



*Ottawa Watercolour Society*  
*La société d'aquarelle d'Ottawa*

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# NEWSLETTER

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"Quiet Bloom", by Tong Li



## President's Message

by Pauline Goss



What is the secret to a successful painting? We all have our own ideas about that, and what motivates us to paint is certainly different for each of us. When 20 great watercolour master instructors were questioned on this, of course, they did not agree so much. Although most professionals will agree on fundamental aspects of painting, the instructors tended to strongly diverge in their opinions of what they considered most important for making a successful painting.

Here are some of those opinions:

- You must be responding to the moment: Outdoor Painting? Spontaneous interpretations?
- Studio Painting is best: An intimate approach? Using photographs while painting in a quiet atmosphere?
- You need to carefully select materials and procedures: The analyst? Jeanne Dobie is a strong believer that an artist is headed for disaster if he/she doesn't carefully select the materials and procedures to follow.
- It's all about nature: Literally and with intricate details? Or a subtle interpretation of the essence and beauty of nature?
- Going Abstract (or maybe not?): Building a masterpiece of abstraction created with poured paints and textures? Or interpreting subjects that viewers can readily identify?

A couple of years ago, I had an opportunity to chat with Ken Finch, a long-time watercolour artist and OWS member of 40 years. I remember his enthusiasm as he told me what he believes is the secret to a successful watercolour painting: "Watercolour is about the water and letting the colours flow with the water. An artist must allow the colours to mix spontaneously with the water, and by letting this happen, the painting becomes a loose interpretation of a subject. It is important to know that it's not about copying an image, but it is about interpreting an image. This is an important distinction that leads to successful watercolour painting."

I think these are great guidelines and I thank Ken for sharing his thoughts with me at that time. I now share them with you and encourage you to follow your own intuition, style, and passion. Send me your thoughts on what you think is the secret to a successful painting...I'll post them in our next newsletter!

Happy Painting.  
Pauline Goss  
FOWS, President

*"I am always searching for those symbols of transformation that will lead to a fresh vision and testify to the awe I feel in the presence of this amazing world of ours." - Ken Finch, Fellow Member, OWS*

## Walter Baker is for all OWS members!

Photos and text by Pauline Goss

Thanks to all members who recently participated in the Walter Baker exhibition in Barrhaven. We had a beautiful assortment of painting subjects, styles, and techniques, with each painting having its own special story to tell. See photos below of paintings currently on display.

Walter Baker is the OWS' permanent location, and we use it on a regular basis. Unless the space is slotted for an OWS Juried Show, Walter Baker exhibitions are open to all members. There is no qualifying jurying conducted in order to be able to enter these regular shows. The gallery space is refreshed on a two-month schedule and we aim to target the delivery/pick-up date at the end or beginning of a month. Here's what's current and coming:

- June 2 to August 3 (exhibiting)
- August 3 to September 28 (80th Juried Exhibition: Wondrous Watercolours\*)
- September 27 to end of November

You will receive advance notice of an upcoming Walter Baker exhibition via email usually about two to three weeks in advance for regular exhibitions and one to two months in advance for juried shows.

**\*Important Note:** Wondrous Watercolours will be held at Walter Baker Sportsplex. The registration form will be sent out soon to all members via the OWS distribution email. Make sure to start painting in preparation for this juried event; however, please note there will be a painting size restriction equal to the dimension of a 16" x 20" framed painting and the surface will be restricted to painting on watercolour paper. Stay tuned for all the details coming soon.

As always, we thank the members for sharing their wondrous works of art with our community, and we look forward to seeing you soon!

EXHIBITING: JUNE 2 TO AUGUST 3, 2019

WALTER BAKER SPORTS CENTRE, 100 MALVERN DRIVE, BARRHAVEN

	TITLE	ARTIST	SIZE (in)
	<b>Snack Time</b>	Isabelle Jerome	14 x 18
	<b>Still Life #6</b>	Alain Godbout	16 x 20
	<b>Last Snow</b>	Alain Godbout	10 x 30
	<b>Rust in Peace</b>	Alain Godbout	22 x 30
	<b>Our Blue Planet</b>	Barbara Brintnell	28 x 36
	<b>Bark Lake Spring</b>	Barbara Brintnell	21 x 25
	<b>A Splash of Penguins</b>	Barbara Brintnell	18 x 24
	<b>A Zebra in my Garden</b>	Jennifer Raby	24 x 36
	<b>A Gaggle of Geese</b>	Jennifer Rabi	16 x 20
	<b>View from the Trail</b>	Maurice Dionne	16 x 20

<b>Vue du Sentier</b>	Maurice Dionne	11x 14
<b>Watson Mill</b>	Maurice Dionne	11 x 14
<b>Coffee Time, Ottawa</b>	Catherine Willis-O'Connor	21 x 18
<b>Wilf &amp; Ada's, Ottawa</b>	Catherine Willis-O'Connor	21 x 18
<b>Troubadour, Ottawa</b>	Catherine Willis-O'Connor	21 x 18
<b>Helicopter Seeds</b>	Pauline Goss	17 x 21
<b>Marsha</b>	Pauline Goss	13 x 17

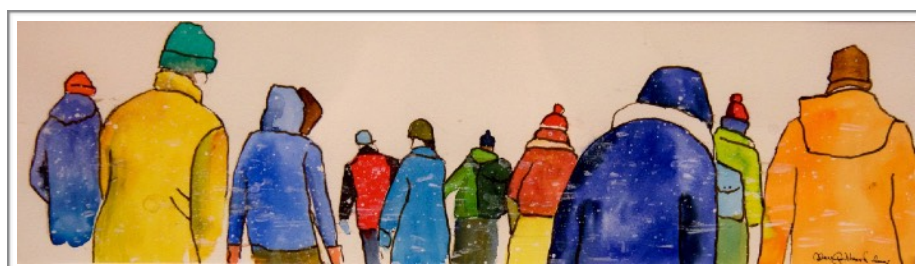
Note that in the case where a member cannot pick up their painting at the allotted date/time of the exhibition, alternate arrangements must be made in advance of the pickup. Please make sure to let us know!



Left, "Snack Time",  
by Isabelle Jerome



Right, "Still Life #6", and below, "Last Snow," both by Alain Godbout





## Walter Baker (Cont'd)



Left, "Rust in Peace", by Alain Godbout



Left, "Our Blue Planet", by Barbara Brintnell



Left, "Bark Lake Spring", and below left, "A Splash of Penguins", both by Barbara Brintnell



Below right, "A Zebra in my Garden," by Jennifer Raby





## Walter Baker (Cont'd)



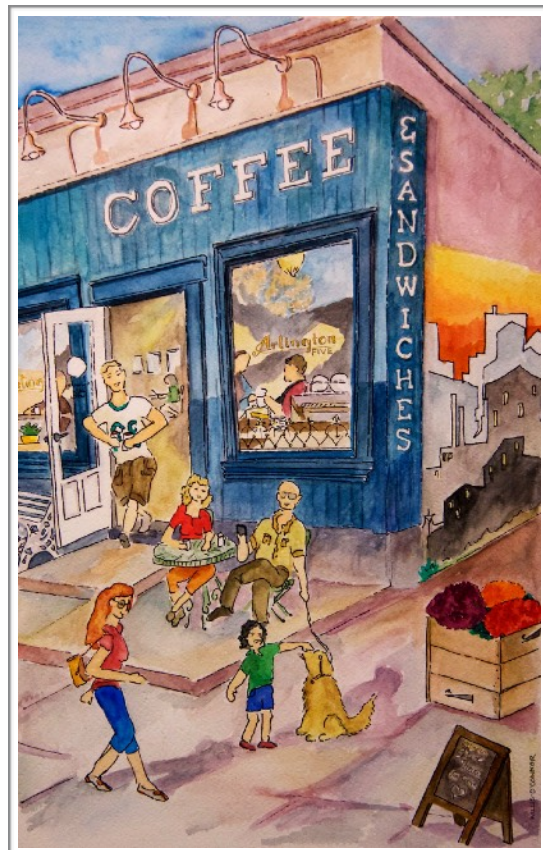
Left, "A Gaggles of Geese," by Jennifer Raby



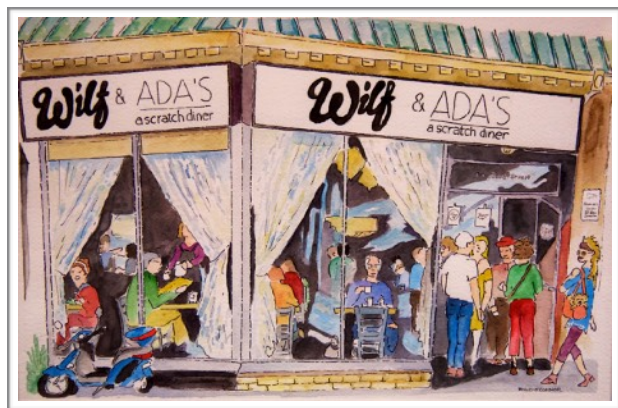
Above right, "View from the Trail," left, "Watson Mill",  
and bottom left, "Vue du Sentier," all by Maurice Dionne



Below right, "Coffee Time, Ottawa," by Catherine Willis-O'Connor



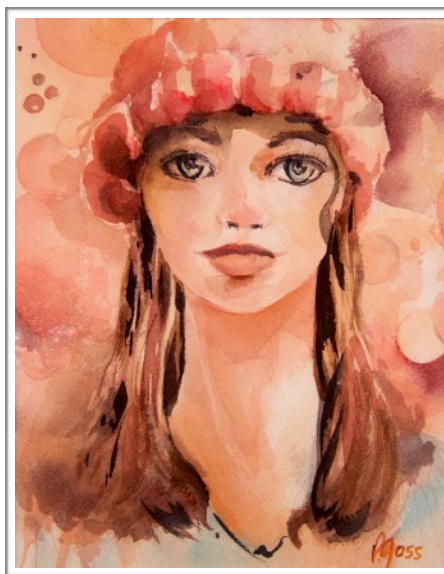
## Walter Baker (Cont'd)



Above left, "Wilf & Ada's, Ottawa", and right, "Troubadour, Ottawa", both by Catherine Willis-O'Connor



Left, "Helicopter Seeds," and below, "Marsha," both by Pauline Goss





## Congratulations to the 2019 Young at Art winners!

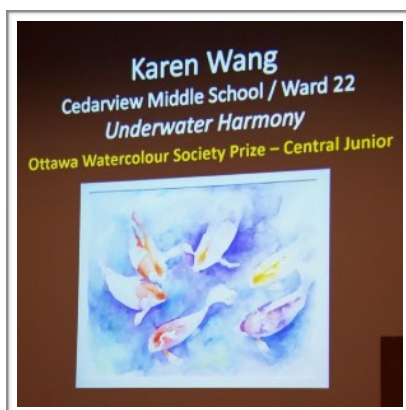
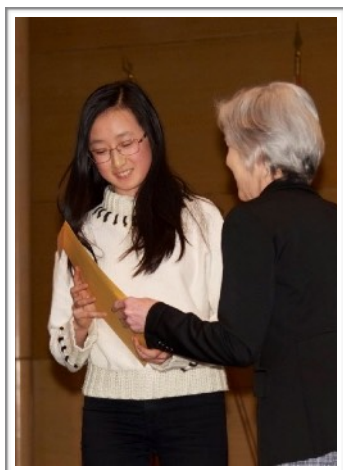
Once again, OWS was proud to be a sponsor at the annual Ottawa “Young At Art” juried event. Watercolour paintings were exhibited in three locations across the region. Rick Sobkowicz selected paintings from the Ottawa East Trinity Art Gallery and Pauline Goss selected from Ottawa Central Atrium Art Gallery and Ottawa West Kanata Civic Art Gallery. A Junior and a Senior artist were selected from each area, with the exception of Ottawa East, where there was only one watercolour entry. We were pleased to present an award package to these talented watercolour artists at the award ceremony, which took place Thursday, May 9, at 7 p.m. in The Chambers at Ben Franklin Place.

Each winner received an award package consisting of:

- two-year OWS membership
- Certificate of Achievement
- \$25 Gift Card (DeSerres)



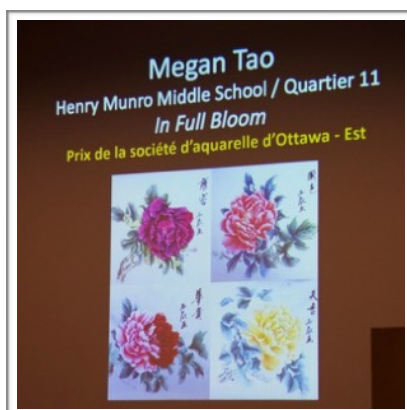
Isabella Zheng for “Underwater City” - West Junior



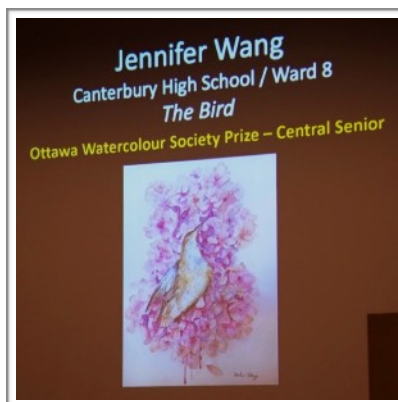
Karen Wang for “Underwater Harmony” - Central Junior



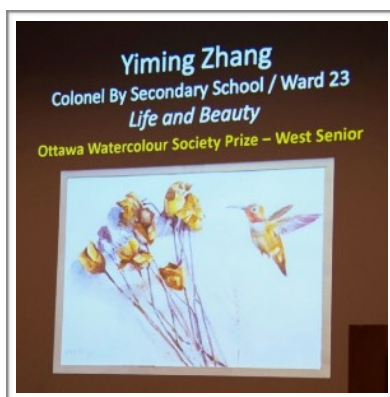
## Young at Art (Cont'd)



Megan Tao for "In Full Bloom" - East Junior



Jennifer Wang for "The Bird" - Central Senior



Yiming Zhang for "Life and Beauty" - West Senior

Young at Art is a juried art exhibition that brings the work of young visual artists to local art galleries across the City of Ottawa. The exhibition, held annually since 1996, represents a tremendous opportunity for the public exhibition and recognition of the creative efforts of these young local artists. (<https://www.facebook.com/youngatartottawa>)

## Introducing Artist Tong Li

by Elizabeth Hogan

Tong Li was born in Tianjin, China, a large city of about 15 million people, not far from the capital, Beijing. She studied art in school, one class a week, from the elementary levels right up to and including high school, where she was given an opportunity to try many different media—coloured pencil, watercolour, ink, acrylic, and more. Tong also attended an art program once a week outside her regular school day as part of a painting and drawing club, which included Chinese and western styles of painting, both of which gave Tong exposure to a variety of approaches. Here, Tong learned perspective drawing, as well as sketching from plaster figures and still life arrangements: “I learned basic skills and techniques for drawing and painting.” All of this knowledge and practical experience became the foundation for her later watercolour work. The sketching in particular, she says, helped her to “understand tonal values, which is very useful for watercolour painting.”



After Tong graduated from high school, she went on to study chemistry at university; drawing and painting were put on the back burner. Tong later moved to Singapore to do environmental engineering research, and in 2001 she came to Canada to study and do research at Waterloo.

Some years later Tong revived her interest in watercolour. She borrowed many books from local libraries, all related to watercolour, on many different subjects—flowers, landscapes, people. She read “a lot of basic skill books” needed for a successful watercolour painting and applied what she discovered to her own paintings, building on what she had learned back in Tianjin.

In fact, Tong discovered one book that she liked so much she

translated it into Chinese: “Colour Harmonies - Paint Watercolours filled with Light,” by Rose Edin and Dee Jepsen. Tong found inspiration from this book, which she says, “emphasizes colour harmonies with analogous colours and complementary colours to achieve lively, glowing effects.”





## Introducing Artist Tong Li (Cont'd)



Tong adds that there are not as many watercolour books available in China and she wanted others to know about “watercolour’s beauty and to learn these painting skills.” The Chinese version was published in 2017 and is doing well on Chinese online bookstores and Amazon of China ([www.amazon.cn](http://www.amazon.cn)).

It was after her daughter started in daycare, in 2013, that Tong began painting in earnest; she found herself with time to focus on her art.

Tong often uses a photograph as a reference when she paints, but she rearranges different elements of the photo for the final painting. She enjoys travelling with her family, and when she finds a beautiful scene,

such as a colourful building or interesting architecture in a distinctive light, she thinks about how she can translate these scenes from the photograph to a watercolour painting, incorporating her own style. Tong maintains that, “The moment is not always a huge or spectacular one; sometimes it is ordinary, but attractive, even a smile on a passing face.” Her advice is to “observe your surroundings, catch the moments in life and present them in your own style.” For Tong, “Painting is a discovery...[of] new colours and compositions.” As an artist, Tong loves to provide those viewing her paintings with “a pleasant visual journey, to feel the mood of the paintings.” Inspired by what she has learned about watercolour, Tong says she likes to have a “strong colour contrast to attract the viewer” and to provide a space for the viewer’s imagination. In this way she hopes her paintings will stay in the mind of the observer.



Tong believes watercolour has a “magic power” in its presentation of the beauty in our surroundings and can be used as a way to express the artist’s feelings. “Watercolour,” Tong says, “can deliver a sense of different emotions with a variation of colours, textures, light, and shadow.”

As with any pursuit, artistic or otherwise, Tong’s advice to anyone starting out is to “practice, practice, practice.” Watercolour is not an easy medium to control, but for Tong this is where watercolour reveals its “magic”. She gives the example of applying a wet-on-wet technique: “one colour put on another colour and letting the colours merge to form a third colour.”





## Introducing Artist Tong Li (Cont'd)

How wet the paper is when you add the second colour will determine the effect. Through experimentation you will eventually get the effect you want.

Another piece of advice is not to be afraid to make mistakes: "Sometimes a mistake can bring a beautiful effect."

Tong has found this to be the case while learning pottery. "Sometimes accidents happen in glazing that bring out a beautiful pattern." She took a pottery course last October and continues to use the studio at the Nepean Visual Arts Centre, where she works independently.



Tong's last piece of advice for beginners is to copy the paintings of others—as an exercise. In this way, she believes you can come to understand "why the composition is good, which colours are mixed together, what techniques should be used, and how to produce different effects."

As well as pottery, Tong has been experimenting with acrylic. She knows she won't get the transparency using acrylics as she does with watercolour, but she wants to work in a larger format, and feels she can't achieve that with watercolour paper.

The most important thing for Tong is not skill or applying various techniques; the most important thing is a passion for painting. As Tong says, "I just paint."

Tong joined the Ottawa Watercolour Society in 2014 and in the fall of that year, after first exhibiting at Walter Baker, she was accepted into the juried exhibition; two years later Tong became a Fellow of the Society. She believes membership in the Society provides a great opportunity for artists to present their paintings and to learn from other artists.

You can view more of Tong's work at <http://www.tongartspace.com>.



## Painting the Flatirons

by Pamela Levac

I dabbled in watercolour for many years, primarily using it to fill in my ink sketches. About five years ago, my husband told me about Craftsy, an online learning platform, and said the magic words "the first class is free," so I enrolled in Shari Blaukopf's "Sketching Landscapes in Pen, Ink and Watercolour". The last project in the course was a step-by-step demo of the Flatirons, in Boulder, Colorado. There are some great videos of Shari painting en plein air in a beautiful field under a Colorado-blue sky, which I found to be inspiring.

Fast forward a few years. Multiple online and live classes and workshops later, and I am still in love with watercolour. The painting of the Flatirons is now a distant memory, but I enjoy plein air painting around Ottawa and carry a sketchbook and my paints with me when I travel.

In October, I was able to stop in Denver, Colorado, for a few days to visit my brother and his family. When my sister-in-law asked me what I would like to do during my visit, I said, "Paint!" Our schedule was very tight, but she kindly slotted in an hour at a nearby place where she often saw artists at work.

My brother went with me to hike while I painted. We parked the car and he pointed towards the scenic area. As I huffed and puffed my way up the hill in the high altitude, I realized that I was going to be painting the very scene that had officially begun my watercolour journey. I was at the Flatirons!

I sat myself down on a rock, got out my painting materials, and started a pencil sketch. The light was terrible—my sister-in-law isn't a painter and she sent me to paint in the afternoon, when the sun was shining directly in my eyes from behind the rocks. But no matter. I infused my small painting with a bit of imagination, the memory of the colours we used in that original online class, and my joy of being there in person.



Painting brings me into the present moment. As I scrutinize the scene in front of me and try to represent what I see on paper, I develop a connection with my subject that goes beyond mere looking. Memories of what I have painted, particularly en plein air, are more vivid and easier to recall than memories of hikes or scenes that I have not tried to draw or paint. If I close my eyes, I can be instantly transported to that day in front of the Flatirons, where I re-experience the happiness of that hour spent in front of those beautiful red rocks. I hope that my small plein air sketch conveys some of that happiness to you.



## The Magical World of Paul Klee

by Shirley Moulton

This past winter and spring, Ottawa artists and art lovers were blessed with the Berggruen Klee Collection, borrowed from the Metropolitan Museum of Art, which has the largest collection of artwork by Paul Klee in North America. The National Gallery was able to show artwork that spanned Klee's entire career, from childhood, through his period as a teacher at Bauhaus in Germany, to his death in 1940. Born in 1879, he is regarded as a visionary, with a very prolific body of artwork.

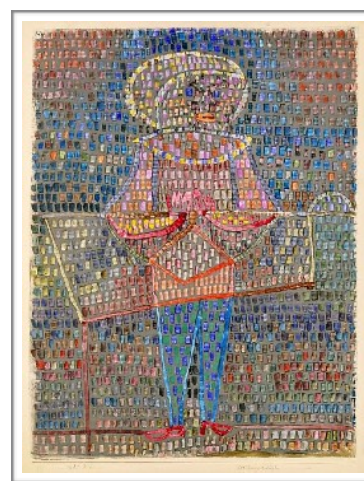
As a teacher and philosopher, Klee published his ideas on the nature of graphic art, hailing motion as essential to artistic creation, as it is the source of all change. He lived in wartime Europe, and included references to it in his paintings, at times in downward spiralling birds and shooting arrows.



I was particularly interested in his process, as he experimented with various media and techniques, even inventing his own carbon paper. His oil transfer technique involved coating one side of the paper in black oil paint, placing it face down on a second support, then using an etching needle to press the outlines on a bottom sheet. He laid down composition and line in an innovative way, sometimes in rainbow colours, highlighting with gouache, then adding black lines for structure and form. The painting "Strange Garden" (1923) featured watercolour on gesso-treated fabric, bordered with gouache and ink. The effect is like tapestry, mixing life forms, masks, faces, plants, birds, suns, and stars. I quote Klee: "We construct and construct, and yet intuition still has its uses. Without it we can do a lot, but not everything...when intuition is joined to exact research, it speeds the progress of exact research."

At the Bauhaus school, he taught stained glass art courses, which affected his painting method. In "Boy in Fancy Dress" (1931), he created an illumined effect by beginning with a primed background of opaque grey, adding horizontal tiles and the figure in white gesso. He then applied numerous watercolour washes to give the appearance of tesserae. The appearance of the painting is that of a shimmering mosaic.

Klee was a meticulous craftsman, but his methods led him to the end product in his mind's eye. "When a dot begins to move and becomes a line, this requires time. Likewise, when a moving line produces a plane, and when moving planes produce spaces. Does a pictorial work come into being in one stroke? No, it is constructed bit by bit, just like a house." (1920)



I hope you were able to attend the exhibition yourself and be inspired by Klee's approach to movement, craftsmanship, curiosity, and experimentation!



## Programs Report

by Jane Barlow

### Portrait/Figure Paint-in

After a snowstorm interrupted our initial attempt to have a portrait/figure paint-in, we were able to re-establish a get-together on the afternoon of April 13. Our delightful Ghanaian model, Sahada, offered to model for us while wearing her beautiful African print dress and Maasai beaded collar. We were allowed to use the common room of The Haven complex in Barrhaven, which allowed enough space for eight of us to paint.



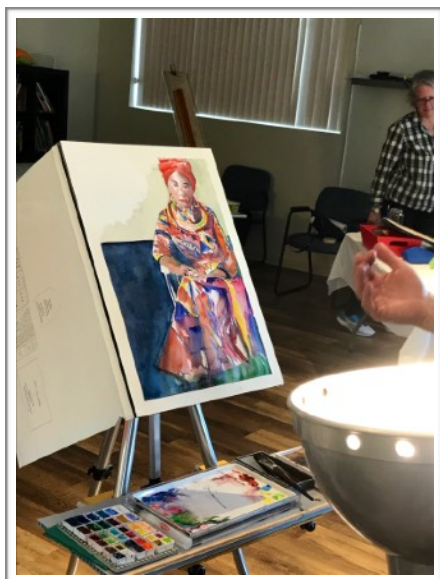
Left, Janet Agulnik, with her painting, and right, Sri Putri Julio, posing with her painting with model Sahada.

Rachel MacDonald, a Fellow of the OWS and instructor of watercolour painting, played a major role in both initiating this endeavour and connecting us with Sahada. I was quite positively surprised by the interest in this event, which quickly filled, with some artists having to be unfortunately turned away. It was a great deal of fun, and some impressive pieces of figurative work were produced.



In view of the clear interest, I will certainly plan for another similar event in the fall, hopefully in a space that allows somewhat greater participation.

Right, Jane Barlow's painting



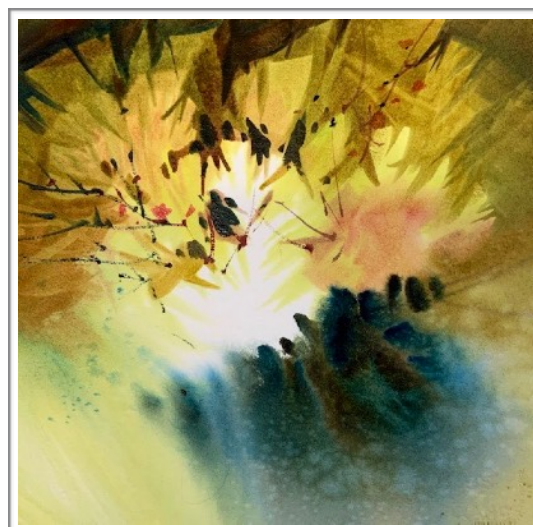
Left, Claudio Brun del Re's painting



## Programs Report (Cont'd)

### Linda Kemp Workshop

The OWS, in collaboration with the Kanata Art Club, were pleased to welcome Linda Kemp for a four-day workshop April 27 to 30. Linda Kemp is a full-time artist and instructor throughout Canada, the USA, and the UK. She is internationally recognized for her unique contemporary watercolours and innovative use of negative painting. The course filled up very quickly, with an equal representation of participants from both the OWS and the Kanata Art Club.





## Programs Report (Cont'd)

### Holbein Demo – May 25, 2019

The OWS hosted a very well attended and informative demo of Holbein watercolour products. Ms Jamie-Lou Nichols, who has been a representative for the Holbein group for many years, led us through a playful exploration of a new line of Gouache and Acryla Gouache, as well as painting accessories and watercolour paints.

Holbein was originally founded in Japan in the early 1900s and was developed initially for the art of Japanese painting. As a result, it was made without the additive agent of Ox Gall, a liquid that literally comes from the gallbladder of a cow and is added to most other watercolour paints to aid in the expanding or spreading of the pigment on the paper. This means Holbein paints have a uniquely contained or more controlled flow of pigment, allowing it to be used in a more concentrated, precise manner that is less likely to become muddy. Furthermore, the absence of this animal byproduct means that your paints will never again become mouldy.



An additional benefit of Holbein watercolour paint is that even when completely dry in your palette, it will reactivate immediately with a wet brush, giving you a pigment-loaded brush instantly. You can empty the tube into your palette and it will not crack or fall out in pieces, making travel with your painting supplies easy and clean, and your paint tubes, when capped appropriately, will never dry out.

Holbein's new Gouache line of watercolour paints are unique in that they have no added whitening agents and are packed full of pigment, making them rich, consistent, and clean. They can be used easily for calligraphy, even on the new black watercolour papers!

Holbein's line of Acryla Gouache work much the same as the watercolour paints, but they will not reactivate when rewetted after they have been allowed to dry on the paper, and they remain permanent on the paper.

Holbein has several additive mediums, including pure Ox Gall, which can be added to your water to enhance the spreading of the pigment if you wish. Be careful to keep this separate from your other paints to keep them mould free. A sizing medium can be very useful when directly spread onto the surface of your white paper. This dries to invisibility, but when paint is applied on top of it, and allowed to dry, it is easily lifted with a damp brush, back to the white of the paper, and has no impact on the colour of the paint when painted over it. An iridescent medium allows you to create a pearlescent effect in any of the water-based paints. Simply squeeze an amount into your palette and mix with the pigment.



## Programs Report (Cont'd)

### Holbein Demo – May 25, 2019

All of these products are currently available through Wallack's on Bank Street and Select Fine Arts Materials on St. Joseph Blvd, Orleans, locally and online. Holbein's pricing is quite competitive with other artist quality products.

Many thanks to Jamie-Lou for this fine presentation.

(At the presentation, Jamie-Lou mentioned an upcoming Vermont Art Event. Here is a link to the webpage, which is also the flyer: <http://vermontartevent.com>.)



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### DIY Framing - Half-day workshop coming this fall (date to be determined)

This workshop will provide you with a general knowledge of assembling your own frames, which gives that professional finishing touch to your artwork at considerable cost savings. Topics to be discussed are required materials and supplies, equipment and tools, techniques and complete step-by-step procedures. A variety of frames will be presented, including metal framing with glass, traditional and float mat assembly, and framing with standard-sized wood frames. Handouts will be provided as well as time towards the end to practice cutting mat boards.

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## "Winter's Last Light" - Planning a Sequence for Your Watercolour

by Vic Dohar

In the watercolour classes I teach, one of the strategies I often state and encourage is that careful planning will yield better results with less frustration. One cannot dive in, as with oil or acrylic, and make corrections and changes on the fly. It's important to know and understand your approach to painting, which will systematically guide you from start to finish. I often work from background to foreground, light to dark values, coarse to fine details throughout the entire painting, rather than focusing on one specific object/area and moving on to the next. I find this approach leads to better harmony in colour, shape, and texture throughout.

This series of sequence photographs from the painting "Winter's Last Light" (6½x20½ in.) highlights these aspects and the importance of carefully planning a sequence. I encourage you to establish a sequence and a plan in your next watercolour. This is also one of the topics I'll be covering in my upcoming watercolour course this fall. If you are interested in attending, please visit my website, [www.vicdohar.com/courses](http://www.vicdohar.com/courses).

Paper: Arches 140 lb. cold press, bright white

Paints: Quinacridone Gold, Quinacridone Burnt Orange, Ultramarine Blue Deep, Pyrrole Red

## Planning a Sequence for Your Watercolour (Cont'd)

**Image 1:** After stretching the paper on my luan board and letting it dry, I sketch the main parts of the composition. I make sure that the patterns of trees and branches are irregular and varied in their thickness, placement, and orientation. Plus, I make sure that the focal point, or sun spot, is not smack dab in the centre. When painting the initial background wash, it is imperative to leave the white of the paper where the sun spot will be, and ensure all edges are soft and blended.



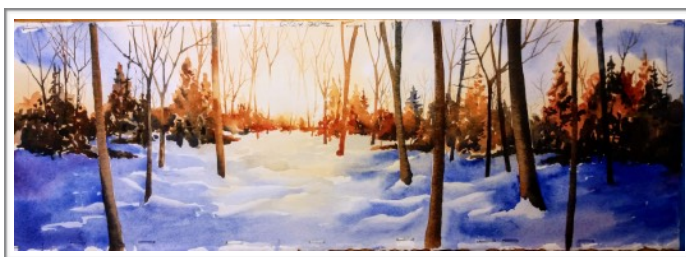
**Image 2:** Using a round #12 brush I begin to paint the initial shapes of the distant trees along the horizon with a mixture of warm and cool colours, letting them mix and mingle on the paper. Around the sun spot, the colours are warm and lighter in value compared to the edge of the painting.



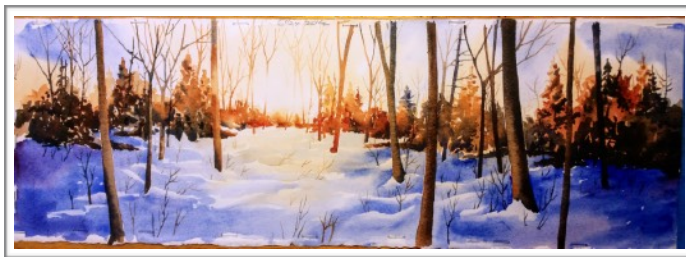
**Image 3:** I repeat the process again with darker values to further define the background trees. I also begin to paint in some trees and branches using a rigger brush. At this stage, the composition is beginning to take shape and I pay careful attention to ensuring that the tree trunks and branches look natural. It's important to maintain randomness and irregularity in their spacing, orientation, thickness, and direction—something very hard to accomplish. You will also notice that there are lost edges around the sun spot, which further enhance the focal point.



**Image 4:** I complete the composition by painting in the remaining tree trunks and the snow, with its undulations, warmer and lighter values near the sun spot and cooler and darker colours at the edge.



**Image 5:** Finally some detail work is added, using a rigger brush to add some branches of saplings poking through the snow.



## News from around the Society



Renate Hulley with her paintings at the Art Lending of Ottawa show at the RA Centre on March 9.

## The Ten Collective Second Annual Exhibit of Paintings in Almonte April 6-7, 2019

"It was a wild and wonderful weekend!"

This year's show received more than 1,600 visitors. They came from Ottawa and the Ottawa Valley, Montreal, Quebec City, and Toronto. The artists were overwhelmed, sold many of their paintings, and, most importantly, met many new art lovers who are now aware of their work.

"We are very excited about sharing our work with each other's networks and about holding the exhibit once again in a Canadian national historic site," said The Ten Collective founder, Eileen Hennemann. "It is a perfect venue for a group of our size." The show was held at the Mississippi Valley Textile Museum in Almonte on April 6 and 7. The Ten Collective artists are Amelia Ah You, Jill Halliday, Eileen Hennemann (OWS member and third from the right in the above photo), Rosemary Leach, Marina May Raïke, Katherine McNenly, Kaija Savinainen Mountain, Jennifer Noxon, Lily Swain, and 2019 guest artist Eleanor Doran.



(Below, a recent painting by Eileen Hennemann.)

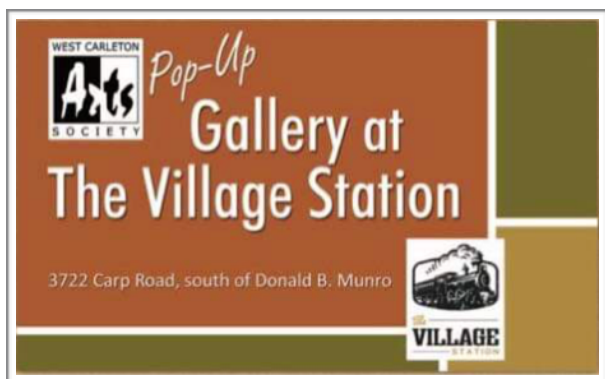
The 2019 show displayed all new work, with select paintings available for purchase, and featured artwork in a variety of styles—acrylic, oil, watercolour, and mixed media—with no two artists alike.

To view a video of the show and photos taken by professional photographer Trevor Johnston, please visit the Blog of The Ten Collective website: [thetencollective.com](http://thetencollective.com).





## News from around the Society (Cont'd)



The West Carleton Arts Society has opened a new art gallery in Carp called the Pop-Up Gallery at The Village Station, 3722 Carp Rd. The gallery opened May 1 and will be there for three months. Twenty artists are involved, including Brenda Beattie, shown here with three young artists at the gallery on May 5.



Hours: Monday closed  
 Tues, Wed, Thurs: 10 am - 6 pm  
 Friday: 10 am - 7 pm  
 Saturday: 10 am - 6 pm  
 Sunday: 12 - 4 pm.

\*\*\*\*\*

Sally Jackson shares a few sketches from a recent trip to Cuba, as well as a sketch/portrait done with The Bottom Line Art Group.



## Upcoming Shows/Exhibits

Catherine Willis-O'Connor cordially invites you to:  
 ALMOST SUMMER EVENT - FOUR FABULOUS ARTISTS  
 June 01 to June 30, 2019 at: MANOTICK GALLERY AND  
 FRAMING, 5517 Main Street  
 Manotick ON  
[https://www.manotickartgalleryandframing.com/  
 events.html](https://www.manotickartgalleryandframing.com/events.html)

Featuring: Ottawa Watercolour Society member  
 Catherine Willis-O'Connor, along with artists Katherine  
 Muir Miller, Lynda Shaw and Marleen Campbell.



\*\*\*\*\*



Andrea Noriega, will be displaying her watercolours  
 at The Chrisalis (625 Chemin des Érables,  
 Wakefield, QC) for the summer (June 15 - August  
 15). To celebrate, there will be a launch night "art  
 vernissage" on June 15 from 6:00 pm to 8:00 pm,  
 with wine and cheese! Please come and join us for  
 this exciting exhibit.

Preview the online portfolio at [https://  
 www.localartworkshops.com/gallery](https://www.localartworkshops.com/gallery)  
 Instagram: @watercolour613

\*RSVP is not required, but is requested to help  
 prepare. Thank you!

\*\*\*\*\*

## Fourth Annual Studio Tour

Why not enjoy a pleasant drive in the country, maybe visit our local winery or Porkfest, and enjoy ten artists' studios in the Williamsburg, Morrisburg, and Iroquois area. Two of the stops are located along the beautiful St. Lawrence River. The tour runs from 10 am to 4 pm on Saturday, August 17. If you are coming from Ottawa, I'd suggest leaving about 9 am.

We don't have all of the advertising completed yet, but you can check my website:  
[www.annebarkley.ca/category/news](http://www.annebarkley.ca/category/news) in July and you will find a map and more details then.  
 Hope to see you!

Anne Barkley SCA FOWS  
[www.annebarkley.ca](http://www.annebarkley.ca)



## Art Classes

### Introduction to Watercolour Course

#### About the Course

Learn the basics of watercolour in a relaxing and supportive environment. No previous painting experience required, just your enthusiasm and willingness to learn!

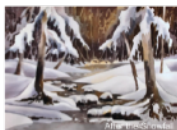


- Learn about paints, brushes and paper
- Develop techniques for creating washes, glazing, wet-on-wet and dry-brush
- Understand colour theory and mixing to get the most from a limited palette
- Explore design elements and principles to create strong compositions
- Incorporate methods to preserve whites and achieve deep rich darks

#### Testimonials

*"Vic provided a very detailed and extensive course in a supportive atmosphere. I enjoyed learning multiple new techniques from him. I would recommend taking courses from Vic, he is a skilled teacher."* [PM]

*"This has been a wonderful experience. Vic, you have been an excellent teacher."* [RS]



*"Vic is a gentle teacher who demonstrates a variety of techniques while allowing his students space to apply them in their own way."* [KH]



#### Course Instructor

Vic has over 20 years of watercolour experience, has given lectures and taught workshops on various art topics. He is an active member of various regional art associations, and a Fellow with the Ottawa Watercolour Society since 2009.

For course information, availability and registration please visit [www.vicdohar.com](http://www.vicdohar.com)

#### Course Description

Courses consist of five or six 3-hour classes on a weekly or bi-weekly basis depending on venue. Each class will focus on a different topic and goal. Includes instructor-led lessons and demonstrations, detailed weekly handouts, and ample studio time to practise with feedback and guidance.

Class sizes are limited.

### Introduction to Watercolour Course by Vic Dohar, FOWS

OWS Fellow member Vic Dohar will be offering an Introduction to Watercolour course beginning this fall. The course will focus on the fundamentals of watercolour, with emphasis on techniques, managing and controlling water, working with limited colour palettes, creating strong compositions, and careful planning to achieve successful paintings.

Time and Dates: Tuesdays 9 am – 12 pm, six bi-weekly classes - September 10 and 24, October 8 and 22, and November 5 and 19, 2019.

Location: In classroom at Moncion's YIG, 685 River Rd at Earl Armstrong Blvd. It's a beautiful, bright, and spacious room with big windows and a tilted overhead mirror to observe demonstrations.

For further course information and to register, please visit Vic's website [www.vicdohar/courses](http://www.vicdohar/courses). Only three spaces left!

## Art Classes (Cont'd)

Jenn Raby Art Studios/ART FROM MY HEART

### Primary Batik Class:

This class is for those who wish to take a journey with their heart, body, and sense of wonder to experience firsthand the joy of making art and the excitement of watching it develop right before their very own eyes and by their very own hands. I will lead and support you through this journey and provide all the materials you will need. Be prepared to wow yourself and be sure to bring your camera.



Finished artwork will be: 2 pieces X (16" x 20") and 4 pieces X (11" x 14").

September 9 - 13, days. All materials included to complete five batiks. Limited to 6 students. Cost: \$290

For more info, please see [jennifer-raby.pixels.com](http://jennifer-raby.pixels.com) or call 613-267-8752.

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## List of OWS Executive Members

Unless otherwise indicated, questions regarding all positions may be directed to [info@owswatercolour.com](mailto:info@owswatercolour.com).

### Position:

President

Vice-President

Secretary

Treasurer

Webmaster

Exhibitions

Exhibition Chair of WBSCG

Newsletter Editor/Hard Copy Mail

Membership

### Name:

Pauline Goss 613-220-3738  
[info@owswatercolour.com](mailto:info@owswatercolour.com)

Vacant

Vacant

Vic Dohar 613-825-7328

Brenda Beattie 613-299-8113

Vacant

Jean Sunter 613-828-6077

Pauline Goss 613-220-3738

Elizabeth Hogan 613-301-0226  
[newsletter@owswatercolour.com](mailto:newsletter@owswatercolour.com)

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Social Convenor(s) Programs	Vacant Jane Barlow 613-224-4409
Publicity Past President	Vacant Rick Sobkowicz 613-825-0827
Archives Photographers	Vacant Renate Hulley 613-724-6458 Brent Goss
Digital Images	Vic Dohar 613-825-7328
Communications	Brenda Beattie 613-299-8113 Elizabeth Hogan 613-301-0226 <a href="mailto:newsletter@owswatercolour.com">newsletter@owswatercolour.com</a>
Advisors	Anne Remmer Thompson, Charlie Spratt, Ted Duncan

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## Home Pages/Websites/Email

(If you don't see your name on the list and would like to have it in the next newsletter, please get in touch with me at [newsletter@owswatercolour.com](mailto:newsletter@owswatercolour.com).)

Janet Agulnik - [janetagulnik.com](http://janetagulnik.com)  
 Alan Bain - [alanandaudreybain.com](http://alanandaudreybain.com)  
 Anne Barkley - [annebarkley.ca](http://annebarkley.ca)  
 Brenda Beattie - [brendabeattie.com](http://brendabeattie.com)  
 Barbara Brintnell - [brintnellatelier.ca](http://brintnellatelier.ca)  
 Nancy Burke - [honeygables@rogers.com](mailto:honeygables@rogers.com)  
 Barbara Camfield - [hollandcamfield@aol.com](mailto:hollandcamfield@aol.com)  
 Monique Dea - [facebook.com/simamon](https://facebook.com/simamon)  
 Vic Dohar - [www.vicdohar.com](http://www.vicdohar.com)  
 Ted Duncan - [tduncan.ca](http://tduncan.ca)  
 Arlette Francière - [arlettefranciere.com](http://arlettefranciere.com)  
 Pauline Goss - <http://www.pasigodesign.com>  
 Eileen Hennemann - [eileenhennemann.com](http://eileenhennemann.com)  
 Tong Li - [www.tongartspace.com](http://www.tongartspace.com)  
 Rachel MacDonald - [rachelann.minchin@gmail.com](mailto:rachelann.minchin@gmail.com)  
 Shirley Moulton - [shirleymoulton.com](http://shirleymoulton.com)  
 Yvon Perrier - [yvonperrier.com](http://yvonperrier.com)  
 Patricia Smith - [jazzbo.ca](http://jazzbo.ca)  
 Rosy Somerville - [rosysomerville.com](http://rosysomerville.com)  
 Betty Sullivan - [bettysullivanart.com](http://bettysullivanart.com)

Charles Spratt - [cspratt.ca](mailto:cspratt.ca)

Anne Remmer Thompson - [anneremmerthompson.ca](mailto:anneremmerthompson.ca)

Diana Westwood Guy - [dianawestwoodguy@gmail.com](mailto:dianawestwoodguy@gmail.com)

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## Editor's Note

Thanks once again to all those who sent in articles and photos for this edition of the newsletter. I know there are many watercolorists out there with a lot of expertise to share, so why not write an article for the September newsletter? Or if you plan to see an interesting art exhibit this summer or will be taking your paints along on your summer vacation, please think about sharing it with your fellow artists in the Society.

Our New Members' Corner is still a work in progress, so let me welcome four new members here:

Cheryl Mattice

Sharon Collins

Linda Sheard

Nicholas d Lapan

I look forward to hearing about—and seeing—your summer painting adventures!

Until September.

Elizabeth

[newsletter@owswatercolour.com](mailto:newsletter@owswatercolour.com)