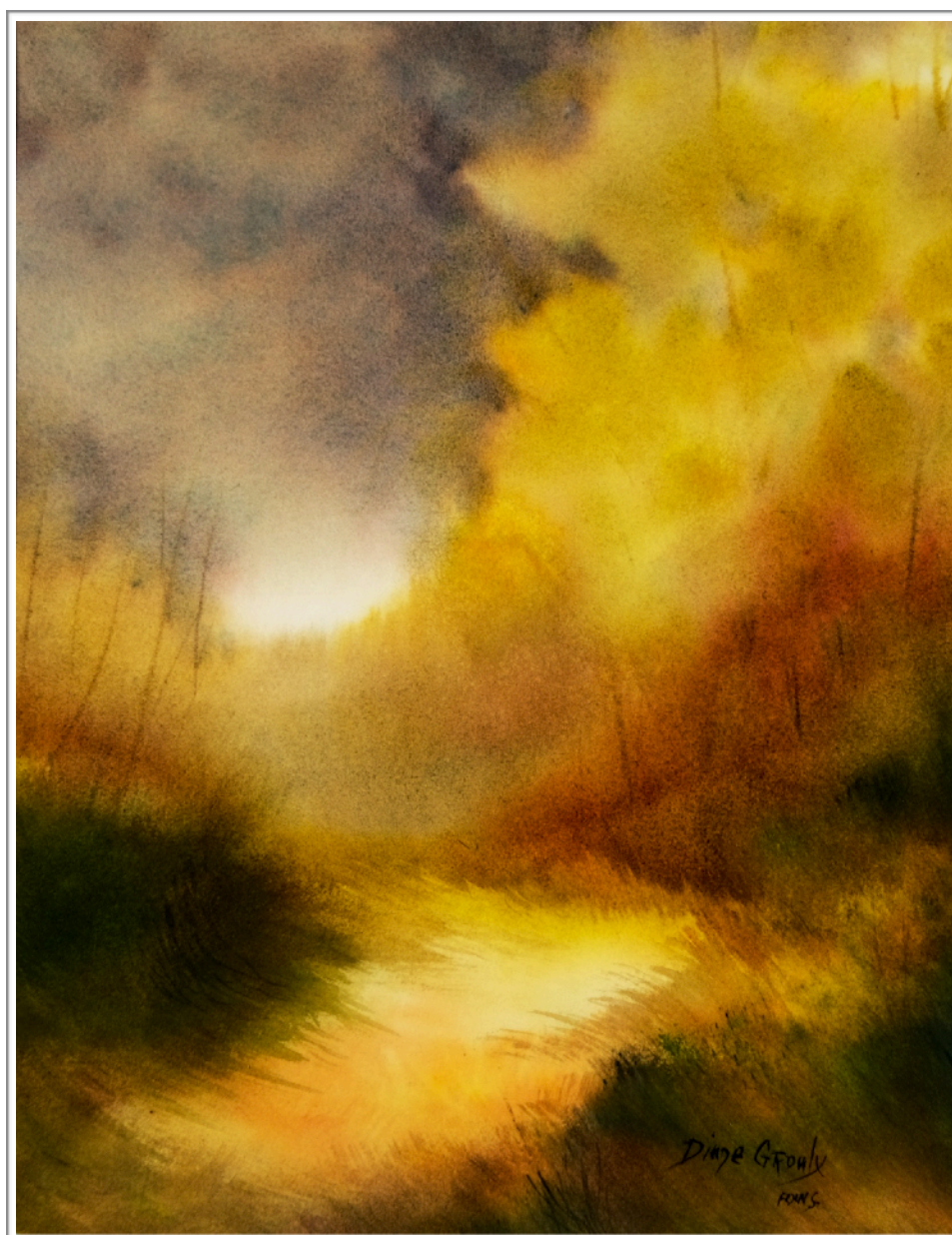




*Ottawa Watercolour Society
La société d'aquarelle d'Ottawa*

NEWSLETTER

'A Sunny Day is Announced' by Diane Groulx



President's Message

by Pauline Goss



The white paper

You have the time, you're in the mood, and you're excited about a subject or a design idea that you want to get started on right away. You get everything set up, paints and brush at hand, you're ready to go...but then suddenly you stop. Right, the white paper. Although it's full of promise, it can also stop the momentum and suddenly become so intimidating. Maybe you even walk away because you want to think about it. I've done that.

It's always nice to hear that you're not the only one who has experienced this freeze. Maybe it's a good thing or maybe it's a bad thing—it all depends on how you choose to deal with it. I was curious to know how people tackle the white paper upon beginning to paint their next project, and is it possible to get past it without feeling like you don't want to paint anymore? I selected a few artists who had been reviewed in the Art of Watercolour, and here's how they start:

1. Carlos Espiga begins by wetting the entire sheet of paper; if the weather is dry, he will also wet the back of the sheet. At this stage, he places the base colour that will usually consist of adding the warm tones of the painting. While the paper is still moist, he starts working on the background shadows.
2. Darryl Glenn Steele starts with a good drawing and considers this the foundation of all his work. After he tones the entire paper with mixtures of warm colours, he lets it dry. Then he starts to focus on the main subject.
3. By the time Kim Johnson transfers her image to paper, she has painted it ten times in her head. Once she starts putting the paint down, she knows exactly where she's going. "Although throwing paint onto my paper is exciting, I don't always start with wet on wet as it gets out of hand quickly." She prefers to begin applying paint in the areas of contrast while developing the planned lost and found edges.
4. Mike Kowalski says, "Lose your fear and you gain in confidence! Often I look at a completed painting and wonder how I made the decision as to where to start!"

Regardless of the approach you choose, you will discover that you have your favourite way to start the process. Always take the time to experiment, knowing that there's really only one good way to ever get good at anything: practice, practice, practice!

If you like to read up about artists and techniques, you will be pleased to know that Indigo in Barrhaven is again carrying the The Art of Watercolour Magazine. This magazine offers great tips that may help to pleasantly (but temporarily) quench your thirst for knowledge in watercolour!

Happy Painting,
Pauline Goss F/OWS, President

"Of course, confidence does not mean that every painting will turn out just right!" - Mike Kowalski

Wondrous Watercolours – 80th OWS Juried Show

Text by Pauline Goss and photos by Brent Goss



Congratulations to all the participants and award winners of the 80th Ottawa Watercolour Society Juried show.

Card Design by Vic Dohar

Wondrous Watercolours is the second OWS Juried Show in 2019. The vernissage was held on August 11 and the paintings are on display at the Walter Baker Sportsplex in Barrhaven until September 28. If you have a chance to drop by the Sports Centre to view the paintings on display, you will see a sample of the great expertise and talent that exists among the members of our Society.

List of paintings on display:

Artist Name	Title	Award
Cheryl Mattice	What?!	President's Choice
Rachel Ann MacDonald	Tulips	Morton Baslaw Choice Award
Jane Barlow	Street Smart	Juror's Choice Award (H. Gallup)
Vic Dohar	Uprooted Tree	Juror's Choice Award (Gordon Weber)
Jane Barlow	Not to be Ignored	Juror's Choice Award (Charlie Spratt)
Pauline Goss	Sweet Dreams	Juror's Choice Award (Barbara Brintnell)
Jean Sunter	Finding Light in the Darkness	Juror's Choice Award (Alain Godbout)
Barbara Brintnell	Halfway bluff Lake Ennadai Nunavut	Juror
Alain Godbout	The Biker	Juror
Diane Groulx	We had a Ball Last Fall	Best in Show (\$150)
Diane Groulx	A Sunny Day is Announced	2nd Place (\$100)
Jean Sunter	Warmth in the Darkness	
Pauline Goss	Lost In Thought	
Rachel Ann MacDonald	Hollyhocks	
Rachel Ann MacDonald	Wild Roses	
Vic Dohar	After the Snowfall	
Isabelle Jerome	Stone Lanterns in Kasuga-Taisha	
Pamela Levac	Denver Trainyards at Sunset	
Diane Groulx	Memory of the Botanical Gardens	

Wondrous Watercolours (Cont'd)

Photos from the show:



Wondrous Watercolours (Cont'd)

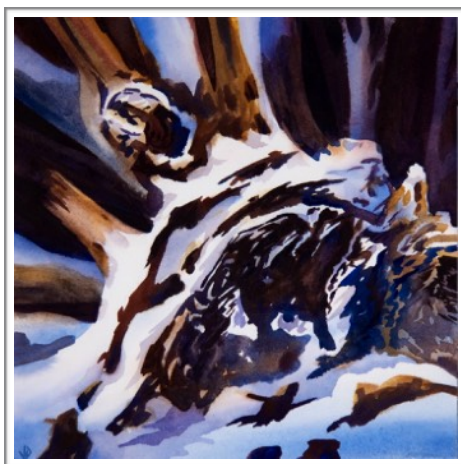
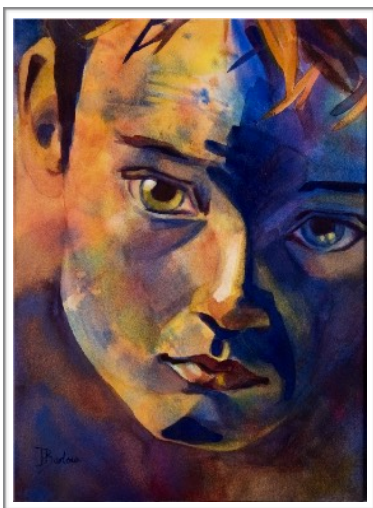


Thanks to the jurors and to all who helped to organize the show.

The next exhibition, the 81st, is scheduled for mid-January at the Old Chelsea Gallery in Quebec. For the 81st exhibition, there will be a size limitation equal to a framed 16"x20" or 20"x20" painting (+1.5" margin of flexibility). All surface types will be accepted (watercolour paper, yupo, canvas, rice paper, etc.) For paintings with a mat, the colour must be white or off-white. In the meantime, start painting!

Paintings at the show:

Left, "Street Smart", by Jane Barlow, Juror's Choice Award (H. Gallup); centre, "What?!"; by Cheryl Mattice, President's Choice Award; right, "Tulips", by Rachel Ann MacDonald, Morton Baslaw Choice Award



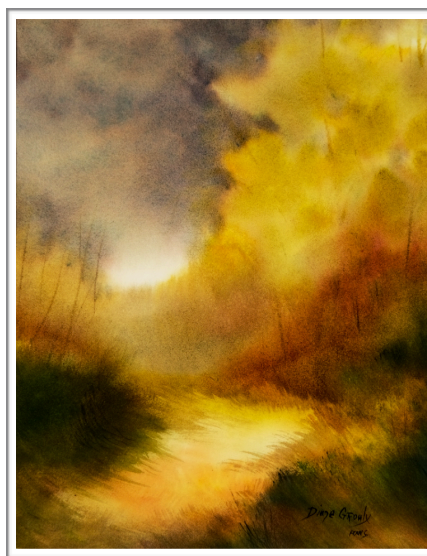
Left, "Uprooted Tree", by Vic Dohar, Juror's Choice Award (Gordon Weber)

Wondrous Watercolours (Cont'd)

Left, "Not to be ignored", by Jane Barlow, Juror's Choice Award (Charlie Spratt); below right, "Sweet Dreams," by Pauline Goss, Juror's Choice Award (Barbara Brintnell); below left, "Finding Light in the Darkness", by Jean Sunter, Juror's Choice Award (Alain Godbout)



Left, "We had a Ball Last Fall", by Diane Groulx, Best in Show; and "A Sunny Day is Announced", Second Place



Wondrous Watercolours (Cont'd)



Left, "Warmth in the Darkness", by Jean Sunter; below right, "Lost in Thought", by Pauline Goss



Far left, "Hollyhocks," and below right, "Wild Roses," both by Rachel Ann MacDonald



"After the Snowfall," by Vic Dohar

Wondrous Watercolours (Cont'd)

Left, "Stone Lanterns in Kashuga-Taisha, by Isabelle Jerome; below right, "Denver Trainyards at Sunset," by Pamela Levac; and middle left, "Memory of the Botanical Gardens," by Diane Groulx



Left, "The Biker," by Alain Godbout; and "Halfway Bluff, Lake Ennadai, Nunavut," by Barbara Brintnell

Introducing Artist Diane Groulx

by Elizabeth Hogan



Diane Groulx has come back to her old stomping grounds. Last March, Diane moved back to Aylmer, to her first apartment, on land that once belonged to the Redemptorist Monastery, a place she roamed with her brother and where she learned to forage with her grandmother when she was a young girl. The monastery itself is still there, but the land has been transformed into a bustling town, with shops and businesses.

Above all this activity, and with a view of the Gatineau Hills on one side and the river on the other, Diane has made a space for her studio, where she works in watercolour, acrylics, and mixed media.

Taught by her grandmother to draw, as well as the more traditional crafts of sewing, crocheting and knitting, Diane was also influenced by her mother, who was a singer in the 1940s clubs of Montreal, and her father, whose creativity ran to tinkering and inventing. Diane is quick to add, laughing, that she did not inherit her mother's singing voice.

La maison de mes parents (acrylic, commissioned work)

In those early days, Diane became fascinated with the comic books her brother bought at the local dépanneur, as well as the Disney cartoons she watched on the TV her parents bought at the urging of her grandmother, one of the first in Aylmer. She began to copy what she saw and even submitted her own doodlings to different contests, but became disillusioned when nothing came of it. Diane moved on then, saying she "woke up one day admiring the old masters' oeuvres d'art" and fell in love with oil painting. Her parents bought her all the necessary basic supplies and she followed the instructions in the Walter T. Foster books—how to mix the paint, how to compose a painting. She studiously copied the paintings in his publications, she says, and, not knowing any better, she signed them and sold them. "I was a young and very foolish so-called artist."



When she began working, Diane continued to paint in oils for a few years, but later adopted acrylics because of its "less intrusive smell and more convenient drying aspect". She painted in the evenings, after work; it was a "passionate" part of her life, taking all of her "energy, heart and soul". However, she soon found that painting until two in the morning and working in an office were not compatible, so as a not-for-profit venture, she very reluctantly gave up the painting.

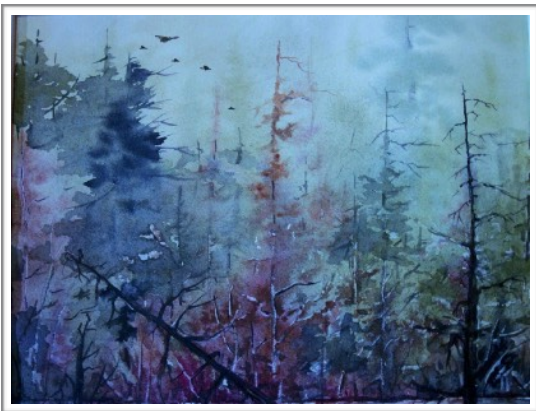
Introducing Artist Diane Groulx (Cont'd)



Diane is quick to add that she did not abandon her creative side, as she continued to sew, crochet and knit, including designing and making her own and others' clothes, and became the person others went to at work for her "creative and flamboyant" decor ideas.

It wasn't until Diane "took her pension" (she doesn't use the word "retired" because she doesn't believe in "retiring") that she rediscovered painting. At first she continued to do some contract work in her field, but after she came across a TV show called "Simply Painting" by Frank Clarke, a watercolour artist in the U.S., it re-ignited her interest in painting—this time in watercolour.

She thought there was something "magical" about watercolour and she "wanted to paint everything—trees, skies, tables, flowers, fruits." At the time, Diane said, "It blew my mind that I could express my feelings just by adding water to pigments," and then adds "Well, almost." Diane realized she needed to learn more, so she signed up for her first watercolour course in 1997 at Wallacks with OWS member Janet Agulnik. She followed that with two years under the tutelage of Danièle Paré.



In September 1998 Diane attended the Symposium of the Canadian Society of Painters in Water Colour (CSPWC) in Ottawa and had the privilege, she says, of meeting and taking workshops/watching demonstrations from Doris McCarthy, Morton Baslaw, and many others. A workshop given by Morton Baslaw, where he took a realistic watercolour painting through the various stages to the point where it became abstract, held a particular fascination for Diane. The CSPWC symposium and the

artists she met there anchored her love of watercolour.

For more than 15 years now, Diane has been painting in acrylics and has also been diving into mixed media, as well as continuing to paint in watercolour. The influence of her grandmother and their foraging expeditions is evident in Diane's mixed media works, where she uses acrylics, wax, crayons, and everyday objects she finds around her home or in nature—anything that sparks her imagination.



Introducing Artist Diane Groulx (Cont'd)

Her inspiration is the life around her: a long-ago memory or sensation, or nature—trees, the sky, crashing waves, flowering gardens, sun drenched fields. She is sometimes inspired, she says, by “the challenge of rendering with paint brushes a difficult subject...that’s when I choose the medium and support required to properly interpret my vision.”

Diane seldom paints en plein air—she is not fond of the bugs, the unpredictable weather or the way the light changes—but would like to do more of it. “The few times I have painted outside and completed a watercolour, I actually sold it faster.” She uses her own photographs, her life experiences or emotions, her imagination or a vision of what is or could be.



Where are They Now? (mixed media)

Diane says she likes her art to be “unique and meaningful.” She always paints “true to my heart...I believe I’m honest with my emotions and moods; I paint with integrity and with deep love for fine, original art.”



I See Music, Music (mixed media)

For anyone just starting out, Diane offers this advice: observe, practice, persevere, be patient, explore, never ever stop learning, follow your vision, and truly enjoy yourself throughout the whole process. She even has an app on her phone that she thinks might be useful for those who say they can’t draw—Camera Lucida. Diane believes it can give a beginner confidence, which may be an inspiration to move beyond the app and into experimenting with different media.

Diane joined the Watercolour Society in 1998 and became a Fellow in 2006, after her second attempt. She says it was an experience she will not forget. After her first failed attempt, Leonard Gerbrandt, a member of the critiquing panel, said, “Diane, you know of course that limbs are always slimmer than the trunk of a tree.” Charlie Spratt also gave her a good critique, she says, when he told her one of her paintings lacked a good composition. Diane adds, “And he was right. I had presented the watercolour knowing something was wrong, but could not put my finger on it.” But, she says, “In the end, I sold it. Go figure.”



Introducing Artist Diane Groulx (Cont'd)



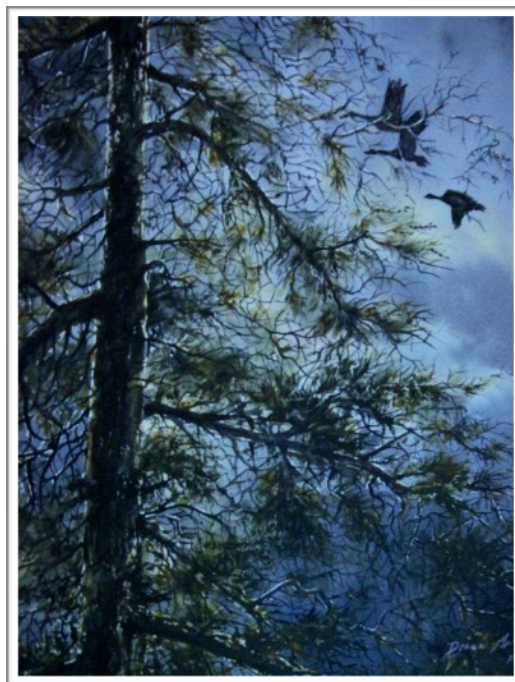
Since Aylmer has been Diane's home for most of her life, she is also involved in the art scene there. She is a long-time member of the Aylmer Arts Council (AAC), and since 1997 she has exhibited with them every year. For almost eight years, she was the Council's President and at one time or other held most of the executive positions. For the last 10 years, Diane has been responsible for coordinating the annual juried AAC exhibition at the City of Gatineau's Galerie Espace Pierre-Debain at the Centre Culturel du Vieux Aylmer. Diane is also a member of Arteast, the Nepean Fine Arts League, the Kanata Art Club, the Ottawa Art Association, the Ottawa Mixed Media Association, and has been a member of many others, she says, that no longer exist.

Since 2000 Diane has been teaching art techniques. Aside from watercolour, Diane's first choice for art instruction, she has also taught mixed media and acrylic classes. Of teaching, Diane says that, "While art cannot be taught, I underscore the need to understand the basics of painting techniques in any medium. And it's an absolute and continuing pleasure to instill the love of watercolour in my students."

Diane understands and emphasizes the need to continue her own exploration in art through the Internet, reading, annual workshops, visits to museum and galleries, and, most beneficial, through the many exchanges with her peers.

If you'd like to experience for yourself one of Diane's workshops, she will be offering *The Sky's the Limit* for OWS members on September 17 at the Fisher Heights Community Centre in Nepean. (See the Programs Report in this newsletter for details.) Diane will be demonstrating how to paint skies in watercolour, emphasizing the need to understand skies in relation to time of day, seasons, atmosphere, mood, etc.

Diane recently had three paintings in the 80th Juried Exhibition of the OWS, (see the previous article on the show for photos) on view until September 28 at the Walter Baker gallery in Barrhaven. Two of her paintings took Best in Show and 2nd Place respectively. Her paintings are also available year-long in her studio.



The last word goes to Diane: "Long life to watercolour!"

**Unless otherwise indicated, all paintings are in watercolour.*

Plein Air Summer

By Brenda Beattie



I have always loved to paint outdoors. Growing up in Banff, I hiked with my Dad and my brother into the mountains on fishing trips. I didn't really like fishing but I loved being out there, and I always brought a sketchbook and often my watercolours. In recent years I got great enjoyment in painting with my old dog Lucky. He was content to sit beside me for hours while I painted. Unfortunately, Lucky passed away, so I lost my companion.

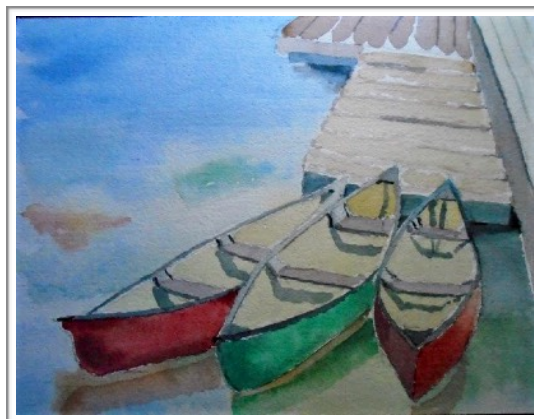
Charlie Spratt has a plein air group that paints every Thursday in the Manotick area each summer. I went a few times last summer, not realizing I was supposed to be a member of the Manotick Arts Society.

Dow's Lake, an acrylic painting by Brenda Beattie

I want to go out and paint, but I need a kick in the butt to get me there, so I decided to form a group, the way Charlie did, only I didn't want it tied to any art club. I asked Josie Braden if she was doing any plein air painting with the Kanata Art Club (she has done a few trips in the past with the Thursday painters). I told her about my idea and she said she would love to help me with it. She sent an email out to the KAC members to see if anyone was interested and I sent an email out to the Ottawa Watercolour Society. I was going to send one to another club, but Josie and I had 30 email addresses between us and we thought that was enough. I set up a MailChimp list and we pooled our lists and put them all in. We have had a few others join us since then and our list is now at 35. Of course, not everyone comes out every week; in fact, I think the most we have had so far is 14.

I have had a wonderful summer painting outside. Josie and I tried to choose locations, with the help of the other painters, so that one week we would travel outside of town and the next week we would have a location in town. We were caught in the rain at Constance Lake Lodge, but were invited to paint under the umbrellas on their patio, so we continued on. We had a wonderful day at Morris Island Conservation Area—it was one of the favourite sites of the summer. The day we went to Dow's Lake was one of the hottest of the summer, but at least there was cool air coming from the water. I think we had about four brave souls that day.

We had a dreary day at Shirley's Bay and a spectacular one in the courtyards of the Ottawa market. I missed the day at Bate Island, but it was put on the "let's go again list". All the greens of the Arboretum were a little daunting and it was hot that day.



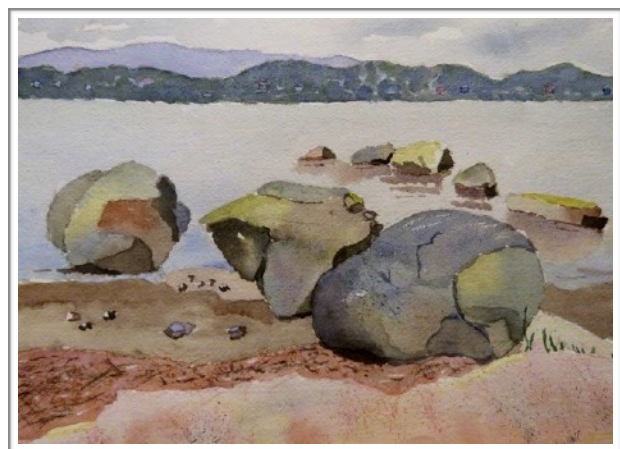
Dow's Lake Boats by Kringen Henein

Plein Air Summer (Cont'd)

The day we met in Almonte, the Mississippi Mills tourist bureau put Scott Rubie's picture on their Facebook page! Below left is a photo of Scott at work, and at right, his finished painting.



The Barley Mow by Scott Rubie



The Rocks at Shirley's Bay by Kringen Henein



Prince of Wales Falls
at Hogs Back Park



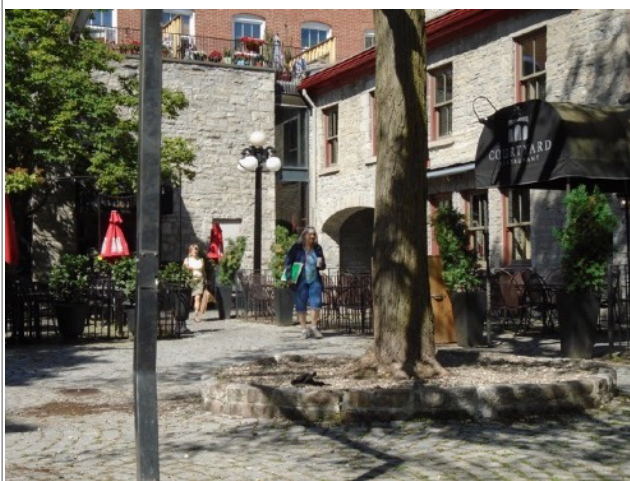
Kringen Henein and
Brenda Beattie at
work

For me the most spectacular site is the Prince of Wales Falls at Hog's Back Park. I'd really forgotten how inspiring that area is.

Plein Air Summer (Cont'd)



Brenda and Margaret Grant in the Courtyard



Courtyard Restaurant

One week we went to the courtyards in the Byward Market area for some urban painting. I used watercolours that day and did not bring an easel; the supplies are lighter and I wanted to be able to walk between the courtyard where the Courtyard Restaurant is and the other courtyard across the street.



We were guests of Josie's at the Britannia Yacht Club—did you know she is a Past Commodore of the Yacht Club? We had our largest turnout that day, and it was just windy enough for the sailboats to be out in full sail. Painting all those sailboats can be quite a challenge.

Pictured above: Diane Dean, Brenda Beattie, Susan McCoy, Kringen Henein, Josie Braden, and Lori Morocz at the Britannia Yacht Club

Plein Air Summer (Cont'd)



Gail Brooker



Jean Sunter

I have lots of unfinished work, and from the replies I got when I asked for photos, many of us are in the same boat. We will have lots of photos and small paintings (studies) to work on this winter.

Other people came out to paint and I'm kicking myself for not taking more photos. For those of you who came out and did not get your photo in this article, you have my apologies.

I also created a video about what to bring for plein air acrylics and what to bring for watercolour plein air. You can find these videos at the following link.
<https://www.youtube.com/watch>.

Many people have expressed a desire to continue to paint, so Josie and I have decided to continue until people stop showing up. If you would like to join us, just send an email to brendalbeattie@gmail.com. You will get an email each week telling you which

location we are going to. We usually meet between 9 and 9:30 a.m., but of course you can come any time you like. We usually meet up around lunch time somewhere close by and have a little show and tell. Occasionally we will have a picnic or go to a restaurant. There is no obligation to come each week and no obligation to paint. There is no instruction given, but if you want help, we are always happy to share our opinions. You can draw, take photos, or just go for a walk. Come out and be with us. Everyone is welcome—no membership is necessary. It's very informal. Hope you can join us!



*Sketch at Deschenes Sailing Club by
Susan McCoy*

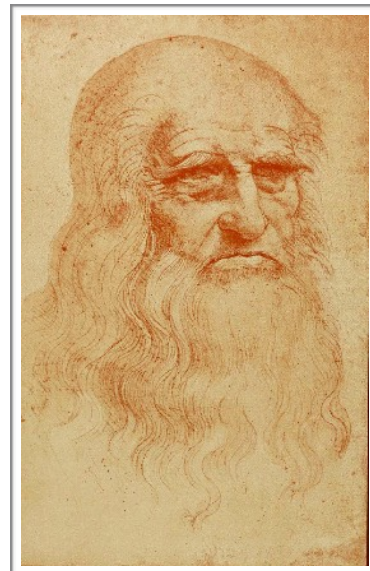
A LIFE OF EXPERIMENTATION – 500 YEARS OF GENIUS

by Shirley Moulton

"It has long since come to my attention that people of accomplishment rarely sat back and let things happen to them. They went out and happened to things." - Leonardo da Vinci

The Museum of Science and Technology has been celebrating the 500th anniversary of Leonard da Vinci's death in May 1519. It was a fascinating exhibit, comprised of representations of his paintings and handmade wooden models based on his drawings of mechanical engines, parachutes, musical instruments, and many more devices, which captured his imagination. Some ideas had already been developed, such as mechanical clocks, but Leonardo further experimented and perfected such devices.

The children visiting the exhibit ran wildly from one working model to the next, turning and pushing the gears, most with no idea of what engineering principle was being explored. The adults were thoughtfully reading the notes and explanations, marvelling at the man's genius behind such a playground of mechanical possibility, even if some were intended for the medieval battlefield.



I was particularly interested in Leonardo's artistic practice, specifically the commission to paint a fresco for the council room of the Palazzo della Signoria in Pisa, the city's parliament.

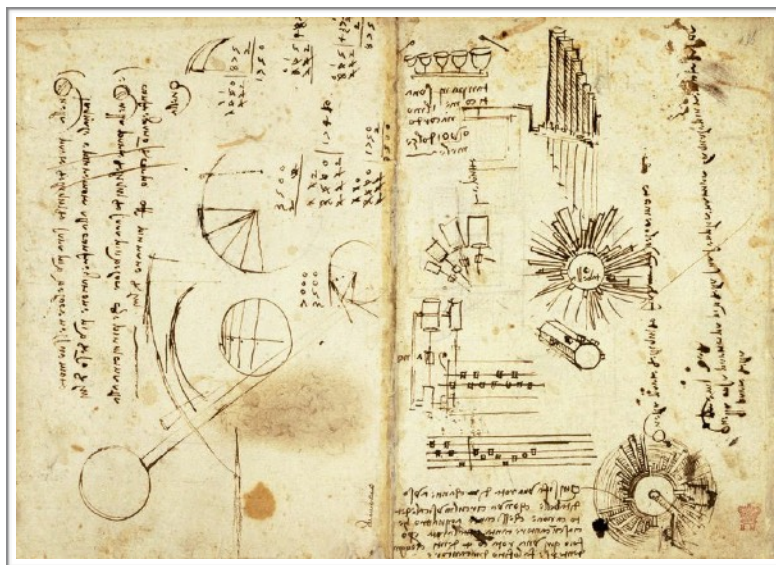
Michelangelo was commissioned to paint a fresco on one wall and Leonardo on the opposite side. Leonardo and his assistants spent a year preparing the life size drawings and wall surface of the fresco, which was to commemorate the Battle of Anghiari, a great Pisan army victory. He began in June 1504.

Leonardo was interested in the effects of light and shadow, in observation, and in experimentation. One of his devices was the use of mirrors to explore the effects of multiple light sources and how our perception of size and shape is affected by such. He also studied perspective in landscape, such as the vanishing point, making many notes on his technique. Leonardo also often revised and retouched his paintings as new ideas occurred to him.



A LIFE OF EXPERIMENTATION (Cont'd)

In Pisa, Leonardo decided to forego the traditional painting on wet plaster for the fresco, trying a new technique of sealing the wall's stone surface. Unfortunately, although the sealed layer permitted lovely detail, it wasn't durable; the paint dripped and the plaster wouldn't dry properly. Eventually the technical problems became too much and the fresco was abandoned, with only one section completed. We know of the Battle of Anghiari only by Leonardo's sketches, which other artists copied, including Rubens. The sketches were wonderful—rearing horses, hand to hand combat, war machines, and the terror and madness of medieval warfare, drawn by a man who had witnessed it all.



As an artist, I was impressed and inspired by the virtuosity of his drawings, his pursuit of knowledge, and his desire to perfect his paintings. "I have been impressed with the urgency of doing. Knowing is not enough; we must apply. Being willing is not enough; we must do," he wrote. I believe keeping a notebook, documenting artistic learning, finding solutions, and outlining further plans is a wonderful personal practice.

Much of what we know of Leonardo's practice is from his journals. Van Gogh did the same. However, I myself wouldn't accept a commission unless I was completely confident of my

materials and abilities to complete it, and I certainly wouldn't accept payment in advance or abandon the project! There is a personal responsibility, and integrity, in taking on a large commission.

Having said this, I'm grateful for his drawings and plans, which Leonardo left for our inspiration and encouragement, to keep learning and experimenting in our artistic practice.

The Aurèle Factor in Watercolour Paper

by Alain Godbout

Over time, everyone develops an affinity for particular brands of watercolour paper. There are individuals who will fight tooth and nail in defence of one brand, while others will consider the trial of a new brand the greatest adventure. But why is there so much difference and variation in watercolour paper that we need to have this discussion? The answer lies in the “Aurèle factor”.



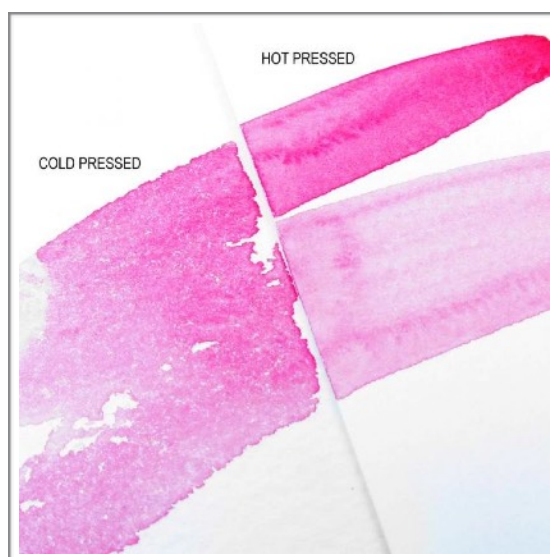
While pursuing my university degree, I had the opportunity to do an internship in a paper mill. Not a cardboard or a newsprint mill with giant paper machines. No, a mill specializing in the manufacture of fine paper—the kind your money, share certificates, and art books is printed on. It also included the crafting of art paper. What you may not realize is that each of these papers is the result of a unique recipe, and when you have a recipe, you have a chef somewhere. At that time, the chef's name was Aurèle.

My job as an intern was to study the work content of some of the specialty tasks in order to design training programs to enhance quality and effectiveness. One of the most amazing jobs I came across was that of the “paper chef” or “master papermaker”. This man would go around to the various pulp basins, dip two fingers, taste the pulp mixture, and then walk into his “dark corner” and come back and add a pail of some concoction in order to make the perfect paper. How he learned his trade was his secret; he could talk for hours on the quality of each paper but was mute when it came to explaining the skill and origin of the recipes. I learned from Aurèle that the recipe for paper is simple, but the recipe for quality is a complex work of art.

Cooking paper

Paper is made of a heated fibre that is mashed into a watery pulp that will ultimately be dried on a form. The form on which it will dry will determine the grain. If the drying form is rough wool, the grain will be rough; if it is a silky net, it will be smooth (cold pressed), and even smoother if it is rolled on hot drums (hot pressed). Papers like watercolour paper are normally produced in small batches, even handmade on wire screens, and therefore are not at the apex of standardization and consistency when it comes to thickness or surface finishing. But one thing is clear: each paper chef has a unique and personal recipe when it comes to fibre content and mix of additives.

Which brings me to the second element: the fibre and additives mixture. Most of the fibres used for making paper are of a natural vegetal origin. The pulp is made by mechanically mashing the fibre and mixing it with hot water.



The Aurèle Factor (Cont'd)

When drying, the fibres will inter-weave together and create a flat and flexible surface. Where the main difference lies is in the fibre content. Wood is the most common base for pulp, but paper made of wood (cellulose) tends to be acid, fragile to oxidation (yellowing), and will deteriorate rapidly. To reduce the acid content, paper chefs will use alternative fibres such as animal hide, hemp, flax, rice straw, and natural fibres like cotton. Cotton is considered to be the most durable and has a high absorbency, qualities sought after in art paper. The problem is that cotton fibre will sip water and embed colour into the fibre very easily—great for mechanical printing, but a disaster for ink calligraphy and most painting techniques.



The specific recipes for art paper, including watercolour paper, aim at finding a way of keeping the durability of the paper while managing the degree of absorbency. This secret is in the way the paper is glued together by a compound called sizing. Sizing is a way of coating the fibres so that they will glue together, forming a more resistant paper and reducing the degree to which water and pigment will penetrate the fibre. When the paint is absorbed immediately, in the absence of proper sizing, you become unable to push the paint around. Sizing allows you to control your brush strokes and create most brush effects on the surface.

The Mystery of Sizing

What you like or do not like about your watercolour paper depends on how smooth, stiff, durable, and absorbent your favourite paper is. It also depends on the drying technique (CP or HP) but also on the content of the paper recipe.

There are two basic techniques for managing the sizing of the paper: the early papermakers would use a coating technique that consisted of spraying a sizing product on top of the paper during or after the drying process. This provided a way of preventing the pigment and water from penetrating the core of the paper. But this coating remained superficial and fragile.

Scrubbing or erasing would remove the protective coat and change the absorbency factor. This is what happens when you make a correction on some of the hot pressed paper; the next wash will penetrate the paper and change the behaviour of the painted surface.

The alternative technique consists in adding the sizing to the pulp before forming the sheet—a technique often used for hand-made paper and for drum-formed paper. This is the “concoction” added by Aurèle in the pulp basin. This way, the sizing is internal to the paper and more evenly distributed in the core of the paper sheet. The paper may be slightly more absorbent, but it will turn out to be more consistent and more resistant to scrubbing and surface abuse.



The Aurèle Factor (Cont'd)

If you are prone to correction, scrubbing, and texturizing the surface, this type of paper will likely be more attuned to your techniques.

In reality, the better-quality papermakers will use a combination of both: sizing the pulp and coating the surface to obtain the most durable and workable papers.

What is sizing?

The next question is, what do they use for sizing? And herein lie some of the trade secrets of the paper chefs. Absorbency affects how vibrant the colours look. Cotton is more absorbent than cellulose or cereal fibres, such as rice or flax. You can add cellulose or cereal fibre to the mix and reduce the absorbency, but the resulting surface may not be as bright or reliable as a 100% bleached cotton paper. Modifying the sizing is another option. The sizing will affect the absorbency of the surface and keep the paint on top of the paper. The backlight effect or brilliance of the paper white will then be stronger and your paintings appear more brilliant. When the colour penetrates the surface, the transparency effect is less pronounced and the painting appears a little dull or greyish.

When your paper preparation/stretching and wetting techniques reduce the quality of the sizing, the paint will go deeper into the paper fibres, hence the increased lightening of colours as the paint dries. Lesser-quality paper has a tendency to either repel the paint (too much surface sizing) or absorb the paint (not enough surface sizing). In both cases, the pigment becomes less brilliant because the white of the paper does not shine through.

Sizing and Stretching



Most sizings are water soluble; therefore, how you prepare your paper may influence how the sizing behaves when you paint. Some of the stretching techniques proposed in manuals and on YouTube videos recommend soaking your paper in water. With some papers, this will result in dissolution of surface sizing and an unevenly protected surface.

Uneven sizing can cause darker and lighter spots when the paint soaks into the paper, a frequent problem with washes and layering techniques. Experimenting with methods of wetting your paper will provide you with some choices before applying paint to paper. Should you want more absorbency, you lessen the sizing. On the other hand, if you want less absorbency, you protect the sizing.

In terms of protecting the sizing when stretching, you will observe significant differences between wetting with a hake/brush, running water from the tap on the surface, and soaking paper in a bath. The longer and larger the quantity of water that penetrates the core of the paper, the more the quality of the sizing will be deteriorated. Remember, there is still sizing mixed in with the paper pulp itself, so the sizing is not gone completely.

The Aurèle Factor (Cont'd)

I have also noticed that Magic Eraser sponges are great for removing watercolour from the paper's surface, but it is also very effective at removing the surface sizing in the process. Nothing is perfect!

The Evolution of Sizing Technology

Early papermakers did not have the luxury of modern chemical knowledge. They relied on available materials to develop sizing technologies. Many of the early sizing materials are still in use. Early Asian and Arabic papers used starches as a bonding and sizing material. Rice and wheat starches were readily available and were added to the pulp mixture. This provided a bonding agent. Sometimes chalk was added to facilitate the production of a smooth white surface and the glazing of fine papers.

Antique European papers replicated the methods of the North African and Middle Eastern Arabs and introduced the use of starches as the sizing agent. But early papers had a tendency to tarnish over time and become flaky. Starches are still heavily used by papermakers, but have a tendency to generate mould when paper is not properly stored in a cool dry place. To offset this inconvenience, the Italians and Florentines started to use animal gelatins instead of starches. During the Renaissance, many refinements were introduced with the development of preservation agents such as potash alum, potassium sulphates, and similar additives, which retarded the aging of the gelatin, prevented early spoilage, and maintained the brilliance. Much of this experimentation was conducted in parallel with the need to adapt paper to the newly invented printing processes.



The development of chemical knowledge in Western Europe in the 19th century has been instrumental in developing modern additives and sizing, mostly based on aluminium components and aluminium-based rosins. This process proved to be less costly (and stinky) than producing gelatin by boiling animal hides or fish bones, and more durable than vegetal starches derived from potatoes or cereals.

More recently, chemical components have been developed from cellulose and petroleum, such as the AKDs (alkyl-ketene-dimers), which are used by industrial papermakers. The important information here is that each sizing will behave differently when used in an art paper when in contact with water and depending on the concentration used inside the pulp mixture or applied to the surface.

Observed Behaviour of Various Sizing

Vegetal/animal sizing, such as starches and gelatin from animal bone and hides, was originally used to bond and strengthen the paper. Starches tend to stiffen the paper, making it "breakable", while gelatin provides additional flexibility. Handmade and artisan papers often use these sizing materials. They provide a unique feeling (and smell) to handmade papers that many artists enjoy.

The Aurèle Factor (Cont'd)

Methylcellulose is used by many papermaking factories as an internal sizing for watercolour paper. Its main character is that it shrinks when bonding the paper, thereby creating a paper that seems to be hard, even bony. Since it is often used in the fabrication of cylinder-formed cellulose/wood pulp papers, users have a tendency of assigning the hardness of the paper to the pulp when it is in fact a character of the sizing. This type of sizing calls for humidifying the paper before use to get more consistent results.

Modifying the Sizing of Paper

I was once involved with the development of a papermaking co-op in a developing country, where I came across the problem of recycling already-made paper with inadequate sizing. The experience was conclusive: yes, you can adjust the sizing of existing paper—it is relatively easy—but getting to the desired level of sizing requires some trial and error. The basic rule is to use only paper that is thoroughly dried when trying to add size to an existing paper sheet. Otherwise, you cannot get reliable results.

The most accessible and effective agent for adding sizing to existing paper remains cooking/preserving gelatin. You do not need a heavy solution—a two to three percent solution of gelatin makes an effective size. Mix three-quarters to one ounce (20–30 grams) crystalline gelatin to one quart (litre) of cold water. Allow the gelatin to soak for several hours. The crystals are adequately soaked when they are swollen by the water. The gelatins need to be applied warm, so you will need to warm up the gelatin (do not exceed 140°F or 60°C) and stir until completely dissolved.

Another approach is to use starch, mainly when you are seeking to harden the surface. Starch recipes may differ depending on the type of starch used (corn and potato starch will do fine). You need a solution of starch in warm water, with a consistency thicker than water but short of syrupy—more like milk than cream. Use warm water (140°F or 60°C). Do not boil.

Applying External Sizing (Sheet)

When the surface of your handmade paper absorbs too much, a surface or external sizing may be desirable. External sizing is achieved by brushing the warm gelatin mixture on the surface with a large soft brush (two inches minimum). Individual sheets can be sized differently for different uses. Surface sizes do not need to penetrate heavy paper. All you are trying to achieve is a protective coating to the sheet itself, inhibiting absorption and bleeding. Spraying has been tried, but unless you have the proper equipment, the spray bottle will clog easily, so it should be avoided.

Soaking Method

Soaking, or the tub method, is also possible and will result in getting some of the gelatin deeper into the core of the paper. Using the bathtub is not recommended because of the quantity of sizing concoction required and the chore of cleaning the tub afterward. Tub sizing can be done with many sheets as long as they are soaked slowly and individually on top of each other and the sizing liquid covers the sheets completely.



The Aurèle Factor (Cont'd)

When tub sizing dried paper, allow the sheets to dry thoroughly and to mature for several weeks before sizing. Aging the sheet makes it stronger, more stable, and less likely to disintegrate in the sizing solution.

Once the sheets are saturated (softened, as for stretching), you can retrieve them one by one and place them between blotters on a flat surface. Air dry the sheets until they begin to curl, i.e., dry to the touch but with considerable humidity still present. To maintain rigidity and evenness of the sheets, the sheet should then be dried between blotters or felts and under light pressure, depending on the texture and surface finish, for final drying.

Have fun!

Programs Report

by Jane Barlow

June 1st Workshop with Diane Groulx

We started off our new OWS-sponsored workshop series with Diane Groulx offering us a very informative guide as to how to approach watercolour painting that does not require framing. Many of us, myself included, love watercolour painting because of how the media responds to paper but bemoan the costs of framing and the delicacies of glass. Diane offered us a way to satisfy our love and lose the glass!



We cut the paper at least five inches larger than the size of the painting in both directions to allow for the wrapping, and, if it is a large piece, to insert reinforcement dowelling to strengthen the canvas frame against the pull of the stretched paper, placed in the centre, at the back, in both directions.

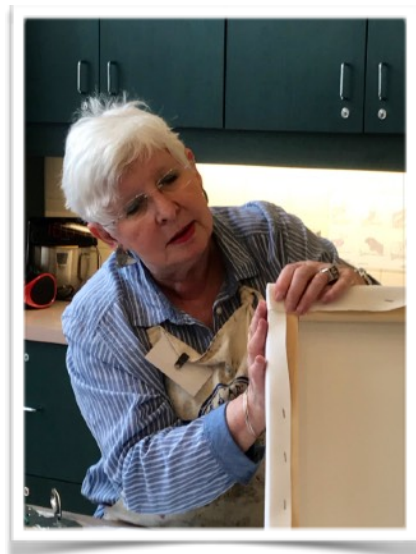
Diane guided us through the art of wrapping the soaked (for 15 minutes) paper around either a gallery canvas or wood panel, carefully folding the corners like a "well-cornered hospital bed" (see photos) and stapling to the frame.



Programs Report (Cont'd)

Tip: if you are trying to soak large sheets of paper, consider making a soaking tube out of PVC pipe, four inches in diameter, capped at one end; roll the paper and fill with clean water. Note that with a wood panel it may be beneficial to seal the surface to prevent knots from seeping through; a coat or two of soft gloss gel acrylic will suffice.

Once you have completed your watercolour, and when it is completely dry, you start by fixing the watercolour paint to the surface of the paper by spraying a fixative or Golden Archival Varnish spray gently in two to three layers in different directions, allowing each layer to dry. Next you varnish (two to three coats) using either diluted gel and water, 2:1, Soft Gloss Gel acrylic, or Liquitex Ultramatte, with a roller or large brush. Finally, after deciding what kind of finish you desire, you can do a final layer of Liquitex Satin or Gloss finish. Use Murphy's Oil Soap to wash your equipment. (Vic Dohar has written a more detailed outline of this procedure in our December 2018 Newsletter.)



Note that when you are wrapping paper around a canvas, you will need to decide how you want your sides to look. You have the choice of continuing your painting around the sides, painting the sides with a liquid acrylic paint, or purchasing black framing finishing tape.

Voila, you have a watercolour painting ready to go!

This workshop has inspired me to take the risk of moving to larger paintings, since I no longer have to be intimidated by large frames. So I bought myself a roll of Arches paper and I am off and running!

Upcoming Programs

Diane Groulx Painting Demo – The Sky's the Limit

Diane Groulx will demonstrate painting skies with watercolour, to emphasize the need to understand skies in relation to time of day, seasons, atmosphere, mood, etc.

When: Following our executive meeting on Tuesday, September 17, 2019, 7:30-9 pm

Where: Fisher Heights Community Centre, 31 Sutton Place, Nepean

See Google map: <https://goo.gl/maps/KA7jvsHyKqKCMRHy6>

Please RSVP by email: barlowjanem@gmail.com so that I know how many will be coming. This event is free to OSW members.

Programs Report (Cont'd)

OWS-sponsored Workshop - Vic Dohar DIY Framing

Vic has offered to provide us with a hands-on demo of DIY framing. This workshop will provide you with a general knowledge of assembling your own frames to give that professional finishing touch to your artwork at considerable cost savings. Topics to be discussed are required materials and supplies, equipment and tools, techniques and complete step-by-step procedures. A variety of frames will be presented, including metal framing with glass, traditional and float mat assembly, and framing with standard-sized wood frames. Handouts will be provided as well as time towards the end to practice cutting mat boards.

Time and date: September 21, 2019, 9 a.m. - 12 noon

Location: Loblaws Cooking School, College Square, 1980 Baseline Road

Registration: \$20, online through the OWS website owswatercolour.com

Please confirm your interest by email to Jane Barlow at barlowjanem@gmail.com as registration will be limited.

Watercolor Workshop with Fábio Cembranelli

October 14-17, 2020

Fábio Cembranelli is a world-renowned Brazilian artist who lives and works in São Paulo. He started painting while studying architecture at university. After graduating, he took drawing, sculpture, and photography courses in his home town of São Paulo. He continued his studies in Europe and the U.S. during the 1990s. His paintings feature in exhibitions and collections worldwide.



Fábio currently works in two artistic fields: watercolours and acrylics; his unique and luminous floral watercolours are known internationally.

He is also a regular contributor to various painting magazines and works as an illustrator for some publishers in South America.

"What compels me to paint with this approach is the possibility of painting quickly. It suits my personality best—the fluidity of the medium provides a unique sensation of unexpected colour mixing, particularly when I define only

the main masses and allow the unpredictable to happen on the rest of the paper. Timing is quite important in my method. I lean intuitively toward realism, but the right speed forces me to create diffused effects and shapes. I love painting flowers and landscapes in watercolour and I'm always enchanted by the attempt to capture the contrast between loose and definitive edges, as well as light and shadow effects."

Visit Fábio's website to learn more:
FabioCembranelli.com.



Programs Report (Cont'd)

Watercolor Workshop with Fábio Cembranelli

The objective of the workshop is to show the wide range and flexibility of watercolor as a medium and to guide all participants in developing loose and spontaneous techniques, enhancing their own personal intuitive approach.

Fábio's Ottawa workshop will demonstrate how to capture the essence of the subject using loose and spontaneous watercolor techniques. Fábio will guide participants on:

- ~ wet on wet techniques;
- ~ watercolor painting on damp paper;
- ~ the importance of white paper: how to save or restore it;
- ~ composition rules: how to enhance the focal point;
- ~ how to work fast and capture the essential;
- ~ how to capture the freshness and beauty of flowers;
- ~ light and shadow effects on windows, doors, gates and balconies;
- ~ landscapes: flowers, fields, skies, and water reflections.

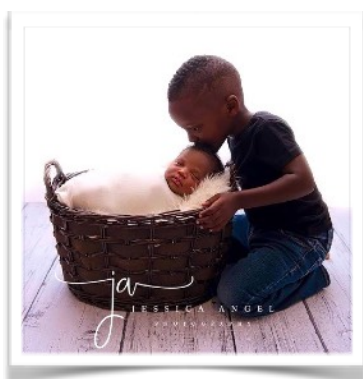
This workshop is co-sponsored by the Ottawa Watercolour Society and the Kanata Art Club and administered by the Ottawa Watercolour Society. It will take place in the studios of the Kanata Art Club at 630 Cameron Harvey Drive, Kanata.

More detailed information regarding registration and fees will be available this fall—2019.

The Kanata Art Club continues to offer excellent workshops for its members in various media, including a plein air watercolour workshop with Shari Blaukopf and an acrylic workshop with Linda Kemp, both in the spring of 2020.

I am attaching the link to their website for your information, should you be interested in registering, www.kac1.ca, and where you may also sign up to be a KAC member.

News from around the Society



Congratulations to our membership coordinator and Instagram wrangler Setor Awuye on the birth of a daughter, Simone, pictured here with her big brother Dante. All the best to your growing family, Setor!

News from around the Society (Cont'd)

"Weathering Sentinels"

An exhibition of landscapes in watercolour and acrylics by Alan and Audrey M. Bain



For most of this spring, Audrey and Alan Bain have been busy—finishing new paintings, selecting among the old ones, framing some new and old, and getting ready for a joint exhibit of their paintings at Cline House Gallery in Cornwall.

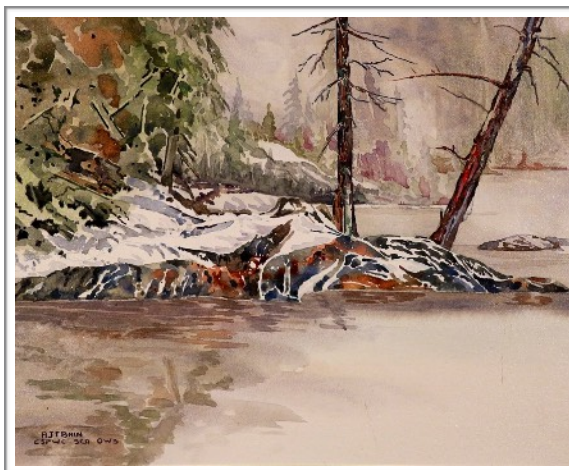
The show opened July 14 and continues to September 14. The vernissage was well attended. Karen Cooper, a long-time friend of Audrey's, opened the show with some very kind remarks—most harking back to the days when Audrey was Gallery Director for Cornwall.

Photo: The Gallery

Alan showed 29 paintings—mostly larger works traditionally framed—but also a selection of watercolours painted on hard surfaces and then varnished. Alan explained that these varnished paintings are the thin edge of a brand-new technology that is different from traditional framing. Varnished paintings are glassless, so they are much easier to handle and transport. Since they do not reflect, they adopt very well to the high-light rooms so frequent in modern architecture. The 3rd edition of Alan's popular novel, "Kimberlite Adventure", is also available.



"Resting Place"



"Ohlmann Lake"

News from around the Society (Cont'd)

"Weathering Sentinels"

Audrey's selections included 38 small paintings of old barns and vacant houses that Audrey loves because she says they tell such stories, plus lakes, fields, and water views in quick acrylic sketches—the captured memories resulting from Audrey's and Alan's many summer trailer trips all across Canada.



Photo: Audrey loves old Buildings



Photo: E.B. Eddy Cut, Sudbury

Cline House Gallery is a historic old house that has been completely renovated to very modern gallery standards. Wall space is very adequate for a variety of small and large paintings, and lighting is excellent. The Gallery is operated by Tracy Lynn Chisholm and Emily MacLeod, who look after every aspect of an exhibition. Both producing artists themselves, they treat each new artist with a marvellous attention to detail and extraordinary patience.

Cline House also operates OBO Studio, a teaching facility that holds regular classes and frequent visitor workshops.

Cline House Gallery
204 2nd Street, Cornwall, Ontario

The exhibition runs from July 24 – September 14, 2019

Gallery hours: Wednesday - Saturday 11:00-4:00PM

613 360 9496

www.alanandaudreybain.com

www.clinehousegallery.com

News from around the Society (Cont'd)



Kirsty Topps, a relatively new member of the Ottawa Watercolour Society, took part in a challenge during the month of July called World Watercolour Month. The goal was to raise awareness for the Dreaming Zebra Foundation, which raises funds for underprivileged kids so they can have access to art supplies.

During the challenge the aim was to create a watercolour every day for the month of July. Kirsty is happy to say that she succeeded in this challenge and created 31 paintings in 31 days! Here are six of her paintings.

Kirsty says, "Personally, I got a lot from the challenge and have seen my art develop over the past few years in taking part." She hopes other members of the OWS will want to join in next year.

23rd Annual Holbein Vermont Art Event

by Diane Groulx

I had the pleasure of attending the 23rd annual Vermont Art Event in south Burlington, Vermont, from July 29 to August 2. The event took place at the Best Western Plus Windjammer Inn and Conference Center.

The information regarding the event was handed to me and other OWS members at the presentation, given late spring, by Jamie-Lou Nicol, artist-educator and Holbein rep. Jamie-Lou was also present at the event. The event was sponsored by HK Holbein and other suppliers, eg. Strathmore Paper. It goes without saying that I took advantage of the great deals in their co-op store! Although it was U.S. dollars, the half price of their supplies was well worth it.

News from around the Society (Cont'd)

23rd Annual Holbein Vermont Art Event

My greatest pleasure was in meeting all the artist attendees and the award-winning instructors, such as Linda Kemp, Lynn D. Pratt, Jean Pederson, David Becker, and others.



The art event included all day morning or afternoon classes and a choice of morning, afternoon, and evening classes. Since I was on holiday with my sister Lise and we wanted to take in some sights (Stowe), I registered and only took sessions with Linda Kemp and Lynn Pratt.

Lynn Pratt and her painting of cherries

Both have completely different approaches and styles; Linda gave acrylic demos and Lynn gave photo-realistic watercolour workshops. I loved and learned much from both artists.



Linda Kemp and her painting of a horse's head

I wish I could have attended more classes, included one by Jean Pederson, and David Becker (who I learned was invited to Ottawa to give a workshop in mid August at Wallack's) but it being mid-summer, the sun and good weather called and I wanted to take advantage of both in this wonderful Vermont setting. Maybe next year for the 24th Vermont Art Event!

List of OWS Executive Members

Unless otherwise indicated, questions regarding all positions may be directed to info@owswatercolour.com.

Position:	Name:
President	Pauline Goss 613-220-3738 info@owswatercolour.com
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 newsletter@owswatercolour.com
Membership	Setor Awuye membership@owswatercolour.com
Social Convenor(s) Programs	Vacant Jane Barlow 613-224-4409
Publicity	Vacant
Past President	Rick Sobkowicz 613-825-0827
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 newsletter@owswatercolour.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 newsletter@owswatercolour.com.)

Janet Agulnik - janetagulnik.com
Alan Bain - alanandaudreybain.com
Anne Barkley - annebarkley.ca
Brenda Beattie - brendabeattie.com
Barbara Brintnell - brintnellatelier.ca
Nancy Burke - honeygables@rogers.com
Barbara Camfield - hollandcamfield@aol.com
Monique Dea - facebook.com/simamon
Vic Dohar - www.vicdohar.com
Ted Duncan - tduncan.ca
Arlette Francière - arlettefranciere.com
Alain Godbout - <http://www.godbout.co>
Pauline Goss - <http://www.pasigodesign.com>
Eileen Hennemann - eileenhennemann.com
Renate Hulley - <https://renatehulley.wordpress.com>
Tong Li - www.tongartspace.com
Rachel MacDonald - rachelann.minchin@gmail.com
Shirley Moulton - shirleymoulton.com
Yvon Perrier - yvonperrier.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 to those who submitted articles and news items for the newsletter. It really is a pleasure to put it all together.

If you'd like to write an article about an art exhibit you've seen or have a painting technique you want to share, or you just want to write about your love of watercolour, I hope you will consider forwarding it to me in time for the next newsletter in early December.

Until then....

Elizabeth
newsletter@owswatercolour.com