



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

# NEWSLETTER

“Market” by Janet Agulnik



## OWS 73rd Juried Show

"That's Watercolour", the OWS 73rd Juried Show is available for viewing in the Trinity Gallery at the Shenkman Arts Centre, 245 Centrum Blvd., Ottawa, until June 14, 2016. It is open daily between 8:30 a.m. to 10:30 p.m. There were 49 paintings presented for jurying by 20 artists and 29 were selected for the show. Many thanks to Janet Duggan for once again producing a wonderfully colourful and artistically arranged food table.



Rick Sobkowicz, OWS President, opens the show on May 9

Visitors to the show



Janet Duggan and Margaret Haydon

## Ottawa Watercolour Society's 73rd Juried Show (Cont'd)



Lee Hull, left, with "Brian", Top Choice Award and Juror's Award (Juror Gordon Weber), and below, "Manion Barn", Juror's Award (Juror Heather Gallup)



Laurie Hemmings with "Question Period", President's Choice Award

## Ottawa Watercolour Society's 73rd Juried Show (Cont'd)

Laurie Hemmings with "Waiting",  
Juror's Choice Award (Juror Jane  
Barlow)



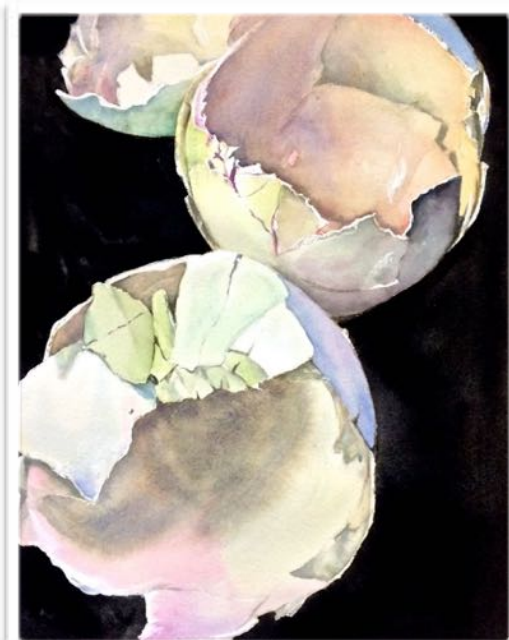
Diane Groulx with "En Vacances",  
Juror's Choice Award (Juror Elvi  
Edwards)

"Summer" by Tong Li, Juror's  
Choice Award (Juror Victor  
Pavlov)



## Ottawa Watercolour Society's 73rd Juried Show (Cont'd)

"Walking on Eggshells", by Linda Hillier,  
Morton Baslaw Award



More paintings from the show:



Above from left, "Spiraling Upwards" by Elvi Edwards;  
"Carousel" by Tong Li; "Sleepless Nights" by Victor Pavlov;  
and, left, "La nature en mouvement (Movement in Nature)"  
by Gisèle Lefebvre Souigny.

## **Why must I pay if my work is rejected? —or the math of presenting shows**

by Sally Jackson

It may seem odd to pay for something you don't receive—in this case, an opportunity to hang your work in an OWS show. But there are good reasons for paying entry fees to have the jury consider your paintings. It's not just finding and paying for a location to hang a show that costs money; conducting the jurying does as well.

Finding space to hang the show is becoming more difficult—and expensive. Organizers must find a location with appropriate space to set up the paintings, including free and adequate parking, washrooms, and a reasonably accessible site for members coming from across the region. Appropriate gallery space now ranges from \$200 to \$500, our maximum without going into the red. Publicity costs and refreshments for the vernissage add another approximately \$250 to the show costs.

Assembling a jury, usually five, includes both OWS Fellows (who are not paid) and requires from one to three outside jurors who receive a \$100 honorarium for their time. Outside jurors are important to ensure a diversity of opinion. And of course we usually offer modest refreshments.

Using the current show as an example, 20 artists submitted 49 paintings, 29 of which were accepted. If only those accepted were to pay the entire bill—assuming average rental costs and two outside jurors—entry fees would almost double. Because of the associated costs, virtually all art associations charge an entry fee for juried shows. As part of our commitment to keeping the OWS running, we must also charge these entry fees.



## Exhibition by OWS members at Walter Baker Sports Centre

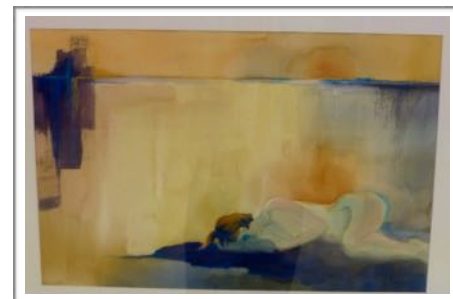
**April 2 to June 4, 2016**

by Rick Sobkowicz

Six members of the Ottawa Watercolour Society have thirteen (13) paintings on exhibit at the Walter Baker Sports Centre Gallery. Grateful thanks to all the contributing artists for their artwork to this exhibition: Jane Barlow, Josie Braden, Alain Godbout, Linda Hillier, Monique Huneault, and Rick Sobkowicz.



Above from left: "Joy of Autumn" (26x21) by Josie Braden (\$350); "Rusty Gears #3" (16x20) by Alain Godbout (\$250); and, "Terre Rouge" (35x23) by Monique Huneault (\$425)



Above from left: "Surprising Wood" (27x21) by Josie Braden (\$350); "A Bunch of Sheep" (16x22) by Alain Godbout (\$200); and "Dissociated" (27x20) by Jane Barlow (\$400)



Above from left: "The Open Face (Fatima)" (16x20) by Alain Godbout (\$200); "Watch Where You Walk" (13x15) by Rick Sobkowicz (\$395); and "Engrenages" (18x26") by Alain Godbout (\$300)

## Exhibition at Walter Baker Sports Centre (Cont'd)



Above from left: "Cheeky" (16x20) by Jane Barlow (\$250); "Cascade" (16x20) by Linda Hillier (\$325); "Chichi Market" (12x14) by Linda Hillier (\$275); and "Coneflower" (26x26") by Linda Hillier (\$500)

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

Jane Barlow	613-224-4409 <a href="mailto:barlowjanem@gmail.com">barlowjanem@gmail.com</a>
Josie Braden	613-599-4959 <a href="mailto:josie.braden@gmail.com">josie.braden@gmail.com</a>
Alain Godbout	819-561-3527 <a href="mailto:alain@godbout.co">alain@godbout.co</a>
Linda Hillier	613-253-0350 <a href="mailto:lindamaehillier@gmail.com">lindamaehillier@gmail.com</a>
Monique Huneault	819-205-9446 <a href="mailto:monique.huneault@videotron.ca">monique.huneault@videotron.ca</a>
Rick Sobkowicz	613-825-0827 <a href="mailto:ricksobkowicz@rogers.com">ricksobkowicz@rogers.com</a>

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 current exhibition is on now until July 30. If you would like to find out more about the this or future exhibitions, please contact Pauline Goss at [pauline.goss@me.com](mailto:pauline.goss@me.com) or 613-491-1216.

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## OWS MEMBER SEEKS YOUR ADVICE



I am interested in applying for membership in the CSPWC, which is due November 1, and I happily look forward to any mentoring or advice from OWS members who are also CSPWC members and are willing to lend a hand.

Vic Dohar  
[vicdohar@gmail.com](mailto:vicdohar@gmail.com)  
<http://vicdohar.com>

## 35th Annual Orchid Show and Sale

The 35th annual Orchid Show and Sale took place on April 16 and 17, 2016, at the RA Centre in Ottawa. Three members of the Ottawa Watercolour society entered three paintings each to the Orchid Gallery: Rick Sobkowitz, Pauline Goss, and Renate Hulley. They won two of the three prizes awarded—Pauline took third prize and Renate won second prize.



Pauline Goss won third prize

Renate Hulley came second with her painting



Rick Sobkowitz with his paintings

## Introducing Artist Janet Agulnik

by Elizabeth Hogan

On a cool sunny day in early May, Janet Agulnik, Fellow of the Ottawa Watercolour Society, met me on the front step of her bright and peaceful home in Ottawa's west end. For the next hour or so, she told me about her life and her art.



As a child growing up in Toronto, Janet took an early interest in drawing and painting. When her parents visited friends, she would bring along a sketchpad and a pencil and sit quietly drawing while the adults socialized. She developed her observational skills at an early age.



Later Janet attended Central Technical School in Toronto for four years and

graduated with a diploma in art. There she learned her craft from Doris McCarthy, Robert Ross, and Charles Goldhammer, all three of whom studied under Group of Seven artists.



When she left school, Janet's first job was with an airbrush painting company, but it wasn't long before the workaday world was set aside for marriage and children. Even while raising her children, though, Janet kept up with drawing and painting. When her children were older, Janet went back to school, to the Ottawa School of Art, and graduated from the three-year diploma program there. It was here that she discovered that watercolour was her true metier, having experimented with sculpture, acrylic and oil painting, and other art forms. She followed this diploma with a two-year stint at the High

School of Commerce and graduated with a diploma in illustration and photography.

## Introducing Artist Janet Agulnik (Cont'd)

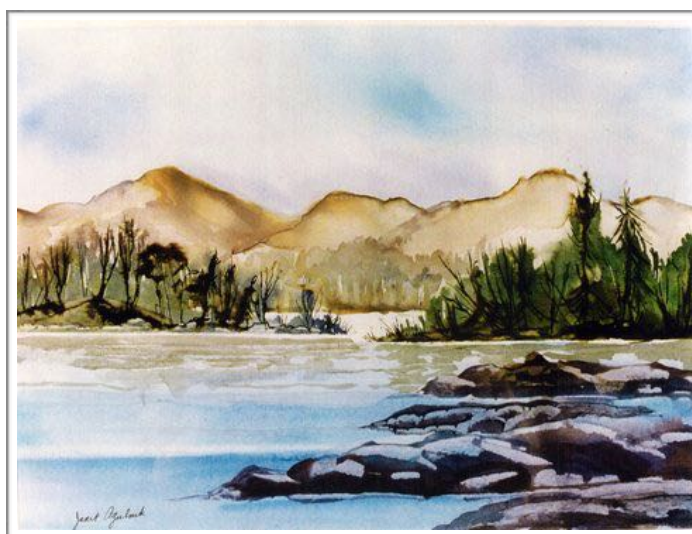
Janet's love of landscape, perhaps influenced by her teachers at Central Tech, has shaped her choice of subject matter, as her paintings reflect her love of flowers, mountains, and landscape. "Nature is a wonderful teacher", Janet says, as she leads me through her gallery of paintings. In nature, Janet says, she feels encouraged by a higher presence; she feels that if we are open to it, it will guide us.



When she is painting, Janet is completely in the moment. Janet uses primarily watercolour and India ink in her paintings. She says watercolour is very forgiving, even if many people believe otherwise, and she loves the addition of ink to create different textures and moods in her paintings.



The walls of Janet's home are covered with her paintings —150 of them—and I can see that every wall in every room has paintings placed there with care and attention to detail.



Janet's home is a gallery of her paintings, and unlike other galleries, these paintings are hung in a unique way, to highlight and contrast the works, right down to the smallest detail of matting and frame type. If you would like a tour of Janet's "gallery", you are more than welcome, as she would love to show her work to you.

## Introducing Artist Janet Agulnik (Cont'd)

One painting of Janet's in particular, "Market" (on the cover of the newsletter) was hung in Les Grillades Restaurant in Ottawa. Three other paintings were also displayed in the restaurant, and when they were returned to Janet, she arranged to have prints made of them so that the owner and his patrons could continue to enjoy them in his restaurant.

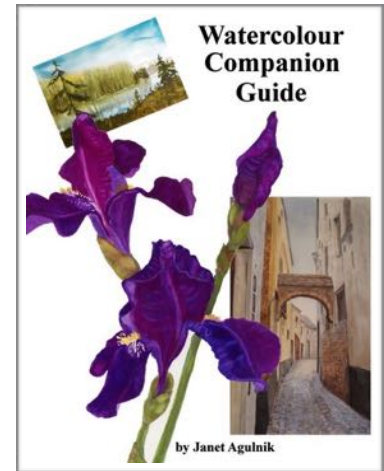


Janet has always had a desire to learn and has taken many workshops over the years, exploring and experimenting with various techniques and styles that she has incorporated into her work. This curiosity and love of learning is something Janet likes to pass on to others. For many years now, Janet has offered workshops and courses in her own home studio. Classes are small so that each student receives lots of attention. "It's important to share whatever you can", Janet says, and she is passionate about sharing her knowledge of watercolour and drawing, seeing herself as a facilitator, as someone who brings out the best in her

students and gives them the confidence to draw and paint. Often Janet will take her students to the Experimental Farm, where there is an abundance of flowers and nature to paint.



Janet has even authored a book on watercolour, titled "Watercolour Companion Guide". Included in the book are two complete lessons from her watercolour course, along with photos of her paintings. Janet also teaches classes for Continuing Education with the City of Ottawa.



Janet uses her photography skills to take pictures wherever she happens to be. If something inspires her or if she sees an interesting landscape or architecture, out will come the camera (iPad). Janet then has a wide selection of subjects to choose from when it comes time to paint.

## Introducing Artist Janet Agulnik (Cont'd)

Of course, the paintings are not line by line reproductions of the photos; they are an interpretation, and Janet will only use what catches her eye, quite happy to use artistic licence and her own imagination to complete the painting.

It is true that Janet is fully immersed in her painting and teaching—but there is always time for family, and the birth of a new great grandchild several hours' drive away means that Janet will lay down her paintbrush for a much anticipated visit. It won't be long, though, before she will be back teaching and painting, two things she loves to do.



Janet runs courses from September to June, with a break in January. Sessions are six weeks long and run on Thursday and Friday mornings and are open to all levels of painting experience. If you are interested in purchasing Janet's "Watercolour Companion Guide" (\$20) or taking one of her courses/workshops, or

even just want to tour her gallery of paintings, feel free to contact her at 613-715-2933 or visit her website <http://www.janetagulnik.com/index.html>. Be sure to check out the video about Janet that was done for Regional Contact.

Janet is offering two workshops in June, one on orchids and the other on other flowers. The dates are June 17 and June 26, from 10 a.m. to 3 p.m. Cost is \$50 per workshop. You can contact Janet by phone, 613-715-2933, or email her at [janetagulnik@rogers.com](mailto:janetagulnik@rogers.com) for additional information or questions you may have.



## THE NEWS FROM MANCHESTER

by Rosemary Randall

I have been invited to Windsor Castle on July 16, in celebration of the Queen's 90th birthday. As it happens, my daughter, Elisabeth, will be finishing her three-week internship in paper conservation at Windsor Castle on July 15. I will send pictures for the next newsletter after it's over. Here is the poster for the Plein-Air event.

The vernissage at the Bankside Gallery in February was very interesting. They have almost no rules when it comes to framing, matting, or media used in the Royal Watercolour Society in London. I witnessed not only non-acid-free mats, but severely yellowed, dirty mats, black mats, and off-centred paintings in the frames.

Acrylic, gouache, collage, chalks, and some watercolours were used. And there had to be a minimum price of £150 (\$300) on the works.

Janet would love the set-up for the reception; it's easy: 50 cases of wine and not a grape, piece of cheese, or flower in sight.



After all the years of wondering what it is like, it is so different than I imagined!

All the best.  
Cheers,  
Rosemary

**EN PLEIN AIR**  
WINDSOR & ETON

Windsor & Eton En Plein Air is an annual open air painting competition and exhibition in the historic towns of  
**Windsor and Eton**  
on  
**Saturday 16th July 2016**

**Calling all artists**

To celebrate Her Majesty the Queen's 90th birthday, this special event will be staged within the walls of Windsor Castle.

- Places are available for 90 artists only
- Artists are required to preregister - see link below
- Competitors have 6.5 hours to complete their work
- Artists set up their easels and paint or draw en plein air in one of ten locations in the Castle grounds
- Paintings will be exhibited, judged and prizes awarded at the Windsor Guildhall from 4.30pm
- Registration fee £35.00 \*

**First prize £500.00 / Second prize £250.00**  
**Third prize £150.00 / People's Choice Award £100**

For further information and to register for the competition go to  
**www.windsor.gov.uk/en-plein-air**  
Email: [info@we-enpleinair.co.uk](mailto:info@we-enpleinair.co.uk)

\* terms and conditions apply

**Saturday 16th July**  
**Windsor Castle**

**EN PLEIN AIR**  
WINDSOR & ETON

**Come, watch and vote!**

As a visitor to Windsor Castle you are welcome to join in this unique cultural experience and witness 90 artists capturing its familiar and less well known aspects. \*\*

Get caught up in the excitement of watching paintings come to life before your eyes.

Then vote for your favourite painting, as part of the People's Choice Award, at the pop-up exhibition and sale of artwork to be held at The Windsor Guildhall from 4.30pm.

Come and be part of this great spectacle - art created en plein air.

Supported by...

**WE**  
WINDSOR & ETON  
**www.windsor.gov.uk/en-plein-air**

\*\* Usual admission fees apply to access Windsor Castle  
World Advantage Card holders can obtain entry free of charge

## It's an Inside Job - or Determining Your Own Learning Needs

by Ken Finch

*The quality of mercy is not strained  
It droppeth as the gentle rain from heaven  
upon the place beneath. It is twice blessed;  
It Blesses him that gives and him that takes.<sup>1</sup>*

How exquisite the result is when an artist expresses in plastic terms a sensitivity to ideas and values such as Shakespeare does with words in Portia's speech.

I believe that for "craftsmanship to be artistic in the final sense [it] must be 'loving'; it must care deeply for the subject matter upon which skill is exercised".<sup>2</sup> Therefore, it is essential that artists and students consider carefully the educational experiences offered to them. The quality of such offerings is extremely important, but unfortunately it is exceedingly variable.

Before one engages in a workshop, a demonstration, or any formal arts education program, we need to ask some pertinent questions, such as:

- What is the purpose of this program?
- Who is conducting it, and what is the artist's or presenter's capability and experience?
- To what extent will one's learning needs be addressed?

Don't be deluded into thinking that a formal 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 share with you their knowledge, skills, and attitudes of self-confidence and discovery in an atmosphere conducive to learning. Only then can one commence to "learn" how to become an artist. For 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".

In my experience, very seldom do workshop courses or art appreciation lectures stress the importance of learning how to see and feel in different and meaningful ways. For example, rarely, if at all, are intangible values discussed as such. Nor are many thoughts expressed about "nature" and its geometry of sensation. Note that I am not strictly referring to the science of geometry as much as I am to a philosophical geometry, one that is analogous to creation and how it might possibly occur.

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<sup>1</sup> Shakespeare, William, *The Merchant of Venice*, Act IV, Scene 1 (Lines 183-86).

<sup>2</sup> Dewey, John: *Art as Experience*, Chapter 3, Pages 47-8. Published 1958, Capricorn Books. G.P. Putnam's Sons N.Y.

## It's an Inside Job (Cont'd)



Alberto Giacometti knew the significance of intangible values. He also knew the importance of exploration and discovery, which is based on the maturity of an innocent eye. Otherwise, he could not have said to his wife after a lifetime of creativity and working, "Everything seems so terribly new."<sup>3</sup>

Alberto Giacometti, Self-portrait, 1921

I have often thought what a great learning experience it would be if one could witness a master at work who, during the process, completely lost control, only to put aside his frustration and go on to create a masterpiece. Realistically, we all experience these down periods in our professional lives, but somehow we must find the courage to continue and successfully grapple with the difficulties that face us.

John Constable expressed two insightful philosophical viewpoints that are still pertinent.<sup>4</sup> Briefly paraphrased, they are:

- In the first, the artist gives careful consideration to what others have achieved. Unified compositions and beautiful effects are realized by blending and mixing what is found in other works of art. Working in this mode is derivative and eclectic. Those who choose this approach of borrowing and copying are craftsmen, not creative artists.
- In the second, the artist who is blessed with a gifted vision and seeks excellence through a close study of nature discovers qualities existing there that have never been portrayed before. The result is the formation of a style that is original.

Actually, Constable is making a significant contrast between the inertia of habit and the imaginative.

Finally, isn't it interesting how some of the best learning experiences take place between students? And is it not also curious how some of the most astonishing works of art have been created as a result of like minds and hearts coming together to share ideas? Thus we have the essence of what Shakespeare expressed: "We are blessed when we give, and we are blessed when we receive."

(This article was originally published in Visual Arts Chronicle in September 1999.)

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<sup>3</sup> Giacometti, Alberto

<sup>4</sup> Dewey, John: Art As Experience, Chapter 9, Page 269. Published 1958, Capricorn Books, G.P. Putnam's Sons, N.Y.

## 20th Annual Young at Art Exhibition

by Rick Sobkowicz

Young at Art is a juried art exhibition that brings the work of young visual artists to local art galleries across the city of Ottawa. The 20th annual Young at Art Exhibition was held from April 23 to May 16, 2016. There were over 370 individual pieces submitted for jurying, and the selected artwork was on exhibit at one of three community galleries: the Shenkman Arts Centre (East Exhibition), Ben Franklin Place (Central Exhibition), and the Kanata Civic Art Gallery (West Exhibition). Works on exhibit were eligible for a number of prizes and awards contributed by the City of Ottawa and Young at Art sponsors. The Ottawa Watercolour Society is a sponsor, and as Society President, I selected the winners in the watercolour class in the Junior and Senior Class at each of the three galleries.



The awards ceremony was held on May 25, 2016, in the theatre at Ben Franklin Place. Each watercolour winner received an Ottawa Watercolour Society Certificate of Achievement, a free two-year membership in the OWS, and a \$50 cash prize.

To view the entire exhibition and the awards presentation ceremony, go to <https://www.facebook.com/youngatartottawa>.

This year's Young at Art watercolour winners are:

### Kanata Civic Art Gallery



Left, Junior Watercolour Class: Grace Gao, "Syrian Refugee"; and right, Senior Watercolour Class: Yigga Zhang, "Inevitable"

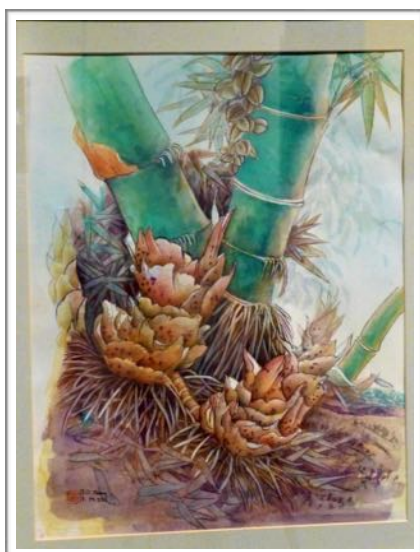
## 20th Annual Young at Art Exhibition (Cont'd)

### Franklin Place



Left, Junior Watercolour Class: Carolina Voska, "London"; and right, Senior Watercolour Class: Tina Sun, "Golden Autumn"

### Shenkman Arts Centre



Junior Watercolour Class: Bill Zhang, "Nature's Bamboo"

Copy of OWS Certificate of Achievement presented to each watercolour winner.



## President's Message



The Society's 73rd Juried Show is on display in the Trinity Art Gallery, Salon B, in the Shenkman Arts Centre, 245 Centrum Boulevard, Lower Level. There is lots of free parking in the area (behind the building). The gallery hours are 8:30 a.m. to 10:30 p.m. and the exhibition ends June 14, so there is still lots of time to see our members' works.

We have a new member, Lee Hull, who is exhibiting in our show for the first time; he has three paintings on exhibit. One of his paintings won two awards, the Top Choice Award (and a \$300 cash prize from the Society for winning this award) and a Juror's Award. Another painting by Lee won an award from another juror. Congratulations,

Lee! We look forward to seeing more of your artwork at upcoming events.

We have one member who has not exhibited at our events for quite a while but has returned and has some wonderful artwork on display. Welcome back, Laurie Hemmings! Laurie won the President's Choice Award for her painting titled "Question Period", shown at right. There is an interesting story connected with this painting. It seems that when the owners of this dog arrived home, they found that their sofa had been chewed up by the family pet. The artist captured the dog's expression beautifully in this painting and titled it appropriately. Laurie won a Juror's Award for another dog painting titled "Waiting", and she plans to do a series of dog paintings in upcoming months.



Many thanks to all our artists who submitted works to the jury and whose paintings are on exhibit. When at the show, please don't forget to vote for your favourite painting. The artist who gets the most votes for his or her artwork wins the People's Choice Award, along with a cash prize of \$200 from the OWS.

Our heartfelt thanks to Betty Sullivan, who, along with her wonderful volunteers, has been convening our jurors and putting together these juried shows. She has done an excellent job, but this is her last show as the show organizer. We need someone to step in to take over from Betty. Her volunteers are willing and able to help whoever steps in to take over. If any reader is willing to take over this important role, please contact either Betty Sullivan (613-254-8319 or [betty.sullivan@rogers.com](mailto:betty.sullivan@rogers.com)) or me (613-825-0827 or [ricksobkowicz@rogers.com](mailto:ricksobkowicz@rogers.com)) at the earliest opportunity.

As I write this, the current exhibition of OWS artwork at the Walter Baker Sports Centre is coming down and new artwork will be hung up. We had only six artists contribute art for this exhibition, and we hope to have more artists for the upcoming show. If you have never exhibited, here is an opportunity to do so.

## President's Message (Cont'd)

A great effort is being made by our newsletter editor, Elizabeth Hogan, and other OWS members to report and record what our Society is doing. Now that our newsletter is online and accessible to anyone with access to the Internet, members are invited and encouraged to spread the word about the OWS. If you know folks who may want to take up painting, try their hand at watercolour painting, return to painting in watercolour, or may be looking to buy artwork, please forward our newsletter to your friends and acquaintances or provide them with a link to our newsletters. With email, there is no cost to spreading the word and your friends and acquaintances may be pleasantly surprised with what they read and see.

Members are reminded that the OWS gives two cash prizes for artwork in our juried shows. There is a \$300 cash prize to the OWS member whose work receives the Top Choice Award (aka Juror's Award) and a \$200 cash prize to the artwork that receives the most votes cast by the general public. The People's Choice Award, along with the \$200, is presented at the following show, as we do not know the winning artwork until after the show has ended and ballots are counted. At our Annual General Meeting (AGM) held in late fall, there is a \$100 cash award to the watercolour painting that receives the most votes cast by members and guests attending the AGM. To qualify for any of these prizes, you must hold a current OWS membership.

To keep abreast of activities in the Society and to continue receiving announcements of interest to OWS members, please be sure to advise Tong Li, our Membership Chair, if you have moved or changed your telephone number or email address. You can reach Tong Li by phone or e-mail at 613-435-1698 or [tongli2005@yahoo.com](mailto:tongli2005@yahoo.com).

Have a great summer, and hope you get a chance to produce some great artwork in the months ahead.

## Programs Report

by Jane Barlow

On March 19, 2016, Monique Huneault gave a workshop titled "Using Tissue Paper in Watercolour Painting". Following a viewing of her award-winning painting at the Galerie Old Chelsea, Monique was gently nudged into being persuaded to tell us her secrets. We sat enchanted, listening to her expert presentation on how to use acid-free tissue paper as a new technique, expanding our horizons in watercolour painting. She came armed with boxes and bags of supplies to the Wallack's on Bank Street, after they had so kindly offered their space to us free of charge.



## Programs Report (Cont'd)

Monique began by pasting a pre-prepared piece of painted tissue paper onto a section of watercolour paper, so that we would be able to see the finished effect by the end of the session. She then took us step by step through the process of applying thin plastic wrapping to a piece of board, followed by placement of tissue paper over the plastic wrapping, and finally randomly painting the tissue paper. As the tissue paper dries, it begins to take on the folds of the plastic wrapping below it and transforms into beautiful patterns of networks of lines and shapes.



Once dry it can then be gently glued to the watercolour paper, choosing the design that is most suitable to you, and additional paint can be added to define the painting.



Although Monique paints primarily landscapes, this technique could be adapted to any subject. It encourages a loose approach that is very pleasing to the eye, as one is pulled into the painting to seek out infinite interesting shapes and lines.

Thank you so much to Monique for generously sharing this with our group.

## Paintouts

I have been in touch with Charlie Spratt of the Manotick Art Association. Charlie is currently the coordinator of their plein air group. They are graciously open to our members joining their group at any time to engage in the outdoor experience, bugs and all! No prior experience is necessary. You must bring your own supplies.

For many years they have had a vibrant and active plein air painting group that meets together on Thursdays at 9:30 a.m. until 12 noon (see schedule below). As we have been having trouble getting our own group going, this could be an excellent opportunity to be part of a well-established group. Please consider letting me know how it works out for you ([barlowjanem@gmail.com](mailto:barlowjanem@gmail.com)).

## Paintouts (Cont'd)

### 2016 MAA Plein Air Painting Sites

The schedule below is a *draft schedule* and those registered will be notified of any changes.

We ek	Date	Location	Washro oms	Parki ng	Directions
1.	June 9	Dickenson Square and AY. Jackson Park	Y	Y	<a href="#">5525 Dickinson St.</a> Meet on the lawn in front of Dickinson House
2.	June 16	Member's Farm - Tom Greene <a href="#">1009 Slater Road</a>	Y	Y	Turn left onto Bankfield Rd/ Ottawa Regional Rd 8 Get onto ON-416 South. Drive 23.0 km Take exit 34 for County Road 43 East toward Winchester Drive 650 m Turn left onto County Rd 43 Drive 3.2 km Turn right onto S Gower Dr/ Route 22 Turn Right at Sherry's Kitchen country store. Our house is about a kilometer down the road.
3.	June 23	Member's Garden - Irene Simm	Y	Y	<a href="#">5464 West River, Manotick</a>
4.	June 30	Merrickville Park by Locks	Y	Y	<a href="#">Merrickville Lock Station Info Map</a>
5.	July 7	Long Island Locks	Y	Pay	<a href="#">Nichols Island Road</a>
6.	July 14	Bridge Connecting Pettapiece to Whitewood in Manotick	-	Y	W/C at Arena
7.	July 21	Andrew Haydon / Dick Bell or Britannia Park?	Y	Y	TBD

8.	July 28	Spencerville Village/ Mill	Y	Y	<a href="#">11 Water St., Spencerville</a>	
9.	Aug 4	<a href="#">Black Rapids</a> Lock Station	Y	Pay	<a href="#">Prince of Wales Dr.</a>	
10.	Aug 11	RVCA Baxter Conservation Area, Kars	?	Y	<a href="#">7498 Carter Rd., Kars</a>	
11.	Aug 18	Member's Garden -- Kirsty Topp	Y	Y	<a href="#">5572 Van Vliet, Manotick</a>	
12.	Aug 25	Rideau Ramble Gardens, Burritts Rapids	Y	Y	<a href="#">7210 Burritt's Rapids Rd. Merrickville</a>	
13.	Sept 1	David Bartlett Park	Y	Y	5201 <a href="#">McLean Cr.</a> , Manotick	
14.	Sept 8	<a href="#">Hog's Back Park</a>	Y	Y	Hog's Back Rd., <a href="#">Ottawa</a>	
15.	Sept 15	Experimental Farm	?	Y	<a href="#">960 Carling Ave., Ottawa</a>	
16.	Sept 22	Miller's Farm	Y	Y	<a href="#">6158 Rideau Valley Dr., Manotick</a>	
17.	Sept 29	<a href="#">Stewart Park</a> , Perth	Y	Pay	<a href="#">80 Gore St.</a> Perth	

Start Time (on Site) 9:30 a.m.

End: 12:00 noon, meet & share each other's results, not a critique and optional

### Lian Quan Zhen Workshop

This workshop is now full, and although I am keeping a wait list, it is unlikely that any more individuals added to this list will make it into the workshop. In the next few weeks I will be sending out a supplies list and other pertinent information regarding the workshop. Thank you so much for your enthusiastic interest and support of the OWS.

## Workshops and Exhibitions

### Walter Baker Exhibition - June 4 to July 30, 2016

Please complete and submit your registration electronically to [pauline.goss@me.com](mailto:pauline.goss@me.com).

Although **late entries** will be accepted (wall space permitting), the printed name tag for late entries will not be available on the day of the hanging.

The next Ottawa Watercolour Society's members' exhibition to be held at the Walter Baker Sports Centre, 100 Malvern Drive, Barrhaven, Ontario, will take place **July 30, 2016**.

It is required by the Community Arts Galleries that we provide enough paintings to fill the two walls that are dedicated to the OWS. With wall space permitting and to encourage greater participation, we will accept more than 2 paintings per member. Feel free to provide the information for your additional paintings on this registration form.

Conditions:

- Original works only.
- Traditional Watercolour on any surface.
- All paintings must be ready for hanging, as applicable to the surface. Those on traditional watercolour paper must be matted and be under glass.
- Painting(s) must not have been previously shown at the Walter Baker Centre; however, if we do not have enough paintings to fill the walls, we may be looking for participants who do not mind leaving their paintings on exhibit for a second term.
- Enhancements made with other water-based media, such as water-soluble pencil, gouache, acrylic, egg tempera or casein may be accepted as long as they do not exceed 10% of the total painted surface area.
- Collage, oil-based, and dry media will not be allowed.
- Digital reproductions or mechanically enhanced images will not be allowed.
- All work submitted must have been produced within 36 months of the first day of the exhibition.
- All work submitted must be original and must not reproduce art from published sources or another's artist work or reference that cannot be attributable to the submitting artist, including other people's photos as reference.
- Submitting artist may be required to certify that the work submitted complies with the stated requirements.
- You must be a member of OWS to register. Please write in your membership number (found on your membership card) on the form.

## Workshops and Exhibitions (Cont'd)

### Walter Baker Exhibition (Cont'd)

- All paintings should be clearly marked with title, artist's name, price, and size of piece.
- All paintings shown must be for sale.
- A 15% commission from all sales goes to the Gallery, which will be used to support Young at Art annual award winners.

#### General Information:

- The OWS takes no responsibility for theft or damage of any paintings. Artists are responsible for obtaining their own insurance.
- Interested buyers will contact the artist directly to arrange a sale.
- Inquiries and/or questions can be directed to [pauline.goss@me.com](mailto:pauline.goss@me.com) or 613-491-1216.

#### Important Dates:

- Electronic registration deadline: June 2
- Pick-up of paintings and drop-off of new paintings (by you or an alternate): Sat June 4, 10 - 11 a.m.
- Location: 2nd floor Walter Baker Sports Centre in Barrhaven
- Next take-down/pick-up date will be Saturday, July 30, 2016.
- Please complete the entry information below and return to: [pauline.goss@me.com](mailto:pauline.goss@me.com)

Artist's Information: Name, Membership No., Address (and postal code), phone, email address, painting information (for each painting - up to 3) must include title, size, and price.

\*\*\*\*\*

Come and meet me in my studio and discover my new paintings on June 18 and 19, 2016, from 10 a.m. to 4 p.m.

Yvon Perrier  
26 Place Léonard  
Gatineau (Buckingham)  
819-986-1085  
[perrier.y@videotron.ca](mailto:perrier.y@videotron.ca)  
<http://www.yvonperrier.com>

## Workshops and Exhibitions (Cont'd)

**Save the Date**


*The Wonder of Water and Pigment*

You are invited to view the work of eight master watercolourists from Eastern Ontario. All are elected members of the Canadian Society of Painters in Watercolour.




- Where: Brockville Arts Center Lobby Gallery, King St West, Brockville
- When: June 1st through June 30th
- Gallery Hours: Mon to Fri 10am to 5pm, Sat 10am to 3pm
- Opening Public Reception: June 8th 7pm to 9pm

**Participating Artists**

Margaret Grothier, Anne Remmer Thompson, Lou Charton, Alan Bain, Pam McKinnon, Peter Leckett, Joan Zageris, Bob Shackles



For gallery hours and directions go to [www.brockvilleartscentre.com](http://www.brockvilleartscentre.com)

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### Art on the Farm - Call for Artists

Saturday, **August 13, 2016**, from 10 a.m. to 4 p.m. in the Arboretum

Friends of the Farm's premier summer event, Art on the Farm, showcases local and regional artists. There isn't a more beautiful and peaceful setting in Ottawa than under the luxurious canopy of the Arboretum, next to Building 72 on the Central Experimental Farm. A wide range of media is accepted. The event is FREE to the public and runs from 10 a.m. to 4 p.m. Saturday, August 13, with a rain date on Sunday, August 14 (10 a.m. to 4 p.m). A silent auction and bistro will also be part of the event.

If this natural setting is the place for your artwork, please visit [Art on the Farm](#) for information and registration material or call 613-230-3276 or [info@friendsofthefarm.ca](mailto:info@friendsofthefarm.ca).



## Workshops and Exhibitions (Cont'd)

Charlie Spratt is pleased to announce the opening of a show of his latest paintings from their recent trip to Victoria and Vancouver Island. There are also new spring paintings from field trips to Magog, QC, and Eastern Ontario.

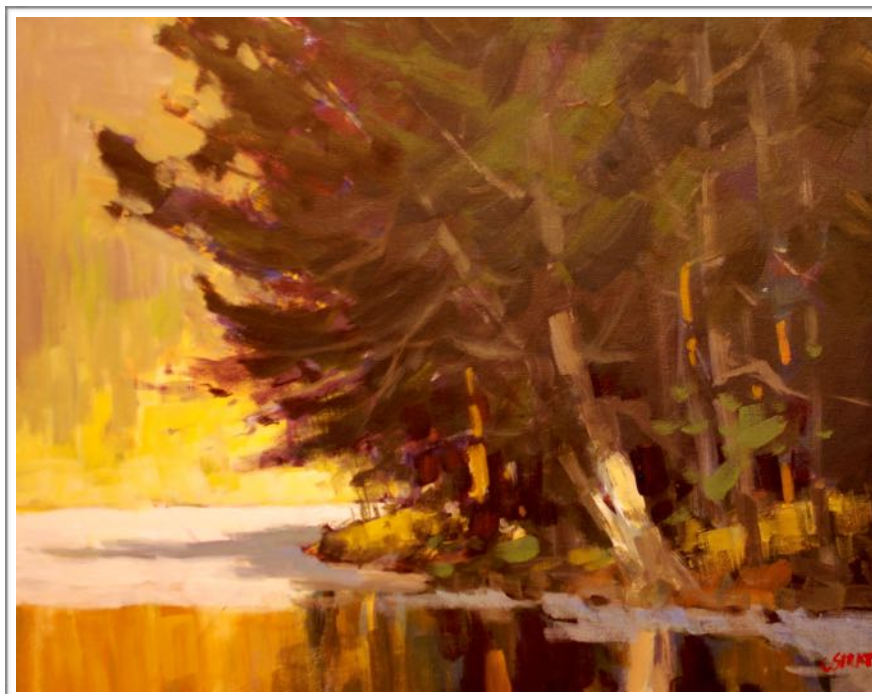
Lasting Impressions –  
Impressions inoubliables

June 3 to 22, 2016

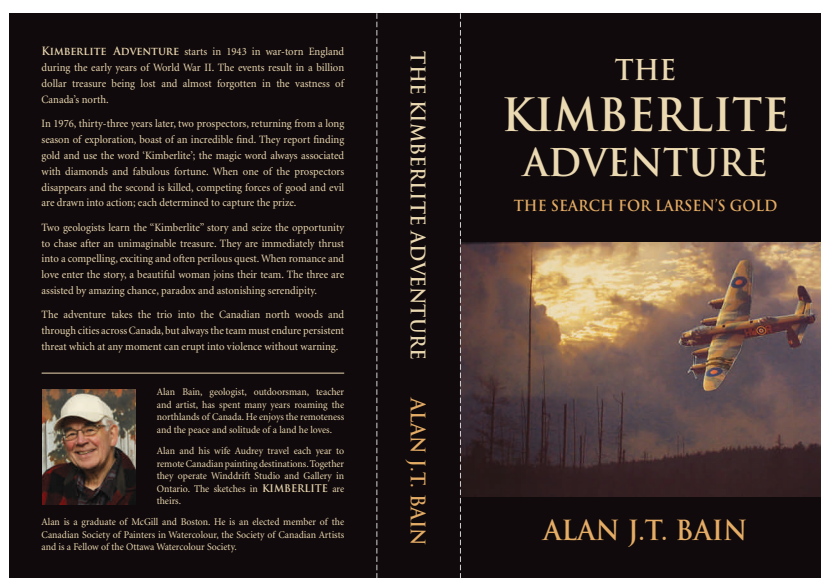
Galerie Old Chelsea, 783  
Route 105 QC

Wednesday to Saturday,  
11 a.m. – 6 p.m., Sunday  
11 a.m. to 5 p.m.

[www.cspratt.net](http://www.cspratt.net) Studio, 613-836-3614



\*\*\*\*\*



An adventure story. 516 pages –  
a winter's work. Easy read  
printing. \$25 a copy.

More info from Alan Bain  
[alanbain@cogeco.ca](mailto:alanbain@cogeco.ca)

## Workshops and Exhibitions (Cont'd)

Wet and Wild!  
Mixed Media Workshop

**July 16-17, 2016**, 9-4 p.m.

Are you ready to get bold and loose with your art?

Awaken your creative spirit at Shirley's exciting fabulous and fun workshop. Learn new techniques with acrylics and/or watercolour. This includes using hardware store materials and melting textiles into your paintings and jewellery.

There will be plenty of helpful demonstrations and personalized coaching.

As a treat, Michael will make his world famous oatmeal chocolate chip cookies! Scrumptiously good!

Workshops are suitable for beginner to advanced artists and are limited to 8 participants.

Fee is \$200 for the two-day workshop (includes the paint colours and selected other supplies).

Registration by mail: send a \$200 cheque to Shirley Mancino at 68 Rebecca Lane, Westport, ON K0G 1X0, or send an e-transfer if you do online banking. NB: If you need to cancel for whatever reason, there is no charge if you notify us a minimum of 21 days in advance of the start date. After that date, there will be no refund.

Contact: 613-273-2984 Email: [smcgroup@yahoo.com](mailto:smcgroup@yahoo.com)

See <http://shirleymancino.wordpress.com/> for a suggested materials list

Workshop Location: Workshops take place in Shirley's stunning lakeside studio in Westport. Enjoy the wonderful scenery, shopping, and hiking – a truly breathtaking destination. Great B & B's are a short walk away.



## Workshops and Exhibitions (Cont'd)

Anne Remmer Thompson will be taking part in these shows:

The New Art Festival, Saturday, June 18 and Sunday, June 19, 10- 5, Central Park, The Glebe, (Bank and Clemow).

Glebe Art in the Garden and Studio Tour, July 9 and 10, 10-4. Start at 357 Second Ave. See also <http://anneremmerthompson.ca/Welcome.html>.



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This workshop is postponed to August 2017. Please contact Shernya Vininsky [kv@ca.inter.net](mailto:kv@ca.inter.net) if you are interested in registering.

### Kathleen Conover

#### 4-Day Painting Workshop

Organized by  
Shernya Vininsky



*Take advantage of this special opportunity.  
Draw inspiration from an internationally renowned artist.*  
[www.kathleenconover.com](http://www.kathleenconover.com)

#### Registration Deadline: May 31, 2016

When: July 11 – 14, 2016  
Where: Le Marché Provigo  
16900 Trans Canada Highway  
Kirkland  
Cost: \$450 US

For more information, contact Shernya  
[kv@ca.inter.net](mailto:kv@ca.inter.net) or 514.892.2851

## 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 - [www.shirleymancino.com](http://www.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 - [kv@ca.inter.net](mailto:kv@ca.inter.net)

## List of OWS Executive Members

Position:	Name:
President	Rick Sobkowicz (613-825-0827 or <a href="mailto:ricksobkowicz@rogers.com">ricksobkowicz@rogers.com</a> )
Vice-President	Vacant
Secretary	Margaret Haydon (613-825-0827 <a href="mailto:haydonm@rogers.com">haydonm@rogers.com</a> )
Treasurer	Suzanne D'Aoust (819-561-5742 <a href="mailto:suzanne_daoust@videotron.ca">suzanne_daoust@videotron.ca</a> )
Webmaster	Victor Pavlov (819-561-5742 <a href="mailto:pavlov@videotron.ca">pavlov@videotron.ca</a> )
Exhibitions	Jean Sunter (613-828-6077 <a href="mailto:jeanesun@rogers.com">jeanesun@rogers.com</a> )
Exhibition Chair of WBSCG	Pauline Goss (613-491-1216 <a href="mailto:pauline.goss@me.com">pauline.goss@me.com</a> )
Newsletter Editor	Elizabeth Hogan (613-301-0226 <a href="mailto:liz33@rogers.com">liz33@rogers.com</a> )
Membership	Tong Li (613-435-1698 <a href="mailto:tongli2005@yahoo.com">tongli2005@yahoo.com</a> )
Social Convenor(s)	Janet Duggan (613-722-7914 <a href="mailto:montanajanet@yahoo.com">montanajanet@yahoo.com</a> )
	Lina Yachin (613-733-3095 <a href="mailto:lina.yachnin@gmail.com">lina.yachnin@gmail.com</a> )
Programs	Jane Barlow (613-224-4409 <a href="mailto:barlowjanem@gmail.com">barlowjanem@gmail.com</a> )
Publicity/Hardcopy mail	Sally Jackson (819-778-2737 <a href="mailto:sallyjackson@videotron.ca">sallyjackson@videotron.ca</a> )
Past President	Brenda Beattie (613-256-7250 <a href="mailto:brendabeattie@gmail.com">brendabeattie@gmail.com</a> )
Archives	Pat Smith (613-832-2259 <a href="mailto:pat@jazzbo.ca">pat@jazzbo.ca</a> )
Photographer	Renate Hulley (613-724-6458 <a href="mailto:renatehulley@sympatico.ca">renatehulley@sympatico.ca</a> )
Digital Images	Vic Dohar (613-825-7328 <a href="mailto:vicdohar@gmail.com">vicdohar@gmail.com</a> )
Communications	Rosy Somerville (613-839-1918 <a href="mailto:rosy.somerville@rogers.com">rosy.somerville@rogers.com</a> )
Advisors	Anne Remmer Thompson, Charlie Spratt Ted Duncan, Morton Baslaw

## Note from the Editor and a Letter

This will be short and sweet: Enjoy your summer and may you have plenty of opportunities to paint! Please think about taking photos of your travels and your painting adventures for the next issue of the newsletter, due the first week of September. Have a great summer!  
Elizabeth

The newsletter closes with a letter from Ken Finch, long-time member and Fellow of the Watercolour Society.

"What a pleasure it was to have been invited to take part in the 2015 OWS Fellowship Jury that was held on November 14 [2015] at Trinity United Church. For me it was an enriching and meaningful experience.

What struck me most about the Associate Members' paintings was how various compositions echoed in a very modern way 19th Century classical and romantic principles and values. Further to this, one could not help but admire, along with a certain empathy for the medium, the fine craftsmanship that was clearly notable in all of the candidates' paintings. N.B. I equate craftsmanship with technique, therefore an integral part of the work. One other observation was, at no time did process overpower content.

It has been said that perhaps painting is one of the very few unsystematic processes left to us in this modern technical age of ours. Perhaps, too, this is why throughout the centuries the Visual Arts have always been a strong spiritual force and a powerful means of expression and communication.

For some unknown inexplicable reason, Eugene Delacroix comes to mind, who simply wrote in one of his journals "Before knowing what the picture represents, you are immediately seized by its magical accord."

That's all for now.

Affectionately,  
Ken Finch  
Wednesday March 9th, 2016"