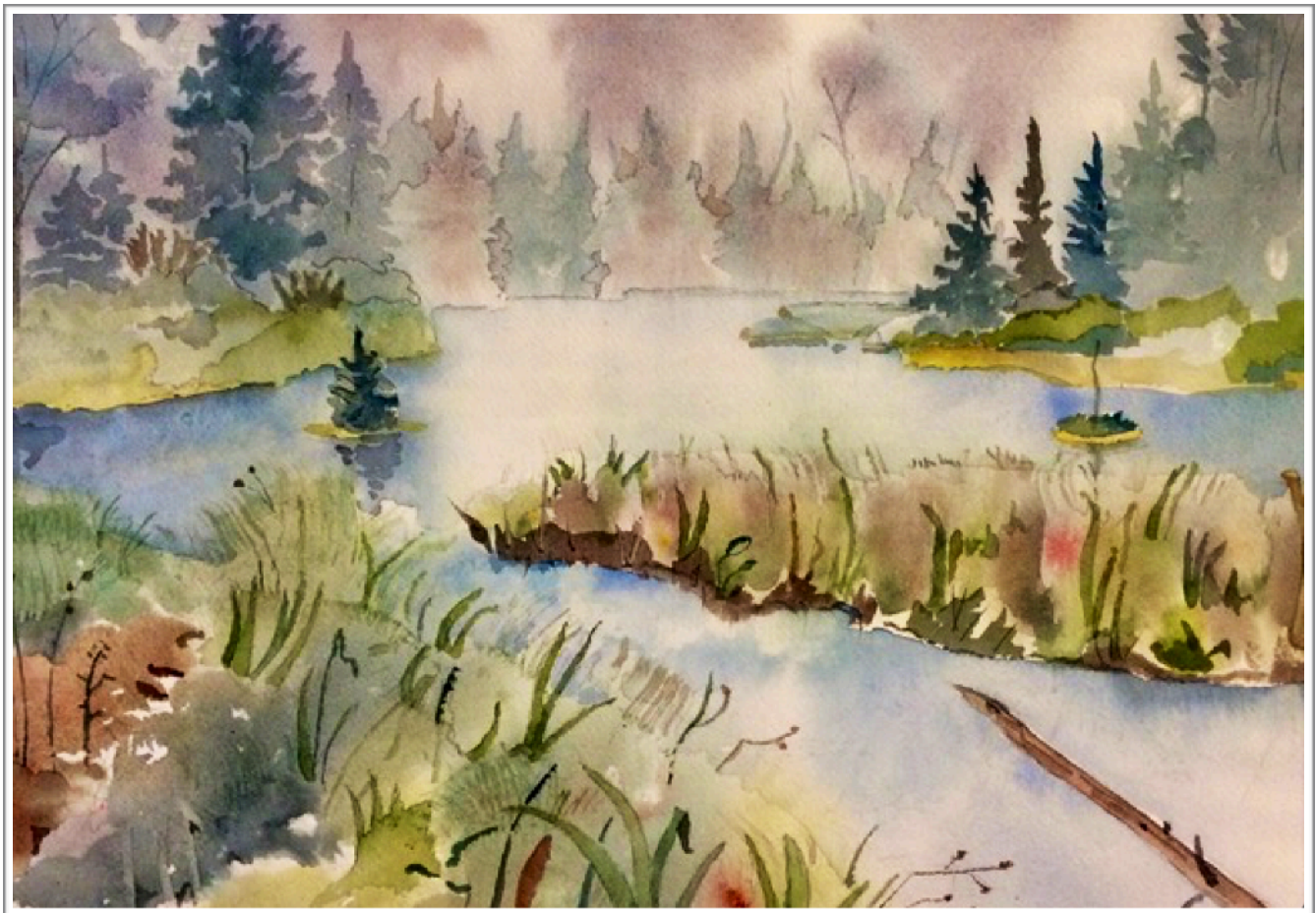




Ottawa Watercolour Society
La société d'aquarelle d'Ottawa

NEWSLETTER



'Morning Mist', by Krigen Henein

President's Message

by Pauline Goss



Our winters are so long! But finally, we're clearly moving into the extended daylight hours of the summer months. Many of us will want to take advantage of the longer days and may try to squeeze a bit more painting into our busy schedules. Or maybe plein air painting becomes more feasible and our hope is to capture the light and sparkle of summer.

Although we may be presented with the perfect opportunities, bringing light and sunshine into our paintings is not an easy thing to do. Incorporating this important element into our watercolours cannot be understated, yet some of the usual questions are: Why do I need to leave some white areas? Did I incorporate the white areas in the right places of my painting? Are there tricks to doing that well? Did I put too many (or too few) white areas in the painting, and how do I know if it looks right? Do the white areas need to be true white?

Here are some interesting comments from other artists....

The less saturated with colour your watercolour painting is, the more it can breathe! This is why it is important to leave white spaces, that is, to set aside areas where the white of the paper shows. (Canson Studio)

The simplest essence of a form in three dimensions is the highlight. Although the highlight is the most minimal light possible, that highlight signifies the outward thrust of the form as it advances from the picture plane towards the viewer. (Dynamic Light and Shade)

The white paper can take on a special quality of light when the artist saves a small amount of it and reduces the values of colours around the white to contrasting middle and dark values. (Don Andrews)

Whites really sing when surrounded by a glaze. (Jeanne Dobie)

Remember that you don't have to fill in spaces completely.... In grade school we're taught to colour in the lines and cover our subjects completely. With watercolours, that rule does not apply. Leave too little white space and your painting looks lifeless and heavy. Leave too much white space and your painting lacks depth. (Craftsy)

The key to leaving white space in a watercolour painting is to plan ahead. You can't just wing it here because the paint likes to fill in spaces quickly, especially if it's really wet, and before you know it, you will have filled in all the white space! (Craftsy)

White is light: Don't add colour everywhere! Always let the paper show in some areas, as highlights and sparkles.... (Watercolour Sketching)

President's Message (Cont'd)

Putting the darkest value next to the white of the paper creates the greatest contrast. But there is not always a need for such extreme contrast...a sense of searing whites can be created just as easily when a number-two value is placed next to a number-one value of the white of the paper. You can create near white areas with very diluted transparent pigments, such as a very light yellow, red, or blue. (Reardon)



There are several ways to preserve areas of the painting that will remain white in the finished product. A few examples are painting around an object, applying masking fluid (with liquid Frisket), using masking tape or masking film, or applying wax with a wax crayon, a candle or wax paper. If you're still not sure, do some more of your own research. Let's just say there are a lot of good pointers out there from artists who struggle with the same dilemma!

Happy Painting,
Pauline Goss
FOWS, President

"When I ask students, 'What is the strongest element in a painting?' the usual responses are: spontaneity, technical control, a strong dark design. While these are desirable qualities, my students seldom think of the simplest element of all – leaving the white paper white.

Jeanne Dobie

Exhibition at the Walter Baker Sports Centre

March 31 - May 26, 2018

Text by Diana Westwood Guy and photos by Brent Goss

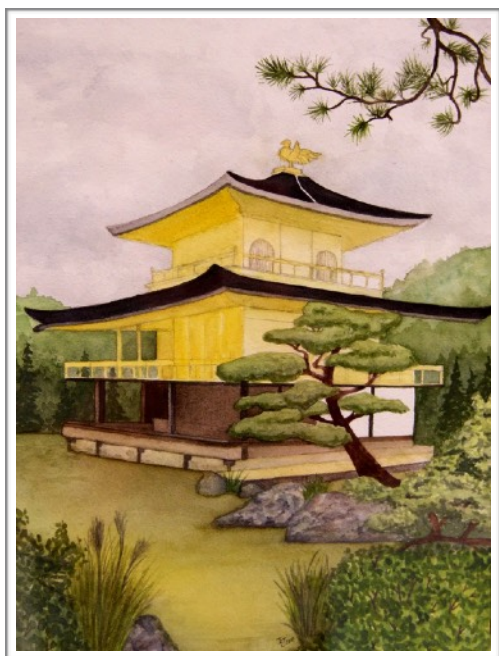
The OWS is fortunate to have a permanent exhibition space at the Walter Baker Sports Centre in Barrhaven. These exhibitions are non-juried and every member is invited and encouraged to participate year-round. The works are changed every two months. Once a year, a two-month stretch is reserved for an exhibition by members who have attained the Fellowship member category, but at all other times the space is ours for all members to use.

Below is a list of the paintings currently on show at the Walter Baker Sports Centre. Thank you for sharing your paintings.

We look forward to seeing a new and beautiful range of watercolours for the next show, running from May 27 to July 31. Watch for the OWS email that will provide registration details (coming mid-July) for the one after that—and mark your calendars with the date!

Title	Artist	Size
KINKAKU-JI	Isabelle Jerome	14 x 18
WILD BLUE ASTERS	Renate Hulley	9 x 13
EVE	Renate Hulley	12 x 10
THE TANGLED WOOD	Barbara Brintnell	31 x 39
THE OTONABEE RIVER	Barbara Brintnell	23 x 19
THE CLIMBING CLEMATIS	Barbara Brintnell	30 x 38
WINTER'S EDGE	Pauline Goss	16 x 20
HOSTAS AND FRIENDS	Pauline Goss	13 x 17
SHADOWS AFAR	Pauline Goss	16 x 20
CHARLOTTE'S RAINY DAY	Alain Godbout	18 x 24
A WALK IN THE SUN	Alain Godbout	18 x 24
MACUMBA	Alain Godbout	14 x 18

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



Left, "Kinkaku-ji", by Isabelle Jerome; and below, "Eve", by Renate Hulley



Above left, "The Otonabee River", by Barbara Brintnell, and above right, "Wild Blue Asters", by Renate Hulley

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



Above Left, "The Tangled Wood", and above right, "The Climbing Clematis", both by Barbara Brintnell



Above left, "Hostas and Friends", and right, "Winter's Edge", both by Pauline Goss

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

Below left, "Shadows Afar", by Pauline Goss; below right, "Macumba", by Alain Godbout

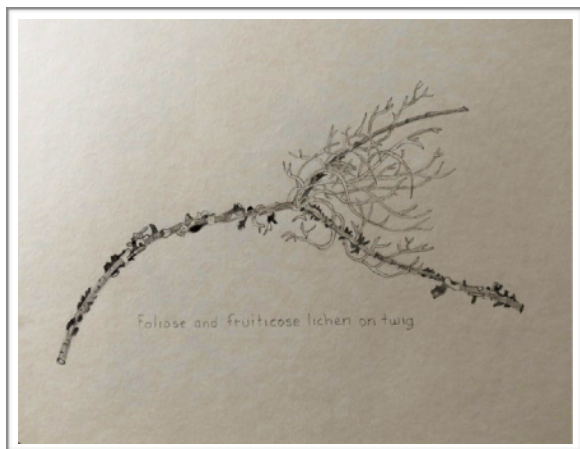


Above left, "A Walk in the Sun", and "Charlotte's Rainy Day", both by Alain Godbout

Introducing Artist Kringen Henein

by Elizabeth Hogan

Kringen Henein shares a memory of painting en plein air as part of a small group of painters under Morton Baslaw's guidance. In the spring, Morton would find a suitable place for the group to paint, but on one outing, his car got stuck in the mud; fortunately, all of the artists were able to push him out. Out of this little group of plein air painters from the Ottawa School of Art, with Morton Baslaw at the helm, the Ottawa Watercolour Society was born. Kringen says, "I guess I was one of the founding members; I exhibited in the first shows the Society held and became a Fellow." Kringen painted with Morton for four years, but her interest in and love for drawing and painting began much earlier, in Montreal, where she was born and raised.



Kringen describes her younger self as a compulsive drawer; the urge to draw and paint was so strong, she says she couldn't not do it. "I drew on scraps of paper and the cardboard that came with my father's clean shirts from the laundry every week." Kringen's parents bought her a Magic Slate, a peel-back dry erase board you may recall from your own childhood. Kringen used this board to "illustrate the books I read and the stories in my head...I probably put in 10,000 hours of practice by the time I was 10!"



Introducing Artist Kringen Henein (Cont'd)



At the age of seven, Kringen won a prize for a school painting in an exhibition of children's art organized by the Montreal Museum of Fine Arts. She received her prize from Arthur Lismer, and remembers shaking his hand and thinking he was very tall.

Another connection to the Group of Seven occurred in high school, where Kringen's art teacher was Geneva J. Petrie, "a gentle and encouraging lady". Kringen later learned that the "J" stood for Jackson—she was A.Y. Jackson's niece. Kringen notes that although her art teacher painted with her famous uncle,

"she never showed us any of her work and she didn't teach us to paint in any particular style; she just gave us themes and encouraged our own imaginations and initiatives. It was my favourite class and I looked forward to it every week."

Kringen also drew on her notebooks in other classes, "decorating the margins with horses and ballerinas and the odd sketch of a classmate. Teachers did not always appreciate my efforts, though I told them I could think better when I was drawing."



You might say, though, that Kringen's interest in art is part of her DNA. Her grandmother, who lived in Ottawa, painted in watercolour, and both of her parents, at various times in their lives, were artists. Kringen's mother studied at the Ontario College of Art, but after she had children she did not resume painting, and although Kringen's father drew well, he did not spend time on it when she was a child; in retirement, however, he began painting in oils.

Introducing Artist Kringen Henein (Cont'd)

The walls of Kringen's childhood home were hung with original art, and in her bedroom there was a print of Renoir's "Mademoiselle Romaine Lacaux", which she still has in her possession. There were also Japanese prints of a stork and a painting of the Bridge of Sighs in Venice, and a couple of original Graham Norwell paintings.



Other early influences included Beatrix Potter's watercolour drawings of animals and nature, and of course the

Group of Seven and Tom Thomson in particular.

When she was 15, Kringen visited her grandmother in Ottawa and while there went to the National Gallery, where she was most affected by the war art and by how an artist could paint or draw en plein air in such dire conditions.

With this background and the influence of art in her young life, Kringen naturally wanted to be an artist. But her parents were not enthusiastic, and in the end she pursued science, took biology at Sir George Williams University, and worked as a draughtsman at Bell Canada, a job, she says, she enjoyed for seven years, before moving on to a profession as a computer programmer and finally as an academic teaching biology and environmental



science at Carleton University for 15 years. As a biologist as well as a painter, it's not surprising that

Kringen combines these two interests and paints outdoors whenever the opportunity arises.



Introducing Artist Kringen Henein (Cont'd)

Over the years, many things prevented Kringen from pursuing her interest in art, most notably raising two boys, working full-time, and pursuing various university degrees in the evenings. Still, she managed to fit some painting in, and during the 1970s she took classes at the Ottawa School of Art from Larry Halpin, Ken Finch, and Morton Baslaw. She has fond memories of all three. Although she tried various media, including oil and acrylics, she always came back to watercolour.



In recent years, Kringen worked with Leonard Gerbrandt, of whom she says, "I sorely miss him; he was a lovely man and fun to paint with." A painting of tulips (left) was done in one of Leonard's plein air sessions. Kringen has also taken classes with Marcia Lea and David Kearns, some botanical art classes with Kerri Weller, and most recently she took "a wonderful watercolour class" with Vic Dohar, who, she says, "taught me some new techniques I'm now working with; I highly recommend it."

Kringen's advice to artists, if they're just starting out, is to take a drawing course, to keep working at it, and to try to be true to yourself. "I still love to paint and draw, and though my hand is not as steady as it once was, on days when I can summon up that ten-year-old and retreat to my art corner with my pencils and brushes, it is still a great escape from a world "too much with us".



Look for Kringen Henein's work at OWS exhibitions and shows.

My Experience Teaching Watercolour for the First Time

by Vic Dohar

At several art shows where I have exhibited, I have often been asked by the public if I teach watercolour painting classes. It is something that I have always thought about, since I have provided technical training and instruction in my day-time job and have always found it very rewarding. I have also taken several watercolour classes from well-known artists like Frank Webb and Linda Kemp, and I appreciated getting to know their techniques and methods, while also taking note of their approach to teaching and class structure.

This past fall, while exhibiting at an art show, OWS member Rachel MacDonald was one of my booth neighbours, and knowing that she has taught watercolour for some time, I asked her about teaching. She was very forthcoming with helpful information and insisted that I should give it a try. The discussion and her vote of confidence made me give it serious thought, and with winter looming on the horizon it seemed like a fulfilling idea to make the cold nights pass quickly. What follows is a summary of the approach I took, the challenges I encountered, and what I learned from the experience.

After committing mentally to the idea of teaching, I was overwhelmed with ideas and thoughts of various demonstrations; however, I knew there were some initial requirements that needed to be dealt with first, namely, a venue, an objective of the course, and advertising to enrol artists.

Rachel provided me with a contact at a local church where she had taught previously, and fortunately they had a very large bright (albeit yellow) room available Monday afternoons for three hours. I reserved the room and decided to rent it every second Monday for six sessions from January to March. This bi-weekly schedule worked well for me as it did not interfere with my day-time job, allowed me enough preparation time, and also provided the students more time to practice at their own pace between classes.



With the venue secured, I focused my attention on the objectives of the course. I first decided to offer a course teaching at the intermediate level, to students who had some previous experience in watercolour painting. As for the approach, I knew from the outset that I did not want to only sit and paint subject matter at each class and have the students simply repeat what I had done. For me, this is a recipe for failure and disappointment, having participated in some workshops where the instructor painted and I departed with nothing gained.

Teaching Watercolour for the First Time (Cont'd)



Since watercolour is such a challenging medium, I wanted to explore these difficulties and provide solutions or an understanding through practical demonstrations, while at the same time reviewing some of the basic foundations of painting with water and pigment on paper. The goal was for the students to become comfortable and knowledgeable in handling watercolour so that they could incorporate these solutions into their own watercolour paintings.

With a venue and vision in place, it was time to recruit some students. Fortunately, some of Rachel's students enrolled, while

the remainder came from advertising with OWS and other local art groups. The class size was limited to 12 students, which was very comfortable for the room size and for me; any more would not have allowed me enough time to spend with each student to answer their questions and provide guidance. I also reached out to the students to get an idea of their expectations and to provide me with a sample of some of their recent watercolours. These samples reassured me of their abilities at an intermediate level and helped me to construct the various lessons.

If you're keeping track of the timeline, by now winter had arrived and much of my Christmas holidays were spent constructing a course outline for the six classes. But where does one start when you're a rookie at this? I decided to focus on my strengths, on how I overcome these watercolour painting challenges and incorporate them into some of the basic foundations of watercolour painting.

To complement the structure of the course, I prepared a handout detailing the techniques to explore, the design and composition elements covered, the general steps taken in my demonstrations that they could follow, and some take-home tips for each class. I also spent a considerable amount of time preparing each of the demonstrations, which gave me confidence when it came time to explain the techniques in class.

Finally, day one of the course arrived, and it was a relief to get started and to change gears from preparation to delivery. It was great to see the artists setting up their material and work space, eager to get started. Except for the first class, we began with a constructive critique session from the previous class's work. I believe this was enjoyed by everyone, as there is so much to learn from doing and seeing things painted in a slightly different way, and everyone offered their input enthusiastically.

Teaching Watercolour for the First Time (Cont'd)

Demonstrations followed, which were broken up in sections, allowing students to proceed at their own pace. More often than not, I did not have the time to put the finishing touches on the demonstration piece in class, so I resorted to taking pictures of the progress up to completion and distributed them via email. Students appreciated the handouts very much; however, it was pointed out to me that it would be more beneficial to have received them prior to class, providing more time to prepare and sketch out the next subject matter, choose paint colour, and prepare value sketches. I went with the suggestion and did provide them earlier and it did help speed up the class—something I will know for next time.



Before I knew it, March had arrived and the last class was upon us. I was very pleased with the progress of the students and their enthusiasm throughout the course, and as much as I enjoyed teaching, I also appreciated receiving their feedback, a critique on how well I presented the material and connected with the students. It was also an opportunity to have the students evaluate and rank the interest in the techniques, demonstrations, and effectiveness of each of the six classes. This information will be used to adjust future demonstrations and techniques. I also learned not to over-complicate and keep things simple—kind of like a painting.

I have not yet scheduled any future workshops, but I received great interest at this year's spring art shows. A workshop for beginners is a course I would like to prepare, as well as some workshops with OWS. None of this could have happened if Rachel and I weren't booth neighbours, but it is especially her persuasion and support to which I owe a great deal of thanks.

I hope this reflection of my experiences has provided some insight. If you are thinking of teaching, I would strongly urge you to give it a try!



Teacher Done Good!

by Rick Sobkowicz

This past December, I was informed that a member of our Society would be teaching watercolour painting for the first time. The artist was Vic Dohar, a Society Fellow and an artist whose work my wife Margaret and I always enjoy. There is a very appealing looseness to Vic's style of painting, and he is very successful at conveying the transparency of watercolour painting.

When I heard that Vic would be giving a course, my immediate reaction was one of elation. Here was a wonderful opportunity to learn how Vic achieved the things I like about his paintings. Then I experienced mixed feelings. His style was so different from my own. What if he was a "bad" teacher? What if I was a "bad" student? I'm not a spring chicken and I know I have developed some very bad painting habits—habits that may be very difficult to change. Maybe our personalities would clash. When Vic approached me directly about his course and asked if I might be

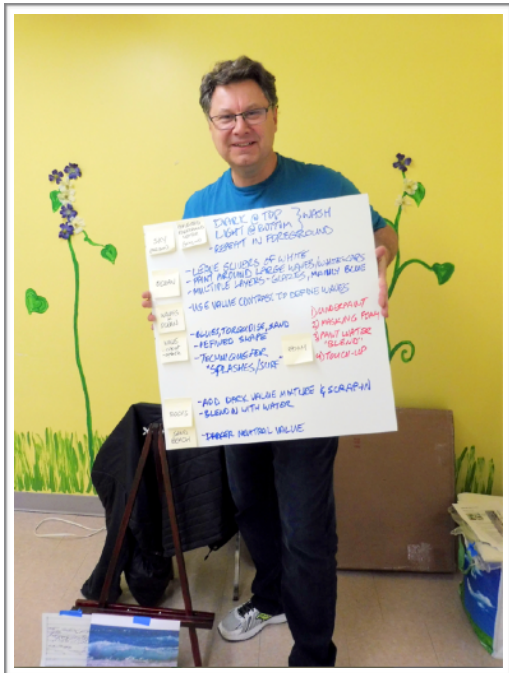


interested, I did not know what to say. We were both on the Society board and I didn't want to risk a "falling out" because we didn't "connect" in class. Do I take a chance and sign up and hope things work out, or do I maintain the status quo? I went through a couple of weeks of pondering. As we got closer and closer to decision time, I started to panic: I may miss an opportunity if I don't sign up to take Vic's course. Well, that cinched it. When I started thinking I might miss an "opportunity" to improve some aspect of my painting, I realized I had to sign up. I still wondered if I had done the right thing even after telling Vic to reserve a spot in his class for me. I made a special trip to his home to pay for the course, and as I returned home, I hoped that things would work out. I told myself I could always use the excuse that my dog (I don't have one) ate all my watercolour paints and chewed my brushes and I would have to wait a month for my pension cheque to arrive before I could afford to buy new paints and brushes!

Vic had six bi-weekly Monday afternoons (12:30 to 3:30 p.m.) planned for his classes, beginning on January 15 of this year. The classes were to be held in the basement of a church in Barrhaven, not too far from my home. This was good.

Vic sent an email to each of us explaining what he planned to do. I attended my first class not knowing how things would turn out. To my great surprise and relief, there were three other members from the OWS who I knew—and was surprised to see taking this course. They, too, were there to learn what Vic had to offer. Another "good".

Teacher Done Good! (Cont'd)



Vic is an outstanding teacher. He was very well prepared and shared with us how he executes a painting from beginning to end. His painting philosophy is to keep things simple. He uses a simple palette, usually no more than three to five colours. That's great. This certainly helps to make things simple for me. I have a watercolour paint tray with 24 different colour pigments! Once I start to dip my brush into this colour and that colour, it becomes increasingly difficult for me to remember what colour and what proportion of colour I used to get a certain result. It becomes very easy to over-mix the colours and I end up with a muddy-looking painting.

Vic demonstrated how he painted each step, after which we would return to our work stations and do what he had shown us. Instructions were clear and easy to understand, and along the way Vic shared with us numerous painting tips and techniques to make things easier. After each class ended, Vic would

send each of us by email a painting of each of the steps he walked us through in the class. There were summary points of what he did or what we needed to be mindful of. These notes helped to reinforce what we had just learned. With the information he shared and examples of the different stages of the painting, we could finish the artwork he had given us to do or we could start anew and apply what we had been shown.

I have to admit that in getting ready for each class I wondered if I could paint what Vic had emailed we would be doing in class. I did not need to be worried. Vic had a wonderful way of breaking the subject matter into very simple and doable stages, and he taught by example and at a pace that was easy to follow.

The six lessons went very quickly. Vic had us tackling subjects we probably would not have thought to do on our own because we might have thought the subject matter too complex or out of our "comfort zone". However, the wonderful thing about such courses is that when you have the right teacher, the teacher can "empower" you to do things you would not have thought possible.

Vic is an excellent teacher and the classes were fun once things got started. I was very impressed with the amount of prep work Vic did for each class and the amount of thought and effort that went into preparing the information he sent to us by email after each class. I don't know when Vic may offer another series of art instruction, but if he does, don't hesitate to sign up. You won't regret it.

77th OWS Juried Show

by Diana Westwood Guy

The OWS' 77th Juried Show was held at Galerie Old Chelsea in Chelsea, Québec, from April 20 to May 9. The vernissage, held on Sunday, May 6, was a well-attended and happy event, with paintings being sold and awards being presented as acknowledgement of the high standards achieved. The award winners received certificates and gifts, which included cash and products from Deserres.

Those presenting were the attending judges: Brian Turner, Jane Barlow, Sally Jackson, and Shirley Van Dusen, along with Michelle Conduah, the manager of Deserres, who presented the People's Choice Award for both the 76th and 77th exhibitions. Note that the late date of the 77th vernissage allowed for the award to be presented at this same event.

The awards were given as follows:

The Lina Yachnin award was presented to Renate Hulley for her painting "Phalaenopsis Dream".

The Brian Turner award was presented to Rachel Ann MacDonald for her painting "Daisies".

The Sally Jackson award was presented to Jennifer Raby for her painting "Doing the Bird Walk".

The Morton Baslaw award was presented to Janet Duggan for her painting "Bunch of Barns".

The Shirley Van Dusen award was presented to Janet Duggan for her painting "The Boatyard".

The Jane Barlow award was presented to Jean Sunter for her painting "The Approaching Storm".

The President's Choice award was presented to Jean Sunter for her painting "A Distant Shower".

The Best In Show award, first place, was presented to Lesley Cameron for her painting "Spring on the Glacier".

The Best in Show award, second place, was presented to Pauline Goss for her painting "Nature's Little Mysteries".

The People's Choice award, 76th Juried Show, was selected by the people who visited the gallery during the exhibition and was presented to Tong Li for her work "Garden under Sunshine".

The People's Choice award, 77th Juried Show, was selected by the people who visited the gallery during the exhibition and was presented to Jennifer Raby for her painting "Doing the bird walk".

Congratulations to you all!

77th OWS Juried Show (Cont'd)



Left, "Orchids with Wild Asters", and right, "Phalaenopsis Dream", both by Renate Hulley



Left, "Daisies", and right "Apple Blossoms", both by Rachel Ann MacDonald



Below, "Doing the Bird Walk", by Jennifer Raby



77th OWS Juried Show (Cont'd)



Above left, "Thinking of Him Series", by Jennifer Raby; above right, "Jack Pine Trail Chickadees", and right, "Waves on a Beach", both by Vic Dohar

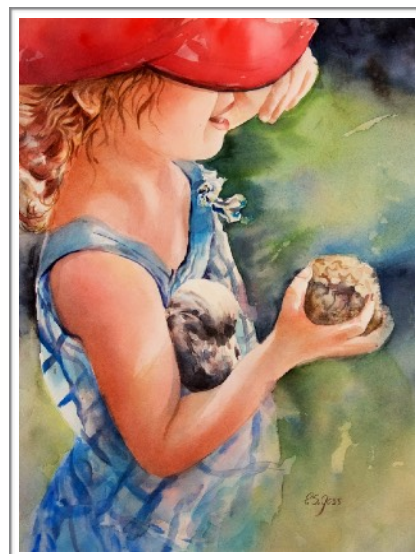


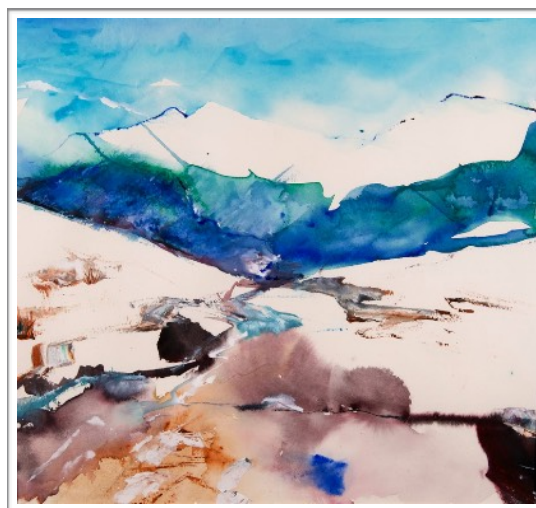
Above left, "Water Lily", by Danielle Beaulieu; and right, "Bunch of Barns", by Janet Duggan



77th OWS Juried Show (Cont'd)

Top left, "The Boatyard", by Janet Duggan; top right, "Spring Dance," by Chinh Nguyen; centre left, "Little girls like to have fun", centre right, "Little Treasures", and right, "Nature's Little Mysteries", all by Pauline Goss



77th OWS Juried Show (Cont'd)

Above left, "Les femmes dansantes", and above right "Spring on the Glacier", both by Lesley Cameron; right, "The Approaching Storm", and below, "A Distant Shower", both by Jean Sunter



77th OWS Juried Show (Cont'd)

Below left, "Splish-Splash I'm Having a Bath", and right, "Peek-A-Boo View", both by Diane Groulx



Photos from the 77th Juried Show:



New Members' Corner

by Setor Awuye

Thirteen (13) new members have so far joined OWS in 2018, and I would like to take this opportunity to once again welcome them all to OWS. Starting this month, the New Members' Corner will feature a new member (or two) to share their watercolour story and some of their paintings. This month's edition features Ellen Desmarias and Erik Marko.

Ellen Desmarias

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

"I have long admired the quality of watercolour paintings exhibited by the members of OWS. Having been a student of several OWS members, I was encouraged and inspired to join the society."

How long have you been painting?

"I have been trying to learn watercolour techniques for years. The process has been enjoyable but time has passed so quickly that I didn't count years."

Where do you feel you are along your journey with watercolour?

"5 out of 10 I would say. There is always something new to learn or to try. Whether the results meet my expectations or not, it excites me to experiment."

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

"I cannot count the number of ways of painting in watercolour that I have tried. I am glad to say that my work has evolved and I now prefer to work wet-on-wet. I still have a long way to go to achieve my goals."



What do you love about watercolour?

"I love that watercolour creates delightful and unexpected surprises. Sometimes I take credit for them myself and sometimes I let the paint speak for itself."

What's your favourite colour palette?

"At the moment my favourite colour palette is Burnt Sienna, Raw Sienna, French Ultramarine Blue, Prussian Blue, Lemon Yellow, Orange, Burnt Orange, Winsor Red and Permanent Rose."

What inspires you to make your paintings?

"I like to have a connection to the subject I am painting. This could be my feelings when at that location or remembering something about the occasion or the friends I was with. I take lots of photographs to use as inspiration or reminders of details in a painting."

New Members' Corner (Cont'd)



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

"Sketching the first ideas for a painting is important to me. I work out the basic idea, then I can move things around to try to make a better composition. But I don't feel it is necessary to draw everything in detail; I like to let the paint do that. When I began to take lessons, I was often told that one didn't need to be able to draw to be a watercolour painter, but I have learned that one can be a much better painter with a solid background in drawing."

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

"My husband and I live part of the year in France, and while there I paint en plein air as often as possible. I also paint with a group of friends in a large studio both in France and in Ottawa. Inside or outside works for me, and I especially like the company of outspoken colleagues!"

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

"The advice I can offer is: buy the best quality material you can afford. The next painting might be a masterpiece, so you want it to last."

What is the best advice you have ever been given?

"The best advice I have received dates from my start with Morton Baslaw: keep the part you like!"

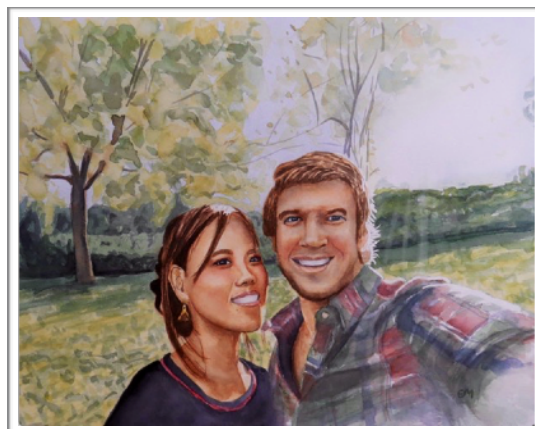
Erik Marko

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

"I liked the community and the chance to talk with people who have the same interest and hopefully get a few tips along the way."

How long have you been painting?

"I have been drawing and painting on and off for years since I was a child. I experimented with oil paints very briefly, but I started watercolour painting in August 2017 when I took an intro course to learn the basics."



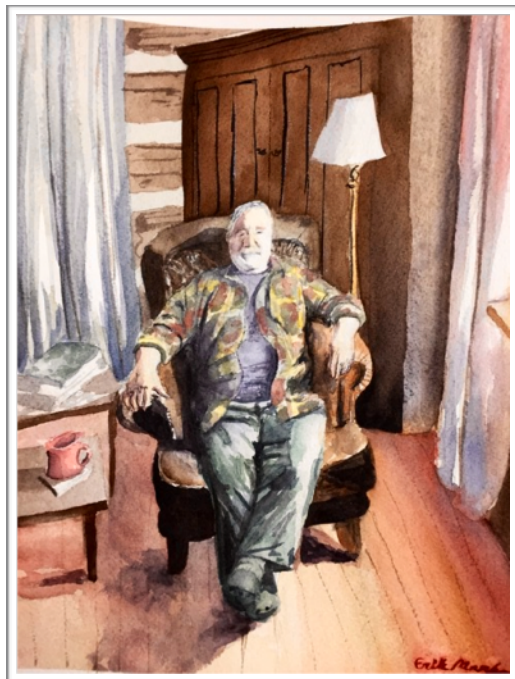
Where do you feel you are along your journey with watercolour?

"I'm just starting. I look forward to seeing how my paintings progress through the years."

New Members' Corner (Cont'd)

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

"I have always been interested in realistic drawings and paintings, but I have recently really started to enjoy impressionism, so I am trying to train myself to be a bit more expressive. But it is hard to get away from my more realistic and detail-oriented roots."



What do you love about watercolour?

"I love the ability to use such vibrant and expressive colours and to watch the paint 'do its thing' on the paper as it mixes with itself."

What's your favourite colour palette?

"I really like Ultramarine Deep. Despite my best efforts sometimes, I always end up using this colour in some way."

What inspires you to make your paintings?

"I try to pick scenes or figures that are interesting, with a nice contrast in colours and light and dark. I find it relaxing, and the sense of satisfaction and accomplishment as I see a painting come together really keeps me interested. There is usually a point in every painting where I think I've ruined it, but I keep on going with the knowledge that it has usually worked out in the past—and usually it does work out."

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

"I would say it is very important to me. I always draw beforehand to ensure proportions are accurate. I have tried to develop a quicker, looser drawing approach, but that is still a work in progress."

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

"I enjoy painting in my home studio. I have tried once or twice painting on location, and I'm sure I will continue this in the future, but I would like to refine my skills a little more."

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

"At some point in your painting, you may think that you have ruined it and it looks not so great. I would say to just push through and keep on painting. Usually it will all come together."

What is the best advice you have ever been given?

"Every painting does not have to be a masterpiece. Take each painting as practice, and if it turns out good, then that is great. If not, then use it as a lesson and try not to make the same mistake again."

New Members' Corner (Cont'd)

Welcome to the new members who have joined the Society in 2018:

Ojo Agi
Ellen Desmarais
Linda Weckler
Erik Marko
Vicki Lacasse
Brent Goss
Dick Stanley
Isabelle Jerome
Mark Pinner
Jennifer Raby
Gail Brooker
Manju Sah
Kathleen Watson
Georgette Reed

Membership Types

Affiliate:

This category of membership is open to everyone - professionals, amateurs, and interested supporters.

Associate:

Following acceptance of work in two juried exhibitions, an affiliate member becomes an associate member.

Fellowship:

This type of membership is open only to members who have attained a consistent standard of excellence in their work. Associate members whose works have been accepted in two additional juried exhibitions of the Ottawa Watercolour Society may apply by submitting five recent works to a Fellowship jury.

Congratulations to the 2018 Young at Art Winners

by Pauline Goss

Every year OWS participates in the Young at Art juried selection of paintings by young student artists across Ottawa. This year the award ceremony was held on May 3 at CentrepoinTE Theatre. The Ottawa community is divided into three regions (east, central, west) with up to two winners (junior and senior) in each region. As always, OWS was pleased to attend as a sponsor and to provide a gift to each winner. Each envelope contained: A Certificate of Achievement; a \$25 gift card for DeSerres; and a 2-year membership in the Ottawa Watercolour Society.

The winners were:



Lily Wang, whose painting "Vanity and Greed" (left) was selected as the best watercolour artwork in the junior class in the 2018 Young at Art exhibition for Ward 4 (Kanata);

Bill Zhang for "Blissful Peace", selected as the best watercolour artwork in the senior class in the 2018 Young at Art exhibition for Ward 19 (Ottawa East);



Ted Zhang for "Petals in the Wind", (shown at left with OWS President Pauline Goss) selected as the best watercolour artwork in the junior class in the 2018 Young at Art exhibition for Ward 11 (Ottawa East); and

Wenben Wang for "Simple Pleasures of the Old Life", (right) selected as the best watercolour artwork in the senior class in the 2018 Young at Art exhibition for Ward 9 (Ottawa Centre).

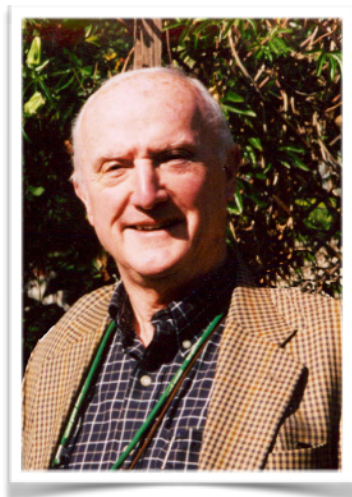
Young at Art is a juried art exhibition that brings the work of young visual artists to local art galleries across the City of Ottawa. The exhibition, held annually since 1996, represents a tremendous opportunity for the public exhibition and recognition of the creative efforts of these young local artists. (<https://www.facebook.com/youngatartottawa>).



Remembering Crichton Stuart Beaty, 1933 - 2018

by Alan Bain

The Ottawa Watercolor Society was saddened to learn of the passing of Stuart Beaty. Stuart was President of the Society from 1999 to 2002.



The OWS was well served under Stuart's management during these active years: four Juried Exhibitions, a Fellows Exhibit, and exhibitions that travelled to Cornwall and Brockville. Stuart also tried a satellite showcase at 285 St. Patrick Street in the Market—an artist co-operative and a fabulous idea—and the OWS hosted Doris McCarthy, a revered and dynamic watercolourist, to do an OWS critique. They were indeed busy years.

Stuart was also an excellent watercolourist. In one of the OWS newsletters, Stuart commented, "Painting in winter can test even the hardest watercolourist, unless you're prepared to put whiskey in your water – and other places." He went on to explain what really was the key to his paintings: "Winters are seasons for sketching and note-taking. The

beauty of sketches, quite apart from the need to work quickly, make us concentrate on the essentials."



Stuart's paintings caught life moments—a sunlit path, a burst of flowers, the corner of a room lit by sunshine through a window, a row of boats on the canal with water flashing in silver sunshine, street scenes, or lovely old brick buildings, an integral part of Merrickville, the village he loved. What you saw in his paintings, you might have seen first in his sketches—two, three at a time—catching the warm world that he saw.

So another talented brush is stilled. All of us in the OWS will miss Stuart. We will miss his precise British accent, polished no doubt in the halls of Oxford, his humour, and above all his skills as a leader and an artist. But his memory will live on, with those people lucky enough to have them, in his friendly paintings.

OWS Member at Orchid Show

by Rick Sobkowicz

The Ottawa Orchid Society hosted its 37th Annual Orchid Show on April 21 and 22, 2018. The event was held at the RA Centre on Riverside Drive and over 2,000 people came to view the beautiful orchids on display and in the vendors' sale area. One component of this show that is of interest to photographers and artists is the show's Art Gallery. All exhibits in the "Galleria" must have something to do with orchids. One year I was helping with the setting up of the exhibits in the Galleria and an artist who had pre-registered, but whose artwork we hadn't seen, came to our attention. It was a dramatic "art work" of a zombie with a tool "forged in fire" that was embedded in its skull. I and the organizer of the Galleria looked at one another and started to examine the painting closely to see what the connection was to orchids. We could find none, and after speaking with the painter, we learned that the artist had not read the show instructions. We returned the painting to the artist and wished him luck finding a more appropriate venue.



OWS members have been participating in the orchid show in the watercolour class for a number of years, and have been doing pretty well. This year was no exception. Rachel MacDonald submitted three entries and won the Show Chair's Award (Art Gallery) for her watercolour painting of pink lady slipper orchids and an Honourable Mention (HM) ribbon for a watercolour painting of yellow slipper orchids.

Rachel is shown here holding her awarded painting with her show rosette. Below is a close-up of this charming painting. I believe the orchids in the painting may be of *Cypripedium acaule* and are sometimes referred to as the pink slipper orchid.



It was not possible to photograph the painting of the yellow slipper orchids as this painting was sold at the show and removed by the new owner before a photograph could be taken by me.

Congratulations, Rachel! We are proud of your accomplishment.

Programs Report

by Jane Barlow



The Janet Rogers workshop was a great success, with many thanks to Kie Delgaty, who played a major role in organizing it and taking care of all the participants with fresh ground coffee and muffins baked daily. We were royally spoilt.

Janet was a pleasure to learn from and diligently tried to coax us into painting figures and faces in a way that was seemingly easier than it looked. She is a

master at painting loose washes that effortlessly blend into clean and beautiful expressionistic figures. Using a limited palette and premixed washes, she had us practising and exploring colour combinations prior to painting. For me, it was a wonderful exercise to use different brushes and style from my own, and I could feel my brain expanding with the challenge. Sometimes with smoke coming out of my ears!

Janet continued to gently encourage us to explore different ways of sketching and getting to know our subject so that we could more effectively jump into the painting experience.

Our next workshop will be with Linda Kemp in the spring of 2019, and it will be held at the Kanata Art Club studio. Registration—on a first come, first served basis—will open in September and will be announced by email notice. Linda is a master with negative painting and an experienced and excellent instructor.



Survey on Painting In

My survey on exploring a “paint in” resulted in insufficient interest for now, so I will not be organizing this.

Anyone interested in plein air painting is invited to join the Manotick Art Association at any time on their Thursday outings; these are organized by Charlie Spratt. Please see their website for details: www.manotickart.ca

Programs Report (Cont'd)

Social Media Workshop



Brenda Beattie was invited in March to talk to us about the digital world for artists. She gave us information about Facebook, Twitter, and Instagram, and gently guided us through the process of how to use these sites to best serve us. Thank you, Brenda.

We are now in the process of exploring inviting members of the OWS who are interested in providing workshops or instruction, for a fee, to get in touch with me. We could help with organization and advertising to the members of the OWS. If this interests you, please get in touch: 613-224-4409 or barlowjanem@gmail.com

News from around the Society



Renate Hulley has a painting ("Swamps of Eganville") in a CSPWC show now on at the Etobicoke Centre Art Gallery at 399 the West Mall, Etobicoke, ON. The show runs from **May 27 to June 22, 2018.** If you are in the neighbourhood, please drop in and check it out.

News from around the Society (Cont'd)



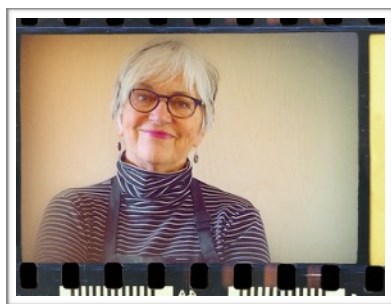
Applecrate Galleries is now approaching its second anniversary in Manotick. Situated on the west side of Main Street, a short block south from Bridge Street, it features the work of local and out-of-town artists and exhibition openings every month.

If you haven't had the chance to drop by, I'm sure you would be delighted with the ambiance and the wide variety of paintings and sculpture. For more information go to: <http://www.applecrategalleries.ca>

On Saturday, **June 16**, from 6 to 9 p.m., gallery owner Jean-Guy Brunet and Patricia and I will be on hand to show you around. Everyone is welcome. Feel free to bring your friends. The show runs from **June 16 to July 20**, 2018.

Charles Spratt

Janice Mason Steeves is teaching in Brockville at St. Lawrence College the week of **June 25**. She is a great teacher, and I highly recommend her to anyone wanting to pursue their abstract art and bring it to a new level. Janice has taught in many countries. Have a look at her website and blog to get a feeling for her own work: <http://janicemasonsteeves.com>



Anne Barkley SCA OWS
www.annebarkley.ca

News from around the Society (Cont'd)



Wet and Wild! Painting Workshop, **June 9-10**, 9-4 p.m.

This workshop is great for beginners as well as more advanced artists. Awaken your creative spirit at Shirley's exciting workshop. Learn fun techniques with acrylics and/or watercolour, including hardware store materials, melted fabric, metal, clay, and paint skins. Amaze yourself! Since it is limited to only 8 participants, there will be plenty of personalized coaching and helpful demonstrations. Workshops take place in Shirley's stunning Westport lakeside studio. See <http://shirleymancino.com/> for details and contact info.

Mark your Calendars - 78th Juried Show

The next OWS juried exhibition is just around the corner. Jurying for the 78th is expected to take place mid-July. Here are some of the details:

Show: OWS 78th Juried Exhibition

Theme name: "Visions in Watercolour"

Jury date: mid-July

Venue: Applecrate Gallery, Manotick, ON

Exhibition show dates: **September 8 to November 9, 2018** (exact takedown date to be confirmed)

Vernissage: **September 8, 2018** (to be confirmed in August)



Everyone is welcome to participate!

As always we will inform you via OWS email correspondence as soon as we have further information, including the location, date, and time for the jurying. Stay tuned for more, but in the meantime, HAPPY PAINTING as you prepare for the next big show! If you have any questions, let me know.

See you soon...

List of OWS Executive Members

Position:	Name:
President	Pauline Goss 613-220-3738 pauline.goss@me.com
Vice-President	Vacant
Secretary	Vacant
Treasurer	Vic Dohar 613-825-7328 vicdohar@gmail.com
Webmaster	Brenda Beattie 613-299-8113 brendabeattie@gmail.com
Exhibitions	Vacant
Exhibition Chair of WBSCG	Jean Sunter 613-828-6077 jeanesun@rogers.com
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Social Convenor(s)	Setor Awuye setorawuye@gmail.com
Programs	Vacant
Publicity/Hardcopy mail	Jane Barlow 613-224-4409 barlowjanem@gmail.com
Past President	Sally Jackson 819-778-2737 sallyjackson@videotron.ca
Archives	Rick Sobkowicz 613-825-0827 or ricksobkowicz@rogers.com
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	Renate Hulley 613-724-6458 renatehulley@sympatico.ca
	Brent Goss bm.goss@me.com
Digital Images	Vic Dohar 613-825-7328 vicdohar@gmail.com
Communications	Brenda Beattie 613-299-8113 brendabeattie@gmail.com
	Elizabeth Hogan 613-301-0226 33mliz@gmail.com
Advisors	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 33mliz@gmail.com.)

Janet Agulnik - janetagulnik.com
Alan Bain - alanandaudreybain.com
Anne Barkley - annebarkley.ca
Brenda Beattie - brendabeattie.com
Josie Braden - anya.corto.ca
Barbara Brintnell - brintnellatelier.ca
Nancy Burke - honeygables@rogers.com
Barbara Camfield - hollandcamfield@aol.com
Monique Dea - www.artaupluriel.ca/moniquedea
Vic Dohar - www.vicdohar.com
Ted Duncan - tedzworks.com
Arlette Francière - arlettefranciere.com
Pauline Goss - <http://www.pasigodesign.com>
Renate Hulley - renatehulley.artbo.net
Tong Li - www.tongartspace.com
Rachel MacDonald - rachelann.minchin@gmail.com
Shirley Mancino - www.shirleymancino.com
Pam McKinnon - pammckinnonart.com
Shirley Moulton - shirleymoulton.com
Yvon Perrier - yvonperrier.com
Adriana Saba - adrianasaba.com
Patricia Smith - jazzbo.ca
Rosy Somerville - rosysomerville.com
Betty Sullivan - bettysullivanart.com
Charles Spratt - cspratt.ca
Anne Remmer Thompson - anneremmerthompson.ca
Diana Westwood Guy - dianawestwoodguy@gmail.com

Editor's Note

Thanks once again to everyone who sent articles and photos for this issue of the newsletter. If you have workshops or classes you would like to share with other OWS members and they didn't make it into the newsletter, feel free to email me (33mliz@gmail.com) and I will send out a MailChimp notice to all members on your behalf. Please send your notices in plain text with a photo attached. And while we're on that topic, if you have trouble opening a link in a MailChimp notice or you have a question or a comment, please send all replies/comments/questions to my email noted here and I will make sure they get to the right person.

The next issue of the newsletter will be out in early September, so please take photos of your summer painting activities, workshops, travels, etc., and send them in, along with a little blurb. The newsletter is your publication; if you have something you'd like to share, this is one place to do it! And if you'd like to post something on the OWS Facebook page, please share. The FB page now has 240 followers!

Enjoy the sun and the longer days while they last.
See you in September.

Elizabeth
Newsletter Editor
33mliz@gmail.com