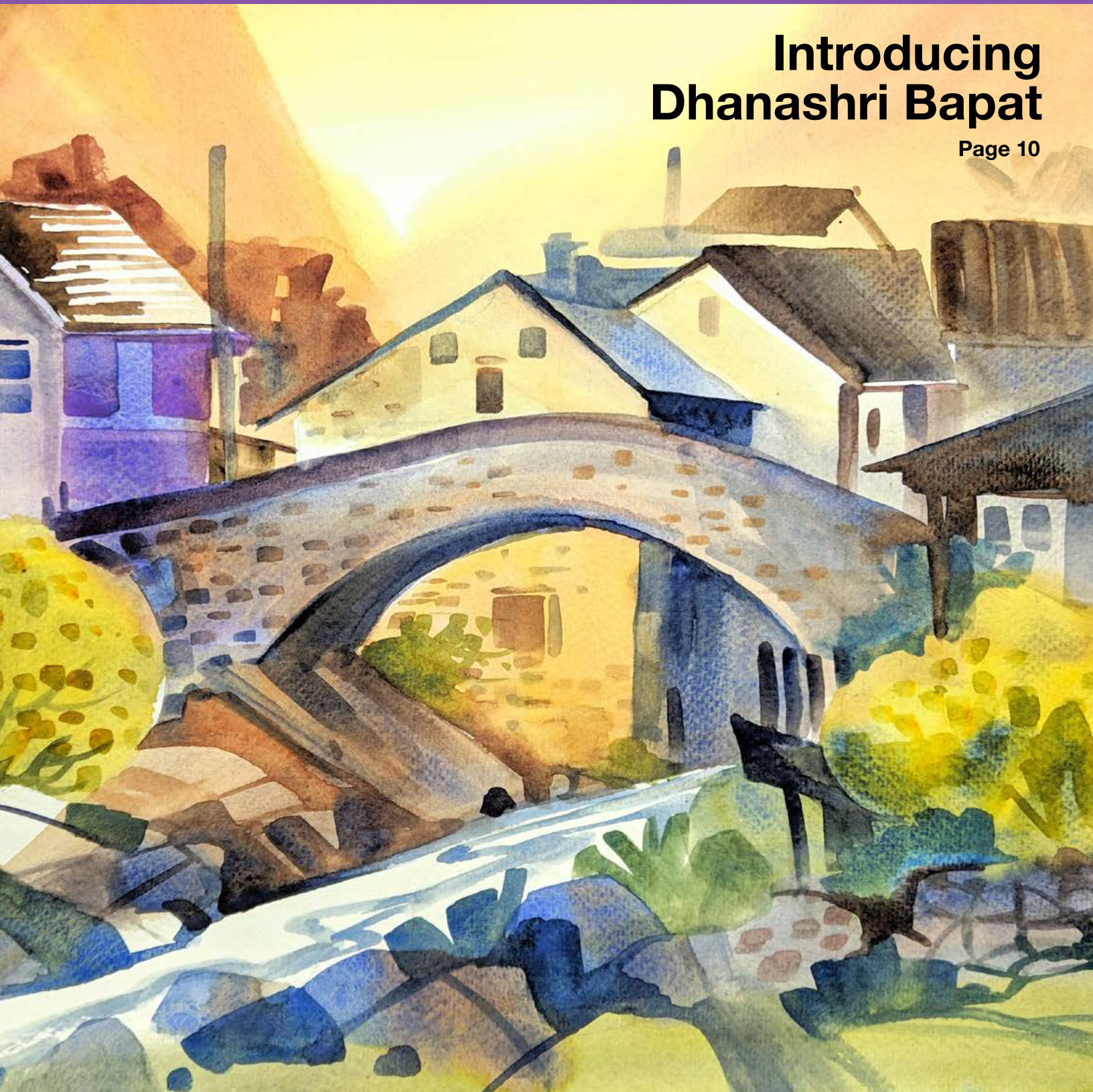


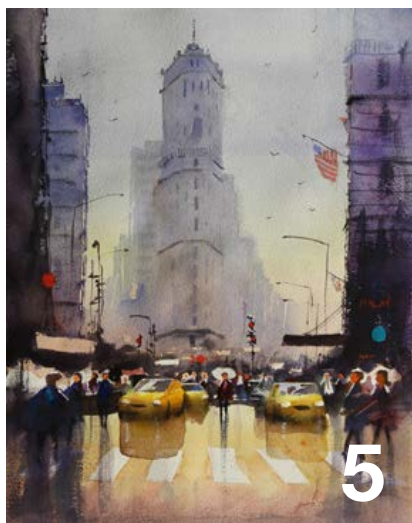


Newsletter

**Introducing
Dhanashri Bapat**

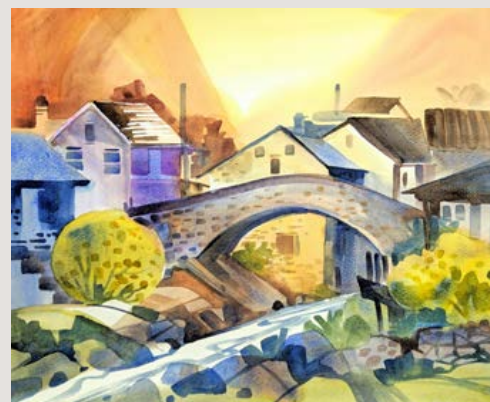
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Cover painting:
Stone Bridge, by Dhanashri Bapat.

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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www.owswatercolour.com

PRESIDENT'S MESSAGE



Dear OWS Members,

Spring into Watercolours! The 83rd juried show is a great success. Many thanks to all those who submitted pieces and to the volunteers who worked behind the scenes to make it possible during the continuing pandemic.

As the Spring advances, things are looking up for a beautiful summer and gradual deconfinement. After many months of working in the studio, I am looking forward to working in Plein Air again. For those who don't feel up to working from life, do try it. Get out of your comfort zone, trust that you cannot go wrong, because all lessons are good lessons. In the end, well, it's only paper! Truly understanding the world around us, be it natural or touched by people, is difficult but so engaging. Start small, step back and see the whole picture. React to the changing light and observe how space is framed by our unique viewpoint. Remember that there is light even in shadows – paint the light !

Since last Fall several artists have joined OWS and I would like to welcome all new members. We look forward to seeing you in the virtual world and hopefully in person as soon as that becomes possible. If you are able to volunteer a bit of time please send me a message at: president@owswatercolour.com

The Member survey that I announced at the last Newsletter was regrettably delayed. We will try to send it out in the coming months. Please look for it!

**“When you paint, try to put down exactly what you see.
Whatever else you have to offer will come out anyway.”**

Winslow Homer (1836-1910).

Claudio

Claudio Brun del Re
President Ottawa Watercolour Society

MESSAGE DU PRÉSIDENT

Chers membres de la SAO,

Déclenchez le printemps d'aquarelles! La 83^e exposition est un grand succès. Merci à tous ceux et celles qui ont soumis des œuvres et un gros merci aux bénévoles qui ont travaillé en arrière-plan pendant la pandémie pour rendre l'exposition possible.



Le printemps avance à grand pas annonçant un bel été et le déconfinement graduel. Après plusieurs mois de travail en studio, j'ai bien hâte de peindre en Plein Air. Pour ceux qui craignent de travailler en vraie vie, j'aimerais vous encourager de l'essayer. Sortez de votre zone de confort, vous ne pouvez pas vous tromper car toutes les leçons sont de bonnes leçons. Après tout, ce n'est que du papier ! De bien comprendre le monde qui nous entoure, qu'il soit naturel ou créé par les personnes, est difficile mais tellement engageant. Prenez des petits pas, reculez vous pour voir l'ensemble du portrait. Réagissez à la lumière changeante et comment l'espace est encadré par votre point de vue unique. Souvenez-vous qu'il y a de la lumière même dans les ombrages – peignez la lumière !

Depuis l'automne dernier, plusieurs artistes se sont joints à la SAO. J'aimerais vous souhaiter la bienvenue et j'espère vous voir dans le monde virtuel en attendant la possibilité des rencontres en personne. Si vous êtes capables d'offrir un peu de temps en bénévolat veuillez m'écrire au : president@owswatercolour.com

Regrettablement, le sondage de membres annoncé au dernier bulletin a été reporté. Nous espérons l'envoyer au cours des prochains mois. Soyez attentifs!

« Lorsque vous peignez, essayez de rendre exactement ce que vous voyez. Ce que vous avez à offrir au-delà sortira de toute façon. »

Winslow Homer (1836-1910), traduction de Claudio.

Claudio

Claudio Brun del Re
Président, La société d'aquarelle d'Ottawa

PROGRAMS REPORT

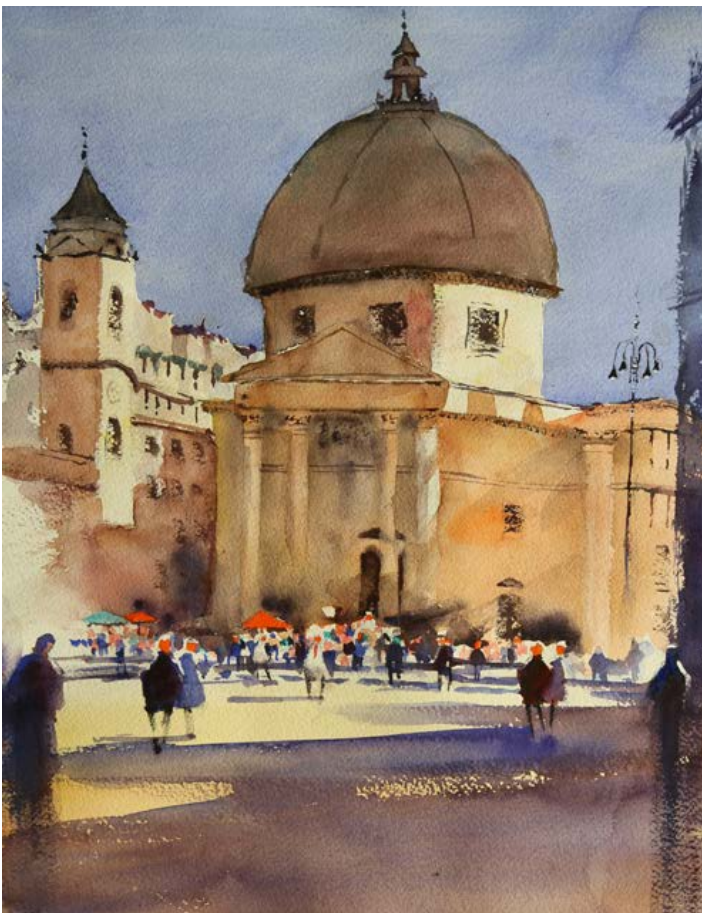
By Jane Barlow

In early May we had our first online multi-day painting workshop with Rex Beanland, a member of the Canadian Society for Painters in Watercolour and the Society of Canadian Artists. Rex is a fabulous instructor and was able to offer the full immersion experience of a paint-along workshop, allowing us to easily watch his demos and engage in dialogue throughout the process. The workshop was in high demand and quickly filled, but we decided to cap it at 15 participants to allow easy interaction and critique. Rex walked us through a step-by-step painting of two urban landscapes in his loose style that still captures the essence of detail.

As Rex states, “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. For me it's all about the story.”

There were several key lessons within the three days, starting with an analysis of value and practice recognizing the value of the paint on the palette. Rex routinely develops a three-tone value sketch, typically small, 2”x3”, to establish the composition and design



by Rex Beanland



by Rex Beanland



of the work at the start. This allows him to understand the value of the paint he is aiming for, straight out of the palette.

It is clearly important for Rex to include interactions of people in these urban landscapes and he showed us how, by using the heel of a round brush to make easy silhouettes that can inhabit the painting. His figure video is available at: <https://vimeo.com/523986097>

We learned that in a flat landscape, all the heads of the adults are at approximately the same level, regardless of distance from the viewer. Their bodies descend lower into the foreground and become larger as they are nearer to the viewer, so it is always possible to bring any figure closer by simply enlarging the figure downwards.

Using graded washes with round brushes Rex slowly develops the painting from top to bottom, background to foreground, saving the detail for the end. He

approaches shapes simply, organizing the painting into large areas of value contrast. In both of his paintings it was vital to leave an area of white, in the area of central interest. This was bracketed above and below by graded washes of blended colour. This area of brightness allows the greatest contrasts and the vitality of the focal point.

For the Flat Iron Building painting, Rex prepared us as to how to easily paint cars based on a square shape. His car demo is available online at: <http://vimeo.com/285424371>

We shared our paintings online, which allowed us to see everyone's strengths in painting, as well as explore that which could enhance the piece. As always it is remarkable how each of us has our own style, in spite of all of us painting from the same demo and the same picture!

Thank you to all who participated and made this an excellent experience for all of us.

EXHIBITIONS

By Linda Sheard

The 83rd Juried Online Exhibition *Spring into Watercolour* until July 2021

Spring into Watercolour is now displaying on the OWS website, Facebook and Instagram until late summer 2021. Don't hesitate to invite your friends and family to view this wonderful watercolour exhibition.

Congratulations to all the artists whose art work qualified for the show, and especially to our award winners. After a rigorous jurying process by a panel of 5, these 10 watercolour paintings have received the awards.

A special thanks to our external jurors, Lina Duguay of Linart Gallery and David Kearn, and our internal fellow jurors, Pauline Goss, Charlie Spratt and Alain Godbout, for their time and their expertise.

Thank you to the 30 artists who submitted a total of 82 paintings for jurying. Forty-eight paintings were accepted for the show, representing almost 60% of the total submissions.

Artists may question why their painting(s) were not accepted. First, the intent of the show is to present all of the best works from those submitted. This is what the jurying process renders. In addition, due to our very limited volunteer resources required to manage, process and coordinate a juried show, the OWS Executive limited the number of paintings that would be accepted to no more than 50. Even for a physical gallery show, a reduction of the number of paintings would apply, based on score and limitations of gallery space.

I would be remiss if I did not highlight the significant amount of background work that the Exhibition Team put out in making this show happen. As the team lead, I had the pleasure of collaborating with a lot of talent and experience in Brenda Beattie, a Past President and our dedicated Webmaster who creates all our



Old fashion quilts by Danielle Beaulieu



Spring fever by Hilary Robinson

Best in Show	<i>Old fashion quilts</i> by Danielle Beaulieu
Second Place	<i>Spring fever</i> by Hilary Robinson
Third Place	<i>In gratitude 2</i> by Sally Jackson
Juror's Choice Award	<i>Harvest</i> by Brian Turner Award given by Lina Duguay (Linart Gallery)
Juror's Choice Award	<i>The most awaited blooms</i> by Dhanashri Bapat Award given by Pauline Goss
Juror's Choice Award	<i>A world where there are octobers</i> by Brian Turner Award given by Charles Spratt
Juror's Choice Award	<i>Snowy owl</i> by Brian Seed Award given by Alain Godbout
Juror's Choice Award	<i>Hidden agenda</i> by Shernya Vininsky Award given by David Kearn
President's Choice Award	<i>Cattail reflections</i> by Vic Dohar Award given by Claudio Brun del Re
Morton Baslaw Award	<i>Sunlight through the pines</i> Award given by Brenda Beattie.



online juried exhibitions, Vic Dohar, a Fellow Member and a long-time Treasurer, as well as Danielle Beaulieu, not only our Best in Show artist, but a dedicated member who sees that OWS receives the recognition and publicity it deserves in her creative postings to social media.

Months of volunteer time were dedicated by myself and Vic to online meetings and a lot of 'behind the scene' work in order to finalize processes and create documentation leading up to the launch of the 83rd. A special thanks to Vic for lending his expertise in upgrading to a new system. We were successful in automating the completion of forms for the intake of painting submissions, jurors scoring, the management of tie breaks, the creation of presentations and a final roll up of our records for the juried show database. Yes, we even have an automated record system that includes decades of juried show information. My work throughout this jurying process was enhanced by our new rigorous and error free system. I think it is safe to say that the jurors not only appreciated the wonderful artwork, but were pleased with the ease of our new scoring forms and processes. Going forward OWS has a fantastic toolkit! And, together we met the challenge in delivering a very fine exhibition.

A dedicated team of volunteers always makes tasks a lot easier. Thanks everyone for helping me score!

NON-JURIED EXHIBITION

Artists, watch for the next Call to All Artists for the upcoming non-juried exhibition. This show will be another great opportunity for all levels of artists to join in. In the meantime, keep on painting!

BIENVENUE AU COIN FRANCOPHONE!

Par Christine Cashman

LA PANDÉMIE

Depuis plus d'un an on entend tout ce qu'il y a de négatif à cause du COVID-19. Les milliers décès, les millions d'hospitalisations, les séquelles à long terme, l'isolement et les problèmes psychologiques même chez les enfants, etc., etc., etc.

Il y a aussi du positif. L'imagination des gens pour aider les autres malgré le confinement, pour remercier les personnes qui continuent à travailler tels les infirmiers et les infirmières, les médecins, les commis dans les marchés d'alimentation et on peut continuer cette liste.

Je me compte parmi les plus choyés durant ce temps. Je suis retraitée, j'ai les pensions qui sont déposées à la banque tous les mois, je n'ai pas été malade, mon entourage n'a pas eu le COVID, j'ai des personnes qui font mon épicerie, etc.

Je suis surtout choyée à cause de mon aquarelle. Je manque de me joindre à tous ceux et celles qui peignent mais à cause des systèmes informatiques comme Zoom et Yetsi, j'ai suivi plusieurs cours durant la dernière année. Des instructeurs de l'est, de l'ouest et même des États-Unis se sont ajustés au temps et ils ont offert des cours virtuels auxquels je me suis inscrite.

En voici que j'ai suivis :

Ron Hazell – reflets dans l'eau, perspectives, architecture urbaine – 3 cours de 4 heures

Danielle Beaulieu – la rouille – 1 cours de 2 heures

Brittney Tough – peindre le blanc en aquarelle – 1 cours de 2 heures

Élise Miron – techniques originales – 3 cours de 6 heures

Bradley Hendershot (grâce à Danielle Beaulieu) – textures – 2 cours de 2 heures pendant 6 semaines

Rex Beanland – architecture urbaine, les autos, les personnages – 1 cours de 3 jours.

Je suis encore des cours parce que j'apprends toujours quelque chose de chacun des instructeurs. Ce sont des sessions de formation que je n'aurais pu me payer en voyageant aux différents endroits. Le prix des cours est beaucoup plus raisonnable grâce aux sessions virtuelles.

Joignez-vous à nous

Aimeriez-vous partager vos expériences d'aquarelle?

Ça nous ferait plaisir de lire un de vos articles. Si vous hésitez à cause de votre français, on peut vous aider. Comme vous voyez, je ne suis pas une experte à rédiger des articles donc vous pouvez le faire aussi. Avez-vous des sujets qui vous intéressent?

N'hésitez pas à nous écrire. Envoyez simplement un courriel à newsletter@owswatercolour.com.

Introducing

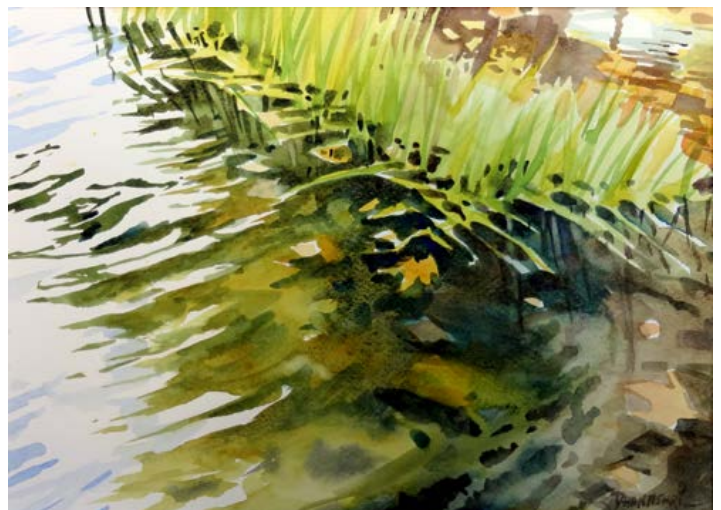
Dhanashri Bapat

By Pamela Levac

Dhanashri grew up in the cultural city of Pune, in western India, a city known as a cultural and educational hub, that holds many art festivals. This cultural influence played a great role in shaping her love for art from an early age. Dhanashri was also encouraged by her parents to pursue art, and attended art classes starting in middle school. Later, she did a degree in Applied Arts and started working as a freelance designer. However, Dhanashri's keen interest in painting, particularly in watercolour, led her to choose that as a career option instead.

"From the very beginning, I had a natural liking for the medium of watercolour. It is a fast, fluid and lively medium to work with. The transparency is unique and so are the challenges of handling it. I love to see the way colours flow and blend together on paper." Dhanashri loves nature and feels that watercolour allows her to portray the nuances and capture the essence of the natural world. It has become her favourite medium, though she sometimes uses acrylic, or ink and wash to be more expressive.

Dhanashri is grateful to the many art teachers she has encountered over the years. "I was fortunate enough to observe and learn from some amazing Indian artists like Ravi Paranajape and Milind Mulick when I was a young amateur." She was also influenced by the Impressionists, particularly Monet and Van Gogh. When she arrived in Canada in 2006, she discovered the Group of Seven. She has taken many workshops over the years and read countless books including one of her favourites: "Making Colours Sing" by Jeanne Dobie.





“One of the OWS members and a wonderful watercolourist, Rosy Somerville, has been a great guide and a mentor for me all these years. She has been a constant source of inspiration.”

Dhanashri started teaching watercolour painting at Manor Park Community Centre in 2011 and then at Ottawa School of Art in 2013. “Teaching is the best give and take process. The enthusiasm of students, their curious questions inspired and challenged me to go out of my comfort zone and explore more.” For Dhanashri, art is a constant process of observing the things around you, experiencing life and putting these lessons in your art, so you can keep evolving. Although Dhanashri was born and raised in a city, she was always attracted to serene, quiet places in nature. She loves painting these



subjects expressively. When she began teaching watercolour at the Ottawa School of Art, she started exploring more varied subjects, including the figure, still life and architecture, but nature-based compositions remain her first love.



As for how to choose a subject, Dhanashri says: "I always go with my inner instinct. Something clicks in that scene and makes me want to capture it in my own style. Perhaps the subject chooses me." She believes that an artist should be able to interpret what they see in their own language, and not just recreate something. She has come to realize that the subject matters less than the arrangement of shapes and the value pattern. "A good composition is the key to all successful paintings." Dhanashri tends to work from photos, and does value sketches to understand the composition and key values.

Then spontaneity can take over when completing the painting.

Dhanashri's advice to fellow artists is that painting never fails, rather it gives us one more chance to improve! Always enjoy the process without fearing what the end result will be. You learn something new with every stroke. To those who are just picking up the brush, do not give up until you put 10,000 hours into painting. It requires developing patience and a lot of perseverance but once you get a hang of it, the joy is limitless! Please visit her [website](#).

News from *Around the Society*

Catherine Willis-O'Connor has sold over 50 one-of-a-kind watercolour paintings of people's homes and gardens in the past eight years. For her, it's the people she meets that makes the difference.

Clients contact her through her website, and she has even sold paintings to real estate agents who wish to give a gift to their clients as a memento of their sold property.

Catherine says nothing has changed in the last year. "I still paint with joy in mind all the time. Each painting feels good and puts me in a happy space."

She has been busy lately participating in online exhibits and sales such as: RAW Artists June Exhibit, Anglican Diocese of Ottawa Virtual Auction, and Elmwood Show Virtual Holiday Market. Her work was showcased on the Glebe Report, June cover, and "Rideau Bakery" is on exhibit at Galerie Annexe, Ottawa Art Gallery.

She'd like to offer special thanks to Brad Lafortune, of FXN Function Physiotherapy. He has been encouraging and willing to hang the work of local artists in his office and client room. He displayed three of Catherine's paintings.

Catherine has received commissions for personalized paintings through advertising and feature articles in the Manor Park Chronicle and New Edinburgh News. She invites you to visit her website to see her work: www.cwillisoconnorfolkart.weebly.com. Congratulations Catherine on getting so much of your art out into the world!



INTERNATIONAL WATERCOLOUR MASTERS ACCEPTS HELENA'S HAT

OWS members may remember seeing an invitation to enter the International Watercolour Masters (IWM) competition last November. Thinking "nothing ventured..." OWS member Sally Jackson entered Helena's Hat (second place in the 82nd OWS juried show) and was selected one of 200 "Commended" works among the over 2000 submissions.

At least two other area watercolour painters made the list. The six top prize winners will hang with the Masters at an exhibition in May 2022 at Lilleshall Hall, England. For

THE SKETCHBOOK PROJECT 2020

By Eileen Hennemann

In Christmas 2019 I received a unique and challenging gift. It was a custom, blank 5"x7", 32-page sketchbook made by the Brooklyn Art Library. On the back cover there was a 6-digit number that made it unique to me.

Apparently I was to fill this book up with whatever creations I was moved to make.

At first I thought this was a cool idea and then stopped dead in my tracks when I realized I had to come up with a theme, a cohesive topic, something meaningful, something that would flow from page to page. There are so many ideas out there, how does one pick!

Finally by spring I realized that I wanted to sketch what I know, and what I love, and that is Lanark County, where I live. Over a couple of months I sketched from photos, plein air at home or on a hike, from my kayak or in the

quiet of my studio. Although the sketchbook paper was quite thin, I'd often use watercolour to enhance the sketches I made in ink.

Finally, on my birthday, I packaged up my sketchbook and mailed it back to the Brooklyn Art Library to be digitized for their online library and then physically filed in their art library. I must admit I miss my sketchbook. It was often on my mind as I pondered what location to paint next. I've done several of my own sketch journals since last summer, and usually with timelapse videos capturing the process. But the Brooklyn Art Library sketchbook was my first, and you know what they say about firsts.

[Beautiful Lanark County](https://www.eileenhennemann.com)

[eileenhennemann.com](https://www.eileenhennemann.com)

[thetencollective.com](https://www.thetencollective.com)

[Sketchbook project](#)



VOLUNTEERS NEEDED WANTED: WEBMASTER & COMMUNICATIONS OFFICER

By Brenda Beattie

Recently retired? Missing the technology you had at work? Why not consider helping with the communications or the OWS website? I have been doing this job for a while, and it's time to pass the torch! These responsibilities are easily shared by two (or more) people.

WHAT'S INVOLVED?

I built the website in 2018. Our previous website was written using HTML code and was very difficult to update. Because of this, it held a limited amount of information and not a lot of images. I built the current website using Weebly. It's super easy to learn, and I'd recommend it for your own website! I will be happy to work alongside the new webmaster until you get used to Weebly, or if you are already familiar with it, you can just jump right in. I will be happy to answer any questions that arise.



1. POSTING OF NEW EXHIBITIONS

The current exhibition is always on the homepage, regardless of whether it is a juried or non-juried show. When the current exhibition is over, the images and info get copied to the exhibitions centre and the new show is put up. This is the bulk of the job of webmaster.

2. UPDATING THE WEBSITE PAGES

Homepage: Post the most recent exhibition and move old exhibition to the Exhibitions Page

About OWS: Update executive members, and members websites when an email is received

Workshops – Create a payment page for new workshops and post information about workshops with a link to the payment page. Track the number of participants. For multi-day workshops only, generally once per year; **OWS EVENTS –** Post new shows, gallery information, free demos and classes by OWS members, upcoming meetings;

Members news – Post information that OWS members would like to share

Exhibitions page – Old exhibitions to be moved here when a new exhibition is posted on the HOME PAGE

Membership page – New membership application form is updated annually. This form will be prepared by the Treasurer.

Newsletters – Four times a year, create an image from the cover page to replace previous image, with link to PDF of newspaper. Send message to Communications so an email can be sent out with the link.

Members Only – At the moment this is being used for applications to juried shows. Many of the new posts must also be sent out in an email to members so must go to the Communications job as well.

Email – OWS has its own email address owswatercolour@gmail.com. It must be monitored since members occasionally use it to reply, even though it is “no reply”. **FORWARDERS** – Links have been set up to be used on the website such as webmaster@owswatercolour.com. Forwarders must be updated and tested when there are executive changes.

We use Mailchimp: it keeps email addresses confidential; it manages and tracks recipient response; it handles and alerts me to bounce-back; it allows the recipient to unsubscribe (as required by law - Canada's CASL); it will send only one email if 2 people have the same email address (such as husband and wife)

Tasks: Create an invitation for the new show and send it out; Create email for any events, workshops, etc. that are put on the website; Manage the email addresses; Update the membership each year in February and add any new members during the year.

The executive is a great group to work with even though we meet by Zoom at the present. Being a part of this group really keeps you involved and is also very inspiring – it's just great to be around other artists. Fellowship is important and can expand your artistic life!

If you are interested in doing either of these jobs please send me an email at webmaster@owswatercolour.com.

ANNOUNCEMENT

What to do if you are not receiving our emails: if you are not receiving news from OWS in your email box try the following tips:

- 1. Check your junk folder to see if your email was marked as spam and thus not placed in your Inbox.**
- 2. Add ottawawatercoloursociety@gmail.com to your contacts list.**

NEW MEMBERS' CORNER

By Pamela Levac

I asked the new members who have joined since our last newsletter to tell me when they started painting in watercolour and to name their favourite watercolour artist. Here are the responses I received:

"Since about 2014 I have considered transparent watercolour my primary medium. I have come to love its fluid and unforgiving nature, its finality. It pushes me to think ahead and with precision and rewards me with unparalleled delicacy, luminosity, and transparency. It's definitely a passion. I admire several watercolour artists, particularly the work of Rosie Sanders."

Brigitte Klassen

"I painted through my university years and then laid aside my brushes for 35 years. I picked up the brushes about nine years ago and have been painting seriously since retirement five years ago. I have a lot of favorite watercolor painters. Iain Stewart is an all time favorite but my favorite workshop that I have taken so far is Rex Beanland."

Brian Turner

"I initially started watercolours five years ago due to a limited space and air quality in our small Arctic situated apartment. My favorite artist at this moment other than myself is Angela Fehr, Paul Clark, Rick Surowicz."

Raymond Labrecque

"I registered for my first watercolour course in May 2018. I have since attended many workshops, and continue to be fascinated and impressed by watercolour and artists' ability to master it. If I had to choose one watercolour artist, it would be John Singer Sargent."

Others would be: Paul Cezanne, Maurice Prendergast, Vincent Van Gogh's watercolours because they provide another perspective of his work. I very much enjoy the work of Bogousia. I find her watercolours to be very different and enchanting."

Andrée Marchessault

**A big welcome also to
Barbara Khouzam, Iya Carson and Leslie Lambert!**

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
 Bette Belanger, bettebelangerwatercolours.ca
 Barbara Brintnell, brintnellatelier.ca
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 Vic Dohar, vicdohar.com
 Ted Duncan, tduncan.ca
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 Alain Godbout, godbout.co
 Pauline Goss, pasigodesign.com
 Eileen Hennemann, eileenhennemann.com
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 Rosy Somerville, rosysomerville.com
 Betty Sullivan, bettysullivanart.com
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Joyce Corey

Interim Secretary

Joyce Corey

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Linda Sheard, 613-260-5624 | Sjenny Leboldus

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Setor Awuye (Instagram/Facebook)

Danielle Beaulieu (Facebook)

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Betty Belanger

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