



NEWSLETTER

'Shiral' by Sally Jackson, October 2014



OWS 70TH JURIED EXHIBITION

The 70th OWS Juried Exhibition took place at St. Brigid's Centre for the Arts on St. Patrick Street from October 17 to 23, with the vernissage held on October 18. A total of 19 artists entered 42 paintings, 25 of which were juried into the show.

Judges for the exhibition were Marcia Lea, Diane Groulx, and Vic Dohar. The paintings were awarded as follows.

Judge's Choice awarded by Marcia Lea went to Jane Barlow for her painting 'Reclining Nude'.



Jane Barlow also took the President's Choice and Top Choice for her painting 'Folds of Time', which also sold during the vernissage.

OWS 70TH JURIED EXHIBITION (Cont'd)

Judge's Choice awarded by Diane Groulx went to Janet Duggan for her painting 'Togetherness'. This painting was also given the Morton Baslaw Award.



Judge's Choice awarded by Vic Dohar went to Pierrette Reitz for her painting 'Walk in the Snow'.



OWS 70TH JURIED EXHIBITION (Cont'd)

People's Choice Award went to Diane Groulx for her painting 'Far Away But Not Forgotten'.



Society Founder, Morton Baslaw, and his charming wife, Sheila, attended the exhibition on October 22.



Left, Morton views Marcia Lea's painting 'Beauty, Power, Imbalance'.

OWS members enjoyed meeting and speaking with Sheila and Morton.



OWS 70TH JURIED EXHIBITION (Cont'd)

More photos from the Exhibition:



4th ANNUAL FIGUREWORKS EXHIBITION

The fourth annual Figureworks Exhibition was held from November 18 to 30 at St. Brigid's Centre for the Arts. If you are unfamiliar with this exhibition, you can find more information on their website (figureworks.org). In short, it is a not-for-profit organization promoting the art of the human form.

The exhibition included artwork in many different media (sculpture, photography, painting).

Four OWS members took part in this show: Jane Barlow and Alain Godbout with one watercolour each, Sally Jackson, who exhibited two watercolours, and Ewa Mroz, who had a pencil (graphite) portrait accepted for the exhibition.



Jane Barlow with her watercolour painting (top left) '...and the cat landed on its feet', and two watercolours by Sally Jackson.

Somewhere in the neighbourhood of 120 pieces were submitted for jurying for this exhibition and only 35 to 40 items were selected, so congratulations to Jane, Alain, Sally, and Ewa for having your artwork accepted!

OWS Annual General Meeting

by Rick Sobkowicz



The Ottawa Watercolour Society's Annual General Meeting took place on November 8 at Trinity United Church. Twenty-nine OWS members, spouses, and guests enjoyed another delicious potluck supper and the opportunity to catch up with fellow artists and friends.

This year, OWS members were invited to bring a watercolour of their choice for a friendly competition. Members and guests were given one ballot each to vote for their favourite painting, with a \$100 cash prize given to the artist whose painting drew the most votes. Everyone was

impressed with the paintings displayed, representing many different painting styles and subject matter.

Thanks to Renate Hulley for photos of the winner and runners-up.

First place and winner, 'The Muffin Man', by Pat Smith. Congratulations, Pat!



Second place, Sally Jackson, for 'Max's Dreamtime'



And third place went to Rick Sobkowicz for 'Old Red'

Many thanks to everyone who brought a painting to the meeting. It is wonderful to see such great talent in the Society. We hope to repeat this fun art competition at future meetings.

OWS Annual General Meeting (Cont'd)



The silent auction proved to be a favourite again this year. There were a lot of items donated by members and guests alike and quite a number of bids by different bidders on many of the individual lots.

The potluck was also a great success. We did not have anyone coordinating what people would bring, but there was a very wide selection of many different dishes. No one was hungry!

After everyone had finished their dinner, the business meeting was called to order and board members each made their respective reports.

There were two vacant positions to be filled at the AGM: Membership and Vice-President. Tong Li was elected to the Membership position, beginning in the new year. Tong Li will take over from Suzanne D'Aoust, who has been looking after membership since January 2014, along with her other responsibilities as Society Treasurer. Thank you very much, Suzanne, for all your help and hard work. It is very much appreciated, and you did a great job! Welcome, Tong Li, to the Board!

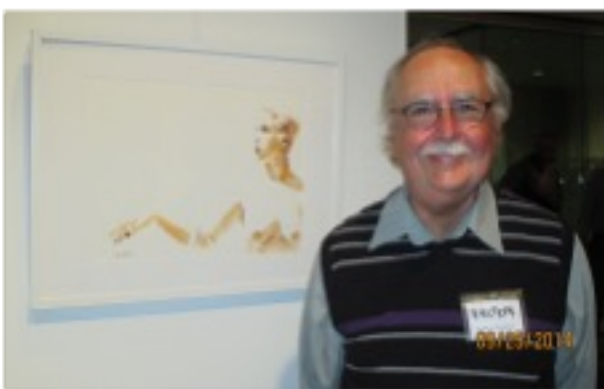
There were no nominations for Vice-President, so this position remains vacant. If anyone is interested, please contact Rick Sobkowicz at 613-825-0827 or by e-mail, ricksobkowicz@rogers.com, or any of the other executive members.

The minutes of the AGM will be distributed in the near future.

OWS Members Awarded Fellowship



The Society has two new Fellows: Monique Huneault and Alain Godbout. Congratulations to both for this notable accomplishment!



OWS Fellowship Jury

by Brenda Beattie

As the past president, it is my responsibility to host the fellowship jury. This is held once a year before the Annual General Meeting. Fellowship awards are given out at the meeting.

Last year there was some confusion among the jurors as to what constitutes a good painting for the jury. It was remarked that there must be a variety in the size of paintings in order to prove an artist can paint in any size. This is incorrect. There has never been a specification about size. All of the paintings may be the same size or of different sizes. Because we had nothing written that I knew of, I could not properly dispute this.

In order to prevent further confusion, it was decided that a committee of Fellows and advisers would be formed to review the process. We wanted to be sure the process was fair and transparent and as consistent as possible. A document entitled "OWS Fellowship Jury Procedures" was the result of this review, and it is included below.

At the recent AGM I gave a talk about fellowship. Fellowship is an honour in recognition by your peers that your work has progressed to the level that you are a good representative of the Ottawa Watercolour Society. Comfortable in your own style, you can now use the initials "F.O.W.S." after your name.

You are eligible for fellowship when you have had your work accepted in four (4) juried shows. You will receive an email that will contain the following paragraph:

"Selection of Artwork for Fellowship Jurying

Fellowship candidates must submit five artworks of their choice painted in watercolour that does not contain any opacifying or matting agent. Candidates are encouraged to present what they feel is their best work. The artwork must reflect a high quality of skill in the use of watercolour. The work must be uniform in quality and craftsmanship. Uneven or inconsistent quality of the work presented may affect the aggregate scoring. All works must be painted on watercolour paper for the purposes of judging. The subject matter and size of artwork may vary. The work must be presented in white or off-white mats with or without frames and glazing. The work should be no older than 2 years. All paintings must be the candidate's original work, not painted in workshops or under direct supervision.

Please deliver your work to the Trinity United Church between 10:00 am and 10:30 on October 18th, 2014. Pick-up will be between 11:30 am and 12:00 pm. You will be formally advised of the Jury's decision by the OWS President at a later date."

If this email is read correctly, you will see, hopefully, that you will not automatically get your fellowship by submitting your five (5) paintings. Many of us have had to apply for fellowship two and even three times.

OWS Fellowship Jury (Cont'd)

These paintings are juried by five jurors at the same time. The jurors give one score to all five paintings. They are looking for consistency, and, yes, they are looking for technical expertise, good use of colour, composition, balance, and value, but most of all they are looking to see if the artist has developed a style of their own. Subject matter and size do not have to be consistent, but the painting style does. If you are experimenting with a lot of different techniques and have produced a wide variety of paintings, then by all means put them in our juried shows, just not in the fellowship application.

The definition of the fellowship process is ongoing. If you have suggestions to make it better, please let me know. Thanks for all your input so far.

OWS Fellowship Jury Procedures - September 2014

Preamble

1. Fellowship is the highest membership distinction in the Ottawa Watercolour Society (OWS). This distinction is conferred on members who, in the opinion of their colleagues, have attained a consistent professional standard of excellence in their artwork.

Convening Fellowship Jury

2. Once a year, the OWS will convene a Fellowship Jury to consider eligible members for fellowship membership. Under the OWS Constitution, the Past President is responsible for inviting eligible members and convening a Fellowship Jury. The duties of the Past President will include communicating with eligible members; convening a time and arranging for a suitable place for jurying and jurors; overseeing the jurying; acquiring assistants as needed to help with the jurying; and communicating the jury's final decision to the President.

Criteria to Qualify as a Fellowship Candidate

3. Only those OWS members who have achieved Associate Membership status and whose works have subsequently been accepted in two additional juried OWS exhibitions shall be invited to apply for fellowship.

Selection of Artwork for Fellowship Jurying

4. Fellowship candidates must submit five artworks of their choice painted in watercolour that contains less than 10% of any opacifying or matting agent. Candidates are encouraged to present what they feel is their best work. The artwork must reflect a high quality of skill in the use of watercolour. The work must be uniform in quality and craftsmanship. Uneven or inconsistent quality of the work presented may affect the aggregate scoring. All works must be painted on watercolour paper for the purposes of judging. The subject matter and size of artwork may vary.

OWS Fellowship Jury Procedures - September 2014 (Cont'd)

The work must be presented in white or off-white mats with or without frames and glazing. The work should be no older than two years. All paintings must be the candidate's original work, not painted in workshops or under direct supervision.

Fellowship Jury

5. The Fellowship Jury will be comprised of five members who are senior Fellows in the Society. The Jury Fellows must be members in good standing with a high degree of general knowledge about art and, specifically, watercolour techniques. They should have a history of participation in OWS and other exhibitions. It is highly desirable that the jurors have previous OWS art jury experience.

Judging Process

6. The works are presented to jurors in a private room with proper lighting. For each applying member, the five paintings submitted will be displayed in front of the jurors. Each painting group is graded from 1 to 5 by each juror independently, without discussion and without knowledge of the other judges' marks. The scores will be recorded and added up. A minimum score of 20 is required to be awarded fellowship. If there is a large discrepancy between marks, the group of paintings for that particular artist will be put on display again for discussion and possible rescoring. When the judging has concluded, the decisions reached by the jury are deemed final.

Notification and Recognition Process

7. The fellowship candidates are formally notified of the jury's decision at the earliest opportunity by the OWS President. Fellowship status shall be conferred with appropriate certification and formally recognized at the following Annual General Meeting. Fellows of the Society shall be privileged to use the initials "F.O.W.S." after their name.

Some thoughts on being a Fellowship Juror

By Adriana Saba

This year I was one of the jurors elected to examine and evaluate the art of five artists applying to acquire the coveted fellowship in the OWS.

First and foremost, the artists are required to have an excellent knowledge of the application of watercolour paint on paper. Using the best archival papers and artist quality paints are of the utmost importance. Once the watercolour has been controlled with confidence, then an individual style must be established, which should come in time. If an artist applies the watercolour with excellence but each of the paintings presented is of an entirely different style, just to show how versatile he or she is, this will not be acceptable to some of the jurors. The artist will be asked to try again the next year with paintings of a similar style throughout.

Some thoughts on being a Fellowship Juror (Cont'd)

My personal approach is to judge an artist by their knowledge, technique, values, composition, and lightness of the watercolours presented. There are four other valued jurors present who also have opinions as to how the paintings ought to be presented, and the outcome is fully discussed and finally determined by all five jurors.

If an artist has not been accepted, it does not mean that the paintings were of inferior quality; it is more that some further thought should be made as to how the paintings are to be presented. For example, if four wonderful paintings are presented and one of them is a less than perfect afterthought, that artist may be disqualified because of that single wrong choice.

Finally, do not get discouraged. You have come this far because of your excellent work. Work hard and decide very carefully which five paintings are to be entered again to be awarded fellowship in the Ottawa Watercolour Society.

Programs Report

by Jane Barlow

Workshop with Doug Mays June 6-7, 2015



Doug Mays is a well-known watercolour artist from Hamilton, Ontario, with many years of experience as an artist and instructor in watercolour. He has agreed to come to Ottawa to provide us with a two-day weekend workshop, June 6-7, 2015. His painting style is loose and impressionistic, and he is influenced by the composition of John Singer Sargent and the design philosophy of Edgar Whitney. He has many ideas for workshop topics, such as Saving the Whites, Don't be Afraid of the Darks, Reflections, Capturing the Light, or Still life with Mood.

When you register, let me know your top two topics and we will make a choice before the workshop.

We hope to hold this once again at the College Square Loblaws, which worked out so well for us last year. I am taking reservations now. The fee for the two days is \$150 and your spot is reserved once your payment is received.

Programs Report (Cont'd)

Mail your registration request to me at: OWS Workshop, c/o Jane Barlow, 4 Beaver Ridge, Ottawa, K2E 6C7. Make your cheque out to "Ottawa Watercolour Society". Cancellations will be accepted until May 22, 2015, and you will be refunded your fees minus a \$20 handling fee. We can take a maximum of 16 people. Last year's workshop filled up quickly, so keep this in mind for your reservation.

Future considerations

I would be interested in knowing whether our membership is interested in a one-day workshop with Mary Nunn to be held on a weekend day in Ottawa. If there is sufficient interest, I can schedule this for the fall. It is important that your interest in this does not compromise the Doug Mays workshop, since we need sufficient registration for this to cover our costs.

Paintouts

I have continued to schedule paintouts through the summer and fall, though it is my understanding that few members have been taking advantage of these. I would like to find a way to stimulate interest, since I believe a key part of this experience is to paint in the company of other artists. I plan to have a meeting at my home (4 Beaver Ridge) in the new year, on **Thursday, February 26, 2015**, to bring together members who are interested in this concept, to brainstorm ideas and to establish a structure that would work best. This will be an opportunity to connect with artists who are interested in plein air painting, to share your favourite spots for painting, determine your needs, and establish an effective plan of action. Please come out and be a part of this.

Next Critique

The next critique will be on Saturday, January 24, from 10:30 to 12:30 a.m. with **Renate Hulley**. Renate has offered a unique opportunity to provide plexiglass on which we can paint in our suggestions for "improving" your works of art!

If you are having difficulty getting your work accepted into juried shows, these critiques are an excellent source of valuable insight into how to improve your work. If you are struggling with a particular painting, this is an opportunity to make it a masterpiece!

The critique will be held at the Emerald Plaza library at 1547 Merivale Road. Bring one to two works, either completed or in progress, framed or unframed, and we will examine as many as time allows. Light refreshments will be served.

Would you be interested in informal critique sessions, i.e., bring a painting to a restaurant, have brunch together, and share ideas about what you are working on and hear suggestions? Email me if interested and I will organize it: barlowjanem@gmail.com.

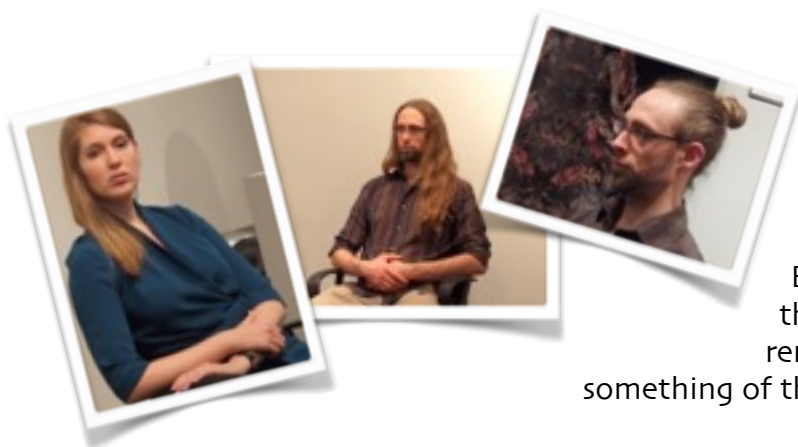
Programs Report (Cont'd)

Lecture

In coordination with Wallack's on Bank Street, Mary Nunn has offered to share with us some of her valuable experience in the world of colour as it applies to painting, and in particular watercolour painting. We are planning to set this up in late February for a weekend session of a couple of hours at Wallack's. Keep your eyes open for the notice, probably in January 2015.

Portrait Demo

The demo held at Wallack's Gallery on Thursday, November 27, was a delightful experience for all. Dan Pellerin kindly offered his space to support the Ottawa Watercolour Society event, and about 20 members came to enthusiastically watch as Renate Hulley, Anne Barkley, Mary Nunn, and Victor Pavlov demonstrated their considerable expertise in painting portraits.



We had two lovely models, Simon and Britta, who both held 45-minute poses while the artists painted.

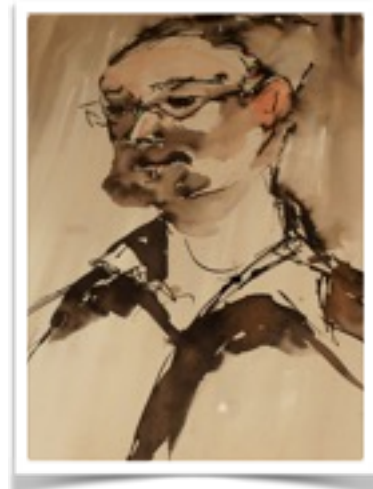
Each artist had their unique style, though all were loose in their renditions and all managed to capture something of the essence of their model.

Mary Nunn's portraits



Programs Report (Cont'd)

Anne Barkley's portraits



Renate Hulley's portraits



Victor Pavlov's portraits



We look forward to trying to make this a yearly event, as it seems to be enjoyed by all.

INTRODUCING ARTIST RENATE HULLEY

Renate Hulley was born and raised in Essen, Germany, where she studied design at the Folkwang Art Academy. She moved to England in her early 20s, where she met her husband, with whom she had four children and shared a love of travel and adventure. Their careers and travels later took them to Uganda, Edmonton, Ottawa, and the Canadian Arctic.

Life in Africa and the Arctic instilled in Renate a love for remote places. Inspired by the physical beauty of East Africa and by the African people, Renate took oil crayons with her when she went on safari with her husband.



Karamojon Woman and Cattle Herders, Africa,
1963
Bees wax crayon, Private Collection

Pack ice at Sunset



A few years later, Renata immigrated with her growing family to Canada. In Edmonton, where the family settled, Renate was inspired by "the beautiful skies of Alberta", and she soon began teaching oil painting at the University of Alberta.

INTRODUCING ARTIST RENATE HULLEY (Cont'd)



In 1969 Renate moved once more with her family, this time to Ottawa. She began teaching acrylics at the Municipal Arts Centre (now the Ottawa School of Art).

Over the years, Renate has used various media, including oil crayon, oil paint, acrylic, silk-screen printing, and, most recently, watercolour.

Renate has long been fascinated by natural forms. She loves the wilderness and aims to isolate aspects rendered by nature.

Year after year she has enlarged upon the themes of water and clouds. Her watercolours

are mostly studio works and are based on field photographs and sketches. She creates variations of her images as she becomes reacquainted with her initial experience.



Renate has a keen appreciation for nature and the beauty around her. An adventurer at heart, she has lived in many interesting locales that have inspired her artistic growth.

Ten years after the unexpected death of her husband in 1991, Renate returned to the Arctic, this time seeing it by cruise ship. Renate loves and respects this wild, desolate land, where images feel larger than life and the unique light adds drama. Her subject matter evolved and became "Monuments in Ice and Stone", an exhibition at the Houston North Gallery in Lunenburg, Nova Scotia.

INTRODUCING ARTIST RENATE HULLEY (Cont'd)



"I met John Houston, son of James Houston, during a cruise with Adventure Canada. The formations of huge granite mountains and the wind- and water-shaped blocks of ice inspired me to paint my impressions. These are the works John Houston liked and exhibited."

Looking at these striking formations, Renate began to understand why the Inuit believe that all things in nature have a soul—even the land, water, and sky. Her latest watercolours of the Arctic are based on sketches and field

photographs made while in a moving ship or zodiac.

Throughout Renate's career, her still life flower paintings have often been the favourite of visitors to her shows.

"When I paint, I take a while setting up my paints and brushes, while I think about the subject. Once I start, I make a few quick outlines of my composition in pencil or brush, using non-staining colours."

Renate's exhibitions have included both group shows (OWS juried exhibitions, Ottawa Art Festival, Ottawa Art Gallery) and solo shows (Rothwell Gallery, Ottawa International Airport, Dunvegan Pub Gallery).

Renate continues to teach in various venues, including with the Society at a recent portrait demo at Wallack's Gallery. Please visit Renate's website for more examples of her work: <http://renatehulley.artbo.net>.



PRESIDENT'S MESSAGE

by Rick Sobkowicz



Many members, especially those new to the Society, may not be aware that there are three levels of membership status in the OWS: Affiliate Member, Associate Member, and Fellow. Everyone joining the OWS for the first time, whether a budding artist or someone who supports the Society, becomes an Affiliate Member. A member becomes an Associate Member when their artwork has been accepted in two juried exhibitions of the Society. OWS members who have achieved Associate Membership status and whose works have been accepted in two additional juried exhibitions may be invited to apply for fellowship. If you participated in the fellowship jurying process and did not become a Fellow, or if you are interested in becoming a

Fellow, please read the articles in this newsletter by Brenda Beattie and Adriana Saba and the procedures for the fellowship jurying process.

This is the first year the OWS has formalized the fellowship jury process, in an effort to be transparent and to have clear criteria to guide both candidates and jurors. If you have any comments or questions concerning this subject, please direct them to Brenda.

If any member is interested in elevating their membership status within the Society, you are urged to participate in our OWS sponsored exhibitions. The OWS holds two juried exhibitions every year. The jurying for fellowship is held only once a year.

I would like to take this opportunity to thank all the members and friends of the OWS who helped with the Annual General Meeting (AGM) held this past November 8. In particular, sincere thanks to Janet Duggan and her team who made the necessary arrangements for the hall rental, setting things up at the hall and cleaning up; Betty Sullivan and Pauline Goss, who ensured everyone attending had name tags and for running the art contest; Brenda Beattie, who coordinated the silent auction; Rosy Somerville and Sally Jackson, who communicated the information about the meeting to OWS members via e-mail, snail mail, and by phone; Pat Smith, who kept track of who was coming; Renate Hulley, our Society photographer; and Suzanne D'Aoust, who tried so very hard to keep me on track to make sure things would not be overlooked, as this was only my second experience with an OWS AGM and first as Society President. We had a lot of activities going on at the meeting. A special effort was made to have more time for members and guests to enjoy the social segment of the evening and keep the business end of the evening to a minimum.

As things turned out, the business end was significantly compressed, but all the important items were covered. There was a candid and frank expression by members and board members alike on members' participation at OWS activities, such as our exhibitions, juried events, and program activities. A number of members—and we are thankful to them—offered comments on how some things may be improved. The forum may not have been the ideal venue and time for some of the things said, and sincere apologies for any comments and remarks that may have offended some folks.

PRESIDENT'S MESSAGE (Cont'd)

However, all comments and suggestions made to invigorate member participation and improve on matters in the Society will be discussed at upcoming board and committee meetings. The board is committed to meeting the Society's objectives and to have fun meeting these goals. Our fervent wish is that we have greater participation and help as needed.

When the meeting closed, it was amazing to see how everyone pitched in, members and guests alike, to clean up and put tables and chairs away so that we would be out of the hall by 9:30 p.m. Thanks to everyone who helped out!

Further definition of "transparent watercolour" for our juried shows and allowance for other media

One of the criteria for participation in an OWS exhibition is that artwork must be in transparent watercolour. Some members have been under the impression that if they wish to participate in an OWS exhibition, they must use only those watercolour paints that are clearly identified as a "transparent" watercolour; their artwork cannot contain watercolour paints that are opaque or of a granulating colour. This would exclude using watercolour paints such as brown ochre, cadmium red, cadmium yellow, cerulean blue, cobalt blue, French ultramarine, raw sienna, raw umber, colours that many watercolour artists consider an essential colour paint.

Some members believe the term applies to a specific watercolour painting style. Granted, a lot of watercolour paintings show elements of colour transparency or glazing, as in the three paintings below by Li Jia, Rose Edin, and John Salminen. These are beautiful examples of transparent watercolour painting.



'Swim', by Li Jia; 'Beauty and the Beast' by Rose Edin; 'The Mall' by John Salminen.

Other watercolour artists may deliberately use paint directly from a tube or use many layers of the same watercolour until all transparency is lost—for a desired or dramatic effect. They may even use black in their composition, as shown below. Some have so narrowly interpreted the term "transparent watercolour" to mean that this style of watercolour painting or the use of colours such as black is not permitted or encouraged. I think readers will agree that the watercolour paintings shown are incredible.

PRESIDENT'S MESSAGE (Cont'd)

This may not be a style many watercolour artists use or how they use paints from a tube, but I can't imagine any watercolour society taking a position that would discourage any artist wishing to paint in this manner should they be so inclined. Nevertheless, these misconceptions need to be addressed.



'Monumental Disappointment', by Andrew Kish III; 'Sliced Citrus with Calamondin', by Frank Spino; 'Two Pomegranates in a Glass Bowl', by Mary Pratt.

I contacted different watercolour societies across Canada, the United States, and in Europe and spoke with watercolour artists, commercial art retailers, and watercolour manufacturer representatives. I was informed by those involved in the manufacture of watercolour paints that watercolour paints, such as those produced by Winsor & Newton, for example, are straight pigment and whatever other materials are needed to work and bind the pigment to the paper. A number of people explained that all the watercolour paints in the Winsor & Newton collection, approximately 94 to 98 different colours, are "transparent" if diluted sufficiently with water. The paint colours that are opaque or granular are so because of the nature and quality of the pigment. There are no added matting or opacifying agents in the paint.

I was advised that if we wished to address the misconceptions, we may wish to drop the word "transparent" from our show criteria and state that, "All work submitted to the juried exhibitions of the Ottawa Watercolour Society must be in watercolour that does not contain an opacifying or matting agent..."

One further, minor self-explanatory change was proposed to be made and placed before the membership for a vote, as noted in red in the following text.

Amendment for vote by membership at November 8, 2014, AGM

At the last AGM, held in January 2014, the wording that appears below was carried by the general membership. As a result of input received from members and a motion carried at the last Executive meeting, the amendments shown below were made (in red) and submitted for approval by members as required under the OWS constitution.

PRESIDENT'S MESSAGE (Cont'd)

As of September 2014, the date this was approved, the conditions for eligibility for juried shows will be published as:

"All work submitted to the juried exhibitions of the Ottawa Watercolour Society must be in ~~transparent~~ watercolour **that does not contain an opacifying or matting agent**, and applied to paper made of natural or synthetic fibre." (This will allow for the use of Yupo, watercolour fibre board, synthetic papers, and even canvas paper. What will not be allowed is wood, glass, fibreboard, metal, and stretched canvas. Elements of volume, if any, must be within the paint or the paper. Thus, the paper support need not be flat. This may allow the application of paint to crafted paper such as origami and molded paper paste.)

a) Enhancements made with other water-based medium such as water-soluble pencil, gouache, acrylic, egg tempera or casein may be accepted as long as they do not exceed 10% of the ~~total surface of the painting~~ **painted surface or image area**. (Enhancements are defined as the application for a specific effect of another medium in a limited space not exceeding 10% of the ~~total surface of the painting~~ **painted surface or image area**.)

b) Collage, oil based and dry media will not be allowed. (This excludes oil paints, dry or oil pastel, graphite and coloured pencil enhancements as well as the addition of objects within the image to modify the surface or for adding volume.)

c) Digital reproductions or mechanically enhanced images will not be allowed. (This will exclude mechanical images derived from computer or mechanical reproduction devices such as hand prints, silk-screen printing, giclée prints, and 3D printing.)

d) All work submitted must have been produced within 36 months of the first day of the exhibition.

e) All work submitted must be original and must not reproduce art from published sources or another artist's work or reference that cannot be attributable to the submitting artist, including other people's photos as reference.

f) No work previously accepted in an OWS juried show may be resubmitted.

g) Maximum frame size of the work is 1.1 metres (43 inches) in any direction.

h) The submitting artist may be required to certify that the work submitted complies with the stated requirements."

A motion was made to accept the proposed amendments and members voted to accept the changes. The amendments as shown in red were voted on by the members at the AGM on November 8 and carried as shown.

PRESIDENT'S MESSAGE (Cont'd)

In closing on this subject, it was mentioned that the Winsor & Newton waterpaint colours do not contain any opacifying or matting agents. If you are not a fan of Winsor & Newton, the watercolour paints manufactured by M. Graham and Sennelier are also free of any opacifying or matting agents. The Graham and Sennelier paints include honey, making these paints especially favoured by many professional watercolour artists. For more information on the use for honey, see http://painting.about.com/od/watercolourpainting/f/watercol_honey.htm and <http://mgramham.com/products/watercolors>.

The Graham and Sennelier watercolour paints can be purchased from Curry's Art Store (<https://www.currys.com>). Pauline Goss of our Society advises that you can also buy the Graham paints from King's Framing and Art Gallery, located in Corbeil, Ontario (near Nipissing). The first link below will take you to the King's Framing and Art Gallery site containing the sale price for the individual Graham watercolour tubes. The second link below will take you to the King's Framing and Art Gallery store.
https://kingsframingandartgallery.com/store/index.phpmain_page=index&cPath=551_396_324&zenid=fff85564a5074a5d25f059685edd8424
<https://www.kingsframingandartgallery.com/store/>

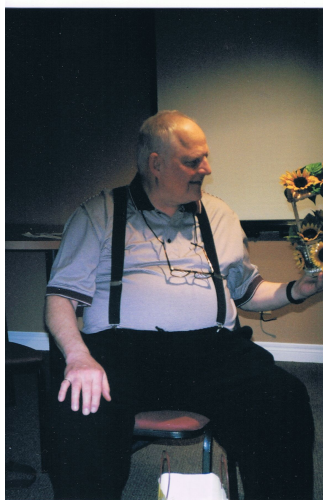
Note: There are other manufacturers of watercolour paint that do not contain any opacifying or matting agents. The products mentioned here are only intended to serve as examples of what is available.

It is hoped that if some members felt restricted in their use of watercolour paints, the latest changes will dispel any misconceptions or misinformation. So have fun painting and enjoy all the wonderful colours that are out there for you to use!

In closing, I would like to thank everyone in the Society for making 2014 a fruitful and rewarding OWS year and wish everyone a very Merry Christmas and the very best in 2015. Heartfelt thanks to everyone on the Executive for your invaluable support, hard work, advice, sacrifice, and confidence. I especially appreciated the time specific members spent on the phone, on the computer, or at special meetings to guide, advise, and work with me. I hope you all find time to paint to your heart's desire, and perhaps we might see the fruit of your work in one of our upcoming exhibitions.

TRIBUTE TO JOHN MLACAK

John Mlacak, a renowned former Kanata politician, died this past September at the age of 78. John was an artist for 38 years and was a long-time member of the Ottawa Watercolour Society. He was a plein air artist and this year was a participating artist in Art Expo 2014.



"He was my friend and I am very sad about his death. I feel very sorry for Beth, his wife, who helped him in so many ways." - Renate Hulley

"I knew John as a member of OWS and as an artist in the Plein Air Ensemble group. John was a first class gentleman. He always had a smile and a nice word to welcome you. He was a super artist and I was always amazed at the paintings he did. Monday nights on our Plein Air Ensemble trips were for show and tell, and everyone was invited to display their work. John always had at least a dozen paintings on display. He will be remembered for his jovial and friendly outlook on life. I am sad—but very happy to have known him. - Patricia Smith

"I can picture John at one of the Plein Air Ensemble Group trips to Chantecler. I remember that he brought a guitar along and sang for us after dinner. We enjoyed his company so much. Always cheerful, a big smile on his face, never complaining. And even when the weather was so bad

it had driven the rest of us indoors, John would be out sitting under the open hatch door of his van, totally absorbed in his painting. We will miss this gentle man and wonderful painter so much." - Charlie Spratt

My sincerest sympathy goes out to Beth and her family. I was so saddened by John's death. He was such a gentleman. He and Beth seemed like the perfect couple. - Carmen Dillon

"John's passing has left a huge void in our lives. When we came to Kanata in 1973, John was Reeve of the Township. His dedication to the landscape—political, social, and cultural—has been unwavering since that time. He was a devoted family man, an accomplished engineer, a wonderfully talented artist, and a very precious friend. He leaves an outstanding legacy, and he will always remain in our hearts. - Beth Potvin

Creating under the income tax system

by Alain Godbout

It is well known that you do not prosper in any field if you give all of your earnings to the taxman. It is true for business and it is true for watercolorists as well. What most of us do not realize is the extent to which the tax system can support our art as well as some of our passions. It rests on the simple principle that what you do is not perceived as a hobby. If it is not a hobby, it is part of your working life. Making art as a money-earning activity is a question of doing a few simple things that will help you absorb a significant portion of your supplies and participation expenses.

Look at it this way. Every month you spend \$100 on artist's material and supplies. You attend two workshops at \$150 a piece and you register three shows at \$50 a pop. And we are not talking about that trip to Vermont last fall for a painting weekend with an artist friend that cost you close to \$70. I didn't mention the framing bills. Before you even get into the details, you can easily estimate that you have blown close to \$3,500 on your "passion for watercolour". What if you could cut the cost of that expenditure by 28% or 35%? Would you do it? Of course, you would. It's a thousand dollars in reimbursable tax. All you have to do is make it tax deductible.

Mr. Harper is thriving on myths

First, let's debunk a tenacious myth: "Only business people can deduct their expenses from tax". False. You can do it as well as Ma Bell or Microsoft. (Now you can paint like a millionaire!) It is a matter of keeping a good and simple accounting. If you already own a business, you know that all inputs are accountable as deductible expenses. The difference rests in the fact that you separate your business expenses from your family grocery bills.

The second myth is that your art is not a business. If you take in revenues from sales, the taxman can carve his share out of it. Whether you like it or not, you are in business as far as he is concerned. When you consider what you spend on art materials, workshops, and registrations, you normally spend more than you take in. This is probably why you do not consider it a business—because it is not a profitable endeavour. In fact, this is where the opportunity lies. These expenses will bite into the income tax you pay from other revenue sources. So why take the risk of paying tax on your meagre art revenues when you can make money from your existing income tax by accounting for your expenditures properly?

Another prevailing myth is that you have to be incorporated to be considered a business. False in Ontario, false in Quebec, and false in the rest of Canada. There is only a requirement that you register a business name if you wish to operate under a name other than your given name. "Beth's Art Studio" is not your name; Elizabeth Smith is your legal and tax identity corresponding to your social insurance number. As long as you pay invoices, spend money, and cash cheques under your name, you do not need a registered business name (or tax number).

Creating under the income tax system (Cont'd)

by Alain Godbout

Some variations around the theme

If we are all equal before the taxman, tax is not created equal, and in many instances it is not made to even be fair. Income tax law and regulations differ between federal and provincial jurisdictions and between provinces. But in all cases, in the scheme of things, there are similar provisions for reporting your revenues and deducting most of your “business” expenditures. The reason is simple: accounting and business reporting standards are pretty much common to all. All your cash from lessons or seminars, stipends, or the sale of paintings, posters, cards, and even your surplus materials are revenue from the perspective of the taxman. Whether you declare it or not, it is taxable. On the expenditures side, the taxman is a little more demanding and asks for receipts to check if it is a legitimate business expense. What is a legitimate business expense? It is broadly defined as an expense made with the intent of generating revenue (whether you generate it or not is not a requirement). Therefore, to appear legitimate, your business expenses should appear along with some revenue to legitimize the use of some inputs.

What are considered legitimate business expenses tend to change with the evolution of tax regulations and the fine print hidden in the “mammoth laws” after each federal budget. Provinces like Ontario make a habit of following the same rules most of the time in order to keep the regulations consistent. Over the years, we have come to realize that some typical deductible expenditures do not change: cost of material, such as paper, paint, frames, mats, but also most services, such as framing and shipping. These are the easy ones. So keep your invoices and cash receipts from Wallack’s or the framing shop. Some are less evident, such as your OWS membership, the registration fee for a show, or a subscription to a watercolour magazine. In fact, they have always been legitimate expenses, although they may be questioned by a tax auditor and you may have to give some justification.

The tricky ones are the fees associated with a workshop, and particularly travel and accommodation expenditures. Attending Alvaro Castagnet’s workshop onboard the Princess of the Seas off the coast of Bermuda may be more difficult to substantiate as a training and development expenditure. In this last case, better be prepared to show that you attended the workshop every day of the cruise. But for the most part, workshops are legitimate business expenditures, as long as you can substantiate that it was training and development that you needed because it relates to your art.

The role of accounting

Artists are not accountants—although there are accountants who turn out to be fine artists. Tax deductions need to stand the test of the tax auditor, otherwise they are a problem more than a legitimate entitlement. What the tax auditor may be looking for is the evidence that you treat this as a business. Since most of them are accountants, the only evidence they need is that you keep a separate business accounting.

Creating under the income tax system (Cont'd)

by Alan Godbout

A simple double-entry registry book is sufficient, but these days freebies are available on the Internet to set up a "personal accounting" system that will do the job.

Before you get started, familiarize yourself with the "business expense" annex of your income tax forms. It will give you a good idea of how to categorize your expenses (and revenues) to facilitate your bookkeeping. Some are input materials, others are equipment; some are banking and loans expenditures. Perhaps the floor space of your studio can become a deductible portion of your housekeeping expenditures.

Before you start thinking of deducting your car expenditures, read the accounting requirements carefully. You may feel that it is a futile and time consuming exercise, but it's the one the taxman will zero in on for a start, just to question your accounting practices. It may take a year or two to figure it out, but it is quite a simple routine after that.

A few things to remember:

- Always keep your cash receipts, invoices, and proofs of payment. They are the proof that you have spent money. The bare minimum should be a brown envelope, a file folder, or a shoe box.
- Never mix private and "business" expenditures on the same invoice. Keep separate cash receipts whenever possible, and if not, indicate on the invoice or cash receipt what is a private expenditure. When you take it out next spring, you will remember.
- Keep copies of invitations to shows, calls for artists, along with the receipts issued by the organizations for registration and vernissages. The same thing applies for workshops and seminars. Staple the invoices, travel tickets, hotel bills, and cab receipts to it.
- Make a habit of recording all expenditures and revenues on a periodical basis. If there is some volume and it is worth it, use that old bank account that has been dormant to separate even the banking. It is not a requirement, but it may be a simple way of keeping things separate from the joint account with your spouse.
- Close your books on December 31 and open a new year (file folder) on January 1. Add up things before you start your income tax return.

Remember, your "passion" can also be a "business".

EXHIBITIONS AND ART SHOWS

Our city (and surrounding areas) has an abundance of art shows and exhibitions, and OWS members are out there getting exposure for their work. Here are some of the exhibitions and art shows OWS members have been involved in since the fall.

First up is a sampling from the **Walter Baker** exhibit, where seven OWS members exhibited a total of 12 paintings from September 27 to November 29.



Pauline Goss and her husband, Brent, hanging the paintings; 'End of Summer' by Josie Braden; and, 'Otonabee River' by Barbara Brintnell.



Above, from left, 'Chatoune' by Alain J. Godbout; 'Forest Colour' by Pauline Goss; 'The Golden Years' by Jane Barlow; 'Sunflower starting to lean' by Danielle Beaulieu;



and 'Witness 2' by Renate Hulley.

Exhibitions and Art Shows (Cont'd)

Three OWS artists took part in the 9th annual **Glebe Fine Arts Show** on September 20 and 21, 2014: Renate Hulley, below left; Anne Remmer Thompson, centre; and Jane Barlow, bottom right.



Ottawa Art Expo took place on October 25 and 26 at the St. Elias Centre. Five OWS artists participated, with three shown below. (Photos of Anne Barkley and Ann Sutherland Gruchy not available.)



Charles Spratt



Alan Bain



Anne Remmer Thompson

Exhibitions and Art Shows (Cont'd)



The West Carleton **Red Trillium Studio Tour** took place on November 22 and 23. OWS members Brenda Beattie, (upper left),



Karl Kischel, Patricia Smith (upper right), and Rosy Somerville (left) were among the participating artists.

The **Nepean Fine Arts League** show was held at the Ukrainian Banquet Hall from November 27 to 30.



Three OWS artists exhibited their work: Danielle Beaulieu, above left; Diane Groulx, right, with visiting OWS artist Pierrette Reitz; and Brian Seed.

UPCOMING EVENTS, EXHIBITIONS, WORKSHOPS



INTERNATIONAL WATERCOLOR COMPETITION 2015
 ORGANIZED BY
IWS AND GAZIANTEP METROPOLITAN MUNICIPALITY
 IN COLLABORATION WITH THE
"LOVE AND PEACE THROUGH ART"
INTERNATIONAL WATERCOLOR FESTIVAL



www.internationalwatercolor.com

LOVE AND PEACE THROUGH ART FESTIVAL

Artists around the world are warmly invited to take part in an international watercolor competition organized by IWS and Gaziantep Metropolitan Municipality (Turkey) in collaboration with the "Love and Peace through Art" International Watercolor Festival, offering both vacation and cash awards.

Online International Watercolor contestant eligibility and the entry rules: Each contestant artist is allowed to submit up to two entries of artwork using watercolor media. The contest is open to both amateur and professional artists, but must be age 16 or older. To enter the contest, digital images must be submitted online through the International Watercolor Society's website **www.internationalwatercolor.com**. The 3 winning artworks will be exhibited at the "Love and Peace through Art" International Watercolor

Festival to be held May 12-15, 2015, in Zeugma Museum, Gaziantep, along with other professional paintings.

Submission Deadline: January 7, 2015

Results Announced: January 25, 2015 (See the website for more details.)



GALERIE **linart** GALLERY
 UN MONDE À DÉCOUVRIR / A WORLD TO DISCOVER

Exposition 2014 2015 **Exhibition**
 2 déc au 2 fév
 Venez rencontrer l'artiste
 Monique Huneault
 Dimanche le 7 décembre
 de 12 h à 17 h

Dec 2 - Feb 2
 Meet the artist
 Monique Huneault
 Sunday December 7
 from 12 pm to 5 pm

183, Mile de la Source
 Centley (Ct.) Rm 102
 819-827-4205

facebook.com/galerielinart
galerielinart.com
linartbellevue.ca



Monique Huneault a été reconnue récemment comme membre agée (Fellowship de la Société d'Agée d'Ottawa)

UPCOMING EVENTS, EXHIBITIONS, WORKSHOPS (Cont'd)

LEE VALLEY TOOLS – Presentation on “Cutting Your Own Mats”

Did you know that Lee Valley Tools offers courses on many subjects? The one on cutting your own mats may be of particular interest to OWS members. The next available course is scheduled for Thursday, February 12, 2015.

Cut Your Own Picture Mats

2.5 hours

Thursday, February 12, 2:00 p.m. to 4:30 p.m.

or

Thursday, February 12, 6:00 p.m. to 8:30 p.m.

Jim Walker will demonstrate the Logan compact mat-cutting system and discuss how to achieve clean, straight bevel cuts. You will cut your own window mat suitable for a 4x6 photo. All materials and equipment supplied.

Fee: \$35.00

Seating is limited. Please register early to avoid disappointment. To purchase tickets, call (613) 596-9202. Unless otherwise stated, previous experience is not required to participate in seminars, and attendees should be 16 years old or older. Seminar tickets are not available online.

Beverages are provided at our seminars and a light sandwich lunch is provided at all-day events. Please discuss any special dietary needs with the staff at time of registration. In an effort to reduce waste, we encourage you to bring in your own coffee mug and/or refillable water bottle. We require that you wear closed shoes (e.g. running shoes) to all seminars.

Prices are subject to HST.

48 hours' notice required for cancellation refunds.

We reserve the right to reschedule seminars.

Lee Valley Tools Ltd., 900 Morrison Drive, Ottawa, ON (Off Greenbank Rd. just south of Hwy 417)

Note: Lee Valley Tools sells the Logan mat-cutting system and replacement blades.

See <http://www.leevalley.com/en/wood/page.aspx?p=32123&cat=1,43293,32123>

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.)

Janet Agulnik - janetagulnik.com
Alan and Audrey Bain - alanaudreybain.artbo.net
Dhanashri Bapat - dhanashri.com
Anne Barkley - annebarkley.ca
Brenda Beattie - brendabeattie.com
Josie Braden - anya.corto.ca
Barbara Brintnell - www.BarbaraBrintnell.ca
Ted Duncan - tedzworks.com
Arlette Francière - arlettefranciere.com
Ann Gruchy - anngruchy.com
John Hiscock - jphiscock.ca
Renate Hulley - renatehulley.artbo.net
Arlene McGee - arlenemcgee.com
Pam McKinnon - pammckinnonart.com
Shirley Moulton - shirleymoulton.com
Mary Nunn - marynunn.com
Victor Pavlov - victorpavlov.com
Yvon Perrier - yvonperrier.com
Rosemary Randell - rosemaryrandell.com
Adriana Saba - adrianasaba.com
Pat Smith - jazzbo.ca
Rosy Somerville - rosysomerville.com
Betty Sullivan - bettysullivanart.com
Charles Spratt - cspratt.net
Anne Remmer Thompson - anneremmerthompson.ca
Shernya Vininsky - shernyavininsky.ca

Note from the Editor

This edition of the newsletter is jam-packed, so my note will be short!
Thanks to everyone who sent photos and articles. It is much appreciated.
Feel free to get in touch if there is something you'd like to see included (or if there is something you're not particularly crazy about)—liz33@rogers.com.

In 2015 I look forward to meeting more of the 125 artists who belong to the Society. The artists I have met so far are friendly and supportive of each other—so please come out to the shows and the paintouts and take part in the workshops. You will be glad you did.

Best of the season to everyone. Have a safe and happy holiday! — Elizabeth