July 2026

GENERAL MEETINGS WITH DEMOS/TALKS 2026

Second Thursday of the Month

MEETINGS WILL BE HELD VIA ZOOM

Zoom *Link will be e-mailed*

July 9
Artist Talk
with: **Janet C. Mandel**

August 13
with: **Jordan Rhodes**

September 10
with: **Jaimie Cordero**

October 8
Critique
with: **Miles Laventhall**

November 12
with: **Marie Natale**

For up-to-date information about Palm Beach Watercolor Society

www.palmbeachwatercolorsociety.com

"Like" Palm Beach Watercolor Society on Facebook

Visit PBWS virtual fb gallery ~ https://www.facebook.com/groups/pbwatercolor/?ref=pages_profile_groups_tab&source_id=121875457873375

contact Adrienne Walker
pbws2021@gmail.com

Palm Beach Watercolor Society



A Message From The President

Dear Members,

Summer is a great time to paint, and as your president, I am excited to encourage all of you to embrace the vibrant energy of the season through your art. Our Palm Beach Watercolor Society has been fortunate to enjoy monthly demos that inspire and enrich our meetings, bringing new ideas and techniques to all of us.

We are currently seeking artists who are interested in sharing their skills by giving demos at our monthly meetings. If you work in watercolor, acrylics, or collage, and feel passionate about teaching others, we would love to hear from you.

In addition to artistic expertise we need someone to work with our workshop chair person to research artists who can do workshops for us. It would be helpful if volunteers have some experience working with spreadsheets on the computer to assist with scheduling and organizing the demos and workshops.

Getting involved is simple. Please email me, Adrienne Walker pbws2021@gmail.com if you would like to volunteer as a workshop artist or demo presenter. Your participation will help strengthen our community and provide valuable learning opportunities for all members.

Thank you for considering this opportunity to give back and inspire. Let's make this summer a wonderful season for creativity and connection.

Happy Painting,

Adrienne Walker
President, PBWS
pbws2021@gmail.com
www.palmbeachwatercolorsociety.com

PAYMENTS BY CHECK:

Membership Renewal and New Members paying by check: Please download and fill out the form at the end of this newsletter. Send it in along with your check made payable to the **Palm Beach Watercolor Society, Inc.** to:

Carol Hirsch
3520 S.Ocean Blvd. Apt L 204
Palm Beach, FL 33480

Paying for something else by check: Note what you are paying for on the check. Make the check payable to the **Palm Beach Watercolor Society, Inc.** and mail to:

PBWS c/o Jimmy Walker
P.O. Box 18,
Smallwood, New York 12778

Palm Beach Watercolor Society

MEET OUR JULY GUEST SPEAKER

PBWS Member Meeting July 9th, 2026 on Zoom.

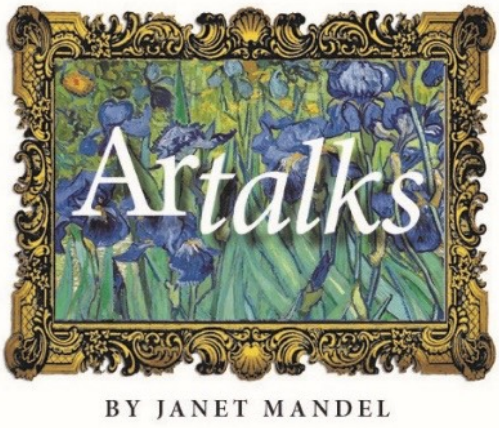
Janet C. Mandel

presents:

Frida Kahlo: Dreams, Demons, and Devotion

Frida Kahlo's paintings illustrate the anguish and passion of a fascinating, complicated personal and artistic life. The astonishing works of this Mexican and feminist icon will be looked at through the lens of her ethnicity, disabilities, and political activism, especially emphasizing her engagement with the natural world.









Janet C. Mandel Bio:
Janet Mandel taught in New Jersey's public schools for 32 years, the last eighteen of which were at Columbia High School in Maplewood, where she taught English, art history, and World Languages and Cultures. In October of 2003 she was named runner-up for the New Jersey Council for the Humanities (NJCH) Teacher of the Year award and was formally recognized by the New Jersey State Legislature and Governor Codey for this achievement. In May of 2004 she was the recipient of the "Innovations in Special Education Award" from the New Jersey School Boards Association (NJSBA) and the Association of Schools and Agencies for the Handicapped (ASAH). Now retired, Janet presents illustrated talks on a variety of art history topics at adult schools, libraries, museums, senior centers, community centers, and similar venues.

REMINDER: **We have video recordings of monthly meeting demos and workshops.** If you are a member, there is **no fee for the monthly meeting demo recordings. The fee for guests is $25 for one meeting demo recording.**

If you **attended a workshop** and the workshop was recorded by PBWS with permission from the artist ~ and you would like a copy of the video recording the fee is **$15 for 1 day, $30 for 2 days, and $45 for 3 days.**
If you **did not attend the workshop** the fee for the video recording is **$75 for 1 day, $150 for 2 days, and $225 for 3 days. The monies will go towards our scholarship fund**.

Palm Beach Watercolor Society presents

2 Day In Person Workshop!



Paula Fontana

Fine Art Gel Plate Printing



Wed., Jan. 23rd & Thurs., Jan. 24th, 2027
10 AM to 3:30/4:00 PM (including lunch break)
Location: To be announced
$225. for Members $275. for Non-Members

Meet Paula Fontana / GraylingHome; Artist, Designer, Instructor

"I describe myself as an artist, a designer, an art instructor — but if I'm being honest, creator is the word that fits best.

Thirty years in, I'm still creating — fueled by a love for making, for turning a blank canvas into something. I came up through the graphic arts — creative director in editorial and e-commerce, contributing to beauty and home magazines, building brands and teams from the ground up. Pixel-perfect was my daily language for decades.

After years in the digital space, a return to hands-on making — printmaking, color, form, paint, canvas — reignited everything. That became GraylingHome.

Today my work blends abstract minimalism with organic shapes, layered monotype prints, bold linework, collage with painted paper, and whimsical, abstracted figures. I find pattern everywhere — working with both the negative and the positive space.

My art has been selected to represent the City of Boca Raton in public festivals and events, and I'm a Plunge Into The Arts Alumni Artist. I now teach workshops at the Creative Arts School in Delray Beach and the Boca Raton Museum of Art — my workshops are as much about slowing down and reconnecting as they are about technique.

I'm still exploring, reaching for the next color combination, the next layer, the next idea that surprises me."

DAY ONE

10 a.m. - 12:00 p.m. (approx.)
Morning Session + Break
- Introduce myself and the course
- Overview of the gel plate and tools
- Review samples and discuss Day One and Day Two goals
- Focus on making fine-art prints versus hand-painted papers
- Warm-up demo with students following along

Lunch Break — BYOL
Afternoon Session + Break
1:00 p.m.–3:30/4:00 p.m. (approx.)
- Additional follow-along demos
- Working with masks and mark-making tools
- Creating simple 2–3 layer pulls

DAY TWO

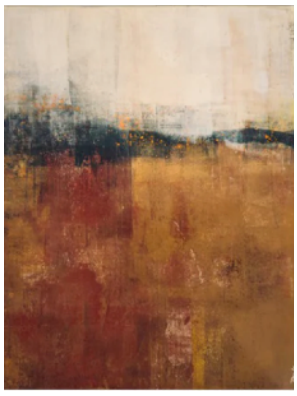
10 a.m. - 12:00 p.m. (approx.)
Morning Session + Break
- Introduce additional concepts not covered on Day One: ghost pulls with 3D options, composition, advanced registration, and working with the brayer in different ways

Lunch Break — BYOL
Afternoon Session + Break
1:00 p.m.–3:30/4:00 p.m. (approx.)
- Finalize work
- Questions and review
- Determine what techniques need to be repeated or expanded upon

SUPPLIES

Participants Should Bring:
- Their favorite acrylic paints. Any brand is fine. Basic, regular, or heavy-body paints work best. Fluid acrylics are okay in some cases. *No inks, oils, or watercolor paints.*
- Blow dryer
- Paper towels
- Smock or apron
- (Optional) Art journal or sketchbook for capturing roll-offs

All other supplies will be provided.





QUICKLINKS TO SIGN UP FOR THIS WORKSHOP:
MEMBERS: https://swipesimple.com/links/lnk_f90313cdfe6e08f31bfa6d8d43b95ab6
NON-MEMBERS: https://swipesimple.com/links/lnk_b5dec0b51e57bf08dd132777c5974957
You may pay in full or make a $100.00 deposit.

Palm Beach Watercolor Society

VIRTUAL PAINT-INS with PROFESSIONAL MODELS

PBWS will have virtual Paint-Ins with live professional models via Zoom on the 2nd and 4th Tuesday of the month in the morning from 10:00 A.M. to 12:45 P.M.

Members Only - Six Sessions $30.00
Non-members - Four Sessions $40.00

"All Paint-In sessions must be used within 6 months of payment date. Any unused sessions after the 6-month cutoff will be donated to PBWS. **You will get a monthly reminder of how many sessions you have remaining from Liane Kravet.**" *For example:* If you pay $30 for 6 sessions on January 1, 2024 and miss any you will have until July 1, 2024 to make them up. We thank you for your understanding and look forward to seeing you at the Paint-Ins.

Tuesday	**July 14**	**- Alisa Ermolaev**
Tuesday	**July 28**	**- Esther Williamson**
Tuesday	**August 11**	**- TBD**
Tuesday	**August 25**	**- Beth Failer**

Below is the general format for the paint-in which is open to change based on input from attendees:
3 - 5 two minute poses (warm up)
2 five minute poses
2 ten minute poses
several 20 minute poses to allow you time to paint

It is not necessary to download Zoom on your computer, phone or tablet. All you need to do is **click on the link in the invite letter that will be sent out a day prior to the paint-in.**

To pay by credit card: Go to the Paint-Ins Page at www.palmbeachwatercolorsociety.com

To pay by check: Please mail your checks made payable to **Palm Beach Watercolor Society, Inc.** and send to:

PBWS c/o Jimmy Walker
P.O. Box 18,
Smallwood, New York 12778

Call **Mary Martinez (561) 704-0902** or **(561) 736-7619 for more information or** email **Adrienne Walker** pbws2021@gmail.com.

ZOOM ETIQUETTE

1. **Be "camera" ready and on time**, and please be seated. We do not need to be taken for a spin throughout your home until you get settled. If you need to relocate during the meeting you can turn off your video.

2. Please note: **before you turn on the your "video" picture ~ we hear you! Your audio is live**. You have the option to mute yourself once you join us.

3. **Wear pants and shirts.** If you are not alone, please let it be known to others that we can see and hear them too 😂

4. **Mute yourself once the demo begins** or we will mute you if you aren't muted. If you have a question or comment **please type your question(s) in the "chat" section**. The host or co-host will ask your question(s) when the moment is right.

5. **Be polite.** Communicating to a large audience while demonstrating one's painting techniques can't be easy. Please show some respect and compassion.

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QoR Artist Watercolors in Refillable Paint Markers

By Cathy Jennings

This article, "QoR Artist Watercolors in Refillable Paint Markers" by Cathy Jennings, was originally published on Just Paint (justpaint.org) on May 28, 2026. Reprinted with permission.

Introduction

Many artists use GOLDEN acrylics in markers, but what about QoR Watercolors in refillable paint markers? Since the markers rely on fluid paint, watercolor seems a perfect medium for these tools. QoR Artist Watercolor offers high lightfastness and dissolves into water beautifully, making it perfect for versatile marker techniques. In our testing, we found do-it-yourself watercolor markers can be a convenient and enjoyable way to create paintings and sketches. This article will explain how to fill a paint marker with tube watercolor, briefly touch on types of markers and pens, and introduce some results when these tools are used on various surfaces. The captions under images contain further information on materials and applications used.

Making Your Own Watercolor Markers

We found empty paint markers, available at most art supply stores, to be the most straightforward and durable of the tools we tested. Because of this, markers will be featured heavily in this article. Transparent barrels make it easier to judge how much paint you have left in a marker. Watercolor paint will need to be pre-diluted with water in a small flexible container before being poured into the barrel of a disassembled paint marker. When using more than one color in a marker, it can be helpful to pre-blend before diluting so the color of the mix may be tested and more paint added if needed. Remember that QoR is a strong paint, and not a lot of color will be needed for a marker.

Diluting QoR Watercolor For Use in a Paint Marker

Blend water into color gradually, being sure to fully incorporate. When the consistency is diluted to a viscosity no thicker than light cream, use a brush to test the paint on scraps of wet and dry paper.

The ratio of paint to water impacts the strength and transparency of the color and the flow of the paint, just as when painting with a brush. Add more water if the mixture does not seem to flow easily or if the color needs more dilution. Recheck the mixture on dry and wet paper to see if it has the desired translucency, color, and movement.

Filling the Paint Marker with QoR Watercolor

When the paint has reached the desired dilution, take the empty marker apart over a surface or container where pieces will not escape. We often use a thrift store plate or a tray.

Now it is time to fill the marker. Stir the diluted watercolor one more time, then take the barrel of the disassembled



***Image 1**: Painted sketch of historic cabin in Trexler Park, Allentown, PA, created while testing a variety of QoR Watercolors in paint markers and brush pens (tools shown in Image 9). Painting is about 6 inches x 7 1/4 inches in size.*



***Image 2**: Supplies for testing QoR in paint markers: bottle of distilled water, tubes of QoR Watercolors, paint markers and brush pens filled with diluted QoR or water, small containers for mixing and diluting paint, QoR Synthetic Ox Gall, palette knife for mixing, watercolor paper for testing mixes and markers, paper towels, thrift store plate with a raised edge to hold marker parts, tape and waterproof marker for labeling markers, pipette for adding diluted paint or water. Other items which can be helpful: plastic for protecting work surface, a brush for testing mixes, and disposable gloves.*



***Images 3 & 4**: Two QoR watercolors squeezed out into a small plastic jar. We used more Ultramarine Blue (updated label) and less Transparent Pyrrole Orange (original older label) since the orange is a stronger pigment, then mixed the two together. Water should be added once the colors are blended, but a few drops can be added sooner if it helps with mixing.*

paint marker in one hand and your mixing container holding the diluted paint in the other. Gently squeeze the sides of the mixing jar to create a ‘v’ and pour from that into the barrel of the marker. This can be messy, and it might be good to wear gloves and pour over a sink or covered surface.

Stop pouring a bit before the paint nears the top of the barrel or paint will be squished out when the marker is put back together. Reassemble the marker and rinse any paint from the outside so your hands stay clean when using it. When the barrel is dry, write the date and paint color(s) on a piece of tape and wrap this ‘label’ around the barrel to document what is inside.

Dilutions and Techniques for Lights and Darks

When adding paint to your marker, consider both the dilution of your mixes and the surface on which you will be painting. We found that when working on a wet surface, less dilution and stronger color can be helpful since the water on the surface further dilutes the paint. When using a marker on dry surfaces, diluting to a less intense and more translucent color will allow for layering applications to intensify color. This is a technique familiar to those who build up layers when painting with watercolor and a brush.

Paint Personalities Can Matter

Individual QoR Watercolor paints move at different speeds and distances when used on a wet surface, and this trait can be exploited when newly filled markers touch wet surfaces. Using granulating and non-granulating paints in the same blend may increase color separation and aesthetic impact. This can be seen in Image 7, where the Transparent Pyrrole Orange moves more quickly than the granulating Ultramarine Blue on the wet surfaces. Whether you plan to work on wet or dry surfaces, we recommend testing small mixes before making diluted watercolor for use in a marker.

Pre-made paint blends or multi-paint markers that have been stored for many months might not separate the same way when used on a wet surface. Image 8 shows the different behavior of a marker of diluted QoR Neutral Tint, which contains three pigments, compared to a marker containing a new mix of QoR Ultramarine Blue and Transparent Pyrrole Orange. In Images 1, 12, 13, and 17 the marker lines and dashes drawn with new two-paint mixes also demonstrate how individual colors move differently over wet surfaces.

Types of Nibs for Markers

The most common marker nibs are ‘bullet’ which are rounded or ‘chisel’ which are angled. These come in different sizes and make different types of marks. Some marker companies have replacement nibs which can be interchangeable. Just slip out a nib and replace it with the same or a different style nib of the same size—while holding the marker’s nib end upright or the paint will escape.

In addition, some refillable paint markers have brush-shaped nibs. ‘Brush’ nibs for markers are usually a single flexible form rather than a brush head with actual separate

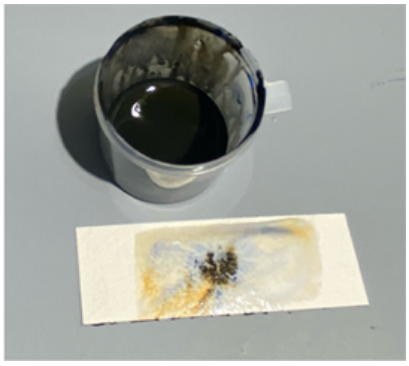


Image 5*: The mixture of QoR Ultramarine Blue & Transparent Pyrrole Orange has been diluted with distilled water & then tested by touching the palette knife to a wet scrap of cold pressed paper to check color balance and movement. Distilled water is not necessary, but can help keep things from growing in the diluted paint during long-term storage.*



Image 6*: A disassembled generic bullet nib paint marker on a rimmed plate to keep pieces from rolling away. Paint markers contain mixing balls which are important to help mix the diluted paint before use. Due to gravity, pigments will settle out of the water and multi-pigment mixes may separate into layers within the marker barrel. With vigorous shaking before each use, the mixing balls bounce around and blend the water and paints back together.*



Image 7*: The diluted blend of QoR Ultramarine Blue & Transparent Pyrrole Orange has been poured into the barrel of a marker. The marker was then reassembled and the nib loaded by repeatedly pushing the marker nib onto a sacrificial surface. This is called ‘pumping’ the marker, and these paint markers are sometimes called pump markers. The marker was then tested on a larger scrap of wet cold pressed paper. In the image, you can see the first test of the mix on wet paper, and the last test of the mixture (longer paper) once the paint was in the marker. Both of the tests are still wet, which shows how quickly a marker can be filled.*

bristles or hairs. We found the brush nib to be the easiest to use for painting and the least likely to bruise still-damp paper, perhaps because it comes closest to acting like a brush. Areas of bruised paper can be seen in Image 8; they are the darker thin lines of color inside the wider lines of spreading paint. Image 9 below contains examples of markers and brush pens.

Using Watercolor Paint in Markers and Brush Pens

Because pigment will settle out of water, the markers will need to be shaken to remix the paint fairly regularly. Empty paint markers usually come with mixing balls in their barrels, and when the marker is shaken the ball bounces. This helps keep watercolor in suspension and blends of paint mixed. We were not able to put mixing balls in brush pens containing converters, but we did add them to the diluted paint in the JusArt brush marker-pens which worked well to help mix the paint back into the water.

Paint markers are often “pump” style markers, which means the filled marker should be held vertically and the nib pushed down and released repeatedly onto a sacrificial surface. This action “pumps” color into the nib, and when the nib is full of paint it is ready for use. As the marker is used, the paint intensity in the nib reduces. This may be beneficial, as it allows varied intensity of color with the same marker. The marker can be shaken and then pumped at any time to recharge the nib with more intense color. All of the paint markers in this article are pump-style markers.

Paint Pens and Calligraphy Pens Containing Converters

As you could tell in the testing above, we also experimented with a few inexpensive paint pens and calligraphy pens with brush heads and converters (rather than cartridges). Converters are mechanisms in the barrels that allow the pen to suck up colorant. Since these are made for ink, watercolors with small pigment sizes like those in modern organics like Quinacridone and Phthalo might be less likely to clog the mechanisms.

The mechanics of these pens can be delicate and might not hold up to repeated cleaning and refilling with watercolor. Of those we tested, one worked well, one was finicky but a joy to use, one leaked, and one refused to refill after the initial load of paint had been exhausted. As with a brush holding water in traditional watercolor techniques, a water brush can soften edges, lift color, and dampen areas of the surface as needed. We found inexpensive pens containing converters work well for this need and were not as prone to leaking and dripping as the soft walled ‘water brush’ options.

Storing and Revitalizing Older Markers Containing Watercolor Paint

If markers filled with watercolor are stored a while, the stronger color might overwhelm colors with less mixing power. This may influence the mix’s color and behavior. Pigments can also be reluctant to mix back into solution after storage, no matter how strongly the mixing balls bounce.



***Image 8**: Two generic bullet nib markers containing either diluted QoR Neutral Tint (on lower left) or a diluted blend of QoR Ultramarine Blue & Transparent Pyrrole Orange (top & right); both markers were applied to prewet hot pressed watercolor paper. A brush was used to apply water to the surface before painting with the markers. QoR Neutral Tint is a pre-made blend of three pigments (PY42, PR122, PB15:3) and the paint offers only very slight separation on a wet surface compared to the color movement with the newly mixed blue (PB29) & orange (PO71).*



***Image 9**: Filled markers and brush pens we tested (Image 10) and tested further through the creation of a painted sketch (Image 1)*

Brush pens and markers in Image 9, listed from left to right:

- *Calligraphy pen with converter and brush nib containing diluted QoR Payne’s Gray (PBk7, PB15:3, PV19) (less regular flow and more delicate applications; a bit finicky but worked well)*
- *JusArt brand brush pen containing diluted QoR Van Dyke Brown (PBr6) (worked well)*
- *JusArt brand brush pen containing diluted QoR Nickel Azo Yellow (PY150) (drippy)*
- *Molotow brand paint marker with brush nib, containing diluted QoR Ultramarine Blue (PB29) (worked well, but over time pumping the marker will damage the nib)*
- *Generic paint marker with chisel nib containing diluted QoR Hookers Green (PY150, PB60, PR122) (worked well for mark making)*
- *Generic paint marker with chisel nib containing diluted QoR Sap Green (PR101, PY150, PB36) (worked well for mark making)*
- *Generic paint pen with chisel nib containing water (not used in image10)*

When an old mixture refuses to cooperate, it may be possible to rescue the marker's contents. We revitalized QoR markers containing blends of Ultramarine Blue and either Quinacridone Magenta or Transparent Pyrrole Orange after a year without use. We did this by carefully opening the older watercolor marker, adding a little water and a drop or two of QoR Synthetic Ox Gall, closing the marker back up, and vigorously shaking to allow the paint to remix into the water. Synthetic Ox Gall is a surfactant that breaks surface tension and helps recalcitrant ingredients interact more politely.

After our amendments, the resulting older paint blend flowed from the marker and over wet and dry surfaces with no reluctance. However, in both cases the two colors in the marker no longer separated on wet surfaces like they did initially. In addition, the modern pigments, Quinacridone Magenta or Transparent Pyrrole Orange, came to dominate over the Ultramarine Blue with which they were mixed. What had been a vibrant purple or a chromatic black was now either a reddish purple or a rusty brown.
When all else fails, simply clean the marker or pen and start with a fresh dilution.

Cleaning a Used Marker Containing QoR

A key advantage over acrylic paints in markers is that watercolor can be washed away no matter how long it has dried. This makes it possible to disassemble, empty, clean, and refill a QoR Watercolor marker, even a forgotten one that has been stored for years. We recommend wearing gloves since the process can be messy. Take care when cleaning–if the barrel is turned upside down over a sink not only will the paint go down the drain, so will the mixing balls!

Watercolor lingering in a used nib can be removed by soaking the nib in water or by filling the rinsed marker with water and using it to draw water lines on a piece of absorbent scrap paper. Remember when cleaning that, just as with brushes, some watercolor paints will stain. Nibs might be clean even if they look like they contain paint. A little of this is visible in the gray stains on the water marker nib in Image 9. For ease of marker use, it is good practice to clean the markers out completely now and then rather than store filled markers for a long period of time.

Surfaces to Explore with QoR Markers

Watercolor in markers offers a way to experiment without pressure, and can open the door to creating on watercolor grounds and synthetic papers like YUPO. Wet and dry synthetic surfaces will behave differently under a marker than watercolor paper does. That difference may allow the freedom to explore without expectations about results. Be aware that rough surfaces can be hard on nibs and brush hairs.

Why Use Watercolor in a Paint Marker?

It is fun and tidy! Using blends of QoR in markers to draw on wet surfaces can be highly enjoyable. Despite the linear application, once on the wet surface the paint will move in unexpected ways just as happens with traditional wet-in-wet watercolor painting. Soft and feathered edges expand with more water on the surface, and drawing again onto the wet surface will darken areas. Tilting the surface is likely to make the water and paint move with gravity.



***Image 10**: Application tests done in studio using tools shown in Image 9, done on Fabriano Artistico Extra White Cold Pressed watercolor paper, 140lb/300gsm. Images 9 and 10 show the tools and colors used for the painted sketch in Image 1. Test surface is about 5 1/4 x 11 inches in size.*
***Top row**: Brush pen or marker used in angled horizontal marks to create area of color. The overlap lines with the chisel nibs is clear in the two green-filled markers on the right, and less clear in the blue brush nib marker in the center. The gray, brown, and yellow brush pens do not show overlap stroke lines. Once the first layer was dry enough, a second layer was applied the same way.*
***Middle row**: Vertical area and lines for definition and precision*
***Bottom row**: Vertical application onto wet paper (paper wet with a brush in the studio)*

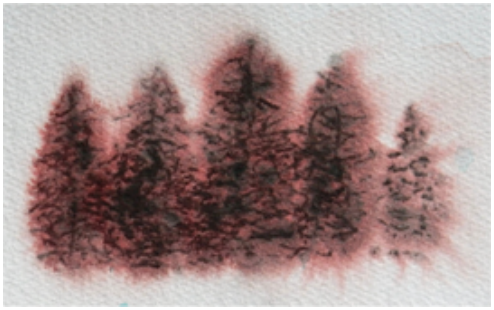


***Image 11**: Diluted blend of QoR Cobalt Green (PG26) & Perylene Crimson (PR179) with a drop of Synthetic Ox Gall in a generic bullet nib marker, used on wet cold pressed paper. Cobalt Green was reluctant to blend back into paint once in the marker, so the Synthetic Ox Gall was added afterwards to encourage friendlier behavior. The darker lines are where the nib bruised the damp paper, and Cobalt Green settled into and around those areas. Dark areas are small paint puddles where the marker nib was pumped on the surface to increase the paint load being transferred. Cobalt Green is granulating, and its pigment does not move as much as the modern pigment in Perylene Crimson. Painting is about 3 1/2 x 5 1/2 inches in size.*



***Image 12**: Created with the same marker and techniques (lines and pump puddles) as in Image 11, this time used on wet medium weight YUPO. Since YUPO is non-absorbent, the water lingered and puddled on the surface longer and encouraged more movement of the watercolors than seen with the use of watercolor paper in Image 11. Painting is about 5 3/4 x 7 3/4 inches in size.*

On dry surfaces, the paint will act like a blend of traditional brush application and marker. Markers can be used to fill areas with color, delineate lines, glaze to intensify color and create darks, and easily make repeated marks. A marker containing only water can soften painted edges just like a wet brush is used in traditional painting. Small bullet tip markers might also be helpful to 'paint' signatures. The brush-tip markers and pens are closer to an actual brush application, and handle areas of color with more delicacy.
We found the chisel tip markers worked especially well for repeated foliage texture (see Image 1 above). However, evenly applied areas of color on paper were harder to create with both chisel and bullet tip nibs since there is a tendency for the hardness of the nib to bruise the paper when layering over wet paint (see Images 8, 10, and 11 above). This is not an issue on Watercolor Grounds or synthetic papers, which have less sensitive surfaces even when wet.

Beyond the studio

If you plan to use watercolor markers on location, we recommend having at least one brush-style marker or brush pen containing plain water, and of course markers in the colors you might wish to use. It can take some planning when first approaching using watercolor markers on location, and there will be less color flexibility with markers than when using a travel palette. This might be a great time to explore a limited palette of colors—or even a monochromatic palette (Images 13, 14, 15 below).



***Image 13**: Mid-morning hills and fog study, created with a generic chisel nib paint marker containing diluted QoR Payne's Gray and a generic chisel nib paint marker containing only water. The absorbent surface of QoR Watercolor Ground was made very wet with the water marker, and lines immediately drawn into the water with the Payne's Gray marker. More water was applied as needed. The water pulled the paint outward in diffused veils, and the Payne's Gray was applied again repeatedly onto the wet surface for darker areas. The surface was kept as horizontal as possible to keep gravity from influencing the paint movement. To show how techniques can change results, Images 13, 14, and 15 were all created with the same paint marker and water marker. Painting is about 4 1/2 x 6 1/2 inches in size.* ***Image 14**: Early morning fog study, diluted QoR Payne's Gray in generic chisel nib paint marker plus a generic chisel nib paint marker containing only water (used to saturate the surface) on QoR Cold Press Ground. Watercolor marks were drawn & redrawn with the marker & paint allowed to move on the wet surface. The board was kept as horizontal as possible. Painting is about 4 x 6 inches in size.* ***Image 15**: Snowy fields study, diluted QoR Payne's Gray in generic chisel nib paint marker plus a generic chisel nib paint marker containing only water (used to soften edges and dilute the marker's color) on a dry QoR Cold Press Ground surface. The edges of the chisel nib can be used to make a variety of flat marks, lines, and texture. The color in the nib will gradually weaken with use until the marker is pumped again. This gradation of color strength and layering were used to vary the grays on the surface. The texture of the Cold Press Ground also allowed easy creation of broken areas of color by drawing the chisel nib over the surface at an angle. Painting is about 3 3/4 x 5 3/4 inches in size.*

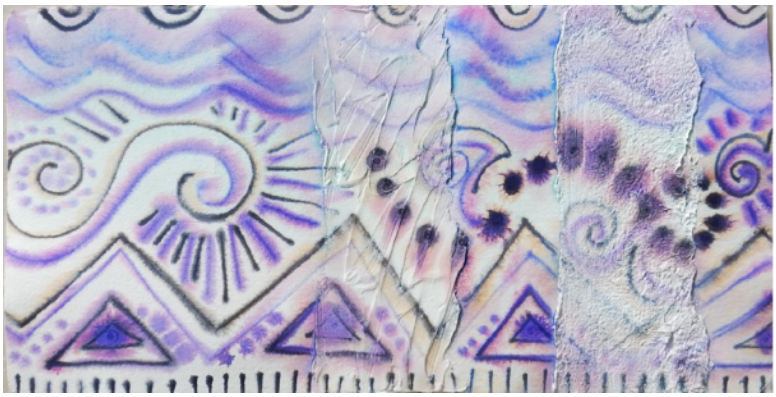


***Image 16**: Two generic bullet nib markers, one containing a diluted blend of QoR Ultramarine Blue & Transparent Pyrrole Orange & one containing a diluted blend of Ultramarine Blue & Quinacridone Magenta. Both markers were used to draw on a wet surface kept horizontal. The substrate is cold pressed watercolor paper with vertical stripes of watercolor grounds. The surface goes from the left to right: paper, QoR Watercolor Ground, paper, QoR Light Dimensional Ground (in the center), paper, QoR Cold Press Ground, paper. All three grounds were applied with an offset palette knife and allowed to dry completely before application of water and paint. The paper is Arches Bright White Cold Pressed watercolor paper, 140lb/300gsm. A brush was used to create a wet surface, and the paint was allowed to move and separate on its own over the wet surface. The dry result highlights the different interactions between the watercolor, water, and the textures and absorbency of the substrates. Watercolor Grounds and watercolor paper interact with diluted watercolor in different ways.*

Palm Beach Watercolor Society

MEMBER NEWS / ANNOUNCEMENTS

Welcome New Members!

Victoria Sheridan • Kelly & Richard Tracht

Save the Date

Our annual Spring Luncheon will be held on **March 3, 2027** at Benvenuto restaurant in Boca Raton.

Sneak Peak of SCHEDULED UPCOMING SHOWS

November 2026
Boca Raton Community Center
Boca Raton, FL

December 2026 – January 2027
Sugar Sand Park
Boca Raton, FL

February 2027
Watercolor Only
Parkland Library
Parkland, FL

March – April 2027
Jewish Community Center
Boca Raton, FL

April _Yearly Show 2027 – 2028
BRIC - (Boca Raton Innovation Campus)
Boca Raton, FL

Come See The Show!

"Colors Of The Day"
NOW THRU APRIL 2027
at
BRiC (Boca Raton Innovation Campus)
4950 Communications Ave.,
Boca Raton, FL 33431

Thank you for your Donations!

Alan Halpern • Thomas Rebek •
Tara Pregnolato • Susan List • Brendy's

Donations benefit our Scholarship, Arts Supply Fund for art students.

Share your art news with us. Send an email to idesign@gate.net with a photo if you wish to include one to with the subject "PBWS Member News".

The 4 C's of Volunteering

1. Connection

- **What it means:** Volunteering should align with a desire to belong to a community and build relationships.
- **Focus:** Look for teams and causes you care deeply about, rather than just isolated tasks.

2. Competence

- **What it means:** Feeling prepared and capable of performing the role effectively.
- **Focus:** Seek out opportunities that provide adequate training, support, and clear role expectations.

3. Contribution

- **What it means:** Making a tangible, visible difference in the community.
- **Focus:** You should be able to see or hear exactly how your time and skills have helped the organization or individuals.

4. Challenge

- **What it means:** Opportunities for personal growth, learning, and skill-building.
- **Focus:** Look for roles that push you to learn something new, solve problems, or step slightly outside your comfort zone.

Art and Frame Galerie
2300 N. Dixie Hwy.
Boca Raton, Florida 33431
561-362-5450
Todd Skrecz

20% discount on custom framing
for Palm Beach Watercolor Society members

PALM BEACH WATERCOLOR SOCIETY

Membership Application and Renewal Form

*****ATTENTION, PLEASE READ CAREFULLY*****

Membership payment includes eligibility to participate in, shows, workshops, paint-in's, committees, and to serve on the PBWS Board. **Please answer YES in the appropriate box; Membership Renewal if you are a returning member OR New Membership if you are joining for the first time.** Annual dues are in effect from October 1st to September 30th.

Please complete the information below and submit this form with your payment.

Make check payable to: **Palm Beach Watercolor Society, Inc.**

Carol Hirsch
3520 S.Ocean Blvd. Apt L 204
Palm Beach, FL 33480

Dues: Single Membership $50.00 ____ Family Membership $65.00 ____ Lifetime $275.00 ____

The PBWS Newsletter is normally sent by e-mail. Annual charge for mailed Newsletter: $10.00_____

New Member ☐ **I am Renewing my Membership** ☐

☐ Change of Address ☐ Change of Phone ☐ Change of E-mail ☐

Name (Please Print): _____ Date: _____

Address: _____

City: _____State: _____Zip code: _____

Telephone: (home) _____ (cell) _____

E-MAIL: _____ Website: _____

PBWS operates on the basis of volunteers. Our members are encouraged to assist with various activities as well as serve on or chair committees.

I would like to help with (please check):

Communications ☐ Computer ☐ Exhibitions ☐ Historian ☐ Hospitality ☐ Mailings ☐
Membership ☐ Newsletter ☐ Paint-In's ☐ Programs ☐ Publicity ☐ Receptions ☐

Workshops ☐ PBWS Board ☐ Other_____

Total Payment: $_____ Check #_____

***Credit card payments www.palmbeachwatercolorsociety.com; go to Membership**
If you have any problems paying with credit card, please call Adrienne Walker 516-885-4199.

For further membership information, contact:
Carol Hirsch (646) 625-9785 or Lee Krull C (561)-767-6226 H (561)-357-4627

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