



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

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# NEWSLETTER

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"Monument Valley", by Janet Duggan



## President's Message

by Pauline Goss



Season's Greetings to everyone. Another full year of watercolour fun has already flown by! We've had juried shows, workshops, fellowship judging, critiques, meetings, back-to-back gallery exhibitions at Walter Baker, and more.

New in 2018 were our Meet and Greet meetings to bring together members with our executive team in a collaborative, information-sharing atmosphere. These meetings give you an opportunity to interact with other OWS members, share ideas, ask questions, and more, and they allow you to have an impact on what programs you would like the Society to bring to you.

The first Meet and Greet was in September and the topic of the evening was social media. Our guest speakers and presenters were members of our social media team, who were pleased to answer all your questions about OWS and our social media presence. Everyone had a great time! If you were not able to attend, no worries. The next one is scheduled for January 22; we hope to see you there. Watch for the email reminder from our OWS distribution team.

Our latest juried show (78th) was at Applecrate Galleries. We had a record number of submissions from members, and the paintings varied in subject matter and technique. As always, the excellent work was representative of the high level of expertise within the Society. We always look forward to seeing members' new creations at each exhibition. As we now approach 2019, we're looking forward to Brush and Water, the next OWS Juried Show (79th). We're pleased to have the opportunity to present once again at the Orleans Shenkman Arts Centre in the Trinity Gallery (Salon A). It is a great venue and it offers our members a chance to display their paintings in a spacious, high-quality gallery. We look forward to seeing you at the show and vernissage in January 2019.

Plans for the new year will bring a wide selection of fantastic events that have already been put in motion by our Programs Committee. Watch for artist workshops, critiques, demos, etc., and make sure to book early as some of these events will fill up quickly!

As you know, managing and organizing OWS events requires a number of volunteers. At this time we are reaching out for your help. If you enjoy the benefits of the Society, please know that some key positions need to be filled as soon as possible: Vice-President, Secretary, and Exhibitions Chair. Our executive members work closely with you to bring you up to speed over a period of time—and for as long as you need. You never work alone and you will be part of a team of dedicated participants. If you would like more information on any of these positions, please contact me at [info@owswatercolour.com](mailto:info@owswatercolour.com).

Kind regards and all the best in 2019!  
Pauline Goss, President, FOWS



## **Exhibition at the Walter Baker Sports Centre October 29 - December 8, 2018**

Text by Pauline Goss and photos by Brent Goss

Another successful exhibition by OWS members!

Thanks to all members who presented paintings at the Walter Baker exhibition. This latest exhibition has 18 paintings on display from October 29 to December 8, 2018. In case you don't get a chance to visit the gallery, we've included pictures of what was entered. As always, the wall was filled with wonderful paintings, this time thanks to Alain, Barbara, Rick, Brenda, Jenn, and Rachel!

The next exhibition starts Saturday, December 8. As you may or may not know, Walter Baker exhibitions are open to all members of the Society. The gallery space is available for you to enter up to three (3) paintings, there is no cost, and the paintings are not juried. The exhibited paintings are rotated on a two-month schedule. We aim to target the delivery/pick-up dates around the beginning/end of a month. Here's what's scheduled so far:

- October 29 to December 8, 2018 (current exhibition)
- December 8 to February 2, 2019 (email registration has already been sent via OWS distribution)
- February 2 to March 30, 2019
- March 30 to June 1, 2019

You will receive advance notice of a Walter Baker exhibition via email usually about two to three weeks prior to the start date.

We thank the members for sharing their works of art with us and we look forward to seeing more at the next event! We welcome our members to participate as we get a chance to mingle and appreciate your works of art.

Please note that in the case when a member cannot pick up their painting(s) at the allotted end date/time of the exhibition, alternate arrangements must be made and this information must be relayed to the organizer prior to the take-down.

If you have any questions, please don't hesitate to call or send me an email at [info@owswatercolour.com](mailto:info@owswatercolour.com).

As always, Paint, Paint, Paint 😊

Pauline  
President, FOWS

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

Walter Baker Sports Centre, 100 Malvern Drive, Barrhaven

EXHIBITION DATES: OCTOBER 29 TO DECEMBER 8, 2018

	TITLE	PRICE	ARTIST	SIZE
	Frederique	\$250	Alain Godbout	18 x 24
	Princesse	\$250	Alain Godbout	18 x 26
	Cherry-Cherie	\$200	Alain Godbout	14 x 18
	Sumac Fields	\$580	Barbara Brintnell	23 x 31
	Costello Creek	\$580	Barbara Brintnell	23 x 29
	Bark Lake Winter	\$580	Barbara Brintnell	23 x 29
	Wild Berries	\$450	Pauline Goss	24 x 30
	16 Miles to the Gallon	\$325	Rick Sobkowicz	18 x 24
	Point Beach Swimmers	\$130	Brenda Beattie	14 x 16
	Maria's House	\$225	Brenda Beattie	16 x 20
	Nature's Little Mysteries	\$300	Pauline Goss	19" x 15"
	Little Treasures	\$300	Pauline Goss	19" x 15"
	Thinking of Him	\$300	Jenn Raby	16" X 20"
	Childhood Delights	\$400	Jenn Raby	18" X 24"
	Apple Blossom Time	\$320	Jenn Raby	16" X 20"
	Red Poppies	\$400	Rachel MacDonald	18" X 23"
	Pansy Patch	\$450	Rachel MacDonald	21" X 28"



Far left,  
"Frederique"

Centre,  
"Princesse"

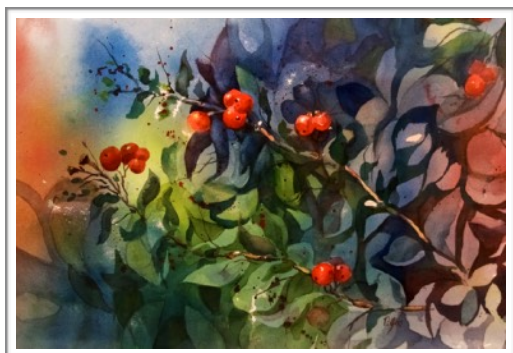
Right, "Cherry-  
Cherie", all by  
Alain Godbout



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



Left "Sumac Fields",  
right, "Costello Creek",  
by Barbara Brintnell



Above left, "Wild Berries", by Pauline Goss; and above right, "Bark Lake Winter", by Barbara Brintnell



Above left, "Point Beach Swimmers", by Brenda Beattie, and above right, "16 Miles to the Gallon", by Rick Sobkowicz

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



Above left, "Maria's House", by Brenda Beattie; right, "Nature's Little Mysteries", by Pauline Goss



Above left, "Little Treasures", by Pauline Goss;



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





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



Left, "Red Poppies", and right, "Pansy Patch", both by Rachel MacDonald

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## Varnishing a Watercolour Painting

by Vic Dohar

One of the conditions for the 78th Juried Show was that, "(Painting watercolour on any surface and finishing the surface with an acrylic substance to varnish and protect it is acceptable.)" This prompted me to plan to submit a painting that was to be varnished and framed without traditional mat and glass.

In this article I would like to share with you the steps I took to prepare and finish a watercolour painting with this goal in mind, and also share some references and options to consider.

After doing some research on the Internet and making inquiries of other artists who have varnished watercolour paintings, I soon realized that you must first take into consideration how your "varnished" watercolour painting will be framed. This will dictate how the watercolour paper is prepared prior to varnishing, and perhaps even before laying a brush to it. The basic options are:

1. Framed with a traditional frame, similar to framing a canvas board. With this approach, the watercolour paper (either blank or with a completed painting) can be adhered to hardboard, masonite, or birch panel that has been sealed with gesso using an acrylic adhesive, and subsequently varnished.
2. Framed within a floating frame. Since the artwork residing in a float frame has depth and a finished edge, the watercolour paper has to be prepared and stretched, similar to canvas stretched on stretcher strips and stapled on the back side. Stretching a completed watercolour painting is very risky; therefore, this approach is best on a clean fresh sheet.

## Varnishing a Watercolour Painting (Cont'd)

3. Frameless or gallery mount of varying thickness without any frame. Consider this a hybrid of the above two options, with the paper either stretched around the stretcher strips or adhered to the surface of solid support such as birch panel.

Since I had a float frame on hand that accepts a standard stretcher frame, I knew I was going to use option #2, with the watercolour paper wrapped around the stretcher strips and secured on the back side. I like the look of the paper wrapped around the edge, hiding any seams or risk of delamination, but this is a personal choice. Another thing to consider if wrapping paper around a frame is whether to continue your painting along the edge, especially if it will be gallery mounted without a frame. For this painting, however, I decided to paint the edge with black acrylic paint prior to varnishing it, since it will not be entirely seen.

In preparation for wrapping the watercolour paper around stretcher strips, it alone would not provide enough support and would also be vulnerable to damage from the rear. One approach would be to wrap the paper around a stretched canvas frame, but I found that this still did not provide enough support in the centre, and it is still somewhat vulnerable to damage from the rear. My solution was to use stretcher strips mounted with acid-free archival foam board, providing a firmer, consistent support under the paper throughout the painting, as well as superior protection on the back side.

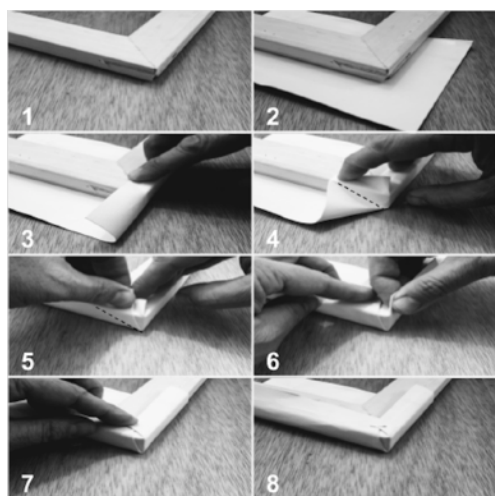
The following are the general steps I performed in preparing a sheet of Arches 140lb cold press watercolour paper:

- ◆ Assemble the stretcher strips, using a bit of yellow wood glue in the joints. Measure the diagonals and adjust accordingly to ensure the corners are square. Let dry for approximately 30 minutes.
- ◆ Cut a piece of acid-free archival foam board the same size as the stretcher frame.
- ◆ Most stretcher frames have a lip around the perimeter that provides better tension for the canvas. It also prevents it from coming into contact with the stretcher frame; however, this is not required, as the foam board becomes the support for the watercolour paper. The lip, however, can be used on the back side, providing tension to the paper when stretching and serving as a guide when securing it with staples. Therefore, adhere the foam board to the back side of stretcher strips, with glue applied sparingly. Again, let dry for approximately 30 minutes.
- ◆ Cut watercolour paper to desired size, usually about three (3) inches larger than the dimensions of the frame, and soak in water for about 20 minutes.
- ◆ Lay wet watercolour paper on a smooth surface, so the back side faces up. Do not be concerned about pockets of air.
- ◆ Lay the prepared stretcher frame with foam board face down and centred onto the back side of the paper.



## Varnishing a Watercolour Painting (Cont'd)

- ◆ Beginning in the centre, along opposite sides, working towards the corners and alternating sides (top/bottom and left/right), wrap the paper around the stretcher strips. Using a staple gun with  $\frac{1}{4}$ -inch staples, staple it to the back beyond the lip, spaced about  $1\frac{1}{2}$  to 2 inches. The paper is fragile and you shouldn't have to pull on it. Simply fold it snugly around the strip.
- ◆ At each corner, carefully fold the paper to achieve a nice clean fold and staple in place (see photo series).
- ◆ Flip over and let dry overnight. As an option, since the paper is wet, an underpainting can be applied if desired.



1. Prepared stretcher strips (foam board not shown attached).
2. Lay paper face down with enough excess extending beyond the frame to fold over and secure.
3. Fold right side up completely over to the back side of the strip.
4. Fold in the corner of the paper so it wraps vertically around the corner edge of the frame. A fold should almost be forming, as shown by the dashed line.
5. Fold the left side up along the strip so that it's vertical, concealing the extra folded paper inside.
6. Slightly lift up the right side paper and completely fold the left side paper to the back side of the strip.
7. Fold the right side back down on top of the left side.
8. Secure the fold with a staple.

With the painting complete, signed, and ready to be framed, the next important step is to take a photograph of it. Just like artwork behind glass, varnish too will produce reflections and glare. Therefore, take a photograph for your records or website prior to varnishing.

As mentioned above, there are many approaches and materials to use to varnish a watercolour painting. Fortunately, I came upon an excellent article on the Golden website about this subject ([https://www.goldenpaints.com/technicalinfo\\_varnwatercolor](https://www.goldenpaints.com/technicalinfo_varnwatercolor)), describing three general approaches to varnishing. I chose the third option, mainly because I wanted to preserve the original watercolour in an encapsulated state, along with the benefits of replacing the varnish in the future, if required (please read sidebar about encapsulated watercolour on the next page). The steps did not result in any loss of detail, brush work, or colour saturation, and I personally feel that varnishing makes the colours richer and slightly darker.

- ◆ In a dust-free environment with good ventilation, spray two to three light coats of Golden MSA (Mineral Spirit Acrylic) varnish (available in an aerosol can) evenly across the watercolour painting. Let each coat dry thoroughly before proceeding to the next, about 30 minutes depending on temperature and humidity conditions. The coats do have to be soaking wet, and multiple light coats are better than one thick coat. Since this is a mineral spirit, it has noxious fumes and you may want to consider using a respirator.

## Varnishing a Watercolour Painting (Cont'd)

Doing it outside runs the risk of airborne dust contacting the varnish; I did it indoors with adequate ventilation near an open window. Note: This is the controversial step as noted in the sidebar, because after applying the MSA the pigment in the watercolour painting is no longer accessible, hence the term “encapsulated watercolour”.

- ◆ In a separate jar, using a stir stick, mix some Golden Soft Gel Gloss (basically a clear acrylic medium) with water at a ratio of 2:1 (2 parts gel, 1 part water), being careful not to over stir and incorporate air bubbles.
- ◆ Using a wide brush, apply two coats of this mixture in a 90° direction to each other—let it dry thoroughly between coats. It will appear milky when applied, but it dries transparent. This application becomes the isolation coat between the artwork and the varnish, allowing the varnish on top to be replaced in the future, if needed, without contacting or damaging the underlying artwork. Brush clean-up is with soap and water.  
Hint: Store excess mixture in a jar for future use.
- ◆ The final steps involve applying the varnish using a wide brush. I used Liquitex Professional Gloss and Satin varnish, which protects against damage from ultraviolet radiation. Golden has similar products, but this is what I had on hand. I applied four coats of gloss varnish and the final fifth coat in satin finish, with each coat at a 90° direction to each other. I let each coat dry thoroughly before proceeding to the next.

### What is an encapsulated watercolour?

There has been much debate in watercolour societies and online chat rooms about whether a watercolour painting finished with varnish instead of framed traditionally behind glass can be called a watercolour painting. Many seem to have the opinion that it has morphed into a mixed-media or an acrylic painting and can no longer be called a watercolour painting. The primary argument supporting this is that the pigment in the painting is no longer accessible nor water soluble. Perhaps that is technically accurate—and I am not one to dismiss those arguments—but when has anyone ever tried to risk testing a final watercolour painting, let alone one created by someone else, by wetting it to ensure it is soluble? To me this sounds a bit ridiculous and far reaching. Furthermore, if I wanted to create an acrylic or mixed-media work of art, wouldn't I have used those mediums from the beginning? Well, no, I would not. Why? Because the appeal of a watercolour painting and what defines it as such can only be achieved through the process and techniques that are inherent with this medium. Every medium has its own wonder and wow factor, and it's this essence that I believe should be the reason behind making such a painting, regardless of how it is framed and presented. I think you would agree that a watercolour painting that is varnished at the end is still created in the same manner and with the same techniques as if it were framed behind glass.

The stickler, though, is the application of varnish. There is no argument that glass is the best physical protection for any medium against the impacts of environmental contamination. Varnish, if applied correctly and with an isolation coat, also serves to protect artwork, as well as allowing the viewer to get up close and personal with the artwork. If varnishing an acrylic or oil painting is the norm, why can't a watercolour painting be accepted in the same manner? Perhaps it's time to think outside the box and create a new hybrid medium called “encapsulated watercolour”, where the varnish protects and encapsulates the beauty of the watercolour processes and techniques for generations to come, as it does for other mediums.

## Varnishing a Watercolour Painting (Cont'd)

As with the gel gloss, it will be milky when applied, but it dries transparent. It's imperative that all varnish layers except the last be a gloss sheen; otherwise, using a satin or matte sheen will produce fogging throughout the varnish and dull the appearance of your painting.

- ◆ Once completely dry, mount the painting in the frame.

You have probably surmised that varnishing a watercolour painting takes considerably more time than framing it with mat and glass—something that has to be taken into consideration, especially if you are like me and leave framing to the last minute before an exhibition. Here are a few advantages and disadvantages to consider:

- ◆ Varnish has UVLS, which will protect the watercolour pigments from UV radiation, whereas regular 2mm glass, which is commonly used, does not.
- ◆ Far less expensive than UV-proof glass.
- ◆ Lightweight and easy to transport.
- ◆ Slightly less expensive without the cost of mats and glass, in comparison to DIY framing.
- ◆ Requires more time compared to DIY framing.
- ◆ Shelf life of material (MSA spray varnish, Soft Gel, Polymer Varnish) can dry out over a long period of time.
- ◆ Dust and dirt contamination when applying sprays and varnishes can ruin the surface and may include artifacts in your painting.

Varnishing a watercolour painting has opened new possibilities of presenting this wonderful medium instead of the traditional mat and glass. There are also various options and even larger sizes to consider if using rolls of watercolour paper rather than sheets. Experiment first with a small-size painting and determine what works best for you.



"Last Light", (encapsulated watercolour) by Vic Dohar



## Introducing Artist Janet Duggan

by Elizabeth Hogan

If you have ever received an email from Janet Duggan and paused to wonder about the emoji she signs off with—the glass of red wine—wonder no more. Janet is a certified sommelier, a relatively recent addition to her various accomplishments. She also spent many years working as an accountant and then as a management accountant—professions one doesn't usually associate with art or creative pursuits.



These are only a few things I learned about this talented artist when I visited her cosy home in Westboro on a very frigid November day. As we sat in her light-filled kitchen looking out on a tidy yard and a large old butternut tree, Janet told me about her upcoming trip to Tanzania with her husband, Girvan, in the new year and how much she was looking forward to travelling to a part of the world that has always been on her bucket list.

Janet's love of travel may have started as a babe in arms. She was born in London, England, to an American father (a U.S. Army cryptographer) and a British mother in the middle of World War II, at the end of which she travelled with her mother to New York and then to Tennessee, her father's home state. Not long after that, the family moved to Montana, where Janet grew up.

Janet doesn't remember a time when she was not interested in art. She recalls painting what seemed like every paint by number kit available, the smell of the oil paints lingering even now in her memory.





## Introducing Artist Janet Duggan



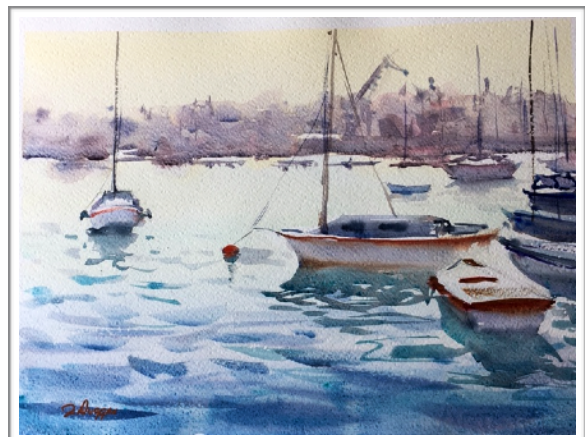
Janet took her first watercolour class in her 20s, while still living in Montana, lived in California for a while, and along the way became a potter. A job for Janet's first husband at Bell Northern Research brought them to Ottawa, where pottery became a profession for Janet for many years—she fired the pots in her own kiln, belonged to the Ottawa Guild of Potters, and sold her pottery at Guild shows and elsewhere.

As a single mother, necessity dictated a more reliable income than pottery afforded, so Janet became an accountant and later a management accountant. A design course at Ottawa U led to corporate design work, which put to practical use an interest Janet had always wanted to cultivate. She admits that, "If I was starting again, some aspect of design would have been in my repertoire."



The Ottawa School of Art was Janet's next stop, where she took a watercolour course from Leonard Gerbrandt, a former president of the Watercolour Society. Gerbrandt's "large personality motivated and galvanized everyone", Janet says. He was big on plein air painting and would take his students out to various locales as part of the classes he gave—an activity that Janet says sparked a love of painting on location.

She met other members of the Watercolour Society in these classes, and a group of five who took the course continued to meet long after the course was completed, getting together once a week to critique each other's work.



## Introducing Artist Janet Duggan

In more recent years, Janet has combined her love of travel and her dedication to painting in watercolour by taking part in international workshops given by master watercolorists. She has been to China with Joseph Zbukvic, to Spain with Alvaro Castagnet, and to several workshops in the U.S. One can only imagine there are further workshops in other parts of the world in her future. For Janet, it is not only what she takes away from these workshops to incorporate into her own work, but the other artists she meets and connects with; she is in touch with many of her fellow artists from her time in Girona, Spain, for instance.

Paintings that have made Janet the happiest, she says, are those that express joy, that have something to say, either emotionally or otherwise. Her inspiration comes from seeing something that captures a feeling. She will often work from photographs she has taken on her travels, or she will paint en plein air, in winter from the confines of her car if she happens upon a scene that motivates her, with “supplies balanced around the gear shift”.

Her advice to those just starting out is to “practice, practice, practice” and, most important, to “follow your heart”. Janet prefers Stillman & Birn (Beta) sketchbooks because they lay flat with clips, and she also uses Fabriano.



Janet currently attends a weekly drawing session at the Bottom Line, a workshop run from the Sandy Hill Community Centre, something she has been doing for the last 15 years.

Although she does not have a website, nor is she represented by a gallery at the moment—she is too busy travelling, she says—perhaps she will share with us some of the paintings that come out of her trip to Tanzania, or any of her future travels.

In the meantime, 🍷

## The Ordrupgaard Collection at the National Gallery

by Shirley Moulton



A brisk sea wind ruffles the waves, sends the jetty flags snapping, and tugs at the dresses of the prettily dressed ladies on the pier. They are laughing, chatting, and holding their hats in place. The gentlemen are more intent on the sailboats, riding the wind, tacking back and forth, the wind tugging at the ropes and puffing out the well-worn sails.

This is the scene at the French beach resort of Trouville, painted en scene by Eugene Boudin in 1867. It was part of the Ordrupgaard Collection, which was featured as a special exhibit this past summer at the

National Gallery of Canada. Boudin is considered to be a pre-Impressionist painter, but his spontaneous approach to painting retained some of the qualities of a sketch, as did many Impressionist paintings.

Swimming in the sea became popular in the 1840s in France, and Boudin spent time in this area of Normandy, painting vacationers walking on the piers. This painting, amongst all the other beautiful artwork in the Ordrupgaard Collection, attracted me because of the wonderful brushwork and colour mixing.

Many paintings create a sense of movement through composition, but this one does so by the texture of the paint. The rippling of the water creates a sense of the wind blowing, and the quick strokes used for the flags and dresses show the direction of the sea breeze. Although it is difficult to see this in the catalogue photo reproduction, the cool and warm greys are achieved with juicy and rich blending of colours, and Boudin created amazing texture in the sea and sky.

I was drawn back to this painting again and again—to marvel at Boudin's mastery of plein air painting and to see how he created such a sense of liveliness and a grand day in the fresh sea air using texture and fine colour mixing.

*(Have you been to an exhibit at one of our local galleries or seen something in your travels that you think might appeal to other OWS members? Please consider contributing your impressions and photos to the next issue of the newsletter.)*



## Programs Report

by Jane Barlow



Mark your calendars for January 22, 2019. Anne Remmer Thompson, Fellow of the OWS and well-known watercolour artist, has agreed to offer her expertise for a critique session of your work. Anne is a skilled teacher and is particularly adept at encouraging group participation in the process of analyzing artwork. You will find this an invaluable opportunity to get feedback on your painting that will allow you to turn your work into a masterpiece, as well as stimulate thought on how to critique your own works.

This event will be held at the Nepean Visual Arts Centre (1701 Woodroffe Ave., Nepean) in the Heritage Room, directly following the executive meeting. The critique will run from 7:30-9:00 p.m. on Tuesday, January 22, 2019. Bring a couple of

paintings and we'll explore as many as we can. Light refreshments will be available. All members are welcome whether you bring artwork or not. Artwork does not have to be framed or matted—or even completed! If you are feeling stuck with a piece, this could free you up to proceed.

The next meeting after that will be March 19, 2019. The topic is TBA. Your feedback to me is needed about what topics you wish to explore and who may be best to present. I am looking for general ideas as well as demo suggestions.

## Workshops

The upcoming Linda Kemp workshop to be held at the end of April 2019 is now full and a wait list is being kept in case of cancellations.

In the fall of 2019, September 12 through 15, the Kanata Art Club is inviting Janet Rogers back to Ottawa for a second run at Flowers, Faces and Figures. This will be open to OWS members as well as KAC members. The registration will be open in the spring of 2019.

I plan to schedule two or three day-long workshops throughout 2019, given by members of the OWS. Vic Dohar and Diane Groulx have already offered to instruct. The details—topic, location, and fees—have yet to be organized, so stay tuned for further information.

In 2020 we will have workshops in both the spring and the fall—two very exciting prospects with internationally recognized watercolour artists.

In the spring, we will have Mary Whyte (photo at right), an American watercolorist from Charleston, South Carolina. She paints contemporary realism and portraiture and has painted a beautiful series on the blue collar workers of the southern U.S.





## Programs Report (Cont'd)

See Mary's website at [www.marywhyte.com](http://www.marywhyte.com). Registration for the workshop will open in the fall of 2019.



In the fall of 2020, we will be bringing the Brazilian artist Fabio Cembranelli (photo at left) to Ottawa.

He loves to paint quickly and loosely, blending colours on the paper, allowing unpredictable shapes and colours to happen. He is drawn to realism, but as you will see in his work, it is impressionistic with suggested detail. His website is [www.fabiocembranelli.com](http://www.fabiocembranelli.com).

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## New Members Corner

by Setor Awuye

Please welcome new OWS member Isabelle Jerome.

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

I have a busy schedule. However, joining the OWS gave me a reason to let go and take some time for myself.



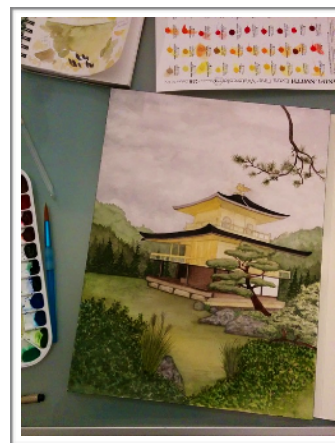
### How long have you been painting?

I have been painting with watercolours for over a year now.



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

I am a beginner. I know I still have a lot to learn, and joining the OWS allows me to see different styles and techniques used by other members.



### What do you love about watercolour?

I love the convenience. It is something I can take out and work for a bit and then put away until I have more time. It is perfect for my busy schedule.

### What inspires you to make your paintings?

I love travelling and food, so I look there for inspiration.

## New Members Corner (Cont'd)

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

I like to have an idea of composition before painting. I will do a few sketches on scrap paper, and when I am satisfied I will sketch the final drawing lightly on the watercolour paper.

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

I paint from my studio. However, I would like to take the challenge of painting on location this summer.

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## OWS Annual General Meeting (AGM) and Social 2018

Text by Pauline Goss and photos by Brent Goss and Renate Hulley



Thanks to everyone who attended the annual OWS General Meeting and Social. It was held on November 25 in the lower hall of St. Basil's Catholic Church at 940 Rex Avenue in Ottawa. The food provided for the potluck was excellent and many thanks to all who contributed!

The Executive and Committee members were on hand to inform the group about what happened in 2018 as well as to discuss

what is planned for the next year. Unfortunately, due to the weather prediction of freezing rain for that evening, attendance was at an all-time low.

Reports were given as follows:

Treasurer's Report: Vic Dohar (presented by Pauline Goss)

OWS Year-End Financial Report (Fiscal Year Oct 1, 2017 to Sept 30, 2018 - passed and accepted.)

OWS Budget (Fiscal Year Oct 1, 2018 to Sept 30, 2019)

Membership Report: Setor Awuye

Programs Report: Jane Barlow (presented by Pauline Goss)

Exhibitions Report: (There is no exhibition Chair; exhibitions are by ad-hoc committee at this time. Presented by Pauline Goss.)

Newsletter and Facebook (incl. Communications): Elizabeth Hogan, Danielle Beaulieu (Facebook) and Setor Awuye (Facebook). Presented by Elizabeth Hogan

Instagram: Setor Awuye

Webmaster: Brenda Beattie

## OWS Annual General Meeting (AGM) and Social 2018 (Cont'd)

Photographer(s): Brent Goss and Renate Hulley

Marketing and Hospitality: Sally Jackson and Janet Duggan

Fellowship Jurying and Awards: Rick Sobkowitz, Past President

New Business:

Vacancies

Security considerations concerning OWS web and email usage

Other Business:

Young at Art

AGM People's Choice

OWS Membership discount



As a result of the Fellowship jurying held the week before, we are pleased to inform that Rachel MacDonald (shown at left) was presented with a Fellowship Certificate. Rachel had been accepted in at least four juried exhibitions of the OWS, and as a result of the five jurors' decisions she is now accepted as a Fellow in the Society. Rick Sobkowitz (Past President and Fellowship organizer) and Pauline Goss (President) were pleased to congratulate and present Rachel with the OWS Fellowship Certificate.

Paintings presented at the AGM were voted on by members who were present, and Janet Duggan's painting (right) was selected as the AGM Members' Choice Award. Janet was the recipient of a cash prize of \$100 provided by the OWS.



Another draw was held for two boxes of Belgian chocolates (donated by Pauline Goss, at left with Rick Sobkowitz) and were won by Shirley Percival and Charlie Spratt.

### Vacancies on the Executive

Of high importance is the fact that we have multiple vacancies for positions on the Executive and working committees. The vacancies are for Vice President, Secretary, Exhibitions Chair, and Archive Management.

## OWS Annual General Meeting (AGM) and Social 2018 (Cont'd)

Additionally, starting in January 2019, and as per the OWS Constitution, the President's two-year term will be completed. No nominations for any of these positions were made at this time.

We encourage people to step forward for any of the above roles. Executive and Committee members meet approximately five times per year as a group of dedicated and enthusiastic volunteers. Please know that nominees will be fully supported by the team. Being on the Executive is rewarding and can help expose you to a wide network within the artistic community. The more people get involved, the more benefit it is to the Society members, and everyone gains as a whole.

If you are interested in any of these roles, please feel free to reach out to me to discuss what is involved.



A big THANK YOU goes out to all the helpers of this special yearly event, with a super special thank you to Rick and Margaret for all the detailed planning and organization of a truly successful and fun evening. 😊

Pauline Goss, FOWS

President

[info@owswatercolour.com](mailto:info@owswatercolour.com)

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## Important Information about Emails and Spam



Recently some OWS executive members received a series of fake email messages from an email address that had "presidentxxx..." in the name. Others also had what might have looked like a valid member email address in the name; these made them look legitimate. The subject line was titled "REQUEST"; but it could have been any other subject.

These emails will typically try to get you to respond and may request money or a favour of some sort. They may also have one of our executive member names in the signature at the end of the email. Please beware of such email messages and be very careful with any email that looks a bit odd for some reason.

If you suspect the email may not be legit, do not reply to it, do not open any links or download any attachments from it. Create a new/separate email to the sender and ask them if they sent you an email. Do not copy the email address from the suspected email.



## **Important Information about Emails and Spam (Cont'd)**

How to recognize junk or spam email:

- they ask for money
- they ask for credit card or financial information
- they want you to click a link in the email for further information
- they want you to change your password
- they have poor spelling and/or grammar
- the email contains an attachment or image that they want you to view, download or run/execute
- never download or run/execute an attachment unless you are fully sure it is from the person you trust
- if you examine the "Reply To" address, it will not be from the person you know

Once you know the email is junk/spam, mark the email as "Junk" so that it is registered by your email program as such. The next time you get an email like this, the email program will probably put it in your Junk mail folder.

Please know that we send general OWS correspondence from our MailChimp distribution email. These are easily recognizable because they have our logo. Unless we inform you otherwise, this continues to be our standard and approved method of communication with all members.

Pauline Goss, FOWS  
President

## News from Around the Society

Photos from the 78th Juried Show, held at Applecrate Galleries in Manotick September 8 to October 9. (See the September 2018 newsletter for a list of award winners and photos of their work.)



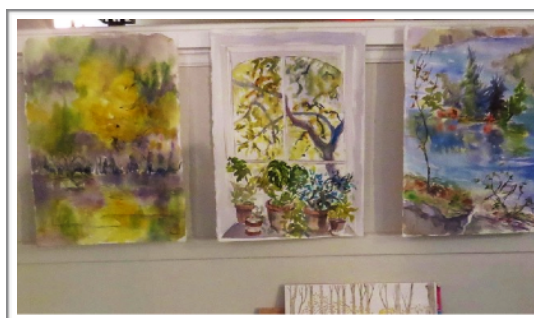
## News from Around the Society (Cont'd)



Rosy Somerville and Charlie Spratt took part in the Expressions of Art Show in Carp, October 6-8, 2018.

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Society members took part in a plein air painting trip to Westport at the end of October with the Plein Air Ensemble: Renate Hulley, Barbara Camfield, Charlie Spratt. And yes, there was snow! Renate says, "I followed Charlie Spratt in my car and the snow came down so fast that it did not have time to melt. The rest of the time, with the exception of one afternoon, it rained. Most of us painted indoors, except for Charlie. We also had a card exchange, where artists traded their memory paintings with other artists. We had a great time."



Above left, "Driving in the Snow", by Renate Hulley; centre, paintings by Barbara Camfield; and right, painting of Renate by Charlie Spratt





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



Rachel MacDonald participated in The Artists of Stonebridge "Paint the Town" 9th Annual Show and Sale held November 3 and 4, 2018, at the Stonebridge Golf Club in Nepean.

## Upcoming Shows

Danielle Beaulieu will be having her first solo exhibit at the gallery in the MIFO Centre (6600 Carrière Street, Orleans) from **December 4, 2018, to January 7, 2019**. The vernissage is scheduled for December 7, 2018, from 7 to 9 pm at MIFO.

"Life is becoming more complicated. Antique objects remind us of a time when life was less complex. This exhibition, 'Something Old, Something New', will highlight antiques and will serve to remind us of a time without cellphones, etc.

These watercolours will allow the spectators to imagine the stories of our ancestors who used the antiques, which are often everyday objects."

Something old, something new  
Watercolours of antiques



Solo Exhibit by Danielle Beaulieu  
Tuesday December 4, 2018 to Monday January 7, 2019  
Vernissage 7-9pm December 7, 2018

Galerie d'art Eugène-Racette Mouvement d'implication francophone d'Orléans (MIFO) 6600 Carrière Street Orléans ON K1C 1J4	Monday to Friday   8 h to 21 h Saturday   9 h to 17 h Sunday   9 h to noon
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**ONTARIO ARTS COUNCIL**  
**CONSEIL DES ARTS DE L'ONTARIO**  
an Ontario government agency  
un organisme du gouvernement de l'Ontario

## Upcoming Shows (Cont'd)

**ART LENDING of OTTAWA**

**SHOW & SALE**  
**Sat. Dec. 8**  
**10am – 4pm**

**R.A. Centre**  
 2451 Riverside Dr.  
 Outaouais Room

**RENT a piece or BUY one.**  
 Original art by local area artists

Focus Show  
**Anne Remmer Thompson**  
 Lino-Printmaking Demonstrations  
**Diana Westwood Guy**

Special Festive Selections  
 priced at \$100 or less

Save our Dates  
**MARCH 9, 2019**  
**JUNE 1, 2019**  
 Funded by Ontario



[www.artlendingofottawa.ca](http://www.artlendingofottawa.ca) **Free Admission & Parking**

Several OWS members will be showing their work at Art Lending of Ottawa's next show: Saturday, **December 8**, from 10 a.m. to 4 p.m., at the RA Centre, 2451 Riverside Drive. Admission is free and there is plenty of free parking. See the website for more information: [www.artlendingofottawa.ca](http://www.artlendingofottawa.ca).

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**WEST CARLETON Arts SOCIETY**  
 30 YEARS

**\$100 & Under**  
**Christmas Arts & Crafts Sale**

4th Annual

Nov. 30, 2-8pm / Dec. 1, 9am-5pm / Dec. 2, 11am-4pm  
 St. Paul's United Church, 3760 Carp Road, Carp, ON



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

Brenda Beattie will be at both shows listed here—one this weekend! — "I hope you can find the time to stop in to these shows. There are lots of talented artists, good food, and great experiences. Come and share a little bit of Christmas!"

**Christmas Sale**  
 at **Pine Ridge**

Pottery 1/2 Price!



with guests:

Martha Fraser Janice Johnston Brenda Beattie Renee McMeeken

**Dec. 8 & 9, 10am to 4pm, 6114 Carp Road**  
[www.pine-ridge.ca](http://www.pine-ridge.ca)

## List of OWS Executive Members

Unless otherwise indicated, questions regarding all positions may be directed to [info@owswatercolour.com](mailto:info@owswatercolour.com).

Position:	Name:
President	Pauline Goss 613-220-3738 <a href="mailto:info@owswatercolour.com">info@owswatercolour.com</a>
Vice-President	Vacant
Secretary	Vacant
Treasurer	Vic Dohar 613-825-7328
Webmaster	Brenda Beattie 613-299-8113
Exhibitions	Vacant Jean Sunter 613-828-6077
Exhibition Chair of WBSCG	Pauline Goss 613-220-3738
Newsletter Editor/Hard Copy Mail	Elizabeth Hogan 613-301-0226 <a href="mailto:newsletter@owswatercolour.com">newsletter@owswatercolour.com</a>
Membership	Setor Awuye <a href="mailto:membership@owswatercolour.com">membership@owswatercolour.com</a>
Social Convenor(s)	Vacant
Programs	Jane Barlow 613-224-4409
Publicity	Vacant
Past President	Rick Sobkowicz 613-825-0827 or
Archives	Vacant
Photographers	Renate Hulley 613-724-6458 Brent Goss
Digital Images	Vic Dohar 613-825-7328
Communications	Brenda Beattie 613-299-8113 Elizabeth Hogan 613-301-0226 <a href="mailto:newsletter@owswatercolour.com">newsletter@owswatercolour.com</a>
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 [newsletter@owswatercolour.com](mailto:newsletter@owswatercolour.com).)

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

## Editor's Note

The view from the 21st floor of my condo is looking downright wintry! That might be why, when putting together this newsletter, I decided on Janet Duggan's "Monument Valley" for the cover—something a little warmer than the current reality.



At the recent AGM it was nice to chat with a few of you who braved the dire weather predictions, which did turn the parking lot into a bit of a skating rink by the time the gathering was over; however, the streets were well salted and everyone made it home safely. As Charlie Spratt noted in a follow-up email, "That was another great AGM. The executive goes to great lengths to make sure we have all the reports for the year and to make everyone feel welcome. It's just too bad the weather kept quite a few members away. I think it would be a great idea to shift the meeting to an afternoon sometime, a bit earlier in the year." Food for thought and something I'm sure the executive will want to discuss at a future meeting.

In the meantime, I want to wish everyone a wonderful holiday and all the best for 2019. If you'd like to write an article for the next newsletter (March 2019) or send along photos of your work, or anything at all related to watercolour, I hope you will do so. And if you are travelling or just staying put and painting over the next few months, we'd love to hear about that too!

Until the spring,

Elizabeth  
[newsletter@owswatercolour.com](mailto:newsletter@owswatercolour.com)