



Ottawa Watercolour Society
La société d'aquarelle d'Ottawa

NEWSLETTER

'Iris #2' by Rosy Somerville



President's Message

by Pauline Goss



The year-end is always a good time for reflection—on past events, successes, disappointments, and all that was instrumental in shaping the year. In doing so, perhaps some of us will feel as though creativity took a turn and time stood still. Perhaps it will seem as though our paintings just didn't improve...?

With next year just around the corner, let's plan what we can do to make a difference.

- **PRACTICE.** It's an old adage that practice makes perfect. Well, it's partially true! Although you can't reach perfection in art, practising every day will definitely improve your skill. "Don't practice until you get it right, practice until you can't get it wrong." (Unknown) Just don't confuse this with "perfection".
- Look up other artists' works, find tutorials, and explore art books. Consider taking art courses, but beware of the "copycat/paint-by-number" technique. Great artists become famous by being unique.
- Take the time to observe everything around you. Notice shape, light, shadow, value, colour, gesture, movement, and so much more!
- Start with a sketch, paper and pencil—the basics. Build a firm foundation.
- Don't get caught up in the colour name game. The name of the colour doesn't always tell you what colour will be in the tube. Different manufacturers use a different name for the same colour, so check the pigment code to really find out what colour you are using. (e.g. Quinacridone Red by W&N and Cherry Red by Holbein are both the same colour - pigment code PR209). Knowing this will save you money.
- Have fun! It's good to set goals and of course try to improve, but easing up on the pressure and enjoying the process will often lead to the same or better results. It will also help with the ability to take risks, because when you stop taking risks, you stop learning new skills.
- And lastly, if you haven't done so already, you must check out Bruce MacEvoy's fabulous comprehensive resource for watercolour painters on the internet: <https://www.handprint.com/HP/WCL/water.html>. Also on this site, you can read all about pigments. Just go to the following link and then click on the colour you want to read about: <https://www.handprint.com/HP/WCL/waterfs.html>.

Happy painting!

President's Message (Cont'd)

As for me, my daughter gave me a new sketchbook for my birthday and she signed it with the phrase, "Let the world disappear". The first page already has a date written on it: January 1st, 2018.

Cheers,
Pauline Goss
FOWS, President

We are what we repeatedly do. Excellence, then, is not an act, but a habit. - Aristotle

OWS Annual General Meeting 2017

by Pauline Goss

The Ottawa Watercolour Society's Annual General Meeting and Social Event was held in the lower hall at St. Basil's Catholic Church at 940 Rex Avenue in Ottawa on November 23.

Members came out to socialize, to meet and mingle with the Executive Committee members, and to hear about what happened during the past year and what to expect in 2018.



Fees Increase

OWS Treasurer Vic Dohar explained the need to increase fees in the new year in order to meet rising costs for exhibitions, juried shows, etc. A motion was put on the floor to increase the fees by \$5 for the 2018 registration period; all were in favour of the motion and it was passed.

The new fee structure is as follows:

- Single, join or renew - \$35
- Family, join or renew - \$45
- Single Renewal after February 1st - \$45
- Family Renewal after February 1st - \$55

OWS Annual General Meeting 2017 (Cont'd)

Beginning in December, members will receive their membership renewal notice for 2018 via email, with complete instructions on the renewal process. New for next year will be the option to pay your membership renewal online via PayPal or credit card. We also still accept cheques mailed to OWS, and of course cash!

Reports from committee members included:

- Membership Report – Setor Awuye (new members and a new method of managing membership records)
- Programs Report – Jane Barlow
- Exhibitions – by ad hoc committee (Jane Barlow, Pauline Goss, Jean Sunter, Brenda Beattie, Rick Sobkowicz, Margaret Haydon, Renate Hulley, and other helpers)
- Newsletter Editor - Elizabeth Hogan; Facebook - Elizabeth Hogan and Danielle Beaulieu
- Web - Brenda Beattie
- Photography - Renate Hulley and assisting photographer Brent Goss
- Communications and Hospitality - Sally Jackson
- Fellowship – Rick Sobkowicz, Past President 2017

Vacancies for positions on the Executive Committees were identified (Vice-President, Secretary, and Exhibitions Chair); however, no nominations were made at this time.

OWS Executive Secretary Margaret Haydon captured the minutes of this meeting.



Members were invited to bring one watercolour painting that they had recently completed for everyone to view and vote on their favourite. The painting with the most votes won \$100 for the artist.

Congratulations to Chinh Nguyen, a new member who joined the OWS early this year!

Chinh Nguyen and Pauline Goss

A big thank you goes out to all the helpers of this special yearly event, with a super special thank you to Rick Sobkowicz and Margaret Haydon for all the delicate planning and organization of a truly successful and fun evening.

NEW FELLOW MEMBER IN THE OWS

by Rick Sobkowicz



Rick Sobkowicz with Sheila Percival, centre, and Pauline Goss

As Past President of the OWS, it was my role to convene a Fellowship Jury to evaluate the artwork of qualifying Associate OWS Members for Fellowship membership.

This year there were seven eligible OWS Associate Members invited to present their artwork to the Fellowship Jury. Four members accepted the opportunity to participate and brought their artwork this past November 11 to the Trinity United Church on Maitland Avenue, where the jurying took place. Five senior OWS Fellow members sat on the jury. There was a sixth juror, a junior Fellow Member, who participated for experience with this form of jurying, but this person's vote was not used in the selection process.

The OWS is pleased to announce that we have a new Fellow member in the Society: Sheila Percival. Congratulations, Sheila, on this noted accomplishment!

Fellow Membership

For those of you who may be new to the Society or who may not be familiar with the different membership levels, I would like to offer this synopsis.

There are three levels of Society membership in the OWS: Affiliate, Associate, and Fellowship. Everyone applying for membership in the Society becomes an Affiliate Member. You do not have to be an artist to become an Affiliate Member. An Affiliate Member becomes an Associate Member when this member has had her or his artwork accepted for exhibition in two OWS juried shows. Fellowship membership is open only to Associate Members whose works have been accepted in two additional OWS juried exhibitions.

NEW FELLOW MEMBER IN THE OWS (Cont'd)

Each year in the fall, a Fellowship Jury is convened by the Past President. Eligible Associate Members are invited to submit to the Fellowship Jury five paintings of their choice, painted in watercolour, that they feel is their best work. The work must reflect a consistent style of execution, 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 Fellowship Jury evaluates the paintings and fellowship membership is awarded when an artist's work displays a consistent professional standard of excellence.

Judging Process

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

Fellowship status is conferred with appropriate certification and formally recognized at the following Annual General Meeting. Fellows of the Society are privileged to use the initials "FOWS" after their name.

Feedback to Artists

Participating artists are notified by the Society President of the Jury's decision, along with an explanation for the decision. Artists are also provided an opportunity to speak with a juror if they wish additional feedback or advice.

Sincere thanks to the OWS Fellows who served on the jury: Diane Groulx, Sally Jackson, Victor Pavlov, Charles Spratt, and Ann Remmer Thompson. Thanks also to Pauline Goss, who helped with the jurying and assisted Margaret Haydon and me in setting everything up.

Exhibition at Walter Baker Sports Centre October 7 - December 2, 2017

Photos and text by Pauline Goss

Exhibiting is a great way to stay motivated and to display some of your most recent creations. Walter Baker is perfect for that because there is no selection process—all you need to do is let me know you're coming. The next exhibition for Walter Baker will start January 27 and will be open to all members with any level of expertise. So mark your calendars, start painting, and come and join us. We'd love to see you and your works of art! You will receive a reminder with all the details about two weeks in advance.

Every year, we provide a time for Fellow members to exhibit at Walter Baker. The Fellows' exhibition for this year is taking place now. It started December 2 and will run until January 27. If you didn't get a chance to participate this year, don't miss the Fellows' exhibition next time.

If you have any questions, please don't hesitate to call or send me an email.

(pauline.goss@me.com or 613-220-3738)

Below are the paintings from the last Walter Baker exhibition, which took place October 7, 2017 – December 2, 2017.

	TITLE	ARTIST
	CANOES – LAKE OPEONGO	Kringen Henein
	PG HYDRANGEA	Rachel MacDonald
	DAISIES	Rachel MacDonald
	MY BLUE DAY	Pauline Goss
	ISLAND OF TREES	Pauline Goss
	DECO FLOWERS	Pauline Goss
	BEAR ROCKS - ALGONQUIN PARK	Barbara Brintnell
	MADAWASKA ON HWY 60	Barbara Brintnell
	PLEIN AIR LILACS	Barbara Brintnell
	GARDEN ANGEL	Alain Godbout
	BEATRICE	Alain Godbout
	RAINY DAY	Alain Godbout
	WELCOME HOME FLOWERS	Barbara Brintnell
	SPRING BREAK	Renate Hulley
	POPPIES	Pauline Goss

Exhibition at Walter Baker Sports Centre (Cont'd)

Above, "Canoes - Lake Opeongo", by Kringen Henein; right, "PG Hydrangea", and below right, "Daisies", by Rachel MacDonald; below, "My Blue Day", by Pauline Goss.

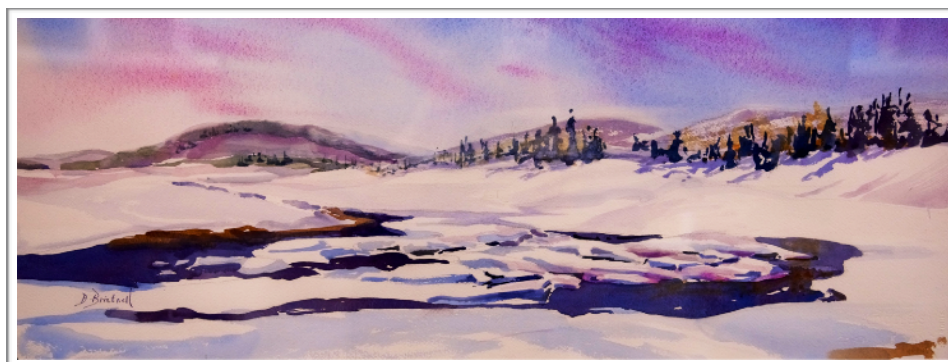


Exhibition at Walter Baker Sports Centre (Cont'd)

Far right, "Deco Flowers", and right, "Island of Trees", by Pauline Goss



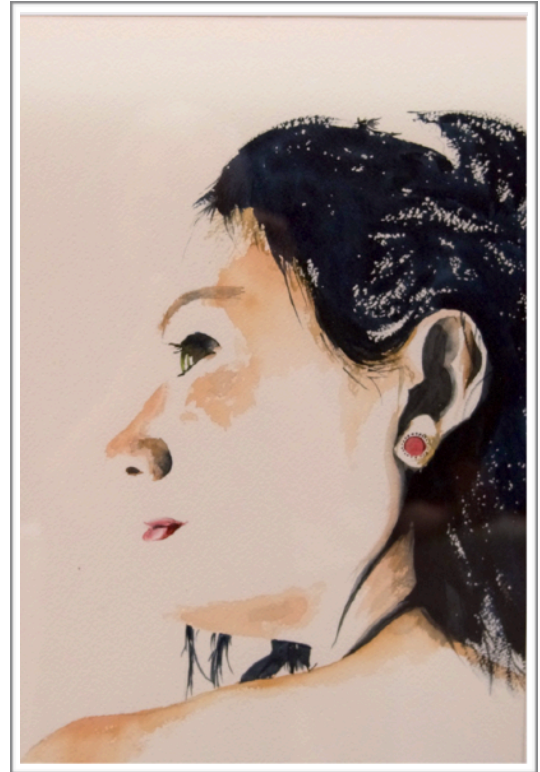
Below right, "Plein Air Lilacs"; below left, "Bear Rocks, Algonquin Park"; and bottom, "Madawaska on Highway 60", all by Barbara Brintnell.



Exhibition at Walter Baker Sports Centre (Cont'd)



Left, "Garden Angel", and right, "Beatrice", by Alain Godbout



Above, "Rainy Day", by Alain Godbout; and right, "Welcome Home Flowers", by Barbara Brintnell



Exhibition at Walter Baker Sports Centre (Cont'd)



Above, "Spring Break" by Renate Hulley; and
right, "Poppies" by Pauline Goss



Introducing Artist Rosy Somerville

by Elizabeth Hogan

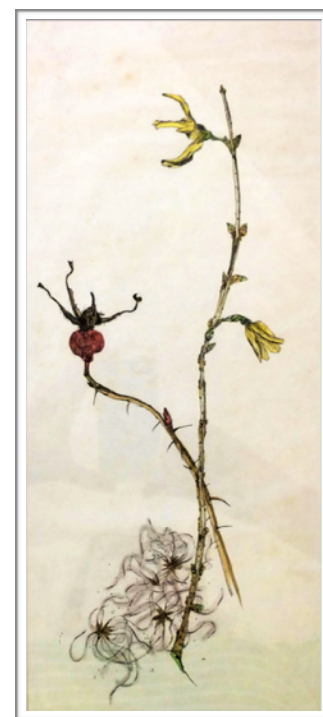


Rosy Somerville may have come late to watercolour, but her beautiful, experimental works reveal an intuitive and sensitive approach to the medium. Her interest in art began early—as a child, she always drew and painted, spending many hours en plein air.

Rosy in her studio, holding her favourite brush

At the age of 12, Rosy was part of the first wave of students at a new high school in Beaconsfield, Buckinghamshire, in England, where she was born. Most of her free time was spent in the well-equipped art room there, where she says she had pretty much free run of the place. Early influences included William Blake, Arthur Rackham, and Wassily Kandinsky.

When Rosy was 16 her mother enrolled her in life drawing evening classes at Patrick Reyntiens' studio. Reyntiens is well known in England for his stained glass work, and he set up an arts educational centre in Loudwater, Buckinghamshire, with his artist wife Anne Bruce. Rosy continued with the life drawing classes for two years while studying for 'A' levels.



Right, pen and wash, done en plein air, at 17 years



Following this period, Rosy went on to take an art foundation course at South Bucks University, in High Wycombe, where she painted in oil and acrylic and also worked in mixed media—glass, wood, fibreglass, etc. Watercolour was not taught.

Untitled acrylic, at 19 years

Introducing Artist Rosy Somerville (Cont'd)

After a few more years of study and travel, including living in India for three years, Rosy worked for graphic design studios and as a freelance graphic designer for many years in England. At that point in her life, Rosy says, she was too busy with work and life to paint.

Married in 1993, Rosy wound down her business and immigrated to Canada in 1996 to live in Ottawa with her husband Ian, until 2001, when they moved to Chilliwack, B.C. They moved back to Ottawa in 2004 and since 2009 have lived in Carp, where Rosy has her studio.



"Hero", 21"x14"

For Rosy, painting is a meditation: "I love the challenge, the unique movement of the medium, the contrast of control and unpredictability, the total focus it demands. I enjoy the tension between working within rules and allowing intuition to speak. Through the play of light and dark, of colours, shapes, textures, lines, the defined and the undefined, the stated and the implied, I attempt to capture some essence of my subject, be it in nature, people or objects."

Collaged watercolour on canvas: Waterlilies
20"x20"



The first watercolour
Rosy sold.

In earlier years, Rosy was "pulled between illustration and fine art", as can be seen in the early samples of her work, and she always loved the quality of watercolour, but did not pursue it until 1999, when she had the time to take a watercolour course. She immediately loved "the movement, the chemical reactions of pigments, water and paper, the portability, the lack of fumes, and the demands of the medium". All of these qualities have kept her exploring watercolour in particular in recent years.



Introducing Artist Rosy Somerville (Cont'd)



En Plein Air: Bonnechere. 11"x14"

Rosy paints primarily in her studio from still life, photos, or from her imagination, and she loves to paint en plein air when she can.

Rosy's advice to beginners is to invest in artist quality paper and paints, and to "experiment freely" with the interaction of water and brush.

She suggests gaining fine control with basic techniques but also look at the larger design, at the value and colour possibilities. Rosy advises working "as large as you can". She adds that, "a 'wrong' mark full of energy is better than a 'right' mark full of hesitation; don't overwork—and use the largest brush possible." We can see this advice fully expressed in Rosy's own work.



Still Life: Memorial. 14"x14"



Floral: Ebullience #2 - 14"x10"

Rosy joined the Ottawa Watercolour Society in 2005 and became a Fellow in 2011. She was membership secretary for several years and then took care of e-communications. Rosy has been a member of several art organizations in Ottawa and has shown her work and taught watercolour at different venues around Ottawa. Since moving to Carp, Rosy has focused her attention on the West Carleton Arts Society and teaching watercolour from her home studio. To see more of Rosy's work, please visit her website at <http://www.rosysomerville.com>.

76th Juried Show at Linart Gallery

September 25 - November 2, 2017



Vernissage at Linart Gallery exhibition space.

Jurors of the 76th Exhibition at Linart Gallery and OWS President:
 Standing, from left: Jeff Walker, Monique Huneault, Lina Duguay (Linart Gallery), and Patricia Smith
 Seated: Charlie Spratt and Pauline Goss (OWS President)



The list of artists and their paintings for the 76th Juried Show:

Nom de l'artiste/ Artist Name	Titre/Title	Certificat/Award	Donné par/ Given by
Richard Sobkowicz	The Old Barn Window	Prix du juré/Juror's Award	Pat Smith
Jean Sunter	A Golden Glow		
Jean Sunter	A Lone Beech		
Brenda Beattie	October's Song		
Brenda Beattie	Oak Leaf		
Pauline Goss	Pink Burst	Morton Baslaw Award	Brenda Beattie
Pauline Goss	Little Ballerinas	Prix du juré/Juror's Award	Monique Huneault
Pauline Goss	Waxy Reds II		

Chinh Nguyen	Ephemeral Beauty		
Chinh Nguyen	Afternoon Glow		
Chinh Nguyen	Radiance		
Diana Westwood Guy	Fall Day by the River		
Lee Hull	Max	Prix du juré/Juror's Award	Jeff Walker
Diane Groulx	Enracinés pour la vie		
Diane Groulx	Au bout de la ligne		
Diane Groulx	Escapade		
Rachel MacDonald	Pansies		
Rachel MacDonald	Portulacae		
Rachel MacDonald	Iris	Prix du choix du Président /President's Choice Award	Pauline Goss
Vic Dohar	End of Harvest Season	Best in Show	20 pts
Vic Dohar	Sugar Shack at Mill Pond	Prix du juré/Juror's Award	Lina Duguay
Gisele Lefebvre-Souigny	Evasion		
Gisele Lefebvre-Souigny	Admiration		
Gisele Lefebvre-Souigny	Bouquet enchanté		
Tong Li	A Little Cove		
Tong Li	Garden Under the Sunshine	Prix du juré/Juror's Award	Charlie Spratt
Sally Jackson	Ingenue		
Sally Jackson	Fascinating		
Monique Huneault	Colori	Juge/Juror	
Charles Spratt	-	Juge/Juror	
Pat Smith	The Word is Patriotic	Juge/Juror	

76th Juried Show at Linart Gallery (Cont'd)

Congratulations to Vic Dohar, who received the award for Best in Show (for "End of Harvest Season"). Vic was given a DeSerres gift pack from DeSerres Manager Michelle Conduah, who we were pleased to welcome at the vernissage.



We are pleased to announce that the People's Choice award from the 75th Juried Show was given to Gisele Lefebvre for her painting "Eclatement". Gisele received a cash gift from the OWS in the amount of \$200. This gift was awarded at the 76th vernissage at Linart Gallery. Congratulations, Gisele!

The people's choice ballots from the 76th Juried Show have now been counted and we are also pleased to announce that the winner is Tong Li for her painting "Garden Under the Sunshine". Tong will receive a gift from DeSerres that will be awarded to her at the 77th vernissage. Congratulations, Tong!



76th Juried Show at Linart Gallery (Cont'd)

Congratulations to the award recipients and to all the members who were selected to exhibit at the 76th Juried Show.



On the same weekend as the 76th vernissage, Linart Gallery hosted guests in celebration of Culture Week in Cantley. Several art demonstrations took place, including a demonstration of watercolour on rice paper (papier de soie). This impressive demo was given by OWS artist Monique Huneault, pictured here.

Paintings from the show:



Left, "Old Barn Window", by Rick Sobkowitz; right, "A Lone Beech", by Jean Sunter



Below left, "October's Song", by Brenda Beattie; and below right, "A Golden Glow", by Jean Sunter



76th Juried Show at Linart Gallery (Cont'd)



Left, "Oak Leaf", by Brenda Beattie; and right, "Pink Burst", by Pauline Goss



Left, "Little Ballerinas", and below right, "Waxy Reds II", both by Pauline Goss



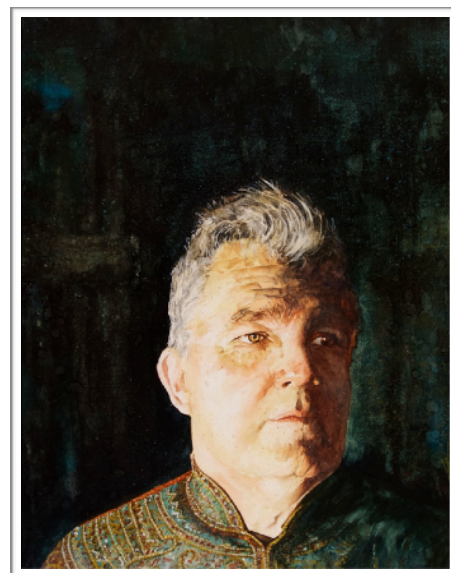
Above left, "Ephemeral Beauty", and right, "Afternoon Glow", both by Chinh Nguyen



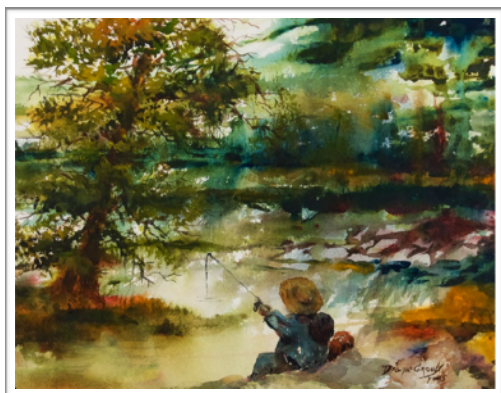
76th Juried Show at Linart Gallery (Cont'd)



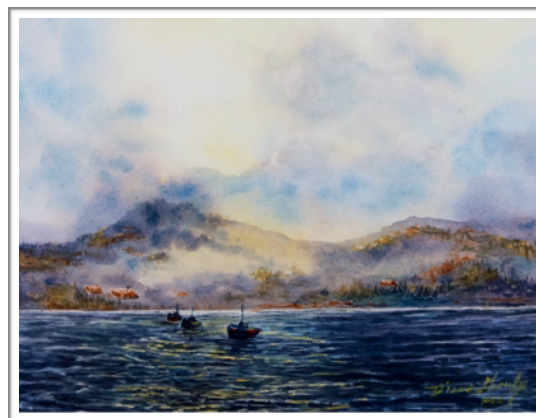
Left, "Radiance",
by Chinh Nguyen;
right, "Max", by
Lee Hull



Left, "Fall Day
by the River",
by Diana
Westwood Guy



Above right, "Enracinés pour la vie", above left,
"Au bout de la ligne", and right, "Escapade", all by
Diane Groulx



76th Juried Show at Linart Gallery (Cont'd)



Above left, "Pansies"; centre, "Iris",
all by Rachel MacDonald



and above right, "Portulacae",



Above left, "End of Harvest Season", and right, "Sugar Shack at Mill Pond", both by Vic Dohar



Left, "Admiration", by Giselle Lefebvre-Souligny

76th Juried Show at Linart Gallery (Cont'd)



Left, "Bouquet enchanté", and below, "Evasion", both by Giselle Lefebvre-Souligny; below left, "A Little Cove", by Tong Li



Left, "Ingénue", and below right "Fascinating", both by Sally Jackson



"A New Look" at Sargent's Watercolours

by Sally Jackson

A trip to England for a family event afforded an opportunity of a lifetime for anyone who loves splashing watercolour paint around—John Singer Sargent's watercolours were glowing on the walls of the Dulwich Picture Gallery in London.

Renowned for his lush oil portraits of the rich and famous (including the then-notorious portrait of Madame X), few art lovers and painters need reminding that Sargent chose watercolours late in his career to re-energize his art. Years of the demands of wealthy patrons and an exhausting mural project for the Boston Public Library had left him seeking regeneration. Sargent was no stranger to the medium, "borrowing" from his mother's paint box as a lad and using the medium en plein air during his frequent travels with family and friends. He observed that, "watercolour keeps up my morale".



But his style was far from that of conventional painters in a medium often associated with genteel Victorian ladies. According to one observer, Sargent was seen to "attack a canvas or watercolour with a kind of genial fury". His cousin Mary Hale noted "the energy and generosity of his technique.... Great washes of colour would go on the paper with huge brushes and sponges."

This energy is evident in his work, as is the challenge we all face with the medium—getting it right early in the process. As one critic observed, Sargent seemed to communicate that energy to the spectator "at first assault or not at all".

Of course, not everyone chooses to paint in this style, but freshness is just one lesson I took away from the exhibition. Among others were:

- What are you trying to say—why are you painting this? Keep your point in mind.
- Don't paint it all. Leave something for the observer.
- Take some risks—perfection can be boring.
- Don't be afraid of your darks; they give the painting power.
- Save your whites.
- Link the main elements to bring cohesiveness to the work.
- Don't be afraid to play with composition. Some of Sargent's work breaks the conventional rules and is all the more remarkable for it.

"A New Look" at Sargent's Watercolours (Cont'd)

The Dulwich Picture Gallery on the south side of the Thames is "the world's first purpose built public art gallery". It was founded in 1811 by Sir Francis Bourgeois, RA, who bequeathed his personal collection of old masters. The gallery is located in a lovely park-like setting a 15-minute train ride from Victoria Station. Canadians may recall the gallery curated the critically acclaimed exhibition of the Group of Seven, and followed the Sargent exhibition with one of David Milne's work (which sadly I missed).

OWS wishes to thank the Dulwich Gallery for permission to use the image "The Lady with the Umbrella". Quotations are from the show catalogue, "Sargent: The Watercolours".
www.dulwichpicturegallery.org.uk

Programs Report

by Jane Barlow

Don Andrews Workshop - October 11-14, 2017



Don Andrews is a very effective watercolour teacher, as well as being a charming southerner who entertained us with his humorous patter and technical know-how. By using analogies to other art forms, particularly theatre, he was able to describe the elements of painting in a metaphorical way that was quite enlightening.

He spoke to us about how to be the director of our paintings, choosing where we want to put the light to emphasize our chosen "main character", to worry less about where the shadows really are and

think more about using shadows to link elements in the painting.

Using design principles of keeping the focus of interest away from the edges and not in the centre, and remembering to keep our "supporting cast" subdued in a way so as not to outshine the "main character", we learned how to keep our focal point the centre of attention.



Programs Report (Cont'd)



Using a limited palette of six colours, two reds, two yellows, and two blues, he demonstrated how we could make hundreds of colours that would inevitably be harmonious and yet still produce a painting that is colourful and bright, yet not gaudy.

All in all it was a very enjoyable and informative experience held in a lovely space filled with natural light and easy access to a small kitchen.

The Janet Rogers workshop will be held in the same space at the Archives from April 29 – May 2, 2018. This workshop is now full; however, if artists are interested in being on a wait list, please contact me at barlowjanem@gmail.com.

Future programs activity

January 20, 2018
Emerald Plaza Library, 2-4 p.m.

Rachel MacDonald, member of the OWS, has agreed to offer her expertise in an informal presentation about marketing and sales of your work. Rachel is an established watercolour artist with solo shows and sales under her belt. She has found that there are a number of things we can do to promote ourselves more effectively. If you are like me and find self-promotion not an easy task, this could be an excellent opportunity for some pointers. All are welcome. Light refreshments will be available.

I will aim to set up a critique session in February 2018.

Plein Air Workshop with David Taylor

by Janet Duggan and Sally Jackson

This September, two painting buddies, Sally Jackson and Janet Duggan, spent an amazing week painting with world-famous Australian master painter, David Taylor. His Plein Air Workshop for intermediate to advanced watercolour painters was one of many workshops offered through Hudson River Valley Art Workshops in Greenville, NY—an easy five-hour drive from Ottawa. As we both love plein air painting, we quickly agreed to sign up.



The Greenville Arms 1889 Inn has provided accommodations and interesting home-cooked meals for its workshop guests and instructors for over 30 years. The gardens and grounds include a spacious studio available 24 hours a day for critiques, rainy days, or after-hours work. The Hudson River Valley is a designated National Heritage Area, filled with rolling hills, bucolic farms, and historic villages nestled along the famous Hudson River. The area offers a wealth of painting locations.



After a wet Ottawa summer that offered few plein air opportunities, we were feeling a little intrepid about painting with the legendary David Taylor. Luckily we were blessed with a week of glorious sunshine, which enabled us to work out the rust and try our best to paint under his guidance.

David's career spans many years of studying and teaching the art of watercolour painting, both in Australia and overseas. Born in Melbourne, Australia, in 1941, he served a six-year apprenticeship with a photo engraving firm as a colour etcher and engraver. He has achieved

world acclaim for his fresh, energetic, richly coloured painting style. The recipient of over a hundred prestigious awards, he's often a juror at international watercolour exhibitions. Despite these impressive accolades, we found him to be a warm, charming, generous man who possesses an amazing energy level for a 76-year-old!

Plein Air Workshop with David Taylor (Cont'd)

Each day we loaded up our gear and drove to a farm or nearby villages to paint. Once there, we all watched in wonder as David raced up and down steep hills each morning and afternoon to scout out new locations. We quickly learned to wait and hope we wouldn't be hauling all our gear up "that" hill.



Once ready, David wraps an old towel over his shoulders (to wipe off brushes), and begins a contour drawing of his subject.

As he paints, his joy of working freely on location and his love of spontaneity, shape, light, and colour are infectious. He often dances a little jig to express his excitement about what's happening on the paper!

While teaching, David offers philosophical views about the importance of learning from each other and to "enjoy the journey of working hard when you've found your passion in life". He said, "Don't worry about making mistakes; be confident in your painting."

David Taylor in action

By day two, David had mastered each participant's name and could recognize their work amongst others at his end-of-day critique sessions. Truly a sign of a great teacher—not to mention an excellent painter!

In brief, a few lessons learned:

1. Simplify complex scenes (easier said than done).
2. Show confidence in your brush strokes.
3. Use a test strip on the side of the paper to test colour.
4. Use all aspects of your brushes.
5. Don't be afraid to go bright early and tone down later.
6. Make a painting harmonious by tying all the elements together.
7. Enjoy what you do!

And "Bob's your uncle!"



David Taylor's demo painting

Plein Air Workshop with David Taylor (Cont'd)

David's instruction is available in his book, "Solving the Mystery of Watercolor" (co-written by Ron Ranson) and on DVD from APV films.



Janet's painting of a farm

At the Dumoine River Art Camp

by Vic Dohar

This past summer I was honoured to be selected as one of the artists participating in the Canadian Parks and Wilderness Society - Ottawa Valley Chapter's Dumoine River Art Camp, which was a fundraiser for wilderness conservation across eastern Ontario and western Quebec. From August 2–7, 15 artists working in various media camped along the shore of Lac Robinson (about 30 km north of the Ottawa River near Deep River) and were escorted to various locations along the Dumoine River to paint and sketch the beautiful scenery of the area. In exchange for this opportunity, artists were asked to donate a piece of artwork, which was then displayed at Art Brulant and Impressions Gallery in Shawville, Quebec, and then auctioned at an evening soirée at the NCC Moore Farm Estates in Gatineau, Quebec, on October 23.

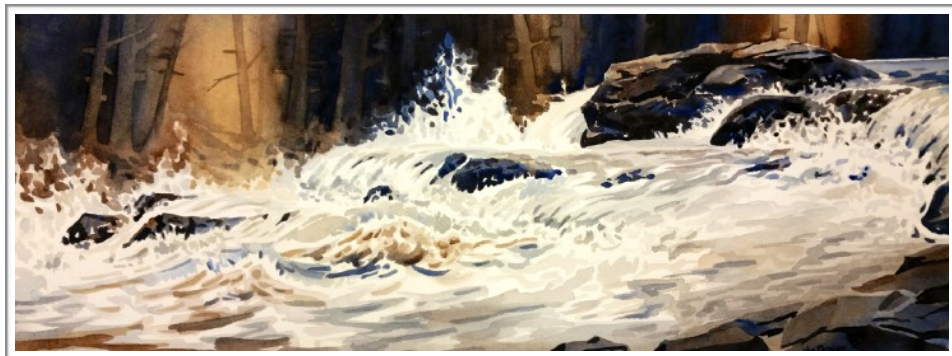
The wet spring and summer we had in Ottawa was no different at camp. We had very humid conditions and thunderstorms almost every day. Attempting to paint watercolours under these conditions was challenging. Since I usually begin with a background wash, my paper sat damp for the entire duration, making any following detailed dry-brush work next to impossible.

I quickly realized that I had to resort to a different strategy, using only various dry-brush methods, layering and preserving whites where required. This proved to be a successful approach, with the paper drying enough to continue onward with more layers, and eventually some negative painting to accentuate the details.



At the Dumoine River Art Camp (Cont'd)

One of the objectives was to capture the ruggedness of the Dumoine River, one of the last undammed tributaries of the Ottawa River watershed, which I attempted to achieve at La Grande Chute.



La Grande Chute, Rivière Dumoine, 8½"hx22¼"w.

Back in the studio, I created a slightly larger piece following the same methods as in the field, which was donated to CPAWS-OV.

Painting aside, the entire art camp experience was very memorable; I made many new friends and picked up some tips and ideas on how to paint en plein air. Many artists painted in acrylic and oil, and the weather did not prove as cumbersome for them. In fact, I found it so captivating and simple that I did some plein air acrylic painting this past fall, which I thoroughly enjoyed.

In addition to artists, there were also biologists, botanists, and scientists taking surveys and hiking the area, which was very informative. Evenings were great socializing by the fire, and a potter even guided us in creating a mug using traditional methods without a wheel.

We were all happy to meet up again at the soirée at the Moore Farm, which was attended by approximately 200 people. The evening was highlighted with a keynote speech from Canadian painter Robert Bateman, with an opening prayer and welcome by Algonquin Elder Claudette Commanda and music by local musician Ian Tamblyn.



Upon arriving, I was informed that my painting had sold at the gallery in Shawville and was not available for auction, but it was on display for the evening. I am glad it sold and that the full face value was donated, but I was really hoping that Mr. Bateman would have at least put a bid on it. Now that would have been worth the price of admission!

At the Dumoine River Art Camp (Cont'd)

Robert Bateman gave an interesting speech about his early beginnings and travels around the world and how they influenced his artwork, as well as his connection to wildlife. Later he made himself available for signing his latest book, "Robert Bateman's Canada".

The entire art camp adventure and soirée was managed by the staff and volunteers at CPAWS-OV, who did a marvellous job. All indications point to a repeat art camp for the 2018 summer season, and I hope to be invited back.



New Members' Corner

by Pauline Goss

Watercolour painting is addictive, and interest in watercolour has perhaps never been stronger. "No longer stigmatized as only a "sketch" medium, serious artists are constantly pushing the boundaries of what watercolour can be. From dancing, vibrating, light-filled passages to richly coloured transparent darks, from cascading wet washes to staccato dry-brush effects, watercolours can produce painting effects that no other medium can match." The Artist's Road <https://www.theartistsroad.net>

It's always exciting to connect with artists who share a passion for watercolour painting, so we extend a warm welcome to the newest members of the OWS:

Eric Marko (painting as displayed at our recent AGM, below right)

Gail Brooker

Kathleen Watson

Manju Sah (painting below left)



Great paintings! Thanks to you both for sharing, and we look forward to seeing more of your work at future OWS events. Happy Painting!

News from Around the Society



Renate Hulley had two paintings accepted into the 10th annual Juried Exhibition at the Marianne van Silfhout Gallery at St. Lawrence College in Brockville, with the theme of "Soul Confessions and Guilty Pleasures". The show runs from November 3 to December 8.

Renate, left, with one of her paintings, "Eve", noted that, "It was a challenging theme and an interesting response."

Renate also participated in a painting trip to Westport with the Plein Air Ensemble group of artists—18 in all—from October 22 to 27. Three other OWS members participated: Barbara Camfield, Barbara Brintnell, and

Charlie Spratt.

Renate says that, "of three painting days we had one rained out morning. We had a wonderful time, and we stayed at the Cove Country Inn."

Barbara Brintnell, left; Renate, far right; Barbara Camfield, below left; and Charlie Spratt, below right.



News from Around the Society (Cont'd)

Charlie Spratt's painting "Come On In!" (20x20 acrylic) was begun on this year's final outing of the Manotick Art Association's Plein Air Painting Group. On that day, Charlie says, "I set up my easel facing the Code Building in downtown Perth, with the sun warming my back—drawn there by a compelling vision of the warm respite offered through the inviting doors of the Fiddleheads Restaurant. The other 12 or so MAA and OWS artists who turned out set up nearby in Stewart Park, to paint and sketch other subjects. At noon we gathered by the magnificent Big Ben Memorial Statue to admire each other's work of the day before proceeding to the comforts of lunch within.

Despite the rainy weather (we were only rained out once), the MAA Plein Air Painting Group met every Thursday morning from June to September at pre-selected spots around Manotick and area, travelling as far as Upper Canada Village near Prescott. Thanks to everyone who ventured out this season and to Gary Blake and Anne Robinson who assisted. Hopefully we will all be back next year."



"Together Through All the Years", a retrospective of Alan and Audrey Bain's artworks took place at the Marianne Van Silfhout Gallery, St. Lawrence College, in Brockville, from September 22 to October 27. The vernissage for this show was well attended, with several OWS members coming out to view the works on display.



News from Around the Society (Cont'd)



Brenda Beattie participated in the Mystery of the Park Show at the Visitor Centre in Algonquin Park. The show was put on by the East Central Ontario Art Association and ran from September 28 – October 29, 2017. The artists invited had participated in the plein air painting weekend Brenda wrote about in the June edition of the newsletter. This was the show's 25th anniversary, and a 25th anniversary lapel pin was presented to all exhibitors. Brenda was "pleasantly surprised when I went to pick up my three paintings to learn that one had been sold. This was a small acrylic painting of the totem pole at the east gate visitor centre." Other OWS artists who participated in the show were Charlie Spratt and Betty Sullivan.



"The Magic of Watercolour Workshop" - Vic Dohar

Watercolour is a wonderful medium for expressing a variety of subject matter and in a variety of methods. No other medium has this diversity, and it is perhaps why it is also one of the most challenging mediums in which to achieve success.

The objectives of this workshop will be to explore some of these common challenges and techniques, while introducing new methods in watercolour. Demonstrations will highlight these issues, along with design principles and colour theory, which in turn you can practice and then apply towards your experiences. There will be ample time for you to practice in class, with feedback, as well as at home between classes. The goal is for you to become comfortable and knowledgeable in handling watercolour so that you can incorporate these solutions into your watercolour paintings.

Various subject matter will be used covering some of the following topics:

- Water is the vehicle transporting paint from palette to paper — learn how to control the water to achieve the results you want.
- Establishing a mood and feeling in your painting — improve brush techniques in painting wet on dry, wet on wet, and wet on super wet, dry-brush, and transparent layering.
- Your painting needs to convey a message — create better compositions by understanding what draws viewers into a painting.

News from Around the Society (Cont'd)

- More often than not, keeping it simple or less equates to better and more — incorporate colour theory and use of limited colour palettes.
- The awe factor — enhance your skills to preserve whites and incorporate negative painting techniques.

Classes will be held bi-weekly, each focusing on a different challenge and providing plenty of time to practice between classes.

Level: Beginner to Intermediate

Schedule: Monday afternoons 12:30 - 3:30 pm (2½ hours plus 15-min setup and cleanup time)

Dates: Jan 15 and 29, Feb 12 and 26, Mar 12 and 26 (bi-weekly)

Venue: Barrhaven United Church, 3031 Jockvale Road, Barrhaven (beside railroad tracks), in large classroom in well-lit basement. Tables and chairs provided.

Class size: 8 to 12 artists, first come, first served

Fee: \$150 (no HST) for six classes

Method: payable by cash, cheque (payable to Vic Dohar), or credit card. If interested in paying by credit card, please contact me and I will forward an invoice via email for secure online payment.

Registration deadline: December 15, 2017 (in order to secure room)

The Fine Print:

- Artists are responsible for their own supplies and materials (a suggested list will be provided).
- No refund on missed classes.
- In the event a class is cancelled due to severe inclement weather or instructor illness, classes will either be rescheduled or refunded (\$30/class) at the discretion of the instructor.

Contact information:

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Home Pages/Websites/Email

(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.)

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Note from the Editor

This might be the longest newsletter ever! Which means that Society members have been busy in the last few months and are happy to share their news. It's always a good thing to have lots of content for the newsletter, and I hope you will keep it coming.

If you are not on social media—Facebook, Instagram—or are hesitant about using it, please reconsider. The Society's Facebook page has followers from all over the world. Why not share your artwork with as many people as possible? You never know who you might reach.

Wishing you all a safe and peaceful holiday, with plenty of art and friendship!

Until the next issue (March 2018),
Elizabeth
Newsletter Editor