



# Newsletter

**EXHIBITION  
UPDATES**

Page 9

**Painting  
nice things**

Page 7





## CONTENTS PAGE

- 4 How the pandemic changed my painting process
- 5 Programs report
- 7 Painting nice things
- 9 Exhibition updates
- 18 Canadian society of painters in watercolour (CSPCW) – a proud heritage
- 20 Introducing Pamela Levac
- 24 The 1<sup>st</sup> annual women in watercolor international competition
- 26 Book review
- 27 News from around the society
- 29 What's new on the ottawa watercolour society website
- 30 Volunteer today!
- 31 Member's information



Cover: *Colorado Riverbed* by Pamela Levac

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

**Editor:** Pamela Levac

**Graphic Designer:** Sri Julio

---


**Address:** 100 Malvern Dr  
Barrhaven, Ontario, K2J 2G5


**Phone:** 613-825-4070

---

### Connect with us!

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

 [ottawa watercolour society](https://www.facebook.com/ottawa.watercolour.society)

 [ottawa.watercolour.society](https://www.instagram.com/ottawa.watercolour.society)

**[www.owswatercolour.com](http://www.owswatercolour.com)**

## PRESIDENT'S MESSAGE



I must say that it is absolutely delightful to see all the paintings played out on the website in our first virtual exhibition held during Covid-19. For all who participated, thanks for sharing your watercolours with us.

It feels like forever since we met at a Society gathering such as a workshop, a juried show, a Meet and Greet or at the Walter Baker Gallery! Although Covid -19 rules and regulations imposed so many restrictions, I'm happy to report that as a Society, we are adapting.

The Executive team has been meeting virtually in order to work out details on how we can continue to operate amidst all of these challenges. And going forward, we are finding different ways of going about our regular business.

The committees have all been working very hard at making things happen. For example, we are now moving forward with online exhibitions, jurying for juried shows and workshops. These are changes that required extra effort and strong team collaboration. Special thanks to Brenda, Linda, Vic, Jane, Pamela and all participating helpers. We couldn't have done it without you!

We have determined that Fellowship jurying should continue to be conducted at a physical location and for this reason we will wait until 2021 to present our members with a Fellowship jurying date. We will inform members if they qualify for Fellowship early in 2021 as we hope to hold this event sometime in the first half of the new year.

Although we can't be sure that we will be back to exhibiting at a physical gallery location soon, it is our goal to continue to provide our members with the best options possible. In the meantime, we will continue to look for ways to improve. If you have any ideas, contact us, as we're all ears!

I would like to thank Elizabeth Hogan for all the work, support, professionalism and dedication that she has provided in the delivery of the OWS Newsletter. We all agree that the newsletters have been very special and always a joy to read. Many thanks to Pamela, Sri and Christine who will carry on in her footsteps!

If you have an interest in joining the Executive group, please reach out to let us know. You will see job descriptions provided for some key positions that we are expecting to fill in the new year. You can contact me directly at any time to discuss.

Read on to get news about upcoming events in the content of this newsletter and start preparing for the next juried show.

Stay safe and happy painting,

*Pauline Goss*

President, Ottawa Watercolour Society

## HOW THE PANDEMIC CHANGED MY PAINTING PROCESS

By Claudio Brun del Re

Despite the serious impacts caused by the pandemic for so many people and the general nuisance of living through it, with regards to my watercolours, it has been an opportunity to do more studio work.

I would normally only work live from the model for portraits and figures or in plein air for landscapes – very seldom from photos. I don't think there's anything inherently wrong with working from photos; it's just not my thing to do. With COVID, there have been no figure groups to go to, and lingering in parks was not permitted until the summer. As a result, I began to do more "studio" work and it has been quite interesting.

All this studio work involves reference photos. To better simulate the live or plein air experience, I usually rely on notes from direct observations and then sketches from multiple photos. Then I paint mostly from the sketches and value studies.

This experience has given me the opportunity to explore colours, values and textures much more than I would normally be able to do. Outside or with a model, you have to work very quickly and the results can be "hit or miss". Perhaps it's that risk and reward condition that I like. In the studio, things can slow down. You can take the time to do nice washes and multiple layers, allowing the paper to dry completely in between. I was able to test new ideas and more effects that I hope to be able to bring outdoors soon. I believe spontaneity relies on abilities and experience so as not to second-guess yourself when working Alla Prima. Working that out in studio has been a fun revelation for me.







## PROGRAMS REPORT

By Jane Barlow

### OUR FIRST OWS ZOOM DEMO! Watercolour Washes with Brenda Beattie

Brenda graciously offered us a demo on August 11 about watercolour washes, using a setup with her phone as a camera. Several OWS members joined us using the Zoom Cloud Meetings App and we were “off to the races”. With the App downloaded, it was easy for us to connect with Brenda, watch while she demonstrated, and talk with her and each other throughout the process, with time for questions at the end.

She showed us the process of several washes – Gradated or gradient wash, flat wash on dry paper, flat wash on wet paper, variegated and wet on wet.

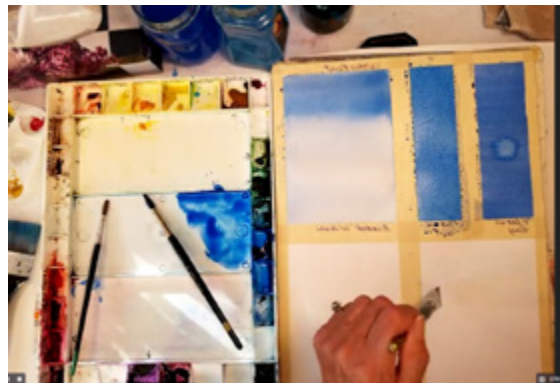
#### Gradated Wash

Brenda was using a pad of watercolour paper which was already stretched and somewhat on a slant, with a block under her pad, to allow the paint to run towards her. After choosing a brush to fit with the size of the paper being used, she prepared her pool of watercolour paint. A more than sufficient amount is needed so that one

doesn't have to return to make more paint while doing the wash. She completely wetted the paper. After loading the brush, she made a consistent stroke across the top of the page, returning to make another stroke with the paint slightly diluted with more water, just barely overlapping the previous stroke. She continued this while continuing to dilute the loaded brush, to achieve a progressive dilution of colour down the page.

Most importantly, after completing the wash, she picked up any bead of water at the bottom of the page. This is to prevent any blooming back into the wash. Note sample bloom shown in photos of a drop of water dropped onto the flat wash.

DO NOT fiddle with the wash until it is completely dry or you risk disturbing the paint. Once it is completely dry it can be possible to repeat the process if you want to add to or change the wash, being very gentle about re-wetting the paper.





### **Flat Wash on dry paper or Beaded Wash**

A similar protocol is used, only this time each stroke is made with a brush fully reloaded with paint. The trick is to just touch the bead of wet paint that runs to the bottom of the previous stroke.

Make sure to pick up the bead of wet paint at the bottom of the page to prevent a “run-back”.

### **Flat Wash on wet paper**

In this situation, completely wet the paper and load the brush with paint. Make strokes across the paper. It is possible to move the brush in different directions, always reloading the brush to completely cover the page.

### **Variegated Wash**

This is similar to the flat wash on wet paper, but using two colours and letting them blend where they meet.

### **Wet in Wet**

Here again, the idea is to use two or more colours on wet paper allowing the paint to mix and run into the other by tipping the paper allowing the watercolour to “do its thing”. One of the joys of this is to see how each pigment reacts differently and how they react to each other, sometimes pushing each other around depending on the properties of the pigment.

In these techniques where one is using wetted paper, I have found it useful to wet both sides of the paper to keep the paper wet throughout the process of doing the wash. This is particularly important on some of these hot days of summer, especially when fans are blowing! If you need to preserve areas of white paper be sure to mask the area before doing the wash.

Once the wash was completely dry, Brenda then returned to her graduated wash and painted a

small value sketch of mountains using small flat washes of differing values of paint, the lightest in the distance, to create a scene of receding mountains, showing how small washes are used within the painting.

Thanks again to Brenda and our participants for joining and making our first Zoom demo a great success!

### **FUTURE PROGRAMS**

Vic Dohar has offered to do a talk on September 10th at 7:00pm again by Zoom to help us navigate this new era of digital submissions. Our upcoming juried shows will now be online and it becomes important to know how to prepare ourselves for this method of exhibiting our work. Many of us have been making beautiful works of art but have little experience in figuring out how to make them show effectively online. Vic will speak about digital images and formats, how and when to make corrections and enhancements, submission guidelines and protecting your copyright.

Please join us for this event by RSVP to me at [barlowjanem@gmail.com](mailto:barlowjanem@gmail.com) and I will send you a zoom link.

Subsequent program suggestions have been offered and include: additional demos by OWS teachers, and showing demo videos that have been purchased by OWS members and allowing for a Q and A. It has also been suggested to have a panel of seasoned artists who can explore the issues related to copyright, the use of reference photos for your work, how to know when to submit your work for juried shows or to galleries, if a painting is in a gallery can you still submit to an online show, selling your work online, and any questions you may have on similar topics. I would welcome your feedback on topics you wish to explore. I am pleased to arrange things if I am provided with ideas. Contact me at [barlowjanem@gmail.com](mailto:barlowjanem@gmail.com)

I will plan one more event for 2020 after Vic's talk, probably for November.





## Painting *Nice Things* By Joyce Corey

I belong to a group on Facebook called 'Watercolour Addicts'. It's a group dedicated to pure watercolour painting (no gouache or mixed media for this group) and it has just under 120,000 members from around the globe. The skill sets range from the most primitive of beginners to accomplished professional artists, and it is fascinating to see so many different styles and countries represented.

When the Covid-19 outbreak was declared a pandemic, and countries around the world implemented lockdown measures, artists began to post artwork reflecting the crisis. There were paintings depicting the coronavirus engulfing the

world, healthcare workers in masks and scrubs, the earth encircled by loving arms, and the ghostly world of empty streets and cities. I found this reaction to the pandemic and the expression of their fears and anxieties to be fascinating. I had never attempted to paint my feelings before, preferring to paint things that I love and find soothing. 'Nice things' that allowed me to forget my worries for a while. I wasn't sure I could,

Of course, there are many paintings of 'nice things' posted as well: flowers and greenery abound, landscapes and cityscapes, people and pets and ordinary household items immortalized in still life.

One day an artist posted his depiction of a man holding two fighting cocks, spurs and all, obviously about to release them for a bloody fight to the death. Oh, the outrage! Suddenly this 'nice' community released all their vile and venom at this poor artist, accusing him of animal cruelty and demanding that the post be taken down AT ONCE! The indignation was almost palpable. The artist, who lives in the Philippines, explained that cockfighting is not illegal in his country and although he does not like the fights, he wanted to portray part of his culture in his painting. The ensuing discussion (moral outrage aside), was interesting and boiled down to a single question: If we only paint 'nice things' are we really artists?

Being a painter of 'nice things' myself – mostly animals and pets – I completely understood our tendency to want to paint the beauty we see in the world. As artists, if we allow our world view to be limited to only beauty and peace and serenity, are we doing ourselves a disservice? I have to admit, the discussion made me fighting mad. Not because of the painting of a cockfight, but because some members of the group sought to censor his work based on the subject matter. Obviously, there are limits set for any group like this, but the artist had violated none of them.

Suddenly I wanted to paint out my own feelings of frustration and fear and anger at the whole world because of a stupid little virus. My vacation plans had disappeared, work was done in isolation at home, the golf season was in jeopardy, and people were becoming seriously ill and dying all around the world (would we be next?). I was mad at the world and for the first time in my life, I wanted to paint what I was feeling. The result, 'Something Wicked' was loosely based on William Butler Yeats 'The Second Coming':

**A shape with lion body and the  
head of a man, A gaze blank and  
pitiless as the sun, Is moving its  
slow thighs, while all about it.  
Reel shadows of the indignant  
desert birds. And what rough  
beast, its hour come round at last,  
Slouches towards Bethlehem to  
be born?**

I poured all my fear and anger into my own rough beast, and added a message in code about how bleeping angry I felt. I didn't really know how it would make me feel and I didn't paint it for anyone other than myself. I did feel better afterwards, as if I could now point a finger at my fears and say, "I know you and you're not so tough". It helped me to feel calmer in many ways.

During the Facebook discussion about the cockfight painting, the artist mentioned that he had the idea of the painting 'in his mind'. I know exactly how he felt. Sometimes an idea keeps buzzing around in my head until I put it down on paper. Very often, those ideas are 'nice things', but occasionally another rough beast won't be silenced until he slouches his way onto a sheet of paper. I let the beast out, splash all my fears and frustrations out onto the page in vivid hues and rough brush strokes. Then my mind becomes calm and serene and I go back to painting 'nice things'.



# EXHIBITION UPDATES

By Linda Sheard

## NON-JURIED SHOWS

### Online Gallery

#### *Locked Down with Paint*

OWS is currently exhibiting “Locked Down With Paint” in an Online Gallery until October 14. Forty-two paintings from twenty-two artists were submitted – a great response for our first on-line submission process. This Art Showcase of Covid19 paintings includes images of watercolour works completed since March 20, 2020. Thank you to the members who have shared their work.

All paintings previously shown at the Walter Baker Sports Centre Gallery have been returned to the contributing artists. It is still uncertain when we may use this gallery again. In the meantime, we will resume Calls to Artists for Online Shows on the OWS website, with links to our social media pages on Facebook and Instagram. When we have a better understanding of the Walter Baker rules and regulations for 2021, we will resume our 2-month rotating schedule.

Just a reminder that our normal conditions that previously applied to Walter Baker Exhibitions will also apply to the Online Gallery. Please refer to the Submission Guidelines and Conditions for details. Note also that Online Gallery Shows are always open to all members, at all levels of experience. Members will receive advance notice of upcoming shows, inviting submissions.

Current Online Gallery Exhibition:  
August 8, 2020 to October 14, 2020

TITLE	PRICE	ARTIST	SIZE (in)
Maritimes Memory	\$350	Chantal Dupuis	14 x 9.5
Dreamy Waterfall	\$250	Chantal Dupuis	11 x 7
The Poppies will still be blooming	\$200	Adriana Saba	12 x 9
Happy Days Ahead	NFS	Adriana Saba	12 x 9
Evening Affair	\$250	Linda Sheard	11 x 15
Peonies	\$400	Rachel MacDonald	13 x 22
Daisies	\$400	Rachel MacDonald	21 x 17
Summer Lace	\$200	Ellen Desmarais	11 x 15
Birches & Lilies	\$200	Ellen Desmarais	14 x 11
The Creek	\$150	Barbara Camfield	20 x 15
Spring Light	\$100	Barbara Camfield	10 x 14
Timber Doodling	NFS	Pamela Levac	8 x 10
Dis-connected	\$200	Pamela Levac	20 x 16
Come on Over	\$300	Isabelle Jerome	13 x 10
Peanut	\$200	Isabelle Jerome	10 x 8
Old Stone House	\$350	Danielle Beaulieu	35 x 30
Full Moon	\$175	Danielle Beaulieu	19 x 17
Don't Rock the Boat	\$150	Brenda Beattie	8 x 12
Prairie Crocus	\$150	Brenda Beattie	8 x 12
Taking Flight	NFS	Joyce Corey	10 x 6.5
Gentle Giant	NFS	Joyce Corey	10 x 8
Easter 2020	\$350	Rosy Somerville	14 x 14
Beaconsfield	\$350	Rosy Somerville	14 x 14
Dressing Up	\$50	Pauline Goss	11 x 14
Rose Madder	\$300	Pauline Goss	15 x 22
Tulips After Lockdown	\$215	Bette Belanger	15 x 11
Behind Larry's Tavern	\$141	Bette Belanger	13 x 7
Clementines	NFS	Kringen Henein	12 x 9
Barn Quilt, Temiskaming	NFS	Kringen Henein	9 x 11
Clare in Lockdown	NFS	Sally Jackson	14 x 14
In the Kitchen with Covid	NFS	Sally Jackson	14 x 15
Moment Présent	\$265	Jose Bourassa	14 x 20
Fall Lineup	\$390	Farrar Broadhead	7 x 20
Yellow with Cliffs	\$390	Farrar Broadhead	12 x 12
Springtime Florals	\$200	Kirsty Topps	8 x 10
Purple Petals	\$300	Kirsty Topps	10 x 14
Alexandra Bridge	\$400	Maurice Dionne	12 x 15
Rideau Falls	\$400	Maurice Dionne	12 x 15
Flower Series #1	\$100	Sjenny LeBoldus	12 x 16
Flower Series #2	\$100	Sjenny LeBoldus	12 x 16
Alaska	\$450	Janet Agulnik	18 x 24
Abandoned Old House	\$350	Janet Agulnik	12 x 16



The Poppies will still be blooming, Adriana Saba, 12 x 9



The Creek, Barbara Camfield, 20 x 15



Maritimes Memory, Chantal Dupuis, 14 x 9.5



Spring Light  
Barbara Camfield  
10 x 14



Dreamy Waterfall, Chantal Dupuis, 11 x 7



Summer Lace  
Ellen Desmarais  
11x15





Birches & Lilies, Ellen Desmarais, 14 x 11



Evening Affair, Linda Sheard, 11 x 15



Peonies  
Rachel MacDonald  
13 x 22



Daisies  
Rachel MacDonald  
21 x 17



Don't Rock the Boat, Brenda Beattie, 8 x 12



Prairie Crocus, Brenda Beattie, 8 x 12





Tulips After Lockdown, Bette Belanger, 15 x 11



Behind Larry's Tavern, Bette Belanger, 13 x 7



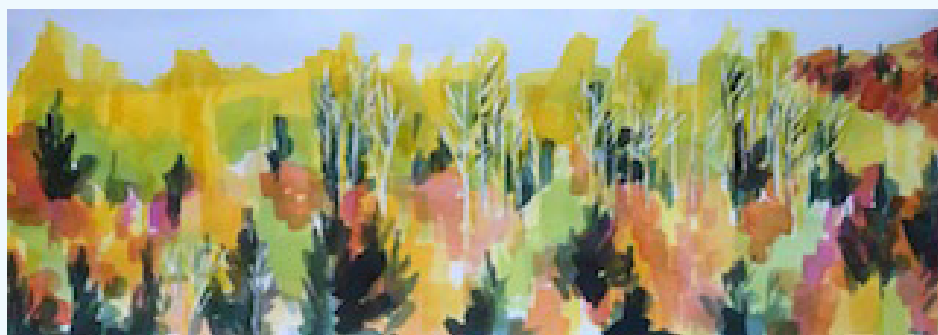
Full Moon, Danielle Beaulieu, 19 x 17



Old Stone House, Danielle Beaulieu, 35 x 30



Yellow with Cliffs, Farrar Broadhead, 12 x 12

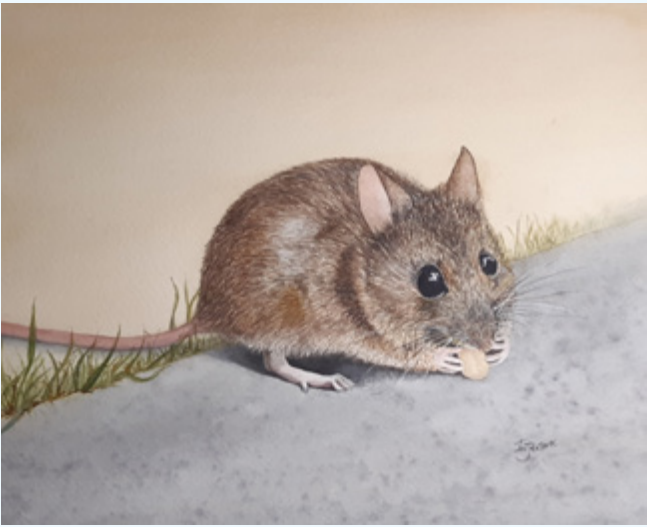


Fall Lineup, Farrar Brodhead, 7 x 20





Come on Over, Isabelle Jerome, 13 x 10



Peanut, Isabelle Jerome, 10 x 8



Moment Présent, Jose Bourassa, 14 x 20



Alaska, Janet Agulnik, 18 x 24



Taking Flight, Joyce Corey, 10 x 6.5



Gentle Giant, Joyce Corey, 10 x 8





Springtime Florals, Kirsty Topps, 8 x 10



Purple Petals, Kirsty Topps, 10 x 14



Clementines, Kringen Henein, 12 x 9



Barn Quilt, Temiskaming, Kringen Henein, 9 x 11



Alexandra Bridge, Maurice Dionne, 12 x 15



Rideau Falls, Maurice Dionne, 12 x 15





Mountainscape, Janet Agulnik, 18 x 24



Timberdoodling, Pamela Levac, 8x10



Dressing Up, Pauline Goss, 11 x 14



Rose Madder, Pauline Goss, 15 x 22



Dis-connected, Pamela Levac, 20 x 16



Beaconsfield, Rosy Somerville, 14 x 14



Easter2020, Rosy Somerville, 14x14



In the Kitchen with Covid, Sally Jackson, 14 x 15



Clare in Lockdown, Sally Jackson, 14 x 14





Flower Series #2, Sjenny LeBoldus, 12 x 16



Flower Series #1, Sjenny LeBoldus, 12 x 16



Abandoned Old House, Janet Agulnik, 12x16

---

## JURIED SHOWS

### OWS 82<sup>nd</sup> Juried Online Exhibition – *Let it Flow*

OWS is pleased to announce that the **82<sup>nd</sup> Juried Exhibition** has now been set for October 15 as an Online Show. Similar to the Non-Juried Shows, we will be accepting online submissions between **September 15 - 26**. Jurying will be conducted independently on a virtual basis by select internal Fellowship Members.

A Call to Artists inviting submissions will be sent to all Members via email in September with details regarding fees, commissions, submission guidelines and conditions. In addition, and in order to assist Members with online submission process, a virtual Zoom Meeting will be held on Thursday, September 10 at 7:00 p.m. Vic Dohar and Brenda Beattie will be giving a short tutorial on digital images and the on-line submission process, followed by an opportunity for Members to ask questions. Details about participation will also be emailed to Members.

# CANADIAN SOCIETY OF PAINTERS IN WATERCOLOUR (CSPCW) – A PROUD HERITAGE

By Charlie Spratt OWS CSPCW



*Tabagie* by Charlie Spratt

A number of current OWS members belong to the Canadian Society of Painters in Watercolour, which will be celebrating its 100<sup>th</sup> anniversary soon. I was reminded of that fact when I received notification of the passing of Gery Puley who was a wonderful watercolourist and long-time member and past president of CSPWC.

The history of the CSPWC “Passionate Spirits” (Clarke Irwin - 1980) and “Aquarelle! A History of the Canadian Society of Painters in Watercolour 1925-1985” written by Rebecca Sisler, RCA, make interesting reading. It seems that back in the 1800s in Great Britain and Europe, watercolour paintings as opposed to sketches were flourishing under the past



influence of Turner, Durher, Blake and others. In Canada, however, about the only watercolours to appear were the finely-crafted small paintings by British Military officers who were especially trained to record the topography in watercolour. In the early 1900s impressionist and post-impressionist art was sweeping the country, giving oil painting a great deal of public prominence. Some Canadian artists working in watercolour were concerned that their work was not getting the serious recognition it deserved. As a result, in 1925, A. J. Casson, who would become a member of the Group of Seven a year later, Franklin Carmichael, a member of the Group, and Fred Brigden instigated a meeting at the Arts and Letters Club in Toronto where the CSPWC came into being. Present at that meeting were important painters such as C.W. Jefferys, Franklin Carmichael, Frank Johnston, and Walter Phillips. Today, important artists such as Jack Bush, Carl Schaefer, Charles Comfort, J. W. G MacDonald and Doris McCarthy are listed as past presidents. In the early years, the Toronto Art Gallery, later renamed Art Gallery of Ontario (AGO) hosted CSPWC exhibitions with the National Art Gallery, assisting with more than 25 exhibitions in Great Britain, USA, Japan and elsewhere over a span of 30 years. In 1993, the CSPWC co-authored a joint travelling show with the American Watercolour Society and Royal Watercolour Society. The exhibition "Open Waters" was extremely well received in Great Britain, the U.S. and in Canada.

More recently, in 2011, under the chairmanship of Alan Bain OWS CSPWC, the OWS applied and was accepted to organize a CSPWC Symposium in Ottawa. Many OWS members were on the committee and it turned out to be very well received. Some years later, as many of our members will recall, Doris McCarthy was invited by the OWS to visit Ottawa in the winter

at the invitation of the OWS, to give a critique of our work. It was an exciting time. I should add that OWS founder, Morton Baslaw, was a member and strong advocate of CSPWC.

**"Since 1995, CSPWC symposiums, for participants at all levels of experience, take place every other year, alternating between east and west. Accomplished CSPWC/SCPA instructors guide participants in a variety of painting techniques, subjects, styles and offer a wide range of educational opportunities including presentations, demonstrations, hands-on workshops, slide shows, and critiques. These intensive workshops last from a weekend to five days".**

– from the CSPWC website.

An application for membership to CSPWC and the rules for making submission can be found at [www.cspwc.ca](http://www.cspwc.ca).

## Introducing

# Pamela Levac

by Elizabeth Hogan



If watercolour can be said to find an artist (as opposed to the reverse), then it was watercolour in the form of a Cotman travel palette that found Pamela Levac, one of the newer members of the Ottawa Watercolour Society. Pamela was immediately taken with how everything in the palette—including a water container and a brush—folded up into one neat little package. “I love gadgets, so I had to get one!” She began with small sketches and was pleased with the “simplicity and instant gratification.” As is often true for many, Pamela’s experience with art began at an early age. Growing up in Pittsburgh, PA, Pamela was fortunate when her grade 7 teacher recommended her for a

well-known art program in that city, called Tam O’Shanter. Still operating today as The Art Connection, the program took place in a fine arts studio located in the Carnegie Museum of Art, next to the Carnegie Museum of Natural History. Every Saturday morning students would work in different media—charcoal, pastel, pen and ink, painting, and print-making. Pamela recalls drawing and painting in both museums, copying works of art and drawing sculptures from life. “It was an incredible experience, and I loved every minute of it. I was drawn to the Impressionists in particular, and still am today.”



**“It’s been an incredible journey of self-discovery as an artist, and I have learned to take my art seriously, rather than just think of it as a hobby.”**

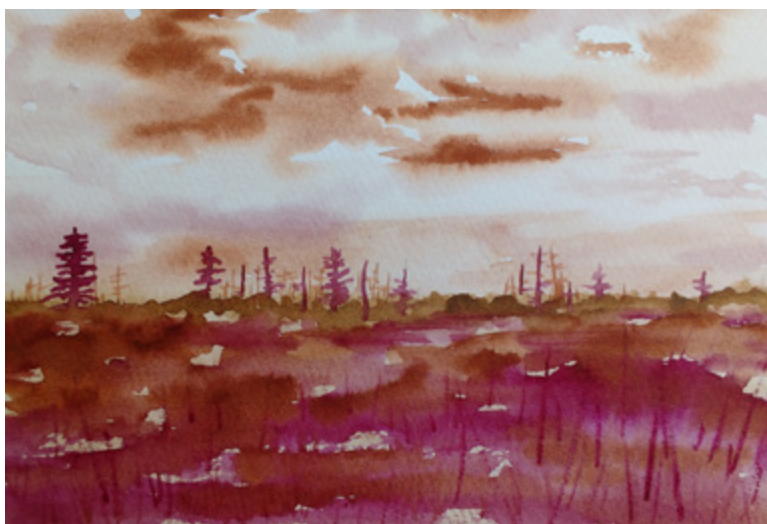
One of Pamela’s favourite pastimes as a child was to copy and enlarge drawings using a grid found in activity books, something she later discovered was a technique used by many artists to transfer drawings to a canvas. “If it’s artsy, creative or crafty, I have probably done it,” Pamela adds, and that includes quilting, beading, acrylics, oils, pastel, charcoal, watercolour, coloured pencils, pen and ink, and so on.

You might think that with this exposure and her keen interest, Pamela would have gone on to art school and a subsequent career in art. But Pamela’s interests sent her in another direction. She studied political science and French as an undergrad, at Thiel College near Pittsburgh, lived in France for several years to become more proficient in the language, and eventually studied Applied Linguistics in graduate school at Georgetown University. Approximately 30 years ago she moved to

Ottawa when she married a Canadian. It is only in the last five years, though, that Pamela has begun to take regular art classes, first at Bob Grant’s Fine Art Studios, and then at the Ottawa School of Art. She attended a plein air class with Rob Hinchley, which she enjoyed immensely, and in recent times she has been working with David Kearns through his mentorship program. “It’s been an incredible journey of self-discovery as an artist, and I have learned to take my art seriously, rather than just think of it as a hobby.”

When Pamela became more serious about watercolour, she was “drawn to its unpredictability” and was captivated by the way some artists are able to capture light. Over the years, Pamela has accumulated a few more travel palettes and finds that watercolour is a very practical medium for plein air painting and urban sketching, not to mention as a way to capture the moment in a travel journal. “When I look back at my travel journals, I get a much more visceral experience of the









memory than I do from just looking at a photo.”

Pamela’s main philosophy when it comes to painting is that “you have to paint in order to get better” and “it can suck—can I say that in the newsletter?—for as long as it takes to get better.” Although there may be some who can “sit down and produce a masterpiece every time,” Pamela says, “most of us have to create a lot of mud along with a few pieces we like.”

Choosing a subject to paint comes with “a little tingle of excitement” for Pamela, and she tries to put that on paper. Painting en plein air, from photographs, or from life are all approaches Pamela takes in making art. She does find plein air painting a bit of a challenge in the winter, but says she can get “some beautiful frost patterns in the paint as the water freezes on the paper.” This approach to painting is very much a part of Pamela’s philosophy: “living the moment, and being able to relive it when you see the painting again—and hopefully sharing that experience in some way with your viewers.”

For those who are starting out, Pamela’s advice is to “let go of the outcome, enjoy the process, and put paint on paper.” She recommends spending wisely and beginning with a small number of supplies: “a block of good paper (‘paint on both sides!’), one nice synthetic brush, and a few tubes of artist-quality paint.” Her view is to play with the paint and see where it takes you. Pamela also recommends heading to your local library when you want to learn more and watching the many available art instructional videos on YouTube, and attending events hosted by the Ottawa Watercolour Society.

Pamela joined the Ottawa Watercolour Society two years ago and has been enjoying connecting with other watercolorists, including working with Sri Putri Julio in putting out this and future editions of the OWS newsletter.

More of her paintings can be seen on the OWS website at [owswatercolour.com](http://owswatercolour.com)

# THE 1<sup>ST</sup> ANNUAL WOMEN IN WATERCOLOR INTERNATIONAL COMPETITION

By Christine Cashman

As indicated on their website, the “1<sup>st</sup> Annual Women in Watercolor International Competition, [...] was a huge success! We had 1200 entries from over 50 countries and the winners definitely represent the best of the best women watercolor artists.” There are twelve Canadian women winners and their names and awards are all listed on page 10. Brittney Tough won 1<sup>st</sup> place in *Still & Floral category* and 2<sup>nd</sup> place in *Abstract*. From her website, [www.brittneytough.com](http://www.brittneytough.com), we

learn the following: “Brittney Tough, CSPWC, is an international award-winning artist who has exhibited work across Canada and the US. Her work was published in Southwest Art Magazine’s feature article ‘21 Under 31’, and the *Splash* hardcover series of the best in contemporary watercolour. Brittney has exhibited in a variety of international juried exhibitions from CSPWC, the Society of Canadian Artists and the Federation of



First Place – \$500 (Still & Floral category) Brittney Tough - *Envelop*



Second Place – \$250 (Abstract category) Brittney Tough – *Dream in Colour*



Canadian Artists, and has received numerous awards in these competitions. Brittney has a Bachelor of Fine Arts Degree in Painting from Alberta College of Art and Design and continues to develop her painting practice in Calgary, AB. Along

with her painting practice, Brittney has over 10 years of experience working as an Art Instructor.” I must also mention that Anne McCartney and Shelley Prior won 2 awards, and Karen Richardson won 3.

### Here are all the Canadian winners.

First Name	Last Name	Painting Title	Award	Category
Melissa	Acker	<i>Hindsight</i>	Finalist	Animal & Wildlife
Conny	Jager	<i>Al Fresco</i>	Merchandise	Landscape & Water
Ona	Kingdon	<i>Distant Dreams</i>	Finalist	Portrait & Figure
Anne	McCartney	<i>Geisha</i>	Honourable mention	
Anne	McCartney	<i>Mountain Stream</i>	Merchandise	Landscape & Water
Shelley	Prior	<i>Silver and Tomatoes</i>	Honourable mention	
Shelley	Prior	<i>The White Queen</i>	Finalist	Animal & Wildlife
Karen	Richardson	<i>Unbroken</i>	Honourable mention	
Karen	Richardson	<i>Reflections of Yesterday</i>	Finalist	Landscape & Water
Karen	Richardson	<i>Time to Head South</i>	Merchandise	Animal & Wildlife
Margaret	Roseman	<i>Sisters</i>	Honourable mention	
Brittney	Tough	<i>Dream in Colour</i>	Second Place	Abstract
Brittney	Tough	<i>Envelop</i>	First Place	Still & Floral

You can see the full list of award winning names here:

<https://womeninwatercolor.com/all-2020-award-winners-by-name/>

If you scroll down below the list of names, you can click on a box to see the images of all the award winners. You can also scroll further down to click on a box that will take you to images of all the work that was accepted, but did not win an award.

*Editor's note:* If you look carefully, you will see Christine's name among the women who were accepted into the show. Congratulations, Christine!

# Book Review

## HOW TO MAKE A WATERCOLOUR PAINT ITSELF

by Christine Cashman

If you are like me and need to loosen up a bit (or a lot), Nita Engle's book, *How to Make a Watercolour Paint Itself*, is a book that might interest you.

Chapters/Indigo describes the book on their website: "Award-winning artist Nita Engle's breakthrough approach to watercolor shows readers how to combine spontaneity and control to produce glowing, realistic paintings. Her method begins with action-filled exercises that demonstrate how to play with paint, following no rules. Subsequent step-by-step projects add planning to the mix, demonstrating how to turn loose washes into light-filled watercolors with textural effects achieved by spraying, sprinkling, pouring, squirting, or stamping paint. Engle's approach, and her results, are dramatic and dynamic; now watercolor artists can create their own exciting paintings with help from *How to Make a Watercolor Paint Itself*.

I started by pouring paint onto this painting and that is why it is titled *Suprise Gift* and although I had not learned this from Nita's book, it refers to pages 71-73. This painting was accepted for the 80<sup>th</sup> OWS jury show in Chelsea; it was to be part of my paintings accepted to show at the Manotick Art Association show this spring that was cancelled; it was also accepted at the 1<sup>st</sup> Women in Watercolor International Competition although it did not win.

I have the paperback version and I find the pictures are amazing. The step-by-step instructions are easy to follow and the explanations are easy to understand. The book demonstrates landscapes but the techniques can apply to any type of painting. I hope you will enjoy this book as much as I do. I believe *How to Make a Watercolor Paint Itself* can help us explore our great medium.



Suprise Gift, Christina Cashman



**Chapters/Indigo, De Serres: Paperback, \$21.95**

**Amazon: Paperback, \$21.73 | Hardcover, \$58.63 incl. shipping.**

### Table of contents:

**Introduction** – Concepts, principles and goals

**The basic materials** – My choices and yours

**Warm up exercises** – No drawing, no censors, no rules

**Washes of light** – Luminosity and the importance of white paper

**Texturing techniques** – Exploiting the properties of water

**Stamping techniques** – Solving texture problems your own way

**Design as an emotion** – Strategies, problems and solutions

**Painting with light** – Illumination through exaggeration

**Working outdoors and in** – Combining two concepts

**Experimental techniques** – Seeking new ways to depict reality

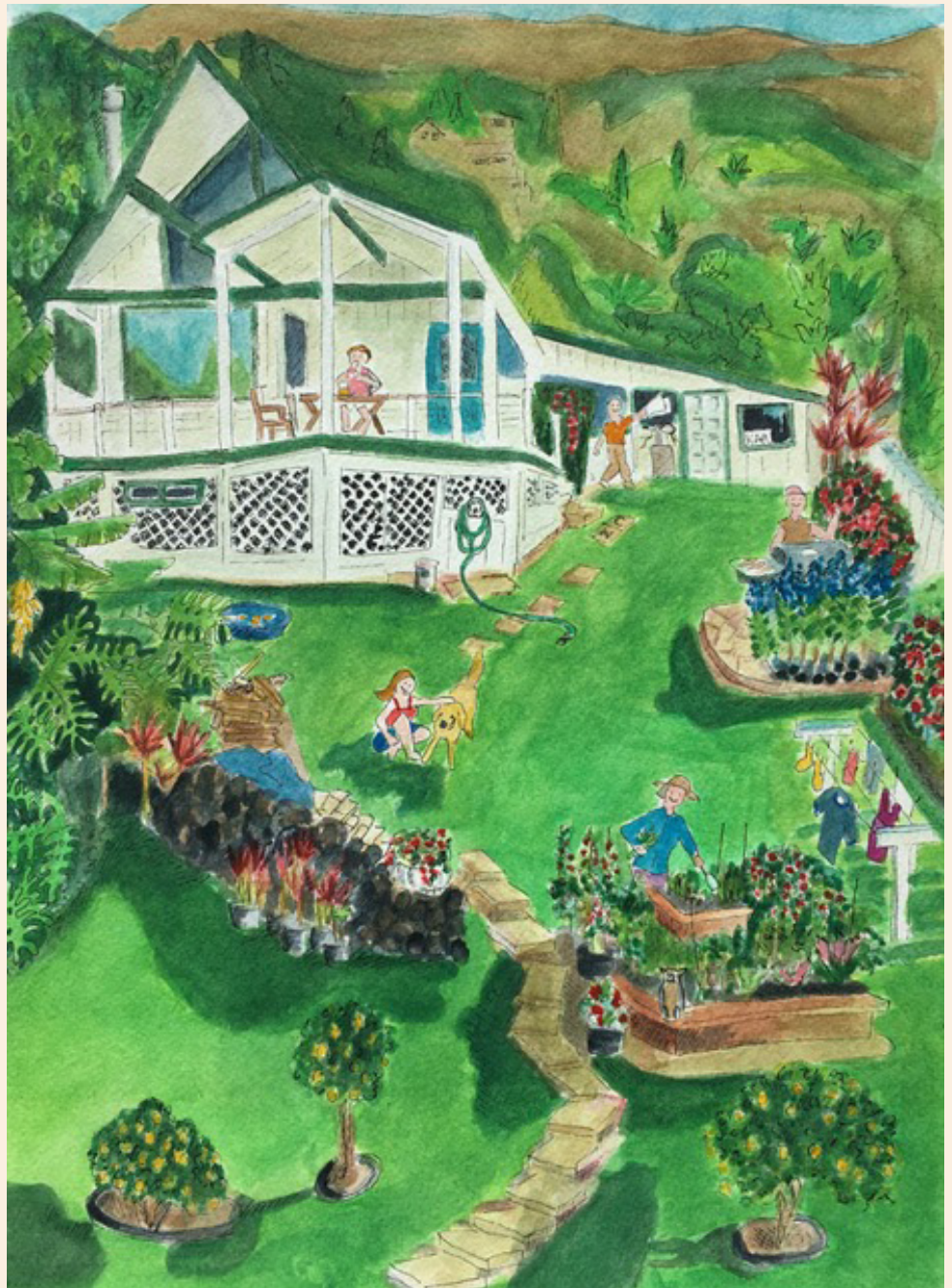


News from

# *Around the Society*

Catherine Willis-O'Connor has been working hard this summer planning ahead for the winter, and fulfilling requests for paintings.

**“Here are a few commissions and a selection of Christmas cards I have created for sale. I am not sure if this will be a good year for sales. However, I am a person who believes: Nothing ventured, nothing gained.”**



*Maui Backyard, Catherine Willis-O'Connor*

She has this to say about the talented group of artists we have here at OWS:

**“My goodness, some of the creations that OWS members have completed are absolutely amazing and beautiful. It is a delight to see them. Thank you for publishing them. More please!”**

And a timely greeting to us all:

**“All the best to you. You may not see my smile, but it is behind my mask.”**

[www.cwillisoconnorfolkart.weebly.com](http://www.cwillisoconnorfolkart.weebly.com)



PEI Farm, Catherine Willis-O'Connor



Byward market, Catherine Willis-O'Connor



Rural mail, Catherine Willis-O'Connor



## WHAT'S NEW ON THE OTTAWA WATERCOLOUR SOCIETY WEBSITE

By Brenda Beattie, Webmaster

If you haven't seen the OWS website in a while, come check it out [here](#). We have some exciting things planned!

Our first on-line show is up and ready for viewing on the home page. In further news, I'm happy to announce that we sold our first painting from this show. Yay! Congratulations to Rachel MacDonald for the sale of her painting *Peonies*.

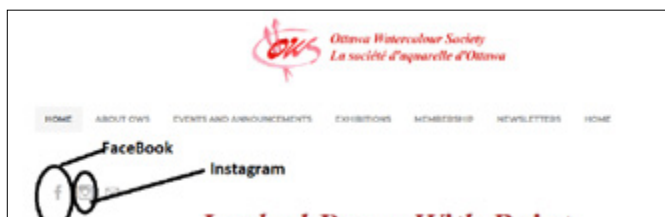
We are also holding our first on-line juried show. Submissions will be through the OWS website, and the process is similar to the process for *Locked Down With Paint*. Here's a quick rundown: -go to a page on the OWS website for the juried show and enter a password (the password will be emailed to members through the OWS email service) -fill out the information and upload your images It's that simple!

You can read the conditions online before filling out any forms, and Vic Dohar will be giving us a tutorial on September 10, 2020 on Zoom. He can answer any questions you might have. Once the images are uploaded, the jurors will view them in high resolution. When they have completed the jurying process, all images will be put on the website in lower resolution in order to prevent people from copying your work without your permission. The "right click" feature will also be disabled, so no one can use that to copy your image.

Please don't let the technology discourage you from entering the show. If you are hesitant, come to Vic's Zoom tutorial to learn how straightforward it all is! I'll be there too to answer questions. If you are interested in attending the event, email Jane at [barlowjanem@gmail.com](mailto:barlowjanem@gmail.com) and she will send a Zoom link. **Save The Date: September 10.**



On our Facebook page, you can see a marvelous video created by Danielle Beaulieu. It shows how the paintings might look on a wall in someone's home. [You really have to look at this!](#) Setor Awuye has been busy adding all the images from our online show to our Facebook and Instagram pages, so check them out and share them! You can access Facebook and Instagram from the OWS website. Just click on the icons in the top left of the homepage. You don't have to have a Facebook or Instagram account to look at the images.



# *Volunteer today!*

## **We need your help!**

Have you ever wanted to learn more about what goes on behind the scenes of an art organization? Or take a more active role in shaping the future of the OWS? We are currently looking for people interested in filling the following positions on the Executive team. We'd love to have you join us!

Just in case you're wondering, here are the duties of the roles we are looking to fill:

### **President:**

Serves on Executive; provides leadership and guidance; determines meeting dates; calls Executive meetings; organizes agenda for AGM and Executive meetings; conducts meetings; writes an article for the newsletter; promotes the OWS to outside groups; keeps up-to-date on all projects; acts as contact person; conducts miscellaneous duties as required.

### **Vice-President:**

Serves on Executive; assumes President's duties if she or he can no longer fulfill said duties; reports to the OWS President; works closely with President and other staff; participates closely with President to develop and implement officer transition plans; performs other responsibilities as assigned by the Board; assumes role of President after 2 years.

### **Secretary:**

Serves on Executive; records minutes of Executive and monthly meetings; provides copies of minutes to Executive; manages general correspondence.

**For more information or to express interest, please contact the OWS at [info@owswatercolour.com](mailto:info@owswatercolour.com).**





## Member's 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](mailto:newsletter@owswatercolour.com).

Janet Agulnik, [janetagulnik.com](http://janetagulnik.com)  
 Alan Bain, [alanandaudreybain.com](http://alanandaudreybain.com)  
 Anne Barkley, [annebarkley.ca](http://annebarkley.ca)  
 Brenda Beattie, [brendabeattie.com](http://brendabeattie.com)  
 Barbara Brintnell, [brintnellatelier.ca](http://brintnellatelier.ca)  
 Nancy Burke, [honeygables@rogers.com](mailto:honeygables@rogers.com)  
 Barbara Camfield, [hollandcamfield@aol.com](mailto:hollandcamfield@aol.com)  
 Vic Dohar, [vicdohar.com](http://vicdohar.com)  
 Ted Duncan, [tduncan.ca](http://tduncan.ca)  
 Arlette Francière, [arlettefranciere.com](http://arlettefranciere.com)  
 Alain Godbout, [godbout.co](http://godbout.co)  
 Pauline Goss, [pasigodesign.com](http://pasigodesign.com)  
 Eileen Hennemann, [eileenhennemann.com](http://eileenhennemann.com)

Renate Hulley, [renatehulley.com](http://renatehulley.com)  
 Pamela Levac, [fq490@ncf.ca](mailto:fq490@ncf.ca)  
 Tong Li, [tongartspace.com](http://tongartspace.com)  
 Rachel MacDonald, [rachelann.minchin@gmail.com](mailto:rachelann.minchin@gmail.com)  
 Shirley Moulton, [shirleymoulton.com](http://shirleymoulton.com)  
 Sri Putri Julio, [spjulio.com](http://spjulio.com)  
 Andrea Elena Noriega, [localartworkshops@gmail.com](mailto:localartworkshops@gmail.com)  
 Yvon Perrier, [yvonperrier.com](http://yvonperrier.com)  
 Patricia Smith, [jazzbo.ca](http://jazzbo.ca)  
 Rosy Somerville, [rosysomerville.com](http://rosysomerville.com)  
 Betty Sullivan, [bettysullivanart.com](http://bettysullivanart.com)  
 Charles Spratt, [cspratt.ca](http://cspratt.ca)  
 Anne Remmer Thompson, [anneremmerthompson.ca](http://anneremmerthompson.ca)  
 Diana Westwood Guy, [dianawestwoodguy@gmail.com](mailto:dianawestwoodguy@gmail.com)

## List of OWS Executive Members

### 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

Pamela Levac, [newsletter@owswatercolour.com](mailto:newsletter@owswatercolour.com)

### Membership

Setor Awuye, [membership@owswatercolour.com](mailto:membership@owswatercolour.com)

### Social Media

Setor Awuye (Instagram/Facebook)

Danielle Beaulieu (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, [spjuli@gmail.com](mailto:spjuli@gmail.com), 343-996-7617

### Communications

Brenda Beattie 613-299-8113

### Advisors

Anne Remmer Thompson | Charlie Spratt | Ted Duncan