simplicity! Skillfully defies convention by depicting such a tasteful piece with nearly all hard edges.

BRUCE SNELL AWARD FOR BEST USE OF TRANSPARENT WATERCOLOUR



Nancy Newman, "A Delicate Balance"
Elegantly balanced with a soft glow and silver grace, even the wilting bloom is treated with impeccable etiquette.

PAULINE HOLANCIN AWARD FOR BEST REPRESENTATION OF HARMONY IN NATURE



Bilha Morgan "Walking in the Park"
What a visual delight! Expertly weaves intricate light and shadow.

AWARDS OF MERIT



Gail Backus, "Fragile Forsythia"
Fusion of freedom and elegance, delicate yet strong composition.



Hal Bilz, "Sightline to the Rouge"
Intricate -- plays with the viewer's mind with the twist and turn of tree branches, creating a truly enchanting visual experience.

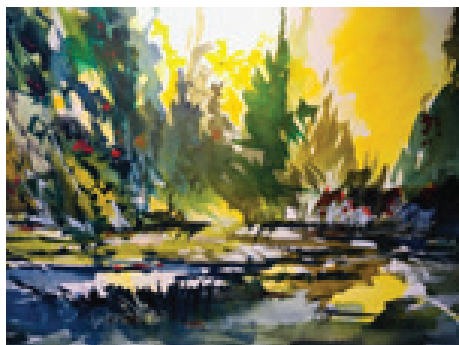


Bonnie Steinberg, "Waiting for Spring"
Beautiful brushwork! I love how the seemingly chaotic tree branches find order, anchored by the strategic bench placement.

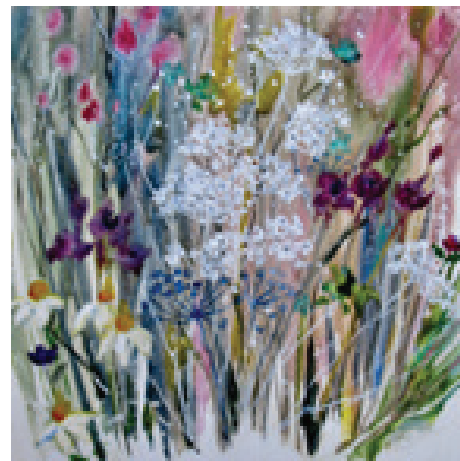


Natalia Outkina, "Alone in New York"
I love how the girl is depicted in her early blossoming years, with free-flowing brushstrokes and vibrant colours.

HONOURABLE MENTIONS



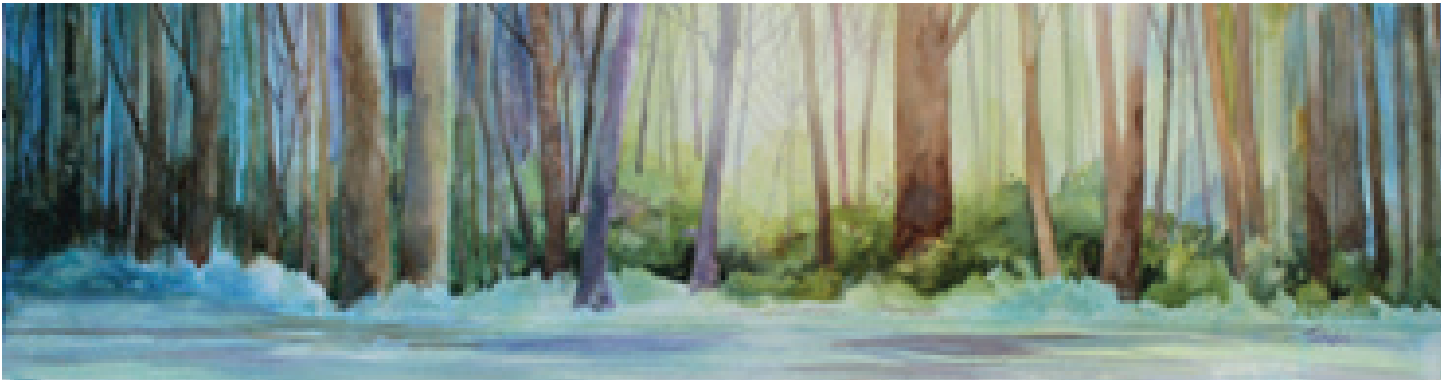
Charline Gardhouse, "Nature's Allure"
Wonderful sense of looseness, with vibrant colours and bold brushstrokes!



Bev Morgan, "Meadow Flowers"
When white welcomes guests in vibrant colours, what a delightful twist of creativity!

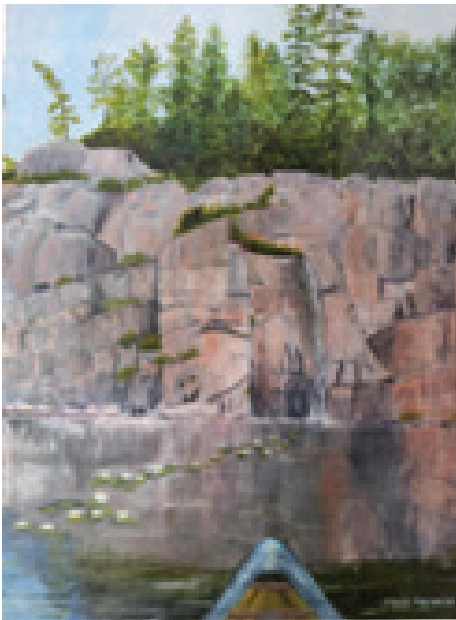


Carolyne Pascoe, "Haliburton Winter Shadows"
Brilliantly captures the winter glow in bold blue hues and striking shapes.



Jenny Reid, "Transitions"

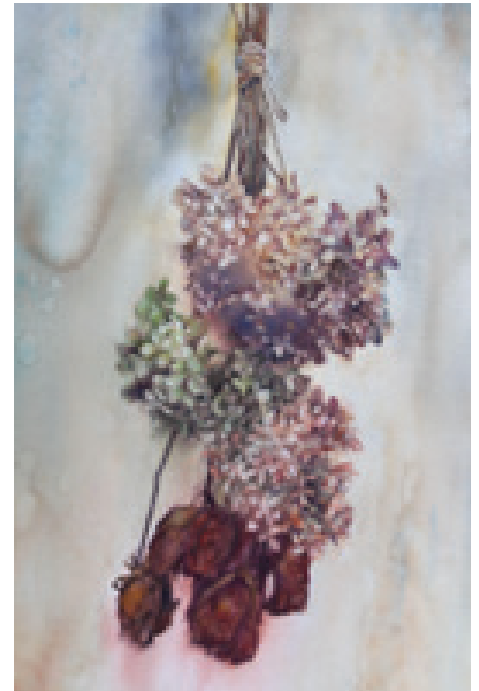
Beautiful depiction of time's transformative touch! Shifting from cold to warm in the course of a hopeful journey.



Maria Hayward, "Cliff at Killarney"

Unconventional composition, with the massive cliff face as the focal point, is utilized to great effect.

FIRST TIME ENTRY AWARD



Kumar Samaranayake, "Beauty Is in the Eyes of the Beholder"

Skillfully creates a targeted area for lost edges, engaging viewers with open spaces for their minds to wander.

SKETCHING & PAINTING FOR JOY & CURIOSITY

by Beth Parker



Give Barbara Eguchi a quiet moment outdoors in nature, let her get her hands dirty, and she'll be happy!

As a landscape architect and artist, Barbara is always creating beautiful, meaningful places where people are able to find calm and delight. The calm part – with touches of chaos – is obvious to anyone familiar with her fluid landscapes that flow and dance on the page. The delight part has taken her around the world designing theme parks, which includes serving as a senior team member for the schematic design of the Universal Studios theme park on Sentosa Island in Singapore.

"I was always interested in art and nature," she says, "even during my days at East York Collegiate Institute, which was the high school in the community where I grew up with my parents and six siblings." Barbara knows that much of her inspiration came from time spent at their family cottage near Lindsay, Ontario, where she always loved being outdoors. She followed her passion and graduated from the University of Toronto with a Bachelor of Landscape Architecture.

With her husband Real, Barbara is a partner in bREAL art + design/ Eguchi Associates Landscape Architects, a collaborative art and design studio whose work includes a

wide spectrum of creative media. She built a career at FORREC which designs themed attractions around the world. She then worked as a consultant at the prestigious HOK, a global design, architecture, and engineering company.

Although master planning/conceptual design and rendering sketches have always been part of her work, it wasn't until eleven years ago that she started painting in watercolour seriously. She believes this new focus wasn't a coincidence. Around the same time, computer renderings were taking over the industry and she wanted to direct her creative energy in a new direction. When she joined TWS, she was delighted to discover that Martin Myers from her days at FORREC was also a member. "He was one of the wonderful illustrators there," she notes.

But whether she's designing theme parks or local gardens full of native pollinator plants or peacefully enjoying *plein air* painting, Barbara always sets an overall goal to be fully open in her awareness while being immersed in her sensations before picking up a pen or brush.

"The way I approach art is the same as how I approach landscape architecture," she explains. "I set specific intentions at the start while being open to embracing the contradictions and potential connections in front of me. Connections among people, with Mother Earth and within our own hearts, are what matters. For me, the creative process is all about being



Between 2 Willows



A Messy Garden

open to the present and making the most of the wonder and awe of that moment."

She adds that she's also often inspired by Real, whose movement-based healing practices include ecstatic and contact improv dance, both free form types of meditative dancing. "Watching the improvised flow of the dance inspires me to produce that same sense of flow on the page," she says.

These days, sketching parts of city landscapes continues to be a key component of her work and her art, and she regularly practices drawing and painting *en plein air* around the City of Toronto. "The sketching helps to ground me, and the intimate engagement I experience through *plein air* art reconfirms the gratitude, joy and peace I feel for having Toronto as my home."

It's no surprise that she's an active member of Urban Sketchers Toronto and has participated in a variety of *plein air* competitions. Since she became a member of TWS, Barbara has volunteered as a dedicated event photographer. She continues to learn from other artists as well as serving as a demonstrator and leading her own workshops. Over the years, she credits various teachers, mentors and other watercolour luminaires who've inspired her, for

example, Art Cunanan, Americo Del Col, Frank Webb and Ratindra Das.

She and Real have two daughters, four grandchildren, and live in East York. Her favourite subjects vary but the sketching and painting never stop! At present she's curious about painting and sharing the beauty and awe of native and invasive plants to create awareness and a sense of joy – and melancholy – about the fragile state of local ecosystems.

Barbara Eguchi is the recipient of numerous awards for her work in landscape architecture and watercolour painting. She is a former member of the Ontario Plein Air Society, a member of the International Watercolour Society, a bronze member of the Toronto Watercolour Society, an elected member of the Canadian Society of Painters in Water Colour and a member of the Ontario Association of Landscape Architects.

PROGRAMS

by Angela Cluer



March 13: **David Becker, on Zoom**

David Becker, author of “Watercolor Composition Made Easy,” and “How to Sketch with Watercolor,” described his technique as close to a Notan design. Notan (pronounced no-tan) is a Japanese term referring to a design concept that looks at how light and dark elements of a composition interact using only black and white. The middle tones are either part of the darks or part of the whites. Even though he has a deceptively free and easy style, David uses a three-step method with all his paintings. The first step is creating the lightest values using both cool and warm colours. The second step is to delineate the large medium to dark tones, background to foreground, cool to warm. Detailing the fine work for both dark and light values is the third and final step.

David painted the Toronto Bay Street scene on a hot press watercolour Crescent board. He uses gouache when he needs a highlight or to lighten a certain colour. During the talk he gave an in-depth talk on the paints and brushes that he uses, different boards and panels, and the use of cold wax on a finished painting. He also stressed the importance of painting to a standard size to cut down the cost of custom framing.

Ecological note: David uses reusable bath towels for blotting rather than paper towels.

April 10: **Annual General Meeting**

See the article in the following pages about our AGM.

May 8: **Sherrill Girard CSPWC, In Person, Burgundy Room, Memorial Hall**

A well known TWS artist, Sherrill Girard has participated in numerous juried group and solo shows, both national and international, and has had a long career teaching classes, giving



workshops and demonstrations. She gave a wonderful session on the development of her vivid, luminous watercolour technique.

The painting began with a detailed drawing of sumac leaves that were masked out, using two layers of masking fluid. There was no need to tape down the paper as Sherrill uses Arches 300 pound cold press that is quite stiff. The background textures were layered with strong, lush colours, combined with a beautiful use of Winsor & Newton Green Gold. Sherrill said that she sometimes uses a magic eraser – as well as paper towels and brushes – to remove pigment.

Once the background dried, the masked layer on the leaves was removed. The edging highlights and the leaf veins were then masked with a toothpick! Warm washes were applied to the leaves and then the highlights were softened



with a light application of French Ultramarine mixed with a small amount of red. While all this was happening, Sherrill kept everyone entertained with snippets of good humour and thoughtful words.



June 12: **Brent Laycock, on Zoom**

A report on Brent's beautiful demo will appear in the September *Artline*.

<https://brentlaycock.com/>

UPCOMING PROGRAMS

September 11: **Brienne Brown, on Zoom**

Brienne Brown holds signature membership status in the National Watercolor Society, American Impressionist Society, Western Federation of Watercolor Societies, Pennsylvania Watercolor Society, and Utah Watercolor Society. Her work has been published in *Splash 17 Best of Watercolor: Inspired Subjects*, *PleinAir Magazine*, *Southwest Art Magazine*, and *Watercolor Artist Magazine*.

www.briennembrown.com/

October 9: **Bonnie Steinberg, In Person, Burgundy Room, Memorial Hall, 5110 Yonge**

Long-standing TWS member, Bonnie Steinberg is a popular art teacher. Transparent watercolour is Bonnie's medium of choice. High-keyed colour and dramatic light are the trademarks of her work. A graduate of York University, Bonnie received her Honours Bachelor of Fine Arts. She is also an elected member of the Canadian Society of Painters in Water Colour, the Society

of Canadian Artists and a signature member of the Toronto Watercolor Society. She is also a guest artist and teacher for many art groups in Canada, the United States and Europe.

<https://societyofcanadianartists.com/user/bonnie-steinberg/>

November 13: **Ron Stocke, on Zoom**

An award-winning watercolour artist, Ron is a regular contributor to, and has been a cover artist for *Watercolor Artist Magazine* as well as other publications. Teaching comprehensive workshops throughout North America and Europe, he also conducts demonstrations and lectures on various art materials and on creating a safe, environmentally friendly studio. Ron holds Signature Membership with the American Watercolor Society, National Watercolor Society and Northwest Watercolor Society. He is an elected member of the Canadian Society of Painters in Water Colour, and a member of the American Impressionist Society. He has been an Artist Ambassador for M. Graham Watercolors for over 15 years.

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

December 11: **Holiday Party**

Save this date! Sunday February 16, 2025, 2:00 p.m. - 3:30 p.m.

For the first time ever, we've scheduled our monthly TWS meeting on a Sunday afternoon. That's so that we can have a live Zoom demo from an artist overseas, where the clock is several hours ahead of ours. For our February meeting, our distinguished demonstrator will be Howard Jones from Britain. Howard's style is impressionistic, leaning towards abstract. He studies out of doors as much as possible in order to find inspiration for his studio work. Other than attending a number of courses in traditional oil painting and monoprint at Cardiff Art College, Howard is mostly self taught. Now that he gives most of his time to tutoring others in the media of watercolour and acrylic, Howard's passion and dedication to helping those wishing to learn to paint for themselves is paramount. His promise to those with a genuine desire to learn is that he will pass on everything that he has personally learnt by straight forward, easy to follow instruction and constructive advice.

<https://howardjonesart.co.uk>

APRIL 10: ANNUAL GENERAL MEETING

by Angela Cluer

We had a great turnout for the Annual General Meeting. Everyone was able to mingle and catch up with old friends and be introduced to new ones. Light refreshments were served during the meeting. Several of our 21 new members were on hand, and a warm welcome was extended to them.

After the Executive team was introduced, **Jody Fuller** gave her President's Report and **Margaret Roseman** gave a brief report on behalf of our Treasurer, **Monika Ignacak**. Subjects discussed were the budget, general initiatives and securing the Todmorden gallery for the TWS Fall Show.

Several people stepped up to volunteer for much needed help. **Cameron Stewart** is the new Secretary, **Vinessa Redford** is our Instagram guru and **Marlyne Abramson** is now helping Sherrill Girard with the Social events. **Francine Kurlandski** agreed to be an Executive Member at large. The winners of the door prizes were **Anne Fountain**, **Angela Cluer** and **Dave Corlett**.

See Carolyne Pascoe's report, in the following pages, about the Awards given out at the AGM.



TWS AWARDS 2024 AGM APRIL 10

by **Carolyne Pascoe, TWS Awards Chair**

Congratulations to 25 members who achieved Awards for:

- 1. Having their work selected in a certain number of our juried shows**
- 2. Volunteering on the TWS Executive for 10 years of service**
- 3. Volunteering on the Executive for 25 years of service**
- 4. Being a loyal member for 25 years or 35 years**

Levels of Distinction

TWS Signature Membership

TWS SIGNATURE MEMBERSHIP is attained after being selected into six Fall or Spring juried shows. A certificate is awarded and the member is allowed to affix the initials "TWS" after their name as long as they remain an active member. Signature memberships this year go to:

**Robert Bell
Patricia Gonzales
Chris Hill
Marion MacDonald
Beth Parker
Iwona Pawlowski
Pamela Wright**

Bronze Level of Distinction Signature Membership

This is attained after being selected into 15 Fall or Spring juried shows. Each recipient receives a certificate with a Bronze embossed seal of TWS.

**Barbara Eguchi
Doug Geldart
Lawrence Kavanagh
Ted Martin**

Silver Level of Distinction Signature Membership

This is attained after being selected into 25 Fall or Spring juried shows. Each recipient receives a certificate with a Silver embossed seal of TWS.

**Hal Bilz
Nancy Newman**

Gold Level of Distinction Signature Membership

This is attained after being selected into 35 Fall or Spring juried shows. Each recipient receives a certificate with a Gold embossed seal of TWS.

Charline Gardhouse

25 Year Member: Certificate and a Special 25-year TWS Lapel Pin , awarded for their loyalty to TWS.

**Patrick Donohue
Irene Goldstein
Mary Ng**

Congratulations to our members who received their Life Time Membership Certificates. Thank-you for your volunteerism and participation in TWS activities over the years. We hope to keep seeing you and applauding your active involvement with the society.

**Rose Marie Nicolucci
Linda Paton
Marie Prospero
Machiel (Mike) Scholte**

Executive Volunteer Awards for 10 years of service

Each recipient received a wooden plaque with a metal plate engraved with their name, year and acknowledgement for their special contribution to TWS.

**Marlyne Carol Abramson- Video and DVD Library Chair
Magda Keilhack – Historian**

Executive Volunteer Achievement Award for 25 years of Service on the Executive of the TWS Awarded to:

ADRIA ANN HARVEY

**President, Vice President, Past President, Director
Chair of Shows and Show Awards
Photographer of Show Paintings
Newsletter Editor for 10 Years
All-Round Willing Volunteer
1999-2024**

Congratulations & Thank-you, Ann, Magda & Marlyne for all the time and effort that you have contributed to TWS!

2023-2024 TWS Volunteer of the Year Award – Lawrence Kavanagh

This award was suggested a number of years ago by one of our Executive members to honour a member who willingly shared their skills and energy to enhance the TWS experience for all members. According to the original stipulations of the award, this person could not be a sitting member of the Executive.

To make any art group or club run smoothly, it takes many volunteers who will diligently work and contribute to the smooth running of an organization. There are many important jobs, whether big or small that help TWS to maintain its reputation as a strong, efficient, caring and professional organization where all our artist members can learn via workshops and monthly demonstrations. The knowledge and tips that you learn influence your artistic growth which is celebrated and honoured in our shows twice a year.

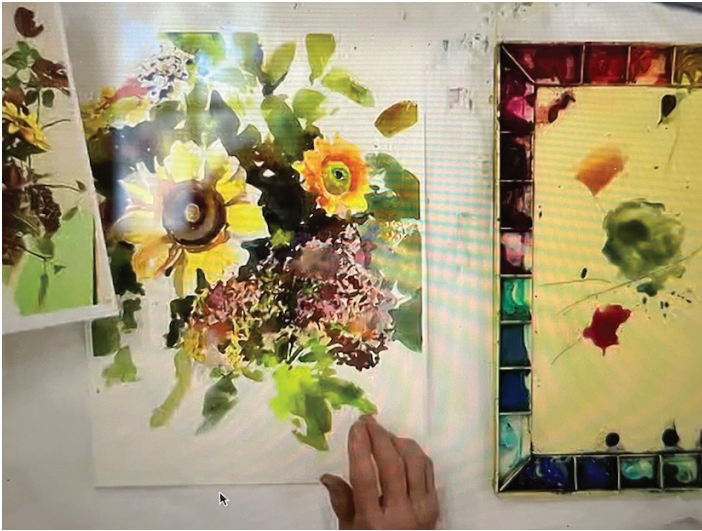
The recipient of the Volunteer Award this year joined TWS in 2016. He immediately took on the big job of organizing our juried shows. He was our Show Chair from 2016-2018. When he stepped down from this position on the Executive due to work demands, he maintained volunteering on the Show Committee, doing numerous jobs to help the process work and to be involved. He also volunteered to demonstrate at our holiday parties in 2022 and 2023 with his own unique style of watercolour on Yupo paper.

Larry participated in workshops which, before Covid, we had at Herbert Carnegie Centre at Finch and Bathurst. He was always willing to help with the set-up and dismantling of our overhead mirror and to assist anyone "who needed an extra hand" at the workshops.

In appreciation of all the time, work and dedication that this member has given to TWS members and our Society over the years, we are honouring Lawrence Kavanagh, with the Volunteer of the Year Award for 2023-2024. Larry received his special Certificate at the AGM and a cash award will follow.

WORKSHOPS

by Beth Parker



It was a sold-out Zoom workshop for painting flowers on a snowy Saturday, February 24. We started by practising painting leaves (harder than it looks). Then **Margaret Roseman** invited us to paint along as she did a morning and afternoon demo with different flower arrangements. The process helped participants analyze as they painted (bravely!) and the results brightened up our studios.

As one participant said, "I was hesitant to join because I thought it might be too advanced for me, but Margaret is such an excellent teacher that I was able to follow along. I even have a finished piece that I like."

Upcoming Workshops

We've planned a wonderful lineup of Zoom workshops this fall with subjects including landscape, still life, and figures. Because of the intimate online setting, artists from beginners to advanced are welcome to paint along, or watch, practise, and create!

TWS members can register for these online workshops for \$30. Registration opens June 15, 2024.

"Mastering Perspective in Landscape"

Nancy Newman <https://nancynewmanart.com/>

Saturday, September 28, 10 a.m. to 3.00 p.m.

Artist, teacher, and juror, Nancy captivates viewers with the colours and layers of beauty in her paintings. In addition, many artists have experienced her exceptional teaching skills at art clubs, universities and colleges. Nancy is a Director, Past-President, TWS Silver Signature member, and has been juried into the Federation of Canadian Artists with Active Membership.



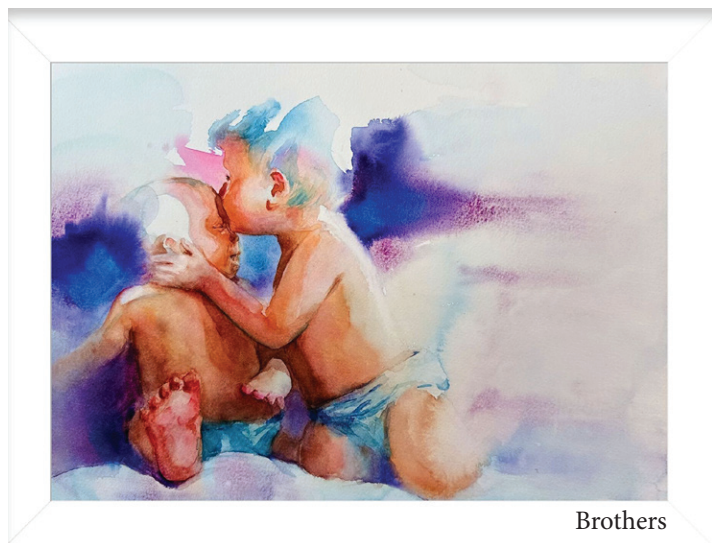
Irish Impressions

"Figurative Painting You Can Master"

Milena Guberinic <https://www.milenaguberinic.com/>

Saturday, November 2, 11 a.m. to 1.30 p.m. and Sunday, November 3, 11 a.m. to 1.30 p.m.

Milena has won many awards for her outstanding work. Whether she's painting figures, landscape, or still life, her art speaks of fluidity and grace, inspired by what she learned in fashion design while studying in Japan, and by her mentorships with various Canadian and Japanese artists.



Brothers

“Stunning Still Life You Feel You Can Touch”**Lana Privitera** <https://www.lanaprivitera.com/>

Saturday, November 30, 10 a.m. to 3.00 p.m.

Born in Spain, American painter Lana Privitera is a globally-recognized artist, specializing in creating detailed still life in watercolor. Lana is a Signature Member of the prestigious American Watercolor Society (AWS), and the National Watercolor Society, among others. Her stunning paintings have won countless awards in North America and Europe.



lessons-not-learned

QUIN GOLD: CHECK YOUR PAINT BOXES!

by Beth Parker



Are you a quin gold fan? Many watercolour painters have fallen in love with quinacridone gold, one of several quinacridone synthetic pigments that share a curious history.

The various quin colours were not useful as paint pigments until a researcher at the DuPont chemical company began marketing synthetic versions for automobile manufacturers in the 1950s. Car companies were smitten! The paints were a dream come true: highly durable, extremely transparent, and intense. As one observer said, cars painted with quin colours could be spotted from miles away! Making their debut in 1958, these car colours ranged from brilliant pink to purple, and gold to sienna.

The fine art world did not want to be left out of the fun. At first, abstract expressionists started using the colours, and then everyone joined in. From the beginning, Quinacridone Gold (with its official pigment number P049) was clearly one of the favourites. For many, it replaced the much more subdued raw sienna and had a touch of instant sunlight that didn't fade even when dried. It mixed with most blues for an endless variety of greens and was almost magical in the way it added a glowing glaze to any painting.

Then, disaster struck! In 2001, the car manufacturers decided they didn't need P049 any longer (yellow-gold cars just weren't that popular), so they dropped quin gold from production. Knowing what was at stake, the Daniel Smith artist supply company bought up the entire remaining inventory of P049, much to the dismay of the other fine art companies! Daniel Smith's stock of the precious pigment lasted 17 years. Yes, in 2019, the last tube of the real quin gold P049 was sold. Check your paint boxes—you may still have a tube.

Not all was lost. Knowing the day would come when the cupboards were bare, Daniel Smith created a new version, a mixture of PY150 and PO48, to make what they now call Quinacridone Hue. The colour was released in 2015. The other companies followed suit, each with their own formula: Da Vinci, Winsor & Newton, Holbein, M. Graham, and Sennelier.

For many, quin gold in its new formula continues to be a great colour to use. Like all quinacridone pigments, it is low staining, transparent, colourfast, with vivid clarity and intensity. Nevertheless, the internet is full of opinions about which formula is best and whether the art world will ever recover from losing P049. One even suspects that the whole story is a conspiracy. As one paint blogger wrote, "The world hasn't ended" – and then she admits to hoarding the last tubes. So, check your paint boxes – you may be a winner!



Richard DuBois

Other facts about quin gold:

- Since the paint (all formulas) keeps its vibrancy when dry, you can tell what the final result will look like before your work has dried.
- Quinacridone pigments have relatively low tinting strength. For this reason, they are more expensive because more pigment is required in the formulation.
- If you're thinking it might be an idea to recreate the original P049, think again. You'd be up for a serious undertaking. The process requires a well-stocked organics lab and a special apparatus for jetting hot molten pigment dissolved in concentrated sulfuric acid into ice water. Don't try this at home.

A BRUSH WITH MEMORY: MY ROCKY RECKONING

by Patrick Donohue

In my early years with TWS, one of the most remarkable artists who did a demo for us was John Joy. A spry, wily guy – he was in his 80s then – he had a knack for *plein air* painting that captured Canadian landscape with a flair that reflected his brusque personality.

Perhaps some long-time members will remember John's shoot-from-the-hip humour. During his TWS demo, he was painting a sunset and one of our members asked politely, "Will you please tell us what colour you're using?" John's answer: "I think it's red."

John's devil-may-care style attracted me to his week-long summer course at the Haliburton School of the Arts. But he didn't take a slap-dash approach with me. On the second day, he took me to a bridge over a river lined with rocks. "You're going to sit under this bridge," he said, "and you're going to spend the morning drawing these rocks until you get them right."

What John wanted were rocks as three-dimensional objects, with three different planes, each taking the light in a different way. He hated paintings of rocks that looked like potatoes. Mind you, some rocks do look like that but, to do justice to the rocks of the Canadian Shield, you've got to give them sharp edges. I was learning to see them almost like cardboard boxes. Once you've got the three planes of the rock – as with a box – you can adjust the angles and edges of the planes to give the rocks individual personalities.



Rock drawing

The rock drawings I did that day have not survived but the attached one, done at our family cottage on Georgian Bay, was a direct result of John's instruction.

I went back a second year for another one-week course with John. On the last day of the class, I wandered off by myself and plunked down in a quiet spot on an inlet with a woodland scene across the water. Inspired by John's spirit, I worked quickly, trying to capture the scene with just broad sections of colour and shape, including very few details. When I returned to the class, John – who wasn't extravagant with praise – dubbed my little watercolour "a real bon-bon!"



Quiet Cove

Shortly after John died in 2012, I had an encounter with his work at a hospice in London, Ontario, where my sister was living the last few months of her life. A cityscape of John's, along with excellent paintings by other Canadian artists – Pat Fairhead was one of them – helped to make the hospice a beautiful and tranquil place of rest.

PAINT-OUTS

by Doug Geldart

On our April 10 paint-out at the Lakeshore Yacht Club, Natalia Outkina fascinated us all with her painting. She was fantastic with her explanations of process and colours, leading us through her strategies of composition and paint application. Her skillful artistic license resulted in an engaging work of art.



Thanks to great weather on May 26, some fifteen members of the Toronto Watercolour Society and the International Watercolor Society enjoyed a delightful painting experience at the Brick Works Park.



MEMBERS' NEWS



Traces of Autumn

Margaret Roseman is thrilled to have her artwork "Traces of Autumn" selected as a Finalist for AcrylicWorks 11: The Best of Acrylic art competition. This painting will be published in a special issue of Artists Magazine set to hit newsstands in September 2024. This is the second year in a row that Margaret will have work in this prestigious publication.

Additional good news arrived to inform Margaret that her painting "Sweet Dreams" has been accepted into the 2024 Associate Members Online Exhibition of the American Watercolor Society. The exhibition will be held online, on the AWS YouTube channel, from June 6 to August 20, 2024.

This painting won the Silver Award in our Spring show this year.

To guide you on your creative journey, Margaret teaches interactive, online watercolour lessons weekly. Thursday morning Zoom classes continue for the month of June with a summer break for July and August, resuming in September. The classes are suitable for developing and experienced painters. Please visit www.margaretroseman.com Workshops / Classes for more detail or send an inquiry to margaret.roseman@sympatico.ca

Perry Chow's "Rainy Day Symphony" has been chosen to be included among a group of paintings representing the Canadian Society of Painters in Water Colour in the International Watercolor XV Biennial, Mexico 2024-2025 Exhibition.



Rainy Day Symphony



Svetlana Bordioug

New member, **Svetlana Bordioug**, sends us this sample of a commissioned work that came to her via her account on Fiverr, a website that connects clients and freelancers in many fields. "This painting was done from the client's verbal description," Svetlana says. "Usually, I do paintings from my photos in a

more realistic style. It was a nice challenge."



Gardens in Spring



Cape Spear Newfoundland

Bonnie Steinberg, CSPWC, SCA, TWS and IWS, is excited to announce her new online classes for June and July, 2024: "Mastering Summer in Composition, Light and Design" (Two of Bonnie's watercolours appear here.). The classes will explore wonderful colour and light. A variety of workshops and classes in watercolour and drawing will be offered – all online for your convenience. Bonnie will be honoured to have you join in this exploration! For further information and registration, contact Bonnie at: watercolours@rogers.com. Bonnie's website is: <https://societyofcanadianartists.com/user/bonnie-steinberg/>



Spring Bright In Blue and White

Two watercolours, "Spring Bright In Blue and White," and "The Essence Of Frida," by **Sucharita Maitra** were juried in by IFAM Global (International Water Color Society, Malaysia) in the "Still Life and Florals" and the "Figures and Faces" categories



The Essence Of Frida

From May 8 to 19, **Ulla Djelweh**, participated in an exhibition of work by ten photographers on the theme of urban living. The show was at Gallery 1313. (1313 Queen Street West). Ulla is now taking part in a photography show in the Dignam Gallery at the Women's Art Association of



Ulla Djelweh

Canada (23 Prince Arthur Ave, Toronto) from May 23 to June 15. And Ulla will have a solo show in the Upjohn Gallery at the WAAC from June 19 to July 2.



Ulla Djelweh

Dave Corlett, another new TWS member – and the winner of the Bronze medal in our Spring Show this year – has been painting a lot in Toronto's East End. He showed his work at Riverdale Artwalk June 1-2. His work has been accepted into the Cabbagetown Art Fair September 6-8.



Dave Corlett

Doreen Renner is happy to share that she received a Juror's Choice Award for her painting, "Nature's Turmoil," in the recent Humber Valley Art Club Show.



Nature's Turmoil

"Picnic in the Park," a painting by **Winifred Henstock**, will be featured on the front cover of the 2024-2025 map for tourists published by Stay Niagara-on-the-Lake.



Picnic in the Park

Susan Ware and her son, Syrus, are collaborating as Artists in Residence on Fogo Island, Newfoundland, thanks to Fogo Island Arts and the Shorefast Foundation. Their two-month residency goes from May 1 to the end of June. They've been given a picturesque house to live in and The Tower Studio for their art work. The studio is accessed by a boardwalk over a bog. Susan promises a report on this amazing experience for our September newsletter.

HEARTS AND FLOWERS

by Carolyne Pascoe

Condolences to our Treasurer, **Monika Ignacak**, on the passing of her mother in Poland in March. A card of sympathy was sent to her from TWS.

Another card of sympathy was sent to **Evangeline Munns** (a 40-year member) from TWS to express condolences on the death of her husband, Tom Munns, in May.

Cards of encouragement continue to be sent to **Eva Johnson** (a founding member) who is battling cancer. Anyone who would like to send her a card may contact me (carolynepascoe@rogers.com) for her address and phone number. I am sure she would appreciate hearing from her many friends in TWS.

I recently had an email from Donald Holmes, husband of **Marian Holmes**, saying that she had a bad fall in her home a month ago. Although she did not break any bones, she is now unable to walk. Marian is currently in rehabilitation at a facility in Weston. Marian is a 21-year member of TWS and was a member of the Executive in two capacities. From 2004-2008, she served on the Social Committee and she was a superb Secretary and Board member from 2006-2008. She is now a Life Time member. Donald has asked that any cards or notes for Marian be sent to him: Donald Holmes, 146 Churchill Avenue, Willowdale, ON, M2N 1Z4.

As this issue of *Artline* was in the final stages of preparation, we received the sad news that **Joy Godfrey**, a long-time TWS member, died peacefully at home in Unionville on June 10. An "In Memoriam" to Joy will appear in the next *Artline*.

It is important that members pass on information and milestone notices to me carolynepascoe@rogers.com or to the Membership Chair, so that TWS can send the appropriate cards, flowers or sympathy donations. If we don't know the situation, we can't send anything!

NEWSLETTER VOLUNTEERS AND CONTRIBUTORS



Patrick Donohue



Jody Fuller



Margaret Roseman



Carolyne Pascoe



Cathy Gifford



Beth Parker



Nancy Newman



Betty Wong



Jennifer Tran



Doug Geldart



Barbara Eguchi



Eric David

Thanks to Betty Wong, Barb Eguchi, Eric David and Doug Geldart for this issue's photos of TWS events.

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!

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