



Ottawa Watercolour Society
La société d'aquarelle d'Ottawa

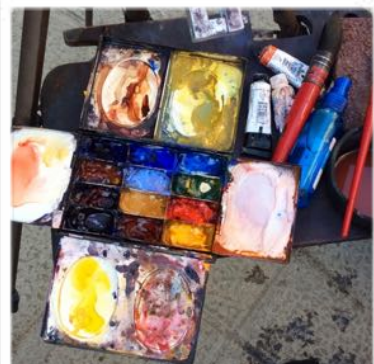
NEWSLETTER

“Wright Street, Old Hull” by Alain Godbout



My Workshop with Alvaro Castagnet, the Passionate Painter

by Janet Duggan



"The world would be a safer place if everyone studied watercolour." That was my pronouncement at the end of a week spent with 23 artists from all over the world who gathered last September for a workshop with Uruguayan painter Alvaro Castagnet in Girona, Spain.

Girona is an ancient pre-Roman city, the best-preserved medieval city in Europe. It's located an hour northeast of Barcelona, near the French border and 30 minutes from the Costa Brava.

Built into a steep hillside and surrounded by high Roman walls, Girona's narrow streets and passageways reveal a rich history, with centuries of Roman, Arab, Jewish, and Catholic influences. These days no cars are allowed within the ancient walls, so coupled with glorious Spanish sunshine, it's an ideal location for plein air painting.



Over dinner on the evening of our arrival, we quickly discovered just how "global" we were: India (4), Japan (3), Taiwan, Australia, South Africa, Patagonia, Costa Rica (2), Italy, Turkey (2), UK (2), Denmark (2), Kazakhstan, and Canada (2). For a week we all stayed at the same hotel within the walls of the ancient city, ate our meals together, hiked to the plein air sites, attempted to paint "à la Alvaro", laughed together, and by week's end had forged many lasting friendships.



My Workshop with Alvaro Castagnet (Cont'd)



Alvaro is passionate about watercolours as the perfect painting medium, and his vivacious Latin personality thrives on being with people. Immediately the atmosphere was fun. Girona's scenery offers a potential painting everywhere you look. Each morning we toted our painting gear to watch his demo and then tried our best to paint a similar-styled painting.

After lunch it was off to the next painting site, a second demo, and a second attempt to paint our own. This was the pattern for the week—with the exception of two days when we took a bus to nearby quaint scenic coastal towns to paint there as well.

One day it was "Catalonia Independence Day". When we arrived to paint Girona's main square, to our surprise we discovered a band playing traditional music and hundreds of people gathering to dance the "Sardana".



Catalan flags fluttered from every balcony in sight. It was an emotional day—listening to the music and watching the dance of such an ancient culture—and a very magical experience to paint.

Dinner each evening was arranged at a different restaurant, to ensure we had the opportunity to enjoy all the varieties of Catalan food. And dining in Spain means one doesn't even go to dinner until 9 p.m.!

My Workshop with Alvaro Castagnet (Cont'd)



As he painted and taught, Alvaro repeatedly stressed that every painting needs four pillars:

Colours: expressive and harmonious

Shapes: one continuous shape—forget the details

Values: four (two light and two dark)

Edges: hard, soft, broken, and lost

And “the lion in your work” —spirit, passion, vision, the reason you painted the scene.

One more to remember: “Practice, Practice, Practice!”

The final evening we gathered for Alvaro’s critique of our week’s work. No matter what level our ability, he focused on the good work and progress that had been made. With gentle humour, he had us all laughing hysterically at our own mistakes.

Alvaro’s five-day course is one of many professional watercolour workshops offered each year by EPC – “Enjoy Painting Catalonia”. EPC is extremely well organized by Angela Barbi, who ensures that the needs of each artist and student are met and that everyone has a good time painting in Catalonia, Spain. EPC’s watercolour instructors are some of the world’s best, and Girona’s setting is every artist’s dream. The course fees included tuition, hotel, breakfast and dinner (with wine), and ground transportation to and from the Barcelona airport.



My first international workshop was SO much more than I bargained for, and I’m now regularly in touch with many of my new “art friends” on Facebook. They post their work as well as their colleagues’ paintings, so I see what’s happening in watercolour all over the world. I’m soon off to Japan and Shanghai for my next painting/workshop adventure with some of my “new friends” from Japan, Australia, and Canada—all of whom I met in Girona.

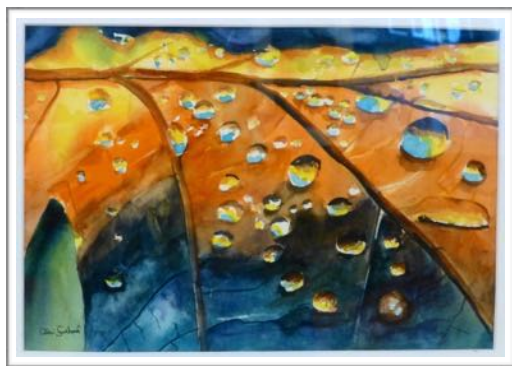
Exhibition by OWS members at Walter Baker Sports Centre January 30 to April 2, 2016

by Rick Sobkowicz

Ten members of the Ottawa Watercolour Society have 22 paintings on exhibit at the Walter Baker Sports Centre Gallery. Grateful thanks to all the contributing artists for their artwork: Jane Barlow, Meenu Bauri, Brenda Beattie, Janet Duggan, Alain Godbout, Pauline Goss, Linda Hillier, Renate Hulley, Monique Huneault, and Rick Sobkowicz.

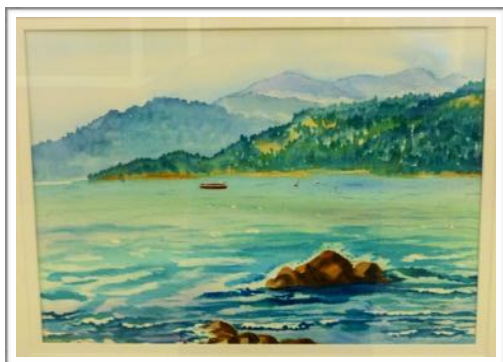


Above from left, Coneflower, watercolour by Linda Hillier, 26"x26" (\$500); Winter Birch, watercolour by Alain Godbout, 16"x20" (\$200); Maria's House, watercolour by Brenda Beattie, 16"x 20" (\$225).



Above from left, Fall Droplets, watercolour by Alain Godbout (\$200); The Nature of Things, watercolour by Pauline Goss, 10"x14" (\$250); Bridge to Girona, watercolour by Janet Duggan, 11"x 15" (\$325).

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



Above from left, English Bay, watercolour by Brenda Beattie, 10"x14" (\$400); Cascade, watercolour by Linda Hillier, 16"x20" (\$325); Final Bike Ride, watercolour by Rick Sobkowicz, 12"x15" (\$425).



Above from left, Out of the Shadows, watercolour by Jane Barlow, 10"x12" (\$200); Peace of Mind, watercolour by Jane Barlow, 10"x12" (\$100); Engrenages (Gears), watercolour by Alain Godbout, 18"x26" (\$300).



Above from left, Les Majestueux (Baobabs), watercolour by Monique Huneault, 18"x11" (\$465); Fall Bouquet, watercolour by Renate Hulley, 12"x15" (\$245); Lac Clair, watercolour by Janet Duggan, 9"x 12" (\$275).

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

Above from left, Cheeky, watercolour by Jane Barlow, 10"x12" (\$250); My Neighbour's Magnolia, watercolour by Meenu Bauri, 20"x16" (\$500); Autumn in Westboro (Ottawa), watercolour by Rick Sobkowicz, 11"x13" (\$425).



Above from left, Point Beach, watercolour by Brenda Beattie, 12"x 16" (\$125); Pink Flowers, watercolour by Meenu Bauri, 20"x16" (\$850); Chichi Market, watercolour by Linda Hillier, 26"x26" (\$275).



Left, Fall Trees, watercolour by Renate Hulley, 12"x15" (\$295).

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

The exhibition was set up by Pauline and Brent Goss; article and photos by Rick Sobkowicz. All paintings on exhibit are available for purchase.

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.



If you would like to purchase any of the paintings or give feedback to any of the artists, contact information is as follows:

Jane Barlow	613-224-4409 barlowjanem@gmail.com
Meenu Bauri	613-228-9032 mbauri@rogers.com
Brenda Beattie	613-299-8113 brendalbeattie@gmail.com
Janet Duggan	613-722-7914 montanajanet@yahoo.com
Alain Godbout	819-561-3527 alain@godbout.co
Pauline Goss	613-220-3738 pauline.goss@me.com
Linda Hillier	613-253-0350 lindamaehillier@gmail.com
Renate Hulley	613-724-6458 renatehulley@sympatico.ca
Monique Huneault	819-205-9446 monique.huneault@videotron.ca
Rick Sobkowicz	613-825-0827 ricksobkowicz@rogers.com



The View from Here

by Mary Nunn

I have always admired how writers support one another, how they read and promote each other's work. Why, as painters, do we not do the same? I would be very happy to help younger artists find their way forward, even if it is just to take that next step.

I wish for all of you a trusted advisor and offer a few suggestions to make some changes.

If you use a limited palette, add an additional colour. If, like me, you have every toy and colour made, try a very limited palate. Winsor & Newton recommends Winsor Yellow, Permanent Rose, and Winsor Blue Red Shade, as the bare minimum.

Change the shape of the paper you paint on. Have you tried working with a square? I took my own advice and went through 25-plus sheets of paper. I am overwhelmed by all I have learned.

You may be product oriented or just enjoy the process of painting (me). There are several ways to learn—from others, from videos and books—but the best is through play and self-discovery. You may admire someone else's style, but imitating someone else's work is empty and you will never know where or how your own work might evolve. On occasion I've noticed other styles appearing in my paintings; I ignore it and move on. You may have noticed that odd ideas, words or images appear while you are painting. Take note of these and keep working. Usually, artists will find ideas appearing six months to two years in advance of when the imagery or new colour choices are fully developed into their work.

It has long been advocated to work in a series and mine what you can from it; a new idea will appear. A series may be lifelong but not continuous.

Every one of us sees the world differently. I don't see shadows easily. I admire work that is tonal, but it is out of my reach.

Many facets of a painting call for our consideration: texture; shape; line; harmony; unity; a balance of colour and values; if the darks are connected; rhythm; if the drawing/perspective is correct or pleasing; symmetry. How many picture planes has the artist employed? Or is a very flat space, with no depth, what you are after? Often I see artists have a foreground/background but miss the middle ground that ties the work together.

Study an artist's work that you admire, keep learning and challenging what you see, feel, and know. Feedback is welcome.

mary@digitaldoor.net

Portrait Demo at Galerie Old Chelsea

by Jane Barlow, with photos by Rick Sobkowicz and Renate Hulley

The day of the portrait demo turned out to be a lovely winter afternoon at the Galerie Old Chelsea, above Les Fougères Restaurant in Gatineau. After a brief hiccup at the beginning (with one of our models getting lost) our four artists, with brushes in hand and easels prepared, began to paint Kevin, our male model. Our female model, Mary Patricia, eventually found us and was able to participate in the second pose. The artists included some seasoned veterans of the portrait demo: Ted Duncan, Renate Hulley, Mary Nunn, and relative newcomer Sally Jackson.

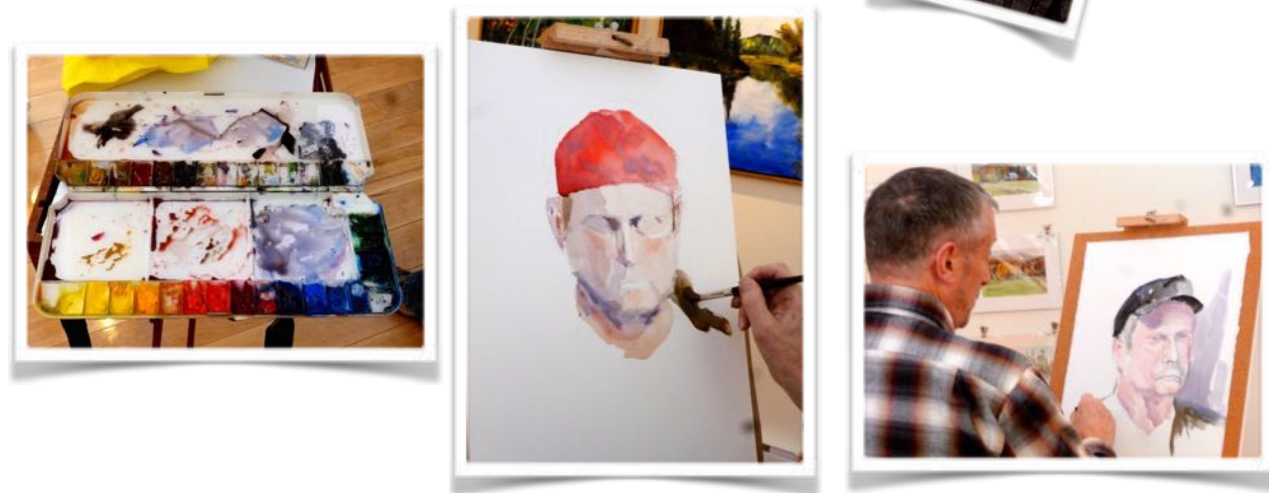
Sally, who has been a regular attendee of the Sandy Hill life drawing studio, is certainly not new to drawing and painting the figure, and she approached her task with enthusiasm. She began with a fairly detailed sketch in pencil, followed by loose but thoughtful brush strokes of colour. Ted Duncan was also inclined to start with a pencil sketch to place the portrait on the paper and the rough outline of features, but used the paint to fill out the details in a more traditional style. Renate Hulley immediately dove into the paint to roughly sketch with a brush the outline and placement of the figure, and proceeded to paint the portrait in a more impressionistic style. Mary Nunn, in her characteristic and unique way, threw on the colour, smudged on the watercolour sticks, and wiped out the detail and found it again. We ended up with eight amazing and spontaneous portraits, two each in less than two hours.

Many thanks to all who joined us to make this a lovely and enlightening event.

The models



Ted Duncan



Portrait Demo at Galerie Old Chelsea (Cont'd)

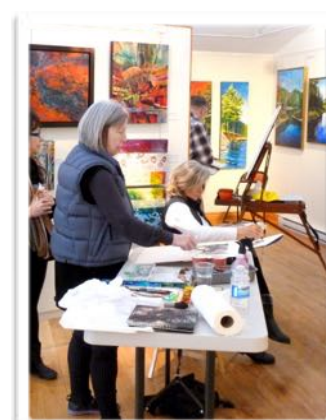
Sally Jackson



Renate Hulley



Mary Nunn



Portrait Demo at Galerie Old Chelsea (Cont'd)

The Finished Works



Sally Jackson



Ted Duncan



Renate
Hulley



Mary Nunn

Our sincere thanks to Jane Barlow, our program coordinator, for organizing this event. Shown on the right, Jane Barlow with Ross Rheame, one of the artists/associates of the Galerie Old Chelsea who assisted the organizer during this demo, and Mary Nunn. - Rick Sobkowicz



Introducing Artist Alain Godbout

by Elizabeth Hogan



Alain Godbout is a long-time active member of the Ottawa Watercolour Society. Alain graciously accepted an invitation to be interviewed for this edition of the newsletter.

Can you tell me a bit about your background, i.e. where you grew up, your schooling, your work life?

I was born on a First Nation Malecite Reserve in Eastern Québec, where my father was the school teacher and where the art disciplines were a foreign concept. Very early on I moved to Montréal; I grew up there. I attended college at Mont-St-Louis and was introduced to painting and drawing by Pierre Leduc and Brother Jérôme, two well-established artists. I was actively involved with the art society and in organizing shows and exhibitions. It was a time when every young man had to dabble with drawing and art as well as football (where I damaged both knees) and lacrosse (where I lost my front teeth). Art was just another aspect of the renaissance type of education of the classical colleges. But I had to make a living and opted for a university degree in social sciences and graduate studies in industrial relations. This led to a career in management consulting and university teaching, which lasted until 2005.

Was drawing and/or painting something you always did—as a young child, in school, for instance—or did you come to it later?

My father was a draftsman and an illustrator. He introduced me at an early age to the joy of drawing. I remember learning perspective at the age of 6 and working in India ink pen at 10. While my mother prayed that I would become a priest, my father hoped I would choose architecture; I became neither.

During my teen years, I had the opportunity to be in contact with a community of famous painters living in my neighbourhood. At the time, the old district of Ste-Rose de Laval was the summer stomping ground of many Canadian painters. This is where I was pushed to oil painting by Alfred Pelland and introduced to watercolour by Marc-Aurèle Fortin.

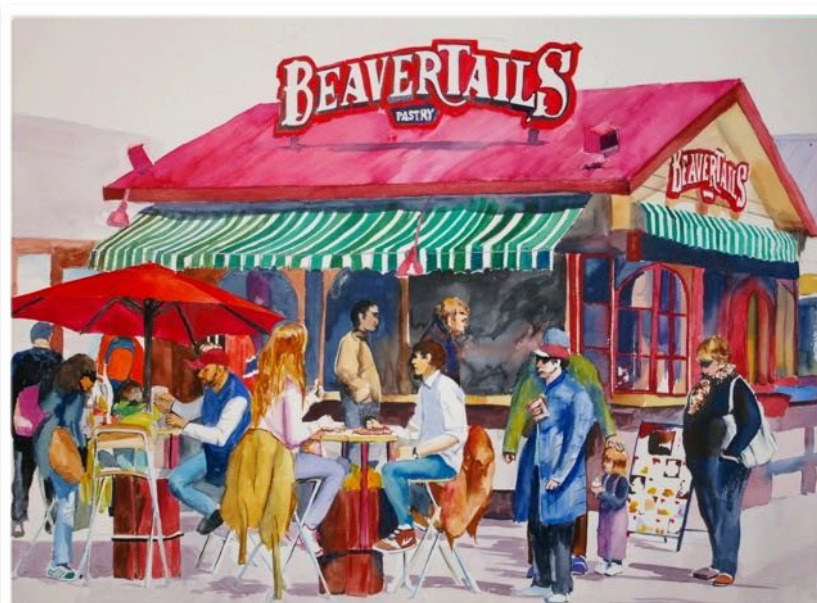
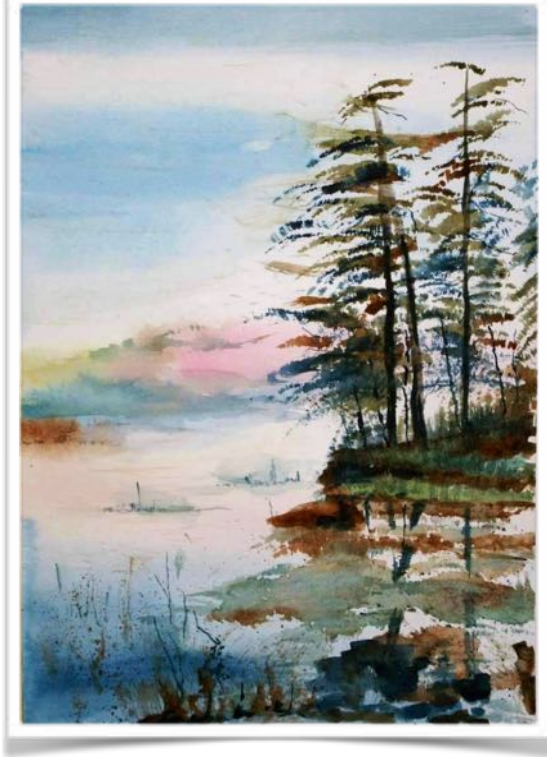
Introducing Artist Alain Godbout (Cont'd)

At the time, I did not know how famous they would become, but they were extremely enthusiastic mentors for a young man of my age. I eagerly enrolled in art classes in college, where classical drawing and painting techniques were considered the staple food. In my late teens I painted in oils with relative success. Unfortunately, family and professional obligations after I moved to Ottawa did not leave me many opportunities to indulge in painting.

How did you choose watercolour as a medium?

During my teen years art was dominated by sculpture and oil painting. Watercolour and gouache were snubbed. I had been exposed to watercolour but never developed a genuine interest. It was only on a trip to India and approaching retirement that I was persuaded by my interpreter to take up watercolour for sketching. He happened to be an established artist and an avid sketcher. At the time, my sketchbook was filled with graphite and ink drawings. I fell in love with the medium because it was as demanding as it was quick and flexible. I never looked back.

Do you work in other media, and if so, what types of media do you like to work in besides watercolour?



During the 1970s, I got involved with metal and epoxy sculpture, but the lack of space and proper facilities made me move away from the discipline. Over the years, I have never lost my interest in graphite and ink drawing. I remember doodling during boring meetings and seminars and often drawing cartoons of the characters around the conference table.

Introducing Artist Alain Godbout (Cont'd)

I tried pastel for some time and even acrylic. I took classes in encaustics and engraving/printing. But I keep returning to watercolour every time. At first I enrolled in a series of workshops with the Société Canadienne d'Aquarelle and the New England Watercolor Society. I met interesting artists, explored various techniques, and eventually resorted to study on my own.

Describe your home studio or where you like to paint. Do you paint en plein air? When you travel, do you bring a sketchbook and paints to paint/draw when the mood strikes you?



Normally I work in the studio. After closing my consulting practice, the basement office became a 400 square foot studio. I paint flat on a drafting table, and the old rolltop desk is my favourite place to draw and sketch. The studio has good lighting and plenty of space, although it tends to fill periodically with framed paintings and other art stuff.

When I go outside it is to sketch and rarely to paint. I believe I am aging out of plein air painting; I hate toting around all that gear when a

sketchbook will do the job. I take a lot of photos of moving things and sketch the still ones. I was extensively involved in photography during the 1980-2000 period, and the camera remains a tool for capturing portraits and composing landscapes. I have never lost my interest in sketching and will frequently participate in urban sketching outings (there is a nice group of urban sketchers in Ottawa). I always carry a sketchbook when travelling.

Photos provide the accuracy of the shape and sketching is used in the study of the relationship between shapes. I have compiled a large stock of sketchbooks from my travels in Italy, France, and India and from St. John's to Victoria. Unfortunately, many of my sketchbooks from my travels abroad were destroyed during an office move.

For the past three years I have been involved with a workshop of a dozen or so watercolorists who meet at a Gatineau community centre every second Tuesday. We spend the whole day painting and sharing techniques. The members are all experienced watercolorists, and we look forward to mutual critique sessions and suggestions for making our art better. This has become a new discipline in my process.

Introducing Artist Alain Godbout (Cont'd)

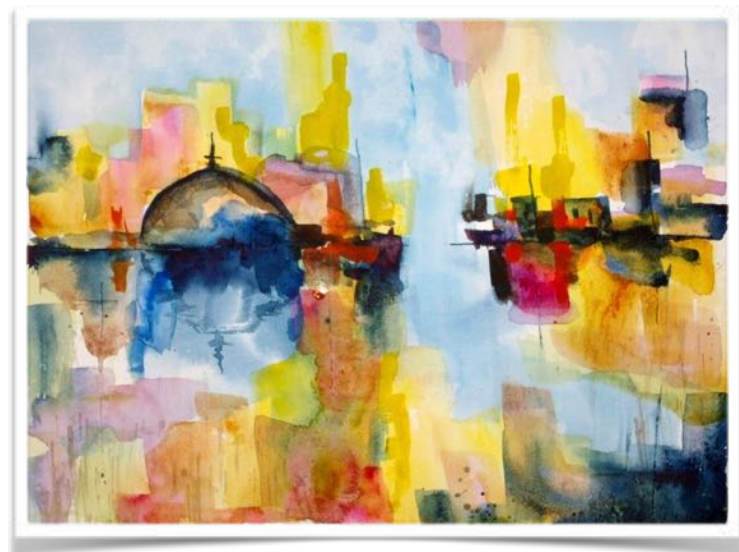
I like to work in a series, exploring various angles of a theme, like old rusty trucks or old Hull buildings, or a technique, such as high-key lighting on nudes. When the series reaches 10 or 12, I will usually drift away to another theme. In fact, I like to explore new things all the time and I do not feel I have to commit myself to a "signature style". I paint four basic themes: people/portraits, local landscapes, animals, and odd objects. It all depends on the mood of the moment.



What would you say is your philosophy when it comes to art? Do you have a particular approach you use when you begin a painting?

There was a time in my life when I would have pretended to a philosophy of art. I even thought at some point that art was in the process, not in the artefact. I would not repeat that today, and what I have left out of it all is a flimsy sense of aesthetics and a useful gallery vocabulary. Nowadays, I consider painting as a hobby devoid of heavy intellectual

stuff. I have difficulty defining myself as an "artist"; I prefer watercolorist. I paint what I want to share as an image, a concept, or a message. I love looking at an object from a different angle to see what message the angle will convey. My art appears to me as a simple and straightforward communication. I make a conscious effort at making the image well designed and the execution easily recognizable. I have increasing difficulty with the appreciation of non-representational art and with hobby-craft mixed media. I tend to be conservative in my approach, remembering a time when I hid



behind thick layers of paint in my lack of control of the medium. I remind myself that "if I need to explain the concept, I have missed the message".

Introducing Artist Alain Godbout (Cont'd)



Was there anyone or any artist in your life who influenced you?

It is always difficult to recognize that you have been influenced by a particular artist at one point or another. Retrospectively, I must admit that most artists of talent must have had an influence. I liked the light of this one, the structure of another, the drawing of the Flemish masters, the simplicity of the cubists. My art is only a fusion of ideas that others have explored and that I try to integrate into some representations. It is not one artist in particular as much as a body of know-how developed over

time that provides a useful means of using watercolour. I will always be indebted to Marc-Aurèle Fortin for teaching me to be enthusiastic about painting but never to consider myself satisfied with what I have achieved.

Can you describe the process you follow when you begin a painting? What inspires you to paint?

In the early days I used to paint from life and by following my feeling of the scene. I produced lots of abstract oil paintings, some of which found good collectors. When I came to watercolour, it coincided with a renewed interest for figurative drawing and a move away from photography. Photos are always imperfect. Painting provides the opportunity to make the image rich and right.

My approach to painting remains heavily influenced by both. I normally work from images, most of the time photographic images from my accumulated stock. Most images are explored using photo-enhancing software to correct the design, abstract the shapes, balance the tones, and establish a colour harmony.



Introducing Artist Alain Godbout (Cont'd)

Once the concept has been obtained on the screen, I will position the key elements on watercolour paper and complete the drawing with the brush. The amount of detail will vary. I tend to have more detail in the portrait and less in the landscape. A half-sheet watercolour may take a day of work at the computer but will be painted in less than two or three hours most of the time.



How long have you been involved with the Ottawa Watercolour Society? Do you think it's important to maintain the Society? How would you go about encouraging members to get involved in Society events, and is there anything you would do to foster that encouragement?

I joined the OWS in 2008 at the suggestion of Brian Seed and Diane Groulx. I was already a member of the New England Watercolor Society in Boston but

could hardly participate in shows and activities. I was looking for more opportunities to assess the quality of my work and to meet fellow watercolorists in the process. It turned out to be a rewarding experience. For a few years I acted as the membership secretary and member of the board. I continue to encourage watercolour artists of all levels to join and show their work. Personally, I make it a point of duty to participate and be present in all Society shows. Currently I am a director of the International Watercolor Society and very much involved in creating opportunities for Canadian watercolorists to participate in the international community.

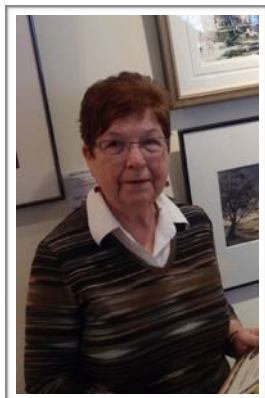
The art world has drastically changed over the years. Nowadays most painters are non-professionals—because very few can actually make a living in a community like Ottawa. Painters are teachers, civil servants, professionals, and, for a vast majority, retired persons who have taken up painting at a late stage in their life. The membership of most art associations reflects that reality. People join the societies to get feedback about their art and to explore where to go next, how to get better and find some appreciation and eventually recognition. Many organizations consider that organizing shows with the purpose of electing members to signature status is their sole purpose. Some societies have failed to adapt to the change of clientele and now have difficulty attracting and retaining members. Over the years, I have seen some real efforts on the part of the OWS to reach out to members with a different line of thinking. I hope that in the future it will grow to be a solid community of watercolour enthusiasts.

OWS' 72nd Juried Show at Galerie Old Chelsea

January 7 – February 17, 2016

Article and photos by Rick Sobkowicz

Award Winners



Above, Gisèle Lefebvre Souigny with her painting "Le chant du ruisseau" (Singing Creek), watercolour (11"x14") on yupo watercolour paper. Gisèle's painting received the Jurors' Award as well as the People's Choice Award, along with \$300 and \$200 cash prizes for these respective awards. Gisèle's painting was used on our show poster and related advertising material and was one of eight paintings sold at the show. Congratulations, Gisèle!

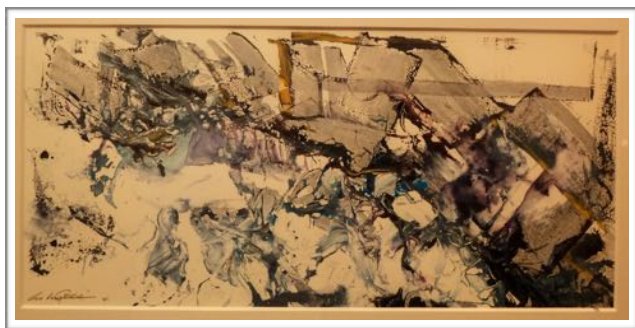


Above from left: "Salisbury Shadows", watercolour (10"x14") by Janet Duggan and winner of the Morton Baslaw Award; "Morning After", watercolour (16"x20") by Diane Groulx, winner of the President's Choice Award; and, "Pause bien méritée" (Well Deserved Break), watercolour on tissue paper (14"x11") by Monique Huneault and winner of Judge's (Lina Yachin) Award.



Lina Yachin, on the right, with Sally Jackson in one corner of the Galerie Old Chelsea.

OWS' 72nd Juried Show (Cont'd)



Above from left: "Maligne Canyon", watercolour (12"x18") by Lesley Cameron, winner of Judge's (Sally Jackson) Award; and, "Rainbow Smile", watercolour (12"x16") by Jane Barlow and winner of Judge's (Elizabeth Potvin) Award.

Right, "Summon the Goddess", watercolour/terraskin (16"x20") by Linda Hillier and winner of Judge's (Suzanne Warren-Powell) Award.



Galerie Old Chelsea (in Chelsea, PQ) was the beautiful venue for the OWS' 72nd juried show. Our sincere thanks to Lina Yachin, who offered the use of this gallery, and our thanks to the other associates of the Galerie who consented to our participation and helped out in many different ways.

There were 13 OWS members exhibiting, with a total of 21 juried paintings on display. The artists participating were Jane Barlow, Meenu Bauri, Claudio Brun del Re, Lesley Cameron, Janet Duggan, Stephen Finnamore, Alain Godbout, Diane Groulx, Monique Huneault, Linda Hillier, Renate Hulley, Gisèle Lefebvre Souigny, and Tong Li. Lina set up a lovely table of finger food for our vernissage, along with beverages, including some delicious hot apple cider, which was very welcome as the day was quite wintry. Notwithstanding the blowing snow and slippery road conditions, there was a good turnout of artists and visitors.

The Society president presented the award certificates, and everyone enjoyed the fine company and welcome treats. By the time the exhibition concluded, we had a record sale of paintings and there were a number of very happy artists and buyers. The Galerie ensured there was good advertising, with an announcement in the Ottawa Citizen every week during the entire six weeks of our show, and many patrons dining at the very popular Les Fougères Restaurant located on the ground floor of the building where the Galerie is located contributed to our show's success. Many thanks to our artists and to Betty Sullivan and her volunteers for organizing the jurying and numerous behind the scenes show-related activities, and to all the other folks who helped make our show happen.

President's Message

by Rick Sobkowicz



The Internet: Friend or Foe?

One of the great things about a digital newsletter is that you can embed into the newsletter "links" to websites containing further information and images of interest to you. This can be an exciting process of discovery.

Years ago, if you went to the library looking for something, you could spend hours going through drawers of index cards, recording the catalog number of a book or periodical and then giving that catalog information to the librarian, who would find the book for you, or, if it was permitted, you would go into the stacks to find the book or periodical yourself. Sometimes the book you found did not have the information you sought. Oftentimes the book or periodical was not in its designated place and could not be found at all. If you spent a lot of time in libraries and bookstores, you were labelled a "bookworm" or "scholarly". Now, with the Internet, you can search far more efficiently, often with better results and from the comfort of your own home, in your favourite chair and in your most comfortable clothing. However, spend too much time on the Internet and you may be accused of "wasting time". It's interesting how a similar activity is viewed in different times. It is a challenge finding that proper balance—so much to learn, so much to do! Now let me share with you the latest information I have found on the Internet.

A little while ago, while browsing on the Internet, I came across the work of a watercolour artist by the name of Karl Martens (b. San Francisco, 1956), who paints in a unique and interesting style. For those members who do not have a computer, here is an excerpt from a biography of the artist on one of the sites I came across: "The main preoccupation of Karl's work is the study of the natural world, and birds in particular. His fascination with nature stems from

childhood. He has been drawing and painting birds from earliest memory, moving from precise, detailed studies to the more fluid and free style as practised today. Over the years he has accumulated extensive knowledge of birds, and he paints from memory. Karl's process is a challenge to the need for artistic control, promoting intuition and experiment, and his exquisitely rendered studies capture something of the vital essence and character of their subjects. He takes influence from both Eastern and Western philosophies, especially his study of Zen Buddhist meditation and Japanese archery. Using Japanese and Chinese paintbrushes, watercolour, charcoal and handmade paper, Karl is also inspired by the unpredictable reactions between his materials. Karl's work is well known among collectors in Europe, and is gaining increasing interest from an international audience of collectors."



President's Message (Cont'd)

There is a six-minute video on YouTube where Karl Martens is interviewed about an exhibition of his work in England in November 2013. Martens speaks about the influences in his life and is filmed working on one of his paintings. To view this video, go to <https://www.youtube.com/watch?v=rO-LOjGsUZ4>.

Here are a few examples of Martens' paintings, which range in size from 22"x15" to 60"x40" and sell in the range of \$4,000 to \$12,000 CDN.



Some OWS members have remarked to me that they use their computers to perform the most basic of functions, sometimes in a hit or miss manner. Perhaps this might be an opportune time to help some of you with your needs. I hope this doesn't lead to you becoming a computer addict!

If you are using Google as your search engine, type the artist's name, Karl Martens, into the search box. (You may wish to include the word "artist" to narrow the search parameter.) The next screen will display "All" results of your search interest. You can try opening up each link to see what is to be found, but if you click on the word "Images"—found adjacent or close to the word "All", right underneath the search box—a screen will come up displaying only images related to your search. This is where the fun starts. Click on the image you would like to view and it will open up to a larger viewing size. Even more images are available on the right side of your screen.

If you would like to learn more about the large image, click on the link that reads "Visit page". This may lead you to a website where the large image is found, along with information on the image. In this instance, the link could be a gallery exhibiting the works of Karl Martens or it could lead you to the artist's home website or an interview with the artist where the image you were viewing has been used.

Navigating the web by going to "Images" may take you to what you want a lot faster than navigating through the traditional "All" screen page. If you want to see only videos related to your search, click on the link to "Videos" on your search subject. This is one quick way to find videos about artists, showing something about them or how they paint.

I hope this helps those of you who may be a little intimidated by computers or have yet to learn how to make them work for you more efficiently.

Programs

by Jane Barlow

Our next programs event is a demo using acid-free tissue paper with Monique Huneault on **Saturday, March 19, 1-3 p.m.**

Monique Huneault has agreed to provide us with a live demonstration of how she uses acid-free tissue paper in her award-winning watercolour paintings. She'll show us how she glues and paints and uses this medium to enhance her works on paper.

Wallack's art supply store has very kindly agreed to sponsor this event for the OWS. This demonstration will take place at Wallack's at 231 Bank Street in the classroom at the back of the store.

All are welcome. Light refreshments will be available.

RSVP to barlowjanem@gmail.com is appreciated but not a requirement.

Reminder - Lian Quan Zhen Workshop, August 27-28, 9-4 p.m., at College Square Loblaws. This event is open to members of the OWS until **April 1**. After this time I will be opening this

up to non-members, since we must be able to cover our expenses. There are a few spots left, so if you are interested, please let me know soon. Your cheque for \$215 payable to the "Ottawa Watercolour Society", mailed to me at 4 Beaver Ridge, Ottawa K2E 6C7, will confirm your place. Cancellations will be refunded minus a \$20 handling fee until August 12. After August 12 there are no refunds.

If you need more information about this, please email me at barlowjanem@gmail.com.



News from around the Society

OWS Members Renate Hulley (left) and Pat Smith (right) joined Morton Baslaw (OWS Fellow) and his wife Sheila during a Hanukkah celebration hosted by the Baslaws in December 2015.



Pat Smith is exhibiting 15 paintings at Zola's Restaurant, 2194 Robertson Road, Bells Corners, for the month of March.

"Ah Say...What you Lookin' At Boy?"

**SELECT
FINE ART MATERIALS**

Specializing in: KAMA & HOLBEIN PRODUCTS

chris@cjtinkler.com



Janet Duggan has come across a new art supplies store: Select Fine Art Materials at 2208 St Joseph Blvd. in Orleans specializes in Holbein and Kama products, including Holbein WC paints and brushes. Hours: Monday: By appointment, Tues-Friday, 9:30 a.m. to 9 p.m., Sat-Sunday, 9:30 a.m. to 6 p.m. <http://selectfineartmaterials.cjtinkler.com>

News from around the Society (Cont'd)



From Rosemary Randall: "Eight years ago I began receiving invitations from the Bankside Gallery, on the Thames, underneath the Tate Modern Gallery. It always sounded so lovely. I was to join them for a glass of wine at the private opening of the Royal Watercolour Society's Exhibition in London, England. It was a dream of mine to attend one day.

This March 2 I will not only finally be able to attend the opening, with my daughter, but I also managed to have this painting, "A Reflective Moment", juried in.

I have also been invited to go through the process of becoming an associate member of the RWS and to exhibit at Windsor Castle. The RWS require three large framed paintings, 12 mounted works, as well as the sketchbooks supporting the works. Should one get in, the fees are about \$600 per annum to be a member.

I will let you know how the evening turned out. Cheers!"

Charlie Spratt, painting with friends en plein air in Victoria, B.C., this winter.



Workshops and Exhibitions

Upcoming life drawing studio at the Kanata Art Club <http://www.kac1.ca/our-club> on Sundays, starting **March 20**, from 1-3:30 p.m., excluding Easter Sunday. Cost for 6 weeks is \$65. If there are OWS members who are interested and not currently members of the KAC, please get in touch with Kie Delgaty regarding a discounted cost for the membership and studio fees. Contact Kie Delgaty at kdelgaty@sympatico.ca or 613-623-2638.

Come live, explore, and make art with the Pontiac Artists' Association **July 18-22, 2016**.



The artists of the [Pontiac Artists' Association \(PAA\)](#) invite you to spend a week as our guests making art in the beautiful Pontiac countryside. The Pontiac Artists' Association includes artists in all media, from beginning and emerging artists to professional artists with decades of experience and international exposure. For the seventh year, PAA members will open their doors to visiting artists in order to host a week of making art together and to showcase our stunning region.

How will the week look? We will gather on Monday morning, July 18. This will give you an opportunity to meet your hosts before heading out to our first activity. Your host will provide you with bed and breakfast and a picnic lunch for the duration of your week. Dinners will be restaurant or potluck events.

What will we want from you? A sense of adventure and a willingness to share your knowledge and to try new things!

The week is provided at a nominal fee of \$150 by PAA members. This includes a membership in the Pontiac Artists' Association, accommodation, meals, and specialized materials for certain art activities. You will need extra money for any occasions where we eat out.

Interested? For more information and to register, contact Val at residency@artpontiac.com (819-647-3985). Spaces are limited, so register now.

Registration deadline is April 1, 2016

Workshops and Exhibitions (Cont'd)



"Spring into Art IV" 2016 Spring Art conference & Luncheon

...an exploration of ideas about the creation and promotion of art

Please join us for our 2016 Art Conference. Get inspired and learn creative ways to display and sell your art. Our goal is to give you the information that will make you more successful in your art life and work.

Date: **Saturday, April 9, 2016**

Time: 8:45 a.m. to 4:15 p.m.

Place: Carp Agricultural Hall, Carp Fairgrounds, 3790 Carp Rd. Ottawa, ON KoA 1L0

Lunch: catered

Cost: \$75 - limited seating; register at Eventbrite: <http://www.eventbrite.ca/e/wcas-spring-into-art-conference-tickets-21184665906> (\$60 early registration until March 15).

For any artist who wishes to paint live orchids, there will be an impressive orchid show in Montreal on **March 19** (12 to 6 p.m.) and March 20 (9 a.m. to 5 p.m.). There will be many beautiful orchid exhibits and you are welcome to take photographs. The Montreal orchid show (Orchidexpo 2016) is organized by La Société des Orchidophiles de Montréal and will be held at Collège de Maisonneuve, 2700 rue Bourbonnière, Montreal, QC. For more information about the show in Montreal or La Société des Orchidophiles de Montréal, visit <http://orchidophilesmontreal.ca>.

For more information about the orchid show in Ottawa (**April 16 and 17** at the RA Centre) or the Ottawa Orchid Society, visit <http://www.ottawaorchidsociety.com>.



Workshops and Exhibitions (Cont'd)



Rosy Somerville has spring watercolour classes starting **April 20, 2016**, for ten weeks in Carp. Details at www.rosysomerville.com.



Ottawa Watercolour Society 73rd Juried Show - "That's Watercolour"

Back in November 2015, the OWS applied to the City of Ottawa to exhibit in a City of Ottawa Community Gallery. There is a lot of competition for these spaces from the numerous art and craft organizations in the Ottawa area. Organizations requesting space are required to submit an application along with six images of artwork, which is juried by City of Ottawa Community Galleries Selection 2015 officials, with submissions from all the other organizations. We had a short window of time to put together our submission, and we used artwork examples provided by Society members for exhibition at the Walter Baker Sports Centre Gallery. A few weeks after submitting our application, we learned that our application was accepted and we were offered exhibition space in the Trinity Art Gallery at the Shenkman Arts Centre from May 19 to June 14, 2016. The jurying of members' artwork for this show will be held Saturday, April 30, 2016, at the Loblaws Store (2nd level) on Baseline Road. An application form for this show follows, and members are encouraged to participate. We have a lot of great artists in the OWS. Let's show Ottawa what good watercolour artists can produce with water and colour pigment!

Our sincere thanks to the artists below for their work, and to Pauline Goss and Rick Sobkowicz for putting together and submitting the Society's application.



From left: "Come Back Soon" by Pauline Goss; "Lacher Prise" by Claire Andree Bourgeois; and "Working Partners" by Rick Sobkowicz

Workshops and Exhibitions (Cont'd)

73rd Juried Show



From left: "Watson's Mill" by Peter Ide; "African Prince" by Jane Barlow; and "Pat the Frog" by Alain Godbout

Ottawa Watercolour Society 73rd Juried Show - "That's Watercolour" Show Entry Form

Trinity Art Gallery May 19 to June 14, 2016

Open Exhibition - an exhibition of watercolour on paper, original works only; no digital submissions accepted for this show.

Registration time and location: **Saturday, April 30, 2016**, between 10 and 10:30 a.m.
Loblaws Store, 2nd level, 1980 Baseline Rd., Ottawa. Pick up paintings between 1 and 1:30 p.m., April 30, 2016.

Name: _____ Membership No: _____

Address: _____

Postal Code: _____ Phone Home: _____ Phone cell: _____

Email address: _____ Registration fee (\$25.00) attached: _____

Conditions:

The registration fee of \$25 must accompany this registration form. (Make cheques out to the Ottawa Watercolour Society.)

Up to three paintings may be submitted. All paintings submitted must be watercolour, without an opacifying or matting agent. For jurying purposes, all paintings must be ready for hanging. They must be under glass or presented matted only. If at all possible, please use clear sleeves for works that are not framed. Mats must be white or off white only.

Paintings must not have been previously accepted into an OWS exhibition. You must be a member of the OWS to register.

Workshops and Exhibitions (Cont'd)**73rd Juried Show Entry Form**

The OWS takes no responsibility for theft or damage of any paintings. Artists are responsible for obtaining their own insurance.

All paintings should be clearly marked with title, artist's name, price, and size of piece. All paintings are to be for sale. A 15% commission goes to the gallery.

Accepted paintings will need to be brought to the Trinity Art Gallery on May 18, 2016, located in the Shenkman Arts Centre, 245 Centrum Boulevard, Ottawa, (lower level), between 12:30 and 1 p.m. and picked up on June 15, 2016, between 10 and 11 a.m.

Questions should be directed to Betty Sullivan at betty.sullivan@rogers.com.

Ottawa Watercolour Society 73rd Juried Show - "That's Watercolour"

Painting No. 1 Title: _____ Size framed: _____

Price: _____

Medium: _____

Registration Number: _____

Jury Decision: _____

Painting No. 2 Title: _____ Size framed: _____

Price: _____

Medium: _____

Registration Number: _____

Jury Decision: _____

Painting No. 3 Title: _____ Size framed: _____

Price: _____

Medium: _____

Registration Number: _____

Jury Decision: _____

Workshops and Exhibitions (Cont'd)

Pam McKinnon (FOWS) will have a booth at the Pelham Art Festival this May. Pam says, "It's a great show for fellow artists to apply to. A lot of art lovers attend the show. I'd love to see you there." Visit <http://pelhamartfestival.com> for more details about this festival taking place **May 6, 7, 8, 2016**.





The Kanata Art Club is hosting a four-day watercolour workshop with Doug Mays on May 10 – 13, 2016, from 9:30 a.m. - 4 p.m. each day in our studio at 1030 Riddell Drive. Participants must have a current membership. However, if space permits, non-members may be able to register. The cost is \$335 and \$365 for new members.

Please contact Dorothy Hayter at (613) 592-6639 to inquire.

Kathleen Conover, an award-winning artist from the U.S., will be giving a painting workshop from **July 11-14, 2016** (West Island of Montreal). Check out her website www.kathleenconover.com. Contact Barney Krause at kv@ca.inter.net or (450) 458-6660 for more information.

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

List of OWS Executive Members

Position:	Name:
President	Rick Sobkowicz (613-825-0827 or ricksobkowicz@rogers.com)
Vice-President	Vacant
Secretary	Margaret Haydon 613-825-0827 haydonm@rogers.com
Treasurer	Suzanne D'Aoust 819-561-5742 suzanne_daoust@videotron.ca
Webmaster	Victor Pavlov 819-561-5742 pavlov@videotron.ca
Exhibitions	Betty Sullivan 613-254-8319 betty.sullivan@rogers.com
Exhibition Chair of WBSCG	Jean Sunter 613-828-6077 jeanesun@rogers.com
Newsletter Editor	Pauline Goss 613-491-1216 pauline.goss@me.com Elizabeth Hogan 613-301-0226 liz33@rogers.com
Membership	Tong Li 613-435-1698 tongliz005@yahoo.com
Social Convenor(s)	Janet Duggan 613-722-7914 montanajanet@yahoo.com Lina Yachin 613-733-3095 lina.yachnin@gmail.com
Programs	Jane Barlow 613-224-4409 barlowjanem@gmail.com
Publicity/Hardcopy mail	Sally Jackson 819-778-2737 sallyjackson@videotron.ca
Past President	Brenda Beattie 613-256-7250 brendabeattie@gmail.com
Archives	Pat Smith 613-832-2259 pat@jazzbo.ca
Photographer	Renate Hulley 613-724-6458 renatehulley@sympatico.ca
Digital Images	Vic Dohar 613-825-7328 vicdohar@gmail.com
Communications	Rosy Somerville 613-839-1918 rosy.somerville@rogers.com
Advisors	Anne Remmer Thompson, Charlie Spratt Ted Duncan, Morton Baslow

NOTE FROM THE EDITOR

After 17 years of not only maintaining the Society's website but putting in the time it takes to set it up, Victor Pavlov has decided to pass the torch. The website plays a vital role in the promotion of the Watercolour Society and its artists, and Victor has done a tremendous job over the years in maintaining this web presence. Many thanks to Victor for taking on this role and for doing it for so many years.

The executive of the Society believes this to be a good opportunity to review the website and is looking for your input. Is there anyone out there with webmaster(mistress) abilities? Do you have some ideas you'd like to share about the website? If so, please direct your suggestions, inquiries, and volunteer aspirations to Sally Jackson at 819-778-2737 or sallyjackson@videotron.ca. And by the way, the password requirement has been removed from the website, so do have a look and send Sally your thoughts and ideas: <http://owswatercolour.com/index.html>.

The Society's Facebook page is up and running, but it also needs your participation. If you have access to the Internet, why not consider joining Facebook and sharing the page with your friends? The most popular posts come from OWS members who share photos of their work, their studio, what they're up to. These photos can then be shared with everyone's friends. You can reach a lot of people this way! Please send me photos of your paintings, your studio, your exhibitions or gallery showings, news of your participation in festivals, your dog or your cat admiring your paintings—anything at all related to watercolour—and I will post them on the OWS FB page.

The next issue of the newsletter will come out in early June. I'm always looking for articles about anything related to watercolour, so feel free to send me any you feel might be of interest to the OWS membership. And as always, any and all feedback is welcome. You can reach me at liz33@rogers.com or 613-301-0226.

Elizabeth