



Ottawa Watercolour Society  
*La société d'aquarelle d'Ottawa*

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# NEWSLETTER

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"Life Giving" by Mary Nunn



## **OWS FELLOWSHIP JURY**

by Brenda Beattie

The 2015 OWS Fellowship Jury was held on November 14 at Trinity United Church. As past president, it was my job to organize the fellowship jury, but since I had been away for the summer and most of the fall, Renate Hulley, our past past president, had agreed to take over the organization of the fellowship jury this year. (Actually, I am the past past president because Rosemary Randell was our last president, but as she has moved to England, I am still in that position.)

Renate did an excellent job of acquiring the jurors, renting the hall, and notifying the eligible members; I came to help out.

OWS members become eligible for Fellowship when they have achieved associate membership status and their works have subsequently been accepted in two additional juried OWS exhibitions. The artists are asked to submit five artworks of their choice, painted in watercolour, that they feel is their best work. The work must be uniform in quality and craftsmanship, but the subject matter and size of artwork may vary. The work must be presented in white or off-white mattes, 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.

The artists arrived with their paintings around 10 a.m. The jurors, who are senior Fellows in the Society, arrived not long after that, at 11 a.m. Jurors sat in a row with five chairs facing them acting as easels. Each artist's five paintings are viewed at one time, so the five paintings belonging to the first artist were set up in front of the jurors. There was one scorekeeper on each side of the paintings facing the jurors. Each juror held up a number from one to five—one being the lowest score and five being the highest. The two people scoring wrote down the numbers. Those paintings were removed and the five paintings of the second artist were then brought forward. There was no talking while this was happening and the jurors could not see each other's scores. A minimum score of 20 is required to be awarded Fellowship.

There was a discrepancy in the marks for one of the artists, so the paintings for that particular artist were put on display again for discussion and rescoring.

There were seven eligible members and six submitted work. Of the six eligible members, two achieved Fellowship.

It can be so disappointing for members who do not get their Fellowship, but it may help to remind them that many of us had to try two or three times before we got in. The most common reason that artists do not get in is lack of consistency. Yes, there is a high standard of excellence demanded in watercolour techniques and competency, but more importantly, we want to see the artist's voice, his or her style. If you are experimenting with more than one style, that is great, but this is not the place to show it.

## OWS FELLOWSHIP JURY (Cont'd)

It is felt that in order to become a Fellow the artist should be at the stage where they have developed their own particular and unique style.

Our president, Rick Sobkowitz, had the great job of notifying the artists about the final results. He will be presenting the Fellowship Awards at the AGM.



Ken Finch has agreed to talk to any of the participating artists regarding their work, and other members of the jury would also be pleased to contribute. You can get in touch with him or them through either Rick or myself.

Many thanks to Renate Hulley and the jury members!

Brenda Beattie and Ken Finch

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## Beyond Teaching - Some Thoughts on Mentorship (in memory of Brodie Shearer)

by Ken Finch

One of the most meaningful avenues of learning for me, after graduating in 1963 from the Drawing and Painting Program at The Ontario College of Art, has been mentorship. I have been on both sides of this special relationship and the experience continues to enrich my life.

Mentorship is not something one normally goes out and seeks. It comes to you as a gift—if you are open to it. Although there is no pre-planning or didactic teaching involved in a mentor relationship, meaningful learning does occur.

We mustn't be deluded into thinking that a formal academic arts education, specialized courses, or a knowledgeable and exciting instructor can teach you how to become an artist; that is impossible. The best a teacher or presenter can do is to share with you their knowledge, skills, and attitudes of self-confidence and discovery in an atmosphere conducive to learning. Only then can one begin to "learn" to become an artist. Ultimately, it's up to the individual to determine his or her own learning needs. It is what I like to call an inside job.

Sometimes a mentor relationship lasts for a lifetime, with the subsequent enrichment of both lives and careers. Occasionally that enrichment is enhanced when, with the passage of time, the roles become reversed. This is a truly unique relationship. Perhaps Shakespeare captured the essence of mentorship when he expressed the philosophical thought, "We are blessed when we give and we are blessed when we receive."

## Beyond Teaching - Some Thoughts on Mentorship (Cont'd)

Further to this unique collegial happening, or “happen so” (as they would say in Prince Edward County), it is an informal coming together of two individuals in the same discipline who admire each other’s creative ability, independent thinking, and personal vision.

A mentor is an experienced advisor with whom you can have an honest discussion

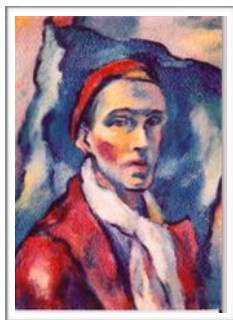
However, because one is more experienced, he or she will act as a guide, and when necessary offer constructive advice. In retrospect, I now realize that teaching and mentorship can overlap and blend together, as they probably did in some of my candid conversations with the OCA teachers. Those private

discussions were perhaps the beginning of what would have developed into a true mentor relationship given the proper circumstances.

One final thought. I find it astonishing how some of the most innovative and interesting works of art have been created simply as a result of like minds and hearts coming together to explore new and untried possibilities. However, isn’t it a great feeling when you are able to say, as “old blue eyes” used to sing, “I did it my way”?

(This article was first published in the 2009 Summer Newsletter of the OWS.)

## Some thoughts on Brodie Shearer, 1911-2004, Fellow OWS-CSPW, painter, sculptor, teacher



Brodie Shearer, self-portrait

Brodie was a friend and colleague. Over the years, we had many lively chin wags. Of course, they were all about art.

I often think of Brodie and his delightful landscapes, portraits, figurative, and still life paintings, and how all elements—substances, shapes, forms, colours, textures—came together so as to have a harmonious conversation with one another, no one part being more important than the other.

The recipient of various awards and prizes, Brodie’s work may be seen in major public and private collections across Canada.

Thank you, Brodie, for your gift as an artist. Your paintings, along with your welded steel sculptures, have surely captured some wonderful moments for the viewer to enjoy and meditate upon. Brodie, thank you also for your love of words. When your romantic titles unite with a particular work, it cannot help but animate one’s thoughts and elevate feelings.

Ken Finch, fellow artist



## PAINTING EN PLEIN AIR

A group of painters went to Opeongo in Eganville in early October to paint en plein air. Shown here are OWS members Charlie Spratt, Pat Smith, and Renate Hulley.



## News from Audrey and Alan Bain

We have spent a busy spring and summer—and the action isn't over yet.

We started the year with a Nepean Fine Arts League group show in April. Spectacular! Alan sold a series of his little paintings and the award-winning "Above the Madawaska", which is good news. This is the second of his large panel watercolours on Masonite. More than that, the acceptance of watercolour paintings on other than standard surfaces seems to be improving.



We spent the summer trailering to places across Ontario. As always, we choose our destinations for their painting possibilities, so Georgian Bay and north

towards boreal Canada are at the top of our list.

Mattawa provided us with several paintings. Audrey spotted an abandoned house, which became a painting, and I spotted an old bridge, which was the inspiration for a variety of paintings.



We made four trailer trips all told and came home with quite a collection of paintings. Our last trip was to Eganville with the Artists painting with Artists group—just in time to catch the first of the fall colours.

Thanksgiving weekend, Audrey and I showed paintings at the West Carleton Art Society's group show, Expressions of Art 2015.

We did well, and Audrey sold a favourite, "Forgotten Memories", which she painted in Northbrook, Ontario.

Forgotten Memories



Audrey's Painting "Old Buildings tell Stories" won an Honourable Mention in the Focus Art group show in Cornwall.



## News from Audrey and Alan Bain (Cont'd)



Over the summer Alan prepared about 50 small paintings on Masonite and then varnished them—but, he maintains, they are watercolours nevertheless. Most of those smalls and the other summer work will go up in two final shows: Baz Art at Shenkman Centre in



Orleans and the Nepean Fine Arts League Show at the Ukrainian Hall at 1000 Byron Avenue in Ottawa.

Alan had the honour to be asked to assist with the jurying of Fellowship candidates. “I was impressed by the quality of several candidates—wonderful work that speaks well for the future of the OWS, although there were several submissions where the artists clearly showed that they could paint well above Fellowship level with individual paintings, but consistent presentation of style and subject became a problem. Perhaps OWS Fellows could be asked to assist.”

And our last bit of news: Audrey has been elected to membership in the Society of Canadian Artists. So it has been a happy year all round.

Merry Christmas, everyone, and our best wishes for a happy and productive New year.  
Alan and Audrey Bain

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Renate Hulley had two paintings accepted by the Marianne van Silfhout Gallery of St. Laurence College in Brockville for the 8th Annual Juried exhibition, entitled “Life in Motion”, held at the end of October.

## INTRODUCING ARTIST MARY NUNN

by Elizabeth Hogan



Mary Nunn is “madly driven”, painting and drawing in her home studio on a daily basis. Along with her husband, Ian (also an artist) and two cats, Mary lives in a quiet neighbourhood in the west end of Ottawa.

Ian describes Mary as a “wonderfully accomplished artist” who has “persevered through a lifetime of regular work. Now her work appears effortless—but she still struggles.”

“I really don’t know whether I’m a sparrow or a peacock,” says Mary, and explains that she has spent the last six months refining her personal vision of how she wants her work to be authentic at this stage in her career. “When you work for a gallery or an agent, the paintings are geared to a ‘client’”, Mary says, and adds that she has never done well at yearly

shows because she is always exploring her art and it often

changes—visitors to shows, on the other hand, want to buy work by the same artist in the same style. Mary adds that she is still trying to find her style, still struggling, but working intuitively to find the right paint and the right material.



Mary began her artistic career with needlework. She worked on church vestments, always according to a particular design. However, it wasn’t long before she found that work limiting and wanted to pursue her own designs, so she enrolled in the Fine Arts program at Algonquin College. Following that program, in her early 30s and with young children to care for, Mary took the commercial art course at the High School of Commerce for two years. Studying with young 16- and 17-year-old students, Mary was energized and inspired.



## INTRODUCING ARTIST MARY NUNN (Cont'd)

Mary studied with various American master artists as well as taking local workshops and courses. Jennifer Dickson, an accomplished Ottawa artist, was Mary's teacher at Algonquin College. Mary also took private lessons from watercolour artist Carole Wilson, who became a good friend over the years and who was also very active in the Ottawa Watercolour Society and the Ottawa Arts League.

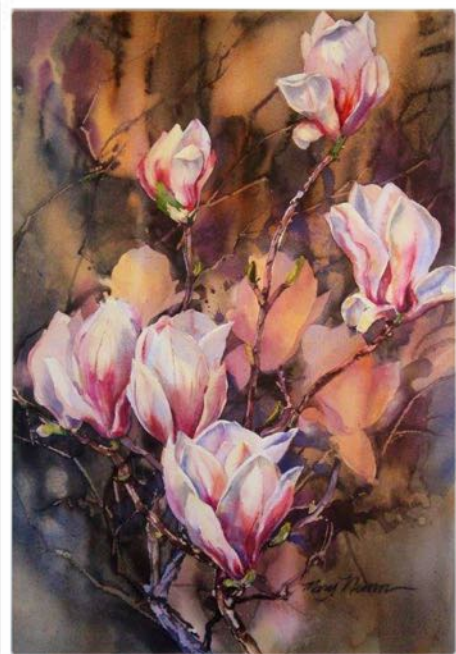
Some artists will stick with a particular style of painting once they've been taught, or they may even take up another form of artistic endeavour, finding a different way to express themselves. However, Mary never felt that urge. In fact, she has been experimenting with different styles of painting throughout her life, keeping her energy focused on that creative outlet. "I believe in the creative spirit moving through me," Mary says, "and the need to pass that energy on," through painting and through teaching.



In the mid 1980s, Mary did work for Studio Colleen on the Sparks Street Mall. Her Canadian wildflower paintings were presentation gifts to many foreign dignitaries. Mary's work was all around the world very early on.



Mary's teaching career began after taking a night school course from Randy Parker, a local watercolour artist, who asked Mary to take over teaching the class. This led to weekend workshops taught through St. Lawrence College and many workshops given in a wide variety of locations, from Newfoundland to New York, Georgia, and Alabama, and in a wide variety of venues—university art centres, colleges, museums, galleries, school boards, and art associations. Mary believes everyone has a talent for art that has only to be drawn out.

**INTRODUCING ARTIST MARY NUNN (Cont'd)**

In the late 1990s, Mary and Ian started a framing business that also sold art materials. Through this business, Mary connected with a New York publisher and began to do prints that were then sold in commercial outlets. A series of jazz portraits Mary painted has been transferred to place settings. Somewhere out there someone is eating from a plate with Mary's paintings on them!

"The Magnolia" was Mary's first print.



Over the years, Mary has painted masks, cats, people, flowers, and birds.





## INTRODUCING ARTIST MARY NUNN (Cont'd)

Since March of this year, Mary has been working on a series of paintings that haven't quite come together for her yet—she says—but she knows they will eventually. She has completed over 100 paintings in various sizes in her exploration of media and subject matter and waits for the “aha” moment when she knows she has hit on the desired effect.

That moment may come from a mentor or a trusted friend, or it could be something Ian tells her about one of her paintings, an opinion she trusts implicitly.



Mary works with coloured charcoal and water, with watercolour pencils and sticks, and with watercolour paint. She also likes to play with texture, often using a sponge to pull the colour around the paper, and she likes to use a lot of colour in her paintings—as you can see from the photos in this article. There are no titles for Mary's paintings until they are framed, and since it can often be hard to name a painting, she collects words to use when the time comes to assign a title.

Mary's work has been exhibited in public and private collections in Canada, the United States, Europe, Australia, and South America. She has participated in more than 75 exhibitions both as a solo artist and in joint and juried shows, and has been a Fellow of the OWS for over 30 years. If you would like to learn more about Mary and her art—and her numerous accomplishments over the years (too many to include here)—please visit her website at [www.marynunn.com](http://www.marynunn.com).

There is one more thing Mary shared with me, and that is that her work has inspired at least two admirers to write poems. It seems fitting to end this profile with one of them.





**INTRODUCING ARTIST MARY NUNN (Cont'd)**

Ode to the Artist Mary Nunn  
by Julie Szabo

She has captured a garden  
And yet has not imprisoned it  
For its dazzling reds, blues, yellows  
Leap from the canvas  
And not unlike Mary's joyful  
countenance  
Entices spectators into its fertile  
existence  
Each cultivated brush stroke  
Reflects her humble nature  
Down to earth  
And yet her regal stature is merited  
By her abundance in creation  
Eyes scintillate at first sight of  
Mary's paintings  
A garden surely as perfect as the Creator's



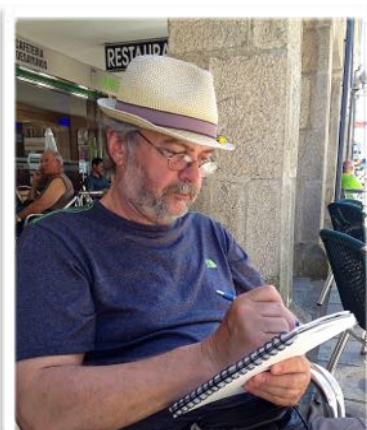
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**NEW FELLOWS IN THE OWS**

The OWS is pleased to announce  
that we have two new Fellows in  
the Society.

They are Yvon Perrier (left) and  
Stephen Finnamore (right).

Congratulations to both for this  
noted accomplishment!



## URBAN SKETCHING



OWS member Beth Thompson set herself a challenge this past summer and fall: a week of windows, a doodle of doors, a challenge of chimneys (her words). She says: "All were sketched plein air and many were painted at the same time.

Sometimes I finished painting them at home. They were done in my little Moleskine drawing book because the challenge started

as a drawing challenge—but I can't stay away from colour. Some are gouache and watercolour and some are all watercolour. Of course, the challenge took more time than I thought it would, but it was ever so enjoyable to look about the city for ideas, and in spite of winter coming, I am still working on the sketchbook."





## URBAN SKETCHING (Cont'd)

Here are three sketches from Sally Jackson while on a trip to Italy in September (see following story): left, the Duomo from the Piazza della Annunziata; right, Welcome to the Hotel Loggiatto dei Servitti; and below, castle at Verruculo.





## Sketching in Italy

by Sally Jackson

Although the mountain forts and hills of Tuscany have almost become an artist's cliché, they are still a revelation and inspiration for plein air painters. Coupled with a three-day visit to Firenze, it is a painter's heaven. Many organizations offer plein air packages all over the world, and several OWS members have had their own experiences. Mine was a workshop with Keiko Tanabe, hosted by the Watermill at Posara, a tiny village northeast of Pisa. The Watermill is run by expatriate Brits Lois and Bill Breckon, who welcome you warmly, house you comfortably, and feed you copiously and very well, all with lashings of humour, aperitivo, wine, and—of course—Limoncello, if you are so inclined.

I opted to begin with the optional three-day visit to Florence, which included a small hotel in the Piazza della Annunziata, facing the first true Renaissance building in Florence, designed by Brunelleschi (he of Duomo fame). The hotel is a short walk to the Duomo, (passing a small but well-supplied art store), and from there the city offers as much as your feet and wallet can take. The package included breakfast, two mornings with excellent guides, then we were free to follow Keiko and paint with her, sketch on our own, or just wander and marvel.

On Saturday Bill joined us with train tickets and a packaged lunch, and we set off for Pisa and then by mini-buses to Posara. Sunday it poured, so Keiko used the day for half-sheet value studies in the airy studio above the old mill house where locals used to bring their grain, and often chestnuts, for grinding. Next morning, although still raining lightly, we set off for the market in the neighbouring town of Fivizzano and tucked ourselves in under eaves. Keiko's painting was lovely—ours not so much, but ready for her supportive critiques and more work in the studio.

Tuesday she challenged us with the famous castle at Verrucolo, or any spot in the tiny streets of the old town. Wednesdays were reserved for a day out in either Lucca or Cinque Terre, your choice, with train tickets and timetables supplied. I chose Cinque Terre, the five linked villages along the Ligurian coast. The views are spectacular, but so are the crowds, even in October, particularly when cruise ships dock! Thursday featured the old Convento della Carmini, once a monastery but now locally administered. The architecture is fascinating, but a previous event left a spectacular white bouquet on the well head, which the sun caught and hooked me.

On the last day we climbed yet higher in the mini-buses to Monte dei Bianchi, with spectacular views of neighbouring villages, tiny cobbled streets, and stone houses—and herds of cats. The whole week was capped by a wonderful multi-course lunch in the local Agriturismo and then home to a modest Vernissage.

Enchanting and challenging as it was—and it was—plein air offers painters the opportunity to see with fresh eyes, feel the location in new ways, capture the mood, and stop fussing. And it doesn't have to be Tuscany; it works anywhere. Just get it down and you'll remember it better than from a host of photographs.

## Critique with Renate Hulley

On Saturday, September 26, at the Emerald Plaza library, Renate Hulley once again offered creative suggestions to OWS members who brought their artworks to be critiqued. Paintings were first covered with plexiglass, and using a brush dipped in liquid detergent and paint, Renate showed participants how to correct or make changes to a painting. Renate learned this approach from the late Brodie Shearer (see Ken Finch's thoughts on this artist in this newsletter).

This is a popular approach to experimenting without actually making changes to a painting, and apparently none were harmed in the process!



Jane Barlow and Renate Hulley

Rick Sobkowicz



Jane Barlow and Pierrette Reitz

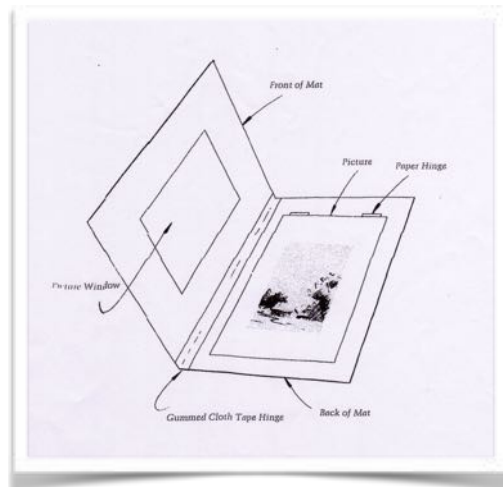
## Caring for Works of Art on Paper—Matting, Mounting, Framing, and Varnishing

by Ken Finch

### Matting Board

The only reliable matting and mounting board to use is conservation board. It is acid free and comes in all colours and three thicknesses: 2 ply (1/32 of an inch); 4 ply (1/16 of an inch); and 8 ply (1/8 of an inch). Most artists use 4 ply as it allows for sufficient breathing between plexiglass and the picture. It also allows for minor buckling.

Avoid exposing matted works of art to direct or reflected sunlight as well as strong artificial light. Doing so will not only discolour the matte board but will have a harmful effect on colour.



### Framing with Plexiglass (UF<sub>3</sub> Perspex)

Plexiglass is quite hard, tough, durable, and “sparkling clear”. It is also a very good “thermal insulator”. If the work is matted and “framed” as recommended by museum conservators, there is very little chance of “moisture developing, which causes foxing and the growth of molds”.

One good thing about plexiglass is that if at any time it becomes necessary to make changes, you can work on the painting almost immediately.

Some of the disadvantages of plexiglass are: it is vulnerable to fine scratches (easily removed with plastic polish Novis No. 2), and static electricity, which attracts dust. This can be reduced by using an “anti-static cleaning solution”.

Use a soft t-shirt when cleaning plexiglass; J cloths are too harsh.

### Varnishing Watercolours

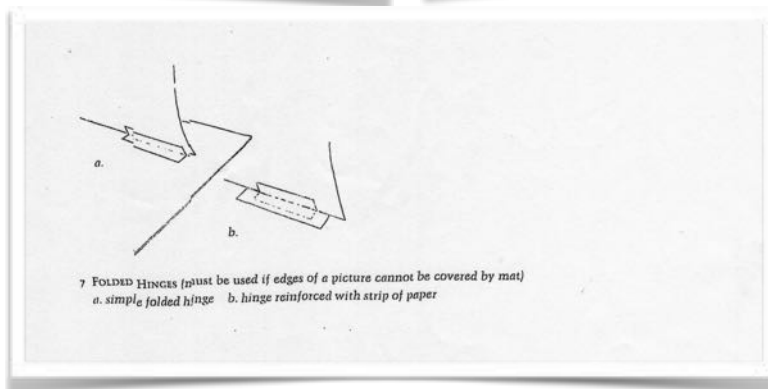
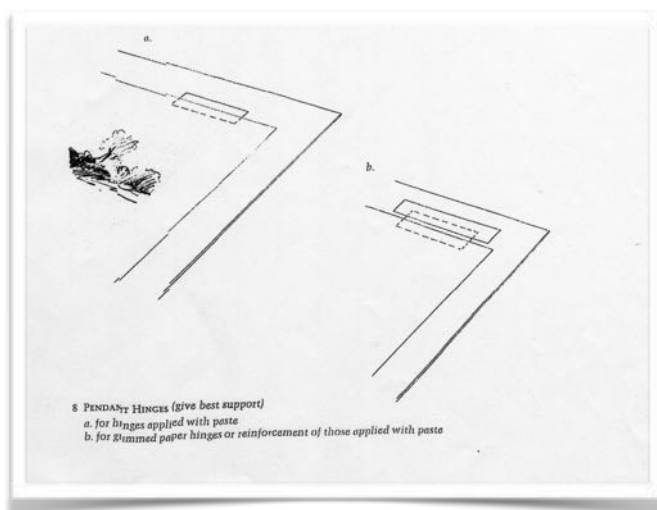
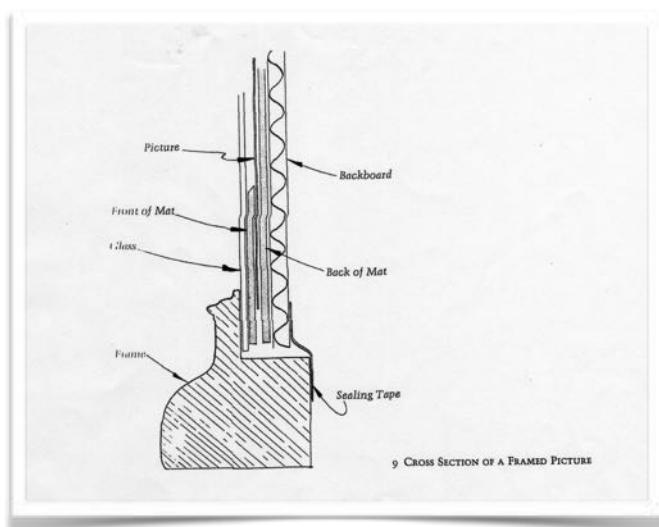
Varnishing a watercolour is the only alternative to plexiglass. Like plexiglass, it also filters out ultraviolet rays and protects the painting from strong artificial light, moisture, “foxing, holds, dust, insects and various other pollutants that may be in the air”. Caution: Once a watercolour is varnished, it’s permanent. Varnish also changes the paper’s texture and appearance. Glossy varnish darkens colours, and a matte or satin varnish lightens colours. Therefore, testing is critical. Note that a varnished watercolour, if not framed, will not protect the work from dust, dirt, smoke, or grease.



## Caring for Works of Art on Paper—Matting, Mounting, Framing, and Varnishing (Cont'd)

Rules for protecting works of art on paper from mould are:

1. Keep humidity below 70°—50° is ideal.
2. Do not store paintings in damp rooms.
3. Pictures should not be hung on outside walls of a house.
4. Avoid framing pictures directly against glass. To do so results in mould growth.
5. Regularly clean frames and storage areas, as dust contains airborne mould spores.
6. When framing, attach bumper stickers to the lower two corners in order to release the frame from the wall. Good circulation behind the frame is important.
7. Keep pictures directly off the floor. Stand them on end for good air circulation.
8. Do not keep pictures in a closed room for any length of time without good air circulation or dehumidification.



### References:

"How to Care for Works of Art on Paper", by Dolloff and Parkinson. Published by The Boston Museum of Fine Arts. (booklet)

"The Artists Handbook of Materials and Techniques" (5th edition), by Ralph Mayer, published by Viking Penguin

"Varnishing Watercolors", article published by Golden Artist Colors, Inc.

## Painting on Acid-Free Tissue Paper

by Monique Huneault

About six years ago, Claire Labrosse, an OWS member, demonstrated the technique of painting on acid-free tissue paper to a group of artists I was a part of. Since then, I have been working in this medium, and although it is not easy, it is so much fun.



When it's rolled and glued on watercolour paper, or any paper that is acid free, the technique requires that you paint in the negative.

As Linda Kempt, an artist very familiar with negative paintings, says, "The shape is created by painting around the object rather than painting the object itself."



At first, you cannot work with too much water. The paper is very fragile, and plastic film must be put under the paper. Underpaintings are done on the tissue paper, but you don't really know what the painting will be about.



The creases made by the plastic film, the roller, and the paper, along with the whites (light) that are kept, will be your guide.

To be frank, sometimes I turn the paper in every direction, even looking at it in the mirror, and I still don't know what that painting wants to become. So I put it aside for a while—maybe forever.

But the recipe is simple: passion, patience, more patience, and the will to learn.



## WALTER BAKER CENTRE EXHIBITS

by Rick Sobkowicz

**Exhibition by Ottawa Watercolour Society at Walter Baker Sports Centre  
from Sept. 26<sup>th</sup> to Nov. 28<sup>th</sup>, 2015.**



'Berry Pretty' (8x11 inches) by Rick Sobkowicz; 'Val David, Rushing Waters' (22x30 inches) by Renate Hulley; and, 'Morning Glow' (20x17 inches) by Pauline Goss.



'Shack in Fall' (40x32 inches) painted by Barbara Brintnell; 'Fenced' (17x21 inches) by Pauline Goss; and, 'Cloud Streaming' (29x22 inches) by Jane Barlow.



'Paphiopedilum haynaldianum' (22x18 inches) by Rick Sobkowicz; 'Come Back Soon' (13x17 inches) by Pauline Goss; and, 'Horsing the Mares' (14x20 inches) by Alain Godbout.



## WALTER BAKER CENTRE EXHIBITS (Cont'd)



'The Has-Been' (20x15 inches) by Alain Godbout; 'Sunflowers in the Wind' (22x30 inches) by Renate Hulley; and, 'Violin in the Sun' (11x10 inches) by Alain Godbout.



'Stormy Rock Lake' (17x25 inches) by Barbara Brintnell; 'African Prince' (10x14 inches) by Jane Barlow; and, 'Hibiscus' (19x15 inches) by Meenu Bauri.



'Hidden Valley Farm' (40x32 inches) by Barbara Brintnell.

Many thanks to the artists who provided art work for the OWS Gallery at the Walter Baker Sports Centre. Photos taken by Rick Sobkowicz. Apologies if some of the images are on an awkward angle. This was unavoidable due to having to take photos at an angle to minimize the reflection of sun on the glass of the framed paintings. Many thanks to Pauline and Brent Goss for hanging the paintings.

## WALTER BAKER CENTRE EXHIBITS (Cont'd)

**Exhibition of Ottawa Watercolour Society by Fellow Members  
at Walter Baker Sports Centre from Nov. 28<sup>th</sup> to Jan. 30<sup>th</sup>, 2016.**



The Brave One' (18x22 inches) by Alain Godbout; 'Soleil d'hiver' 19.5x 15 inches) by Monique Huneault; and, 'My Sweetie' (14x10 inches) by Jane Barlow.



'Rust in Peace #12 (18x22 inches) by Alain Godbout; 'One Early Morning' (22x30 inches) by Renate Hulley; and, 'Cloud Streaming' (29x22 inches) by Jane Barlow.



'Convento Del Carmini' (16x20 inches) by Sally Jackson; 'Harvest's In' (20x16 inches) by Sally Jackson; and, 'My Maine' (20.5x20.5 inches) by Sally Jackson.



## WALTER BAKER CENTRE EXHIBITS (Cont'd)



'Yeh, Man' (10x14 inches) by Jane Barlow; and, 'Rust in Peace #6' (18x22 inches) by Alain Godbout .



'Posara from the Watermill' (16x29 inches) by Sally Jackson; 'African Prince' (10x14 inches) by Jane Barlow; and, 'The Moment' (14x20 inches) by Jane Barlow.

Many thanks to the artists who provided art work for the OWS Gallery at the Walter Baker Sports Centre. Photos taken by Rick Sobkowicz. Apologies if some of the images are on an awkward angle. This was unavoidable due to having to take photos at an angle to minimize the reflection of sun on the glass of the framed paintings.

Our grateful thanks to the City of Ottawa for providing to the Ottawa Watercolour Society the permanent space at the Walter Baker Sports Centre for exhibiting paintings done by our members. Our sincere thanks and appreciation to Pauline and Brent Goss for erecting the exhibition.



## Hard Mounting Watercolour Paintings

by Barbara Camfield

Recently I replaced the glass on two of my watercolour paintings: one had been returned from an exhibition with chipped corners, and another had fallen off a mantelpiece (my fault). Enough is enough. I decided to experiment with hard mounting a watercolour on a cradle board without using any glass—and I realize that this technique probably does not meet the requirements for formal exhibition purposes.

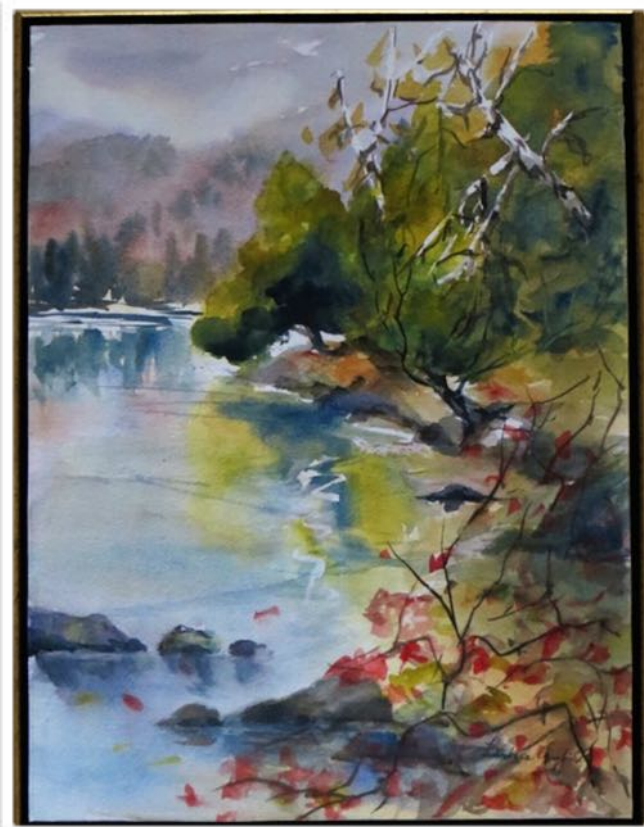
If you wish to try hard mounting, I recommend that you start with a watercolour that is not your favourite. Always leave room for mistakes on your trial run.

I bought a 12x16-inch birch wooden cradle board for my first attempt. My painting was half an inch larger than the cradle board in all dimensions. I painted the sides of the board with a dark acrylic paint (in my case, burnt umber) so that the picture would look finished, even if it was not framed later. The first coat on the birch cradle board was designed to prevent any possible leakage of sap from any knots in the wood. A fellow painter recommended GAC 100 by Golden, which is a “multi-purpose acrylic polymer” designed for such purposes. I painted a layer of this on the cradle board and let it dry completely. Then with a wide brush

I painted a generous layer of gel medium on the top surface of the board. This is the “glue” that will hold the watercolour to the board.

Immediately I carefully placed the watercolour face up on top of this gel layer, making sure that the painted edges of my painting were perfectly aligned with the edges of board. With a printer’s brayer I pressed the watercolour to the board, beginning at the centre and working out to the edges. It is very important to be sure that no air bubbles are trapped between the board and the picture. After checking twice carefully for bubbles, I inverted the board with the attached picture upside down on a clean flat surface and let it dry overnight.

The next morning, with a new sharp blade in the Exacto knife, I cut off the extra half an inch of paper around the watercolour. The final step was to spray the watercolour with varnish to protect it from dust and damage. I used Conservation Varnish, Krylon Gallery Series, matte finish.



## Hard Mounting Watercolour Paintings (Cont'd)

Since I had no previous experience with spray varnishes, I tried this out first on a discarded watercolour just to make sure the paint would not do anything unexpected. The pigments did not move or fade! Then I sprayed the mounted watercolour with two separate coats of varnish, allowing the first coat to dry before applying the second.

There is a great Youtube video by Annie Strack called "How to Mount a Watercolor Painting on Cradled Art Board" (<https://www.youtube.com/watch?v=rMAJnDhTpDc>) that helped me a lot. Pictures are worth many, many words!

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## New Paints from Wallack's

by Renate Hulley

A few weeks ago I visited Wallack's art material shop on Bank Street. I was going to buy some extra Winsor and Newton watercolour paint, but to my great disappointment they no longer carry Winsor and Newton. I talked to the new owner, John Wallack's son, and he was a bit worried by my reaction.

He said he had some new, apparently excellent watercolours from an American company, M. Graham & Co.

I bought some and only recently got around to trying them out. I was stunned by the beauty and easy use of these colours: Phthalocyanine Blue, Naphthol Red, and Azo Yellow.

Shown here is my play with the application of these three colours.

Wallack's has always been good to us, and I would be happy if we could help them to succeed in their re-opened shop. They also promise to give all artists a 10% discount.



## OWS Member in Juried Show in Toronto

OWS member Anne Barkley had a painting in the NEXT! show at the Arts and Letters Club in Toronto in November. "I was proud to be juried in to the show as over 700 paintings were entered and only 45 were chosen." Although the painting was not a watercolour, Anne did a short watercolour demo while she was there (see photo). Check out Anne's website, [www.annebarkley.ca](http://www.annebarkley.ca) and her Facebook pages, Anne Barkley and Anne Barkley Fine Art.



"World Enough and Time 3"  
by Anne Barkley



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## TIME TO RENEW YOUR OWS MEMBERSHIP!

Thank you for your support and involvement in the Ottawa Watercolour Society in 2015. I would like to remind you that your membership in the Society is valid for the calendar year; it will expire on December 31, 2015. Membership fee is \$30 when paid before January 31, 2016. A late renewal fee of \$10 will apply to a membership renewal received after January 31. Please mail your renewal form with cheque to this address: Ottawa Watercolour Society, c/o Suzanne D'Aoust, 48 D'Alsace, Gatineau QC J8T 4N4.

Your support and continued membership are important for our society. If you have any questions about the membership, please contact me.

Best Regards,  
Tong Li, Membership  
[tongli2005@yahoo.com](mailto:tongli2005@yahoo.com)



## Programs Report

by Jane Barlow



Exciting watercolour workshop coming in 2016!

In August of 2016 we are welcoming Lian Quan Zhen, a much sought after Chinese watercolour painter and teacher, for a two-day weekend workshop. Born in Canton, China, Zhen immigrated to the U.S.A. in 1985. He obtained a Bachelor of Arts from the University of California in Berkley and a Master of Architecture from MIT. He has considerable experience teaching watercolour throughout the U.S., as well as in Canada, Europe, Mexico, Bahamas, China, South Africa, and Australia. Zhen's paintings hang in numerous

institutional and private collections, including the MIT Museum. Furthermore, he has published four very popular books with North Light Books. His style includes Chinese and traditional western watercolour techniques to create vibrant landscapes, flowers, and animal paintings. He uses spattering, pouring, finger painting, and blowing techniques to create wonderfully loose backgrounds combined with careful detail to define his paintings. In addition, he has considerable knowledge of composition, dynamic movement, and focal points, which he is happy to share with the class. He is a popular instructor, and despite his credentials, his workshops are friendly to all levels of watercolour experience.

Lian Quan Zhen will be here August 27 and 28, 2016, a weekend workshop running from 9 a.m. to 4 p.m. each day. This will be held at the College Square Loblaws cooking school. This location provides free parking and easy access to a wide assortment of options for lunch. We hope to have access to a TV for enhancement of the demos. The fee for the two days is \$215 and your spot will be reserved when I receive your cheque. Cheques should be made out to the "Ottawa Watercolour Society" and mailed to me at 4 Beaver Ridge, Ottawa, K2E 6C7. You may cancel until two weeks prior to the event (August 12) and receive a full refund minus a \$20 processing fee. Registration is now open.

I encourage you to explore Zhen's numerous painting demos, which are available on YouTube, as well as his website [www.lianspainting.com](http://www.lianspainting.com).

### Portrait Demo - January 24, 2016

During our 72nd OWS exhibition at the Galerie Old Chelsea, 783 Route 105, Quebec, above Les Fougères Restaurant, we are planning a portrait demo on January 24, 2016, a Sunday afternoon. This will be a lovely opportunity to once again view our latest exhibition while observing four talented watercolour artists painting two models over the afternoon, from 1-3 p.m. Renate Hulley, Ted Duncan, Sally Jackson, and Mary Nunn, each with their own unique approach, will demonstrate how to capture the portrait in watercolour.

RSVP is appreciated to [barlowjanem@gmail.com](mailto:barlowjanem@gmail.com).

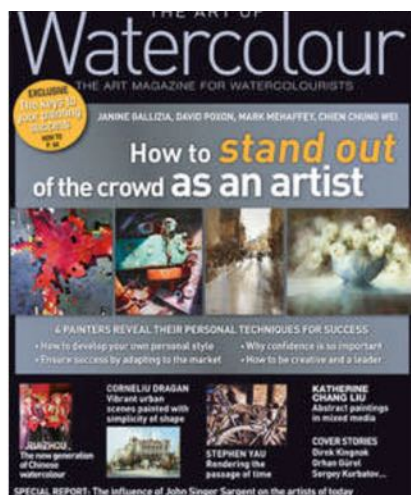
## President's Message

by Rick Sobkowicz



Since last writing, there have been numerous different art magazines that have come and gone in our local bookstore here in Barrhaven. However, the 20<sup>th</sup> issue of *The Art of Watercolour The Art Magazine for Watercolourists* is still available and the 106<sup>th</sup> issue (December/January 2016) of the *International Artist* has just come out. *The Art of Watercolour* magazine has a number of interesting articles and, as always, has numerous photographs of different artists' paintings to inspire and show what you can do with watercolour paints. Many find this magazine very informative for the many tips different artists offer to explain why they paint what they do and how they achieve their results. The *International Artist* issue is

particularly interesting this issue as it features an informative demonstration article by one of our own Ottawa artists, **Crystal Beshara**. Congratulations, Crystal! For those who may not know Crystal, she was the youngest, self taught artist to become a Fellow in the Ottawa Watercolour Society. The article is on *Glazing Techniques in Watercolours* and the painting used is one done by Crystal titled "Peonies for Dad" (shown adjacent to a photo of Crystal). Earlier this year Crystal gave a course right here in Ottawa on glazing techniques using this very painting. The class was filled up within hours after an e-mail was sent out to people on Crystal's mailing list. In the article there is also a link to a 4 minute video of another watercolour painting done by Crystal and which was on exhibit at our last juried exhibition held at the Shenkman Arts Centre.



If you would like to view the table of contents in these two magazines, click on the following links:

[http://www.artofwatercolour.com/taw\\_sommaire.pdf](http://www.artofwatercolour.com/taw_sommaire.pdf) and  
<https://www.internationalartist.com/issues/ezone> .

I remember that when I first tried my hand at painting more than 50 years ago, one did not have the access to the great books, and the type of magazines that we now have including all the information and video tutorials that you can find for free on the Internet and view from the comfort of your home. No long commutes in inclement weather to get to a bookstore or library or an art class to learn what you need to know. More about art classes and their value and importance in another article. My point here is to say that we live at a time where we have access to unprecedented information and videos at little or no cost if you already own a computer and have access to the internet. Don't be afraid or overlook using this technology to your art development advantage.



## President's Message (Cont'd)

As I was composing this message, Margaret came up to tell me that a package arrived. It is a book that I ordered from Amazon.ca a while ago and was on back order. It is a book by Jean Haines titled *Atmospheric Watercolours Painting with Freedom, Expression and Style* published by Search Press (Hardcover, CDN \$35.63). If any member is looking for a book on painting in a much looser style, this looks like a great book to own. Here is the cover page of the book along with 3 examples of paintings by the author found in this book.



As I write this message, the Annual General Meeting is just in a few days. We hope we have a good attendance as we only have this one meeting a year for members to come together. We are planning to hold a number of fun activities along with a pot luck buffet.

One of the items of business to be raised at the AGM is the need for members to volunteer for positions on the Executive Committee. We have as I write this message, four vacant positions that need to be filled. They are Vice President, Secretary, Exhibitions and Social Convener. These are all important positions that need to be filled. The work is neither complicated nor onerous and in a couple of cases, we have volunteers to help the people in these positions. The people who have been doing this work are available and willing to help the new incumbents. Anyone who wishes to volunteer for one of these positions, please contact me by e-mail at [ricksobkowicz@rogers.com](mailto:ricksobkowicz@rogers.com) or phone at 613-825-0827.

Mark on your calendar the upcoming OWS 72<sup>nd</sup> Juried Exhibition "Watercolour Journey" to be held January 7 – February 17, 2016 at the Galerie Old Chelsea Gallery, Chelsea, Quebec. The vernissage will be held on January 16<sup>th</sup>, 2016 (1:00-4:00pm).

We also have a series of new paintings hanging at the Walter Baker Sports Centre Gallery until January 30<sup>th</sup>, 2016. These paintings are all done by Fellows of our Society. Hope you have a chance to view this exhibition. Thank you very much Pauline and Brent (Goss) for taking down the old paintings and hanging up the latest collection. Everything looks just great!



Everyone on the Executive Committee would like to take this opportunity to wish you all a very Merry Christmas and a wonderful New Year. We hope the year closes on a good note followed with good health and lots of opportunity for some fine painting in the New Year. As Society President, I would like to express my personal thanks to everyone on the Executive Committee, our Jurors, and OWS members who have helped with things throughout the year and all the artists who have participated with beautiful artwork for our juries' consideration, and displayed in our juried exhibitions and the Walter Baker Sports Center OWS Gallery.



## GLEBE FINE ARTS SHOW

Four OWS members took part in the Glebe Fine Arts Show, held on September 19 and 20 at the Glebe Community Centre. Participating artists were Renate Hulley, Jane Barlow, Brian Seed, and Anne Remmer Thompson.



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

### NOTE FROM THE EDITOR

Just before this newsletter was to be published and sent to members, the Society held its annual general meeting. See below for a summary of the meeting and photos.

Thank you to everyone who sent in articles and photos for this edition of the newsletter, and a special thanks to Renate for her photographs throughout the year. Please check out the OWS on Facebook and feel free to send me news you would like to have posted on the FB page—including photos of your work that you would like to share.

Wishing you all a peaceful and healthy holiday! — Until next time,  
Elizabeth

## ANNUAL GENERAL MEETING

by Rick Sobkowicz



The Ottawa Watercolour Society's annual general meeting was held on Friday, December 4, in the Fellowship Hall of the Ottawa Mennonite Church, an excellent venue. A total of 18 people were present (16 members and two guests) including six Executive Committee members, sufficient for a quorum to hold the meeting.

The Society president, Rick Sobkowicz, provided a brief overview of Society affairs. There was a slight drop in membership (111 is the current total), with nine new members joining in 2015. There has been a slight drop in the number of members who are participating in juried exhibitions and at the Walter Baker Sports Centre. Members are encouraged to participate, as there are many very fine watercolour artists in the Society.

Suzanne D'Aoust tabled the Society's annual financial report. The Society is on solid financial footing, although there has been a slight drop in monies compared to the previous year, in part due to the slight drop in membership and exhibition participation, increased mailing costs, and the cost of organizing Society programs and promoting membership participation.

Jane Barlow, our program coordinator, presented a brief overview of activities held over the past year, remarking that a number of plein air outings have had to be cancelled due to insufficient member participation. Jane will be exploring the possibility of linking with other art groups who have a much larger membership and hold such outings regularly. Jane is working on a portrait demo at the Galerie Old Chelsea during the time of the OWS 72nd juried exhibition at this location, and she is also working to bring at least one very prominent and in-demand out-of-town artist/instructor for a weekend workshop during the summer (see Jane's Programs Report in this newsletter).

Our newsletter editor, Elizabeth Hogan, invited members to send material to her for publication in the Society newsletter and for the Facebook page. Elizabeth is doing a superb job with the newsletter, and she is optimistic that if members can provide her with photos of their artwork, tips on watercolour painting, information that would be of interest to artists, art aficionados, and the general public, these can be posted on the OWS Facebook page and will only attract more interest in watercolour painting and the Ottawa Watercolour Society. Let's see what we can do individually and as a Society to raise the public's interest in watercolour painting!

Pauline Goss, who is responsible for the Ottawa Watercolour Society Gallery in the Walter Baker Sports Centre, spoke briefly about how we need more members to bring artwork for hanging in the gallery. This is a lovely public space provided to the Society by the City of Ottawa, with room for approximately 16 to 25 paintings, depending on the size of the artwork.



## ANNUAL GENERAL MEETING (Cont'd)

The Society invites members to bring two watercolour paintings for hanging at this location every two months. There is no charge for participation and no jurying. You simply have to comply with the registration criteria.

The low turnout by members on some occasions has caused Pauline to ask some of the participating artists to bring additional works for hanging. We wish to avoid using the same paintings for two consecutive showings. Since we are unable to increase individual participation, Pauline has suggested offering to use one section of the gallery to exhibit one member's work, a mini solo exhibition. This is an excellent idea.

There were no volunteers or nominations at the meeting for the vacancies on the Society Executive Committee. Margaret Haydon, the Society president's wife, has been acting secretary and looked after hospitality for this AGM. Margaret did an excellent job and our sincere thanks to her. However, we need a full slate of members on our Society committee. We are a volunteer group and it is neither fair nor realistic to expect that as vacancies arise on the Executive Committee the duties and work done by the people stepping down should be taken over by the remaining members on the Committee. We have a great group of people on the Committee and a number of people within the Society who are willing to help you. The work is not onerous. We hold only a few Executive Committee meetings throughout the year and most activities revolve around our exhibitions (two per year) and one annual general meeting. As the saying goes, "many hands make light work". The positions to be filled are: vice-president, secretary, exhibitions chair, and social convenor (hospitality). If interested or willing to serve, please contact the Society president or any other member on the Executive Committee. This is your Society and we need your help.

New Fellows Yvon Perrier and Stephen Finnamore were presented with their Fellowship certificates and invited to say a few words. Yvon has been painting for approximately 30 years and Steve a bit less.



Society President Rick Sobkowicz presents Fellowship certificates to Yvon Perrier, left, and Stephen Finnamore, right.



## ANNUAL GENERAL MEETING (Cont'd)

There were nine paintings for the fun competition at the AGM. Yvon Perrier received the most votes for his beautiful painting, winning the \$100 cash prize. Rick Sobkowicz came in second, followed by Renate Hulley. We had a lot of fun and the paintings were wonderful.



Our sincere thanks to everyone who brought food for the potluck table (it was delicious) and items for the auction table. There were some great donations for the silent auction, beautiful art books and a crystal martini mixer with glass stirrer—or, if you were not a drinker, an elegant way to hold your very long paint brushes, a nice addition to anyone's art studio.

We had a lot of fun and the opportunity to mix with one another was a wonderful experience.