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# NEWSLETTER

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Algonquin Park, by Charles Spratt



## Exhibition by OWS Members at Walter Baker Sports Centre June 4 to July 30, 2016

by Rick Sobkowicz

Seven members of the Ottawa Watercolour Society had sixteen paintings on exhibit at the Walter Baker Sports Centre Gallery. Grateful thanks to all the contributing artists for their artwork: Jane Barlow, Vic Dohar, Alain Godbout, Pauline Goss, Renate Hulley, Lise Massicotte, and Rick Sobkowicz. To exhibit at the Walter Baker Sports Centre Gallery, you must be a member of the Ottawa Watercolour Society. There is no charge to exhibit. However, a 15% commission from all sales goes to the OWS, which will be used to support Young at Art annual award winners.



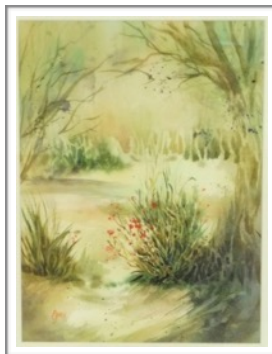
Above, from left: Sunrise Paddle (32x26) by Vic Dohar (\$500); Ruisseau – Ile de Hull (16x20) by Alain Godbout, (\$200); and, Rain in Mimiburg (12x16) by Renate Hulley, (\$345).



Above, from left: Blushing Beauty (10x14) by Richard Sobkowicz (\$375); Seen Better Days (32x26) by Vic Dohar (\$520); and A Lovely Bunch of Coconut Orchids (17x21) by Pauline Goss (\$285).



## Exhibition by OWS Members at Walter Baker Sports Centre June 4 to July 30, 2016 (Cont'd)



Above, from left: Un Coin Tranquille (16x20) by Lise Massicotte (\$325); Whispering Forest (17x21) by Pauline Goss (\$285); and Tatamagouche Barn (26x10) by Vic Dohar (\$440).



Above, from left: Opening to the Divine (20x29) by Jane Barlow (\$400); Last Days Are Best (12x16) by Pauline Goss (\$285); and L'Orée du Bois (16x20) by Alain Godbout (\$150).



Above, from left: Ponies of Chincoteague (28x28) by Alain Godbout (\$200); La Maison Blanchette (5x8) by Lise Massicotte (\$175); and Belles de Juin (16x20) by Lise Massicotte, (\$285).

## Exhibition by OWS Members at Walter Baker Sports Centre June 4 to July 30, 2016 (Cont'd)



Clouds on Fire (18x24) by Renate Hulley (\$495)

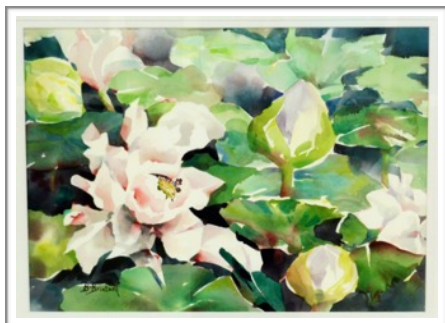
The exhibition was set up by Pauline and Brent Goss. This article and photos taken were contributed by Rick Sobkowicz. All the paintings on exhibit are available for purchase. If you are interested in buying any of the paintings, please contact the artist directly. Here are the contact particulars on the participating artists:

Jane Barlow, 613-224-4409  
Alain Godbout, 819-561-3527  
Vic Dohar, 613-825-7328  
Pauline Goss, 613-220-3738

Renate Hulley, 613-724-6458  
Lise Massicotte, 819-682-1782  
Richard Sobkowicz, 613-825-0827

## Exhibition by OWS members at Walter Baker Sports Centre July 30 to October 1, 2016

Eight members of the Ottawa Watercolour Society have eighteen paintings on exhibit at the Walter Baker Sports Centre Gallery. Grateful thanks to all the contributing artists for their artwork: Barbara Brintnell, Stephen Finnamore, Alain Godbout, Pauline Goss, Eileen Hennemann, Renate Hulley, Rick Sobkowicz, and Barbara Zuchowicz.



Above, from left: Wild Blue Bouquet (11x15) by Eileen Hennemann (\$275); Lotus Pond (23x29) by Barbara Brintnell (\$450); Our Blue Planet (28x36) by Barbara Brintnell (\$680).



## Exhibition by OWS members at Walter Baker Sports Centre July 30 to October 1, 2016 (Cont'd)



Above, from left: The Hall's Mysteries (13x17) by Pauline Goss (\$285); The Last Bike Ride (24x31) by Rick Sobkowicz (\$495); Morning Coffee (8x8) by Barbara Zuchowicz (\$375); and Foliage Shapes (13x17) by Pauline Goss (\$285).



Above, from left: Rockcliffe Park Forest (4x8) by Barbara Zuchowicz (\$275); Sun Lillies (12x12) by Eileen Hennemann (\$275); and Monk Trail (16x22) by Stephen Finnamore (\$350).



Pond Inlet (18x16) by Renate Hulley (\$295); and Paper Whites (21x27) by Barbara Brintnell (\$550).

## Exhibition by OWS members at Walter Baker Sports Centre July 30 to October 1, 2016 (Cont'd)



Above, from left: Forget Me Not (11x17) by Eileen Hennemann (\$150); and Devon Island, High Arctic (18x24) by Renate Hulley (\$695).

(Several paintings at the exhibition in June are also in this exhibition. They are not shown here twice.)

The exhibition was set up by Pauline and Brent Goss. This article and photos taken were contributed by Rick Sobkowicz. All the paintings on exhibit are available for purchase. If you are interested in buying any of the paintings, please contact the artist directly. Here are the contact particulars on the participating artists:

Barbara Brintnell, 613-521-2848  
Stephen Finnamore, 613-839-2261  
Alain Godbout, 819-561-3527  
Pauline Goss, 613-220-3738

Eileen Hennemann, 613-256-5823  
Renate Hulley, 613-724-6458  
Rick Sobkowicz, 613-825-0827  
Barbara Zuchowicz, 613-729-8956



## Programs Report September 2016

by Jane Barlow

### Lian Quan Zhen Workshop



The workshop with Lian Quan Zhen was a real hit with attendees and attracted participants from as far away as Fredericton, New Brunswick.

Lian, who has been drawing and painting since early childhood, grew up in China. He became a family physician in Canton, China, while maintaining his interest in watercolour painting. When he immigrated to the United States in 1985, he studied fine arts and received his Bachelor of Arts from the University of Berkley in California. He went on to complete his

Masters in Architectural Design at MIT.

Lian became a teacher of watercolour painting at the University of Berkley and has run hundreds of workshops throughout North America, Europe, South America, and Australia.

He is proficient in both Chinese and traditional techniques, as became clearly evident in the workshop. He has produced several books with North Light and has many videos available on his website <http://www.lianspainting.com>.



Lian uses a palette limited to three colours only: Hansa yellow light, a red with no blue in it, and Prussian blue. After mixing small bowls of each colour, his technique included spattering, blowing by mouth or by straw, and painting using the tips and sides of the finger to produce a beautiful, spontaneous, and colourful background for the painting. We used masking fluid to protect the whites and completed the base painting.

## Lian Quan Zhen Workshop (Cont'd)

Later, he brought out the details with negative painting and minimalistic additions, always paying attention to vary the colour, the value and the line.



Amazingly, with 24 participants using the same three colours, the same picture for the painting, and the same techniques, we produced 24 quite different interpretations.



Lian was eager to share his expertise by painting various aspects of the landscape, trees, water, and rocks in a deceptively simple manner.

His approach is to “treat a watercolour painting like a teenager”, meaning don't force it, encourage it, and let it paint itself. His warm and open manner made it a pleasure to learn and play with his ideas.



Overall it was a very successful workshop. I greatly appreciate all the help that was given to me with setting up and taking down. I now look forward to the challenge of organizing another interesting event for next year.

An example of Lian's rendering of rushing water



## INTRODUCING ARTIST CHARLIE SPRATT

by Elizabeth Hogan



It's late August and the heat of the day has not settled in yet as I make my way out to Stittsville to meet Charlie Spratt, long-time member, Fellow, and supporter of the Ottawa Watercolour Society.

Charlie moved to this spacious home a few years ago—a peaceful setting with plenty of wall space to display his paintings and a studio on a lower floor where he can work when he is not painting en plein air.

Originally Charlie painted in oils, until a gradual intolerance to something in the paint or the solvent used to clean the brushes made it impossible to continue. He could no longer join his oil-painting companions on their plein air outings, since even riding in a car with the oil paints caused a reaction. Charlie turned to watercolour then, and for the next 15 years his ability to transform a landscape or to capture the mood of a sitter for a portrait was conveyed using watercolour.



"Man in Red" (30x20), watercolour



"Nature Emerging" (20x30), watercolour

## INTRODUCING ARTIST CHARLIE SPRATT (Cont'd)

A challenging part of the transition to watercolour was losing the support and camaraderie of the group of plein air painters Charlie had become friends with over the years he painted in oils. However, the switch to watercolour proved to Charlie that he “must never stop looking for better ways to express my feelings in art and that struggling to more fully understand myself is integral to painting itself: a philosophy that was part of every workshop I taught.”

When Charlie joined the Ottawa Watercolour Society in the late 1980s, part of the attraction was meeting up with fellow watercolorists and once more painting en plein air, a preferred method of working. Another group Charlie belongs to, the Manotick Art Association, often paints en plein air and they have recently invited OWS members to join them. (If you would like to join the MAA for their plein air excursions, feel free to contact Charlie at [charles.spratt@sympatico.ca](mailto:charles.spratt@sympatico.ca) or Jane Barlow at [barlowjanem@gmail.com](mailto:barlowjanem@gmail.com).) Charlie became a Fellow of the Ottawa Watercolour Society in 1991 and was the OWS newsletter editor for 10 years. He is also a member of the Canadian Society of Painters in Watercolour.



“Victoria” (36x36), acrylic

When painting on location, Charlie uses small canvases and may transfer the work to a larger canvas back at the studio, or combine two or more paintings into one larger one. When painting en plein air, Charlie suggests making a sketch first of what you want to paint, and ask yourself, how do you feel, what do you want to convey, what is it about this location that speaks to you? Once you know what you want to express, show it. If you were writing something, you would approach it in a similar way.

Charlie no longer teaches—having taught at numerous venues over the years, including Algonquin and other colleges—but if someone asks how to achieve a certain effect or what to do to bring out a particular aspect of a painting, he is more than willing to offer advice.

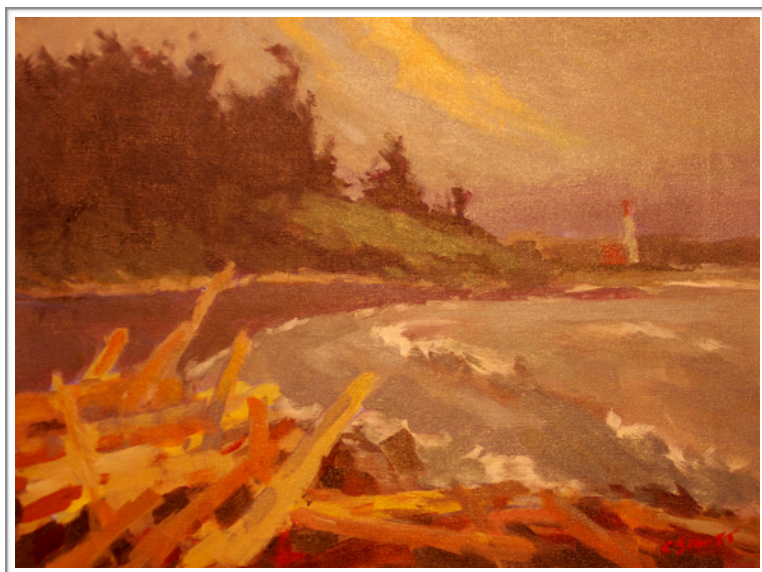
“Dickinson House, Manotick”, acrylic





## INTRODUCING ARTIST CHARLIE SPRATT (Cont'd)

After 15 years of painting in watercolour, Charlie found he was unable to achieve the effect he was aiming for. When he wanted to apply highlights or make changes later, he found it difficult to do so with watercolour—so he switched to acrylics. Charlie describes how painting with acrylics allows him to add bright colours later, or to bring out a particular aspect of the composition, or paint all over the canvas, then stand back and put in touches of light—he designs it as he goes along.



When I ask how he knows a painting is finished, Charlie admits that using acrylics can lure you into not knowing when to stop painting. But if the concept is good, if the design is good from the beginning, you will know when it's finished because you have made a statement. Even so, a painting should have a sense of mystery, Charlie adds, so the viewer can complete part of the painting with their own imagination. It's important for a painting to have a story.

As Charlie tells me, "Art is all about self-expression". When asked to expand, Charlie adds that everyone is involved in selling their work, and that's necessary, but one should paint for the enjoyment of it, and paint a lot. "Don't be afraid to ask for help from other artists, and, perhaps most important, open your eyes and see."

Charlie's love of painting in the outdoors is summed up in this way: "I always look forward to painting trips, sharing ideas and the sense of adventure with fellow painters. And always, with the hope that the next painting will become my best so far."

Two paintings (above and right) from a series done in Victoria, B.C., in the winter of 2015-16, acrylic.



## INTRODUCING ARTIST CHARLIE SPRATT (Cont'd)

Charlie's paintings will be on display at Zola's Restaurant in Bell's Corners for the month of October. He will also be taking 20 of his paintings to Toronto for a solo show at the corporate offices of Leon Frazer & Associates, 26 Wellington St. East, Toronto, for four months starting in November of this year.

When he is not painting, Charlie enjoys playing guitar with a small group called Between Friends. For more information about Charlie and to see samples of his work, please visit his website at <http://www.cspratt.net>.



"Storm Warning" (30x30), acrylic



## REMEMBERING MORTON BASLAW - 1924-2016



Morton Baslaw (centre) leading a class from the Mary Schneider School of Fine Arts in Actinolite, Ontario, on a painting trip in 1981

**Reminiscing:** "Morton was a fine artist and a good friend. Painting was for Morton his way of celebrating discipline and excellence." - Ken Finch

*Just looking is a form of prayer*  
Alberto Giacometti

It has been said that the older one gets, the more interesting the memories are. I'm reminded of the composer Edward Elgar, who said to a friend after hearing one of his compositions played for the first time: "I love it. It lives." As do all great works of art, regardless of its genre.

Thank you, Morton, for your gift as an artist, and for all your community art activities, achievements, and successes. Your honest service and creative energy throughout the years have surely had a very positive and impressive impact on the Ottawa art scene. Perhaps this is why Ottawa is such a pleasant and interesting place to live; perhaps, too, it has helped Ottawa to become one of the liveliest art centres in Eastern Ontario.

This year the OWS will celebrate its 40th anniversary and its 74th exhibition. What a wonderful tribute to Morton. What a fine legacy he has left us. - Ken Finch, fellow artist

## REMEMBERING MORTON BASLAW - 1924-2016

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I loved Morton. He was the first person, together with Leonard Gerbrandt, that I befriended at my first AGM. He had that twinkle and mischief in his eyes and he made me laugh with his wicked jokes.

A few times I attended his classes. In a sense, he was a minimalist. In front of him was one simple plant. Slowly he applied the paint, wet on wet or lifting paint from his image with a dry brush. The paint came from a tray with more colours than I can remember—twenty or thirty shades of green, brown, red, just to name a few. He gave students time to absorb the process and he kept them awake with his funny comments. He continued teaching when other teachers had long retired.



Many times he had to undergo operations, but he pulled through and was back driving his big old van to teach plein air painting or drive to the Ottawa School of Art.

He absolutely adored his wife Sheila. On a visit to his home he showed me two large paintings in his basement in the process of being finished. They were a present for Sheila.

Renate Hulley

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From left: Jock Westwood, co-founder of OWS, Morton Baslaw, Patricia Smith, former Mayor of Ottawa, Jacquelin Holzman, and Renate Hulley

## REMEMBERING MORTON BASLAW - 1924-2016

Dear Sheila, on behalf of OWS members, I would like to offer our deepest sympathies for the loss of the love of your life, your loving husband and soul mate. He was the founder and the pillar of OWS and certainly made Ottawa a proud city. He has influenced thousands of citizens from different parts of Ontario and Quebec to become recognized artists. So many of his students have been accepted as members of the Canadian Society of Painters in Watercolour and the Society of Canadian artists.

I was very fortunate to have one of mine accepted in the American Watercolour Society, all because we were always encouraged to go further. Morton had a special way of making newcomers to the OWS feel good, and he was always ready to help.



I started watercolour with Morton in 1979-80. I remember the first time he took the group to a park near the parkway. Every artist set up to paint a scene. Where I was sitting there were a couple of wild mushrooms and I started to paint them. Morton came over and found it strange that I was looking at this little spot on the ground, but he encouraged me, and I felt good. I ended up, over 10 years, painting about 80 mushroom paintings and won many prizes. Morton encouraged his students to look ahead and get better with every painting.

Dear Morton, you will always be remembered for your sense of humour and dedication to help. Every day I look at your painting and remember all those years you worked so hard to help so many to become good artists.

Pat Smith

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At an evening workshop led by Morton, we were asked to draw and paint an old rusted and banged up kerosene lamp. As the evening wore on, Morton looked over the shoulder of a student and remarked rather snarly, as only he could, "Young lady, there is absolutely no blue in that lamp". She replied, "I know, sir, but blue is the only colour I have." "Oh", he replied, "let me get you some of mine", as only Morton was wont to do.

Brian Seed



## REMEMBERING MORTON BASLAW - 1924-2016

How we will miss Morton! He was the proverbial giant amongst Ottawa and Ontario painters. I enjoyed so much giving that roast to Morton at the Canadian Watercolour Society Painters in Watercolour Symposium in 1999. It allowed me to get to know him so much better. Your notes for that event made me laugh till the tears ran down my face, and hopefully helped others at the event to know the REAL Morton. Personally, Morton was my first watercolour teacher. I was a diehard oil and acrylic painter. However, Morton, with his know-how, turned me into a Canadian Society watercolour painter myself.

And his TWINKLE! And his "sly" little giggle. How they helped get us through contentious meetings at the OWS executive meetings!!!  
I am so thankful that I had Morton Baslaw in my life.

Anne Remmer Thompson



## PRESIDENT'S MESSAGE

by Rick Sobkowicz



Greetings, everyone! Summer seems to have passed far too quickly. The weather has been fantastic, with many opportunities for plein air painting and visiting places to take pictures of things we would like to paint at a later time. Before we know it, we will be surrounded by the beautiful colours of autumn.

If you were one of the 24 participants at the recent weekend workshop organized by Jane Barlow and given by the internationally renowned artist Lian Quan Zhen, you will be able to practise what Lian shared with us in painting our Gatineau fall colours.

Thanks to Jane Barlow, Society members were quite lucky to have an artist and teacher of Lian's calibre come to Ottawa. Normally, workshops of this calibre are held in faraway places and can cost thousands of dollars to attend. We had a world-class experience at a fraction of the cost within a comfortable driving distance from home.

The instruction started with Lian spending about an hour blowing, splattering, moving, and blending colours with his fingers. He used only three colours: one blue - Antwerp Blue (Winsor & Newton) or Prussian Blue (M. Graham & Co.); one yellow (Hansa or Azo Light (M. Graham & Co.)); and, one red - Pyrrol or Napthal Red (M. Graham & Co.). Work was done on half sheets of 140 lb cold press watercolour paper (Arches or Kilimanjaro). As I watched Lian perform, I thought about all the money spent buying tubes of different watercolours and different types and sizes of brushes. Brushes were used a bit later on. Lian made watercolour painting very, very affordable!



Lian has a unique painting style and his instruction was easy to follow. As one of the attendees, I must confess that I have never painted "loosely" and came to the class a bit out of my "comfort zone". There were moments when I asked myself what I was doing or wished I had time to redo something that did not quite turn out as intended. However, Lian's easygoing manner helped put me at ease. For someone who has never painted in this style, I found the experience wonderful and very liberating. I bought a handful of instructional DVDs produced by Lian on different subjects and am looking forward to studying them quite closely. Lian also brought with him a number of his art books and he autographed every book participants bought and painted a small subject (i.e., bird, fish, cat, etc.), buyer's choice, next to his signature. Lian also had some of his original art work for sale as well as limited edition prints.



## PRESIDENT'S MESSAGE (Cont'd)

If you missed this opportunity and would like to take one of Lian's workshops, you are in luck. One of the participants, Shernya Vininsky ([www.shernyavininsky.ca](http://www.shernyavininsky.ca) or 450-458-6660) invited Lian to go to Montreal to give one of his workshops. Lian intends to visit Montreal in 2018. If you wish to take an earlier workshop, you can visit Lian's website at [www.lianspainting.com](http://www.lianspainting.com) to view where he will be teaching.

Jane, thank you once again for all your work and effort in putting this event together. It has been very much appreciated!

### SAD NEWS

On a sadder note, we learned that Morton Baslaw (born 1924) passed away on July 1. Morton was a major figure in the art community—for his artistic abilities, teaching skills, and leadership qualities. His accomplishments were many. He taught at the Ottawa School of Art for over 35 years. He founded the Ottawa Watercolour Society in 1976 and served as the Society's first president. He was a source of artistic inspiration and empowerment to many. Our sincerest condolences to his wife, Sheila, and family. Thank you, Sheila, for sharing Morton with us over the years.



### HELP NEEDED!

The Society had tentative plans to hold its 74th Juried Show at a west end gallery this fall. However, this came to a sudden and surprising end not too long ago when we were informed that the gallery was shutting down. At this time, we have no alternate location. If you have any suggestions for a show location, please let me know. When suggesting a location, please try to include the cost of using the facility. Commercial art galleries charging a rate of \$500 to \$1,200 per day are outside our budget. In the past, the Society has been quite fortunate to be able to use public gallery space free of charge or to use facilities that charge a nominal fee (\$100-\$250). The gallery must be able to accommodate approximately 30 to 40 paintings and we would like to hold the show for at least two weeks.

As many of you know, Betty Sullivan has stepped down as show chairperson. We have mentioned in our newsletters and emails that we are looking for someone to look after our two annual shows. The position remains vacant, and we have a number of volunteers willing and able to help the new chairperson with different aspects of the shows. This is a wonderful opportunity to meet a lot of artists and help the Society with a very important activity. If there is anyone among you who would like to assume the role of show chairperson, please contact me by phone (613-825-0827) or email ([ricksobkowicz@rogers.com](mailto:ricksobkowicz@rogers.com)). With your help, we can have a successful juried show before the end of the year.

Happy painting!

## News from around the Society

**From Eileen Hennemann:** My husband, Allan, and I are off to see the 2016 Adirondacks National Exhibition of American Watercolors this year. The list of painters is quite amazing and their work very inspiring. In case others may want to attend, here is the link for the show that started August 6 and finishes October 9.

<https://www.viewarts.org/exhibitions/current-exhibitions/2016-adirondacks-national-exhibition-of-american-watercolors/>



"Bob at the Easel" - Dean Mitchell (Adirondacks National Exhibition of American Watercolors)

If anyone is interested in techniques, etc., I found The Mind of Watercolor very helpful and the artist very engaging. I have been referring to this YouTube site for the past year. In case OWS members may find this of use, the link is <https://www.youtube.com/user/mindofwatercolor>

All the best,  
Eileen

**From Shirley Mancino:** I just published a new blog called "Completing a Good Start". Here is an excerpt:

### "Completing a Good Start

After you have applied the first few layers of paint, do you ask: What do I do now? Does your critical mind say, I'm going to ruin this if I continue. I'm going to lose the good bits! But you also recognize that it is not finished. What to do? Recently a participant in my July workshop (I'll call her "J") was in just this quandary. She was so discouraged that she left behind her great start, a piece on MDF board and told me I could work on it if I wanted. ..."

You can find the rest of this blog post on my website [www.shirleymancino.com](http://www.shirleymancino.com).

Cheers,  
Shirley



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

**From Janet Agulnik:** Hi, everyone. Hope you all had a great summer! I am setting up the schedule for fall classes. I will also be offering a Wednesday evening class, from 6:30 to 8:30 for those of you who can't attend the morning classes.

The Wednesday evening class starts September 14.

Thursday mornings start September 15, 9 to 11 a.m.

Friday morning classes start September 16, 9 to 11 a.m.

Cost is \$125 for a 6-week session.

If you need a list of supplies, please let me know and I will email you a list.

Any questions you may have, please let me know.

Beginners will start from my basic class and catch up quickly.

Looking forward to seeing you.

Janet



"Tomatoes on the Vine", Erika Deruaz  
<http://erikaderuaz.com>

## The News From Manchester

by Rosemary Randall

Greetings. I have attached two photos from the Windsor Castle Plein-Air held on July 16. Ninety artists were invited to paint on the grounds, in 10 specific areas, in honour of the Queen's 90th birthday.

I haven't done very much plein air painting in years; however, it was a challenge and a test of patience to wait for the crowds to thin out enough so that I could quickly get more information to paint, all while being asked over and over again, "Where are the toilets?"

Before the pop-up exhibition of the completed works at the 14th century Guildhall, just outside the gates, we were treated to a beautiful reception in the Guildhall itself—great food, delicious wines, and a short and amusing history of the Kings and Queens whose portraits were hanging in the Grand Hall.

Afterwards, I met my daughter Elisabeth—who had just finished working for three weeks in the paper conservation lab in Windsor Castle—at a pub that had secret tunnels leading into the castle.

A great experience altogether!

Cheers,  
Rosemary





Come and discover my new paintings at the Symposium "Traces" on Saturday and Sunday, September 10 and 11, 2016, from 10 a.m. to 4 p.m. at the country site of Champboisé, 1521 route 309, l'Ange-Gardien, QC.

The opening will take place on Friday, September 9, from 6:30 p.m. to 9 p.m. at l'Ange-Gardien City Hall, 1177 route 315, l'Ange-Gardien, QC, where you will see a few art pieces from the 37 participating artists. This interior exhibition at City Hall will also continue on September 10 and 11. Take exit 174 on highway 50.

Yvon Perrier

819-986-1085

perrier.y@videotron.ca

<http://www.yvonperrier.com>



## WORKSHOPS AND EXHIBITIONS (Cont'd)



2014 2<sup>nd</sup> prize winner - Benjamin Phillips with 'Economized' (detail)

### Figureworks

#### Call for Artists 2016

Celebrating visual art of the human form

Figureworks.org is calling artists in all media to participate in its 7<sup>th</sup> annual juried award show. Works should represent the human form or parts thereof, all media and styles are accepted. See [figureworks.org](http://figureworks.org) for full submission details.

The 2016 jury includes Stephen Frew, Tom Campbell and Stefan St-Laurent.

Figureworks.org is a not-for-profit organization promoting art of the human form.

Submission Deadline:  
Oct 7<sup>th</sup>, 2016

Exhibition:  
Nov 22<sup>nd</sup> to Dec 4<sup>th</sup>, 2016  
at Saint Brigid's Centre for the Arts

Questions?  
[hilde@figureworks.org](mailto:hilde@figureworks.org)  
613-741-7646

Visit [www.figureworks.org](http://www.figureworks.org) for complete submission details.  
**Submission deadline: Oct 7<sup>th</sup>, 2016**



See <http://www.figureworks.org/2016/call-for-artists-2016.html> for more information.

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**Watercolour Spaces**  
**espaces à l'aquarelle**

#### Rosy Somerville

du 26 août au 14 septembre  
August 26 to September 14, 2016

Vernissage  
dimanche le 4 septembre de 13h à 16h  
Sunday September 4, 1 to 4 pm

[www.rosysomerville.com](http://www.rosysomerville.com)

783 Route 105  
Old Chelsea QC J9B 1P1  
819 827 4945  
(Les Fougères)  
du mercredi au dimanche  
de 11h à 18h  
Wednesday to Sunday  
11 am to 6 pm  
[www.galerieoldchelsea.ca](http://www.galerieoldchelsea.ca)



## Home Pages and Websites

(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 Rosy Somerville.)

Janet Agulnik - [janetagulnik.com](http://janetagulnik.com)  
Alan and Audrey Bain - [alanaudreybain.artbo.net](http://alanaudreybain.artbo.net)  
Dhanashri Bapat - [dhanashri.com](http://dhanashri.com)  
Anne Barkley - [annebarkley.ca](http://annebarkley.ca)  
Brenda Beattie - [brendabeattie.com](http://brendabeattie.com)  
Josie Braden - [anya.corto.ca](http://anya.corto.ca)  
Barbara Brintnell - [www.BarbaraBrintnell.ca](http://www.BarbaraBrintnell.ca)  
Ted Duncan - [tedzworks.com](http://tedzworks.com)  
Arlette Francière - [arlettefranciere.com](http://arlettefranciere.com)  
Ann Gruchy - [anngruchy.com](http://anngruchy.com)  
John Hiscock - [jphiscock.ca](http://jphiscock.ca)  
Renate Hulley - [renatehulley.artbo.net](http://renatehulley.artbo.net)  
Tong Li - [www.tongartspace.com](http://www.tongartspace.com)  
Shirley Mancino - [www.shirleymancino.com](http://www.shirleymancino.com)  
Arlene McGee - [arlenemcgee.com](http://arlenemcgee.com)  
Pam McKinnon - [pammckinnonart.com](http://pammckinnonart.com)  
Shirley Moulton - [shirleymoulton.com](http://shirleymoulton.com)  
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Advisors	Anne Remmer Thompson, Charlie Spratt Ted Duncan

## Note from the Editor

I hope everyone had a productive and enjoyable summer—even through the hottest days! As we go through the fall and into winter, please consider sending articles and photos of your painterly pursuits for the next edition of the newsletter, which will come out in early December. Everyone benefits from your experiences, courses you have taken or given, photos of your work, and what you might have learned or re-learned. The newsletter is an opportunity to show your work, tell others what you've been doing, and share, share, share.

If I find there is an empty space in the newsletter that I need to fill, I will insert a random photo of one of your works—hence the photo of “Tomatoes on the Vine”, by OWS artist Erika Deruaz. So feel free to send me photos of your work. If I don't use them in the newsletter, I can always post them on the Watercolour Society's Facebook page.

I look forward to hearing from more of you.  
Until December,  
Elizabeth