



Newsletter



**OWS 82ND
JURIED ONLINE
EXHIBITION:
LET IT FLOW**

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**Introducing
Setor Awuye**

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Cover painting: Untitled by Setor Awuye

We are always looking for new stories to share with our members. Please submit content to: newsletter@owswatercolour.com along with your name and contact information.


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PRESIDENT'S MESSAGE



And here we are, pushing towards 2021. Where did the time go! Certainly, this year introduced a lot of unique challenges that affected all of us in so many different ways. For OWS, the team was faced with having to revisit how we have been working. Meetings, watercolour demos and juried events had to be re-assessed to make them virtual. Thanks to the commitment of our Executive committee and volunteers, we were able to pull through and successfully deliver our first online juried show.

I would like to take this opportunity to congratulate the award winners and all who participated. If you haven't seen the paintings of the 82nd Show yet, please take some time to view them online on the OWS website.

The end of a year is also a good time to reflect on our watercolour accomplishments. For those who painted regularly throughout the year, you may want to compare and assess your latest paintings to ones you completed at the end of 2019. If you feel that you haven't devoted enough time to your favorite hobby, you may want to plan how you can best arrange your schedule for the upcoming year.

It's definitely a good idea to evaluate progress and plan your next moves for 2021:

- Set goals and assess them regularly.
- Make your painting goals part of your routine and use a watercolour diary.
- Practice positive self-talk.
- Acknowledge the successes in each and every painting you make.

Individuals who set goals and write them down are more likely to find a motivation to practice. Clear goals will keep you focussed. And although it's good to set goals for improving your skill, enjoying the process will often lead to the same or better results. So, just have fun!

Turn on some music, take risks with the paint, loosen up with the brush, paint and enjoy the moment! Time just moves too fast!

Have a joyful and healthy holiday season,

Pauline Goss

President, Ottawa Watercolour Society

“For the things we have to learn before we can do them, we learn by doing them.”
- Aristotle



ALGOMA: FOLLOWING IN THE FOOTSTEPS OF THE GROUP OF SEVEN

By Betty Elizabeth Sullivan



IN SEPTEMBER 2020 I embarked on a short trip to Algoma to visit sites where the Group of Seven had painted. Margaret Ferraro led this trip. She is originally from Ottawa, but is now based in Barrie, Ontario, where she teaches out of the McMichael Museum.

We were a diverse group of painters using various mediums. I chose watercolour for its ease of transportation and the wonderful effects that can be achieved on short notice.

Our trip started in Sudbury with an overnight stay and a quick visit to their local museum. Then on to Whitefish Falls for 3 days of spectacular scenery for us to paint. Next it was off to Sault Ste Marie with painting and photo opportunities along the way. In Sault Ste Marie, we were invited into their museum to look at some sketches by J. E. H. MacDonald. The sketches had been donated to the museum but not yet displayed, and we were the very first to see them. From there it was on to Michipicoten for 3 more beautiful days of painting. I have included a few of my watercolour paintings here. This is just the tip of the iceberg, as the saying goes! More details with paintings and/or photos will be posted to my blog at www.bettysullivanart.com/blog.

PROGRAMS REPORT

By Jane Barlow

ON SEPTEMBER 10, Vic Dohar treated us to an excellent overview of the preparation of digital images for online submissions. At the OWS, we are exploring new avenues of exhibiting our artworks as we endure the immense changes that have been a part of our lives through this Covid-19 pandemic. The upside of this is that our membership, which spreads up into Quebec, as far east as the Ontario border, and as far west as Deep River, can now participate in our events and exhibitions online. The challenge is learning how to navigate this new era. Vic was able to gently and expertly guide us through this process, from preparing digital images, to submitting online.

Each art organization has its own digital requirements for submissions and the first step is to pay close attention to the following things:

- file format (JPEG is most commonly used)
- the maximum and minimum file size (pixels per side)
- the style of naming the file that the organization uses
- file size (the number of pixels for length and width, for example 1200 x 2400)

File size can also be considered the resolution of the image, and a larger number of pixels means that more information is kept from the original image. It is important to keep your original photo

in the highest possible resolution for your own records, but when submitting to social media, you may want to choose an even lower resolution than what is required for exhibitions (for example, 800 pixels) in order to protect your copyright.

Vic suggests that you don't need fancy cameras to take photos of your work, but do get to know your device. Photograph your work before framing or matting to reduce glare and to reduce cropping more than you need to. He uses a board marked with lines to assist with lining up the artwork and camera.



Vic also uses an "L" with 1" ruler markings, made from scrap mat board, to help with cropping the image to its final framed size. To photograph your work, set it up vertically mounted and illuminated by two to four lights, one on either side at a 45-60 degree angle. Lights should be 5000K for a daylight effect and about 450 lumen (lm) brightness. Be sure to have the plane of your camera parallel and square to the plane of your painting. Use a rubber band to attach your smartphone to a stick and attach that to a chair as shown in the image.



Master 4000 px				
2400 px				
800 px				
Name	Size	Dimensions	Type	Date modified
0530 Autumn Barn 12x20 800px.jpg	82 KB	800 x 440	JPG File	2020-09-08 8:02 PM
0530 Autumn Barn 12x20 2400px.jpg	638 KB	2400 x 1320	JPG File	2020-09-08 8:01 PM
0530 Autumn Barn 12x20.jpg	2,509 KB	4000 x 2200	JPG File	2016-05-15 11:25 ...

Use a 3-second delay timer to take your photo to minimize movement of the camera. Crop the image on your computer or through the edit function on your smartphone and adjust white balance and contrast if needed. Remember that your image must represent your original painting as closely as possible.

Make a copy of the image with the resolution

required and name according to the file naming convention of the organization involved.

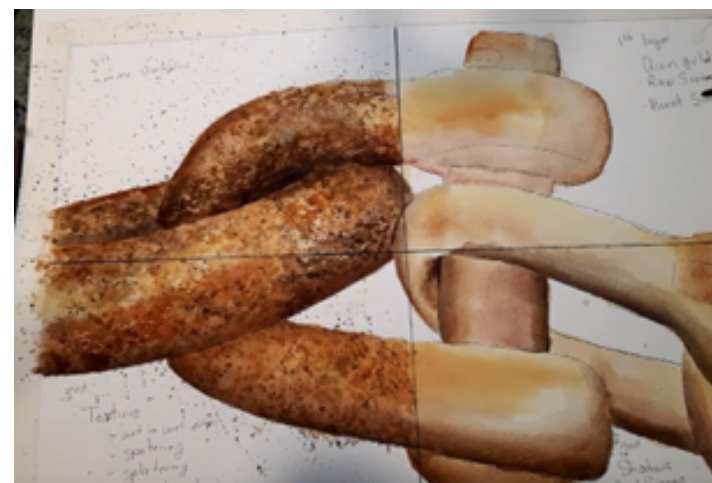
To prevent copyright infringement, resizing to 800 pixels should be sufficient for online social media. If you want to see if anyone has plagiarized your work, all you have to do is drag an image file into Google image search and it will show any similar images and their website location.



ON NOVEMBER 19, Danielle Beaulieu graciously offered to stimulate our creative juices by giving us an opportunity to explore her technique of painting rusty objects. Danielle is particularly intrigued by the creation of texture using watercolour techniques and if you explore her website www.danielleswatercolours.ca, you will see that she is as drawn to glass and water as to textures in nature. She also has a love of particular pigments and this demo was an expression of her affinity to the glow of Quinacridone Gold and liveliness of Burnt Sienna (Winsor Newton).

Danielle was working from an image of rusty metal. She prefers to use a black and white photo, which allows her to not be as constrained by the photographic representation of colour, and provides a better sense of value contrast.

She also prefers to work with 300lb Fabriano watercolour paper, cold pressed since it is resistant to buckling and doesn't have to be taped to a board. This offers her the freedom to turn it around easily to paint from different angles. Using



a palette of Quinacridone Gold, Burnt Sienna, Raw Umber, Sepia and Ultramarine Blue, she began by preparing some washes and wetting areas with clean water to be painted wet in wet. She applied Quinacridone Gold to areas of highlight, and darker pigments, Burnt Sienna and Raw Umber, to darker areas. After drying, she re-wetted the shadow regions and applied more dark pigment. It is important that these shadows go in now since later application will obscure the textures that have been painstakingly built up.

Now comes the fun and messy part of beginning to build up texture. Using a light spray from a distance, create some wet spatter of water and into this tap in colour. Remember to consider what dominant colour you wish for that region of the painting and use a secondary colour to create variance. Change this as you move from lighter, brighter areas to darker regions. The wet spray will allow some areas to soften their edges and blend together while other areas will remain more discrete. After this has dried, preferably naturally, to not disturb the paint, we now move to splattering, by tapping a loaded brush with a

thicker consistency of pigment, and splattering, by spraying with water from a spray bottle.

Finally, after this is completely dry, put on some dry brushwork with a brush loaded with a mixture of sepia and Ultramarine Blue. You can paint with the side of the brush to darken the shadows, adding darker edges and curvature to the structure where needed.

Danielle made this seem easy and manageable for a spectacular result. Several members painted along and here is a sample of their work.

And finally, if you are interested in Danielle's unique paintbrushes, they are made by Jazper Stardust and can be purchased online. A big thank you to Danielle and all the participants for being part of this virtual demo!



LEARNING TO PAINT WATER ONLINE

By Carmen Renaud



In September, I attended an online watercolour class offered by the Kanata Art Club and taught by Brian Turner. Brian is an accomplished artist who completed his Bachelors and Masters degrees of Education with a

Fine Arts major from Okanagan College and Brigham Young University. The title of the online course was "Reflections in Watercolour with Brian Turner". According to Brian, "water, in all of its various forms, is one of the greatest challenges for any watercolour artist".

We explored a new theme each week (rain, mist, waves, waterfalls, reflections, and more). Brian introduced us to a variety of watercolour tricks, tips and techniques through his own work and the works of internationally acclaimed artists. He provided us with photo references, or we could chose to paint from personal photos. Each week, we were asked to complete an assignment and to forward a photo of our work so that Brian could lead a critique of each of our paintings. He also chose a photo and did a demo for the class.

Over the seven weeks, he took us through the sequence of a watercolour painting. We focused on composition, shape, masking, layering, first layer, successive layers and finishing details.

Brian helped make this online learning experience interesting and informative and best of all FUN! I came away with many tips, tricks and techniques that will be most useful in my future paintings.



OWS 82ND JURIED ONLINE EXHIBITION

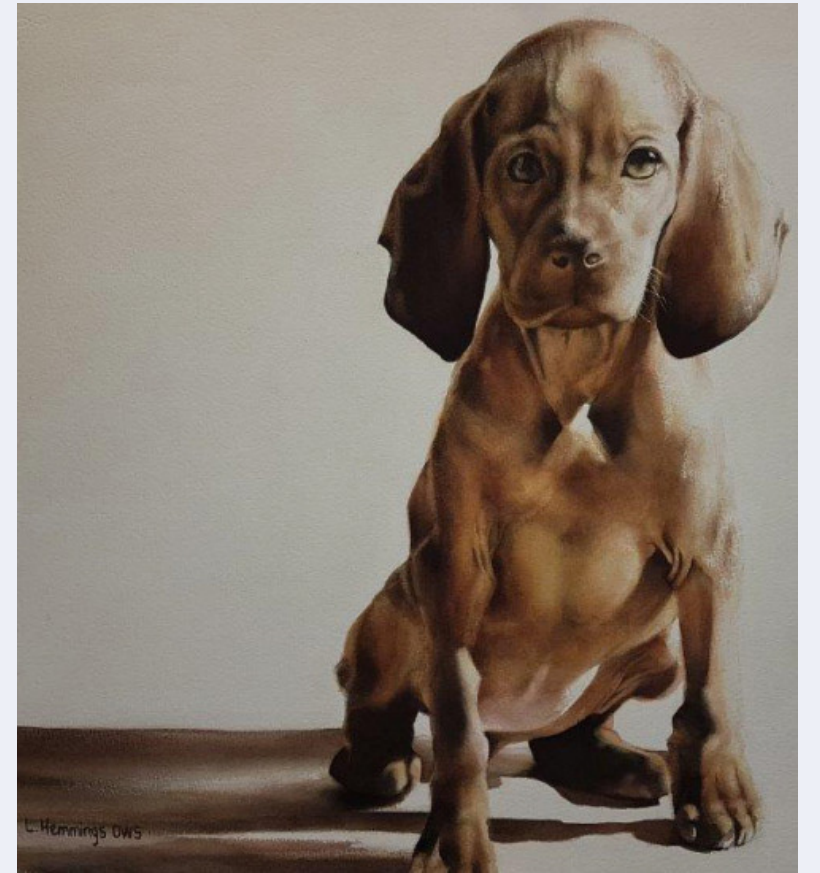
Let it Flow

By Linda Sheard

The fall was busy for the OWS Executive Members as they engaged regularly in the planning, design and execution of the first online exhibition. We began with a Call to Artists in September followed by a training session on the e-submission process provided by Vic Dohar and Brenda Beattie. Seventy-nine e-submissions were received between September 15 and 26. This was a demonstration of the level of enthusiasm by the Members. Hats off to all who contributed their artwork and to the success of *Let it Flow*!

Special thanks to the Fellowship Members Anne Remmer Thompson, Rachel MacDonald, Ted Duncan, Tong Li and Diane Groulx for the dedication of their time and efforts in the scoring of the submissions and determining the awarded paintings. Of course, jurying virtually can never measure up to the physical viewing of an artwork, but they handled it well, and the results speak for themselves.

Our webmaster, Brenda Beattie, worked diligently in the processing of the submissions and uploading the artwork onto the [OWS website](#). Together with the support of the Communications Team, the Exhibition went live as of October 15, followed by postings to Facebook and Instagram.



Glow, Laurie Hemmings (Best In Show)

Ten awards were formally announced at the OWS Annual General Meeting on November 28 as follows:

1. **Glow** by Laurie Hemmings (Best in Show)
2. **Helena's Hat** by Sally Jackson (2nd Place)
3. **Reflections** by Danielle Beaulieu (3rd Place)
4. **Windswept** by Chantal Dupuis (President's Choice Award given by Pauline Goss)
5. **My Covid Bubble** by Jane Barlow (Morton Baslaw Choice Award given by Brenda Beattie)
6. **Aries** by Cheryl Mattice (Juror's Choice Award given by Tong Li)
7. **Alasdair** by Sally Jackson (Juror's Choice Award given by Anne Remmer Thompson)
8. **Komichi** by Sally Jackson (Juror's Choice Award given by Ted Duncan)
9. **BC Escape** by Janet Duggan (Juror's Choice Award given by Diane Groulx)
10. **Bite Me** by Danielle Beaulieu (Juror's Choice Award given by Rachel MacDonald)



Helena's Hat, Sally Jackson (2nd Place)

Congratulations to this talented group of artists. Of course, the next question is when will we hold another juried exhibition. The answer depends on many things, one of which is the need for volunteers to complete the variety of tasks associated with the coordination of a virtual juried event.

If you are detailed oriented, and you are comfortable behind the computer, we need you, and want to hear from you. A summary of the main tasks includes the selection of jurors, completing a submission worksheet, managing the jurors' scores, confirming the awards, receiving and processing jurors painting submissions, working with the webmaster to finalize the exhibition and communication of the results. Templates were developed for many of the tasks and so the hope is that a lot of the work will be much easier to complete for future events. But, we can lighten the load even further if we are able to divide it among a few volunteer members. If you are able to offer a bit of your time, please contact me at Sheardlinda1@gmail.com.

As we look ahead into 2021, the expectation is that we might be able to run another juried exhibition sometime in the February/March timeframe. Let's work together for the sustainability of OWS exhibitions and to keep our creative spirits flowing during this difficult period.



Reflections, Danielle Beaulieu (3rd Place)

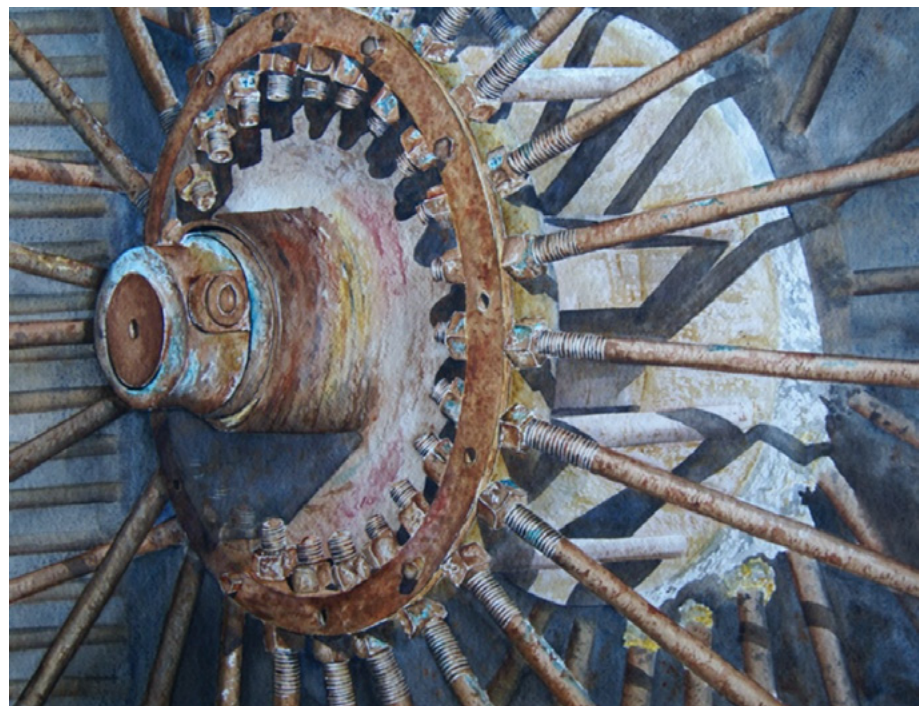
CURRENT JURIED ONLINE EXHIBITION – OCTOBER 15, 2020 TO JANUARY 2021

TITLE	PRICE	ARTIST	SIZE (in)
Lift Selfie	NFS	Maurice Dionne	16 x 16
Autumn Begins	\$175	Barbara Camfield	15 x 20
Discarded Coke	\$300	Sri Putri Julio	8 x 11
The Alchemist	\$600	Jane Barlow	20 x 20.25
Jeffrey	NFS	Janet Duggan	9 x 12
Sad Eyes	\$200	Janet Agulnik	8 x 10
Pinhey’s Point	\$100	Kringen Henein	10 x 7
Windswept	\$350	Chantal Dupuis	7 x 7
Same But Not the Same	\$400	Josée Bourassa	16 x 16
Memories of Ireland	\$400	Maurice Dionne	11 x 14
Mushroom Harvest	\$135	Barbara Camfield	18 x 15
Appleton Waterfall	\$300	Brenda Beattie	10 x 14
Houdini	NFS	Laurie Hemmings	22 x 26
Old House by the Sea	\$300	Janet Agulnik	12 x 16
Cedars	\$135	Barbara Camfield	11 x 15
Lines and Shadows	\$220	Josée Bourassa	11 x 14
Gertie	NFS	Maurice Dionne	11 x 14
Country Retweet	\$450	Pauline Goss	26 x 18
Peggy’s Cove	\$250	Isabelle Jerome	9 x 12
Calle Duarte, Santo Domingo	\$700	Vic Dohar	24.5 x 12.5
His and Hers	\$275	Isabelle Jerome	8.5 x 11
A Penny For Your Thoughts	NFS	Pamela Levac	14.5 x 10.5
Ready for Flight	\$250	Pamela Levac	14.5 x 11
Sea Turtle	\$265	Josée Bourassa	22 x 17
The Sacrifice	\$275	Cheryl Mattice	18 x 22
Rose Mallow	\$300	Pauline Goss	15 x 22
Bite Me	NFS	Danielle Beaulieu	22 x 18
Below the Appleton Rapids	\$125	Brenda Beattie	7 x 5
Winter’s Coming	\$225	Carmen Renaud	15 x 11
Reflet du Soleil	\$175	Jacinthe Morin	7 x 11
Glow	NFS	Laurie Hemmings	22 x 26
Engouement des Papillons	\$315	Jacinthe Morin	11 x 15
My Covid Bubble	NFS	Jane Barlow	36 x 30
Pompeii Papyrus	\$200	Ellen Desmarais	11 x 15
Aries	NFS	Cheryl Mattice	17 x 17
Daisies	\$225	Pauline Goss	10 x 13

TITLE	PRICE	ARTIST	SIZE (in)
Reflections	SOLD	Danielle Beaulieu	22 x 18
Evening Affair	\$250	Linda Sheard	11 x 15
Spanish Coast	NFS	Janet Duggan	12 x 18
On the Fallowfield Road	\$225	Carmen Renaud	15 x 11
Sleeping Beauties	\$120	Joyce Corey	8 x 10
Rocky Shoreline	NFS	Lynn Buffone	9 x 6
Not Now	\$695	Laurie Hemmings	26 x 18
Summer Glow	\$200	Ellen Desmarais	12 x 14
Fireballs	\$145	Cheryl Mattice	12 x 16
Winter in the Valley	\$200	Adrianne Saba	9 x 12
Getting Wet	\$425	Danielle Beaulieu	19 x 13
The Rocks	\$225	Carmen Renaud	15 x 11
A Giraffe of a Different Colour	\$120	Joyce Corey	8 x 10
Red Rocks at Dawn	\$350	Farrar Brodhead	12 x 16
Off the Trail – Gatineau Park	\$150	Kringen Henein	16 x 12
Twilight on Big Gull lake	\$700	Vic Dohar	24 x 12
Alasdair	NFS	Sally Jackson	14 x 18
Pure Winter	\$400	Christine Cashman	14 x 21
Regarde le Ciel	NFS	Claudio Brun del Re	12 x 16
Yellow with Cliffs	\$320	Farrar Brodhead	12 x 12
BC Escape	NFS	Janet Duggan	12 x 9
What Lies Ahead	NFS	Pamela Levac	10.25 x 14.25
The Roses	\$280	Christine Cashman	8 x 10
Ruffles	NFS	Joyce Corey	10 x 8
Still Standing Strong	\$600	Vic Dohar	16 x 10
Jeu de la Statue	\$450	Claudio Brun del Re	20 x 14
Primis Tenebris	\$350	Claudio Brun del Re	14 x 5
Helena’s Hat	NFS	Sally Jackson	14 x 20
Les couleurs à son apogée	\$250	Jacinthe Morin	11 x 7
Boardwalk	\$650	Chantal Dupuis	20 x 14
Komichi	NFS	Sally Jackson	14 x 18
New City	\$375	Christine Cashman	19 x 12
Lunchtime	\$650	Chantal Dupuis	20 x 14
Morning Glories	\$750	Rachel MacDonald	28 x 28
Annabelle	NFS	Diane Groulx	12 x 18
There’s a Hush	\$650	Anne Remmer Thompson	22 x 19
Early Spring Textures	\$1500	Ted Duncan	30 x 22

Artiste *Danielle Beaulieu*

by Christine Cashman



Top: **Out of Commission** (Tableau présenté et accepté à l'exposition "CSPWC Open Water Juried Exhibition 2020"),
Top right: **Chains**, Bottom right: **Trusted Work Horse** (Février 2019 – Deuxième prix et deux prix de jurés- La société d'aquarelle d'Ottawa)

Danielle est une aquarelliste autodidacte d'Ottawa. Sa passion est d'essayer des nouvelles techniques pour peindre des textures. Ses sujets favoris sont les paysages, les vieux édifices, les antiquités et les fleurs qu'elle interprète avec des styles variés. Voici plusieurs sites que vous pouvez visiter pour mieux la connaître:

- www.pinterest.ca/beaulieu0155/danielle-beaulieus-watercolours
- www.facebook.com/DaniellesWatercolours/

- www.facebook.com/DaniellesWatercolours/photos
- danielleswatercolours.blogspot.com

Danielle a commencé à peindre il y a environ 8 ou 9 ans avec l'intention d'apprendre l'aquarelle et d'autres médiums par la suite. Elle aime tellement l'aquarelle qu'elle n'a jamais poursuivi les autres médiums.

Elle a acheté de nombreux livres et son étagère en est pleine. Sa collection contient des livres et des vidéos qui guident l'artiste à travers

les étapes, des livres sur la composition, l'histoire de l'art et comment mélanger les couleurs. Danielle enseignait à la galerie Da Artisti à Cumberland avant la pandémie. Maintenant elle enseigne seulement en ligne, ce qui lui permet d'avoir des étudiants aux États-Unis et à travers le Canada. Ses étudiants sont surtout débutants et intermédiaires.

Retraitée de la Fonction publique du Canada, Danielle peint à plein temps, environ 7 à 8 heures par jour. Ce temps

inclut aussi la préparation de ses classes.

Pour sa première expérience avec La Société Canadienne des Peintres en Aquarelle/ Canadian Society of Painters in Water Colour, son tableau a été accepté et elle vient juste de poser sa candidature pour devenir membre élu. Elle aura des nouvelles au mois de février 2021.

Février 2019 – Deuxième prix et deux prix de jurés- La société d'aquarelle d'Ottawa

De 2015 à 2018, Danielle a gagné de nombreux prix

à Arteast Ottawa, Ottawa Art Association, La société d'aquarelle d'Ottawa et l'Exposition d'orchidée d'Ottawa. Elle a aussi été acceptée à de nombreuses expositions par jury, y compris aux États-Unis.

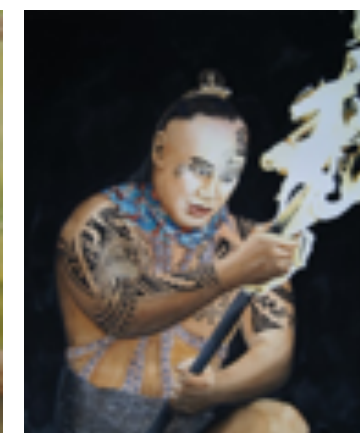
ATELIER VISIOCONFÉRENCE SUR LA ROUILLE

Danielle nous a présenté un atelier Zoom le jeudi 19 novembre dernier auquel j'ai assisté. Elle nous a démontré comment peindre la rouille.

J'ai bien aimé. Ce n'était pas simplement une représentation

dans laquelle elle expliquait bien les détails pour faire la rouille. Danielle, tout en peignant et en expliquant les étapes, faisait participer les gens en nous posant des questions : ce que l'on aimait peindre, notre type d'aquarelle et de papiers, les couleurs, etc. Elle a aussi fait un grand tableau d'un maillon de chaîne pour nous faciliter la vue des étapes.

L'heure et demie, je ne l'ai pas vue passer et Danielle m'a convaincue qu'avec la pratique, je peux maintenant peindre la rouille.



Top row, left to right: **Reflections** (Octobre 2020 – Troisième place et prix de juré à La société d'aquarelle d'Ottawa (SAO), **Bite Me, Chandelier** (Janvier 2020 – Prix De Juré À La Saoauction Winnings.)

Bottom row, left to right: **Blue Balls And A Crown** (Septembre 2019 – Deuxième Prix En Aquarelle À L'exposition D'arteast Avec Jury Et Remise De Prix), **Show Time** (Novembre 2019 – Premier Prix: Ottawa Art Association), **Auction Winnings** (Avril 2019 – Premier prix - Ottawa Art Association)

Introducing

Setor Awuye

by Pamela Levac

Setor has been a member of OWS since 2017, and he serves on the Executive Committee, helping with Membership and Social Media (Instagram and Facebook). He was born in West Africa, in the city of Accra, capital city of Ghana, and currently lives in Ottawa with his family. He has been making art since he was a child and says: "It is no surprise that I earned my university degree in Fine Arts from the renowned College of Art at Kwame Nkrumah University of Science and Technology" where he specialized in oil painting. "However, I have always loved the variety, vibrancy, accidentals and ease of watercolour painting." Despite his love for art, he went on to complete a Masters in International Development Studies from London South Bank University in London, England, and a Masters in Public Service Administration from Waterloo University in Waterloo, Ontario. Setor currently works at Indigenous Services Canada where he manages and administers a federal government program that funds youth suicide prevention programs in various Indigenous communities across Canada. In his spare time, Setor is a huge soccer fan, and he follows Liverpool Football Club.



Surrealism Oil Painting

Setor's interest in art goes far back into his childhood. "It could have been shaped by genetic influences; my mother was a seamstress and my father is artistically inclined even though he did not approve of my interest in art. Back then the perception was a career as an artist/painter was not a viable way to make a living."



Acrylic and oil Painting

His interest in art has always been a natural connection. He started by tracing and drawing. The aided his freehand drawing skills, which ultimately improved his painting. "During my childhood I didn't have access to tracing paper, so I mixed water with clear oil and spread it on paper to make it transparent."



Two heads are better than one oil painting



Stock Exchange



The three marketeers



Pen and wash watercolour

I traced everything I could and waited for the paper to dry."

Setor continues to innovate today. The two paintings titled *The Three Marketeers* and *Stock Exchange* were made from liquid derived from soaking rusted nails in lime and water for about two weeks. The liquid was then used on canvas to give the same transparent effect as watercolour.

His earliest influences were mainly Ghanaian artists, notable Ablade Glover, a postwar and contemporary painter with an international reputation www.artnet.com/artists/ablade-glover. "During my first degree program, I was influenced by Salvador Dali's surrealist works."

As for what drew him to watercolour, Setor says: "I have always loved watercolour but had a fear of making mistakes. I never mustered the courage to use it until my second child was born. I didn't have a ventilated studio space and I didn't want him around toxic chemicals associated with oil painting. There are other safer media but I settled on watercolour because I wanted to challenge myself and get out of my comfort zone. Apart from oil, I am very comfortable using charcoal and pastel as well."

His painting philosophies include aesthetics, expression, creating a sense of beauty and communicating social issues. The majority of Setor's paintings focus on the vital role Sub-Saharan African women play in achieving food and nutrition security within their various communities, despite



Watercolour

continuing to face persistent structural constraints.

As for where he likes to paint, and what he uses as source material, "I haven't painted plein air since university. I paint from all sorts of sources including imagination. Watercolour painting is good for plein air so I expect to do a lot of that in the future."

And his advice for budding artists? "Draw, draw.....and draw. It is the only way an artist can grow. "

LE COIN DES FRANCOPHONES

by Christine Cashman

Bienvenue au coin francophone!

Le comité exécutif a décidé d’inclure des articles francophones dans l’infolettre trimestrielle. On a besoin de votre participation. Aidez-nous à comprendre ce qui vous intéresse.

1. On voudrait avoir un titre spécial pour nos articles. Quelles sont vos suggestions?
2. Rédigez des articles que vous aimeriez publier. On est là si vous avez besoin d’aide à les rédiger.
3. Aimeriez-vous participer à des ateliers en français (par visioconférence pour le moment)?
4. Aimeriez-vous faire des représentations?

Vos commentaires seraient très appréciés. Veuillez nous les envoyer à newsletter@owswatercolour.com.

WHAT? YOUR WORK GOT REJECTED FROM THE JURIED SHOW???

By Brenda Beattie

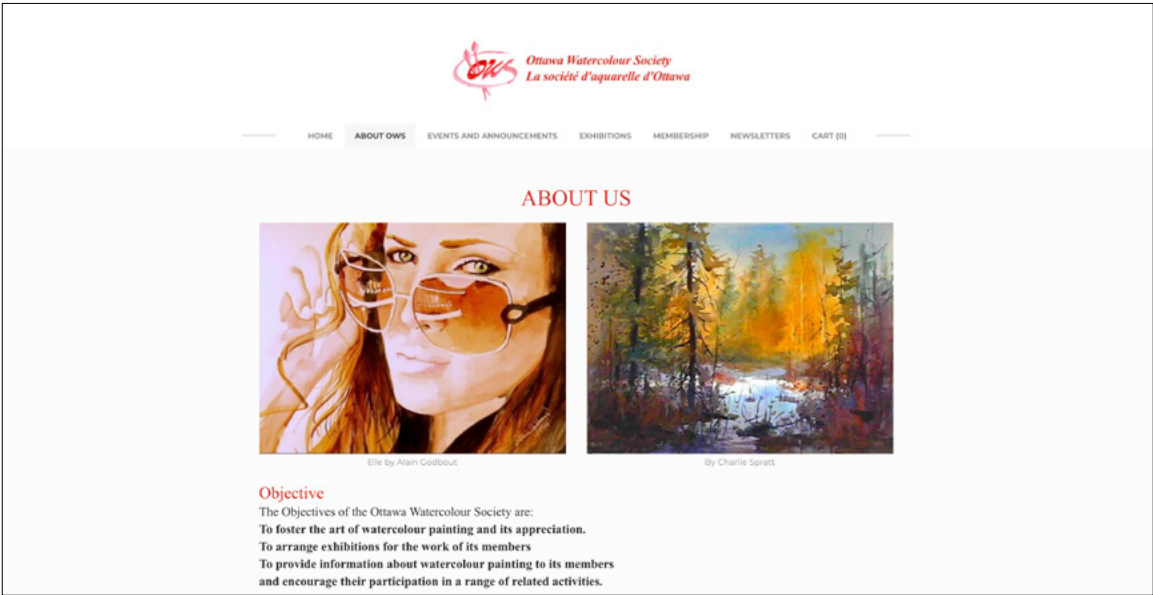
It always surprises me when I see which works get accepted and which ones get rejected from a juried show. I’m the OWS Webmaster and I coordinated the entries for the show, so I was privileged to be able to see all the paintings that came in. There were a couple of entries in the 82nd juried show that I was very surprised to see rejected. It’s always the way. So the thing is, we can’t take it too seriously! After all, several years ago, a member of the Ottawa Watercolour Society submitted a beautiful work that was rejected from one of our juried shows. And that painting ended up on the cover of Watercolor Magazine!

We try to make the jury as fair as humanly possible – the jurors cannot see each other’s scores, so they can’t be influenced. The thing is, they are all human and they all have different preferences. When one of my paintings doesn’t make it into a show, I think of Steven King’s quote from his book “On Writing”, where he says he hammered a 6-inch nail into the wall to put his rejection slips on. He decided he would quit writing when the nail was full. It was almost full when his book “Carrie” was published.

Every artist has to learn how to deal with rejection. We all face it at least once in our lifetimes, sometimes multiple times. It means your art is being seen, so give yourself a pat on the back for putting your art out there. It hurts to not get accepted but that is not a reflection of you. You are not your work. Don’t let feelings of self-doubt stifle your creativity. Feel the pain, and then get back to work. Keep making better work. Build a solid network of people who understand. And, by the way, yes, I know what I’m talking about: one of my paintings did not make it into our show!

WHAT’S NEW ON THE OTTAWA WATERCOLOUR SOCIETY WEBSITE

By Brenda Beattie, Webmaster



As you know our current 82nd Juried Show is gracing the homepage. This is where you will always find the paintings from our current show. We invite you to come check out our website often! Some pages don’t always get seen, and there may be things you haven’t yet discovered. Here’s a little tour.

In the **“About”** section we explain the objective, history and activities of the OWS. Many of you may not realize that we have list of members’ websites on that page. To get your website listed, just send me an email at webmaster@owswatercolour.com.

In the **“Events and Announcements”** section there are 3 pages:

- OWS Events – all OWS workshops and meetings are posted here
- Art Classes and Workshops – this is the place where members can advertise their own workshops and classes
- Members News – this is a place for members to post any exhibitions and sales they are in

In the **“Exhibitions”** section we have paintings from the last eight years of juried shows and the last two years of the unjuried Walter Baker shows.

In the **“Membership”** section you can purchase your membership.

In the **“Newsletter”** Section we have eight years of newsletters!

Our website is one of the great benefits of memberships in the OWS, and I hope this little tour encourages you to come check it out often. Do you have a sale or exhibition coming up? Do you want your website added? Just send me an email at webmaster@owswatercolour.com. If you have any suggestions or comments please let me know. Be well, be safe and keep on painting!

News from

Around the Society



Shernya Vininsky show, *For the Love of Horses* is currently running at the Museum of Vaudreuil-Solanges until January 20, 2010. You can listen to Shernya's audio tour of her paintings and view more of her work [here](#).

CHRISTMAS SALE AT PINE RIDGE STUDIO!

December 12 – 13, 2020, 10am – 4pm.

A little different this year, but still your favorite Christmas Sale! Brenda Beattie will be there with her paintings, notecards, Christmas cards and decorations. All Pine Ridge pottery will be 50% Off, free Christmas greenery (alright, some Christmas 'brownery' as pine cones and grapevine wreaths are, after all, brown). Janice Johnston will be there with her fabulous dill pickles and preserves as well as original art work. All local, we will have just the things you need to complete your Christmas gift-giving! We will, ofcourse, be following all Covid-19 precautions, including only allowing a limited number of shoppers inside at any time. And it might be cold (it will be cold) and you may have to wait in line to get in, so please dress warmly! Hmmm, maybe a self-serve hot chocolate station is called for... Hope to see you there!

Christmas at Pine Ridge

Dec. 12 & 13
10am to 4pm



Guest Artists! Pottery 50% Off! Free Christmas Greens!

www.pine-ridge.ca



Janet Duggan, who won a Juror's Choice award in the OWS 82nd juried show, would like to invite you to come check out her website www.janetduggan.com.

HELLO FROM ALAN & AUDREY BAIN!

The Bains have been out of touch. With this note we hope to acquaint all our art world friends with our latest news. The last few months have seen some rapid changes in our lives. Audrey and I chose to relocate to be closer to our family.

We managed the move and the adjustment notwithstanding the problems that Covid has thrown at us. We are both well, we are learning about our friendly retirement community and even when we must keep masks and social distancing as the new standard for family and friends, we are pleased with life and are enjoying the new challenges in our art world.

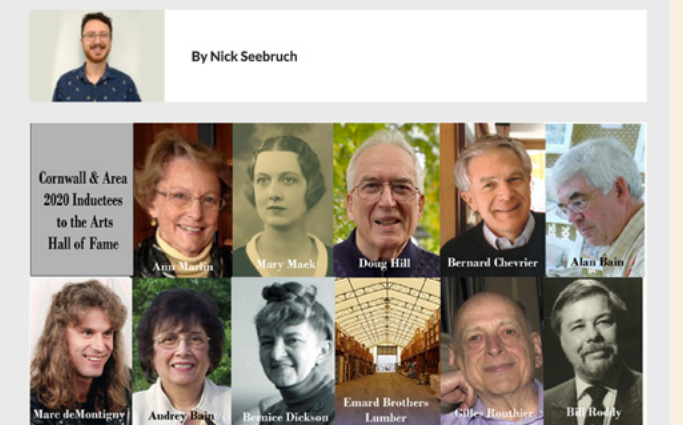
Amid all this change, it came as a very pleasant surprise to learn that both Audrey and I have been inducted, in 2020, to the Cornwall Arts Hall of Fame. (We have attached the article from Seaway News.) We are both pleased and honoured.

It is always a pleasure to be recognized for the art activities we always loved. Our very best wishes: have a safe wonderful Christmas and a creative, Happy New Year.

Eleven new names added to Cornwall Arts Hall of Fame

November 9, 2020 – Changed at 10 h 13 min on November 9, 2020

Reading time: 1 min



CORNWALL, Ontario – There will be 11 new names added to the Cornwall Arts Hall of Fame with the induction of the 2020 class. Due to COVID-19 pandemic restrictions however, the public induction ceremony will be taking place next fall in 2021.

Inductees in this year's class include Mary Mack (1899-1978) a landscape artists who's works had been exhibited internationally and who helped found the Cornwall Art Association. Another new pair of inductees includes Audrey and Alan Bain, who until recently lived in South Stormont. Audrey Bain is an elected member of the Society of Canadian Artists served as director for the Cornwall Regional Art Gallery. Alan Bain is an internationally known water colourist of Canadian landscapes, has taught painting, and has been a fixture in the arts community.

Cornwall business Emard Bros. Lumber is being inducted into the Cornwall Arts Hall of Fame this year due to being the first sponsors of the institution.

The full-list of the Cornwall Arts Hall of Fame class of 2020 is as follows:

Ann Marlin
Mary Mack
Doug Hill
Bernard Chevrier
Alan Bain
Marc deMontigny
Audrey Bain
Bernice Dickson
Emard Bros. Lumber
Gilles Routhier
Bill Roddy

Members' websites

If you would like to include your website or contact information on our publication and website, please email 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, vicdohar.com
 Ted Duncan, tduncan.ca
 Arlette Francière, arlettefranciere.com
 Alain Godbout, godbout.co
 Pauline Goss, pasigodesign.com
 Eileen Hennemann, eileenhennemann.com

Renate Hulley, renatehulley.com
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 Tong Li, tongartspace.com
 Rachel MacDonald, rachelann.minchin@gmail.com
 Shirley Moulton, shirleymoulton.com
 Sri Putri Julio, spjulio.com
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 Yvon Perrier, yvonperrier.com
 Patricia Smith, jazzbo.ca
 Rosy Somerville, rosysomerville.com
 Betty Sullivan, bettysullivanart.com
 Charles Spratt, cspratt.ca
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