



Ottawa Watercolour Society
La société d'aquarelle d'Ottawa

NEWSLETTER

"On the Cutting Edge," by Patricia Smith



WORKSHOP IN CHINA WITH JOSEPH ZBUKVIC

by Janet Duggan



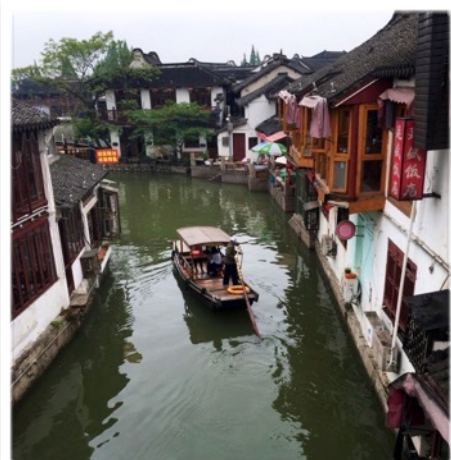
A good friend I met at Alvaro Castagnet's workshop in Spain last year alerted me to a rare and unique chance to participate in a watercolour workshop in Zhujiajiao, China, this past April, taught by Australian artist, Joseph Zbukvic, one of the world's master watercolorists. I did not hesitate to grab it, as he is so famous for his excellent teaching skills, it's all but impossible to get into his classes.

As you've noticed in many recent art magazines, watercolour in China is taken very seriously. The Chinese are eager to learn western "impressionistic-style" painting—so different from their traditional style with calligraphy and iconic images. Brush-handling skills are second nature to people with a calligraphic language and to people who focus and work hard in a very crowded competitive society.

In 2010 the First Shanghai International WC Biennial was established, with the Chinese government providing \$2.8 million for the show; it regularly occurs every two years at the Quanhua Gallery in Zhujiajiao.

Located an hour's drive west of Shanghai, Zhujiajiao is a 3,000-year-old water village, known as "China's Venice" due to its many canals and bridges. World-class instructors are brought in to teach western-style painting to eager Chinese students. This was the opportunity and the setting that I "lucked" into.



WORKSHOP IN CHINA WITH JOSEPH ZBUKVIC (Cont'd)

An Australian friend and I were the only non-Asian students accepted into this workshop. Our fellow Chinese students were very talented young artists from many different professional disciplines, eager to work hard and improve their already impressive watercolour skills.



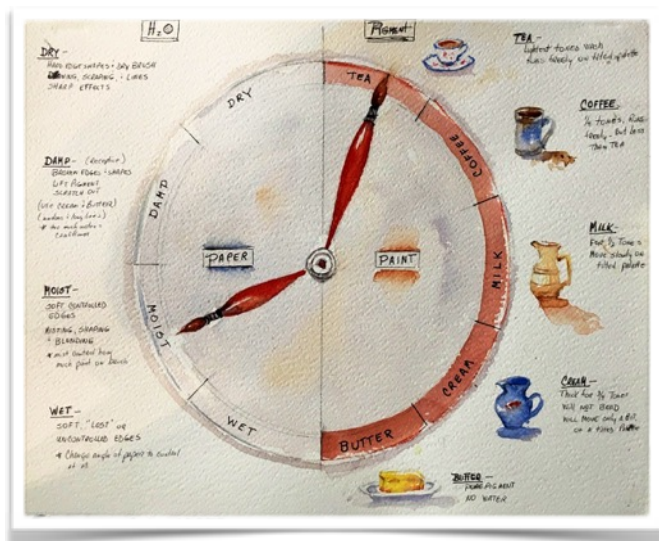
Every word of Joseph's lectures and our questions were translated back and forth by a full-time translator. We spent a happy week learning, painting, laughing, and eating all our meals together—with chopsticks!



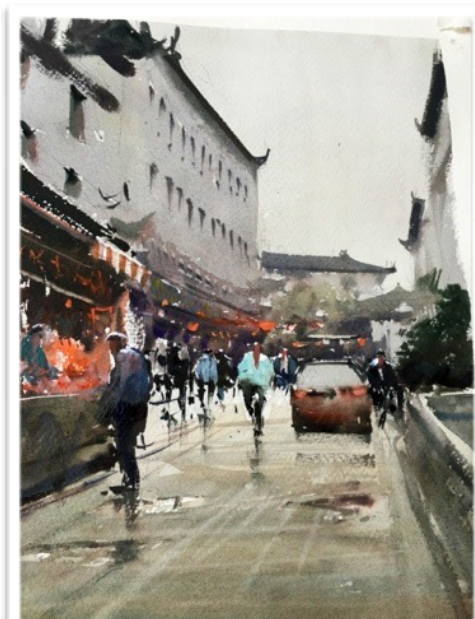
On day one, Joseph established his rules: no mobile phones, cameras or talking during his lectures and painting demos. He's passionate that as artists we experience the world in three dimensions. Questions were allowed, but they had to be intelligent, i.e., don't ask what colour he's using!

WORKSHOP IN CHINA WITH JOSEPH ZBUKVIC (Cont'd)

Joseph developed The Painting Clock (my version below) as a watercolour teaching tool. The right half is a pigment tonal scale (paint consistency), and the left half is the paper (moisture level). To become a good watercolorist, he feels it's imperative to master applying the correct paint consistency to the correct wetness of paper. Oh, how I wish I had heard this lecture many years ago!



Over the course of the week, Joseph painted increasingly difficult demos, and we attempted to use our “clock knowledge” to paint in a similar fashion. He is a superb draftsman and a master at achieving soft, atmospheric paintings full of light—two of his paintings are shown here. While we painted our masterpieces, he circulated amongst us and generously gave lots of individual help.



WORKSHOP IN CHINA WITH JOSEPH ZBUKVIC (Cont'd)

On several days we attempted plein air painting, but the cold April rains chased us back into the beautiful municipal studio provided for us. At week's end, Joseph critiqued all our paintings and then selected two from each of us that were to stay in China for an "Exhibition of Joseph's Zbukvic's Students" at the Quanhua Gallery.



This October our paintings were mailed back to us, along with a hardcover book of our exhibition. As well, we each received a DVD of our "Workshop with Joseph"—filmed daily while we were busily listening and painting. What souvenirs!

The opportunity to paint in China was one I'll never forget. Joseph Zbukvic is eager to help everyone become an excellent artist. He's aware that students have come from far and wide, often at great cost, and takes the obligation to teach very seriously. Our Chinese hosts and my

fellow students were cheerful and lots of fun—and we were all treated as one big family.

And I can now officially say I've exhibited in China!



WHY DO PEOPLE PAINT?

by Shirley Moulton



Why do people paint? This is a question you may have heard, especially from someone who has only painted their toenails or their bedroom walls, and finger painting is a long ago memory from kindergarten. They visit a gallery, gaze at the paintings and wonder, "How did he do that? It looks like a photo." Or even "What is that? My kid could do that." The deeper question, I think, is why do people paint at all?

I chose this prehistoric painting, located in the Lascaux Caves in France, to talk about primitive painters. Cave paintings date to up to 30,000 years ago in Europe. Some caves were used again and again—over generations in fact. The caves were not lived in, but the painters left behind footprints and painting tools, small stone lamps and pigment. Small holes in the cave walls suggest the artists erected scaffolding to reach the ceilings and higher walls.

The images are mostly of animals, lively and animated, and sometimes people, handprints, and geometric shapes like dots and circles. The paint was charcoal, ochre, and manganese dioxide, chewed and mixed with saliva and water. The black, red, and brown paint was sprayed by mouth, through a hollow stick, or daubed on with a finger or the chewed end of a stick as a brush. See how these animal images are overlaid with others, suggesting a herd? The detail shows the painter has closely observed these creatures moving together.

Sometimes the artists created sculptural effects using clay from the cave floors, pressing it onto the stone walls, or they used natural bumps in the walls to shape a painting. There are many handprints, large and small, some made by painting a hand and pressing it onto the cave wall or by placing a hand on the wall and spraying an outline, like a stencil.

There are many ideas about why early people painted. One thought is that people naturally liked to decorate themselves and their surroundings, and they had a love of beauty, aside from the need to hunt, eat, and reproduce to survive. Others see a magical impulse; painting was a ritual activity to invoke spiritual powers that caused the hunted animals to be more fertile and to ensure success in hunting.

WHY DO PEOPLE PAINT? (Cont'd)

Were these caves meeting places for rituals, such as forging tribal alliances, or for marriages or initiation ceremonies? Perhaps leaving a handprint was a mark of initiation. Did the paintings illustrate a myth or a legend? Some scholars suggest that the animals painted were not ones usually used for food and note that images were carefully organized throughout the caves. Was perhaps the act and the process of painting the most significant part of all?

We may never know why early people painted, but perhaps it's a combination of many of these factors. As we know, painting is a solitary activity, and maybe the artist just wanted to get away from the kids and the noise of camp life and work in a quiet, cool cave for a while! But children are inquisitive and want to watch what's being done, and perhaps they were allowed to leave their handprints.



Painting, ultimately, is self expression, a way of describing my life and what I experience and observe. The painting process is meditative; sometimes the painting flows easily and fluently, and other times it's difficult and full of corrections. That in itself is a metaphor for life, and that is why I think people paint: to interact with life and all its complexities and activities, and to leave a record behind for others to ponder.

"The Reading Angel", Shirley Moulton

INTRODUCING ARTIST PATRICIA SMITH

by Elizabeth Hogan

Patricia Smith was born into a large family of 12 children in Embrun, Ontario, and spent her childhood years on a farm near Casselman. She later moved to Ottawa and began her art training at Ottawa Technical High School.



Patricia continued her studies in art at Algonquin College and graduated from the Ottawa School of Art Diploma Program of Fine Arts in 1991. Although she began with oil and eventually moved to acrylic, under the tutelage of various artists, including Morton Baslaw, Robert Hyndman, and Ken Finch, Patricia fine-tuned her skills using watercolour.

Artistic talent runs in Patricia's family, as four of her siblings and two of her daughters are also artists. One daughter is a talented seamstress, something she inherited from her

mother—Patricia showed me some beautiful beaded amulet and evening purses she makes for family and friends.

Patricia was inspired to paint by the illustrations her mother drew in letters sent to her after she moved away from home. When her children were growing up and she was working for the government full time, Patricia managed to create a space for herself at the dining room table in the evenings to devote to painting. Now she has a spacious studio that looks out to the woods around her home, and it is here that she draws inspiration from her curiosity for the natural world. Over the years, Patricia and her husband Con have set trails through their property (25 acres), and Patricia's paintings often reflect what she has discovered in her own backyard.

"Maple Leaves in the Snow", accepted into the 71st OWS Juried Show



INTRODUCING ARTIST PATRICIA SMITH

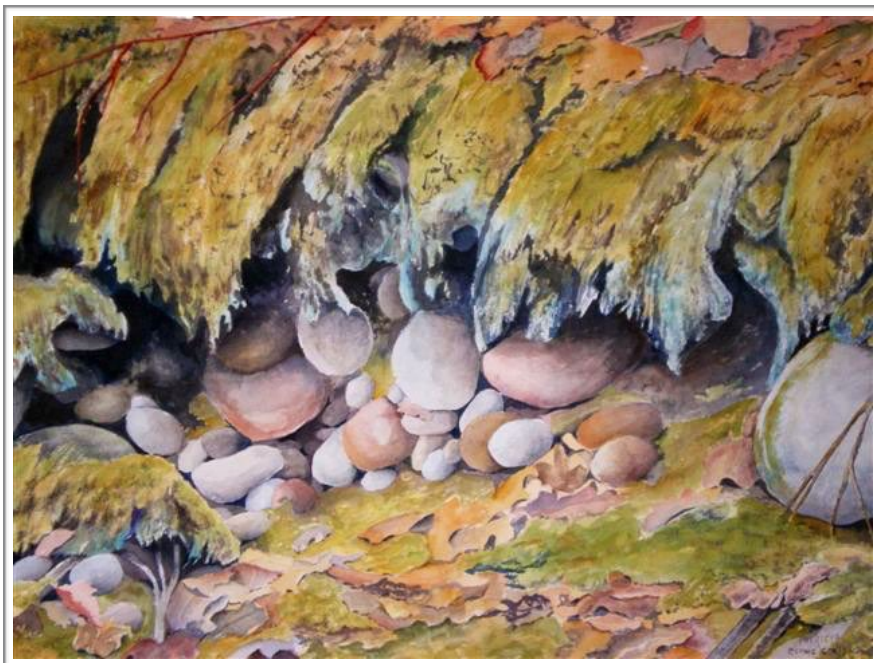
When I visited her studio, Patricia showed me some rocks she had recently unearthed. Her keen eye had found what look to be ancient stone tools from long-ago inhabitants of her property. Her curiosity piqued, Patricia will dig a little deeper until she finds out more about these artefacts—or maybe they will show up in one of her watercolours.



"St. Joseph de la Rive", 2010,
near Baie St. Paul

Although no longer a member, it's not hard to understand why Patricia would be an eager participant in the plein air art group she was a part of for many years, beginning in 1992. Initiated by OWS members Pierrette Dulude Bohay and Charlie Spratt, Patricia says, "It was a wonderful idea to organize painting trips. Artists got to know one another and discover the beautiful scenery in Ontario and Quebec. It was not unusual to have groups of 25 to 30 artists."

"Les Moraines de Charlevoix" (right) was painted at Patricia's brother's place in St. Aime des Lacs. "They live on the side of a mountain and the view is of the stones that have been pushed down over the years. I have been to that spot many times." Both paintings above are on display at the Conference Board of Canada in Ottawa until June 2017.

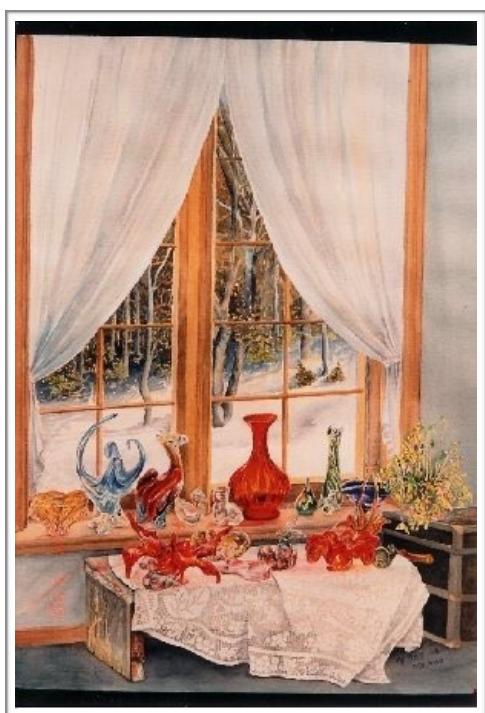


In recent years, it has not been as easy for Patricia to attend these plein air excursions, but she recalls with fondness "the beautiful scenery, mountains, and lakes" she painted on many outings.

INTRODUCING ARTIST PATRICIA SMITH

Patricia's large collection of glass objects—spheres, coloured glass dishes, fruit-shaped glass—is the subject of several of her paintings. The glass sphere that sits on her living room coffee table appears in her painting, "With My Little Eye, I Spy" (right).

Other paintings depict glass objects in various still life configurations, including one she has simply called "Glass Collection" (below).



Over the years, Patricia has had numerous solo and group shows in Ottawa and surrounding areas. In 2000 she was accepted in to the American Watercolor Society's 133rd international Juried Exhibition at the Salmagundi Club in New York City. This year, Patricia has submitted "On the Cutting Edge" (cover page) to the AWS' 150th International Exhibition.



Patricia taking part in the West
Carleton Red Trillium Studio Tour,
2014

If you would like to know more about Patricia's work, please visit her website at <http://www.jazzbo.ca/paintingsoo1.html>.

Figureworks 2016 - November 23 to December 4

Watercolour takes President's award

It was standing room only at St. Brigid's for the November 22 vernissage of Figureworks' 6th annual exhibition. Figureworks, which celebrates "visual art of the human form", is the

brainchild of Hilde Lambrechts, born of her frustration at the lack of exhibition opportunities for artists whose passion is depicting the human figure, whatever the medium or style.

This year's entries topped 200 for the first time, almost half of which came from outside Ottawa, including from the U.S., Brazil, and China. The three jurors, Tom Campbell (Toronto), Stephen Frew (Ottawa), and Katherine McNenly (Ottawa), whittled down the submissions to 51 pieces.

The successful entries and prize winners can be seen at <http://www.figureworks.org/2016/show-2016.html>.



The President's Award went to Zhou Wu for this stunning (and large, 40x27.5, \$6,000) watercolour "Happy Old Tibetan".

OWS member Sally Jackson's superb portrait "Nat" was accepted into the show.

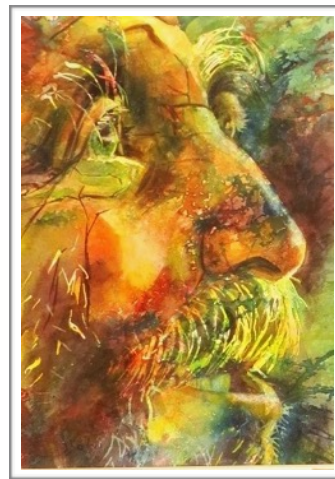
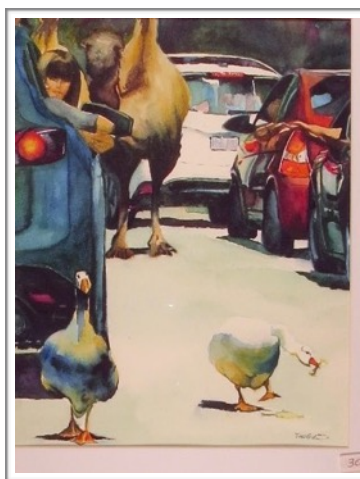


74th Juried Exhibition at the Walter Baker Sports Centre

by Rick Sobkowicz

Thirteen artists brought a total of 24 paintings to be viewed by our jurors for selection into our 74th Juried Exhibition. Seventeen paintings were selected and are currently on exhibit, not including artwork brought by jurors. Congratulations to all our award winners and a great job done by all our artists!

We encourage you to drop by the gallery. The vernissage will be held on December 10, 2016, from 1 p.m. to 3 p.m. in the Walter Baker Sports Centre OWS Gallery. The show ends January 28, 2016.



Clockwise from the left, "Your Thoughts?", by Pauline Goss, 16x20, \$395—winner of the Jurors' Award (all five jurors, \$300 prize) and the President's Choice Award; "Traffic at Safari Park" by Tong Li, 17x14, \$150, winner of the Morton Baslaw Award; "Whiskey & Whiskers", by Jane Barlow, 15x12.5, \$175, winner of a Juror's Award.



Left, "Nails by the Lantern" by Danielle Beaulieu, 20x16, \$250, winner of two Jurors' Awards; and right, "The Forest Within" by Jean Sunter, 10x10, \$125, winner of two Jurors' Awards.



Exhibition by OWS members at Walter Baker Sports Centre from October 1 to December 3, 2016

photos and text by Rick Sobkowicz

Seven members of the Ottawa Watercolour Society have 17 paintings on exhibit at the Walter Baker Sports Centre Gallery. Grateful thanks to all the contributing artists for their artwork: Josie Braden, Barbara Brintnell, Alain Godbout, Pauline Goss, Renate Hulley, Rick Sobkowicz, and Barbara Zuchowicz.



Above from left: "Daisies" by Pauline Goss, 13x17, \$385; "Burnished Birches" by Josie Braden, 16x18, \$290; and "Lotus Pond" by Barbara Brintnell, 23x29, \$450.



Above from left: "Rainy Day" by Alain Godbout, 16x20, \$200; "Our Blue Planet" by Barbara Brintnell, 28x36, \$680; and, "Peeking In" by Rick Sobkowicz, 10x13, \$325.



Above from left: "Devon Island, High Arctic" by Renate Hulley, 18x24, \$695; "Cloe" by Alain Godbout, 16x2, \$200; and, "Last Lovelies" by Josie Braden, 21x18, \$325.

Exhibition by OWS members at Walter Baker Sports Centre (Cont'd)



Above from left: "Leaves" by Pauline Goss, 13x17, \$285; "Paper Whites" by Barbara Brintnell, 21x27, \$550; and, "Leo Le Crapeau", by Alain Godbout, 16x20, \$200.



Above from left: "Pond Inlet" by Renate Hulley, 18x16, \$295; "Village in France" by Josie Braden, 12x15, \$150; "Morning Coffee" by Barbara Zuchowicz, 8x8, \$375; and, "Full Bloom" by Pauline Goss, 13x17, \$285.



"Rockcliffe Park Forest" by Barbara Zuchowicz, 4x8, \$275.

Exhibition by OWS members at Walter Baker Sports Centre (Cont'd)

To exhibit at the Walter Baker Sports Centre Gallery, you must be a member of the Ottawa Watercolour Society. There is no charge to exhibit; however, a 15% commission from all sales goes to the OWS, which will be used to support Young at Art annual award winners.

The exhibition was set up by Pauline and Brent Goss. All the paintings on exhibit are available for purchase. If you are interested in buying any of the paintings, please contact the artist:

Josie Braden, 613-599-4959
Barbara Brintnell, 613-521-3848
Alain Godbout, 819-561-3527
Pauline Goss, 613-220-3738

Renate Hulley, 613-724-6458
Richard Sobkowicz, 613-825-0827
Barbara Zuchowicz, 613-729-6404

NEW FELLOWS IN THE OWS



The OWS is pleased to announce that we have two new Fellows in the Society: Pauline Goss (left) and Tong Li.

Congratulations to both for this noted accomplishment!

PEOPLE'S CHOICE AWARD WINNER AT 73RD OWS JURIED SHOW



We overlooked announcing in the previous newsletter that Laurie Hemmings' painting "Waiting" received the most votes from visitors at this show held at the Shenkman Arts Centre in June 2016. Congratulations, Laurie, on winning the People's Choice Award and the accompanying \$200 from the Society. (Apologies for the bright light in the photo from the camera's flash.)

Watercolour Critique Session with Anne Remmer Thompson - Saturday, January 21, 2017, 1:30- 3:30 p.m.

by Jane Barlow

This critique is once again going to be held at the Emerald Plaza Library on a Saturday afternoon, January 21. Anne Remmer Thompson is a long-time member and Fellow of the OWS, as well as an elected permanent member of the Canadian Society for Painters in Watercolour. She has instructed in watercolour for many years and has an excellent eye for what works in a painting. Her critiques have been thoroughly enjoyed by our members. Anne has a way of getting us all involved.

I welcome you to come and bring a couple of paintings, finished or unfinished, matted or unmatted, to receive some gentle advice about what could turn your great works into masterpieces! We will view as many paintings as time allows.

Light refreshments will be available.

This is free and open to all members, whether you bring a painting or not.

Programs report

by Jane Barlow

Upcoming Workshops - World-Class Instructors coming to Ottawa!

I have exciting news to tell you about a new collaborative effort to bring into the Ottawa region some world-class instructors for watercolour workshops. Kie Delgaty of the Valley Art Association (VAA) approached me about such a collaboration, and he is truly doing much of the legwork in organizing this. Together with the VAA, the Ottawa Watercolour Society is planning several workshops over the next three years with instructors Don Andrews, Janet Rogers, Linda Kemp, and potentially, Mary Whyte. These workshops will be opened to our membership on a first come, first served basis. Each will run for four days and will typically span a weekend. We are planning to try for one workshop per year; however, if this is successful, and the interest is supportive, this could expand to two per year. This is an amazing opportunity to be exposed to the techniques of the masters!



Don Andrews is an internationally known watercolour artist and instructor and is an active member of the American Watercolor Society. He has authored three books, "Interpreting the Figure in Watercolor", "Interpreting the Landscape in Watercolor", and "Rough Sketches: Short Stories of a Travelling Artist". He has also been a part of the North Light series and has produced an instructional DVD. His painting style is loose and colourful, with an impressionistic view of both the figure and the landscape.

Programs report (Cont'd)

This workshop will focus primarily on landscape painting, although a day could be reserved for figures in the landscape. Each day Don will stress a major visual concern, such as colour, light, granulation, organizing nature, and negative space.

For the workshop with Don Andrews we have scheduled the dates of **October 11-14 in 2017**. Have a look at his website to get a better feel for his approach:
www.donandrewsstudio.com



Originally from Philadelphia, **Janet Rogers** currently lives in Florida and has a very busy schedule instructing watercolour workshops throughout the U.S.A. and Canada. She has produced three instructional DVDs. Her focus has been on sensitive portraits of women and children and expressive florals. In her own statement she says, "I love the fluid nature of watercolour. To me, the interaction of the artist with the medium is like a dance—full of motion, feeling, and expression. Discovering new colour and composition as the painting develops is my joy. As a teacher my goal is to enable students to find their connections with watercolour in new and expressive ways."

The format of Janet's workshop will include two days of florals and two days of figures/faces. Janet Rogers has been scheduled for **April 26-29 in 2018**. Her website is:
www.watercolorsbyrogers.com.

Linda Kemp is a full-time artist and busy instructor throughout Canada, the U.S.A., and the UK. Linda is internationally recognized for her unique contemporary watercolours and innovative use of negative painting. She is the author of two books: "Watercolor Painting Outside the Lines - A Positive Approach to Negative Painting" and "Simplifying Design & Color For Artists - Positive Results Using Negative Painting Techniques", (North Light pub.) and four instructional DVDs.



Linda says, "There is nothing like an intriguing puzzle to get the brain working and few things more satisfying than finding a solution to a perplexing problem. So while some people take pleasure in working on the newspaper's daily crossword puzzle, I can't resist sorting through and arranging shapes and colours. In particular, the interwoven forms and layers of patterns I find while investigating tangled woodlands, meandering streams, open fields, roadside ditches, and marshes. Appreciating my discoveries is easy; figuring out how to interpret my finds and then portray that essence two dimensionally with paint on paper is the real challenge! It is this desire to decipher, understand and organize what I see that motivates me to paint. In my attempt to interpret nature's patterns and understand how the pieces fit together, my strategy relies on two things, simplifying the complicated and taking an alternative negative, or subtractive, approach."

Programs report (Cont'd)

The workshop with Linda Kemp is planned for **April 27-30 in 2019**. Her website is: www.lindakemp.com.

Location details have yet to be determined and registration costs are still to be worked out. Both the OWS and the VAA are registered not-for-profit associations, and the fees charged for a workshop cover the cost of expenses, such as the instructor's per diem and travel, equipment rental, and workshop space. The two associations are collaborating in determining the venue and the details of each workshop, including the budget. OWS members will have priority access to registration, while the Valley Art Association will be managing the registration process and the payment of expenses. Once the details for each workshop are finalized and registration is open, the OWS will issue a notice to members.

For further information about the Valley Art Association, please see the website: <http://www.valleyartassociation.ca/>.

Many thanks to Kie Delgaty, OWS member, for initiating this!

President's Message

by Rick Sobkowicz



Great news for members who are looking for art supplies. DeSerres Art Store has opened a new location at 1821 Robertson Road in Ottawa. This space was previously occupied by Wallack's in Bells Corners. Doors opened for business on December 1. Westenders need not travel across Ottawa to get art supplies!

The Society is holding its first juried show in the gallery space provided to our Society by the City of Ottawa in the Walter Baker Sports Centre. We don't have any one person looking after exhibitions, so an Ad Hoc Show Committee was formed in October at an Executive Committee meeting, comprised of Jane Barlow, Brenda Beattie, Pauline Goss, Renate Hulley, Jean Sunter, and me. The display area is not as large an area as we typically have for shows, and the show committee limited the size of paintings and the number of paintings artists could bring for jurying. We felt this would permit the largest number of artists to exhibit. If we have fewer paintings on exhibit than usual, we hope gallery visitors will be impressed with the quality of the artwork. Your feedback on the new show location is welcome.

The AGM turned out to be a fun event, with 24 people in attendance (11 executive committee members). Many artists brought artwork for the People's Choice vote, including Victor Pavlov, who brought a large watercolour painting of a woman playing a cello with wild abandon. This was a popular painting and received the most votes from AGM attendees, resulting in Victor winning the \$100 prize from the Society for his work. Congratulations, Victor!

President's Message (Cont'd)

The potluck buffet was great, with plenty of tasty homemade dishes. Thanks to Janet and Girvan for looking after hospitality and taking care of table decorations and other items for the buffet and dining tables. At the end of the evening, members took home the beautiful flowers Janet brought to decorate each table. We had lots of volunteers to help with clean-up. Thank you, everyone, for coming, and special thanks to those who helped.

The business portion of the AGM took less than an hour to conduct. Suzanne D'Aoust tabled the Financial Report, which was accepted by members present. We have a respectable balance in the Society account. The other committee members presented their reports, and the upcoming year sounds quite interesting, with a "Critique Workshop" to be held in January 2017.

We will have a special speaker in 2017: the president of a big auction house where records have been set on works sold by Canadian artists. He will share with us how artworks are selected and sold through auction and the pros and cons of selling art at auction. Details on this event will be announced further in 2017.

This is also membership renewal time. Please be sure to renew your membership as soon as you can so that the late renewal fee does not apply.

Elections were held, and I am pleased to report that we have a new Vice-President, Pauline Goss. Congratulations, Pauline! Brenda Beattie volunteered to become Society webmaster, taking over from Victor, who has been Society webmaster for the past 17 years! Thank you, Victor, for your dedication, hard work, and sacrifice. And thank you, Suzanne, for all you have done as Membership Chair and Society Treasurer. Thank you, Brenda, for stepping in for Victor and becoming the new webmaster. We appreciate that there is much to learn in putting together an effective and dynamic website. Good luck!

No one stepped forward to run for the positions of President, Secretary, Treasurer, Show Chair, and Hospitality. A decision will be reached to decide who on the Executive Committee will be President. If any member is interested in occupying one of these positions, please contact any member of the Executive Committee. Newcomers are welcome, and you need not be an artist to qualify.



In closing, everyone on the Executive Committee would like to take this opportunity to wish you a very Merry Christmas and sincerest best wishes for a happy New Year. For those of other faiths, traditions or values, our best wishes to you and compliments of the season. Hope you find time to paint in 2017 and participate in our exhibitions. Happy painting!

It has been a pleasure to serve you as Society President.

Time to Renew Your Membership

Dear, Members:

Thank you for your support and involvement in the Ottawa Watercolour Society in 2016. I would like to remind you that membership in the Ottawa Watercolour Society is valid for the calendar year; your membership will expire on December 31, 2016. You will find a membership form at the end of this newsletter. Membership fee is set at \$30 when paid before January 31, 2017. A late renewal fee of \$10 will apply to a membership renewal received after January 31.

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

News From Around the Society

Renate Hulley and Pam McKinnon, both Fellows of the Ottawa Watercolour Society, were accepted into the 9th Annual Juried Show, Art and Soul (October 21-December 2, 2016) at the Marianne van Silfhout Gallery at St. Lawrence College in Brockville.



Pam McKinnon (right) won 2nd prize for her watercolour, "Exposure".



News From Around the Society (Cont'd)

OWS Member Pauline Goss held her first solo show, *The Elegance of Nature*, with 33 paintings on display at the Atrium Gallery in Ben Franklin Place from October 21 to November 23, 2016. Pauline is shown below with her painting "Sparkle". "Waxy Reds" (right) sold at the vernissage.





Charlie Spratt exhibited a number of paintings at Zola's restaurant in Bell's Corners during the month of October—he's pictured here at the vernissage. Charlie also has a new website www.cspratt.ca with links to a new Facebook page, The Art of Charles Spratt.

News From Around the Society (Cont'd)

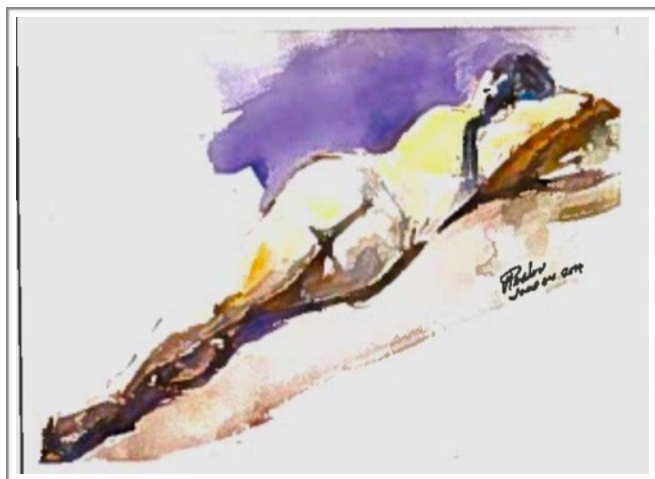
Congratulations to OWS Member Josie Braden, who was awarded a trophy for best in the watercolour category at the most recent juried show with the Ottawa Art Association.



OWS member Ewa Mroz has three paintings at the Cube Gallery for their Great Big Smalls show, running now until December 31, including "Asha", shown here. Check out Ewa's website SeventhSisterStudios.ca to see more of her work.



Upcoming Exhibitions



Victor Pavlov: 20-Minute Workouts - Watercolour Life Drawings

The beauty of the human body has captivated our attention since the beginning of time. Victor Pavlov is presenting sketches captured in 20-minute life-drawing sessions, giving viewers a direct window into watercolour's techniques mixed with artistic passion, risks, mistakes, and lessons learned.

January 5 to February 7, 2017

Victor invites you to the opening on Sunday, January 8, from 1 p.m. to 3:30 p.m.

"Everything's Coming up Roses"

You are invited to a solo show by OWS Member Rachel MacDonald at the Atrium Art Gallery, Ben Franklin Place, 101 CentrepoinTE Drive, Ottawa.

January 6 – February 8, 2017

A reception celebrating the opening of the show will be held on Tuesday, January 10, 2017, from 6 – 8 p.m.

Refreshments will be served.





CALL TO ARTISTS | APPEL AUX ARTISTES

2016-17 AOE EXHIBITION SPACE | L'ESPACE D'EXPOSITION AOE 2017-18

The exhibits are presented by Caisse populaire Trillium Desjardins
 Les expositions sont présentées par la Caisse populaire Trillium Desjardins



Desjardins

AOE Arts Council invites visual artists to submit proposals for exhibitions at the AOE Gallery. Individual, duo, and artist collectives are encouraged to apply. The AOE Gallery can accommodate 2D and 3D works.

Deadline: Wednesday, January 18, 2017, at 5 p.m.

[Guidelines & Application Form](#)

Information:

Danielle Savoie

Membership and Program Coordinator

danielle@artsoe.ca

613-580-2767

Le Conseil des Arts AOE invite les artistes en arts visuels, qu'ils soient seuls, en duo ou en groupe, à soumettre leur proposition pour une exposition à la Galerie AOE. La Galerie AOE peut accueillir des œuvres en deux dimensions et en trois dimensions.

Date limite : le mercredi 18 janvier, 2017, à 17h

[Les lignes directrices et le formulaire de candidature](#)

Renseignements :

Danielle Savoie

Coordonatrice de l'adhésion et des programmes

danielle@artsoe.ca 613-580-2767

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 me at liz33@rogers.com.)

Janet Agulnik - janetagulnik.com
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
Eileen Hennemann - ekhennemann.com
John Hiscock - jphiscock.ca
Renate Hulley - renatehulley.artbo.net
Tong Li - www.tongartspace.com
Shirley Mancino - www.shirleymancino.com
Arlene McGee - arlenemcgee.com
Pam McKinnon - pammckinnonart.com
Shirley Moulton - shirleymoulton.com
Ewa U. Mroz - SeventhSisterStudios.ca
Mary Nunn - marynunn.com
Victor Pavlov - victorpavlov.com
Yvon Perrier - yvonperrier.com
Rosemary Randell - rosemaryrandell.com
Adriana Saba - adrianasaba.com
Patricia Smith - jazzbo.ca
Rosy Somerville - rosysomerville.com
Betty Sullivan - bettysullivanart.com
Charles Spratt - cspratt.ca
Anne Remmer Thompson - anneremmerthompson.ca
Shernya Vininsky - kv@ca.inter.net

List of OWS Executive Members

Position:	Name:
President	Vacant
Vice-President	Pauline Goss 613-220-3738 pauline.goss@me.com
Secretary	Vacant
Treasurer	Vacant
Webmaster	Brenda Beattie 613-256-7250 brendabeattie@gmail.com
Exhibitions	Vacant Jean Sunter 613-828-6077 jeanesun@rogers.com
Exhibition Chair of WBSCG	Pauline Goss 613-220-3738 pauline.goss@me.com
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Membership	Tong Li 613-435-1698 tongliz005@yahoo.com
Social Convenor(s)	Janet Duggan 613-722-7914 montanajanet@yahoo.com
Programs	Jane Barlow 613-224-4409 barlowjanem@gmail.com
Publicity/Hardcopy mail	Sally Jackson 819-778-2737 sallyjackson@videotron.ca
Past President	Rick Sobkowicz (613-825-0827 or ricksobkowicz@rogers.com)
Archives	Pat Smith 613-832-2259 pat@jazzbo.ca
Photographer	Renate Hulley 613-724-6458 renatehulley@sympatico.ca
Digital Images	Vic Dohar 613-825-7328 vicdohar@gmail.com
Communications	Rosy Somerville 613-839-1918 rosy.somerville@rogers.com
Advisors	Anne Remmer Thompson, Charlie Spratt Ted Duncan

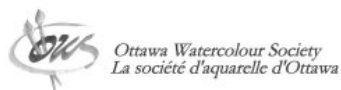
Note from the Editor

Thanks to all of you who sent me articles and photos. It's so interesting to hear what everyone has been up to and to see what beautiful works of art you are producing!

You will have read in Rick's message that the Society is in need of a few good people to help out with volunteering. Vacant positions include President, Secretary, Treasurer, and Exhibitions Chair. I know that Janet Duggan, our Social Convenor, is also looking for someone to take over the position she occupies on the executive. I hope you will consider volunteering with the Society so that it can continue to roll along as smoothly as it has till now. If you are hesitating because you think it will take too much time or you don't feel qualified, you should know that there is lots of help available.

Feel free to get in touch with questions or comments. In the meantime, have a great holiday!

Elizabeth
liz33@rogers.com



MEMBERSHIP APPLICATION FORM

FORMULAIRE DE DEMANDE
D'ADHÉSION

Name Nom			
New member Nouveau membre		Renewal Renouvellement	
For renewals, please show only changes Pour les renouvellements, SVP indiquer seulement les changements			
Address Adresse			
City Ville		Postal code Code postal	
Home phone Tél. : Domicile	()	Business/Cell Tél. : affaires/Cell	()
E-Mail Courriel		Web site Site internet	
<p><i>Please ensure to include a valid email address as newsletters, events & announcements are delivered electronically.</i> <i>S.V.P. inscrire une adresse courriel valide car le bulletin trimestriel et les avis sont transmis électroniquement.</i></p>			
<i>I would like to help with Society activities / Je desire m'impliquer dans les activités de la société</i>			
Exhibitions Expositions	Social events Événements sociaux	Publicity Promotion	Membership Recrutement
Telephone Téléphone	Programs/workshops Programmes/Ateliers	Newsletter Bulletin	Others Autres
<p>Please note that your name, address and phone numbers may be circulated to executive, program and volunteer members. Should you wish that your personal information remain confidential, please check the box below.</p> <p>() I do not want to be included in the list of members</p>		<p>Prenez note que votre nom, adresse et numéros de téléphone peuvent être partagés avec les membres exécutifs et bénévoles de la société. Si vous désirez que vos informations demeurent confidentielles, SVP cochez la boîte ci-dessous.</p> <p>() Je ne désire pas que mon nom apparaisse sur la liste des membres</p>	
Signature		Date	
<p>Annual membership is valid from January 1st to December 31st. The annual fee is \$30.00 when received before January 31st. A late renewal fee of \$10 will be required after that date. The spouse or child of an existing member 'in good standing' can join for a nominal fee of \$5.00.</p>		<p>La carte de membre est valide du 1^{er} janvier au 31 décembre. La cotisation annuelle est de \$30.00 lorsque renouvelée avant le 31 janvier. Après cette date, des frais additionnels de \$10 seront exigés au renouvellement. Le conjoint ou l'enfant d'un membre 'en règle' peut adhérer pour un montant nominal de \$5.00.</p>	
<p>Please make cheque payable to 'Ottawa Watercolour Society'</p> <p>SVP émettre le chèque à l'ordre de "Société d'aquarelle d'Ottawa"</p>		<p>Ottawa Watercolour Society /Société d'Aquarelle d'Ottawa c/o Tong Li, OWS Membership 957 Messor Crescent Stittsville, ON K2S 0P2</p>	