

Summer 2023 Issue No 9

CANADIAN

watercolour

The quarterly magazine by IWS Canada

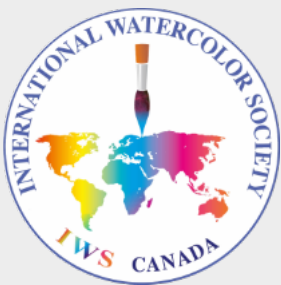


Tips for working in series
Art and Storytelling.
Artist Feature: Tiina Price

Embracing versatility in your studio practice.
Taking inspiration from your travels
Demo by Vice-President Luan Quach



CANADIAN WATERCOLOUR



Summer 2023 Volume 9

A MAGAZINE OF THE
INTERNATIONAL
WATERCOLOR SOCIETY
CANADA

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ON THE COVER

Showstopper
Tiina Price



It has been a very busy past few months, finally the hard work on the exhibition catalog and now this current summer magazine is behind us. Now with the warm weather, we look forward to getting outside and painting in some beautiful weather. There is no greater feeling than watching a well-placed, paint-laden brush stroke, mixing and drying in a wet wash. Watching the effects that could never have been planned, and only occur thanks to skill and happy accidents convening together to create a work that could never be repeated. The sun, our constant friend, over our shoulder drying the wash so we can paint onwards, layer by layer. Certainly, watercolor was made for warm weather.

Although the awards and catalog for our Stories in Light exhibition are now complete, we get to the planning of the live event. Coral Ye Chen has been very busy setting things up, so we look forward to a great time this fall in Port Coquitlam BC.

Many thanks to Luan Quach and Cynthia Cabrera for their irreplaceable assistance in putting together this magazine, the exhibition, and many more elements that are often unseen but are crucial to keeping IWS Canada running smoothly. It's this behind-the-scenes work that is the backbone of our organization. We are thrilled to bring you all the latest creations of IWS Canada, and some interviews with our members. We are blessed with being one of the greatest watercolor organizations in the world.

Ian Wright
President – IWS Canada



Over the past few months, I have had the privilege of working closely with Ian, and I must say it has been an incredibly rewarding experience. We are very well in line in making sure our group operates in a welcoming, respectful, professional, and open-communicating environment that encourages all members to succeed. I am delighted to see an increasing number of members participating actively in the 3D gallery and the quarterly magazines. The submitted work has truly showcased our society's incredible talent and creativity.

I would like to take this opportunity to encourage all members to step out of their comfort zones and embrace the spirit of experimentation. As artists, growth and progress often come from pushing the boundaries and taking risks. Whether it's exploring new techniques, venturing into uncharted territories, or challenging conventional norms, let us strive to continuously evolve and evolve our artistic abilities.

Wishing you all boundless inspiration and creative energy,

Luan Quach
Vice president – IWS Canada

Stories in Light – IWS Canada exhibition, update

Dear Watercolor Lovers,

We are so happy to see many high-quality submissions from around the world. No matter where we live, we use Watercolors to tell the STORIES IN LIGHT. I feel great blessings from heaven. We are always connected to the world and the spirits through watercolor. The International Watercolor Summit Canada 2023 is coming up this October 12th-18th. We have scheduled very exciting programs for this weeklong event with an exhibition of paintings from selected artists and invited masters, plus some eye-opening live demonstrations from world-class watercolor masters. You and your friends are welcome to share your great experiences with the beautiful British Columbia of Canada.

I am deeply grateful for the PoCo community foundation's Anna, PoCo culture arts and community's Robi Smith & Lesley Perrie, and Art Focus Artists Association president Christine Malone. Our great Jury members: IWS president Atanur Dogan, Rick Hung, Angus McEwan, our IWSCanada hard-working team: President Ian Wright, Vice president Luan Quach, Regional Director Alice Bottrill, editor Cynthia Cabrera, former president

Renee Lippa, Wendy Lippa, and Golden Maple Culture's Ivonne. Our Watercolor Summit Canada 2023 Oct.'s generous sponsors are Opus, Gold Maple Brushes Co. & Rockwell. Without their great support and help, we can't make this happen. Thank you for being part of this unique exhibition. We look forward to seeing you soon.

Thanks and regards,



Coral Ye Chen,
Curator, IWS Canada international Director, AFAA Member

Member Gallery



TOP
TITLE: Amethyst Earring
ARTIST: Michael Solovyev

BOTTOM LEFT
TITLE: Celebration
ARTIST: Coral Ye Chen

BOTTOM RIGHT
TITLE: Canada Geese Summer Return
ARTIST: Garry Hamilton



TOP LEFT
TITLE: Douce Chaleur
ARTIST: Marie-Francoise Ingels

TOP RIGHT
TITLE: Morning Devotion
ARTIST: Luan Quach

BOTTOM
TITLE: Randonnée
ARTIST: Luc Boivin



Member Gallery



TOP LEFT
TITLE: Beach Trio
ARTIST: Patsy MacKinnon

TOP RIGHT
TITLE: Lotte
ARTIST: Ingrid Lefevre

BOTTOM
TITLE: Breath of Summer
ARTIST: Nancy Newman

TOP LEFT
TITLE: Sunshine Girl
ARTIST: Rita Dauchot

TOP RIGHT
TITLE: Barn In July Light Picton
ARTIST: Bonnie Steinberg

BOTTOM
TITLE: Early Summer
ARTIST: Yitao He



Member Gallery



TOP LEFT
TITLE: Sunny Day at the Farm
ARTIST: Alice Bottrill

TOP RIGHT
TITLE: Summer
ARTIST: Diana Avramova

BOTTOM
TITLE: Clematis
ARTIST: Margaret Roseman

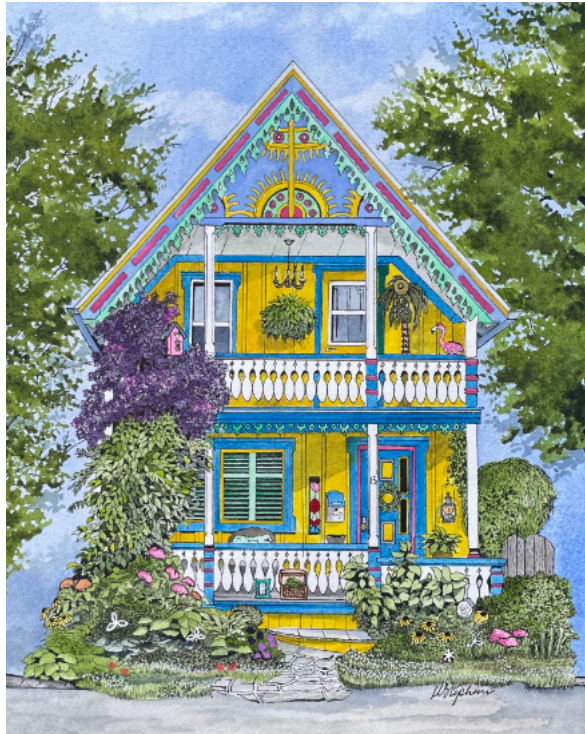
TOP
TITLE: Lighthouse Aniva
ARTIST: Olga Nigulimova

TOP RIGHT
TITLE: Love You
ARTIST: Monika Shepherdson

BOTTOM
TITLE: Summer Light On The Lake
ARTIST: Carine Delporte



Member Gallery



TOP LEFT
TITLE: Farm Road
ARTIST: Bill Costigane

TOP RIGHT
TITLE: Painted Lady of Grimsby
ARTIST: Bill Stephens

BOTTOM
TITLE: Fleurs de mon Jardin 4
ARTIST: Jeannine Desmarais

TOP LEFT
TITLE: Early Nester
ARTIST: Corrie Willard

TOP RIGHT
TITLE: Pleine Lune
ARTIST: Elise Miron

BOTTOM
TITLE: The Eagles Landing
ARTIST: Laurel Best



Member Gallery



TOP LEFT
TITLE: Bike and Dragon on Canada Day
ARTIST: Sonia Mocnik

TOP RIGHT
TITLE: Himalayan Blues
ARTIST: Louayne Maihara

BOTTOM
TITLE: Shoreline
ARTIST: Rob Callahan



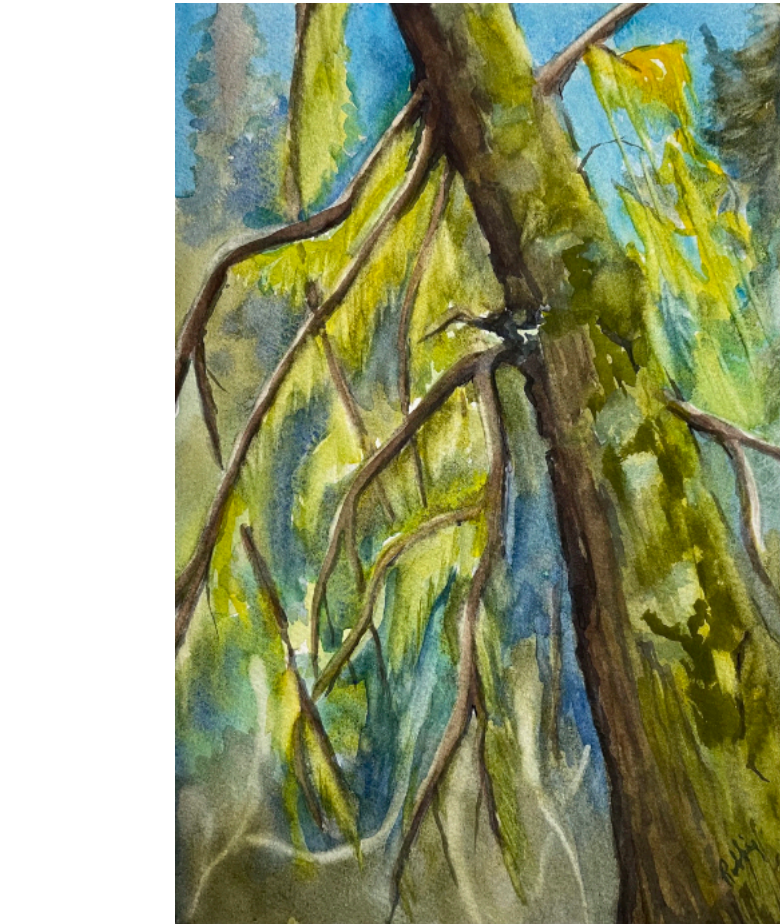
TOP
TITLE: Summer River Song
ARTIST: Kim Quyen Viet

CENTRE
TITLE: Bonjour Océan
ARTIST: Diane Lamothe

BOTTOM
TITLE: Air
ARTIST: Julie Schroeder



Member Gallery



TOP LEFT
TITLE: Keep Swimming
ARTIST: Tatiana Tung Gerencer

TOP RIGHT
TITLE: Vue de la chute
ARTIST: Diane Beaulieu

BOTTOM
TITLE: Mossy Giant (PacificRim Trail)
ARTIST: Roberta Luchinski

TOP
TITLE: Lupins
ARTIST: Roy Tibbits

CENTRE
TITLE: Chinese New Year
ARTIST: Tracy Li

BOTTOM
TITLE: As I Remember It
ARTIST: Ron Rutherford

Member Gallery



TOP LEFT
TITLE: Série Papillons 20
ARTIST: Andréé de Sève

TOP RIGHT
TITLE: Blossoms From Yonder
ARTIST: Preet Kaur

BOTTOM
TITLE: Apples
ARTIST: Anca Dimoff

TOP LEFT
TITLE: Summer in the Park
ARTIST: Celinda Stevens

TOP RIGHT
TITLE: Sheridan Last Rose
ARTIST: Jan Fretz

BOTTOM
TITLE: Peace
ARTIST: Carol- Anne Almquist



Member Gallery



TOP LEFT
TITLE: Country Cottage
ARTIST: Patricia Daws

TOP RIGHT
TITLE: Anastasia Anikeychik
ARTIST: Marina and Philip

BOTTOM
TITLE: Rocky Point
ARTIST: Adele Partington

TOP LEFT
TITLE: Childhood
ARTIST: Natalia Outkina

TOP RIGHT
TITLE: Spring Bouquet
ARTIST: Sherry Boychuk

BOTTOM
TITLE: Yellow Dog
ARTIST: Ian Wright



Awards

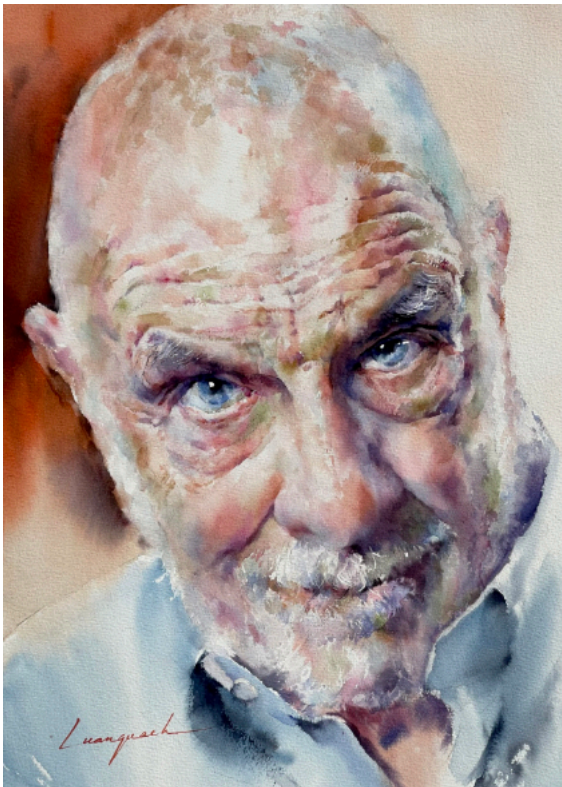


TITLE: Beauty in It's Simplicity
ARTIST: Luan Quach

2nd Place

Watercolor for All

1st World Watercolor Contest
2022-2023 held by IWS AG
Santiago Chile



TITLE: Lie Detector
ARTIST: Luan Quach

Talent Prize

2023 Portrait Juried Art Competition held by
Art Show International Gallery

Top 80

2023 Malaysia International Online Juried Art
Competition "Figures/Faces" category held by
IFAM Global.

The competition is currently in progress for
the final round awards



TITLE: Praying About Everything
ARTIST: Luan Quach

1st Prize

2023 Exposition Internationale d' Aquarelles held
by Aquarelle Pyrénéenne, Albi France

Fabriano in Acquarello 2023

Selected to represent Canada



The Restless Creative

Embracing versatility in your studio

Written by Anita Clipston

As artists we are often told that we should specialize and that our voice should be clear, but from that statement comes my question: what if I like different mediums?

I am a person who loves to jump between everything: from charcoal to graphite, to oil and watercolor. I like to mix them all up! That versatility has given me what I like to call 'different accents' to my artistic voice and has not always gone down well with professors, audiences, or in trying to become a full-time artist.

I also think of myself as a renaissance woman, or as my art school friend/mentor called me 'The Restless Creative', a name that stuck and now heads up one of my websites.

So, when I was asked to write this article on my work and my love of all different mediums, I realized many of the exhibitions I had visited in the last few years had, funnily enough, been artists who also used many ways to express themselves. Let's take a look at three of my personal favorites and inspirations: John Singer Sargent, Andrew Wyeth, and Georgia O'Keeffe.



LEFT The Wyndham Sisters: Lady Elcho, Mrs. Adeane, and Mrs. Tennant, John Singer Sargent American 1899. Oil .

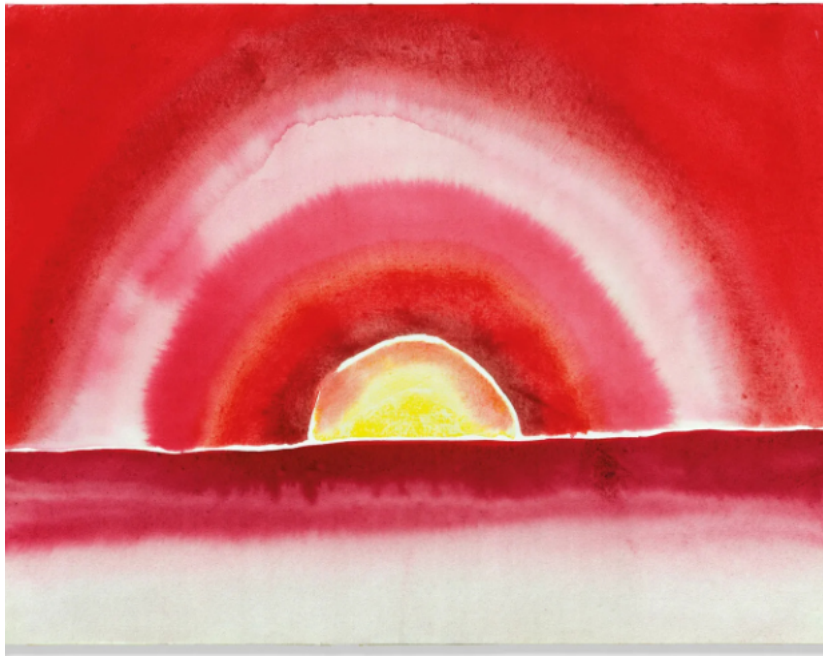


RIGHT John Singer Sargent (American, born Italy, 1856-1925). Violet Sleeping, ca. 1907-1908. Translucent and opaque watercolor and graphite

John Singer Sargent was a master of every medium: from his effortless charcoal drawings to his luminous watercolors and rich and extravagant society portraits in oil. Sargent made more than 900 oil paintings, and 2000 watercolors, although he only took part in two exhibitions dedicated to the watercolor medium during his lifetime, and countless sketches and charcoal drawings.

Sargent had painted mostly commissioned society oil portraits for almost 30 years of his career and was feeling a lack of inspiration. From this moment came his watercolors. They were his work, his journey, and a way to express his interests and subject matter. He never actually intended to sell any of these as they were his explorations. He barely did an under-drawing. Each scene is very fluid and loose compared to his oils, giving a feeling of movement. He was a master of light, leaving the white of the paper untouched in places, which helped in this narrative. The backgrounds are almost abstract in the mark-making. He seems, in his watercolors, to capture moments as they happened rather than his staged oils portraits.

Georgia O'Keeffe is best known for her defining images of the Southwest that she loved so much. However, very few people have heard of her watercolors. This body of work from 1916 to 1918 was created while she was department head of art at West Texas State College. During her time there she began painting in watercolor, both landscapes and nudes, and these paintings show the start of her move into abstraction. The colors and the gradations of the work would be a signature she



TOP: Sunrise – Georgia O’Keefe – 1916 Watercolour



BOTTOM Red Hills, Lake George – Georgia O’Keefe –1927 – Oil

styles of painting, not an easy task at all and few do it with such mastery and ease as Wyeth. Having seen his father’s work (N C Wyeth), he was acquainted with watercolor and painting at an early age. His first solo show of 23 watercolor paintings was in 1937 at the young age of 20 and was held at the Macbeth Gallery in NYC. This show was a huge success and sold out. However, though this was his first exhibition, it was the culmination of working and learning from NC and experimenting for many years. Wyeth often did many sketches before deciding on the final composition of his watercolors. Often took back these sketches to his studio to paint the final composition and like all artists often threw away those that didn’t pass the mark. Using the medium to his advantage and often scratching out areas with a brush handle, he pushed the medium to great effect.

Wyeth was a master in doing this preparatory work and created compositions so perfect, so filmic that they transcend the time and place and elevate the ordinary to the extraordinary.

So, in looking at and learning from the masters we see Watercolor has the power to be observed in detail, loose, and

TOP Grape Wine –Andrew Wyeth American 1966
Egg tempera at MET NYC© 2023 Artists Rights Society (ARS), New York

BOTTOM Chester County by Andrew Wyeth, 1962,
drybrush watercolor; Mr. And Mrs. Frank E. Fowler.
© Andrew Wyeth / Artists Rights Society (ARS)

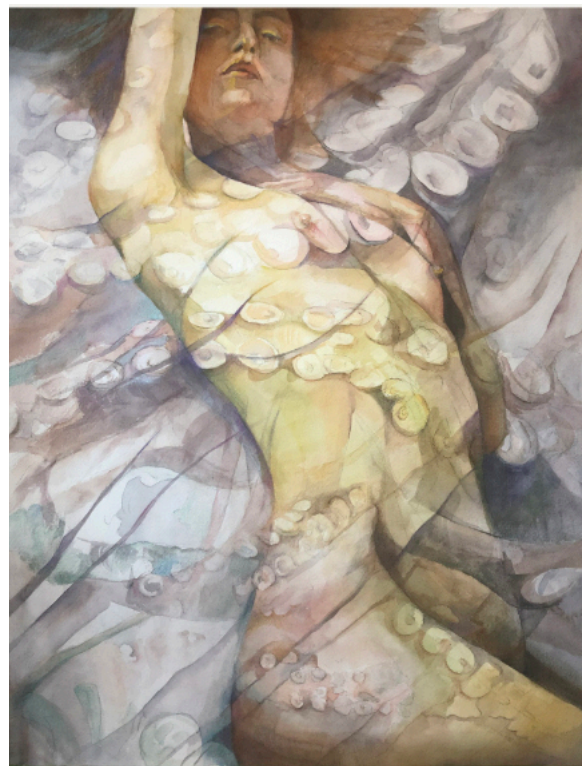


“(...) Masters in their own right, using oils, watercolor, and drawing, often showing the need for different forms to express different emotions.”



convey movement, light, and emotion. Each of the artists above was a master in their own right, using oils, watercolor, and drawing, often showing the need for different forms to express different emotions.

Every form of expression is valid, and each form equally informs the other. I started creating when I was a child thanks to my father’s love of drawing and painting. Having started my career in traditional animation, moving to digital animation and visual effects (with a detour of costumier somewhere in there) I now work as a professor and multi-disciplinary artist. This multifaceted artistic journey always felt fragmented until I started teaching, then



I was to realize that all of life's experiences and creations come together and help build what is as an artist, the building of our narrative and our worlds and visions.

My work changes depending on the narrative, the subject matter and honestly depending on the day and time, and space in which I have to create it. Oil to me is a well-thought-out process of exploring an idea to completion. Whereas watercolor has an immediacy, flow, and flourish, working like a train of thought, splashed with abandon, upon a sometimes somewhat unwitting page.

As my first real watercolor teacher, (myself having only dabbled in watercolor for illustration at college) Stan Miller taught me that Oil is like a dog and can be trained, but Watercolor is like a cat and does whatever it feels like most of the time. He also taught me that a piece is not lost until the page is black.

This sentence had me hooked and scared all at once, but in this knowledge -it may not always work out in watercolor- came a freedom to experiment, to dabble and play, I was like a child with fresh eyes and an eager heart.

Once I became more accustomed to the medium, I learned that the realism I tried to attain with my oils could be achieved with watercolors while keeping the spontaneity and the freshness that comes with the medium.

Often now I will sketch in watercolor over Zoom, as this seems to be the new normal since Covid, and then ideas will form that later will be taken into larger pieces that occasionally translate into a version of the same piece painted in oils or vice versa.

My advice to anyone starting in the world of watercolor is to be brave, bold, and experiment. Only then, comes the voice that is always inside you, just waiting to break free.

TOP Fathoms Watercolour 30 x 23 2022- 2023

Anita Clipston

BOTTOM Fathoms Oil 30 x 23 WIP

Anita Clipston



TOP RIGHT

Held in grief , Anita Clipston 2021 Charcoal on stretched Linen 40 x 40 in

TOP LEFT

Le Cerf Blanc Anita Clipston 2021 Oil On Linen Panel 28 x 44 in

BOTTOM

Cerdiwen , Anita Clipston 2021 Oil on Copper 36 x 28 in



“My advice to anyone starting in the world of watercolor is to be brave, bold, and experiment. Only then, comes the voice that is always inside you, just waiting to break free”.

Anita Clipston is a Fine Artist & Filmmaker Currently in NYC. Get in touch by email at anitaclipston@gmail.com or learn more about her work at www.anitaclipston.com and www.therestlesscreative.com



Demo

A step-by-step process of a Watercolor portrait sketch “Feeling Smug” by Vice-president Luan Quach using Alla Prima Technique. The subject is a friend of the artist, Jim. Based on a screenshot taken from a Zoom meeting while he was walking outdoors.

Artist Toolkit:

Surface: Watercolor paper Fabriano 140 lbs Rough 14in x 20in

Brushes: I usually use “near defective” brushes because they tend to give me unique brushwork effects that are impossible to duplicate

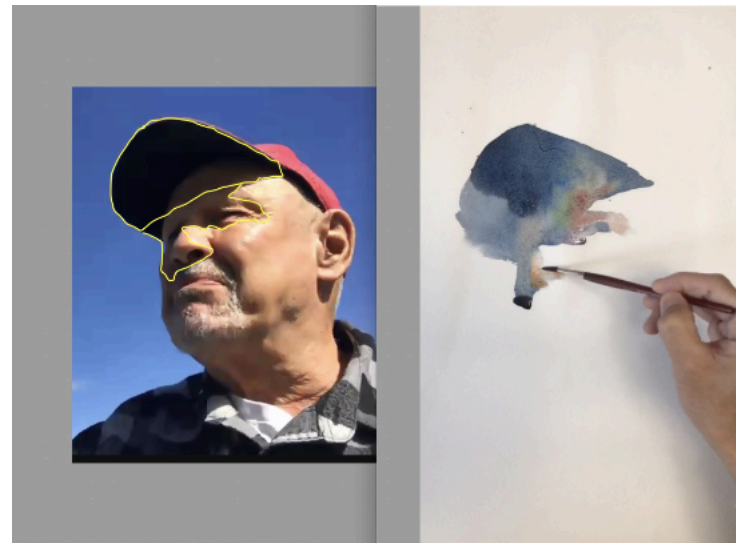
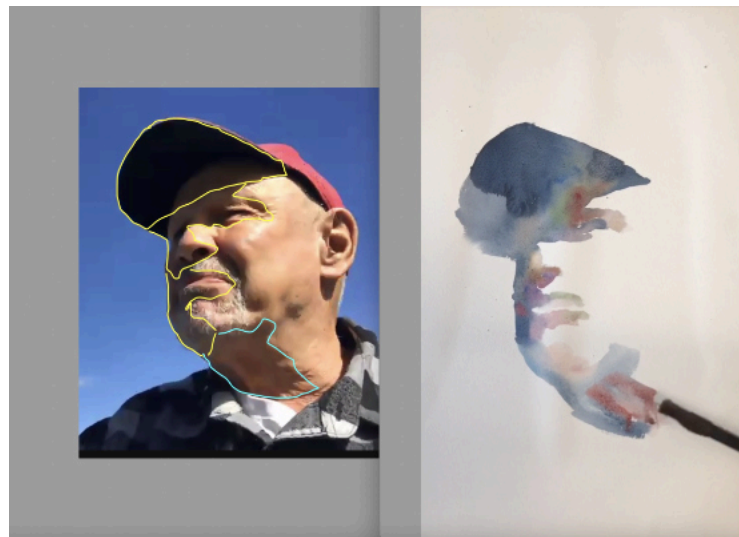
Palette: I don’t recommend a specific color palette, focus on tonal values and color temperature instead. When we stop caring about specific colors and focus on warm and cool hues, we may paint freely and intuitively without being constrained. This creates an infinite number of color spectrum choices.

“Blocking in” is a commonly used technique in oil painting. It allows the artist to quickly sketch out the work by painting simple blocks, or shapes of color. Applying this technique in watercolor portraiture yields aesthetic appeal and is convincing, with shading adding depth and a three-dimensional effect.

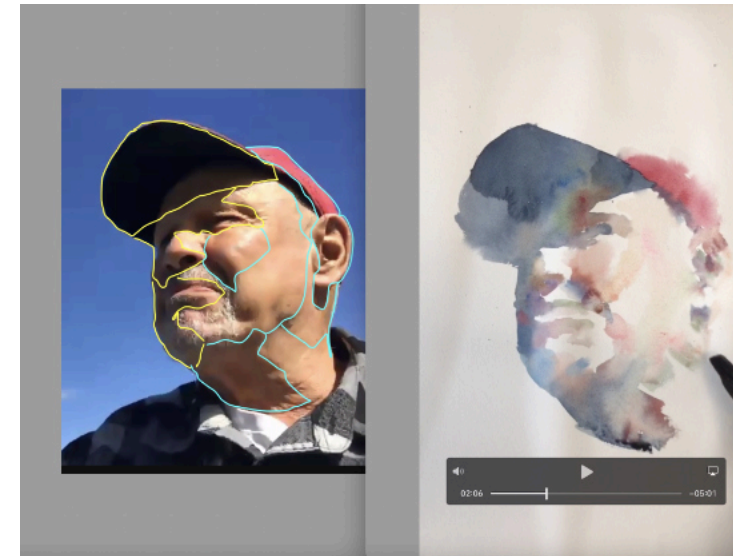
If you are more of a creative person, you will do this with ease. If you are more logical thinking, you will find this a bit tricky to adapt. However, here are some pointers for you...

Stage 1

Don’t tell your brain “Who” or even what person’s face you are going to paint
Squint your eyes the whole time and try to identify big shapes .



Treat the shapes as pieces of gray color with hints of warm and cool temperature; warmer when closer to light, cooler when closer to shadow.
All big shapes need to be connected to each other.



Stage 2

Now tell your brain that you are painting a portrait of someone. Within the big shapes, start to define the planes of the features with slightly darker values: eye sockets, the nose, mouth, ears...



Stage 3

Now tell your brain specifically who the person is that you are painting (by name)
Use dark values to emphasize the uniqueness of the features of the person you know.



Finished work

“Feeling Smug”
14in x 20in Watercolor

Tips:

- A sketch that focuses in features rather than big shapes will look flat and cartoonish
- Don’t paint the face features until the planes for those features have been established.
- Remember, don’t paint the subject but rather paint the effects of light on the subject.

Click this link to see a time lapse demo video of this painting:
<https://www.youtube.com/watch?v=kGXQgBrRvsI>

TAKING Travel Notes

Written by Celinda Stevens

Are you ready to go on a long-awaited vacation?
Wait! Have you finished packing yet?

One of the very first things that usually go into my suitcase anywhere I go, is a small selection of art supplies. This is not to say that I am prepared to do Plein Air, but I am taking the necessary things that will help me capture a feeling of wherever I am and anywhere I go.

Taking TRAVEL NOTES is fun and it is easy to carry inside your bag or backpack, as you usually only need a small spiral notebook with good sketch/watercolor paper and a pencil (or two), and if you are lucky and have more time, a reduced palette of watercolors and your basic brushes (a couple of rounds and a couple of flats) including a travel brush if you have one (with its water container). Some artists prefer to take just one round brush they like... the idea is to travel light with what you are used to.

The beauty of TRAVEL NOTES, or Travel Journals, is that you could be in a café looking at people go by and suddenly you decide to open your sketchbook and do a quick drawing of what you see. You could be on a ferry or a park, or maybe in a Plaza looking at historic buildings. These are not drawings that will go into a competition or that need to be like masterpieces, so you can relax just capturing the moment with quick sketches. Believe me, years later when you look at that sketch you will remember exactly where you were and how it made you feel being there.



Some artists take TRAVEL NOTES very seriously as they may be the base for a future painting, making their notes from different angles and different lights and studying the subject. Others are more casual but still prepare a few pages for each location in their journey. Since I am very casual, even though I always carry my sketchbook and pencil/or pens, I paint or sketch when I see the opportunity without making it a daily “must do” routine. Relax, it is your holiday, and it is the feeling that you want to capture!

A few years ago, before Covid, I was in my hometown of Acapulco, Mexico sitting at a pier in a café next to the Fisherman’s Beach, the place was full of boats and people, but also with seagulls and pelicans that intended to feast at the fishermen’s expense.

TOP LEFT Photo of Harrison Lake BC

TOP RIGHT Sketch by Celinda Stevens

BOTTOM LEFT Sketch by Celinda Stevens



TOP LEFT Sketch by Celinda

BOTTOM LEFT Playa Pescadores,
Acapulco

I was with my sisters and the conversation was great, but I got distracted by this old boat holding a sail with sticks and a pelican on top that was just there in front of me as an open invitation to paint or sketch. I took my sketchbook and my pencil out of my handbag. The conversation continued. My cold drink was sweating as much as I was, as the breeze was warm and there was something special in the air that stayed in my paper forever!

Although you may already have your travel kit, here is a suggestion list of the supplies I use, keeping it simple unless, of course, I am traveling to an art destination where the intention is to paint:

A spiral notebook 5"x7" with good watercolor paper / one graphite pencil 4B / soft grey eraser / a pencil sharpener /Conté de Paris Sepia pencil / one Pigma Micron 05 or 03 Archival black ink / a reduced travel palette with your favorite basic 8 paints / a small spray bottle / some paper towels already cut up / synthetic brushes round 8, round 10, flat 1/2 inch, flat 1 inch, I also like to take a flat slanted 1/2 inch and a travel brush.

And you are into a new adventure!! hope you get inspired to take TRAVEL NOTES during your next holiday or on your next weekend at the lake, or wherever you are, and let your brushes be your companions and share the fun!



Celinda Stevens is a Mexican-Canadian artist heavily inspired by traveling and nature. She is also IWS Canada British Columbia Representative. To get in touch or to see her work visit:

artworkbycelinda@gmail.com <https://nsartists.ca/celindastevens/>

A day of telling stories

The Art of Tiina Price



It is early morning as the light filters softly through the window. The day is fresh and holds infinite promise. Soft instrumental music fills the house, and the artist sits in her sunroom finishing up the details of her latest painting. A slumbering dog completes the picture.

A classic palette of earth tones graces her landscapes and clean high key colors are prevalent in florals, animals, and people captured in candid moments. Her emphasis on edges makes me look closer, finding that the hard lines' visual appeal somehow blurs the line between representation and abstraction: This is the world of watercolor artist Tiina Price.

Following her fascination

There is a passion for her craft apparent through every painting, giving the impression that she's been painting all her life. She was artistically inclined from an early age, but only after early retirement did she begin pursuing the skills that produce the work we enjoy today.

Tiina knows about stories. She was an English and history teacher for many years, and she knew exactly what she wanted to do: to tell stories with one of the most exciting expressions there is: watercolor painting.

Like good literature, a painting creates a mood, suggests a story, and sparks the imagination of the reader/viewer.



OPPOSITE PAGE Adagio

By Tiina Price

TOP RIGHT Sand Castles

By Tiina Price



The importance of finding mentors

Being a visual learner, very soon after touching her first set of watercolor paints she realized she needed to witness a more experienced artist in action.

Marion Anderson was her first watercolor instructor, and she joined her group of like-minded, people. It was Marion who first encouraged her to enter her first watercolor competition.

To refine her skills and challenge her perceptions, she was determined to learn from the best. She googled websites, sought out venues, and attended workshops from some amazing artists like Thomas Schaller, Ona Kingdon, Jack Reid, Ken MacFarlane, Fabio Cembranelli, Doug Mays, and her mentor David McEown, from whom she adopted the "ghost wash" technique when working with reference photos.

A reluctant protagonist, she had become a coordinator of workshops. She was now joined by a company of artists seeking motivation, inspiration, and skills. Opportunities to join professional organizations such as IWS Canada, presented themselves. "IWS Canada has enveloped in a family of artists, many of whom I'm fortunate enough to call friends."

TOP LEFT Interlude

By Tiina Price

BOTTOM A Quiet Dignity

By Tiina Price

Her work today

Tiina paints from imagination or her photo references. “The characteristics of my potential painting determine whether I choose a vertical or horizontal format. For example, trees, to me, are old souls, conduits between heaven and earth, and consequently I would choose a vertical format to emphasize that connection.”

Her process varies. With intuitive paintings, she immediately begins to paint wet in wet. When working with photo references, she does an under-drawing first. Her first layers of paint begin with a wet-in-wet technique (David McEown’s “ghost wash”) and then wet-in-dry. “I have had an idea percolate for nine months before committing anything to paper, or an idea may spark me to immediate action.”

She favors Daniel Smith and Winsor Newton’s professional watercolors. 200 lb Saunders Waterford is her paper of choice. She owns a myriad of brushes but has found that a stick of cedar works equally well, especially when painting trees.



Her favorite palette involves earth tones: raw sienna, burnt sienna, burnt umber, cobalt, ultramarine, & Winsor blue (green shade). But sunrise colors call for lemon yellow, aureolin, orange, scarlet Lake, and permanent rose to mix a variety of purples.



What the future holds

The work may not always flow effortlessly. The day may be clear but as it grows old the promise of infinite possibility diminishes. Insecurity and frustration creep into the work, and there is resistance and struggle. But there is a clear determination to see the painting completed to challenge herself and to produce the best work she possibly can. She always aims for her next painting to be the best she’s ever done.

In her own words: “At times, everything falls into place and the painting almost paints itself, but on other occasions, a crisis of confidence may lead me to question whether I can paint at all. The challenge, then, is to persevere and see what happens”.

When her paintings are finished, each one of them tells a story, the brightness makes me smile, but it is those hard lines that pull me in, to look closer, that speak to my heart. This is what her stories say to me: “I find life exciting and of incredible, surreal beauty”.

OPPOSITE PAGE LEFT Crown of Daisies

By Tiina Price

OPPOSITE PAGE RIGHT Dawn of a New Day

By Tiina Price

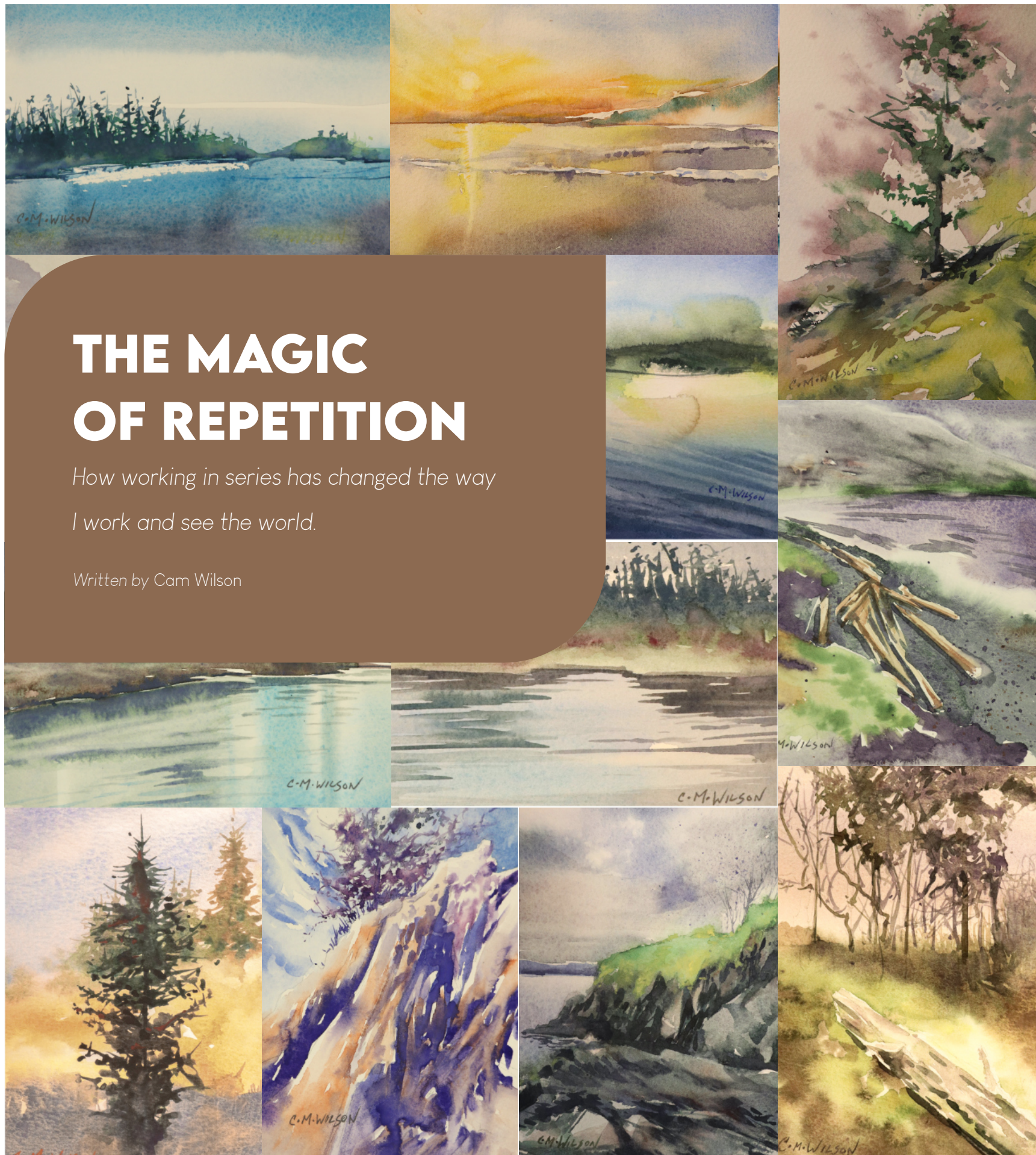
TOP The Cheerfulness of Daisies 2

By Tiina Price

BOTTOM Thomas

By Tiina Price

To see more of Tiinas work or to get in touch visit:
www.tiinapriceart.ca



THE MAGIC OF REPETITION

How working in series has changed the way I work and see the world.

Written by Cam Wilson

My first memory of ever doing an art series was in grade six. My older brother did a pen and ink drawing of a hockey goalie. I was super impressed, so I did one of my own and sold it to my classmate for a quarter. These led to more sales to other friends, and I became a professional goalie artist of sorts at the age of 12! I probably spent the quarters on hockey cards.

I worked as an Illustrator in the past, and many of the projects required several pieces to complete a visual narration. Art for education publications in particular need a series of illustrations to describe a topic visually. These require some research and learning about the subject. I found one of the gratifying things about the job is exploring and learning about something, and then describing it visually.

Now when I approach a subject that interests me, I want to explore it beyond doing a one-off. I've failed enough times at my first attempt at anything to know it will probably not be my best. The same is true when I haven't sketched or painted for a bit. I think I can jump back at it. Soon I find I start painting stiffly but become looser and more confident as I continue. Creating a series allows me to explore a subject visually by approaching it from different angles, studying form, texture, etc. My third or fourth attempt will usually look much more confident than my first. Once I have done several and can see a successful progression, it leaves me wanting to do more. By repeating a theme with similar characteristics and surface qualities, I refine my technique and a cohesive body of work emerges.

Sea and Landscapes is my most meaningful and extensive series. After about 15 trips (I lost count) to SE Asia and the oceans around it, I have thousands of photos, hundreds of sketches, and infinite amounts of experiences. Living landlocked my whole life, being near the Ocean brings a feeling of freedom and reinvention. I always draw directly onto the paper and never trace because I feel drawing onto the paper rather than tracing infuses the work life even if it isn't technically perfect. Choosing photo references and creating impactful emotive watercolor paintings allows me to relive those moments and keep them in my memory.

When creating a series of smaller pieces, I will sketch up about four at a time and move on to the next one while the first washes are drying. I repeat the process until the group is complete.

When I work with ink and watercolor, (like in my Wildlife Ink series). I ink as many as eight to ten at a time on a stretched sheet of hot press paper and then add washes over India ink. If I can't take photos for reference, I make images my own by changing the composition, playing with light and shadow, and modifying backgrounds.

LEFT Miniscapes series by Cam Wilson

From a commercial point of view, I find creating a series of works helps to draw in an audience, legitimizing it by showing it isn't just a one-off, that you know the subject and how to capture it beautifully. It improves the chances of connecting with your audience by giving them options, for example: "I love finches! I will take it."

I think of series as mini galleries of work, a gallery within a gallery. When I set up art festivals/shows, I do that: the tent is the main gallery and different series are on panels or tables.

Commercial art galleries favor work created in one medium and subject matter with the belief it leads to proficiency in what you do. Familiarity with your style and subject(s) builds an identity or brand as an artist. My chaotic creative mind won't allow me to explore in such a singular permanent fashion consistently and continuously, so I create a series of works. These give me unified bodies of work without the commitment and permanence of one medium and subject matter.

My current sea and landscape series is a long way from my grade six goalie drawings. But I have a lot more exploring to do. The seeds of short-term and long-term ideas are already turning, and they will be a visual journey explored through a series. What will yours be?



LEFT PAGE A few pieces from the Book of Birds series by Cam Wilson

RIGHT PAGE A few pieces from the Sea and Land series by Cam Wilson

Cam Wilson is an avid explorer; his work documents his journey from Canada to the other side of the world in Southeast Asia. He is also a designer and illustrator. Get in touch at camster1964@gmail.com through Facebook & Instagram @camwilsonart or learn more about him at www.camwilson.ca

From “STORY- LISTENING” to Personal

Finding connection through art and storytelling

Written by Ada Wong

Ancient art forms often depict events and values of cultures. They served as record-keeping – a simple way of telling the stories of the time. As time passed, artists were not content with merely keeping records because we all yearn for a deeper level of connection. Storytellers started to present different perspectives and subjects that encouraged the viewers to engage and connect.

When I started my art journey, I didn’t understand the power of connection. My paintings were often a retelling of events rather than seeking relatedness.

My journey from “story-listening” to “storytelling” happened when I was gifted a Michael W. Smith music album. The words and music were powerful. My heart was moved by an instrumental piece entitled “Freedom”. The song had been inspired by the time Michael W. Smith was living in Franklin, Tennessee, the epicenter of the Civil War. As I listened to it, I visualized chains falling off my body, the feeling of freedom enveloped me. Right there and then, I knew I wanted to be a storyteller as a visual artist—sharing my narrative in my paintings and seeking a deeper level of connection with the viewers.

Emily Carr was an unusual storyteller; she was able to capture people’s minds with both her writings and paintings. The subject matter of her writings came from her surroundings – the people she met and the animals she kept. They were ordinary subjects, but she infused so much ‘life’ between the lines. The subject matter of her paintings was also common, but her paintings powerfully pulled me into her forest of trees and skies. Her work allowed me to enter her world and inner sanctuary.



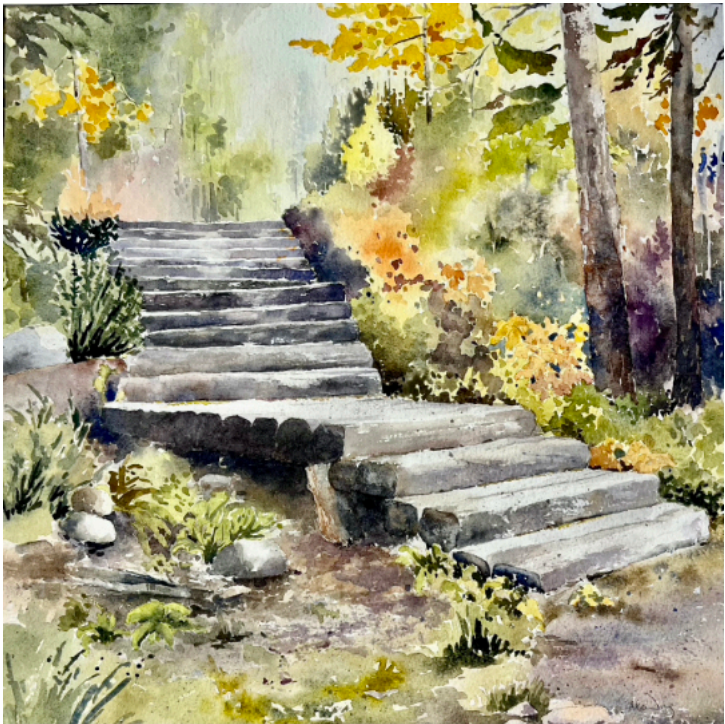
Knowing that Emily Carr's art journey was rugged and full of hurdles and challenges gave me the strength to face uncertainties. I had gone through a prolonged period of inactivity with my brush. When my love of art was rekindled, with fear and trembling hands, I picked up my brush and started to work on my narrative.

When I started looking for subject matter to communicate my vision, I realized I am most at peace when I am out in nature. I feel anchored when painting rocks and I feel alive when painting water. Therefore, these became my favorite subject matter. I hope that the feelings I experience while painting will transfer onto the paper and that the viewers can experience the stability of the rocks and the vitality of the water through my work.

As much as I love painting outdoors, it was quite overwhelming. To help me focus, I started to keep a visual journal. Sometimes it was a quick sketch to capture the landscape that caught my eye.

More importantly, I recorded my feelings and frame of mind at that moment, the reason my heart resonated so much with my eyes, and why the scenery spoke so loudly to me. All those bits and pieces helped me stay focused on the message I wanted to communicate.

Though I truly believe that honing our skills as visual artists is a must, I learned that storytelling is more powerful when the artist is convinced of the message, he/she wants to communicate. To speak from the heart and be vulnerable can be risky but worth it!



Finding the right titles for my paintings is very important to me. Though I am not very good with words, I still try hard to find a precise description of the moment the image was envisioned. The process of conceptualization doesn’t always happen in an orderly fashion. This painting was created after a time of searching for peace and balance. Finally, I found strength in this place of quietness. The image I painted depicts that time of searching.

Come Away with Me

Ada Wong

The destination is tied to arrival, but the destination is insignificant if there is no story to tell about the journey. I was curious what stories these boats would tell if they had mouths! A couple of months after I finished this painting, my siblings and I were grieving the loss of our mother. My mom had lived a full life. It seemed natural that her destiny was to ‘rest in peace’. When my niece shared her memories about Grandma and some of the life stories Grandma told her, I realized that it was the journey she took that defined my mother. So, the painting was somewhat of a prelude to my mother’s story.

Destination

Ada Wong





I grew up as the youngest in a family of six children with a big age gap between my older siblings and me. It seemed like they all grew up together and then left home while I was still quite young. I didn't have a lot of memories of my siblings' growing-up years. When some friends gave me a set of old black-and-white photos from the 50s, I was captivated by a particular photo depicting three boys finding small treasures. I have three older brothers and I had no idea how they spent their days. This photo allowed me a glimpse into what their days might have been like. The photos evoked a desire to find out more about my family and heritage. Maybe someday I will attempt to paint a series of paintings about the time of my childhood. I titled the painting "Morning Treasures" to capture the golden moment the boys were having. (Reference photo credit to Mr. Man Luk Chun).

In our journey of life, there are many touchstone moments. Those are turning points. Some people use words to remind themselves about the important milestones in their lives. Other people use visual images. Whichever method, I believe we become who we are because of those moments. When we go through struggles and doubts, those images, words, or musical notes become our anchors. They help us remember and refocus.

Some of the visual entries may seem to be just a record but revisiting them proves otherwise. My paintings reflect the journey I have been traveling. In the beginning, painting was like therapy; a tool to help make up for lost time. As time passed, they revealed my experiences and the vitality of my spiritual growth. I think I have arrived at a point of embracing the idea that my art journey is not all about how well I can paint, but how much I have grown. The final measure is not the approval or praise I receive but how well I have shared the message and celebrated the gift that was given to me.

Morning Treasures
Ada Wong



Ada Wong is a watercolor artist living in Edmonton, Alberta. Her happy place is being outdoors painting in either Jasper, AB, or Nova Scotia. She believes the messages of hope and peace are the ingredients to healing and restoration. Her goal is to bring that serenity and hope to those who happen upon her paintings. Email: artsinabox@gmail.com / Website: Adawong.ca / Instagram: [Artsinabox](https://www.instagram.com/Artsinabox)

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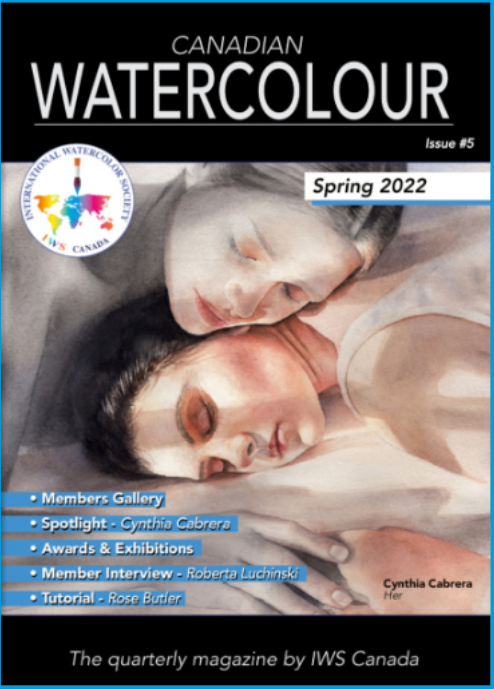
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