



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

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# NEWSLETTER

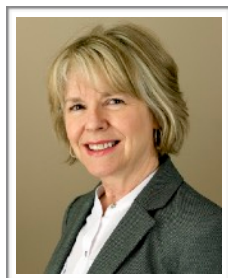
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*'Sunshine Mountains', by Brenda Beattie*



## President's Message

by Pauline Goss



I would like to start by saying that I sincerely hope everyone is managing well and keeping safe during this difficult time of the coronavirus pandemic. There is no question that these are unusual circumstances.

Unfortunately, I regret having to inform members that all OWS social events for 2020 have been postponed. Cancellations include the 82nd OWS Juried Show, the workshop with Fabio Cembranelli, the Annual General Meeting, the Fellowship Jurying, and any other regular Meet and Greet events that were planned for the rest of this year. What will continue is any type of online social gathering, such as the online painting sessions on Zoom with Pamela Levac. These are a great way to keep engaged while maintaining a social distance. Thanks, Pamela! For the 2020 Annual General Meeting, we will attempt to do an online meeting instead of on-premise. We welcome your ideas, and if you would like to conduct your own online sessions, please reach out to me and let me know.

Note that although we need to cancel for the short term, it is still our intent to hold the 82nd Juried Show in 2021 and to have Fabio Cembranelli come at a later date in 2021 as well. Our Exhibition and Program Coordinators can provide you with further details on these.

It certainly feels as though all of our news has revolved around coronavirus and its effect on present and future events and outcomes. It's easy to focus on the calamities, and for so many, staying positive may be getting harder and harder. I urge you to keep focusing your energy on the positive. As artists, we have the unusual ability of being able to switch our mental state and energy to something we love to do while also reducing stress and anxiety levels. The painting subject or the outcome of the painting is not what matters; it is the all-consuming drive, journey, and enjoyment that we get from applying brush and colour to paper. That's all that matters!

One last note (and very important indeed!), it has been agreed by the Executive group that all active OWS memberships in 2020 will be automatically carried over to 2021 at no cost. Your paid 2020 membership will now expire on December 31, 2021.

For all of these changes, we will continue to provide you with more details as soon as we can. As we look forward to meeting you all again in person in the near future, please stay safe and keep happy painting!

Pauline FOWS  
OWS President

*"Art is something that makes you breathe with a different kind of happiness."*

*~ Anni Albers*

## Exhibition at the Walter Baker Sports Centre

by Linda Sheard

Thank you to the members who have shared their works of art. The current exhibition, which began on February 1, 2020, is likely to be our longest running! (Photos of the works were published in the March edition of the Newsletter, available on the website.) Until we are able to meet again, we hope everyone stays well, stays safe, and can use this time to express themselves through the love of watercolour.

A reminder about our normal procedures with respect to Walter Baker exhibitions: They are always open to all members, at all levels of experience. The gallery space is normally refreshed with new paintings on a two-month schedule, and delivery and pick-up dates are targeted towards month end. About two weeks in advance, members receive a notice confirming the date of the upcoming Walter Baker Exhibition via email. Members who are unable to pick up their painting(s) at the allotted date/time of the exhibition are to make alternate arrangements in advance.

February 1, 2020 – End date to be determined

Please consult the Walter Baker Sports Centre website for updates on their reopening: <https://ottawa.ca/en/recreation-and-parks/recreation-facilities/facility-listing/walter-baker-sports-centre>

TITLE	PRICE	ARTIST	SIZE (in)
<b>Gertie</b>	\$330	Maurice Dionne	12 x 15
<b>Charlie</b>	\$250	Maurice Dionne	10 x 13
<b>Off Season</b>	\$200	Alain Godbout	12 x 16
<b>Moliendo Caffé</b>	\$200	Alain Godbout	16 x 12
<b>Tu ne me vois pas</b>	\$200	Alain Godbout	16 x 14
<b>Myah</b>	\$350	Pauline Goss	17 x 21
<b>The Little Writer</b>	\$250	Pauline Goss	13 x 17
<b>Two Red Cherries</b>	\$150	Isabelle Jerome	11 x 14
<b>Chocolate Cupcake</b>	\$ 80	Isabelle Jerome	8 x 10
<b>Early Morn</b>	\$250	Sjenny Leboldus	18 x 22
<b>First Snow</b>	\$150	Sjenny Leboldus	18 x 14
<b>Spring Thaw</b>	\$200	Sjenny Leboldus	18 x 22
<b>Sixteenth Street Bridge</b>	\$125	Pamela Levac	10 x 12
<b>Headstrong</b>	\$150	Pamela Levac	11 x 13
<b>Winter</b>	\$200	Pamela Levac	17 x 21
<b>Baby Love</b>	\$100	Linda Sheard	14 x 17



## Introducing Artist Brenda Beattie

by Elizabeth Hogan



Brenda Beattie's love of painting en plein air began as a teenager on fishing trips to the mountains with her family. While her father and brother fished for rainbow trout, she painted, using watercolours because they were so portable. She began to paint after receiving an oil paint set when she was 12, and at an even younger age she learned how to draw watching a television show called "Learn to Draw with John Gnagy."

Born and raised in Banff National Park, Brenda's love and deep respect for the natural world was nurtured from a young age. While in high school in Banff, Brenda attended classes given by Holly Middleton, an early influence, at the Banff School of Fine Arts, which later became the Banff Centre of the Arts. After high school, Brenda attended the Kootenay School of Art in Nelson, B.C. While there, she studied drawing for an hour every

morning: "I thought it was a real hardship at the time, but it was invaluable, and that is where my strong drawing skills come from." Around this time, Brenda also studied under Ilda Lubane at the University of Alberta, another influence in her journey with painting.



Brenda changed course somewhat after art school and became an equine technician, working with racehorses at a breeding and training farm in southern Alberta for two years. At the time, she was a single mother with three children to support, and her life as an artist was put on the back burner. After suffering an injury in an accident with a horse, Brenda went back to school once more, this time to study computer science. "I discovered an aptitude for computer stuff while at Olds College studying horses and I wanted a safer vocation." After graduation, the family moved to Ottawa where Brenda worked in the computer science field for the federal government for the next 22 years.

## Introducing Artist Brenda Beattie (Cont'd)

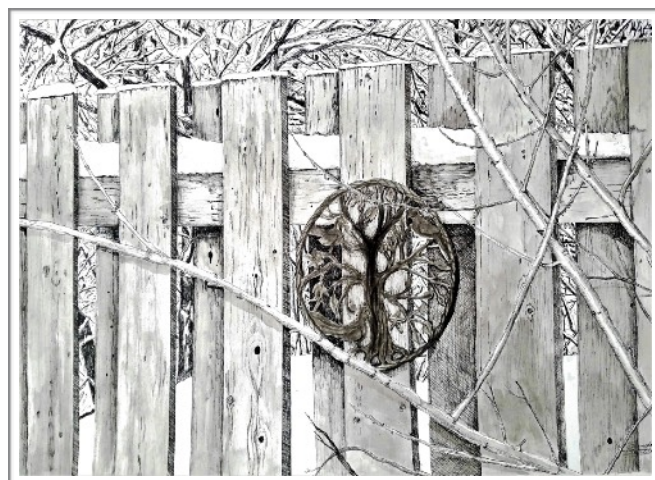


Shortly after moving to Ottawa, Brenda says she became fascinated with the sculptures and gargoyles on Parliament Hill. She hired a photographer with a telephoto lens to take photos of the gargoyles, some so high on the building they were almost out of sight. While exhibiting her gargoyle drawings, Brenda was told by more than one person that she should meet Eleanor Milne, at the time the Dominion Sculptor of Canada, a position she held from 1961 until 1993. But by the time she got up the courage to approach Eleanor, she had retired. Still, they became good friends. "Eleanor became my mentor, and because of my computer background, I was able to help her with her computer. Her hand had

started shaking, making it difficult for her to paint, but if she used a "Wakom" Tablet, the computer would straighten out the shaky lines." They continue to meet once a week, alternating learning from each other, Eleanor about computers and Brenda getting help with her drawings.

Around the same time that Brenda met Eleanor, she was taking courses at the Ottawa School of Art with Morton Baslaw. He suggested she join the Ottawa Watercolour Society.

Brenda has maintained a strong interest in drawing. "I love to spend hours on a pen and ink drawing." Although she has painted in oils, Brenda now prefers to paint in acrylics when tackling a large painting that does not need to be framed under glass. Brenda alternates between the three media (pen and ink, acrylic, and watercolour) but she always returns to the "magic of watercolour—no other medium has so many surprises."



It is no wonder, considering her upbringing, that Brenda's inspiration comes primarily from nature; her main subjects are landscapes and flowers. "I would like my paintings to remind the viewer of the fragility and value of our wild places." In the summer of 2015 Brenda embarked on a painting journey across Canada, with her dog Lucky as companion, determined to paint in each province along the way. (You can find the article she wrote about her experience in the September 2015 OWS Newsletter.)



## Introducing Artist Brenda Beattie (Cont'd)

For the past couple of years, Brenda has been creating "How to paint" YouTube videos. "If you go to YouTube and search for Brenda Beattie you will find my videos. Some of them are pretty bad, but I think they are getting better!"



When in her studio, Brenda uses photographs to guide her paintings as well as her pen and ink drawings. Painting en plein air she produces what she calls a study. "Regardless of the medium, I seldom get what I would call a finished painting when painting en plein air. I use the studies along with photos to produce a finished painting in the studio."

Brenda believes painting can be learned, but "just like musicians, we need to practice." Many novice artists feel they need talent, "but if they are interested in painting, they are artists; otherwise they would be doing something else."

Brenda knows that it is sometimes hard not to compare your work with that of other artists: "There will be others whose work you feel is better than your own and others whose work seems not as good." It is often thought, Brenda adds, that an established artist will paint a good painting every time, but that is simply not true. "Every artist puts out some bad paintings that end up in the garbage. Like humanity, you don't get a baby every time!"

Brenda joined the Ottawa Watercolour Society in 2007, was programs coordinator in 2008 and 2009, and President of the Society in 2010 and 2011. In 2016 Brenda became the webmaster for the Society, a position she still holds, having built the current website and maintaining it with the help of fellow OWS artist Sri Putri Julio. Brenda is also a member of the Kanata Art Club and the West Carleton Artists Society. Last summer Brenda organized an informal group of artists who get together to "paint out"; she hopes to resume these paint-outs when the current climate allows.



To view more of Brenda's work, please visit her website at [brendabeattie.com](http://brendabeattie.com). You may also contact Brenda at [info@owswatercolour.com](mailto:info@owswatercolour.com).

## Programs Report

by Jane Barlow

The workshop with Fabio Cembranelli has been cancelled and full refunds will be given. If we are able to re-schedule this, those who have registered will be permitted to register first for the new workshop. All other events are essentially on hold for this year.

Pamela Levac has graciously set up virtual paint-ins. Look for her invites via email announcements. There are a number of watercolour workshops available through private instructors online for a fee, such as with Doug Mays, an instructor we have invited to the OWS in the past. I am open to suggestions for events we can plan online for the Society. Keep on painting!

### Painting - A Hero's Journey

I have little to report for programs, as the lockdown challenges all events, so I thought I would share some experiences of my painting world.

I had just finished watching the documentary "Finding Joe" on YouTube, a film about Joseph Campbell, the eminent professor and philosopher who clearly delineated "The Hero's Journey," and it struck me that painting is a hero's journey. I am called to an adventure, and, somewhat reluctantly, after I have made a million excuses—to do the laundry, make a cup of tea, tidy up the dishes from the kitchen sink—I eventually dive into the unknown of starting my next journey. I separate myself from this world. I believe I have some idea of where I am going, but always, inevitably, I find myself in a place of moderate panic, thinking why the heck did I think I could take this on! I know that the only real way forward is to go through it, face the demons of "should" and "shouldn't" that arise, and "kill off my babies", my favourite little sections of the painting, in the process of working with the painting as a whole.

Events have conspired to graciously offer me an opportunity to have a solo show at the Atrium Gallery at CentrepoinTE. This will be a series of works, large encapsulated watercolours, about the archetypal mythology of Number and Shape, which I will try to represent, explore, and connect to our humanity. I have to complete 17 to 18 works within the next year for a show currently scheduled for January 2021, Covid willing! Not a feat to approach leisurely, as I am still working my day job as a psychotherapist, with no let-up from viral anxieties. The pressure is on, but I am moving along. The amazing thing is that each new painting arises in my mind just as I am completing the last one. Although I know that I have certain concepts to complete, I literally have no idea what the next painting will consist of until I get to it. How does that happen?

I am so grateful to Diane Groulx for her workshop last June. It arose at the right time—teaching me how to wrap canvases in paper, as this had been a missing piece that now allows me to paint large on watercolour paper without having to frame under glass.

Now I return, after my journey with one of these works, to share the story of this piece. The concept for this work is about "Squaring the Circle". It is mathematically impossible to come up with an equation that allows us to determine how to create a square of the same area as a given circle. The symbolism of this is quite profound when we consider that the circle is associated with that which is infinite, ethereal, unifying, spiritual, and transcendent, and the square is associated with that which is solid, earthy, binary, clearly taking up space and form. Both are connected to the feminine, which is why I chose a female face.

## Painting - A Hero's Journey (Cont'd)



An approximation is possible, and an amazing synchronicity arises when we look at the radius of the earthly circle within the square and the distance between the two circles, which now becomes the radius of a smaller circle, the moon, outside the inner circle, circling in infinite space. The ratio of these two circles is now exactly the ratio of the earth to the moon! Exactly representing the two worlds that we need to acknowledge. The two worlds can never actually combine, but each must inform the other, the spiritual and the reality of space and time.

Now, in this new world, as we travel this current hero's journey of the pandemic together, I believe art will be even more important as a means to inspire and transform ourselves, helping us connect with our spirit, imagination, and creativity. We will need to use both the "circle" and the "square" as we work together and move forward, creating a new world.

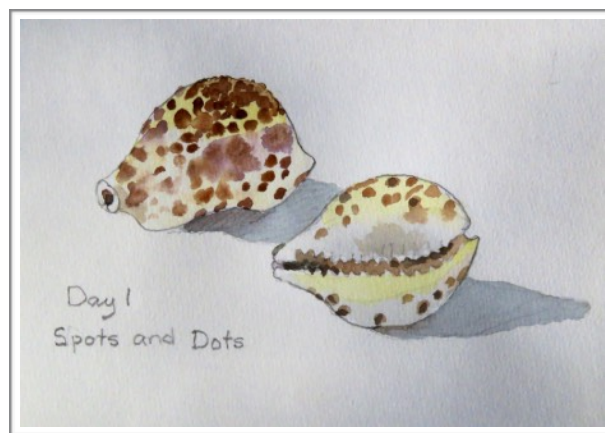
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## The 30-Day Sketchbook Challenge

by Kringen Henein

In April I took part in an online art project run by artist Susan Yeates out of the UK. The 30-Day Sketchbook Challenge was an offshoot of a program she has been running every January for the past two years. There was no cost and it was a great way to get artists and would-be artists started on a daily practice, since we have mostly been stuck at home.

*The post from Day 1, May 1: The prompt was "Spots and Dots"*



Susan sent us a prompt a day, along with a little video explaining its potential. All types of media were welcomed. We posted our contributions to a group Facebook page and we "liked" and commented on each other's interpretations. This was a lot of fun, and it was amazing to see such a variety of work and such talent responding to a simple prompt such as "Bottles" or "View from my Window".

I joined at the invitation of my cousin and participated for 30 days. Some sketches were more successful than others, but it got me doing some art on a regular basis, which has been good for mental health! My cousin and I and some friends have continued with new prompts of our own and share our sketches with each other now on our own site.



## Plowing in the Nivernais

by Shirley Moulton

The day is blazing hot, the red earth upturned in unruly clots, and a long line of huge bulls pull a plow through a field being tilled, urged on by straining farm workers. This is one of my favourite paintings, "Plowing in the Nivernais (1849)", by French animal painter Rosa Bonheur. It is a huge



work, in the scale of the time reserved for history, classical or allegorical paintings. The artwork of Bonheur, Courbet, and Maillat, with their depictions of rural daily life in France, was changing the tide of art in their country.

The daughter of an artist, Bonheur was sketching in the Louvre at age 14. She was a keen observer of nature, studying anatomy and dissection of animals, both at farms and stock yards. She even had police

permission to wear trousers when visiting these places, as these were her work clothes. An unconventional woman, she remained unmarried, cut her hair short, smoked cigarettes, and, when her career succeeded and funds became available, purchased her own estate. Women artists of her time would often paint interiors and portraits, as amateurs, but Bonheur insisted on being treated as a professional. She did wear dresses in public and for photographs, however.

"Plowing in the Nivernais" was her first great success, winning the 1849 gold medal in the annual Salon exhibition, and it was purchased by the French government for the Louvre. The painting glows with light, the composition lines approaching the viewer from the background along the backs of the bulls, a line that neatly forms its own horizon. There is a strong sense of movement and energy. The soil, animals, and ploughmen symbolize the strength of France itself, the theme reflecting a desire to return to simple truths and rural life. The mighty bulls hard at work, with their noble strength, had the same importance as grand history paintings with classical themes, and they glorified the country traditions of hard work and honest lives.

Bonheur continued painting animals, in all sizes of canvas. She was supposed to receive the Cross of the Legion of Valour but was denied it because she was a woman. However, it was awarded to her two years later in 1864, the medal delivered to her studio by the Empress Eugenie herself. She was also awarded Officer of the Legion of Honour in 1894, the first woman in France to receive this honour. Her work attracted attention in Britain and the United States as well, and she travelled to Scotland in 1855 to meet Queen Victoria and to do sketches of the landscape and animals there.

The oxen of "Plowing in the Nivernais" are not portrayed in a sentimental or anthropomorphic way, but with an acute realism from much intense study of anatomy and a feeling for animals hard at work or residing in their habitats. It is a powerful and evocative painting by an artist devoted to her art career and practice. It is a real honour for us today to be able to enjoy and be inspired by her talent. "Plowing in the Nivernais" hangs in the Musée d'Orsay in Paris.

## Painting in a Pandemic

Although the pandemic has shut down art exhibitions, galleries, and opportunities for artists to gather and show their work, OWS artists have been busy working in their home studios.

From Rachel MacDonald:



"I am convinced that artists are better prepared for isolation than most people! The Covid pandemic was not enough in our household; my son-in-law is undergoing aggressive chemotherapy and as a result we are strictly quarantined. We are the most isolated home in Barrhaven.

Painting has been my "go to", plus every Sunday at noon our neighbours stand at the end of their driveways and sing O Canada. One person

plays an electric keyboard and another sends her little boys up and down the street on their bicycles, reminding people. Interesting that folks are saying they are getting to know their neighbours. We all stay for a while and shout at each other. I think there is an "upside" to this, believe it or not.

Let's stay well. It is all that matters right now.

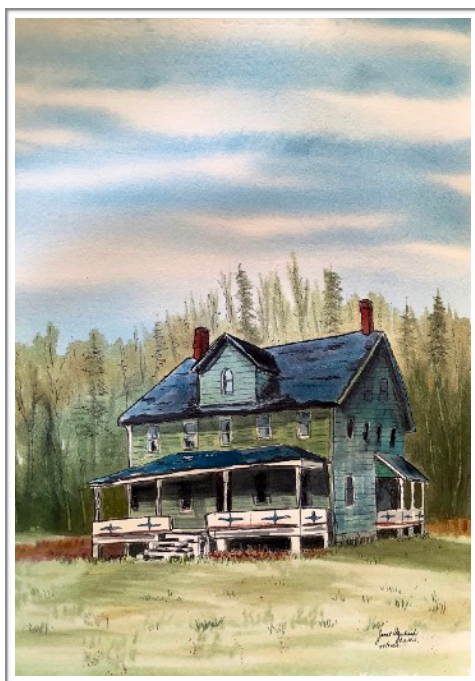




## Painting in a Pandemic (Cont'd)

From Janet Agulnik:

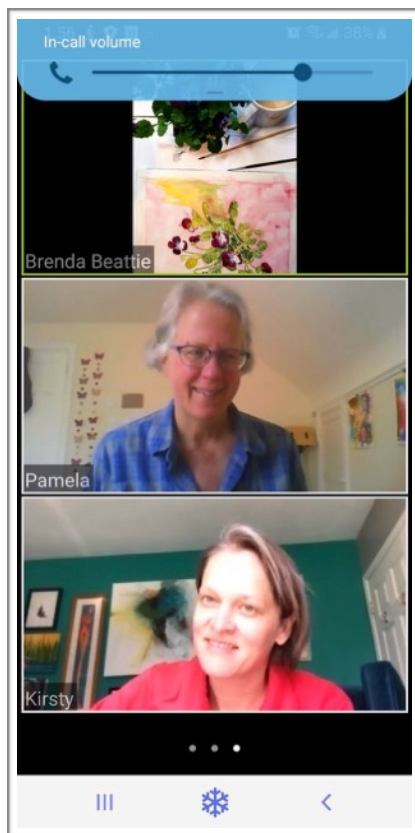
"I have never had so much time to paint, and I am taking advantage of it. I have done a series of old buildings, some landscapes, and just for some variety, finished a pair of blue footed boobies and an adorable puppy. All this besides cleaning out cupboards and drawers! No excuse that we don't have time!" So far, Janet has completed 24 paintings.





## Painting Together, Virtually

by Pamela Levac



I have always enjoyed painting in a studio with other people. I like the friendly chatting as we all settle down to our projects, and it's interesting to see what everyone else is working on. But my favourite part is when we all settle into the "zone" and get absorbed in our painting. The energy is palpable!

When we were all asked to stay at home for the next little while, I wondered if it would be possible to recreate the studio experience over Zoom. I asked Brenda Beattie to send an email invitation to the mailing list for a Virtual Paint-In and logged in on the first Thursday to see if anyone else would show up. I was happy to be joined by three fellow painters. We painted together for almost two hours, and we did hit moments of "the zone" together. We had fun and created some nice art that first day, so we decided to continue to meet on Thursday afternoons, at least until the weather gets nicer, restrictions are loosened, and we can maybe head outdoors for some painting en plein air.

Although it isn't quite the same as painting live in a studio—you can't wander around and look at what everyone is painting when you need a break—it's been a lot of fun, and it's an excellent way to stay motivated to create during this time of isolation.

Here's a sample of some of the paintings that were created in our virtual studio.



Left, Brenda's "Violets"; and below, Pamela's painting



**Painting together, Virtually (Cont'd)**

Below left, Pamela Levac's painting, and below left and bottom row, paintings by Kirsty Topps



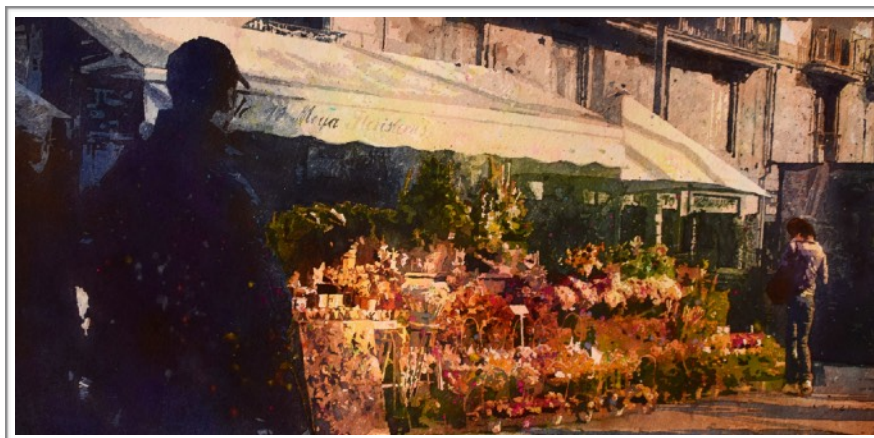


## Two Canadian Women Selected to Participate in the International Watercolor Contest in Italy

by Christine Cashman

The 4th edition of the 2019 International Watercolor Contest was held in Galleria Esdé in Cagliari, Sardinia, Italy. Artists from 35 countries participated in the competition. Further information can be obtained at <https://en.galleriaesde.com>.

The jury members were Anna Massinissa, Anne Abgott, David Poxon, Dennis Bond, Frank Webb, Keiko Tanabe, Thomas Schaller, and Daniela Sonedda.



Watercolour paintings from Canadian artists Anne McCartney and Élise Miron were selected to show in the exhibition, held on January 25, 2020.

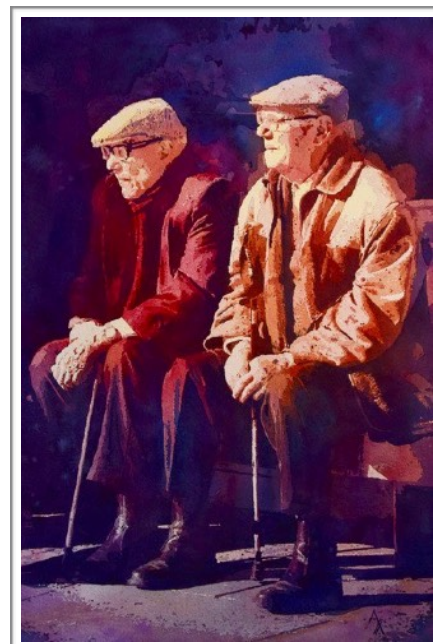
Anne McCartney's painting, "La Floreria", (shown at left) won second place in the competition. "The Galleria Esdé sent me emails requesting a submission. I was reluctant to enter and I finally entered my

piece on the last night of the call. My piece was awarded second place overall, which came with prize money of 500 euros (purchase award). This piece also won a Labor Limea award, which meant that it would be exhibited again in another gallery in Europe."

From Anne McCartney's bio: "I am a Canadian watercolour artist currently living in Edmonton, Alberta, and I feel very fortunate to do what I love as a career. With encouragement from those around me, I began painting seriously in 2005. Since then I have created a substantial body of work: many of these pieces are part of a collection in homes and corporations around the world. I have exhibited in many international exhibitions and been awarded for my efforts.

After graduating from an interior design program from the University of Manitoba, I worked briefly as a graphic artist before I taught myself about watercolour. I have had the help of many workshops and mentors and have read many excellent resources. My inspirations come while traveling around the world or from the people and landscapes close to my home. I capture special moments with my camera, and upon being reminded of what caught my eye at the time—the light, an architectural detail, or the posture or expression of a person—I recreate them in my studio."

*"Passing Time"*





## Two Canadian Women (Cont'd)



*"Entre ciel et mer," Italy watercolour on Arches paper, batik technique*

From Élise Miron's bio: "Élise, a self-taught artist, currently lives on the north shore of Montreal, Quebec. Around the age of 11 she decides to substitute music lessons for drawing. Élise continues studying and experiencing different techniques including charcoal, blood, pastel, acrylic, oil and also sculpture. In 1982, she meets Nicole Foreman, who introduces her to watercolour. Élise deepens her technique with several

teachers including Jean-Paul Ladouceur who plays a determinant role in her artistic career. Other teachers like Judy Betts, Zoltan Szabo and Ewa Karpinska also help her perfect her art. Drawing being the basis of her learning, it will always be present and important in her creations. It will always remain the imprint of her artistic decisions and her progression like a signature that evolves over the years.



Field painting greatly accentuated her sense of observation and interpretation of emotion. Painting for a corporate organization in limited time also taught her a lot. Élise's art is a harmonious alliance of sobriety and abundance. In addition, she equally marries audacity and class with talent. These characteristics make her work distinctive. Her subjects are not restricted, she likes to explore different avenues. Challenges never stop Élise."

You can reach Élise at [www.elisemiron.com](http://www.elisemiron.com).

*"Que la fête commence," watercolour and mixed media on canvas*

## News from Around the Society

Catherine Willis-O'Connor is a member of an Ottawa family who settled here in 1827. With a few streets named after them and a church window dedication, the O'Connors have been civic-minded citizens for the past 193 years.

"I like to paint. I paint pictures of people's houses, business store fronts, and the parks you know well. My inspiration comes from the integrity of our city. Very unique. We are genuinely a small town with a big name. I believe the people of Ottawa, like their city, respect their heritage, their green space, and their culture. This region hosts the largest group of artists per capita in Canada. Supporting your local artists and businesses benefits everyone.

[www.cwillisoconnorfolkart.weebly.com](http://www.cwillisoconnorfolkart.weebly.com)

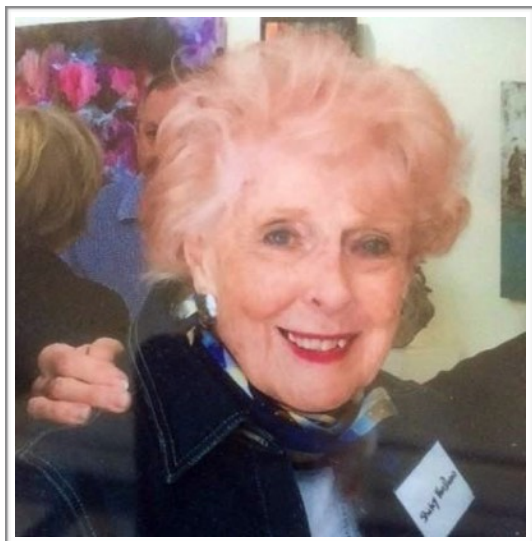


Left, "Manor Park Garden"



Above, "Glebe House", and left, "Camelia"



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

Shirley Van Dusen received an honorary diploma from the Ottawa School of Art in February of this year. At the same event, Shirley was given a letter of commendation from the City of Ottawa, presented to her by Mayor Jim Watson, for her contribution to the Ottawa School of Art. Congratulations, Shirley!

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Sally Jackson has been taking part in an online event on Facebook: Portrait Artist of the Week live paint along, put on by SkyArts. Sally says it is "great fun and good practice".

If you are interested, there is still time to take part, as this event will continue for the next few weeks. Just look for Sky Arts on Facebook and you will find the next event.

You can find more information at [makingamark.blogspot.com](http://makingamark.blogspot.com)



## ART SUPPLIES FOR SALE

**From Alan J.T. Bain CSPWC SCA OWS and Audrey M. Bain SCA:** Friends, we have sold our house and are in the process of preparing for the move to a much smaller location. Much of our accumulated equipment and supplies have become redundant, so we have decided to put stuff up for sale. All our prices are negotiable.

JUNE 6, 7 and 8, 10 am – 5 p.m. or OTHER TIMES BY APPOINTMENT - 613-537-8552

A display will be set up in our garage so that our artist friends and associates can SAFELY browse.

57 Vin Vista Drive (off Highway #2 between Long Sault and Ingleside.

- |   | <b>PRICE</b>                                   | <b>ORIGINAL PRICE</b> |
|---|--|-----------------------|
| 1. Artist's Travelling Studio.  | \$75.00  | \$150.00              |
| A wheeled trolley 36x20x9 ins, with handle—travels easily.  |  |                       |
| A removeable tray for paints, brushes, etc.   |  |                       |
| Two drawers 19x8x3 (deep) ins.  |  |                       |
| Large fold-out compartment 19x8x10 ins.   |  |                       |
| 2. Two baskets with selection of oil paints. Audrey painted in oils for years—these paints are all in good shape; some colours are quite rare.  |  |                       |
|   | FREE to choose from IF YOU BUY SOMETHING ELSE. |                       |
| 3. Selection of Golden liquid acrylics  |  |                       |
|   | \$2.00 each                                    | \$6.00-\$8.00         |
| 4. Four boxes with three (3) each acrylic coloured inks (Never opened)  |  |                       |
|   | \$3.00 each                                    |                       |
| 5. Small box assorted acrylic mediums: bright gold, lt. modelling paste, 16 oz. pot acrylic carbon black, Heavy body Liquitex titanium white (Never opened), heavy gel gloss, Golden Pthalo blue, red drawing ink, brush-cleaner hand soap, 120 ml. acrylic blue. |  |                       |
|   | FREE (choose 2 items)                          |                       |
| 6. Travelling wood painting easel   | \$10.00  |                       |
| 7. French Easel—stores paints, palette, etc. Lid is the adjustable painting surface, stands on three legs, everything folds into compact travel package   |  |                       |
|   | \$50.00  | \$325.00              |
| 8. Gatorbox: A travelling Painter Box, never used, stores paint, palette, canvases, brushes and acts as an easel for painting outdoors. Still in the box—Audrey won it at a paint-out.  |  |                       |
|   | \$60.00  | \$110.00              |
| 9. Photo projector. Project any photo image or black and white sketch onto vertical surface. Will magnify up to about 20 times larger. Also doubles as a light table for copying field sketches. In original package.   |  |                       |
|   | \$75.00  | \$335.00              |

**ART SUPPLIES FOR SALE (Cont'd)**

		<b>PRICE</b>	<b>ORIGINAL PRICE</b>
10. Kodak 35 mm slide projector with 2 carousels		\$30.00	\$150.00
11. Selection of canvases: All professional quality.			
REGULAR CANVAS Deserres			
4 11x14 ins.		\$6.00	\$7.99
3 12x16		\$7.00	\$8.99
4 18x24		\$7.00	\$12.99
5 16x20		\$7.00	\$10.20
CANVAS PANEL/BOARD			
3 8x10		\$1.00	\$2.00
2 16x20		\$5.00	\$6.50
GALLERY CANVAS 1.5 ins			
7 8x8		\$6.00	\$8.00
2 8x10		\$6.00	\$8.50
1 11x14		\$6.00	\$11.49
1 12x16		\$7.00	\$11.89

**FRAMES:**

Unsorted dozens of frames, different sizes

Watercolour: Prices negotiable, some with glass and matte(s), some with frame only

Oil and Acrylic: Starts at \$15.00

Good quality frames, usually with outer frame and inner liner, all in excellent condition.

Selection of art books. We have collected an extensive library of art books—collectors', historical, contemporary, and instructional. We will set out a selection for browsing.

## List of OWS Executive Members

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

### Position:

President

### Name:

Pauline Goss 613-220-3738

Vice-President

Vacant

Interim Secretary

Pamela Levac

Treasurer

Vic Dohar 613-825-7328

Webmaster

Brenda Beattie 613-299-8113

Exhibitions

Jean Sunter 613-828-6077  
Linda Sheard

Exhibition Chair of WBSCG

Linda Sheard, Sjenny Leboldus

Newsletter Editor/Hard Copy Mail

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

Membership

Setor Awuye  
[membership@owswatercolour.com](mailto:membership@owswatercolour.com)

Social Media

Setor Awuye (Instagram/Facebook)  
Danielle Beaulieu (Facebook)  
Elizabeth Hogan (Facebook)

Social Convenor(s)

Betty Belanger

Programs

Jane Barlow 613-224-4409

Past President

Rick Sobkowicz 613-825-0827

Photographer

Brent Goss

Graphic Designer

Sri Putri Julio

Communications

Brenda Beattie 613-299-8113  
Elizabeth Hogan  
[newsletter@owswatercolour.com](mailto: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 send your request to [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)  
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)  
Vic Dohar - [www.vicdohar.com](http://www.vicdohar.com)  
Ted Duncan - [tduncan.ca](http://tduncan.ca)  
Arlette Francière - [arlettefranciere.com](http://arlettefranciere.com)  
Alain Godbout - <http://www.godbout.co>  
Pauline Goss - <http://www.pasigodesign.com>  
Eileen Hennemann - [eileenhennemann.com](http://eileenhennemann.com)  
Renate Hulley - [renatehulley.com](http://renatehulley.com)  
Tong Li - [www.tongartspace.com](http://www.tongartspace.com)  
Rachel MacDonald - [rachelann.minchin@gmail.com](mailto:rachelann.minchin@gmail.com)  
Shirley Moulton - [shirleymoulton.com](http://shirleymoulton.com)  
Andrea Elena Noriega - [localartworkshops@gmail.com](mailto:localartworkshops@gmail.com)  
Yvon Perrier - [yvonperrier.com](http://yvonperrier.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)

(Please send questions or feedback regarding the newsletter to [newsletter@owswatercolour.com](mailto:newsletter@owswatercolour.com).)