



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

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# NEWSLETTER

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'Rachel' by Sally Jackson



## Exhibition at Walter Baker Sports Centre

**April 1 to May 27, 2017**

Photos and text by Pauline Goss

Another successful exhibition by OWS members! Thanks to all members who presented paintings at the last Walter Baker exhibition. On exhibit were 19 fabulous paintings from our members. In case you didn't get a chance to participate or visit the gallery, we've included pictures below of what was entered.

The next exhibition is currently in place and can be viewed until July 29. As you may or may not know, Walter Baker exhibitions are open to all members, new or old, beginner, intermediate or advanced! The gallery space is refreshed on a two-month schedule, and we aim to target the delivery/pick-up date at the end of a month.

Here's what's current and coming:

May 27 to July 29 (current exhibit)

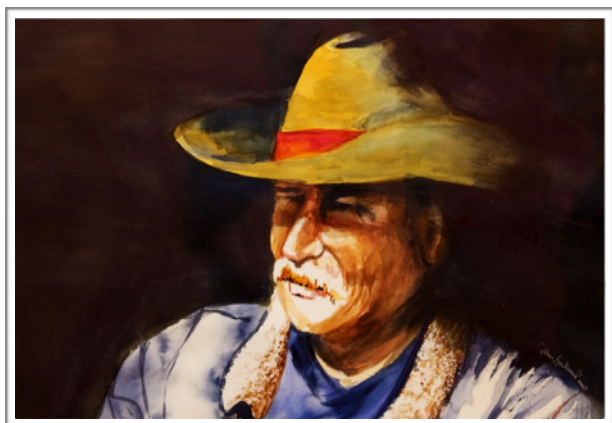
July 29 to end of September

End of September to end of November

You will receive advance notice of an upcoming Walter Baker exhibition via email, usually about two to three weeks in advance. As always, we thank the members for sharing their works of art with us and we look forward to seeing more at the next event. Paint, paint, paint! 😊

For the last exhibit, we had 7 members with a total of 19 paintings. Grateful thanks to all the contributing artists: Rachel MacDonald, Alain Godbout, Brenda Beattie, Diana Westwood, Chinh Nguyen, Pauline Goss, Barbara Brintnell.

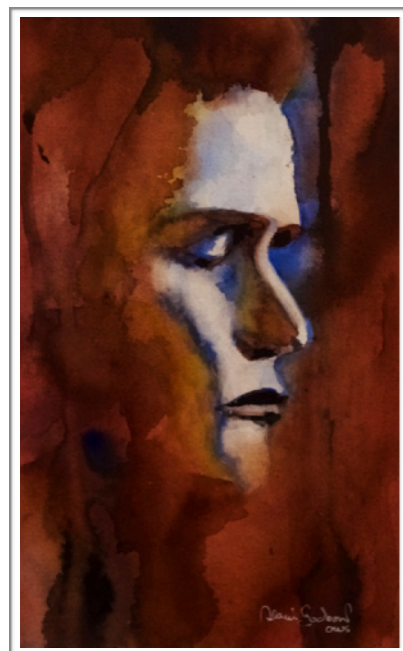
Please note that in the case where a member cannot pick up their painting at the allotted end date/time of the exhibition, alternate arrangements must be made and this information must be relayed to the organizer prior to the take-down. If you have any questions, please don't hesitate to call or send me an email. - Pauline 613-220-3738 or [pauline.goss@me.com](mailto:pauline.goss@me.com)



Above left, "The Horse Breaker" (18x24), and right, "Backroad Cantley" (16x20) by Alain Godbout



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



Above left and centre: "Tulips" (19x16) and "Sunflowers" (22x20) by Rachel MacDonald; Right, "Martha" (14x16) by Alain Godbout



Above left "Puddles" (24x20) and "Flower Bowl" (10x14), by Brenda Beattie; right, "Flowers and Cut Glass Vase" (28x21) by Diana Westwood

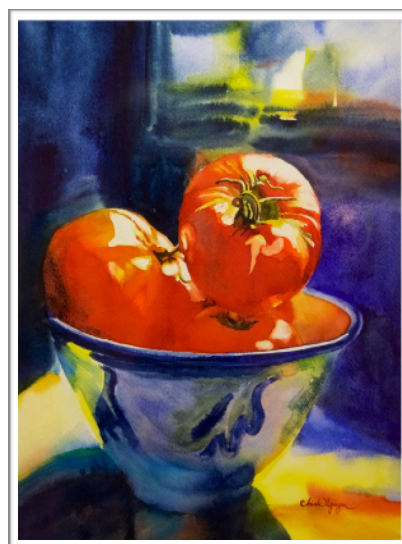
## Exhibition at Walter Baker Sports Centre (Cont'd)



Above left, "The Three Sisters" (17x20), by Brenda Beattie; right, "White Chrysanthemum" (8x9), by Diana Westwood



Above left, "Breezy Poppies" (23x30) and right, "Taste of Summer" (18x22), by Chinh Nguyen; above right, "Flowerscape" (8x9), by Diana Westwood





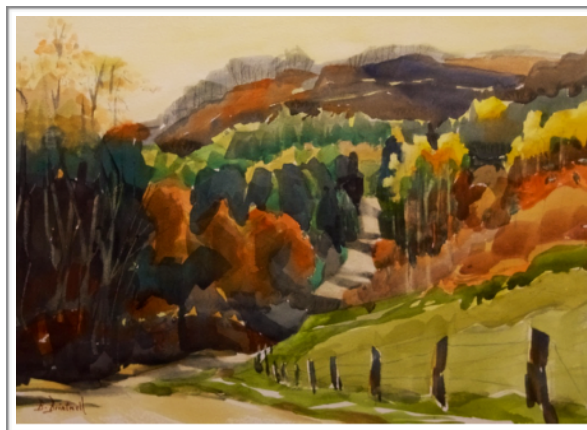
## Exhibition at Walter Baker Sports Centre (Cont'd)



Above left, "Spring Dance" (21x17), by Chinh Nguyen; above right, "Sparkle" (24x29), and below left, "Best Friends" (24x29), by Pauline Goss



Above, "Bark Lake Winter" (23x29), below left, "Reach for the Clouds" (23x29) and below right "Morning Sun in October" (20x26), all by Barbara Brintnell.



## Plein Air Painting in Algonquin Park

by Brenda Beatty



On the last weekend in April of this year, I went on a great adventure with two other members of the Watercolour Society: Charlie Spratt and Renate Hulley. Both Renate and Charlie have taken part in this paintout for many years, as have other members of the Society. This event is put on by the East Central Ontario Art Association (ECOAA), and on this particular weekend I met artists from Peterborough, Toronto, and Belleville, to name a few. In all there were 22 artists.

I arrived at the Algonquin East Gate Motel, where everyone stayed, on Friday afternoon and stayed until the following Monday afternoon. The owner, David Kay, is an artist and has a gallery at the motel; he's a member of ECOAA and was the prime organizer of this event. His buddy, Steve Dunsford, also an artist but currently into photography, owns the Mad Musher Restaurant, where we ate dinner each night.

On Friday night we had drinks and dinner at the Mad Musher and got to know each other. We were served dishes ranging from lamb stew to rainbow trout. Fabulous cooking!

Saturday morning we all met in the motel restaurant for an 8 o'clock breakfast, after which some of the artists teamed up. I was invited to paint with three ladies known as the "wild women", but they were going to drive down river and I wanted to paint in the park, so I set off alone. The "wild women" are three friends—Joyce Burkholder, Kathy Haycock, and Linda

Sorensen—who live in the area and have been painting en plein air at or near the park for many years. They have put out a book called "Wild Women: Painters of the Wilderness".

It was minus 4 degrees on Saturday morning, and I was glad I had brought my fleece-lined pants, fingerless gloves, and ear muffs! I had forgotten how much colder it can be in the park and how much more snow they get. Many of the lakes were still frozen over.

I went up towards Opeongo Lake and found a good spot to park my car. I set up my easel across the road and began to paint. Soon several other cars joined mine. I was surprised to see they were not artists; they were from the University of Guelph. They hauled a big ladder out of one of the vehicles and set off in different directions, ignoring me. A few cars with artists passed me, stopping to say it was too cold to paint and they would be back after lunch. I was on a roll and was well dressed, so I continued to paint.



Renate Hulley



## Plein Air Painting in Algonquin Park (Cont'd)

Around lunch I stopped to eat my peanut butter sandwich—I had brought a jar of peanut butter and a jar of jam, with some buns, for the weekend, as I did not want to have to stop because of hunger and I wasn't sure if I could find lunch in the park at that time of year.

The Guelph students stopped to chat with me and told me they were doing a bird study on grey jays. They were using the ladder to climb up to where the nests were to measure the babies. Grey jays stay in the park all winter. They store food under tree bark, in the trunks of trees. Some of the food they store is pieces of meat and fat they take from dead animals. Because of climate change and earlier spring weather, some of their food is going bad before other food arrives. The Guelph students are doing a study on the effects of this, and it was very interesting talking to them.

I painted that day until 3 p.m. and finished a small 12x8 painting. I got back to the motel in time for a shower before meeting the gang for drinks and a "show and tell" at the restaurant. There were some incredible paintings done that day! It was very inspiring and a little intimidating.



We had a fantastic dinner at the Mad Musher again, but it was late and we were tired from spending the day outside. In spite of that, Charlie Spratt gave a painting demo after supper. He told us he had started painting in watercolours when he became allergic to oil paint; he now paints mostly in acrylics and gave the demo in acrylics. He talked about his limited palette and showed us the painting he had done that day and what he didn't like about it. He then proceeded to paint another version of it, correcting a few things. I don't know how he was able to give such a good demo after painting all day!

Charlie Spratt

Sunday started out as a really nice day, and Renate and I set out together. She showed me where she had been painting the day before, but there wasn't a good place to park. I could have parked in a snowbank but was worried about getting stuck. I ended up painting from the parking lot of the visitors centre and did a very small painting of the totem pole there. I later ended up at Canoe Lake, where I started a watercolour of the frozen lake, with ominous grey clouds overhead.

Most of the artists decided to leave before supper on Sunday, but a few of us stayed one more night so we could paint on Monday morning. One more day in the park. I had seen a beaver lodge on Sunday that I decided to go back and paint.

Before leaving the motel, I went with one of the other artists to see David Kay's studio. I was amazed at the number of beautiful paintings he had stacked up against the walls; there were many paintings hanging on the walls as well. One canvas was approximately 4x3 feet, which he had painted outside in the winter. He told me he had brought it out in a truck, painted off the tailgate, and then ran up and down the road to warm up each time he got too cold. Then we went on to the Couples Resort, a luxury motel, to see the gallery of Gertrude Sorensen.

Finally we went out to paint. This took longer than I thought and we ended up heading back home around 4 p.m., tired but happy.

What a great weekend—new friends and a whole lot of inspiration!

## Introducing Artist Sally Jackson

by Elizabeth Hogan

Sally Jackson was born in England but moved with her family to Toronto when she was 11 years old. When she completed high school, Sally had her eye on the Ontario School of Art—but her father didn't see a future in art, so urged her to find a job.



At the time, a one-year course to become a teacher was available, so Sally enrolled in the new Toronto Teachers' College. A few months into her training, however, she decided it was not for her, so she found a job in an office and took night courses at the Ontario School of Art

as a way to feed her passion for drawing and painting. (Sally's first accepted work was the cover and some interior drawings for her high school graduating yearbook.)

A few years later, Sally met her future husband on a blind date; his career took them to Germany for three years and then back to New Brunswick and Quebec City.

While raising a young family and working at various government agencies, Sally's art took a back seat; it would be many years before she took up a pencil or a brush again. In 1977, when Sally retired from the government, she began to devote her time and energy to drawing and painting.

Sally studied under Pamela Cockcroft-Lasserre, who taught figure drawing at the Ottawa School of Art, and Leonard Gerbrandt, a member of the Ottawa Watercolour Society and Sally's first instructor in watercolour. It was Leonard who first urged Sally to join the OWS. Barry Seguin, who hosted Tuesday night figure drawing sessions in his studio, also had a significant impact on Sally's drawing and her approach to figures.

A love of both drawing and painting attracted Sally to the human figure. Although she has many sketchbooks filled with drawings and paintings of plein air outings—landscape and architecture mostly—Sally inevitably returns to portraits and figure work.



"July, Lac Clare" (OWS 57th Juried Show 2007)



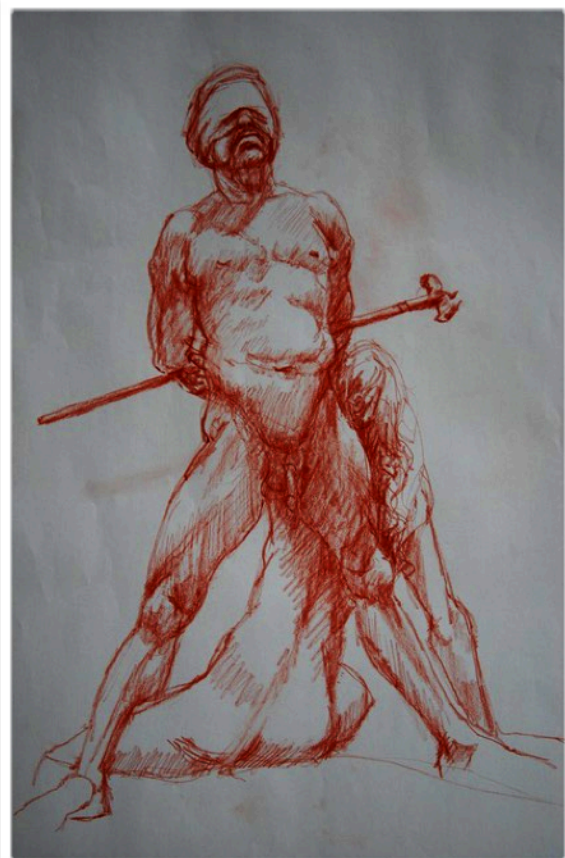
## Introducing Artist Sally Jackson (Cont'd)

A typical painting will take Sally about three hours to complete. She says, "It's all about the light and the glow surrounding a particular subject."

Not a particular fan of washy watercolours, Sally prefers to see the artist's strokes, the pencil marks. Favourite painters include John Singer Sargeant and J.M.W. Turner. Australian watercolorists also appeal to Sally because of their loose but strong style.

Other influences are Charles Reid, an American artist who is a self-taught watercolorist, and Alvaro Castagnet (see the March 2016 newsletter for an article on this artist by Janet Duggan). About five years ago, Sally took a watercolour workshop with Charles Reid in Rochester, N.Y., given by the New York Figure Study Guild. When Charles Reid came around to look at a watercolour Sally was working on, he immediately told her "Don't touch it; sign it."

Two other workshops of note for Sally were with Keiko Tanabe in Tuscany, Italy, and Alvaro Castagnet at the Hudson River Valley Art Workshops in Greenville, upstate New York.



The feeling of an immediate response and working without a safety net are just two reasons why Sally prefers working with watercolour. She was never attracted to oil paint, did contemplate working in pastel at one point, but eventually came to watercolour as her medium of choice. The "aha" moments in watercolour appeal to Sally as well as sometimes getting a result that she can't always reproduce.



## Introducing Artist Sally Jackson (Cont'd)

Sally doesn't come to her art from an intellectual perspective. She says it's more of an animal response to the materials and what is in front of her. She seldom uses photographs because she gets more of a sense of her subject matter by painting in real life. For portraits she finds that over a three-hour period she can come to know her subject a little better and incorporate that into her work.

Sally's advice to someone starting out is to first learn to draw; it's the foundation. Then you can capture a scene. She also advises following the rules, but not to be too slavish to them; learn to take chances.



Watercolour is a powerful medium, Sally says, and sometimes you need to let it have its head.

Any artist, Sally says, has to work towards their own personal style, but once you've nailed a technique, try something new, change the subject matter, keep moving. It will show in the work.

Sally belongs to The Bottom Line, a figure drawing group run by Colin Buckett at the Sandy Hill Community Centre, and attends the open sessions at the Sandy Hill Life Drawing Workshop on Wednesday evenings.

Sally has been a member of the Ottawa Watercolour Society for 15 years. She was a member of Galerie Old Chelsea for three years, and her first juried show with the OWS was at the Cube Gallery in 2007.

Currently Sally has three paintings on display at Linart Gallery in Cantley, QC, as part of the Watercolour Society's 75th Juried Exhibition (including "Tiger's Eye" above and "Nat" right) on now until June 18.





## Watercolour Jewels – 75th OWS Juried Exhibition

by Pauline Goss

The 75th juried exhibition is under way!

The jury took place at Bell's Corners United Church, and a total of 42 paintings were selected by a team of 4 jurors.



Jury members view paintings

The vernissage for the 75th OWS juried exhibition and award ceremony was held on June 4 at Linart Gallery in Cantley, QC (below). There was a great turnout, with about 60 in attendance. Guests mingled and chatted while enjoying wine and cheese and various other delicious goodies.



Congratulations to the Award winners and to all the members who were selected to exhibit in the 75th. The paintings will be on display until June 18.

A cash prize was awarded to Anne Remmer Thompson for Best in Show for her painting, "White Sisters". A second cash prize will be presented to the member whose painting wins the People's Choice Award and will be announced at the end of the exhibition. The cash prize and certificate will be awarded at the vernissage for the 76th Exhibition.

Special thanks to Janet Duggan, Sally Jackson, and all who gave a helping hand with the organization and hospitality of this event.

## Award Winners of the 75th OWS Juried Exhibition



Above left, "White Sisters", by Anne Remmer Thompson, Best in Show Award; right, "Eclatement", by Gisèle Lefebvre, President's Award (Pauline Goss)



Above left, "Algonquin Pond", by Alan Bain, Morton Baslaw Award (Brenda Beattie); right, "Jayne II", by Lee Hull, Juror's Award (Lina Yachnin)



## Award Winners of the 75th Juried Exhibition (Cont'd)



Above left, "Awakening to the Shadow", by Jane Barlow, Juror's Award (Pam McKinnon); right, "Village #3", by Rosy Somerville, Juror's Award (Mary Nunn)



"Shine Jewel", by Chinh Nguyen, Juror's Award (Lina Duguay)

## The News from Manchester

by Rosemary Randall

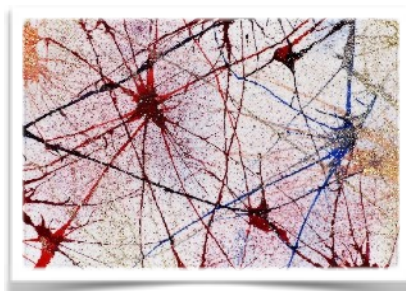
Greetings All,

It is great to read of the Society's news and everyone's successes.

I have been having fun with some little colourful abstracts.



Left, "The Shard of London"



Right, "Networking"

It's quite different from doing an architectural commission with a time constraint. And in London, the Shard actually lights up in colour at Christmas.

I have opened an Air BnB, the Paint Inn, where I also offer painting classes, workshops in Composition, Perspective and 17th Dutch Still Life. I also do tours of great places in Manchester to see or to paint en plein air, such as the Roman ruins, the Shambles, canals, art galleries, day trips to the beaches and castles of Wales, or a trip on the ferry up the Mersey to Liverpool.

The colours in the clouds here are absolutely stunning and constantly changing. The 14th century Shambles (middle photo) is an amazing building and pub. Each of the tours ends with a visit to a unique, historic, quaint or haunted pub. I am still busy researching this!



My latest find, far right, is on the Rochdale canal.

The last bit of news is that my daughter Elisabeth will be graduating next month with her Master's in Paper Conservation from the University of London, and then she's off to work in Dublin and Wales.

I wish everyone a great summer of painting.

Cheers,  
Rosemary



## PAPER PROBLEMS

by Mary Nunn



I've been struggling with my go-to paper for a few years, namely 300 lb Arches; I buy 50 to 100 sheets at a time. I've noticed in the last few years that it just hasn't been working for me. At first I thought it was me, but then I realized it was the paper's surface. The paint doesn't move in expected ways and it is missing its sparkle.

I now believe that the paper is the most important component of the painting experience.

When I asked about the experience of other Society members, there were many responses:

Anne Remmer Thompson has experienced similar issues with 300 lb Arches. Jean Sunter also uses this paper. Janet Duggan uses 140 lb Fabriano. Pauline Goss orders from the U.S. and is pleased with 300 lb Arches. Pauline also commented on the difference in 140 lb paper sheets and when it is in block form. Adriana Saba and her students love Fabriano. Rachel

MacDonald is a fan of Kilimanjaro, which is made in Italy, and she orders from Cheap Joe's in the U.S. However, someone else mentioned that it doesn't scrub well. Brian Seed uses 140 lb Arches. Danielle Beaulieu uses Fabriano and Arches.

David Lidbetter, an artist and art materials guru, says: "I know you have been struggling with this issue for many years now. In my opinion, there is no reason to talk to Deserres or Curry's or anybody in the retail business about it—because they really can't do much about it and the majority of people are not complaining. It seems the few that pop up are satisfied with an exchange or free paper. Even talking to the North American distributors probably won't get you anywhere (Winsor & Newton has taken over this role from Talens). In my opinion you have to go to the source in France and talk directly to Arches. Unfortunately, it's all about money—and until they see a worldwide drop in sales and a verbal revolt from artists, it's not going to amount to much."

It is fascinating to see how few people are using Arches paper, once the gold standard. I have used Waterford 300 lb in the past and it's fine. At this point I'm using Fabriano 300 lb and I can work with it. I've also been exploring Aquarius II; it is 80 lbs and it does lay flat, which is a positive. It runs around \$5 a sheet, but colour layering is an issue.

Thanks to the members who shared their preferences and successes.

## Programs Report

by Jane Barlow

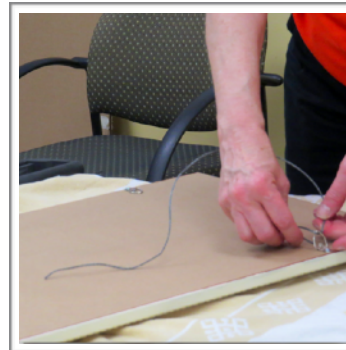
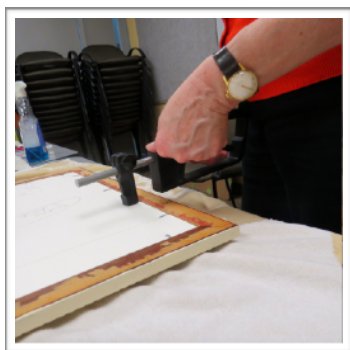
### May 27 Framing Information Session

Pam McKinnon, long-time Fellow of the OWS and experienced framer of artwork, came to share her years of expertise in this subject, and what a jewel of a morning it was. She took us step by step through the process of framing a watercolour in a wood frame, double matting, and installing the hardware. She made the process look so smooth and effortless that even people experienced in this learned something of value.

Pam makes a point of finding the most cost-effective way to approach her own framing while at the same time making sure it will stand the test of time. She seeks out cheap used frames with glass and then repaints them with Annie Sloan chalk paint, which she then finishes with wax. She can even make a simple Ikea frame look expensive. Apparently few framers demand the use of UV protection glass, so this dramatically reduces the cost of glass.



She demonstrated how to create double mats, using the glass as a measure, and reminded us to be sure to use a new blade for each mat so that we have clean bevelled edges. She hung the artwork, hinging it with Framer Tape II. After this, she cleaned the glass. She advised us that the best way to keep your glass lint free is to never move it, but bring the artwork and acid free foam core to it.



When sandwiched together, place all into the frame. Using a frame staple gun she inserted staples to keep the glass and artwork in place and finally glued a brown paper backing to seal it with double-sided tape. After installing D-rings and wire, securely double wrapped through the D-ring, all was done—a beautiful professional job.



## Programs Report (Cont'd)



Many thanks to Pam McKinnon for this excellent information session.

I am posting some links below for places to find some of the supplies.

<http://www.malenka.ca> for the Annie Sloan paint and wax. They will also demonstrate how to apply these.

<http://chops.ca> This is a wholesale art supply store that supplies bulk acid-free foam core, mats, and frames.

Telco 2000 Picture Framing Supplies in Manotick is a good source for bulk glass in standard sizes, Framar Tape II, double-sided tape, and rolls of framing wire.

Home Depot for a roll of brown paper.

Lee Valley for framing staple gun and staples. <http://www.leevalley.com/en/wood/page.aspx?p=32118&cat=1,43293>

Michaels <http://canada.michaels.com> for blades for mat cutter. Look for coupons in the Ottawa Citizen for sales.

## Critique with Ted Duncan



The last critique was held on April 29 in Bells Corners at the Centennial library branch, a lovely location. Ted Duncan, Fellow of the OWS and long-time teacher of watercolour, was kind enough to donate his time and share his ideas about technique and composition.

About eight members attended, which gave us ample opportunity to thoroughly discuss, in a friendly and constructive way, a couple of paintings for each artist. It is clear that it is an eternal process to develop ourselves into successful artists, and to have constructive feedback from our peers is invaluable.

To be an artist can be an isolating experience, and sometimes it is easy to get so close to your work that it is impossible to see it anymore. Fresh eyes have a new view and can often see something as valuable that we may not and suggest ideas that we are no longer able to consider, particularly when it comes to letting go of aspects of the work that we love that may be confusing the painting.

I will be setting up more critiques in the fall and next winter, and I encourage you to come and experience the process.

The Don Andrews workshop scheduled for the fall is now full.



## New Members' Corner

by Pauline Goss

Are you a new member or have recently joined the Ottawa Watercolour Society? Here are five new members who have joined us in 2017:

Chinh Nguyen  
Diana Ruth Westwood  
Victoria Young  
Grace Gao  
Setor Awuye

Welcome to the team!



In the spotlight: Chinh Nguyen

In this section we are highlighting the works of new members. For this edition of the newsletter we are pleased to introduce you to Chinh Nguyen. Chinh has already participated in her first OWS juried exhibition (75th) where she was presented with a Juror's Choice Award from Lina Duguay (Linart Gallery) for her painting "Shine Jewel". Chinh has three paintings on display at Linart Gallery and has also participated in the Walter Baker exhibition. I asked Chinh to provide us with some insight into her world as an artist. Here's what she said:

1. As a new member, what attracted you to join the OWS?

Chinh: Being a watercolorist, I think the Ottawa Watercolour Society is the best fit for me. By joining the group, I have the opportunity to meet fellow artists, see what other artists are doing, and gain some exposure for my artwork as well. I will also have a chance to participate in the group art shows or workshops.

2. How long have you been painting?

Chinh: I have always had an interest in art and I love to draw and paint. I have been a hobby watercolorist for many years, but about two years ago I decided to paint full-time. Being primarily self-taught, it has been a challenging journey, not only artistically but professionally as well.

3. Where do you feel you are in your journey with watercolour?

Chinh: It has been an amazing experience so far! My highlights are a recent solo show at the Shenkman Arts Centre (February 2017) and the 75th Juried OWS group show (May 2017). I was so thrilled. At this point, I still don't see my style as defined—I'm continuing my journey to discover my artistic voice. I'm also still learning new techniques and exploring new projects and ideas.



## New Members' Corner (Cont'd)

4. How much has your style changed and evolved over the years?

Chinh: As a creative person, I am always painting different subjects, learning new techniques, making mistakes, and discovering new solutions on my way to becoming a better watercolorist. I see colours, textures, and light as the critical elements in my painting. Looking back over all my work, I can see growth in how I handle those elements. As I move forward, I'm starting to paint more loosely—I'm eager to see how my work continues to develop.

5. What do you LOVE about watercolour?

Chinh: People say that watercolour is the most difficult medium to work with and I love the challenge! I also love the transparency, the vibrancy, the way colour becomes luminous. I also love the way colour can bleed with different papers and techniques—there's something about the fluidity that I just love.

6. What's your favourite colour palette?

Chinh: I use Daniel Smith, Winsor and Newton, and DaVinci watercolour paint. I also occasionally use Grumbacher or Holbein watercolour paint. I love all the colours and I look forward to experimenting with new ones. My favourite colours at the moment include Quinacridone Gold, Amethyst Genuine, Indigo, Phthalo Turquoise, Cerulean Blue, to name a few.

7. What inspires you to make your paintings?

Chinh: Just about everything! I am excited and inspired by what I see every day—I just want to paint. I take inspiration from my own photography. My camera reveals to me how intricate simple things are and how they reveal the play of light, colour, and texture. Watercolours, with their luminous colour and transparency, let me pay loving attention to that beauty.

8. How important is the drawing process before you start a painting?

Chinh: I have learned that a good drawing will enrich a painting, so I try to do a good sketch before I start a painting. Sometimes I make few quick watercolour sketches to test colours and tonal contrast. I don't worry much about the drawing process when I work on my sketchbooks.

9. Do you paint on location or from your studio, and what works best for you?

Chinh: I don't like the wind and the cold, so I prefer painting in my studio. Having everything that I need in my studio helps me to concentrate on my painting. I would like to sketch on location (urban sketching) in the future.

10. What are some valuable tips that you would offer to a fellow watercolour artist?

Chinh: • Create what you love and what makes your heart content. Be persistent, always.

• Enjoy the process and don't worry too much about the outcome. It's only a piece of paper—you can paint the other side of it, or start a new one.

## New Members' Corner (Cont'd)

- It will take many years to master the medium, so practice, practice, and more practice, and don't be afraid to make mistakes.

11. What is the best advice you have ever been given?

Chinh: Here are a couple of quotes that I depend on when I lose focus or confidence:

"Don't think about making art, just get it done. Let everyone else decide if it's good or bad, whether they love it or hate it. While they are deciding, make even more art." — Andy Warhol

"To practice any art, no matter how well or badly, is a way to make your soul grow. So do it." — Kurt Vonnegut



Follow my artistic journey on Facebook at Chinh Nguyen Art Studio.

Well said, and thanks so much for sharing. 😊

In the next newsletter (September 2017) we'll be highlighting Victoria Young.

## Young at Art Awards and Ceremony



Congratulations to Grace Gao, whose painting "Breathe" was selected as the best watercolour artwork in the junior class in the 2017 Young at Art exhibition for Ottawa West Exhibition. Grace is now a member of the OWS.

Pictured from left to right: Grace Gao, Yigga Zhang, Pauline Goss



## President's Message

by Pauline Goss



This first half of 2017 has been a busy one, with the coordination and execution of several watercolour art events and activities, including: the 75th juried exhibition and vernissage, the Walter Baker exhibition (open to all), an art critique, a framing workshop, the Young at Art awards and presentation, a website facelift, and of course planning new events, such as upcoming watercolour workshops and future OWS juried shows, is always on the list!

As for the 75th juried exhibition, Watercolour Jewels, it is ongoing at Linart Gallery in Cantley, Quebec. You may have read via email notices that there were issues caused by recent flooding in that area. Although this affected some of the planning and dates for this show, everything worked out great. We are thankful to the owners of the gallery for their flexibility and generosity, as they agreed to postpone the vernissage and provide two additional bonus weeks of exhibition time. It's a great venue and one that we will definitely be revisiting!

In this newsletter we are introducing the New Members' Corner. This edition highlights the work of Chinh Nguyen and Grace Gao. Chinh is a watercolour artist, photographer, and graphic designer, and Grace is a watercolour artist and recipient of an award at this spring's Young at Art juried exhibition. Every year OWS participates in the selection for best painting in the watercolour division of Young at Art, and it is with great pleasure that we offer the winners a two-year OWS membership. "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 exhibition, held annually since 1996, represents a tremendous opportunity for the public exhibition and recognition of the creative efforts of these young local artists." (check it out on Facebook: <https://www.facebook.com/youngatartottawa>)

As always, we try to include in the newsletter as many pictures as possible, so feast your eyes because our members are truly fantastic artists! Thanks to all for the contributions, and special thanks to Elizabeth who does such a fabulous job at putting it all together.

We hope to see you at an upcoming event, and if you have ideas or suggestions you would like to share, we'd love to hear from you.

Read the newsletter, feel inspired, and let's get back to the joy of painting.

"Art washes away from the soul the dust of everyday life." — Pablo Picasso

## News from Around the Society



The Canadian Parks and Wilderness Society, Ottawa Valley chapter, will be hosting their first annual Dumoine River Art Camp in August and have selected OWS Fellow Vic Dohar as one of the participating artists. The Art Camp will bring together artists working in different mediums, creating works of art while exploring the Dumoine River and becoming inspired by this magnificent landscape. This will be followed up next winter with two gallery shows displaying the works derived from this art camp. One show will be located at Art Brûlant and Impressions Gallery in the Pontiac region, and the second show will be in Ottawa to reach a wider audience.

There will also be an artists' evening and Fundraising Gala during the Ottawa showing.

In addition to finding the time to paint watercolours, Vic is also an active Scout leader, enjoying the outdoors—canoeing, camping, and kayaking. The Dumoine River and its surrounding wilderness will be the ideal setting, providing plenty of plein air opportunities. You can follow up on Vic's journey at the Art Camp on his website at <http://vicdohar.com/events/cpaws-dumoine-river-art-camp>.

This past April, at the Nepean Fine Arts League's Spring Art Show, Vic Dohar was awarded the People's Choice Award for best artist at the show. The show, which featured 40 member artists and is always held at the Ukrainian Banquet Hall, was very well attended.

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"Ferns and Flowers", by Peter Leckett (OWS, CSPWC, SCA) will be on the front cover of the Canadian Journal for Rural Medicine, July issue.





## News from Around the Society (Cont'd)

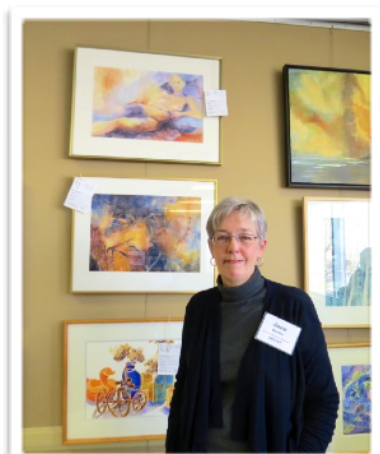


An article on page 30 of the West Carleton Review (see link below) shows a painting Pat Smith did for Canada's 150th. A neighbour, Dr. Roland Armitage, planted a Canadian flag on a beaver hut five years ago. Not long after that, Pat happened to be driving by; she saw the flag and took a picture. But it wasn't until two weeks ago that she discovered it was planted by Roly Armitage. Pat got in touch and he said he would be pleased to have a picture taken with her and the painting.

<https://issuu.com/westcarletonreview/docs/westcarleton052517>

\*\*\*\*\*

On March 4 of this year, three OWS artists took part in the Art Lending of Ottawa show at the RA Centre: Jane Barlow, Renate Hulley, and Anne Remmer Thompson.



\*\*\*\*\*

Brenda Beattie sends along a link to an interesting article on varnishing watercolours. This page has a further link to the Golden site where they talk about their varnish.

<http://www.outdoorpainter.com/can-watercolors-be-varnished/>

## News from Around the Society (Cont'd)

Sally Jackson recommends this article, "20 Master Watercolor Teachers Offer Their Best Advice":

[http://view.artists-hub.com/?](http://view.artists-hub.com/?j=febf1d747067017b&m=fea615737566057d77&ls=fdef1573756cod7571167773&l=fed415717660057c&s=fe271673736coc7d771778&jb=ff961174&ju=fe5b10767564od747017&et_mid=945356&rid=236880238&utm_source=newsletter&utm_campaign=ad-cja-nl-170522&utm_content=945356_EDT_ADE170522&utm_medium=email&r=0)

[j=febf1d747067017b&m=fea615737566057d77&ls=fdef1573756cod7571167773&l=fed415717660057c&s=fe271673736coc7d771778&jb=ff961174&ju=fe5b10767564od747017&et\\_mid=945356&rid=236880238&utm\\_source=newsletter&utm\\_campaign=ad-cja-nl-170522&utm\\_content=945356\\_EDT\\_ADE170522&utm\\_medium=email&r=0](http://view.artists-hub.com/?j=febf1d747067017b&m=fea615737566057d77&ls=fdef1573756cod7571167773&l=fed415717660057c&s=fe271673736coc7d771778&jb=ff961174&ju=fe5b10767564od747017&et_mid=945356&rid=236880238&utm_source=newsletter&utm_campaign=ad-cja-nl-170522&utm_content=945356_EDT_ADE170522&utm_medium=email&r=0)

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An exhibition of works by Ted Duncan will be held in Bancroft May 31 – July 1, 2017.  
Opening Reception: Friday, June 2, at 7:30 p.m.

Link to Gallery: <http://www.artgallerybancroft.ca/index.php/shows-events/art-gallery-bancroft-coming-shows>

\*\*\*\*\*

You may recall that Monique Huneault gave a workshop on acid-free tissue paper in March 2016. Monique has finished the painting (shown here) she demonstrated with the group. Check out the June 2016 newsletter for the article on her workshop.



## News from Around the Society (Cont'd)

**Opening June 3, 2017**

Meet the artists at the  
Opening from 6-9 pm

**Charles Spratt**  
*Two*  
**Visions**  
**Mary Dorland**

**June 3 – July 7, 2017**

Admission is FREE • All works are for sale.

**applecrate** galleries.ca 5530 Manotick Main St.  
applecrategalleries.ca

Two Visions: an exhibition of paintings by Charles Spratt and Mary Dorland, June 3 to July 7 at the Applecrate Gallery at 5530 Manotick Main St. in downtown Manotick.

The exhibition will include new paintings from Charlie's recent painting trip to Algonquin Park in April—"The park is one of my favourite places to paint and we were blessed to find spring conditions with patches of melting snow."

Ottawa painter, Mary Dorland, originally from Montreal, is recognized for her beautiful oils and pastels, with scenes from the Kamouraska Region of Quebec and the Ottawa area.

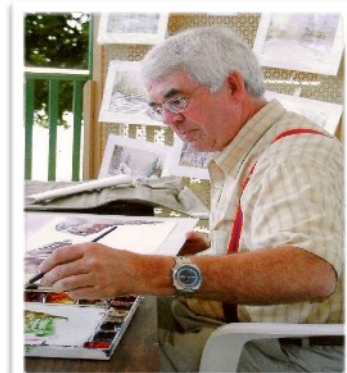
[www.cspratt.ca](http://www.cspratt.ca)

Facebook: The Art of Charles Spratt

\*\*\*\*\*

**INVITATION:** All our friends in the Ottawa Watercolour Society are cordially invited to "Together through all the Years", a retrospective exhibition of Alan and Audrey's artworks produced during 50 years of sharing art together.

Vernissage: September 22, 1 – 4 p.m.  
Marianne Van Silfhout Gallery  
St. Lawrence College  
2288 Parkdale Ave, Brockville, ON



(A more in-depth article about Alan and Audrey Bain will appear in the September 2017 issue of the newsletter.)

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## News from Around the Society (Cont'd)

Audrey and Alan Bain visited Hanna MacNaughtan's exhibit at the Marianne Van Silfhout Gallery in Brockville. Alan says, "She filled the gallery with life and enthusiasm; that's how we reacted to her artworks. There were several large pieces that had a melody all their own. We could stand in front of almost any painting and have it talk to us. Hanna then played her harp. She kept the whole audience locked still to listen. We began to see where her paintings came from. Enjoyable evening."



Left to right: Hanna MacNaughtan, Curator Christine Chrysler, Audrey and Alan Bain Below: Some of Hanna's soapstone sculptures.



## Upcoming Events/Workshops

Hurry! There is some space available in the June workshop if you are still vacillating about attending. I am having fun with this steampunk concept but wonder whether it really constitutes fine art. Please let me know what you think. The piece here is entitled "Geared For all Time".  
Cheers, Shirley

The first Wet and Wild: June 10-11

Great fun for beginners and experienced artists. Get looser and bolder with your art. Combine paint and melted fabric, collage with paper, paint skins, and embellishments such as metals, and polymer clay. Design and composition are emphasized, whether you work realistically or in the abstract. Melt and burn your way to wonderful results and set your painting life on fire!

See: <https://shirleymancino.com/workshops/> for more details and how to register or call Shirley at 613-273-2984.



## Upcoming Events/Workshops (Cont'd)

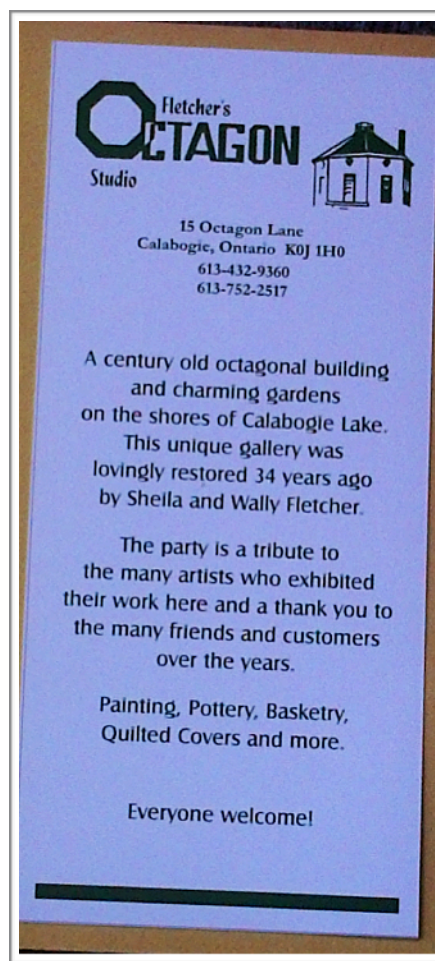
### ORLÉANS ART STUDIO TOUR 2017

The 11th annual tour, with 14 artists and 9 studios.

June 10 and 11 - 10 a.m. to 4 p.m.

For details visit our website [www.oast.ca](http://www.oast.ca) and [www.facebook.com/ART.TOUR.OAST](https://www.facebook.com/ART.TOUR.OAST)

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**List of OWS Executive Members****Position:**

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Secretary

Treasurer

Webmaster

Exhibitions

Exhibition Chair of WBSCG

Newsletter Editor

Membership

Social Convenor(s)

Programs

Publicity/Hardcopy mail

Past President

Archives

Photographer

Digital Images

Communications

Advisors

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Anne Remmer Thompson, Charlie Spratt,

Ted Duncan



## 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](mailto:liz33@rogers.com).)

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Alan Bain - [alanandaudreybain.com](http://alanandaudreybain.com)  
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)  
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Ted Duncan - [tedzworks.com](http://tedzworks.com)  
Arlette Francière - [arlettefranciere.com](http://arlettefranciere.com)  
Pauline Goss - <http://www.pasigodesign.com>  
Ann Gruchy - [anngruchy.com](http://anngruchy.com)  
Eileen Hennemann - [ekhennemann.com](http://ekhennemann.com)  
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Pam McKinnon - [pammckinnonart.com](http://pammckinnonart.com)  
Shirley Moulton - [shirleymoulton.com](http://shirleymoulton.com)  
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Rosemary Randell - [rosemaryrandell.com](http://rosemaryrandell.com)  
Adriana Saba - [adrianasaba.com](http://adrianasaba.com)  
Patricia Smith - [jazzbo.ca](http://jazzbo.ca)  
Rosy Somerville - [rosysomerville.com](http://rosysomerville.com)  
Betty Sullivan - [bettysullivanart.com](http://bettysullivanart.com)  
Charles Spratt - [cspratt.ca](http://cspratt.ca)  
Anne Remmer Thompson - [anneremmerthompson.ca](http://anneremmerthompson.ca)  
Shernya Vininsky - [kv@ca.inter.net](mailto:kv@ca.inter.net)

## Note from the Editor

As I write this, the sun has decided to finally make an appearance. Let's hope the summer brings lots more of it!

Thanks to everyone for sending submissions for the newsletter. As you can see, it's a long one this time—and that's a good thing! An article you will see in the next issue is an in-depth piece on Alan and Audrey Bain in time for their retrospective at the Marianne Van Silfhout Gallery in Brockville in September. I hope you will also think of letting your painting friends know what you've been up to over the summer—and send along your pics too. You can also send me anything you'd like to have posted on the Facebook page at any time.

Until September,  
Elizabeth  
[liz33@rogers.com](mailto:liz33@rogers.com)