



Ottawa Watercolour Society
La société d'aquarelle d'Ottawa

NEWSLETTER

'Waves on a Beach', by Vic Dohar



President's Message

by Pauline Goss



As we turn another page on our calendar and sense that we are a step closer to spring, we begin to anticipate the magic of this transition. Although we all know that Old Man Winter will likely not give up that easily, we WELCOME the thoughts of warmer days ahead. On that note, I would like to take this opportunity to also WELCOME our new members who recently joined the Society for 2020. We hope you will enjoy all that being a Society member brings, and we look forward to hearing from you and seeing you and your artwork at our events.

The start of the new year has been busy, as we just completed the 81st Juried Show in Old Chelsea. Although our plans were slightly disrupted by—guess who?—Old Man Winter, I must say that the show was very successful. As many of you are already aware, we had to cancel our vernissage not once, but twice! These decisions were not taken lightly, and they were based on your timely responses to the question around difficult driving conditions on both days. Although we missed out on the official vernissage event, we were pleased to be able to present the 81st awards to our members at the Executive Meet and Greet in February. I want to congratulate our award winners and all who participated in this show. A special mention goes to Tong Li ("Night at Lisbon") and Brenda Beattie ("Sunshine Mountains") for the sale of their paintings at Galerie Old Chelsea. And as always, thanks to our dedicated members who helped out with the show, with special thanks to Linda Sheard for organizing and coordinating winter deliveries and pickup in Old Chelsea.



Another success story comes with a mention of the OWS in the 37th issue of the *The Art of Watercolour*, a magazine published in France and distributed to many countries. OWS paintings shown in the foreground at left are juried entries from the 79th OWS exhibition. Congratulations to the OWS members whose paintings made it to an international viewing stage! They are (top left to bottom right) Diana Westwood, Sally Jackson, Isabelle Jerome, and Rachel MacDonald. *The Art of Watercolour* is available for sale in popular bookstores in and around Ottawa and can also be purchased online. Make sure to check it out.

Happy Painting!

Pauline,

OWS President, FOWS

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'We all know that painting is a creative process, yet we all focus on technique to improve our painting. In my opinion, this is our first mistake.' Janine Gallizia (*Priming your Potential - The Art of Watercolour* No. 37)

Exhibition at the Walter Baker Sports Centre February 1, 2020 – March 28, 2020

Text by Linda Sheard and Photos by Brent Goss

The OWS gallery at the Walter Baker Sports Centre has a great display of some beautiful new paintings. Thanks to those members who have contributed to the latest exhibition. If you have not had an opportunity to participate in this show or to visit the gallery, pictures of the paintings are included below and are also featured on the OWS website under Walter Baker Exhibitions.

Just a reminder that Walter Baker Exhibitions are open to all members at all levels of experience. The gallery space is generally refreshed with new paintings on a two-month schedule, and delivery and pickup dates are targeted towards the end of the month.

Here's what is current and our anticipated exhibition dates for 2020:

February 1, 2020 – March 28, 2020 (currently exhibiting)

March 28, 2020 – May 30, 2020

May 30, 2020 – July 25, 2020

July 25, 2020 – September 26, 2020 (reserved for a juried exhibition)

September 26, 2020 – November 28, 2020

About two weeks in advance you will receive a notice reconfirming the date of the upcoming Walter Baker Exhibition via email. If a member is unable to pick up their painting at the allotted date/time of the exhibition, alternate arrangements must be made by the member in advance of the pickup. Be sure to let us know your intentions!

Thank you to the members for sharing their works of art with us and the public. We look forward to seeing more at the next show!

Exhibition Dates: February 1, 2020 to March 28, 2020

Walter Baker Sports Centre, 100 Malvern Drive, Barrhaven

TITLE	PRICE	ARTIST	SIZE (in)
Gertie	\$330	Maurice Dionne	12 x 15
Charlie	\$250	Maurice Dionne	10 x 13
Off Season	\$200	Alain Godbout	12 x 16
Moliendo Caffé	\$200	Alain Godbout	16 x 12
Tu ne me vois pas	\$200	Alain Godbout	16 x 14
Myah	\$350	Pauline Goss	17 x 21
The Little Writer	\$250	Pauline Goss	13 x 17

Two Red Cherries	\$150	Isabelle Jerome	11 x 14
Chocolate Cupcake	\$ 80	Isabelle Jerome	8 x 10
Early Morn	\$250	Sjenny Leboldus	18 x 22
First Snow	\$150	Sjenny Leboldus	18 x 14
Spring Thaw	\$200	Sjenny Leboldus	18 x 22
Sixteenth Street Bridge	\$125	Pamela Levac	10 x 12
Headstrong	\$150	Pamela Levac	11 x 13
Winter	\$200	Pamela Levac	17 x 21
Baby Love	\$100	Linda Sheard	14 x 17



Far left, "Gertie," and right, "Charlie", by Maurice Dionne



Above right, "Off Season", far left, "Moliendo Caffé," and left, "Tu ne me vois pas," all by Alain Godbout

Exhibition at the Walter Baker Sports Centre (Cont'd)



Left, "Myah", and below right, "The Little Writer," by Pauline Goss



Below, "Two Red Cherries," by Isabelle Jerome



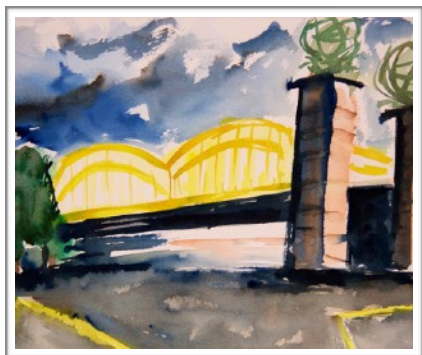
Left, "Chocolate Cupcake", by Isabelle Jerome



Left, "Spring Thaw", right, "First Snow", and below, "Early Morn," by Sjenny Leboldus



Exhibition at the Walter Baker Sports Centre (Cont'd)



Left, "Sixteenth Street Bridge", below left, "Headstrong", and below centre, "Winter", all by Pamela Levac



Above, "Baby Love",
by Linda Sheard

OWS – Website Design

by Brenda Beattie



In 2017 I created a new website for OWS, as we wanted a more vibrant, up-to-date website and our previous website had few photos and none on the home page. All the photos from the current exhibit are now on the home page. If there is no current exhibition, the photos from the Walter Baker Gallery are there. When a juried show is over and I have the photos from the current Walter Baker show, I move the juried show pictures to the Exhibitions page and put the Walter Baker show on the home page. The photos from these shows also go into the Newsletters.

OWS – Website Design (Cont'd)

Now that I see the amount of work involved to keep the website up to date, I think it may be time to think about what we really need. Maybe we have gone overboard!

First I want to explain the amount of work that goes into getting these photos on the site.

Our photographer, Brent Goss, takes a picture of every painting that goes into the show. These are under glass and he must be very careful with the lighting so as not to get any reflections. Brent takes note of the title of the painting and the name of the artist. Later he edits the photos, cropping them so that only the image remains, and loads them into DropBox and sends me an invitation to use them. Usually the file names are something like "OWS-75th-19-To-A Little Violinist-V1.jpg". So I know that the name of the painting is "A Little Violinist", that it is part of the 75th juried show, and I can see the artist's name as well. I then move what is currently on the home page to our Exhibitions page, making sure that all the images are copied over. Then I create either a new gallery box or a slideshow—I vary between the two because some people prefer the slideshow and others do not. Then I load each photo one at a time into the slide show and save it. After that I must open each painting in the slide show to add a caption, that is the title of the painting and the name of the artist. Then I save it, test it, and finally publish it. As you can imagine, this takes several hours each time I do it.



As I was thinking about this, I decided to take a look at what other art clubs and organizations are doing. Here's what I found:

- The West Carleton Arts Society home page (<http://www.westcarletonartsociety.ca>) has one image for each workshop or event; for shows it has the invitation. They have a page for Artists Profiles, with members' names linking to each member's website.
- The Kanata Art Club home page (<https://kac1.ca>) has a slideshow of works by their current instructors and images about a current workshop.
- The Nepean Fine Arts League home page (<https://nepeanfineartsleague.com>) has a slide show with the winning award of 2019, but no titles on the paintings and no artists' names. It also has the invitation to the latest show and workshops. Their Pictures page has a page of awards paintings that are not cropped; some have frames in the pictures but do have the title and artists' names included. Their NFAL Gallery Pictures page shows photos of three or more paintings on the walls of the gallery for their two shows a year. They also have a Member Artists' Gallery, and some of the artists have a page with their bio and several images of their work.

OWS – Website Design (Cont'd)

- The Ottawa Art Association home page (<https://www.ottawaartassoc.ca>) has a slide show called “Featured Work”, with 10 images by different members. I don't know how often this is updated. The Nectar Gallery page has invitations to the shows, and the Web Gallery has a link to each member's page, with images and bio—photos are cropped and have titles.
- The Canadian Society of Painters in Water Colour home page (<https://cspwc.ca>) has invitations to the current show. There are also links to a video showing the current joint show with the National Watercolor Society (US).
- The Society of Canadian Artists home page (<https://societyofcanadianartists.com>) has a slide show with award winners and a link to the Exhibitions page, which shows images only of award winning paintings from each show but has a link to a page with all paintings in the show in gallery format.

I'm trying to make the job of webmaster (or mistress) easier, and hopefully that of our photographer, by finding a way to update the website that would not be so time consuming but would still satisfy the members' needs.

Here are some questions to start the discussion: Do we want to display every painting from the current show on the home page or could we show just the award winners? Could we have a members' page that would be updated once a year, with a bio and images of each member's painting? Is it necessary to have the images on the newsletter and the website? Since the newsletters are on the website, we have them twice.

Please give some thought to this, and perhaps we can discuss it more fully at our next AGM. You may also send comments to the editor at newsletter@owswatercolour.com.

Introducing Artist Vic Dohar

by Elizabeth Hogan

If you are fortunate in this life, you will find a way to give expression to your inner voice. Add to this a bit of serendipity and dedication and you can see how an artist like Vic Dohar has developed in his journey with watercolour. Along the way, Vic has been very much inspired by his father, “an amazing artist”, and has passed along a passion for art to his son, who, Vic says, has “an incredible knack and ability for sketching, drawing, and 3D visualization” and is currently pursuing a degree in industrial design.



Vic's father painting en plein air

Vic grew up in Burlington, Ontario, and was influenced by his father, who was a commercial artist by profession, as well as a photographer, a sign painter, a painter in oil and acrylics, and an all around jack-of-all-trades. Vic helped his father with wedding photos, sign painting, and lettering logos on Burlington taxis, in the days before digital photography and vinyl cut lettering.

Although doodling and drawing were pastimes as a child, Vic did not begin to paint until a high school art class brought out an interest in watercolour. He is not sure why this medium attracted him, but thinks it might have been an essay he wrote about English watercolorist William Turner, whose stormy skies were a focal point and may very well be the reason why he enjoys painting them today.

The intervening years after high school were filled with “college, new career, cars, new town, girlfriend, wife, house, family, kids, cats”—in other words, life. In 2000, after a decade and a bit away from it, Vic returned to painting, rekindling his interest through discussion and painting with his father, in the studio and en plein air.



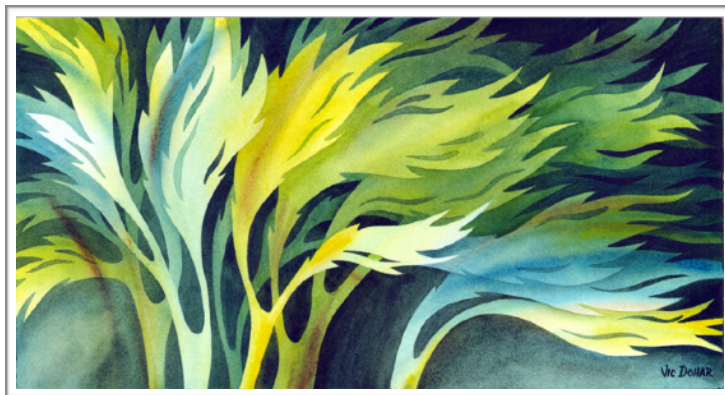
"Heading Home"

Introducing Artist Vic Dohar (Cont'd)



"Tranquility"

Four short years later, Vic's father passed away unexpectedly, a few months before he was to retire. Vic says his father was always painting and looked forward to spending his retirement actively pursuing that fascination. The passing of his father led Vic to realize that he could not let his own passion go to waste, that "there was more I could and should do."



"Lagoon Wave"

With the support of his wife, and fitting it in around his position as a full-time cartographic applications specialist with the federal government, Vic became more active in the arts community, joining the OWS, the Manotick Art Association, and the Nepean Fine Arts League.



"Rustic Shanty"

Earliest influences for Vic included Robert Bateman—he lived not far from Burlington and Vic attended several lectures given by him, "amazed at the detail of his wildlife paintings"—and the Group of Seven. Later, when Vic returned to watercolour in 2004, he came across an article in *Watercolour Magic* by Tony Couch and was taken with his "style, approach, and keys to composition."

Since that time, Vic has continued to take courses—with Linda Kemp, Frank Webb, Alan Bain—and has read numerous books and articles on watercolour. Although he may learn techniques and recommendations from these sources, Vic feels they don't influence him much. However, Vic says, "Composition is one aspect of art I am drawn to and probably no artist has done it better than Alex Colville."

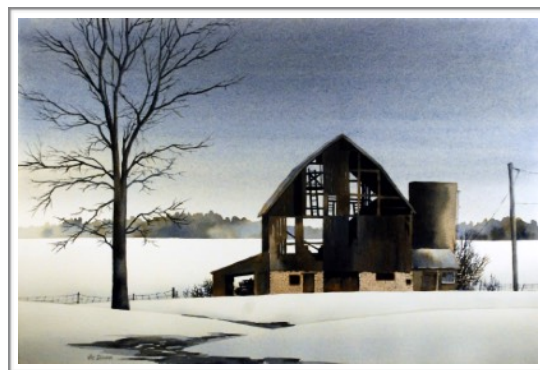
Introducing Artist Vic Dohar (Cont'd)



Like many artists, Vic is constantly observing the world around him: "Whether it is in the great outdoors, that fruit bowl on your kitchen table, or walking down a busy urban street, there is something in a scene that clicks. I think it is important for artists to develop this skill and listen to that inner voice, which will help develop your paintings." The next thing, Vic says, is to "make the scene better by enhancing the composition." Vic

does not create a painting from a photograph, but does use photographs for inspiration, changing and adapting a photo to fit his own vision, so that it becomes "an expression from me."

When he returned to painting Vic was attracted to the styles of other artists—Tony Couch, Linda Kemp—and even painted like them for a time, but he soon came to realize that the style he was looking for was "already within me." What he learned from other artists were just tips and techniques that he could put to use in a future painting. Vic says he has "looked back to see what triggers those emotions for me, and more often than not it's listening to my inner voice, my gut feeling...then it's a matter of applying the fundamentals of watercolour and creating a strong composition."



"Not Yet Fallen"

Although Vic generally finds plein air painting with watercolour to be difficult, especially, as he says, "during hot humid summers," he does take a small block of watercolour paper and a few brushes and paints when he goes camping and canoeing to produce small sketches to use later in the studio.

Watercolour is the medium of choice for Vic; he has tried painting with acrylics, but "it just doesn't give me the satisfaction" that watercolour does. Watercolour painting, like



cartography, requires planning and preparation, more so than any other medium, Vic believes. "It's unforgiving," Vic says, "mainly because it has a mind of its own."

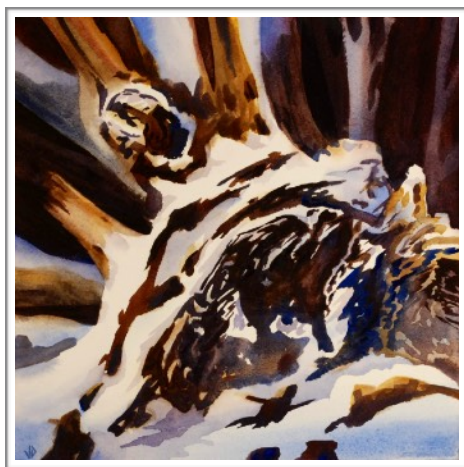
"Daybreak Paddle"

Introducing Artist Vic Dohar (Cont'd)



"Cattail Reflections"

A particular aspect of watercolour that Vic enjoys is that "it will look very different when it is dry and complete from when you first laid brush to paper; the paint, water, and paper will mix and mingle on their own, creating an effortless, spontaneous effect." But, Vic cautions, "you can't touch it, and learning not to is the biggest challenge, especially for beginners; you can't paint what the medium itself can paint."



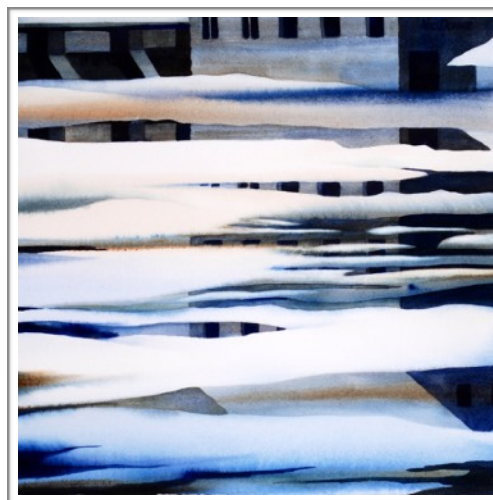
"Uprooted Tree"

Two years ago, inspired by OWS member Rachel MacDonald, Vic began teaching workshops and courses: "I take pleasure in teaching and sharing my knowledge and passion for watercolour with others." Vic believes it is important to understand the fundamentals of watercolour painting, as well as to develop techniques and to find a good sense of composition. Vic also teaches that, "less is more with watercolour, try and keep it simple, and don't fiddle with it." Composition is also key for Vic, who teaches that there is much more than simply transferring a photo to a painting; a stronger composition can be achieved by enhancing design

elements. Watercolour painting requires the artist to "slow down, experiment, and observe what is happening on the paper." Vic also recommends using professional quality paints, paper, and good brushes. He adds, "Good paints will create a rich painting, good paper will give you consistent results, and good brushes will get the job done."

Vic has been a member of the Watercolour Society since 2005 and became a Fellow in 2009. He is a member of several local art groups, in addition to serving on executive boards, organizing shows, and jurying. Vic says he tries to "participate in every OWS juried show in order to keep pushing myself and to try new things." He was recently accepted as a member of the Kanata Civic Art Gallery. To view more of Vic's work, visit his website at <http://vicdohar.com>.

"Revealing Watsons Mill"



Convincing Yourself to Sketch

by Alain Godbout

The great masters were first and foremost great sketchers. When you visit some of the museums and collections of the Renaissance and Classical painters, you are always amazed by the quality of their drawings and the creativity of their sketches. Whether you like it or not, drawing and sketching are the base of any quality painting. Success, as in any form of art, be it music, dance or painting, has a lot to do with mastering the basics. The stronger your basics, the better the outcome.

Most of us spent our early years doodling or drawing on whatever piece of paper came to hand. But very few are actually committed to keeping a sketchbook or even sketching before engaging in painting. Things may change if you come into contact with a tribe of urban sketchers. The phenomenon of urban sketching is expanding rapidly across the globe, making sketching in public as normal as taking a coffee at Tim Horton's. To become an urban sketcher, all you need is a small sketchbook, a felt pen or HB pencil, or you can add a small watercolour travel set. For less than \$20 you are fully equipped (but you may be tempted to get more sophisticated gear once you jump into the fray...or visit an art store).

Urban sketching is nothing more than sketching anything, everything, just for the fun of sketching. In other words, it's a brilliant alternative to stupid selfies with a cellphone. What makes urban sketching appealing is its absolute simplicity. Attention: sketching can be addictive! Addiction comes from the fact that it is parallel to painting and lots of fun when you keep them apart. Progress is rapid and outcomes are very rewarding.



Eliminate the self-pressure of daily painting time

In watercolour, practice is the key to success. But when you are not a full-time artist, like most of us, you tend to pressure yourself into daily practice when you barely have time to devote to the activity. The result is a lot of frustration. But when you have a sketchbook handy, you don't need a ton of extra motivation to sketch. You rapidly develop the "bad habit" of doodling around in the pages—waiting time and commuting time become opportunities to sketch. No time to set up is required and everything fits into a pocket when you need to move on to other things. Your daily habit of sketching is taken care of when you keep a sketchbook handy.

Convincing Yourself to Sketch (Cont'd)

Moving from public to private

We are conditioned to think of painting as a public gesture of expression. Sketching is essentially the reverse. It is closer to the concept of a personal diary—no rules, no strings attached. You draw what you see and write what you feel. It is a simple way to express without the fear of judgment. You may choose to keep it private or discuss the outcome with other sketchers, reflect on your mistakes or simply document your lessons learned. It is all up to you.

Experiment without fear

Sketching is a way of playing with form, shape, and light. A sketchbook lets you experiment with how you interpret a story, how you view a scene or imagine it to be. Sketching imposes limitations of space and uses very basic tools: pen, pencil or brush. It forces your brain to learn ways to express in the simplest and purest manner.



Create your style...almost by accident

Painting will normally lead you into careful and well-planned experimentation. A powerful force in your approach to painting makes it easier to be conservative than to be bold for fear of spoiling the painting. Sketching limits the consequences to a few minutes and a sheet in your sketchbook, but repetitive experimentation leads to a faster shaping of your own style through trial and error. The result is that sketching shapes your signature style without you making a real effort. You depart from imitation and travel new roads of subject and shape.

Paint when you feel like it, not by obligation

Mastering watercolour requires practice and experimentation. This may become an obsessive pressure to invest time into painting—painting when not in the mood and producing less satisfactory outcomes. Painting when in the mood, that is at your own pace, provides you with a different sense of peace. Keeping a sketchbook

divides this mood into two separate senses of inner peace. When sketching, the outcome is not of primary importance; as a result, sketching should make you feel positive and creative. It removes the sense of urgency to paint and at the same time leads you to paint more in the sketchbook. When you revert to painting sessions, you do so at your own pace.

Convincing Yourself to Sketch (Cont'd)

Sketching entertains your motivation....

Sketching is simple, accessible, and available all the time. It is not tied to a place, an object, or time of day. All you need is to observe something, anything, with an interesting arrangement of shapes and shades. You simply take out your sketchbook and doodle for five minutes. You may add a dip of two or three colour washes and a few words to remember the atmosphere or your thoughts on it. There you are, satisfied with a small creation or a new idea. This will keep the flame alive.

Documenting experience and journeys

A sketchbook easily becomes memories of the passing time, the seasons, the journey. It also traces your progress and documents the timeline of your journey as an artist. It is always interesting to open older sketchbooks and compare what you sketched then and what you have done today. It is always a small pleasure to appreciate how you have grown over the years.

Sketching is the discipline of telling a story while painting

We all want our paintings to share a story, but storytelling demands that you capture the essence of the moment, the mood, and the character. Our lesser paintings may be technically right, but if they do not tell a story or express an emotion, it's simply unsatisfactory and often boring for the beholder. Frequent sketching teaches you to learn how to translate an emotion or to simply tell a story with an image.



Fighting stress

Painting is, for most of us, a mix of stressing for an outcome while relaxing. Watercolour is a great stress buster. Sketching removes some of the outcome-related stress while keeping the relaxing part—great therapy for some of us while on business travel, in waiting rooms, or simply winding down from a busy day in a hotel room (miles away from the dog and worrying about the kids).

Convincing Yourself to Sketch (Cont'd)

You simply take out your sketchbook, mini palette, a number 6 round brush and a cup of water to paint the city you see from your hotel window. Within five minutes, your stress is gone.

Learning to paint the moment

Artist's block comes when some of the self-determined preliminary conditions of creativity are not met. Keeping a sketchbook creates the opposite: less than perfect conditions and sometimes adverse and extreme conditions. You would not think of doing watercolour in the rain, but you can easily sketch with minimal shelter. As a result, you boost your confidence and eliminate some of the self-imposed optimal conditions...and resulting procrastination. You are now re-programmed to tackle stress.

In conclusion



At a time when we are conditioned to think that memories can be captured with a cellphone, we may lose the essence of the experience that creates the memory. Cellphones create flat images of the instant; they are awfully incompetent at translating the feeling of the moment. This is why working from photos is difficult and sometimes frustrating. Before the advent of photography, drawing was a way of creating memories, and this has influenced how we perceive sketching. The concept that sketching is a way of creating a memory of a place or event and is a substitute for a photograph is an oversimplification. You may have many reasons to keep a sketchbook,

but they will be a lot more important to you than taking a snapshot. Sketching gives you the opportunity to form the memory in a different way, to remember the details and create a different impression of the time and place by translating the shape of things and the colour of the mood. Whatever the reasons may be, it is a good idea to keep a sketchbook in your handbag or side pocket and be ready to enjoy the experience at all times.

Programs Report

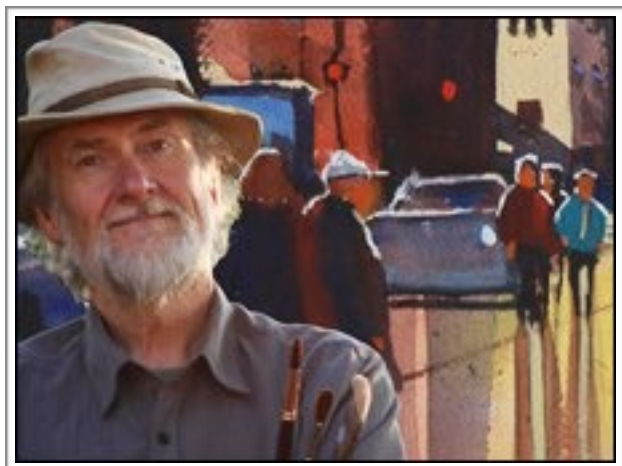
by Jane Barlow

Workshops

The Fabio Cembranelli workshop for October 2020 is now full, with a wait list. Any inquiries about this workshop can still be directed to Kie Delgaty at kdelgaty@sympatico.ca. Manju Sah, OWS member, will be present at the Cembranelli workshop and is continuing to help with the organizing of this workshop.

Kie, who has been enormously helpful in organizing the last number of workshops for us, will no longer be able to do so going forward because of the demands of the Kanata Art Club. I would like to offer my sincere thanks and gratitude for what he has contributed.

Upcoming Workshop



Rex Beanland, a well-respected watercolour instructor from Calgary and a member of the CSPWC, will be coming to give us four days of instruction May 4-7, 2021. Rex will be offering a workshop on the urban landscape. He writes: "Something in that mysterious interaction between water and pigment continues to fascinate and inspire me. The nature of water is such that it can't be controlled and, as a watercolourist, I must let go and enjoy the ride. I am rewarded for this by the many spontaneous surprises that watercolour offers."

For the past 7 years I have concentrated on cityscapes. I paint them because I love the energy of cities and am continually fascinated by people. My goal is to capture the interactions between people and the places they live. I can often be found wandering the streets and alleys, sketchbook in hand, capturing those fleeting interactions of everyday life.

I enjoy the challenge of drawing and painting the shapes of city life, but I judge a work to be successful when it tells a compelling story that draws the viewer in. For me, it's all about the story."

Have a look at his website: rexbeanland.com

Registration for this will open up in the fall of this year.

Programs Report (Cont'd)

Programs Events

Marilyn Smith Critique, February 15, 2020

Marilyn Smith is a co-owner and artist exhibitor of the Galerie Old Chelsea. She has B.A. in Fine Arts and a B.Ed and has worked for a number of years as a teacher of art in high school. She brought all her experience with instruction into this well-attended event and methodically took us on a journey through the process of learning how to critique one's own artwork.



I will summarize her suggestions.

When beginning to critique your work, first be aware of your intentions—what do you want the viewer to see and feel? Where and what kind of visual tension do you want to create? Variety and surprise will create visual tension. Don't overthink, pay attention to your gut response, what you feel in your body, and what the painting evokes in you. After all, you are the one to decide what your painting needs to reach your intent.

Consider the following inquiries, slowly and thoughtfully, both during the painting process and upon "completion".

The Big Three: Value (light to dark), Chroma (bright and neutral), and Hue (warm to cool).

Value – our eyes will search for areas of high contrast. One way to convert colour into contrast is to photograph your work and use the "edit" function to convert it into greys. Do this periodically during your painting.

Chroma – bright colours will move forward while dull will recede; remember to include complimentary colours.

Hue – warm will move forward, cool will recede.

Does your painting have light values? If less than three, take notice. Where are they? Usually best at focal point. Are they at awkward places—corners, edges, middle, filling a quadrant? Are they different sizes and shapes? Where does the light touch the dark, and is this taking us to places that are not important?

Programs Report (Cont'd)

Do you have mid-tones to provide calm areas? What is the ratio of dark to light? If 50:50, consider if the work would improve if this was changed to high or low. Consider the 80:20 rule for all opposites, to create more visual tension, but keep in mind your intent. Rules can be broken.



The most important insufficiencies of the big three are: equal ratios for pairs of opposites, leaving out one component entirely, lack of clean colour and brights, minimal contrast, and awkward location of focal point or unintentional focal points.

Flip your work – find alternate ways to view your work, turn your work upside down, on its side, view in a mirror, from a distance. Any attempt to see from a different viewpoint will often catch inadequacies by allowing you to see it with fresh eyes. Remember you can do

much of this in the edit function on your camera. Consider sneaking up on your painting as the first thing you see in the morning.

Entrances and exits – Westerners read left to right; therefore entrances are often on the left or bottom. Use wedge or arrow shapes to point into the painting. Vertical forms on the left may block entrance, so consider adding diagonals or breaking up the shape to change this. Ask yourself if there are entrances and where do they lead. Do they serve your intent? Are there exits that take you out of the painting, and if so, is there something to bring you back in? Beware of branches or lines leading you out of the painting.

Zones and quadrants – Use L-shaped mats to isolate the four quadrants of your work and look at each as a separate painting. Ask about the Big Three for each quadrant. Is there a quadrant that lacks visual interest? Do your corners and edges vary from each other?

Focal points - Does your work have a focal point? Are there many focal points? Do they distract from the intent? Is there too much variety? Does something need to be sacrificed to preserve the intent?

Design and movement – The goal is to improve movement through the painting by the use of positive and negative spaces. Excessive repetition can be tedious. Add variety of shape, size, texture, colour. Even background can be lacking in visual tension, but not enough negative space can be too busy. Natural forms are never uniform in shape, spacing, size or colour.

Programs Report (Cont'd)

Are the negative spaces variable? Do the positive forms have variety of shape, texture, edges? Check that the horizon doesn't divide the painting evenly. Look where you are leading the eye. Is there something worth seeing there? Something surprising?

Spatial depth – There are three types of space: deep space, with foreground, midground, and background, overlapping forms, perspective, large to small, shadows, and colour shift from warm to cool, bright to neutral; flat space, with focus on forms, hard edges, and flat colour; and a combination, so that the eye moves back and forth.

How many planes parallel to the viewer are there? Is it interesting?

Hot spots – Avoid calling attention to corners and edges. Avoid having the centre of interest at dead centre.

Sky and ground – Is your painting the heaviest at the bottom or does it "hang" from the top? What is your intent? Do you get locked into a corner? Avoid branches or diagonal lines that lead directly into a corner? Avoid forms that line up directly with an edge.

Is it finished? Attach a mat, photograph it, and view it in different sizes. Resolve issues you see straight away. Your mind will edit it out if you look at it for a while. Put your painting between two of your favourite paintings and leave it there to view for a few days.

Remember to leave some things unsaid. Try working on several paintings at the same time.

Most importantly, Marilyn encourages us to paint from the heart and paint what brings us joy. Paint from the right side of our brain and critique from the left.

Reference: "Create Perfect Paintings", Nancy Reyner

81st Juried Show at Galerie Old Chelsea

Photos by Brent Goss

Awards for the 81st Juried Show were presented at the OWS Executive Meeting on February 15. From left to right below, with OWS President Pauline Goss: Maurice Dionne, Juror's Choice Award (Alain Godbout) for "Elgin View"; Jacinthe Morin, Juror's Choice Award (Suzanne Warren Powell) for "Nid douillet parfumé"; and Jane Barlow, 2nd Place Choice Award for "Apollo's Harmony".



From left to right below: Tong Li, Morton Baslaw Choice Award for "Sunset at Douro River" and Best in Show for "Night at Lisbon"; Rachel MacDonald, Juror's Choice Award (Sheila Percival) for "Hydrangea"; and Brenda Beattie, Juror's Choice Award (Barbara Brintnell) for "Sunshine Mountains".



81st Juried Show at Galerie Old Chelsea (Cont'd)



Award winners not present: Diane Groulx, President's Choice Award (Pauline Goss) for "Down Fall"; and Danielle Beaulieu, Juror's Choice Award (Marilyn Smith) for "Chandelier".

81st Juried Show at Galerie Old Chelsea



Left, "Down Fall", by Diane Groulx; and below, "Surprise Gift", Christine Cashman



Far left, "Still Standing," and near left, "Sun Dappled Path," by Maurice Dionne

81st Juried Show at Galerie Old Chelsea (Cont'd)



Left, "Elgin View," by Maurice Dionne; and below, "All in the Family," by Cheryl Mattice



Left, "Lights On," and right, "Chandelier", by Danielle Beaulieu



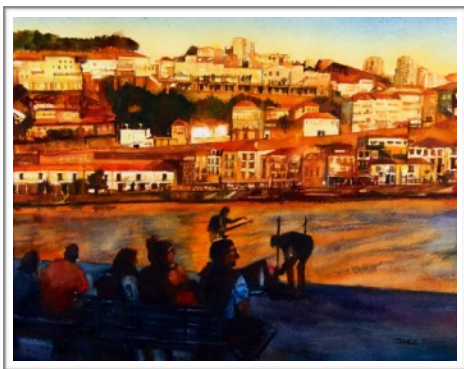
Left, "Nid douillet parfumé," by Jacinthe Morin

81st Juried Show at Galerie Old Chelsea (Cont'd)



Left, "Apollo's Harmony," and right, "Sublime," by Jane Barlow

Below left, "Sunset at Douro River," and right, "Night at Lisbon," by Tong Li



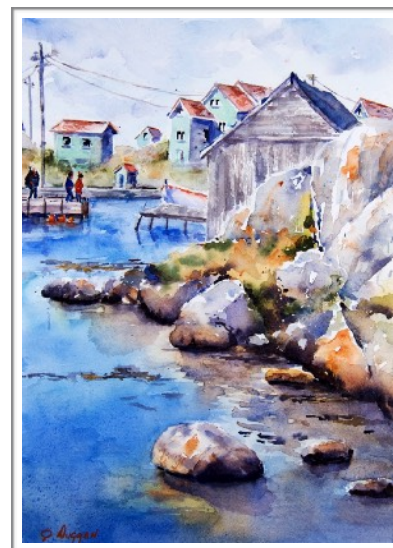
Far right,
"Hydrangea," and left,
"Rose Hips," by
Rachel MacDonald



81st Juried Show at Galerie Old Chelsea (Cont'd)



Left, "Cedar Rail Fence," by Rachel MacDonald; right, "The Cove," and below left, "Do Not Disturb," by Janet Duggan



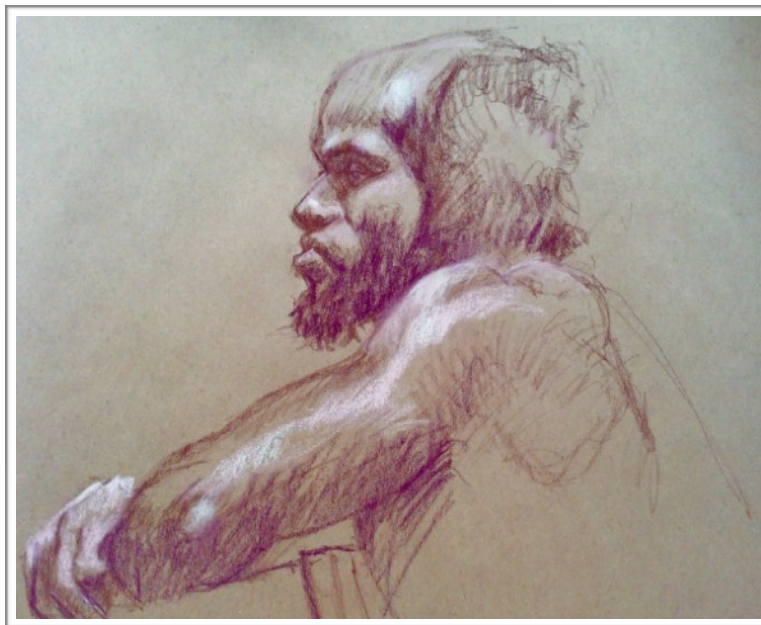
Left, "Sunshine Mountains," by Brenda Beattie; above right, "The Ruffled Sky," and below, "The Beams of Aurora," by Jean Sunter



News From Around the Society

From OWS Member Sally Jackson:

Nothing ventured.... Although devoted to watercolour, particularly portraits and figures (thank you Charles Reid and Aine Divine) I also love drawing. I met the model Dwayne at Tuesday's Bottom Line life drawing sessions. His strong features were a gift for a quick portrait, and, happy with the result but with zero expectations, I entered it in the annual Strokes of Genius competition presented by Artists Magazine. Astonishingly, "Dwayne in 30" was accepted and is now in the pages of the current Best of Drawing magazine.



Artists Magazine offers artists several opportunities to compete in various media, including Splash for watercolours. Screw up your courage, OWS members!

From OWS Member Vic Dohar: Rachel MacDonald, past member Dhanashri Athavale-Bapat, and I recently started getting together and painting once per month. We're posting our results on Facebook under the group **3 Brushes 3 Sheets 3 Results**, where anyone can ask to be invited to follow us.

Here's a description of the group:

Three watercolour artists and teachers enjoying this wonderful medium. About once a month, Rachel MacDonald, Dhanashri Athavale-Bapat, and Vic Dohar get together and paint a common subject matter. Through discussion and support of each other they learn to overcome challenges, enhance their techniques, and strengthen compositions. Results will be shared and feedback is accepted. Constructive criticism is encouraged. Their goal is to inspire others to excel in this medium and engage the viewership in the community.

News From Around the Society (Cont'd)

Here's a photograph of a barn or cabin in the winter woods that we last painted, along with our paintings. Can you guess the artist for each painting?



News From Around the Society (Cont'd)

OWS Members Eileen Hennemann and Charlie Spratt are also members of The Ten Collective. See the poster for their upcoming show and check out the website: thetencollective.com.

COLLECTIVE
thetencollective.com

Lily **Swain**
Charlie **Spratt**
Kaija **Savinainen Mountain**
Marina May **Raike**
Maria **Moldovan**
Katherine **McNenly**
Rosemary **Leach**
Eileen **Hennemann**
Jill **Halliday**
Amelia **Ah You**

Ten Artists | Paintings | Exhibit

You are invited to the third annual exhibit of paintings by ten Canadian artists, featuring diverse backgrounds and styles of painting.

This exclusive two-day show and sale will be held at the Mississippi Valley Textile Museum, a National Historic Site of Canada, located in the charming town of Almonte.

April 4 & 5, 2020
10:00am to 5:00pm

Mississippi Valley Textile Museum
3 Rosamond Street East, Almonte | mvtm.ca

Admission and parking are free of charge.



From OWS Member Catherine Willis-O'Connor: Would you like a special painting of your house, cottage, business or family gathering?

I paint one-of-a-kind commissioned paintings for all to enjoy. People love watercolour paintings, especially of their house. Since starting this initiative, I have painted over 30 paintings of houses and have met lovely people.

Several examples are on my website: <https://cwillisoconnorfolkart.weebly.com/>



Gallery News





Call to Artists/Galerie Old Chelsea, 2021 Programming
Deadline for submission: Tuesday, March 31, 2020

Dear Artists: Galerie Old Chelsea is a non-profit gallery owned and run by 10 regional artists whose art is always featured in the gallery. The gallery, located above the award-winning restaurant Les Fougères, offers 40 linear feet for guest artists. Every year we offer about 12 exhibition slots, each three weeks in length, to artists working in all media. We welcome submissions from artists living within 100 kms of the Gatineau/Ottawa area. We encourage artists at all stages of their professional careers, with a variety of voices and

forms of expression, to apply. Solo, duo, or groups are welcome.

Selected artists will give the Galerie a 30% commission on all sales occurring during their show plus a show fee of \$275.

Submission Requirements

Your complete submission package must include the following:

Current CV (maximum 3 pages) including your name, phone number, email and website addresses;

Artist Statement (max 500 words);

8 images of recent works; each image must be numbered, saved as a .jpg no larger than 1 MB - use only high resolution images;

Numbered image list with detailed information about each corresponding artwork. (Example: 01_Title_Medium_Dimensions_year of creation_price.)

Email your submission by March 31, 2020, to info@galerieoldchelsea.ca.

Submissions will be reviewed by a jury of professional artists.

Successful applicants will be notified of the jury's decision by email.

For more information, contact the gallery at info@galerieoldchelsea.ca.

For Sale

Brenda Beattie has a friend (Pat DuBreuil) with a lot of frames for sale, both metal and wood. Some have mats and some do not. Pat is also excellent at framing and has a mat cutter; she can cut mats for you or do framing if needed. Contact Pat at lightwisps@yahoo.com.

FRAMES List - Contact Pat at lightwisps@yahoo.com

<u>SIZE</u>	<u>QTY</u>	<u>METAL or WOOD</u>	<u>COLOR</u>	<u>GLASS</u>	<u>NOTES</u>
28 1/4 x 26	1	METAL	TAUPE	YES	2" matte
22 3/4 x 16 3/4	1	3/4" WOOD	BLACK	YES	
18 3/4 x 22 3/4	1	WOOD	BLOND	YES	CARVED
18 1/2 x 22 1/4	1	METAL	SILVER	NO	
26 1/4 x 20 3/4	1	METAL	GOLD	YES	
20 x 24	1	METAL	GOLD	YES	
18 x 24	1	3/4" WOOD	BLACK	NO	
16 x 20	1	METAL	SILVER	NO	
16 x 20	1	METAL	BLACK	NO	
16 x 20	1	METAL	GOLD	NO	
16 x 20	4	METAL	GOLD	YES	
17 1/4 x 14 1/4	4	METAL	SILVER	YES	
17 1/4 x 14 1/4	1	METAL	BLACK	YES	SCRATCHED
17 1/4 x 14 1/4	2	METAL	SILVER	YES	POLISHED
19 x 13 1/2	1	METAL	BLACK	YES	SCRATCHED
18 x 20	1	1 1/2" WOOD	BLACK	YES	
16 x 19	1	3/4" WOOD	BLACK	YES	
16 x 20	1	METAL	BLACK	YES	
17 x 21	1	3/4" WOOD	BLACK	YES	SOME DAMAGE
16 3/4 x 20 3/4	1	3/4" WOOD	BLACK	YES	
21 1/3 x 17 1/4	1	3/4" WOOD	BLACK	YES	

List of OWS Executive Members

Unless otherwise indicated, questions regarding all positions may be directed to info@owswatercolour.com.

Position:	Name:
President	Pauline Goss 613-220-3738
Vice-President	Vacant
Interim Secretary	Pamela Levac
Treasurer	Vic Dohar 613-825-7328
Webmaster	Brenda Beattie 613-299-8113
Exhibitions	Jean Sunter 613-828-6077 Linda Sheard
Exhibition Chair of WBSCG	Linda Sheard, Sjenny Leboldus
Newsletter Editor/Hard Copy Mail	Elizabeth Hogan newsletter@owswatercolour.com
Membership	Setor Awuye membership@owswatercolour.com
Social Media	Setor Awuye (Instagram/Facebook) Danielle Beaulieu (Facebook) Elizabeth Hogan (Facebook)
Social Convenor(s)	Betty Belanger
Programs	Jane Barlow 613-224-4409
Past President	Rick Sobkowicz 613-825-0827
Photographer	Brent Goss
Graphic Designer	Sri Putri Julio
Communications	Brenda Beattie 613-299-8113 Elizabeth Hogan newsletter@owswatercolour.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 send your request to newsletter@owswatercolour.com.)

Janet Agulnik - janetagulnik.com
Alan Bain - alanandaudreybain.com
Anne Barkley - annebarkley.ca
Brenda Beattie - brendabeattie.com
Barbara Brintnell - brintnellatelier.ca
Nancy Burke - honeygables@rogers.com
Barbara Camfield - hollandcamfield@aol.com
Vic Dohar - www.vicdohar.com
Ted Duncan - tduncan.ca
Arlette Francière - arlettefranciere.com
Alain Godbout - <http://www.godbout.co>
Pauline Goss - <http://www.pasigodesign.com>
Eileen Hennemann - eileenhennemann.com
Renate Hulley - renatehulley.com
Tong Li - www.tongartspace.com
Rachel MacDonald - rachelann.minchin@gmail.com
Shirley Moulton - shirleymoulton.com
Andrea Elena Noriega - localartworkshops@gmail.com
Yvon Perrier - yvonperrier.com
Patricia Smith - jazzbo.ca
Rosy Somerville - rosysomerville.com
Betty Sullivan - bettysullivanart.com
Charles Spratt - cspratt.ca
Anne Remmer Thompson - anneremmerthompson.ca
Diana Westwood Guy - dianawestwoodguy@gmail.com

(Please send questions or feedback regarding the newsletter to Elizabeth at newsletter@owswatercolour.com.)