
OWS NEWS

Wet and Wild

The Ottawa Watercolour Society's 68th Juried Show "Wet and Wild" took place at the Ottawa Arts East Gallery space in the Shenkman Arts Centre on October 15, 2013. Thirty artists participated in the show, with a total of 67 paintings presented for jurying. Judges from the Ottawa Arts East Gallery were Cassandra Olsthoorn and Annie Taylor, who selected 42 paintings to be hung in the gallery. The vernissage for the show took place on October 27, 2013, with approximately 90 people in attendance.

Congratulations to the winners who appear in this edition of the OWS newsletter.



"Shoreline in Winter", by Dwain Sykes,
Top Choice Award,
chosen by consensus of the jurors



"In the Deep" by Diane Groulx
Jurors' Choice
chosen by Cassandra Olstoorn



"Pour elle banal; pour eux unique"
by Yvon Perrier
People's Choice Award, and Jurors'
Choice, chosen by Annie Taylor



"Attirante" by Yvon Perrier
President's Choice Award,
chosen by Rosemary Randall



"Autumnal" by Arlette Franciere
Morton Baslaw Award
chosen by Renate Hulley

The next juried show will take place at St. Brigid's Centre for the Arts from May 10 to 14, 2014. More information to follow in the new year.

More photos from the OWS 68th
Juried Show Awards



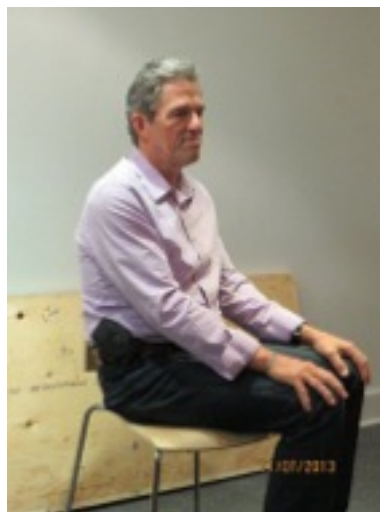
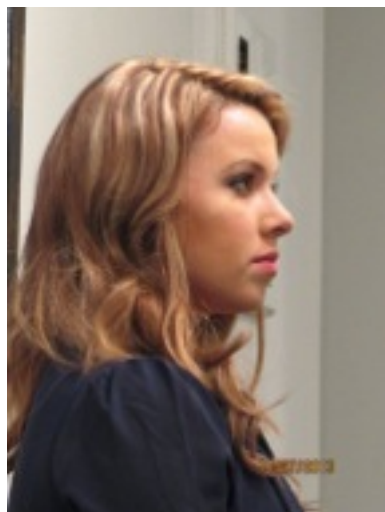
Charles Spratt to exhibit work at the Ontario Society of Artists “New Members” Exhibition

OWS member, Charles Spratt, is excited to be included in the Ontario Society of Artists (OSA) New Members Exhibition. The exhibition runs from December 3, 2013, to January 3, 2014, at the John B. Aird Gallery in Toronto. Charles submitted a number of large acrylic canvasses a year ago and was accepted as a member.

The Ontario Society of Artists was established in 1872 and is the oldest art association in Canada. The OSA played an important role in establishing several major Canadian institutions, such as the Royal Academy of the Arts (RCA), the National Gallery of Canada, the Toronto Art Gallery (now the Art Gallery of Ontario), and the Ontario College of Art (now the Ontario College of Art and Design). For more information, please see www.ontariosocietyofartists.org.

PORTRAIT PAINTING AT WALLACK’S

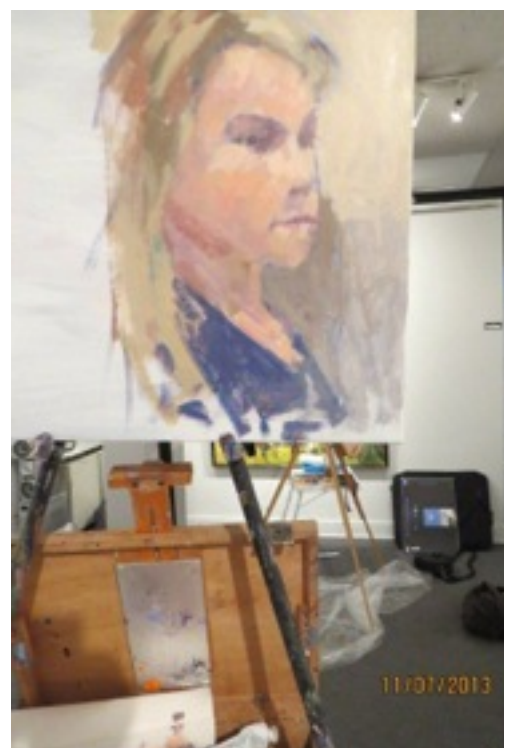
A portrait demonstration took place at Wallacks on Bank Street on November 7. Four artists took part in the demo: Charlie Spratt, Mary Nunn, Victor Pavlov, and David Kearn, along with two models, pictured here.



All four artists produced beautiful results. Victor Pavlov's painting is shown below on the left, with David Kearns' on the right.



Below left is Mary Nunn's painting, and on the right is Charlie Spratt's.



ART EXPO 2013

Art Expo 2013 took place on October 26 and 27 at the St. Elias Centre. Several OWS members took part in this well-attended show.



Charlie Spratt, Art Expo 2013



Anne Gruchy, Art Expo 2013



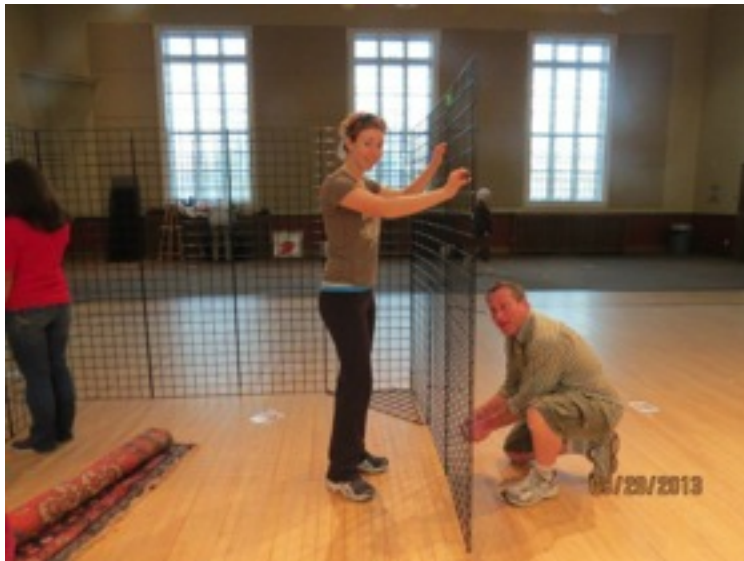
Anne Remmer
Thompson,
Art Expo 2013



Ann Barkley,
Art Expo 2013

GLEBE FINE ARTS SHOW - September 2013

A number of OWS artists participated in the Glebe Fine Arts Show, which took place on September 28 and 29, at the Glebe Community Centre.



Setting up for the show - Tim Hulley and Lindsay Gillmore (Renate's granddaughter) help set up Renate's booth



Renate Hulley's paintings.



Anne Remmer
Thompson with
potential buyers at the
Glebe Fine Arts Show

Jane Barlow's "Life will love you back"
back





Anne Gruchy with her paintings at the Glebe Fine Arts Show

ANNUAL GENERAL MEETING TO TAKE PLACE IN JANUARY 2014

The annual general meeting of the Ottawa Watercolour Society will take place on Friday, January 24, 2014, at Trinity United Church, 1099 Maitland Ave. The AGM starts at 6 p.m., with a potluck dinner at 7 p.m. There will also be a silent auction at this year's AGM. If you would like to add something to the auction, please bring it to the AGM along with the silent auction sheet distributed by Rosy Somerville.

See link for a map to the church: <http://mapq.st/1jVGmMO>

Merrickville Artists' Guild Studio Tour

OWS member Pat Smith travelled to the 29th annual Merrickville Artists' Guild Studio Tour on October 5th to see three OWS

members who were taking part in the tour: Stuart Beaty, OWS President 2000-2001; Jim Weller, OWS President 2002-2003 and treasurer in 2005; and Pieter Doef. Pat found it very comforting to see that they are all very actively "painting up a storm", as Stuart very enthusiastically expressed. Pieter Doef had much to show—watercolours, sculptures, pastels, acrylics, collages, and mixed media. All three are very actively involved in the arts.



Pieter Doef at the Merrickville Art Show



Stuart Beaty at the Merrickville Art Show



Jim Weller at the Merrickville Art Show

Red Trillium Studio Tour

The Red Trillium Studio Tour is held semi-annually amid the rolling hills of West Carleton. OWS member Pat Smith took part in the studio tour this year. Pat's house stands in the middle of the woods in Dunrobin, with a wonderfully large workshop. Pat displayed many of her beautiful watercolours. During the tour, she had several visitors and sold at least five paintings.





Making your mark...in the 21st Century

by Alain J. Godbout

It goes without saying that instant access to information has fundamentally changed the way we all do business. For most of us, the original micro-computer has grown into a Promethean-like wealth of information.

In this plethora of images and words, the issue has become how to showcase our art in a manner that will enhance our reputation as artists. Here the expectations may be quite different, depending on how dependant you have become on revenues generated by your art.

Success in art has always been about contacts and networking. The current technologies have changed the world mainly in multiplying both networks and contacts. An art marketing strategy that overlooks this is bound to have a reduced effectiveness. Early adopters went for establishing "personal websites" and then "artist portfolios". But most have found that the technical issues and time involved rarely translate into substantial benefits. Now enters the next generation, the dreaded social networks: LinkedIn, Facebook, Google+, Twitter, and all those photo-posting sites that will haunt your smartphone in the coming years.

In the art business or with hobbies, social networks have become **your calling card**. More importantly, they have become a great way of establishing your professional imprint in the marketplace. Having been in the business since the early 1980s, let me share some simple lessons learned:

Forget about the website: Unless you are an artist with a fan club (or on Justin Bieber's personal link list) a website will remain a narcissistic exercise in frustration: a lot of time spent on managing the content and very little reason for anybody to consult it. A website depends on traffic generated somewhere else—Google, Yahoo, or advertising. If you want to post your art, you might consider setting up a "professional profile" within a Facebook or Google+ network.

Blogging as a cost-effective alternative: If you do not wish to invest a lot of time in developing a website but still want an Internet presence, the easiest way is to maintain a personal "journal" of your activities with a blog, such as Blogger, or Tumblr (for smartphones). They are free, easy to set up, and you can learn to do with them almost everything a website designer says you can do. You can post your latest artwork, exhibitions, events. If you want to tell people what you do, just keep them informed. The drawback is that you still have to attract them to your site.

Generate your reputation: The great thing about the Internet is not just the fact that almost everyone has access to the web, but that the cost in relation to other forms of marketing is next to nothing. The Facebook social network is a good example. You can

reach people you “like” and people you “know” by simply keeping them posted about your participation in events, workshops, and exhibitions. The competition is incredibly intense, but if your material is of high quality, you will earn a rapid reputation.

Invest your “Facebook” time in communities: Social networking is about networking, not playing around with social commenting and whining. If you are on Google+ or Facebook, look for “groups” as a way to connect with fellow watercolourists; join Facebook groups like Watercolour Community, Watercolour Passion, Aquarelle, or Order of the Wet Brush. If you are not on Facebook, check out WetCanvas.com. The watercolour forum is a very active community. Post, comment, discuss, add value!

Invest in your profile: As I have discovered through experience, a site like LinkedIn can open you up to many people from different parts of the world. Some of us can use it in professional life to network with people around the world. But it is geared to showcase what you have achieved, not what you want to do. If you are already using it, go ahead and add watercolour to it. Tell the people you know you are in that line of art. Let people discover who you really are.

Whatever you do, manage your reputation: Twitter will always be more or less useless in this domain. It is for millions of kids (and some immature grown-ups) enjoying themselves. Success in the art world is closely linked to reputation, so you should always be cautious with what you are sending out or posting on the Internet. If a community does not suit you, leave it—fast. If one is helping out, hang in.

The business world has long woken up to the importance of social media sites such as LinkedIn and Facebook, and the fact is the medium is only going to become more influential as time goes by. If you get it right, the web is a great way to build a profile and showcase your talents and artwork to a virtually limitless audience.

OWS Member on YouTube

OWS member Adriana Saba was filmed this fall in conjunction with her exhibit at the CentrepoinTE Theatre Gallery at Ben Franklin Place in October. Check out the video at <http://www.youtube.com/watch?v=SbTT7C7aa3w>



Members' Home Pages and Websites

(If you don't see your name on the list and would like to have it in the next newsletter, please get in touch with Rosy Somerville)

[Anne Barkley](#)

[Anne Remmer Thompson](#)

[Arlene McGee](#)

[Arlette Francière](#)

[Brenda Beattie](#)

[Charles Spratt Art Gallery and Studio](#)

[Hanna MacNaughtan](#)

[Janet Agulnik](#)

[John Hiscock](#)

[Josie Braden](#)

[Marg Grothier](#)

[Mary Nunn](#)

[Pam McKinnon](#)

[Pat Smith](#)

[Pierrette Dulude Bohay](#)

[Renate Hulley](#)

[Rosemary Randell](#)

[Rosy Somerville](#)

[Ted Duncan](#)

[Victor Pavlov](#)

Message from the President



Greetings all. Hope you squeezed all the enjoyment out of this very short autumn that you could.

While I was in Dublin this September, I visited the Chester Beatty Library, which is the largest repository of religious manuscripts, books, and papers in the world. It also holds a collection of antique books, prints, etchings, watercolours, and lithographs.

Chester Beatty was actually a Canadian who made millions of dollars from mining at the turn of the last century. In 1928 he took his millions to New York City. However, when the U.S. government wanted to tax his wealth away, he took all of it and moved to Dublin, Ireland. He spent his time travelling around the world buying beautiful gold-embossed books, Chinese manuscripts from the 12th century, early papyrus writings, and illuminated manuscripts from the 16th century. After his death in 1968, a museum was built at Dublin Castle to hold all of his collection.



Alfred Chester Beatty, by Colin Colahan.

The museum does display some very interesting parts of that collection. I had the privilege of being given a VIP tour of the conservation area and private libraries not open to the public.

One lithograph was absolutely stunning. It was an 18th century work. The artist was amazing. However, the notes beside the lithograph said he produced only five works in his lifetime. He had married a rich widow and wasn't permitted to be an artist any longer, as they were seen as lower class and he had moved up.

Message from the President (Cont'd)



Dublin Castle & Chester Beatty Library

For the first time in a long while, we had an exhibition solely by our Fellows, held at the Walter Baker Centre. I hope you took the time to go down and see their works.

We also had our 68th juried exhibition, entitled "Wet and Wild", at the Shenkman Centre in Orleans. The vernissage was well attended, with over 90 people visiting. Congratulations to Yvon Perrier for winning the People's Choice Award for his painting "Pour Elle Banal: Pour Eux Unique".

Finally, due to everyone's busy schedules, we will be having the AGM on Friday, January 24, 2014. I hope everyone can make this potluck extravaganza, which has always been exceptional, with people trading recipes afterwards.

I wish each and every one of you painters a great and happy holiday!
Rosemary Randell
President

EXHIBITIONS AND UPCOMING EVENTS

Calling all Artists

Roving artist/reporter/photographer Renate Hulley visited two galleries in Brockville this fall. The Marianne van Silfhout Gallery at St. Lawrence College is currently accepting submissions for their upcoming exhibitions. (See excerpt from website below)

The White Flag Gallery opened in an old grain mill in Brockville this past October and will be having their first juried exhibition in the new year. The deadline for submissions is December 16, 2013. See <http://www.whiteflaggallery.com/index.php?do=data&page=33> for more details.

From the Marianne van Silfhout Gallery website:

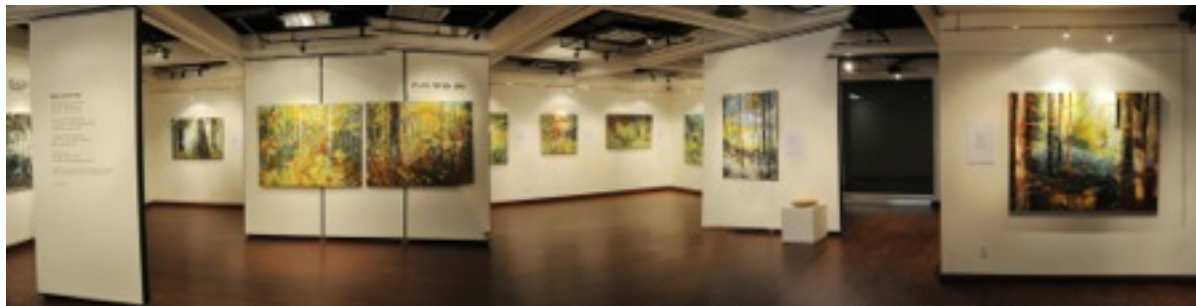
2014/15 EXHIBITION PROGRAMMING: The Marianne van Silfhout Gallery is currently accepting submissions for our 2014/15 programming roster for both the main and foyer galleries. Groups and individuals are welcome to submit exhibition proposals in accordance with gallery submission requirements as outlined here: [Gallery Submission pdf](#)

For more information about the Gallery and upcoming exhibitions please contact:

Christina Chrysler, Curator

gallery@sl.on.ca

613-345-0660 ext. 3636



Take Advantage of this Opportunity

Critique - January 25, 2014

This is an excellent opportunity to receive gentle, helpful, and creative suggestions about your artworks from a successful and experienced Fellow of the OWS, **Anne Remmer Thompson**. Bring a couple of paintings for an expert opinion—maybe you're feeling stuck or "something is not quite right". They may be finished or unfinished, framed or unframed.

The critique will be held on Saturday afternoon, January 25 from 2-4 p.m. at the Emerald Plaza Public Library meeting room, 1547 Merivale Road. There is plenty of free parking across from the library. Light refreshments will be available.

This event is free to all OWS members.

RSVP appreciated to barlowjanem@gmail.com (Just so Jane has a sense of numbers)

Watercolour Workshop June 7 and 8, 2014, with Art Cunanan

Jane Barlow has been busy programming an exciting weekend workshop for OWS members with Art Cunanan. The workshop takes place the weekend of June 7 and 8, 2014, and runs from 9 to 4 p.m. each day. The location for the workshop is the classroom at the Loblaws at College Square, at the intersection of Baseline and Woodroffe. Parking is easily accessible, as are ready-to-go meals for lunches.

The registration fee is \$150 per person for the full weekend. It will be open to all OWS members until March 15, and following that, if spaces remain, it will be opened up to the community at large. There will be a maximum of 18 spaces.

To register, please notify Jane Barlow at barlowjanem@gmail.com or 613-224-4409. To reserve a spot, you may mail your cheque to 4 Beaver Ridge, Ottawa, Ontario, K2E 6C7. Please note that your place will not be reserved until Jane receives payment.

Cancellations will be accepted with a full refund, minus a \$20 processing fee, until May 23, 2014. There will be no refunds for cancellations after this date.



Art Cunanan is an elected member of the Canadian Society of Painters in Watercolour and is a landscape painter with considerable experience, both in painting and teaching. Though he is experienced in watercolour, acrylic, and oil, he is most at home with watercolour. Art Cunanan's talent with brush strokes captures both the essentials of the object, whether it is a tree, a building, or people, as well as the simplicity of the shape. He is also skilled at understanding the important role of light in a painting and is a pleasure to work with and learn from. He will guide you towards a more relaxed and expressive way to deal with the landscape. Have a look at his website: www.artcunanan.com

Add Some Colour to Your Winter!

Learn how to REALLY draw and paint silver, still life, portraits, Ottawa Valley scenes, and flowers. Learn how to add people, children, and animals to your paintings/drawings. Rosemary Randell offers two levels of drawing, six levels of watercolour painting, and studio time. Classes start the week of January 21 and are offered Tuesday, Wednesday, and Thursday afternoons, 1 to 3 p.m., and evenings, 7 to 9 p.m. Maximum of six in a class. Registration has begun.

Learn how to make your paintings stunning! For more information, call 613-271-0607 or email randellpaintsalot@hotmail.com or visit rosemaryrandell.com



Letter from the Editor

The first newsletter with your new editor at the helm and it's coming in at 23 pages, with some extra pages, but more about that later. Part of my approach, if you can call it that, was to highlight the various exhibits held this past year. To do that, I thought the photos should be large enough to see and appreciate the paintings they depicted. My thanks to those who sent me lots of photos—and text too. I hope to attend more of the exhibits in 2014 and I look forward to meeting all of you there.

I have some thoughts for the newsletter, but I'd also like to get your input. What would you like to see in the newsletter? What about feature profiles of OWS members? Is there anything in the newsletter you don't like? Is there anything missing? All feedback is welcome.

I've been experimenting in this first issue with the layout and the fonts and so on—and with the order of the articles—with mixed results, and I've been getting accustomed to the program I'm using, which as it turns out is nowhere near as easy to work with as the previous version. (For instance, those of you looking at the electronic version will notice some extra pages at the end of the newsletter. I can't get rid of them, I discovered too late, unless I start over, so...next time.) In any event, there will be more experimentation in the next issue. So please feel free to email me (liz33@rogers.com) with your thoughts and suggestions. I look forward to hearing from you.

Best wishes for the holidays!

Elizabeth Hogan

