



Ottawa Watercolour Society
La société d'aquarelle d'Ottawa

NEWSLETTER

'Bucket', by Lee Hull



President's Message

By Pauline Goss



This year's lineup of juried exhibitions, workshops, special events, and more is definitely kicking us off to a good start!

Starting with exhibitions, we have three great venues that have now been confirmed: OWS will be exhibiting the 77th juried show, "Splash Aquarelle", at the well-known Galerie Old Chelsea. Nestled in the Gatineau Hills, the gallery has been a favourite and a great success for previous OWS shows. Old Chelsea exhibition dates are April 20 - May 9, 2018. The application form appears at the end of this newsletter. See you at the jurying!

Next in 2018, we are very excited to announce that OWS will present the 78th show, "Visions in Watercolour", at Applecrate Galleries in Manotick. Applecrate was opened in 2017 and already has quite a reputation for exhibiting the works of top local, national, and international artists. Stay tuned for more details in early summer. This exhibition will be held September 8 – November 9, 2018.

For early January 2019, we are pleased to announce that the 79th show, "Brush and Water", has been accepted by jury of the Ottawa Community Galleries to exhibit at the Shenkman Arts Centre in Orleans from January 10 to February 12, 2019. "Shenkman Arts Centre is a creative hub where artists and audiences meet to explore a diversity of arts"—making it another favourite venue for OWS members!

If you're looking for workshops, Jane Barlow has an amazing lineup of top-notch artists coming to town. Starting with Janet Rogers this spring, followed by Linda Kemp in 2019, and more in the works for 2020. Check out the Programs section in this newsletter and keep an eye out for emails announcing upcoming workshops and all other activities and events.

This year, please note that Fellowship jurying will be held in the spring instead of late fall. As usual, qualifying members will be contacted by Rick Sobkowicz and will be invited to present a collection of their most recent paintings.

I'd like to extend special thanks to all OWS Executive and Committee members, including Rick and Margaret, Vic, Setor, Brenda, Jane, Renate, Jean, Elizabeth, Sally, Brent, and all the part-time helpers who pitch in when needed. These people make things happen! If you would like to get involved in the organization or in any of the Society's activities, send me a line. We'd love to hear from you. We are always looking for volunteers.

Enjoy the 2018 lineup, stay tuned, and happy painting!
Pauline FOWS, President

The interaction of artist with the medium is like a dance—full of motion, feeling and expression.
Janet Rogers

Exhibition at Walter Baker Sports Centre

January 27 - March 31, 2018

Text by Pauline Goss and photos by Brent Goss

The Walter Baker Sports Centre is the permanent location in Barrhaven where OWS displays members' works of art year-round. Non-juried exhibitions are regularly rotated every two months. All members are invited to participate any time at this location, except for one rotation per year where the exhibition is reserved for members who have attained the Fellowship member category.

Current Exhibition

Paintings currently on exhibit at Walter Baker are listed and shown below. Thanks to all for sharing your paintings, and we look forward to seeing more fabulous watercolours in the near future. Mark your calendars with the date of the next show and watch for the OWS email that will provide registration details (coming mid-March).

Title	Artist	Size
VIEW FROM SANTORINI	Isabelle Jerome	14 x 18
WAITING FOR A FRIEND	Isabelle Jerome	11 x 14
WHITE TULIPS	Renate Hulley	21 x 16
ICE FALL BY THE ROAD SIDE	Renate Hulley	18 x 24
SNOW STORM IN APRIL	Renate Hulley	22 x 30
CHINESE AZALEAS	Barbara Brintnell	25 x 19
SAY IT WITH FLOWERS	Barbara Brintnell	23 x 29
HYDRANGEA	Barbara Brintnell	24 x 30
FOR MOM	Pauline Goss	20 x 28
BOUQUET	Pauline Goss	16 x 20
PINK BURST	Pauline Goss	16 x 20
CHARLOTTE'S RAINY DAY	Alain Godbout	18 x 24
A WALK IN THE SUN	Alain Godbout	18 x 24
MACUMBA	Alain Godbout	14 x 18
ALONG THE BARON	Vic Dohar	20 x 32
SUGAR SHACK AT MILL POND	Vic Dohar	20 x 26

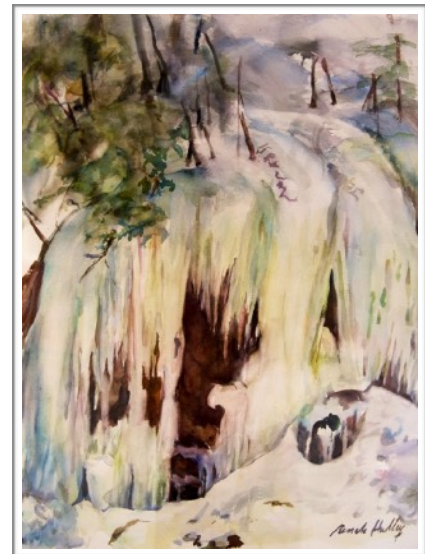
Exhibition at Walter Baker Sports Centre (Cont'd)



Left, "View from Santorini", and below, "Waiting for a Friend", by Isabelle Jerome



Above left, "White Tulips", right, "Ice fall by the Roadside", and below, "Snow storm in April", all by Renate Hulley



Exhibition at Walter Baker Sports Centre (Cont')



Far left, "Chinese Azaleas", right, "Say it with Flowers", and middle, "Hydrangea", all by Barbara Brintnell (These paintings were also part of the Fellows exhibition - see below.)



Bottom left, "For Mom" and below right, "Bouquet", by Pauline Goss



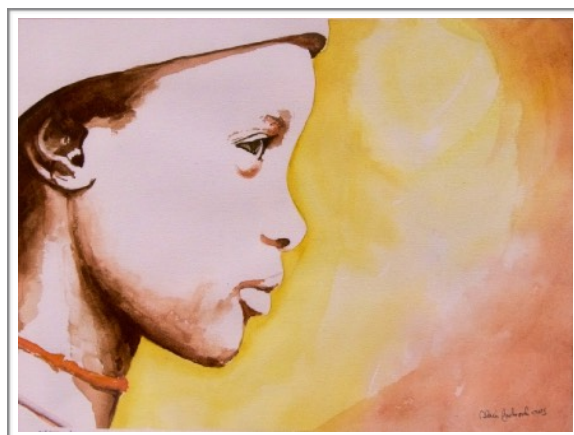
Exhibition at Walter Baker Sports Centre (Cont')



Left, "Pink Burst", by Pauline Goss



Above "Charlotte's Rainy Day", left, "A Walk in the Sun", and below, "Macumba", all by Alain Godbout



Exhibition at Walter Baker Sports Centre (Cont'd)



Left, "Along the Baron", and below, "Sugar Shack at Mill Pond", by Vic Dohar

The next Walter Baker Exhibition, open to **all members**, starts March 31, 2018. Bring your paintings and we'll show them off!

Conditions:

Original works only.

Traditional watercolour on any surface.

All paintings must be ready for hanging, as applicable to the surface. Those on traditional watercolour paper must be matted and be under glass. Please ensure that your frame is properly wired for hanging and that the wire is strong enough to support the weight of your frame.



Painting(s) must not have been previously shown at the Walter Baker Centre; however, it may happen that a painting will need to be on exhibit for a second rotation.

Enhancements made with other water-based medium, such as water-soluble pencil, gouache, acrylic, egg tempera, or casein, may be accepted as long as they do not exceed 10% of the total painted surface area.

Collage, oil-based, and dry media will not be allowed.

Digital reproductions or mechanically enhanced images will not be allowed.

All work submitted must have been produced within 36 months of the first day of the exhibition.

All work submitted must be original and must not reproduce art from published sources or another artist's work or reference that cannot be attributable to the submitting artist, including other people's photos as reference.

Submitting artist may be required to certify that the work submitted complies with the stated requirements.

Exhibition at Walter Baker Sports Centre (Cont'd)

You must be a member of OWS to register. Please write in your membership number (found on your membership card) on the application form.

All paintings should be clearly marked with title, artist's name, price, and size of piece.

All paintings shown must be for sale.

A 15% commission from all sales will be used to support Young at Art annual award winners.

The OWS takes no responsibility for theft or damage of any paintings. Artists are responsible for obtaining their own insurance.

Interested buyers will contact the artist directly to arrange a sale. Member information is posted on the exhibit wall.

Fellow Members Exhibition

Only one exhibition per year is restricted to the Fellows of the Society, and this year the Fellow Members' exhibition was held December 2, 2017 to January 27, 2018. For this show, a total of seven (7) OWS Fellows participated, with some members presenting up to five (5) paintings. Titles and paintings are shown below.

Title	Artist	Size
FALL HARVEST	Kringen Henein	14 x 16
COUCHER DE SOLEIL, ST. AIME DES LACS, QC	Pat Smith	18 x 22
MEMORIES OF YESTERYEARS III	Pat Smith	18 x 24
WASP PALACE	Pat Smith	20 x 26
THE WORD IS PATRIOTIC	Pat Smith	20 x 26
CHAIN OF EVENTS	Pat Smith	16 x 20
WAITING	Tong Li	18 x 12
THE PARLIAMENT HILL BUILDING	Tong Li	11 x 14
OTTAWA RIVER	Tong Li	11 x 14
CHINESE AZALEAS	Barbara Brintnell	25 x 19
SAY IT WITH FLOWERS	Barbara Brintnell	23 x 29
HYDRANGEA	Barbara Brintnell	24 x 30
WELCOMING	Pauline Goss	16 x 20

POND INLET

Renate Hulley 18 x 16

THE EDGE OF WINTER

Pauline Goss 16 x 20

TUNE-IN / DROP-OUT

Alain Godbout 16 x 20

SUMAC FIELDS

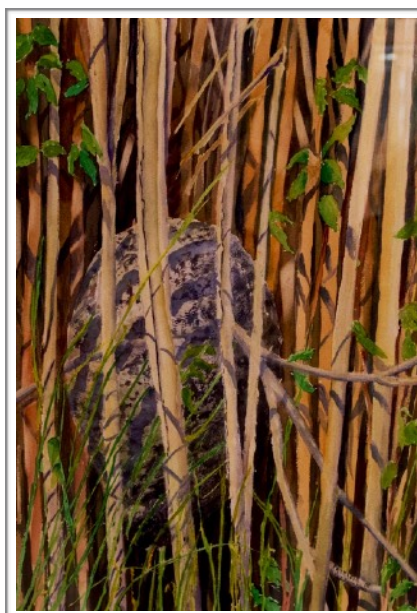
Barbara Brintnell 23 x 31

WHITE HOLLYHOCKS

Barbara Brintnell 25 x 20



Above, "Fall Harvest", by Kringen Henein, and right, "Coucher de Soleil, Aime des Lacs", by Pat Smith



Above "Memories of Yesteryears III", and right, "Wasp Palace", by Pat Smith

Exhibition at Walter Baker Sports Centre (Cont'd) Fellow Members Exhibition



Above "The Word is Patriotic", and right, "Chain of Events", by Pat Smith



Above "Waiting", above right, "Parliament Hill Building", and right, "Ottawa River", all by Tong Li

Exhibition at Walter Baker Sports Centre (Cont'd) Fellow Members Exhibition



Above "Welcoming", by Pauline Goss;
above right, "Pond Inlet", by Renate
Hulley; right, "The Edge of Winter" by
Pauline Goss



Right, "Tune in/Drop out", by Alain
Godbout



Exhibition at Walter Baker Sports Centre (Cont'd) Fellow Members Exhibition

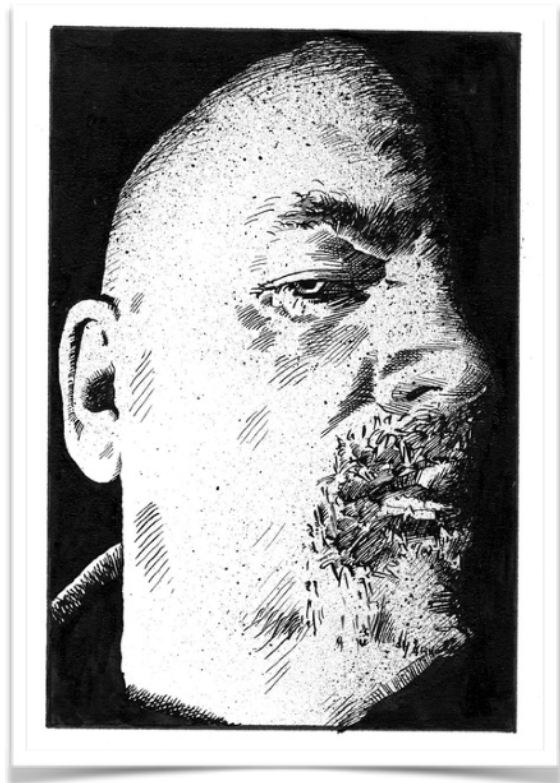


Above, "Sumac Fields", and right, "White Hollyhocks", by Barbara Brintnell

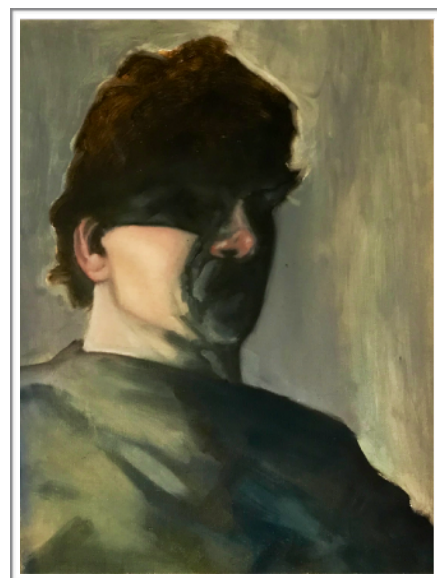


Introducing Artist Lee Hull

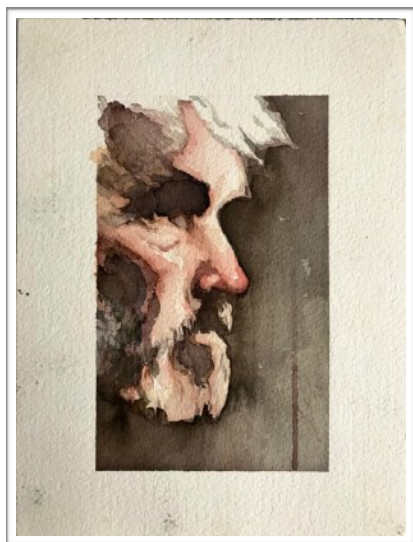
by Elizabeth Hogan



Lee Hull's love of drawing began early. In Grade 3 he won a Participation Award for a drawing of a shark chasing a swimming man. It was an auspicious beginning. Lee copied his comic book heroes' black and white line drawings, but always coloured them with a watercolour wash to bring them to life. He went on to experiment with both acrylics and oils but neither were quite right for him, and he played around with gouache but the graininess of the paint and the way it moved on the paper didn't appeal to him.



Above, self-portrait, 2014, and right, self-portrait, 1989

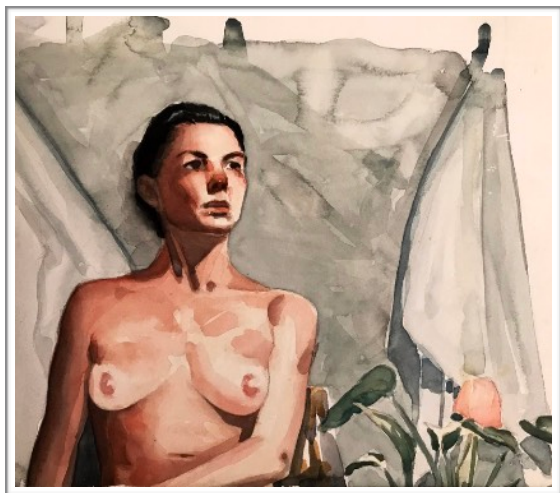


OCAD painting, 1988

Watercolour became Lee's favourite medium, due, he says, to "its beauty, immediacy, and danger." Unlike oil paint, there is no margin for error with watercolour: "one wrong move and a whole piece could be ruined."

Lee was born in Halifax but has lived in many cities in Ontario. He attended the OCAD University (formerly the Ontario College of Art and Design) in the late 1980s and 1990s, and during that time spent a year in Italy at the Florence campus. It was also at this time that he spent a year working in the studio of William McElcheran, an accomplished Canadian painter and sculptor.

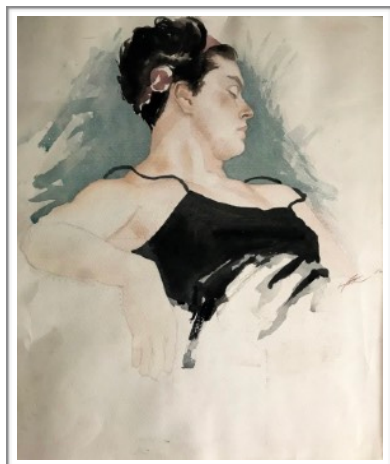
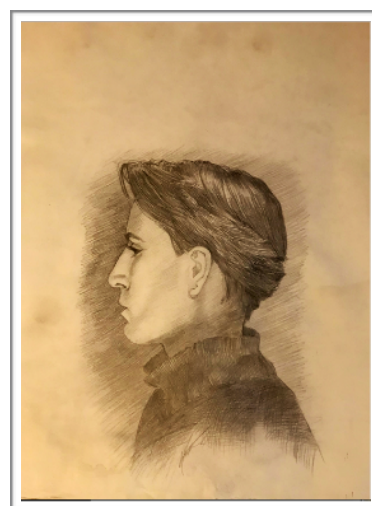
Introducing Artist Lee Hull (Cont'd)



OCAD painting 1988, left, and "Steph", below left

Early influences for Lee were the master draftsmen behind the comics he loved as a boy, including Neal Adams, Frank Frazetta, and Hal Foster, to name a few. These were followed by the classic artists—Bosch, da Vinci, Botticelli, Dürer, Bacon—until his eventual exposure to Andrew Wyeth, whom he greatly admires.

Sketch of
Italian Girl 1991



Wyeth, Lee notes, was "a superb draftsman who manipulated tempera and watercolour like a master", and adds, "Well, he is a master."

Lee's interest in watercolour was primarily due to the artists who influenced him, who used watercolour in some fashion, from a preliminary sketch to a finished painting. He prefers to paint subjects that aren't

as common in watercolour, such as portraits, and his inspiration comes from his own observations as well as images of the paintings he admires.

During his year in Italy, Lee spent a great deal of time painting en plein air, but after one particular rain storm, he gave it up. "Swiftly moving Tuscan clouds turned into rain clouds and my paper got soaked, thus ruining something I had spent hours on. I still have that painting." He adds that "flies landing and dragging paint across an area meant to be devoid of insect tracks" were also a factor in his decision to paint indoors.



Deer for Anne

Introducing Artist Lee Hull (Cont'd)

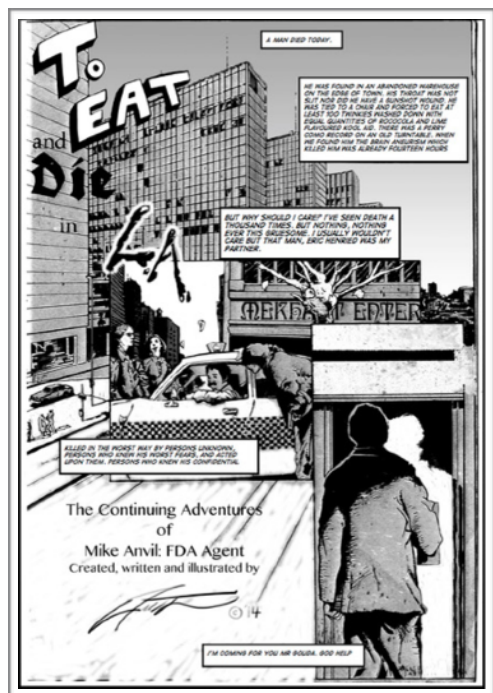


Left, Manion's Barn, and below, Monty

Lee paints primarily from photos he has taken, allowing him to manipulate the models into the postures he desires and to achieve the lighting effects he wants.



Above, Takasago, and below, an example of Lee's line art



When asked what advice he has for beginners, Lee says, "Learn to draw first. Light and shadow are incredibly important."

Lee teaches elementary school grades 5, 6, and 7 in the Kingston area. He has had shows in Europe and Japan, and has won several awards for his work, both in watercolour and oil. If you would like to see more of Lee's work, please visit his website at lhullart.simplesite.com.

Right, Lee with "Brian" at the OWS 72 Juried Show, Judge's Choice and Top Choice Award



The Art of Travelling

by Shirley Mancino



Hello from Prachuap Khiri Khan in Thailand. I am on another three-month painting and travelling adventure. Since it is about my 15th time in this great country, I am doing very little in the way of sightseeing.

This small town of Prachuap and its environs are an absolute visual delight. It is built in the middle of three large horseshoe bays, each of which culminate in rocky, karst-like tree-covered headlands reaching out into the azure waters of the Gulf of Siam.

There are a number of islands off the shore of each bay. If you have seen the movie *The Beach* with Leonardo Di Caprio, then you've got the picture. It is a quiet, friendly government town, so fairly prosperous without needing to rely on a lot of tourism. There are perhaps a total of 100 foreign tourists and year-round expats in the town.

The town empties its grey water onto the beachfront at the seawall of the main town, so it is not too clean to swim there. There are many small and large fishing boats anchored, and that just adds to the visual interest. The seafront promenade makes for a lovely walk along the seawall in the mornings and evenings, when it is cooler, and there is a huge Friday and Saturday market here.



Ao Manao Beach

The swim beach is in the bay next to the town's bay. It is about four kilometres from where we are staying, so we hitchhike there; only once in three weeks have we waited for more than one vehicle to pick us up. In fact, the first vehicle that happens along sometimes stops for us and apologizes—they show us that they have no room for us. Once our ride was a military police general, and we had a lovely conversation with him.

The Art of Travelling (Cont'd)

Sometimes we have very abbreviated conversations in English and Thai if our drivers do not speak at least a little English. But these rides are very interesting and have the fun of getting to the beach!

We splurge to rent lounge chairs and umbrellas under the huge casuarina trees. These are actually like the old-fashioned sling chairs that fold up flat. They have woven plastic fibre seats instead of the canvas, which were used in the 1950s and 1960s in our Canadian resorts. We rent two chairs for 20 baht each or about 80 cents Canadian

each. They are always grouped under umbrellas with at least six to nine chairs in a circle, and we are always in the shade under huge casuarinas

trees. During the week the beach is almost deserted. Keep in mind, it is winter here and you see very few Thais going in the water at all; if they do, they are just as likely to be wearing trousers and shirts as anything else. Most do not seem to own bathing suits, or they are just too reserved to wear them.



This is where I paint.

The Thai people go all out with their food and have many dishes delivered right to their beach table—not a big surprise as food is a passion here. It often includes a hot pot with all the trimmings. In fact, I think they come to the beach just to eat!



The Art of Travelling (Cont'd)

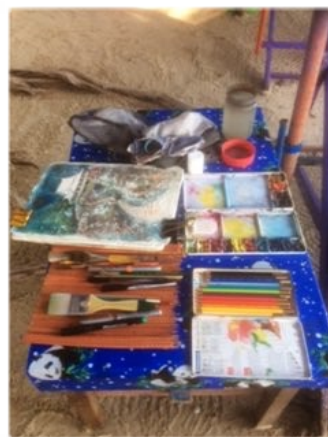
One of our most favourite activities is hanging out at the fresh fruit and vegetable markets. We find all kinds of delightful things and are constantly making new discoveries. In this town there is a morning market two blocks from us, an afternoon market that goes from about 3 o'clock to 6 o'clock, and an evening market that is like a big outdoor food court in the main plaza in town.

We wander around from stall to stall and decide what looks good to eat. There are many stalls selling a variety of noodle soups, there are some selling mainly fish and seafood, which is fried up for you on the spot, and there is a stall that has about 12 different flavours of homemade ice cream. We also have a weekend night market on the seafront (the lungomare in Italian or malecón in Spanish). It is a combination of takeaway food, food prepared for you on the spot, snacks and sweets, people selling massages, clothing, sunglasses, and other odds and ends.



I have painted a total of five watercolour paintings so far on handmade saa paper, but I am running out of paper and will have to go looking for more. Some of these are inspired by Thailand and some by my trips to Italy. I seem to be in a rock and stone phase, so Italy comes to mind more than Thailand.

If we don't go to the beach, I set myself up on the dining room table under a rapid fan and paint. The fan mostly keeps the mozzies away. Three people have contacted Dengue here in the last few years—not a simple bite or a simple disease! Since it has been cool at night (19-21 degrees), we don't need the fan, but if we don't have it on, the little beggars come and get us. If we leave the fan on, I end up with a sinus headache.



When we go to the beach, I set up my studio on a small table beside me and spend the day painting and reading.

To see more watercolour paintings produced in Southeast Asia, go to www.shirleymancino.com.

I would be delighted to receive your comments.

Six Degrees of Separation - and a Painting

by Janet Duggan

Six degrees of separation is the theory that everyone and everything in the world is connected through six or fewer steps—a chain of “a friend of a friend” that links any two people in a maximum of six steps. A watercolour portrait of Shirley Van Dusen painted by Sally Jackson is proof of this theory.

The six degrees begins with me, Janet Duggan. I live on Windermere Avenue.

Catherine Bejot, who now lives in Paris, grew up in this same house on Windermere. While visiting Ottawa one summer, she stopped by the house to introduce herself and noticed many of my paintings. Catherine told me she also paints, and that she was staying with an old family friend, Shirley Van Dusen.

Shirley Van Dusen, of course, is a beloved longtime member of the Ottawa Watercolour Society. Shirley has known Catherine for a long time, as Catherine worked as a journalist on Parliament Hill with her daughter Julie. That day, Catherine told Shirley of the visit to her old Windermere home and my paintings.



I then told Sally Jackson, my long-time painting buddy and confidante, about the interesting visitor, Catherine Bejot, née Anka, who stopped by. Sally did a double take and said, “I used to work with Catherine at the Privacy Commissioner’s Office.”

But the key link is art. As a result, Sally, Catherine, Shirley, and I were all connected—and a small cocktail party was called for!

The following year, Catherine made a request: she would like me or Sally to paint a portrait of her much loved friend Shirley. Painting portraits is definitely Sally’s forte, but she felt nervous about painting Shirley, who herself is a famed portrait painter. However, Shirley thought it would be great fun, so Sally accepted the commission. After several enjoyable

sessions together (there may have been wine), the result is the beautiful portrait “Shirley”. The painting will soon be on its way to Paris, but it resides temporarily with Shirley.

All of us, me, Sally, Shirley, and Catherine (via Skype), celebrated the grand unveiling together and our amazing connections through art.



Rediscovering Monochrome

By Alain J. Godbout

My father was a technical draftsman. Very early I had the opportunity of playing with India ink, pens, and all sorts of fancy paper. When the other kids in high school were messing around with gouache and oil paints, I kept to my private affection for ink and wash drawings. In all honesty, I loved drawing and was too lazy to properly clean brushes with solvents.

Moving on to watercolours was a natural thing. I found there was a way to increase the scope of drawings, first with coloured washes, and then I moved on to full transparent watercolours. But one element still bothered me. You needed more than ordinary skills to do calligraphic details with a watercolour brush, however fine the brush might be. The temptation to go back to nib pens and India ink kept creeping into the back of my mind. Had it not been for the stringent rules of the watercolour juries of the time, I believe I would have used it a lot more intensively.

While doing urban sketching in Montreal, I met a fellow sketcher who was using coloured felt pens to embellish his sketches. Appreciating his skill, I discovered that the felt pens were high-quality watercolour brush pens made by Royal Talens of Holland. The applied watercolour could be reactivated with water and it would behave like classical watercolour. I had to try it.



It took some time before I was able to locate an Ottawa art store that carried the product. That was a few years ago. Now it is available in most major chains. The discovery was not the desirable felt pen but the tiny bottles next to the display: liquid watercolour! I had worked with liquid acrylic, but not with watercolour. The product is branded Ecoline and it is true watercolour in a liquid suspension. There are other brands available, like Dr. Martin and Sennellier, but I have not tested them.

My first thought was to investigate if it could be a good alternative to India ink or oriental sumi ink. It was a real epiphany. It behaved like ink and watercolour at the same time. It could be applied with a nib pen, a brush, or diluted with water to obtain a full range of tones. Unlike India ink, it could be reactivated with water to obtain the effect of layered washes. The pigment content was very high and the covering power extremely good. I have tried it in wet on wet conditions as well as wet on dry, with positive results. Although it comes in most commonly used colours, up to now I have used mostly sepia, indigo, and black. The product costs around \$8 for 30ml, and a bottle will last over a year with frequent use.

Rediscovering Monochrome (Cont'd)



"On the road to Prescott";
monochrome watercolour 15x20

A second step was to revisit one of my favourite themes: monochrome winter scenes. For this, the sepia proved to be extremely flexible and gave a warmer atmosphere than black or the deep blue. Most of the scene was realized with a small brush, but many details, such as the fence in the forefront and the trees in the back, were done with a nib pen. You can appreciate that the shadow in the snow is a simple dilution of the colour with water.

"Rainy day", watercolour 10x14

If you like to have deep blacks, using liquid watercolour may be part of the solution to obtaining consistent colour and avoiding the graying effects of most tube blacks, not to mention avoiding the hassle of mixing colours and obtaining a uniform shade and tone.

This is an interesting product that may be of some use for many watercolorists and to bypass the shame of using another medium to solve some of the frequent challenges of watercolour painting.



Programs Report

by Jane Barlow



On January 20, Rachel MacDonald graciously offered to share her experience and expertise regarding participating in art shows. She spoke about how to effectively and successfully market our paintings. Her very informative talk was much appreciated by all those who came out, and certainly left us motivated to be more active in art shows and more savvy about how to represent ourselves better. (See below for Rachel's presentation notes.)

This is to be followed up by a presentation on March 3 by Brenda Beattie on how to maintain an online presence in this digital age, called "Social Media for the Artist". This will be held at Nepean CentrepoinTE Library, room 1B. Although Brenda does not consider herself an expert, she will show you what works for her and how to use social media to your best

advantage while still leaving time to paint. Brenda has a background in computer science (a Bachelor of Science in Computer Information Systems) and has worked in various high-tech jobs for the federal government for 22 years. Now she would rather be in the studio. Her talk will focus on Facebook and Instagram and touch on Twitter, YouTube, and websites. We will have access to a projector and wifi to do live demos.

Upcoming Workshops

Janet Rogers' workshop in April 2018 is now full, but we are already working on workshops for 2019 and 2020. In 2019 Linda Kemp will be coming from April 27 to 30 to teach "Simply Negative Painting". This is a method for capturing the colour, light, and shapes of woodlands and gardens. Combine basic drawing with flowing wet into wet watercolour and basic negative painting techniques to quickly create luminous works of art. Learn how to start and finish using ink pens and watercolour on clayboard panels in this all new program.

In 2020 we are very excited to be bringing renowned artist Mary Whyte to Ottawa. She is an American watercolour artist who has received international recognition for her watercolour paintings of contemporary realism and portraiture. In 2016 the Portrait Society of America chose Mary Whyte as the recipient of the Society's Gold Medal. The Gold Medal is the highest honour awarded by the Portrait Society.

Drop-in Painting Group

Thank you to those who have responded to my questions about interest in a drop-in painting group. Several have responded to say this seems to be a good idea, but they personally would not attend. Only four have expressed an actual interest, and of the four, there is a split between those interested in daytime or evening. This means that only three may attend, including myself.

Programs Report (Cont'd)

Given the cost of renting a space and the work of organizing, I don't think there is sufficient interest. However, should I hear from more of you, the artists, I would gladly arrange this. Rental for space varies from about \$20 to \$30 for a three-hour block, and there are spaces available through either the Nepean Visual Arts Centre, the Nepean Creative Arts Centre, or the City Archives on Tallwood (only daytime). Church halls are another option, typically also for about \$25, though often in basements or spaces without windows.

Please contact me at barlowjanem@gmail.com if you are interested.

Art Show Guidelines - Presentation by Rachel MacDonald



On January 20, 2018, it was my pleasure to present basic show guidelines to members of the Ottawa Watercolour Society. The key points I stressed were that, "this is not a competition" and "there is enough market for us all". If we take the step to show our work, new doors may open for us. If we don't, our closets will become very full!

Being an artist means that we wear many hats. Art marketing requires that we be designer, creator, photographer, displayer, retailer, accountant, and sometimes packer and shipper. It is very important that we be smart and learn everything we possibly can about effective participation, so that talents and energies are not wasted.

1. **Prepare** - We must never pull out all the pieces that didn't sell last year and think we will be successful. Prepare new, fresh work and focus on who will be walking by the display. The painting that may be popular in Halifax or Vancouver may not be well received in Ottawa. For example, we should not bring "portraits" to an orchid show or "urban art" to a garden show. And every piece should be professionally framed. Always aim higher and bring your best work.

2. **Display** - An organized display is critical. Colours need to flow and frame colours should be grouped. When hanging a single-row display, measure from the centre of your painting 54 inches to the floor. This way, all paintings are centred consistently. Your display must "stop" the show walkers. Your strongest colours should be placed where they are most visible from the traffic flow. Know the entrances and exits, and place your art so that your work "stands out". If you don't, many people will walk the show and never see your work. If this happens, then you may not have placed your paintings advantageously.



Art Show Guidelines (Cont'd)

3. **Retail** - "Work the show", but do not "hard sell". Keep notes and follow up with prospective buyers a week later. Some very interesting "lookers" need time to consider the purchase of a painting. I write an invoice for every sale; those names, phone numbers, and email addresses are valuable for future shows. It will pay off. Managing money needs to be well planned. I only accept cash and use SQUARE for credit cards at a show. It's not recommended that you accept personal cheques, especially if you don't know the buyer. A PayPal account may also be a smart move. Many shows have a central "bank" where accurate records are kept and all transactions are handled.

4. **Etiquette** - Show etiquette is just "good manners". Consider your neighbours and work together. Three- to five-day shows are long endurance tests for you and your neighbour if you don't help each other out.

And lastly, success in selling is directly proportional to the number of people who see our work. I would suggest that most of us need help with online marketing, and a session discussing this would be very helpful. Showing our work now involves multiple forums: large and small shows, Instagram, Facebook, websites, etc. Today, artists need to learn it all!

It's Show Time!

The artist must play three roles:

1) **Prepare art**

- Discerning public requires a good product.
- Know your clientele - cultural, regional, and seasonal economic differences.
- Know colour trends - colour psychology.
- Start inviting everyone who bought art from you in the past.
- Always aim higher - bring your best.

2) **Display**

- 12'x6' space - first, good lighting.
- Good signage - (brochures and business cards).
- Group your paintings by subject, colour, and frames.
- Gallery set-up or double-row display.
- Know entrances and exits - consider traffic flow.
- Hang strongest burst of colour left or right of centre.
- Keep booth looking organized.

Art Show Guidelines (Cont'd)

3) Retail

- Greet the public professionally - always face the public.
- Dress plainly - strong neutrals, no pastels. Your art is the focus. Comfortable shoes for a change.
- Turn off your phone and stand to the right- or left-facing corridor.
- If you are talking business in your booth, that is the one time you should turn your back to the public.
- There is a time to speak and a time to be quiet.
- Do not eat in your booth.
- Eye contact and a firm handshake seal many deals in North America.

Show Etiquette:

- Do not enter other booths unless the artist is present.
- Do not take pictures without permission.
- Respect and be good to your neighbours.
- Protect their booth while they step out
- Never stand in front of someone else's booth.
- If a crowd grows in front of your booth, blocking the view, ask them to kindly step aside to the right or the left.

New Members' Corner

by Pauline Goss

As of mid-February, here's who has joined in 2018:

Gail Brooker

Manju Sah

Kathleen Watson

Ojo Agi

Ellen Desmarais

Linda Weckler

Erik Marko

Vicki Lacasse

Dick Stanley

Isabelle Jerome (see Isabelle's paintings currently on exhibit at Walter Baker)

We are so pleased you have decided to join the OWS and we hope you will take advantage of the many activities and events planned throughout the year. As new members, here are a few things you should know.

New Members' Corner (Cont'd)



Walter Baker Exhibition: OWS has a permanent exhibition space at Walter Baker Sports Centre in Barrhaven and the shows run every two months. There is no qualifying jury requirement for this; you can participate simply by submitting a painting and following the exhibition conditions. Next rotation is March 31, 2018.

Art critiques: If you'd like to get some feedback about how you are doing, learn from others' painting techniques or need advice regarding all kinds of challenges at different stages of a painting's development, then make sure to sign up for a

watercolour critique. You need nothing more than to bring a painting in progress or a finished painting. Critiques are organized throughout the year, so watch for them.

Watercolour workshops: Usually once a year you will have an opportunity to participate in a watercolour painting workshop. This is always a chance to pick up some great professional tips, meet and socialize with fellow artists, and simply have fun painting. If you're interested, sign up right away; spots tend to fill up quickly.

Juried shows: There will be two juried shows this year (spring and fall). As you know, the 77th is about to begin soon. Any member of the society can participate by bringing paintings to the juried event. Please make sure to always read the details on the Juried Show Registration Form that you are signing up for, as some details will vary from one show to the next. (See registration form at the end of this newsletter.) Every juried show will have a vernissage/reception where guests are invited to mingle with the artists. At this time, there will also be an award ceremony for up to eight award-winning paintings.

Discounts: DeSerres offers discounts for OWS members. Bring your OWS card and show it to the staff the next time you are shopping for art supplies. They can also link your OWS membership number to the DeSerres member card, allowing for greater discounts!

AGM: Towards the end of the year, members get together for an Annual General Meeting (AGM), which is one part meeting (for year-end reporting) and one part partying (for mingling and fun). Meet the Executive and Committee leads and find out what has happened and what is coming.

There's more. Keep up to date with OWS emails and newsletters, as this is how we communicate with you about everything that happens in the Society.

These (and more) are the benefits you can expect as a member of the Ottawa Watercolour Society. You are welcome to join in at all the events. We look forward to meeting you. If you would like more information, don't hesitate to reach out (pauline.goss@me.com), and if you would like to share your artistic interests, send me your bio and a few photos of your paintings for inclusion in the next newsletter!

Happy painting in 2018.

Pauline Goss (FOWS)
President, OWS

News from Around the Society



Charlie Spratt was very pleased to receive notice from the Society of Canadian Artists that two of his paintings had been accepted for their 2018 International Juried Open On-Line Exhibition, which will run from March 15 to June 15, 2018. The two paintings are "Quiet Moment" (above left) 24x24 acrylic, and "The Model" (above right) 16x20 acrylic.



Pam McKinnon, FOWS, won the \$250 first prize at the 10th annual juried exhibition ("Soul Confessions and Guilty Pleasures") at the Marianne van Silfhout Gallery, St. Lawrence College, Brockville, in November 2017, for her painting "Bureau of Lost and Found".

Upcoming Events/Workshops

Social Media for the Artist, presented by Brenda Beattie

March 3, 2018, 1- 3 p.m. at Nepean Centrepointhe Library, Room 1B (next to the library entrance)

Brenda has a background in computer science (a Bachelor of Science in Computer Information Systems) and has worked in various high-tech jobs for the federal government for 22 years. Now she would rather be in the studio. Her talk will focus on Facebook and Instagram and will touch on Twitter, YouTube, and websites.



Ten Mississippi Mills painters — The Ten Collective — are mounting the first exhibit of their work at a two-day show in the Mississippi Valley Textile Museum in Almonte on **March 31 and April 1, 2018, 10 a.m. to 6 p.m.** both days.

Where: Mississippi Valley Textile Museum, 3 Rosamond Street, Almonte www.mvtm.ca

Who: Open to the public – free admission – show and museum these two days only

The art show will feature paintings in a variety of styles, including acrylic, oil, watercolour, and mixed

media.

"A few months ago, ten Mississippi Mills painters got together to talk about having a show in 2018," says The Ten Collective member Eileen Hennemann. "We became very excited about the potential of sharing our work with each other's networks and about mounting an exhibit in a heritage location — the Mississippi Valley Textile Museum. It is a perfect venue for a group of our size."

The Ten Collective artists are Amelia Ah You, Jill Halliday, Eileen Hennemann, Rosemary Leach, Marina Malvada, Katherine McNenly, Kaija Savinainen Mountain, Jennifer Noxon, Lily Swain, and Nancy Young.

To learn more about the artists and the show, visit <http://www.thetencollective.com>.



Upcoming Events/Workshops (Cont'd)



The "Ottawa Society Orchid Show" and art gallery event will be held on **April 21 and 22**. This will be our 37th annual show. Last year's show at the RA Centre was a huge success, with a record-breaking attendance.

We hope you will join us by submitting some of your favourite orchid-inspired fine art paintings, photography, fibre art, sculpture, jewelry, and other fine crafts. The final date to register is **April 13**. There is a limit of three entries per artist, one entry per student 18 years or under. Please check the website for further information: ottawaorchidsociety.com

ART LENDING OF OTTAWA—SPRING JURYING DATE

Art Lending of Ottawa will soon be jurying for new artist members.

A few of our current 40 members will inevitably drop off (for various reasons, such as ill health, moves, etc.) at the end of our operating year in late June.

If you are interested in applying to Art Lending as an artist member, please go to our website at www.ArtLendingofOttawa.ca and click on Jury Details under ALO Jury for New Artist Members.

PLEASE NOTE that the cut-off date for application is **April 23, 2018**.

For further information, our webmaster, Jim Kinash, can be contacted at j.kinash@sympatico.ca.



Anne Remmer Thompson, Co-chair ALO

Upcoming Events/Workshops (Cont'd)



Workshop in Collage with Kathleen Conover, **August 20-23, 2018** in Hudson, Quebec.

Please go to her website www.kathleenconover.com for samples of her work. Kathleen gave a workshop last year in Hudson; she is a fabulous artist and instructor and we invited her to return. There are a few spots left, so if you can, take advantage of this opportunity. Please contact Shernya Vininsky for more information at kv@ca.inter.net or telephone 514 892 2851.

List of OWS Executive Members

Position:
President

Name:
Pauline Goss 613-220-3738
pauline.goss@me.com

Vice-President
Secretary
Treasurer

Vacant
Vic Dohar 613-825-7328
vicdohar@gmail.com
Brenda Beattie 613-299-8113
brendabeattie@gmail.com

Webmaster

Vacant
Jean Sunter 613-828-6077
jeanesun@rogers.com

Exhibitions

Exhibition Chair of WBSCG

Pauline Goss 613-220-3738
pauline.goss@me.com
Elizabeth Hogan 613-301-0226
33mliz@gmail.com

Newsletter Editor

Membership

Setor Awuye
setorawuye@gmail.com

Social Convenor(s)
Programs

Vacant
Jane Barlow 613-224-4409
barlowjanem@gmail.com
Sally Jackson 819-778-2737
sallyjackson@videotron.ca
Rick Sobkowicz 613-825-0827 or
ricksobkowicz@rogers.com

Publicity/Hardcopy mail

Past President

Pat Smith 613-832-2259
pat@jazzbo.ca

Archives

Photographers

Renate Hulley 613-724-6458
renatehulley@sympatico.ca
Brent Goss

Digital Images

bm.goss@me.com
Vic Dohar 613-825-7328
vicdohar@gmail.com

Communications

Brenda Beattie 613-299-8113
brendabeattie@gmail.com
Elizabeth Hogan 613-301-0226
33mliz@gmail.com

Advisors

Anne Remmer Thompson, Charlie Spratt,
Ted Duncan

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 33mliz@gmail.com.)

Janet Agulnik - janetagulnik.com
Alan Bain - alanandaudreybain.com
Dhanashri Bapat - dhanashri.com
Anne Barkley - annebarkley.ca
Brenda Beattie - brendabeattie.com
Josie Braden - anya.corto.ca
Barbara Brintnell - brintnellatelier.ca
Nancy Burke - honeygables@rogers.com
Barbara Camfield - hollandcamfield@aol.com
Monique Dea - www.artaupluriel.ca/moniquedea
Erika Deruaz - erikaderuaz.com
Vic Dohar - www.vicdohar.com
Ted Duncan - tedzworks.com
Arlette Francière - arlettefranciere.com
Pauline Goss - <http://www.pasigodesign.com>
Ann Gruchy - anngruchy.com
Eileen Hennemann - ekhennemann.com
Linda Hillier - lindahillier.net
John Hiscock - jphiscock.ca
Renate Hulley - renatehulley.artbo.net
Tong Li - www.tongartspace.com
Rachel MacDonald - rachelann.minchin@gmail.com
Shirley Mancino - www.shirleymancino.com
Arlene McGee - arlenemcgee.com
Pam McKinnon - pammckinnonart.com
Shirley Moulton - shirleymoulton.com
Ewa U. Mroz - SeventhSisterStudios.ca
Mary Nunn - marynunn.com
Victor Pavlov - victorpavlov.com
Yvon Perrier - yvonperrier.com
Rosemary Randell - rosemaryrandell.com
Adriana Saba - adrianasaba.com
Patricia Smith - jazzbo.ca
Rosy Somerville - rosysomerville.com
Betty Sullivan - bettysullivanart.com
Charles Spratt - cspratt.ca
Anne Remmer Thompson - anneremmerthompson.ca
Shernya Vininsky - kv@ca.inter.net

Editor's Note



Although I hate to see the ski season come to an end, the warmer weather is certainly welcome! Thanks once again to everyone who contributed to the newsletter. It's always nice to hear what everyone is up to and to see all the beautiful art being made.

The next edition of the newsletter will be out in early June. If you'd like to contribute an article (maybe you have a tip or two you can share?) or news about what you've been up to, please send it along—and don't forget to include photos!

Enjoy the spring weather, and see you in June.

Elizabeth

Newsletter Editor

33mliz@gmail.com

OWS 77th JURIED EXHIBITION 2018 - OPEN EXHIBITION OF WATERCOLOUR***Splash Aquarelle***

April 20 to May 9, 2018

Galerie Old Chelsea

783 Quebec Route 105, Chelsea, QC J9B 1P1

77th Vernissage/Reception

Sunday May 6, 2018 1:00 - 4:00 pm

Registration/Submission of paintings: *in person only (no electronic submissions)*Location: Loblaws, 2nd floor, College Square – 1980 Baseline, Nepean

Date: Saturday March 17, 2018

Registration for jurying: drop-off is 10:00 am and pickup is 12:00 noon.

ARTIST INFORMATION (Please fill out 1 to 5)**1-Name and Address:****2-Membership No:****3-Phone:****4. Registration Fee for Submission of 1, up to 3 paintings:****5- Email:**

Cost for 1 painting: \$25

2 paintings: \$35

3 paintings: \$45

Enter registration payment \$ ____.

00**CONDITIONS**

Payment for registration must accompany this form. (Write cheque to Ottawa Watercolour Society). Up to three 3 paintings may be submitted. See cost structure for registering 1, 2 or 3 paintings (above section 4).

You must be a member of the Ottawa Watercolour Society to register paintings for this show.

All paintings submitted must be original watercolour works only, without opacifying or matting agent. The painted surface for this exhibition will be traditional watercolour paper.

Painting size limitation is: 16"x20" or 20"x20" framed (we will allow a 1 1/2" margin of flexibility)

- For jurying: All works may be framed and/or matted (white or off-white mats only). Unframed paintings on paper should be inserted in a clear sleeve for protection. Coloured mats will not be accepted.
- All works must be ready for hanging at the time of drop off at Galerie Old Chelsea and must be wired appropriately. Please ensure that the wire is strong enough to support your finished product.

Paintings must not have been previously accepted into a past OWS juried show.

The OWS takes no responsibility for theft or damage of any paintings. Artists are responsible for obtaining their own insurance.

All paintings must be clearly marked on the back with title, artist's name, price, and size of framed painting.

All paintings are to be for sale. A 25% commission goes to the gallery.

Selected artists must provide their Artist's Biography by April 1, 2018.

Accepted paintings must be brought to Galerie Old Chelsea on April 19 at 1:00pm and must be picked up on May 10 at 11:00am.

Members can make arrangements with another member to deliver or pick-up their paintings to and from Old Chelsea Gallery. Please advise of your arrangements in advance.

Artists will be responsible for transacting any sales of their paintings and will submit the commission to Galerie Old Chelsea.

Photographs of the accepted paintings may be used for promotional purposes.			
PAINTING INFORMATION			
Painting #	Title	Size (framed)	Sale Price
Painting 1			\$
Painting 2			\$
Painting 3			\$

For questions contact: Pauline.Goss@me.com (613-220-3738)