



Ottawa Watercolour Society
La société d'aquarelle d'Ottawa

NEWSLETTER

'In Transit' by Erik Marko



President's Message

by Pauline Goss



Letting it go....

As usual, the summer has flown by, and if you haven't done much painting this summer, you might now be thinking of picking up those brushes and starting all over again. Needless to say, it may come with a bit of pain and frustration!

Scenario: It's time to paint. You have a good sketch, the needed supplies, and a block of time to get something done. You start the project, but as time goes on you begin to feel like it's simply not working out. You keep painting because you know that the initial stages of watercolour are not always as pretty as you would like them to be. But the sinking feeling persists. In fact, it intensifies, and by the time you have completed the painting, it just doesn't meet your expectations.

This happened to me today, and I'm pretty sure most artists can relate to having had this experience. Of course, we all know that improving one's painting comes with practice—and practice and more practice. But is it just practice that's needed? And what can be done along the way to make the practice more meaningful?

Here's what some artists are saying:

- Know that each painting presents a different challenge...be prepared for the struggle.
- A good painting is a balance between chance, intuition, and know-how; the know-how is the polish that brings it consistency.
- Creating small value sketches and colour studies can be an invaluable roadmap; without it you may feel lost.
- An important part of an artist's work: analyze the subject, plan the execution, and prepare all the materials in advance of putting the first stroke down.
- Simplify a complex image - deal with only a few elements at one time.
- Avoid overworking - take breaks and think about what you have done before charging into the next step.
- Manage the balance between planning and spontaneity of execution and remember that working wet-in-wet makes it impossible to control everything...and that's ok.

So how do I move on? I walk away from the painting and I look at it again the next day. For me, trying to figure out what went wrong as well as identifying what went right is a must. Sometimes I see the painting differently several days (months?) later and decide it has potential. I also know that attempting the same painting a second time may or may not provide meaningful change. Most times, I place it in the "bad" pile and start planning the next one. BUT I don't throw it out as it may serve as an example of what I don't want to do the next time!

President's Message (Cont'd)

How do you deal with this scenario? Send me your thoughts and we'll post them in the next newsletter.

In the meantime, take out your paints and start brushing for the next juried show. Saturday, December 1, is the date of the jurying for the 79th show, "Brush and Water" (more details to follow). The show will take place January 10 to February 12, 2019, at the Trinity Art Gallery, Salon A. The Trinity Art Gallery is located on the lower level of Shenkman Arts Centre, 245 Centrum Blvd in Orléans.

Happy Painting,
Pauline Goss
President, FOWS

"Desire is your driving force, your motivation; guiding principles are what direct you toward attaining your goal." — Nita Engle

Exhibition at the Walter Baker Sports Centre July 28 - September 29, 2018

Text and Photos by Rick Sobkowicz

Thank you all for participating in the latest exhibition at the Walter Baker Sports Centre. For those of you who came especially from afar (i.e., Almonte, Orleans, Gatineau), thank you very much.

It has been a while since Margaret and I looked after the gallery area at the Walter Baker Centre. I had forgotten how enjoyable it is to interact with Society members, as there are so few activities to bring us together—and oftentimes when we do have a function, we are too busy organizing things to have time for adequate socializing. It was a pleasure meeting for the first time some of you who have just joined the Ottawa Watercolour Society, as well as some of our long-time members.

It is sometimes a challenge getting sufficient artwork for these exhibitions, but this month we had a bonanza of quality work to hang! I had a concern that we might not have enough space for all the paintings; however, my dear wife, Margaret, who looked after the hanging, was successful in putting everything up. We had to hang the paintings in two segments, as one of the artworks needed to be adjusted. So if you came by in the early afternoon to see how everything looked and did not find your painting on the wall, do not worry; Margaret and I returned to the gallery in the late afternoon that Saturday and hung everything up.

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

Some of you noted that it was rather quiet when you arrived with your paintings. As it happens, the area of our exhibition is at one end of the sports centre, in a corridor leading directly into a high school. On the weekend of the set-up/take-down—and for a few more weeks of summer—this area was relatively quiet. However, at the beginning of September, there will be a lot of traffic, as school resumes and activities at the sports centre get back into full swing. The public library immediately behind our exhibition area has people coming and going regularly, and oftentimes there are special events held in the common areas (the large open spaces near our exhibition) that draw hundreds of people into this area. The centre's only cafeteria is just a short distance from where our paintings hang, so when folks come for events at the centre and want a bite to eat, they have to come on to the second floor and can see our paintings hanging in the distance as they approach the cafeteria.

Margaret and I were quite impressed with the quality of artwork brought for hanging. As mentioned to some of you, we make a special effort to publicize what we have hanging in Walter Baker in our Society newsletter, on our website, and on our Facebook page. This gives all participating artists an opportunity to present their artwork to a much broader viewing audience. Hopefully, this translates into sales, requests for commissioned work, and new students for those of you who teach.

The artwork currently hanging will be on display from July 28 till Saturday, September 29, 2018. The artwork will be taken down Saturday morning, September 29, so please make a note to pick up your painting(s) between 10 and 11 a.m. on that day. You are most welcome to bring new paintings for hanging.

	TITLE	PRICE	ARTIST	SIZE
1	<i>Autumn Afternoon</i>	\$225	Brenda Beattie	15" x 18"
2	<i>Ambroisie Iris</i>	\$225	Brenda Beattie	16" x 13"
3	<i>Daisies</i>	\$400	Josie Braden	30" x 15"
4	<i>Millbridge Poppies</i>	\$480	Barbara Brintnell	23" x 29"
5	<i>Algonquin Coast</i>	\$580	Barbara Brintnell	23" x 29"
6	<i>Irises "Geneva"</i>	\$450	Barbara Brintnell	21" x 27"
7	<i>Frédérique</i>	\$250	Alain J. Godbout	20" x 26"
8	<i>Rust in Peace #13</i>	\$200	Alain J. Godbout	16" x 20"
9	<i>Buddies (Copains)</i>	\$175	Alain J. Godbout	16" x 20"
10	<i>Nature's Little Mysteries</i>	\$300	Pauline Goss	19" x 15"
11	<i>Little Treasures</i>	\$300	Pauline Goss	19" x 15"

12	<i>Little Girls Like to Have Fun</i>	\$300	Pauline Goss	19" x 15"
13	<i>Les couleurs du marché</i>	\$150	Isabelle Jerome	16" x 20"
14	<i>Red Poppies</i>	\$400	Rachel MacDonald	18" x 23"
15	<i>Pansy Patch</i>	\$450	Rachel MacDonald	21" x 28"
16	<i>Reflection</i>	\$400	Erik Marko	24"x 20"
17	<i>Passing By</i>	\$380	Erik Marko	20" x 24"
18	<i>In Transit</i>	\$380	Erik Marko	24" x 20"
19	<i>Thinking of Him</i>	\$300	Jenn Raby	16" x 20"
20	<i>Childhood Delights</i>	\$400	Jenn Raby	18" x 24"
21	<i>Apple Blossom Time</i>	\$320	Jenn Raby	16" x 20"
22	<i>Some Work Required</i>	\$450	Richard Sobkowicz	17" x 21"
23	<i>A Morning Mist</i>	\$195	Jean Sunter	16" x 20"
24	<i>By the Sea</i>	\$225	Jean Sunter	17" x 23"



Above left, "Autumn Afternoon", and right, "Ambrosie Iris", by Brenda Beattie

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



Left, "Daisies", by Josie Braden

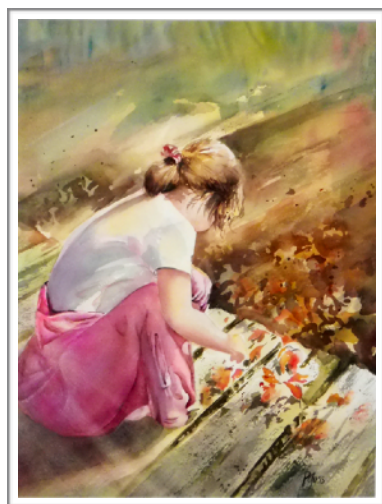
Right, "Millbridge Poppies", below right, "Algonquin Coast", and below left, "Irises 'Geneva'", all by Barbara Brintnell



Right, "Frederique", and below, "Rust in Peace #13", by Alain Godbout



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



Above left, "Nature's Little Mysteries"; middle, "Little Treasures"; and right, "Little Girls like to have Fun", all by Pauline Goss



Above left, "Les couleurs du marché", by Isabelle Jerome

Above right, "Pansy Patch", and right, "Red Poppies", by Rachel MacDonald



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



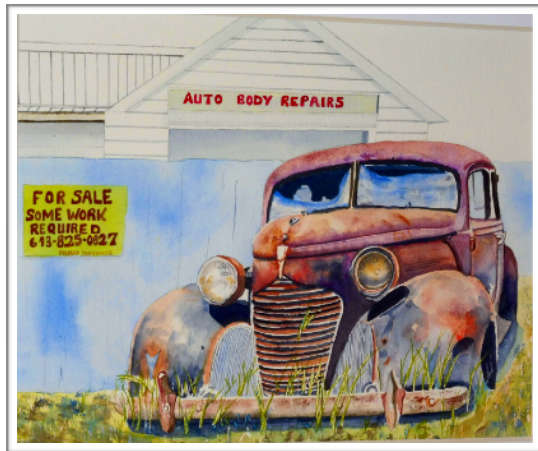
Above left "Reflection"; centre, "Passing By"; and right "In Transit", all by Erik Marko



Above left, "Thinking of Him", above right, "Apple Blossom Time", and right, "Childhood Delights", all by Jenn Raby



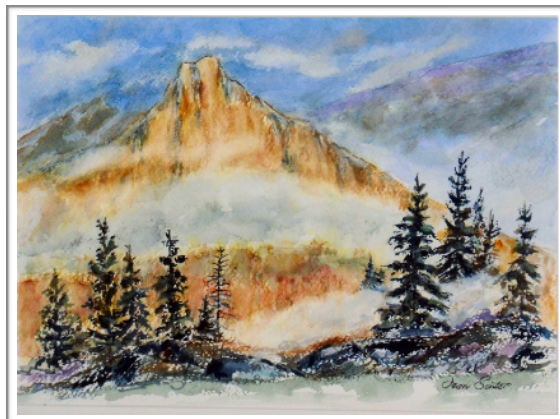
Exhibition at the Walter Baker Sports Centre (Cont'd)



Above left, "Some Work Required",
by Rick Sobkowitz



Above right, "By the Sea",
and right, "A Morning Mist",
both by Jean Sunter



Introducing Artist Erik Marko

by Elizabeth Hogan and Erik Marko

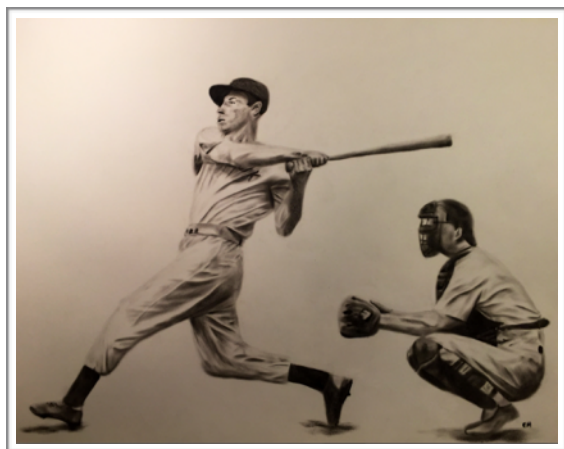
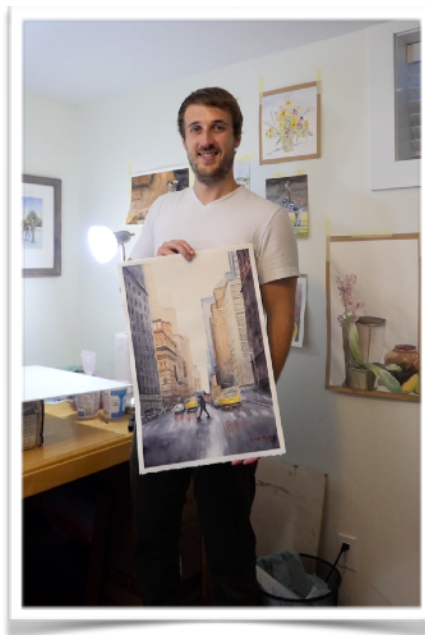
Erik Marko, one of the Watercolour Society's newer members, has only recently started to paint in watercolour. Prior to that, Erik experimented with other media and concentrated on his drawing and sketching skills. Born in Brampton, Erik moved to Ottawa at a very young age. An early influence on his artistic journey was his mother, as she encouraged him to practice his drawing and painting skills by using references from books and by observing his surroundings. "She taught me how to use perspective and enabled me to better understand what I was looking at in terms of proper sizing, proportions, and relative position."

In a ninth grade art class in high school, Erik was further introduced to new drawing and sketching techniques, and he especially remembers learning how to use a tortillon stump to shade and blend pencil drawings. Erik also experimented with acrylic paint and other media; however, throughout high school he did not paint or draw with any regular frequency. "I would sometimes complete a painting or drawing and liked how it turned out, so I would start another one but lose interest halfway through. I would regain interest usually about 8 to 10 months later, complete the piece, and then repeat the process again."

Erik continued his hot and cold relationship with his art when he attended Queen's University, graduating with a degree in mechanical engineering. After graduating, starting a career in industrial/heavy construction left little time for much else and Erik put a temporary hold on further drawing and painting. It wasn't until last year, almost six years

after graduating, that he began to renew his interest in painting. "A good friend of mine began creating his own comic book and posting daily sketching practice to Instagram which really motivated me to start creating again. I don't think I would have gotten back into it so regularly without him."

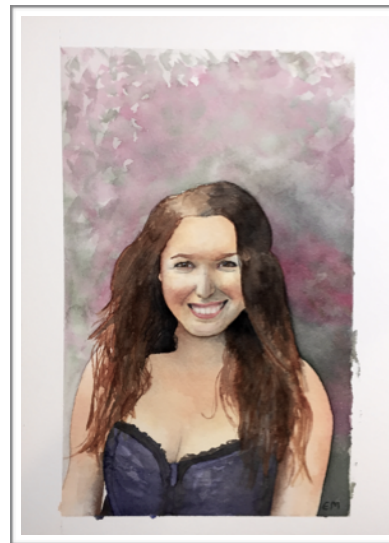
Erik began experimenting with oil paint for the first time using a dry-brush technique popular with Russian street artists he discovered on YouTube, and painted several iconic sports moments familiar to many.



Introducing Artist Erik Marko (Cont'd)

Erik says he enjoyed working in this medium and was fond of the way the method allows for quick drying and expressive tones and shading. "In a sense, it was very similar to the drawings I had created years ago. I painted using the smallest amount of paint on the brush so that it was essentially dry and I was just shading. They were a lot of fun to make and I think they turned out great. The only downside was the time commitment required, with each 11"x14" painting taking about 15 to 20 hours."

Wanting to find a medium that allowed a painting to be completed in a shorter time and that would incorporate colour, Erik decided to branch out into watercolour. Another key reason for selecting watercolour was the perceived difficulty with the medium; Erik relished the challenge of attempting to learn a medium considered one of the hardest to work with. He found a trove of videos on YouTube explaining various techniques and better discovered how expressive and colourful watercolour can be.



After first experimenting with watercolour by watching these videos, Erik decided in the summer of 2017 to take an introductory watercolour course through the Ottawa School of Art, taught by Dianna Guy, which focused on basic techniques. "It gave me a proper foundation to begin experimenting on my own."

Once Erik had completed the 7-week course, he finished several paintings, including his first portrait of his fiancé Annick (above). Erik then set a challenge for himself: to do 10 portraits of his friends in two months so he could give them as gifts in time for Christmas. "It was a bit of a daunting task, each one was 11"x14", but the deliberate practice forced me to keep going and stick with it. Seeing their reactions when they saw the paintings made it all worthwhile."



Introducing Artist Erik Marko (Cont'd)



After his extensive portrait practice, Erik wanted to try a more impressionistic approach and he followed up with paintings of a bartender and one of an orchestra's conductor. Erik's preference now is to paint in watercolour. He finds it to be challenging and expressive, "You're never totally sure what's going to happen or how it will turn out until it's done."



A recent influence for Erik came when he was working on a hydro dam construction project in northern Ontario after he graduated from Queen's. The project manager's father did a painting of the project site and surrounding area and each of the workers was given a print of the painting, an especially apt gift for an engineer and a budding artist. Erik's influences now extend to two very accomplished watercolour artists—Alvaro Castanet and Joseph Zbukvic. He admires their easy, expressive style and would like to explore and model his own work on the techniques they use.



Erik's inspiration comes from the challenge he finds painting in watercolour, and he enjoys putting his own stamp on a composition. He likes the impressionistic way a painting can unfold using watercolour, and finds it particularly satisfying when the whole painting comes together.

For the most part, Erik paints from photographs but has dabbled in plein air painting and hopes to expand his experience to include more painting on location.

As someone new to the medium of watercolour, Erik's advice is to follow through. "Don't stop halfway through a painting, thinking it might not come together. You might have doubts, but persevere—and practice."



Introducing Artist Erik Marko (Cont'd)

Erik recently submitted paintings for the current juried show, and although he didn't make the final cut, he is determined to try again. You can see Erik's work at the Walter Baker Centre and on his Instagram account, erik_marko.

If you are a Reddit user, you may even discover Erik's paintings there.

"Boom" (right) made it to the front page of the website at one point and accumulated over 165,000 views in just over 24 hours.

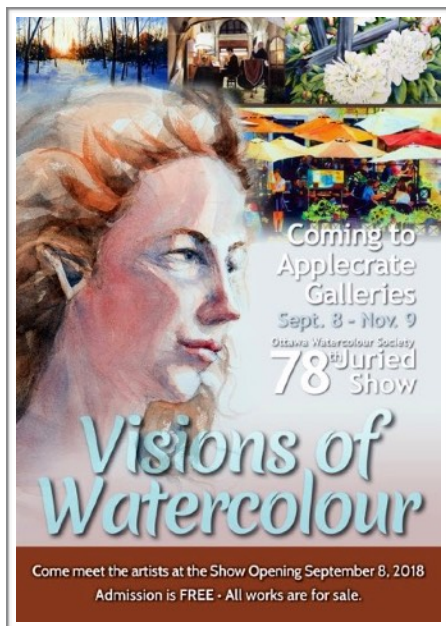
Erik enjoys being a member of the Ottawa Watercolour Society and meeting and learning from other artists.





Ever wonder how our website guru, Brenda Beattie, manages to keep the OWS page humming? With a little help from her team, of course!

Visions of Watercolour coming to Applecrate Galleries



The 78th juried show is about to begin at Applecrate Galleries in Manotick. Owner and curator Jean-Guy Brunet has an eye for art. In his gallery you will see local art from the community as well as national and international artists.

A key feature of the gallery is its moveable partition system that will allow the gallery to change its configuration to suit the ever-changing exhibits. The gallery can accommodate a painting that is 18 feet long or can move all the walls to the side for a large-scale sculpture show. The gallery is very dynamic and gives people a reason to keep coming back from month to month to see what's new.

OWS is proud to announce details of the upcoming juried event at Applecrate Galleries, which will take place September 8 to October 9, 2018.

Join the team at the vernissage and mingle with fellow members while enjoying some refreshments. All are welcome, so bring your friends and family. The vernissage and award ceremony is on September 8, 2018, from 6 to 9 p.m.

Paintings to be displayed at the gallery include:

—	Titre/Title	Certificat/Award	Donné par/ Given by
Tong Li	Patio in Summer	Best in Show	Top Score
Ellen Desmarais	Dawn Light	Juror's Choice Award	Jean-Guy Brunet
Vic Dohar	Last Light	Juror's Choice Award	Vic Pavlov
Diane Groulx	My Country, mon beau pays	Juror's Choice Award	Ted Duncan
Yvon Perrier	Temps d'arrêt à Central Park	Juror's Choice Award	Barbara Brintnell
Jane Barlow	This Land, Our Life	Juror's Choice Award	Rosy Sommerville

Yvon Perrier	Célébration	Morton Baslaw Award	Rick Sobkowitz (VP)
Yvon Perrier	Caprice et Venise	President's Choice Award	Pauline Goss
Pauline Goss	A Small Gift		
Alain Bain	Above Schooner Lake		
Tong Li	Before Sunset		
Diane Groulx	Bogged Down		
Danielle Beaulieu	Chains		
Alain Bain	Colour Cascade		
Jean Sunter	Falling Waters		
Sally Jackson	Gabriella		
Diane Groulx	Grandpa and Me		
Jennifer Raby	Haydays at Watson Mill		
Sally Jackson	Lady in Red		
Pauline Goss	Lost in Thought		
Jane Barlow	Lunar Goddess		
Danielle Beaulieu	Mending		
Sally Jackson	Nana's Jacket		
Pauline Goss	On my Own		
Danielle Beaulieu	One of these is not like the others		
Pam McKinnon	Sunbather		
Vic Dohar	Tweed Barn		
Janet Duggan	Two Ladies		
Jane Barlow	Two Sides to a Story		

Alan Bain Under Spring Winds

Rachel Ann MacDonald White Peonies

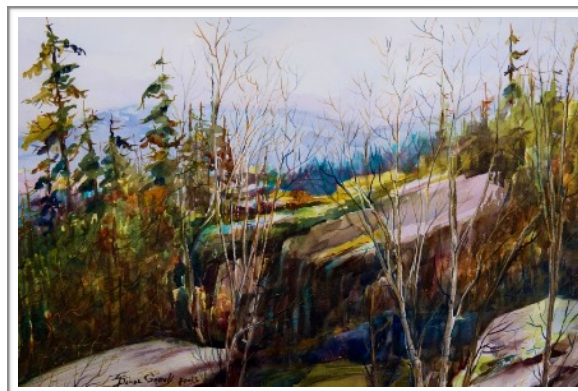
Rachel Ann MacDonald White Siberian Iris

Check out the website for more info and directions to the gallery:
<https://www.applecraategalleries.ca/upcoming-shows/>

Award winners:



Above left "Patio in Summer", by Tong Li, Best in Show; above right, "Dawn Light", by Ellen Desmarais, Juror's Choice Award



Above left, "Last Light, by Vic Dohar, Juror's Choice Award; and above right, "My Country, mon beau pays", by Diane Groulx, Juror's Choice Award

Visions of Watercolour Award Winners (Cont'd)



Above left, "Temps d'arrêt à Central Park", by Yvon Perrier, Juror's Choice Award; above right, "This Land, Our Life", by Jane Barlow, Juror's Choice Award



Above left "Célébration", by Yvon Perrier, Morton Baslaw Award and 2nd Place Award; above right, "Caprice et Venise", by Yvon Perrier, President's Choice Award

Urban Sketching— or Working without a Net

by Sally Jackson



Sally Jackson's sketches, "Seeking shade in Aylmer," above, and right, "At the Armour Show"

The local chapter recently captured the Armour Show at the War Museum and the Ottawa Symphony Orchestra's dress rehearsal of Harry Potter theme music. Members also sketch selected blocks of downtown streets, local cafés, and at Doors Open.



There are no fees, no forms to fill, no juries, and no commitments, just the pleasure of (re)discovering our community with pens and paint in hand and meeting new people who share the love. There are even annual get-togethers (this year in Portugal) and an online magazine, Drawing Attention, featuring an extraordinary range of styles and subjects.

Sally Jackson's sketch "Orchestra Rehearsal"



Urban Sketching (Cont'd)

The Urban Sketchers' manifesto says it all:

- We draw on location, indoors or out, capturing what we see from direct observation.
- Our drawings tell the story of our surroundings, the places we live and where we travel.
- Our drawings are a record of time and place.
- We are truthful to the scenes we witness.
- We use any kind of media and cherish our individual styles.
- We support each other and draw together.
- We share our drawings online.
- We show the world, one drawing at a time.

However, there is no obligation to share your work; just go and enjoy the moment.



Janet Duggan's sketches: "Dominion Observatory, Ottawa", above, and "Madawaska Doors, Barry's Bay", left.



Admittedly, this summer's heat waves have dictated shade and DEET, but I did venture out, along with Janet Duggan, as others must have. Would you share your sketches with members? The editor would love to receive them for the Newsletter and OWS' online sites.

Urban Sketchers Ottawa is on Facebook and the main website is www.urbansketchers.org.

Janet Duggan's sketch, right, while staying in Mendocino, California, this summer



New Members Corner

by Setor Awuye

In this issue of the newsletter, we welcome Vicki Lacasse and Dick Stanley.

Vicki Lacasse

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

My art teacher, Janet Agulnik, suggested that I join the association.

How long have you been painting?

I have been painting for the past 7 years.

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

I have come a long way from when I started, as I can now compare my work from when I originally started. Thanks to my wonderful art teacher, Janet Agulnik, who has given me the inspiration and drive to be the best I can be in my paintings.

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

I am a realist painter and will continue to be that style of painter. However, I am currently branching out and doing more contemporary works.

What do you love about watercolor?

I absolutely love watercolour painting. It gives me the freedom to express myself in both my creativity and my love for nature. I am extremely passionate about painting and love to paint.

What's your favourite colour palette?

I do not really have a specific colour. I enjoy mixing the primary colours to create a variety of colours.

What inspires you to make your paintings?

My passion and inspiration in painting come from my love of nature and the environment. I devote my time and energy to painting animals in the wild, landscapes, florals, and nature. My paintings are a true reflection of my love of nature. I am an innovative artist, continually finding new ways to present images that evoke a sense of realism and dimension to my palette. Being recognized through various associations as "Artist of the month" has also given me the drive and inspiration to continue painting. I donate my artwork for fundraisers to support various community events because I feel it's important to give back to the community.



New Members Corner - Vicki Lacasse (Cont'd)

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

Drawing is a very important element to painting. If you do not have the proper perspective or if the drawing is not proportional, it will compromise the painting. I am a realist painter so I ensure that my drawing is proportionally correct. I take time to get my drawing right before proceeding with the painting process.



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

Ideally, I prefer to paint in my studio, as it gives me the freedom to take my time and draw from photographs.

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

Ultimately, one of the most important aspects of watercolour painting is to ensure that you have successfully drawn your subject

correctly. Secondly, it's a very good idea to take the time to practice using the primary colours to create different colours. As an artist, a colour wheel is an important tool to have.

Dick Stanley

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

I have exhibited in a few local juried shows and I was looking for the greater challenge of a more professional artist association to join.

How long have you been painting?

I have been painting for 15 years, since I retired.

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

My "journey" as an artist is more than just watercolour. I paint in oils and acrylics as well, and I enjoy pencil drawing. Watercolour is just one more means of transportation in my journey as an artist. I have come to a point with watercolour (and other media) where I can sufficiently express myself and create paintings that others can enjoy. However, I am far from being able to do everything I would like to do.

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

My style has become much less obsessed with detail and getting the image "right". I think I have become much more expressive, more stylized and abstract, and therefore more interesting.

New Members Corner - Dick Stanley (Cont'd)

What do you love about watercolour?

I love the ease with which you can get started in watercolour. While it is probably the most difficult medium to paint well in, it is the easiest to get started in. You can also stop for lunch and get back in immediately after, but you don't have to wait a week for it to dry. As such, it is a great medium for an amateur starting up. This is why I took up painting in watercolour first over other media.



What's your favourite colour palette?

Blue and orange and all the colours that can be mixed from combining them.

What inspires you to make your paintings?

I try not to paint just the image or scene before me, but also to enjoy the excitement of the scenes and subjects. What inspires me is the wonderful things that I see on my travels, and my desire to capture them in a painting. The photographic image or scene is nothing close to capturing the feeling at the scene.

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

Drawing for me is crucial, since it is at that stage that I compose the picture.

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



I am a studio painter. The equipment and materials that are needed to paint outdoors are so cumbersome and make it a burden to paint outdoors. I have done it, but I always wonder why afterwards.

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

Learn to draw; study the colour wheel—it can tell us so much more than mixing blue and yellow to make green; and learn aerial perspective.

What is the best advice you have ever been given?

Limit your palette to two or at most three colours. You can paint everything with two colours and all the combinations of them, and your paintings will have great harmony. Moreover, if you use two complementary colours, your paintings will be vivid.

Programs Report

by Jane Barlow

Watercolour workshop with Linda Kemp, April 27-30, 2019

Linda Kemp is a full-time artist and busy instructor throughout Canada, the USA, and the UK. Linda is internationally recognized for her unique contemporary watercolours and innovative use of negative painting. She is the author of two books, "Watercolor Painting Outside the Lines - A Positive Approach to Negative Painting" and "Simplifying Design and Color For Artists - Positive Results Using Negative Painting Techniques", (North Light pub.), and six instructional DVDs.

Linda says, "There is nothing like an intriguing puzzle to get the brain working and few things more satisfying than finding a solution to a perplexing problem. So while some people take pleasure in working on the newspaper's daily crossword puzzle, I can't resist sorting through and arranging shapes and colours, in particular the interwoven forms and layers of patterns I find while investigating tangled woodlands, meandering streams, open fields, roadside ditches and marshes. Appreciating my discoveries is easy; figuring out how to interpret my finds and then portraying that essence two dimensionally with paint on paper is the real challenge! It is this desire to decipher, understand, and organize what I see that motivates me to paint. In my attempt to interpret nature's patterns and understand how the pieces fit together, my strategy relies on two things, simplifying the complicated and taking an alternative negative, or subtractive, approach."



The workshop with Linda Kemp will be open for registration on September 14, 2018, and will be opened to members of the OWS and KAC (Kanata Art Club) on a first come, first served basis. The fee for this four-day workshop will be \$450 for early registrants. After October 15 the registration fee will be \$470.

We request that registrants pay \$100 at the time of registering to reserve their place and post date the remainder to March 27, 2019, \$350 for early registrants and \$370 for regular registrants.

"Spring Light", by Linda Kemp

Programs Report (Cont'd)

Cancellation can be made up until February 27, 2019, with a refund minus a \$50 processing fee. Cancellations after February 27, 2019, will forfeit their \$100 registration, and their postdated cheque will be returned. Cancellations after March 27, 2019, will not be refunded.

Registration cheques should be made out to the Ottawa Watercolour Society and mailed to: Kie Delgaty, 39A Bayside Lane, Arnprior, ON, K7S 3T4

Kie will be the contact and can be reached at kdelgaty@sympatico.ca or 613-623-2638.

On January 1, 2019, this workshop will be opened up to artists outside of the OWS and KAC, should spaces remain.

This is a popular workshop, so please keep this in mind when registering.

The workshop will be held at the Kanata Art Club studio at 630 Cameron Harvey Drive, Kanata. This space will allow us to have one table per person and it has access to water, sink, and refrigerator. There is no immediate access to food, although there are local restaurants within a five- to ten-minute drive. Coffee, tea, and light refreshments will be available for snacks in the morning and afternoon.



Linda Kemp's website is:
www.lindakemp.com.

"Dorothy's Pansies", by Linda Kemp

To all members of the OWS...LET'S PARTY!

As year-end is creeping up, we are slowly getting closer to wrapping up OWS 2018—soon to take us to the yearly event for all members, the 2018 AGM (Annual General Meeting).

What's up at the AGM?

- Meet and mingle with fellow artists
- Meet and chat with the executive team members
- Enjoy a party atmosphere with food and drinks
- Hear an overview of the OWS in 2018
- VOTE on critical issues
- Participate in special activities—and as this year is still in the planning stages, here are examples from previous years: Members can bring a painting to display for the evening and members in attendance will vote for the evening's Best in Show; an award is given
- Guest speaker
- Demo
- Art book auction

And more....

NOTE: Send us your ideas and suggestions ASAP on topics or activities for the AGM!

When and where will the AGM take place?

Expect November or early December. We are currently looking to book a room that will be suitable for our group. Expect to hear more details regarding the exact time and place in the upcoming months.

What are some of the critical issues for this year's AGM?

As a non-profit organization, OWS needs volunteers to make things happen! Positions will need to be filled: President (Vacant starting 2019), Vice-President (Vacant), Exhibitions (Vacant), Secretary (Interim), Exhibitions Chair (Interim). Another critical issue is acceptance of the financial statement for 2018.

For nominations: Send an email to pauline.goss@me.com and identify what position you are interested in. Nominations for executive positions should be received prior to the AGM. Executive positions will be brought forward at the AGM and voted on.

The AGM is for YOU. All OWS members are important to the Society and we would like to know what your expectations are as a Society member.

So with the year-end in sight, let's start looking forward to a great new 2019 for the Ottawa Watercolour Society!

News from Around the Society

Art at the "Haven"

by Rachel MacDonald



In the spring of 2018 I offered free watercolour classes to five residents of the "Haven". This is a community of townhouses and an apartment building recently opened in Barrhaven. It was built through the efforts of several levels of government, the Mosque, and Barrhaven United Church. This community houses over 350 people, who live here with dignity and security. Children go to local schools and take part in sports, etc.

I believe that talent is evenly distributed but opportunity is not. Here I have found enthusiastic young artists eager to paint. Because art supplies are so expensive, it is my hope that any OWS members

who have unwanted paper, paint or brushes would consider donating to this cause. Anything would be put to good use here.

I am arranging for my five friends to come to the upcoming OWS opening, where I hope you can meet them. Several are refugees who have suffered more than we can imagine.



There is interest in more classes this fall, and I'm told boys have asked if I would teach them...or do I only teach girls! I will plan on more classes in October and November.



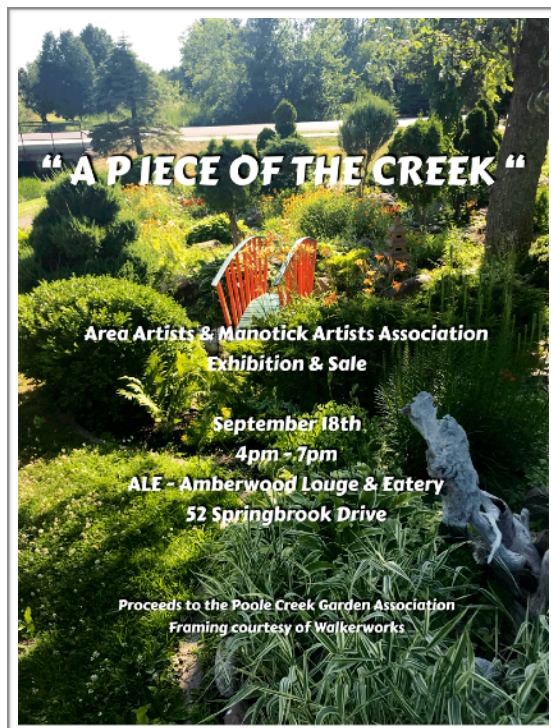
Supplies for the spring sessions came mostly from Rick S. and Carol Y. If anyone is interested in donating unwanted art supplies, it would be much appreciated.

Please contact me at 613-843-9984 or

rachelann.minchin@gmail.com.

Sincere thanks for your consideration and time. Any contribution is very much appreciated.

News from Around the Society (Cont'd)



For the last two years, Charlie Spratt has happily organized plein air painting trips for artists every Thursday, from early June through September, at locations within an hour's drive of Manotick. (One has to be a member of the Manotick Art Association to participate.)

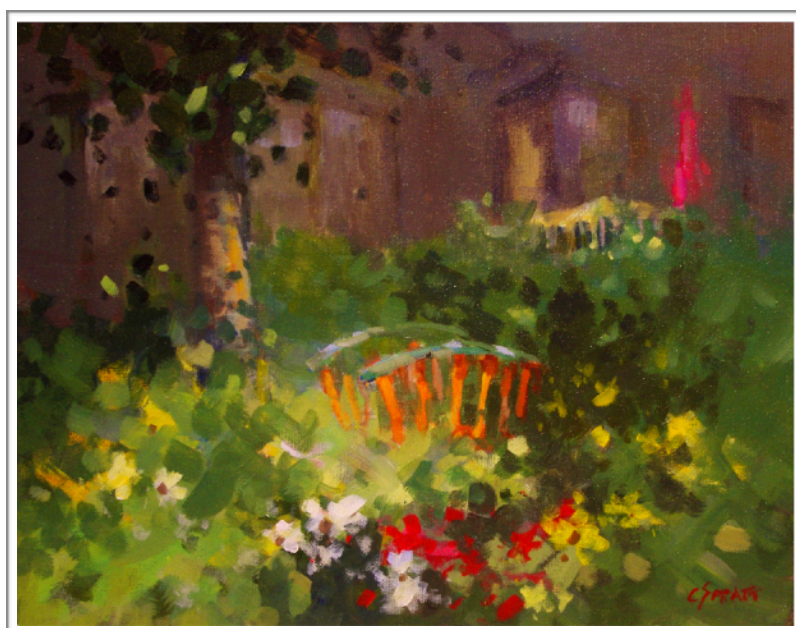
For the second year in a row, the group has been to the Poole Creek area of Amberwood in Stittsville. But this year there's a twist: the artists are donating their work for an art show and sale in support of the preservation and maintenance of the local Poole Creek Garden itself.

When the creator and caretaker of the garden for many years moved away, the local homeowners stepped in to carry on. On August 16, the MAA artists and invited guests set up their easels around the garden and lawn area beside the creek and produced some remarkable work for this important project – an excellent

example of putting art to a good cause.

The opening of the exhibition is on **Tuesday, September 18, from 4 – 7 p.m.** at ALE Restaurant, 52 Springbrook Drive, in Amberwood, Stittsville. See the map for directions: <http://aleottawa.ca/contact-us/>. The show continues on Wednesday and Thursday.

"Pool Creek Garden", by Charles Spratt



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
Newsletter Editor	Pauline Goss 613-220-3738 pauline.goss@me.com
Membership	Elizabeth Hogan 613-301-0226 33mliz@gmail.com
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
Photographers	Pat Smith 613-832-2259 pat@jazzbo.ca
	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 - facebook.com/simamon
Vic Dohar - www.vicdohar.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

This summer has been a hot one, and I hope you have all managed to find some shady place to paint or just relax. If you've been painting up a storm and want to share it on our social media sites, we'd love to hear from you.

Our membership coordinator, Setor Awuye, has set up an Instagram page, [ottawa.watercolour.society](https://www.instagram.com/ottawa.watercolour.society), for the OWS and can post your paintings there, as well as on the Facebook page. Just drop him a line at setorawuye@gmail.com and he will be more than happy to help you.

And if you want the membership to know about a show you are taking part in or a workshop you are giving, feel free to contact me at 33mliz@gmail.com and I will send out a notice to all OWS members. And don't forget our website, <https://www.owswatercolour.com>. There are lots of ways to get the word out about the Society and its members!

Hope to see you all at one of the shows, or at the AGM, to be scheduled in November/December. You might even consider putting your name forward for one of the positions on the executive or volunteering in some way. It's a great way to get to know your fellow artists.

Until the next newsletter in December,

Elizabeth
Newsletter Editor
33mliz@gmail.com