

TIME OF RENEWAL EXHIBIT

BY NICOLE AND DAVID HENDERSON

Flowering buds, iris and crocus, friends chatting outdoors, waiting flower pots celebrated spring at the *Time of Renewal* show. Arteast displayed 59 paintings by its members at the adjacent Cumberland and Gloucester galleries from the end of March to the end of April. Renewal was also portrayed through rounded bellied expectant mothers, a young girl in a tulip field and a child putting on rubber boots.

The variety of images and media was striking as well as the overall hanging of the show. We wish we had enough space to describe all the works.

In the Cumberland Gallery were three highly imaginative watercolours by J. Crate, D. Charlebois and B. Thibault-Ouellette. They played off each other to form a greater whole. They conveyed a fresh feeling, a joy of forms and superior composition.

A sure attention getter was S. Beaulieu's *Moody Blues*, a large contrasting blue and white flowing mixed media landscape with paper collage. Next to it

was a small spring mood-creating watercolour by D. Sykes with soft Ottawa-area colours of ochre grasses and white birches.

What struck us at the Gloucester Gallery were the *Heart of a Tulip* by S. Moulton in coloured pencils in an original mat cut-out layout; the delicate graphite drawings of buds and of snowbound canoes by T. Schjerning; the eerie mixed media rendering of *Door* by M. Rooney Mitchell; the powerful woodcut print *Vigil* by T. Johnston; the warmth of *Return to New Orleans* by K. L. Nadarajah; the skilful marquetry by R. Charlebois, which used the grain of the wood to form the rippling water of a duck pond.

The one painting that really struck a cord with both of us was the acrylic titled *Girl Friends* by Lussier-Brisebois. We loved the colour harmony, the grid composition, the long, flowing black lines, the elongated forms of the friends and their apparent rapport.

The exhibit chased the winter blues away and put us in a spring mood. Kudos to Arteast.

L'EXPOSITION LE TEMPS DU RENOUVEAU

Bourgeons en fleurs, iris et perce-neige, amies dans le jardin et pots en attente de fleurs célébraient le printemps dans l'exposition *Le temps du renouveau*, de la fin de mars à la fin d'avril. Arteast y mettait en montre 59 œuvres de ses membres dans les galeries adjacentes de Cumberland et Gloucester. Le renouveau était encore personnifié par des mamans enceintes au ventre rond, une enfant dans un champ de tulipes et un petit qui chaussait des bottes rouges.

La variété des images et des média était intéressante de même que le montage de l'exposition. Par exemple, dans la galerie Cumberland, trois aquarelles particulièrement imaginatives de J. Crate, D. Charlebois et B. Thibault-Ouellette étaient placées côte à côte de manière à donner un effet global de fraîcheur, de joie dans les formes et de composition supérieure.

Nous avons été attirés par le contraste des bleus et blancs

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Grow with Art/L'art en herbe meetings

are held at 7:30 PM on the 4th Tuesday of each month, except July, August and December at the North Gloucester Public Library, 2036 Ogilvie Rd.

September 23

Plans for the Arts in the east end, by Micheline Joannis of Arts Ottawa East

October 28

Painting with the Oriental Brush, by Rowena Tolson, instructor with Nepean Fine Arts League

November 25

Annual Awards Show and Potluck

Executive Meetings are held at 7:00 PM on the Tuesday of the week preceding General Meetings. Any member who wishes to contribute is invited to participate. Please contact Joy Rutherford if you wish to attend and be included on the agenda.

ABOUT ARTEAST

Arteast is a highly active not-for-profit visual arts organization in Eastern Ontario.

Membership is open to artists, both amateur and professional, and all who enjoy and want to participate in the visual arts.

Standard Membership \$30
Contributing Membership \$80.

Activities and opportunities include:

- ◆ Regular monthly meetings with guest speakers/demonstrations
- ◆ Free exhibition space at local libraries
- ◆ Regular Gloucester Art Gallery exhibitions
- ◆ Annual Art and Photo Competition

- ◆ Budding Artists' Exhibition
- ◆ Quarterly newsletter
- ◆ Promotion and advertising opportunities
- ◆ Networking opportunities
- ◆ Social events
- ◆ Opportunities to grow and develop as an artist

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Arteast is nothing without its members...Don't forget to Renew Your Membership!

INFORMATION AND PROMOTION AT YOUR FINGERTIPS

arteast news

is published 4 times a year, in mid January, April, July and October. The deadline for submissions is the 20th of the preceding month. Articles, member notices and news items are always welcome.

E-mail your information/articles to:
ashbrook@acanac.net



The Grow with Art/L'art en herbe logo was designed by Elena Deroche.

Arteast Website:
www.arteastottawa.com



Arteast gratefully acknowledges the support of the City of Ottawa.

THE PRESIDENT'S PERSPECTIVE BY JOY RUTHERFORD

"From where do artists gain inspiration to create a particular work of art?" Is inspiration an internal feeling or an external force? Here is a brief reflection on inspiration.

Thomas Edison said that 'Genius is 1% inspiration and 99% perspiration. The Webster's Encyclopedic Dictionary defines inspiration as a "creative impulse of the artist, often seen as a supernatural prompting". The Canadian Oxford Paperback definition of inspiration is "a supposed force or influence on poets, artists and musicians".

I have just finished five weeks of teaching at a small elementary school south of Chesterville. In preparation for the celebration of the graduation of the grade 6 class and for the welcoming of the 2008-2009 Junior Kindergarten students, the hallways throughout the school were

decorated with many works of art. The inspiration in these works was clear: family, friends, pets, scenery or a particular topic given as an assignment by their teachers.

Inspiration can be from a visual source. I observed this on my way to this job. Driving in the country, I saw a big sky, sometimes clear, sometime scattered with clouds in varying shades. I observed trees coming into bloom, the grass and hay in the farmers fields increasing in height, farm animals of all sizes and shapes. I navigated around enormous pieces of farm equipment and groups of cyclists touring the countryside.

Inspiration can be from an auditory source. There is a creek behind my home and as the ice was melting in the early January thaw, the creek was flowing extremely fast. The sound of the rushing water and the torrential rain was clearly heard.

I am inspired that new volunteers have come forward. We welcome the following new volunteers, Mike Stenson- Newsletter Collation and Mailing; Jay Dunn- Web- Mistress; Joyce Buckley- Executive Member at Large; Mary Ann Varley and Agnes Davis- Grow with Art.

Lastly, as president, I gain continual inspiration from the executive and many of our members who unselfishly volunteer their time. Thank you to the people who participated in the "Appreciative Inquiry" session prior to the May General Meeting. This helps Arteast in their planning for 2009 and beyond and will be reported upon in the October President's Perspective. I especially extend thanks to our executive. I am extremely grateful that these people give tirelessly of their time in order that members may enjoy all that Arteast offers.

FROM THE FREAKY TO THE DIVINE? BY MAUREEN ROONEY MITCHELL

"Wow, That's so freaky!!" she said. Now as a first reaction to my work "Door" I didn't think it was necessarily bad for the viewer to feel that. Why? Well, the reaction I most hate is, "That's nice...." (I always feel THAT reaction hides a depth of feeling which ranges from 'Gawd-awful' to ... well... just 'nice'!) I thought, OK...it is a bit freaky so that's a valid response. I then heard words like "powerful" (good, liked that one) "weird" (all right, I see that) but the funniest one I got was, "It looks like he's just had a good (well, you know)...and he's staggering out of the bedroom!" This was hilarious and I could see their point but it was so totally off base from the intent I had on making the piece that it made me think about just that - an artist's intent juxtaposed with the viewers perception.

I made the mixed media piece specifically for the "Time of Renewal" exhibit. When I was trying to come up with appropriate ideas and mulling over all sorts of subject

matter I thought about the time of year. It was Easter plus there was the renewal theme. Therefore, I thought perhaps something religious, but not just that, I wanted it to be secular too. I wanted to make something multi-layered, apparently one thing on the surface but with other dimensions.

I arrived at the premise of Jesus rising from the dead and appearing in the door of his tomb or - from darkness into light - or at the very basic level just a guy in a doorway.

So depending on point of view someone with one mind set would see something spiritual whereas someone from a different background would see something, hopefully with as much depth, but without the religious connotation. I also chose the title carefully. I had thought the THE door would make it too obvious (you know, "I am the door." John 10:9) so I chose plain ol' "Door" because it WAS just a door on the one hand yet it could also be looked at as the pas-sage from one state to another too.

However, I didn't take into account the many and varied human experiences that can influence perception. Was I too subtle? Here I thought I was clumsily braining people over the head with the premise! Still I did get some great comments and a few people definitely 'got' what I was trying to achieve (one person even sought me out to tell me how much she liked it, yippee)alas no one has seen Jesus ... yet!

All in all...it did the best thing an artist can hope for (apart from a sale, that is) ...it evoked a reaction. Success! Tada!



"He looks like he had a hard night!"

THE FUTURE AND ARTEAST BY CARMEN DUFAULT

All members of Arteast should feel pretty excited right about now because we are on the verge of a unique moment for the arts here in the east end of Ottawa.

Have you driven by the new arts centre lately? It is going up in leaps and bounds.

For myself, I feel very privileged to be part of Arteast in view of the fact that our organization will be a partner in this facility thus benefiting our members as never before. Here are some of the privileges and benefits to befall our members in the future.

The space allotted to Arteast, to be known as the "Arteast Promenade" is 59 feet long. It will provide exhibition space for approximately 25 paintings in various events, year round. This means that many members will get the opportunity to show their work like never before.

Additionally, the space is in a very public area. Arteast's visibility will increase tenfold and because of the

prestige of the area we may be very much in demand as an organization.

Furthermore, our monthly "Grow with Art" program will continue to educate and amaze us. As you know this monthly event is coordinated by our capable, resourceful and knowledgeable Marion Jean Hall who never ceases to come up with interesting and informative sessions given by professionals in their fields.

I am convinced that the Shenkman Art Centre will become a hub of the Arts in Orléans and will create opportunities for all types of artists, be it in the visual or performing arts. There will be a tremendous impact on our east end community!

But in all of this, the most important aspect of our future is our membership. Yes you, as a member of Arteast, you are the strength and the backbone. Without you there is no organization, there are no works of art.

In the next few months, the Executive of Arteast will call upon you so you

can be part of this exciting future. We need your ideas, your suggestions, your talents and your participation in all kinds of endeavours. You won't have to sign your life away because as an artist you need time to do your own thing. However, the Executive needs more hands to accomplish all that is necessary for Arteast to uphold its status and respected niche in the community. A recruitment campaign for long and short-term positions will be introduced. These tasks would not be a life-time commitment. One job and you're gone! Of course if you like to do more then it is up to you.

If you have an expertise in fields such as grant writing, communications, publicity or marketing, please feel free to contact me, Carmen Dufault (Vice-president) at (613) 824-3237 e-mail forms92@rogers.com or our President Joy Rutherford (613) 692-5120 e-mail prutherford@sympatico.ca.

Have a wonderful and safe summer!



GROW WITH ART BY MARION HALL

In April, we were finally able to hear from Avi Singh, our insurance expert, who kindly drove up from and back to Toronto that evening to be able to speak to Arteast. He had a great deal of useful information. For example, if you have a studio in your home and you generate revenue, any revenue, from your artwork, you probably need a small business rider on your home insurance policy. This is true even if your art-related revenue is insufficient for Revenue Canada to classify you as a business for tax purposes. Important messages from Avi: Read your policy. Read the exclusions.

In May, Pierre Schnubb of the Canadian Art Bank gave us a fascinating overview of the role of the Art Bank, its mandate to purchase and rent out artworks to private and public sector clients and the challenges it faces. Pierre's job involves sharing his enthusiasm for

contemporary Canadian artwork and helping Art Bank clients select works that will enhance their workplaces.

Grow with Art field trips/fundraisers and outreach activities

In April, fifteen Arteast members had the opportunity to visit the Portrait Vault at the Library and Archives Canada Preservation Centre in Gatineau. We were shown numerous rarely-seen treasures of historic and artistic significance, such as the sketch book of northern explorer, George Back; and, portraits of Sir John A. MacDonald, Margaret Atwood and other great Canadians.

Our field trips so far this year have raised \$315 for Arteast. Many thanks to all who participated.

In May, Arteast members demonstrated their art techniques at Queenswood Villa. This outreach activity provided a stimulating experience for residents of the Villa

and has led to an invitation to demonstrate as a feature event at the next Seniors' Day celebrations.

Coming up for Grow with Art

As this newsletter goes to press, we are looking forward to our Annual Critique Night in June. Members bring an artwork for review by Maria Mask, a well respected Ottawa artist and teacher.

The Grow with Art committee is also planning a field trip to the animation exhibition now on at Nepean Museum. The trip will be conducted by Peter Adamakos, founder of Disada Productions Ltd., a very successful Canadian animation company based in Ottawa.

Some of you know Peter as a teacher at the Ottawa School of Art.

In September, we will have an update from Micheline Joanisse of Arts

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HANGING WITH MIKE BY MIKE TAYLOR

The last time we were together in this space we discussed some of the hardware used to hang your work in the City of Ottawa's east end community galleries – the Gloucester and the Cumberland galleries. This article will deal with the actual hanging procedure used.

Solo shows, in general, are easier to hang because you're usually dealing with the same colour palette throughout, framing is similar, and sizes – although varied – are still a part of the artist's style.

Group shows however, are an entirely different creature.

Before going any further, I'll admit that I am a bit of a control freak when it comes to hanging a show, and I think you need someone to play that role. For someone in my position, who will be seeing the work every day, interacting with other people who will see it and being responsible for promoting the artist(s) and the galleries, you want to have the last word on how the work is displayed.

An art exhibition is a creative construction, and is seen as one piece. Hanging by committee, with differing visions, could end up taking longer to hang, and, at the very least, will generally leave an uneven-looking exhibition. A single guiding vision works best.

There are some solo artists who come in with a solid plan, have a lot of experience with hanging a show themselves, or bring someone with them who does. This gives me more time to spend with the artist(s) in the other gallery.

The first thing we do is lay all of the work out on the floor, leaning against the wall. There's a lot of looking involved here. How do you go about deciding where and how to place the works? What makes a piece of art work well beside one piece but not another?

I have a mental list that I go through, starting with the obvious things like colour, tone, line, composition, medium, size, scale, subject matter and frame. We move the works around a

lot at this point. As in any work of art, composition is key. You need to somehow create an exhibition that is visually balanced. Some artists' works do not visually relate to other artists' works, that's just the way it is. But ... that doesn't *always* mean that you can't put them together. You can build up visual tension sometimes by putting contrasting works together – it depends on the show and if it would benefit from this kind of placement.

We'll zoom forward a bit here – after going through the trials and errors, we've managed to find a happy configuration of the works while they're spaced around the floor. Now it's time to get them up in the air and see how they float.

Where on the wall do you put them? Well, I find that people often like to hang them too high. I try to aim the horizontal centre of a piece at the eye level of a person of average height, so I use 60 inches from the floor as my guide.

Once you're pleased with the order of the works, and the height, it's a matter of using your negative space around the works to determine your spacing between each piece. For this you have to take into account the height and length of the wall, any odd structural things like lighting, electronic controls or signage that can't be moved, and how the space is used (is it likely to be touched as people pass?).

Sometimes things don't pan out when you get the work on the wall, so you have to do some more switching around. Usually, though, if you take the time to consider as many options as possible while the work is on the floor, the strength of your composition will become more obvious when all of the artwork is on the wall.

Then, after you've done the minor adjustments for up, down and level you can put the labels up beside or under each piece of work (try to

have a consistent system of placement throughout the show). If you're working in the second floor Cumberland Gallery, your job is done for the day. If you're in the Gloucester Gallery on the main floor you have to get up on the ladder and adjust your lighting.

And that's all there is to it. By the time I get home I am beat, but I feel great. It's something I thoroughly enjoy doing and it's a terrific way to get to know people.

This has been Part 2 of a possible series. Here you will find tips for exhibiting your work as well as other topics that offer a peek into life in a local community gallery. These articles will eventually be posted to the Arteast website. Feedback is welcome – contact webadministrator@arteastottawa.com.

BETWEEN ARTISTS: TIPS TO MAKE IT EASIER

Transporting Artworks

Several years ago I made transport bags while getting organized for a solo exhibition. I needed to fit several paintings in a small car and could not afford the space that bubble wrap took up.

I found upholstery fabric on the sale table at Rockland Textiles for \$1.99 yard. I used the plush side inside the bag to better protect my work. I cut them to size for the most usual dimensions of my frames. I put two or three (two inch) velcro strips at the top to close the bag. On some of them I made long straps out of the same fabric to be able to put on my shoulder. These are the bags I prefer as I am able to transport more paintings at the same time.

~ Suzanne Beaulieu

Please send your tips for making it easier to be an artist to: ashbrook@acanac.net and please indicate Art Tips in the subject line.

TEMPS DU RENOUVEAU

(Continued from page 1)

et la fluidité des techniques mixtes sur papier marouflé de S. Beaulieu. À sa droite, une petite aquarelle de D. Sykes nous mettait dans l'ambiance printanière de la région d'Ottawa avec ses douces herbes ocres et ses bouleaux blancs.

L'intimité de la galerie Gloucester était propice pour admirer l'exécution du cœur des tulipes de S. Moulton en crayons de couleurs, pièce montée dans un passe-partout ajouré; les dessins au graphite de bourgeons et de canoës encore enneigés de T. Schjerning; le sombre tableau de la porte entrouverte en techniques mixtes de Rooney Mitchell; la gravure sur bois puissante de la vigie de T. Johnston; la chaleur du retour à la Nouvelle Orléans, une acrylique de K. L. Nadarajah; et, enfin l'ingéniosité de la marqueterie exécutée par R. Charlebois, qui s'est servi du grain du bois pour former les vagues d'un étang aux canards.

Les amies, une acrylique de C. Lussier-Brisebois, a été notre coup de cœur à tous les deux. L'harmonie des couleurs, la composition en grille, les lignes noires fluides, les formes allongées des amies et leur bonne entente évidente nous ont beaucoup plu.

L'espace nous manque pour nommer toutes les peintures. Par ailleurs, l'exposition nous a sortis du marasme de l'hiver et nous a mis le printemps dans le cœur. Bravo Arteast.

GROW WITH ART

(Continued from page 4)

Ottawa East on the new Shenkman Arts Centre and plans for the arts in the east end.

October will be *Painting with the Oriental Brush*, by Rowena Tolson, an instructor at Nepean Fine Arts League. And of course, we all look forward to our annual Awards and Potluck Party in November.

Please note our new location for Grow with Art: North Gloucester Public Library, 2036 Ogilvie Road.

TOP DRAWERS EXHIBITION

BY MARION HALL

Update: "Top Drawers" Exhibition—Sept. 26-28, 2008

Showcase your creativity, humour, and skill by interpreting the theme "underwear" for this show.

Render the beauty, texture and colour of fabrics, ribbons and lace; or the movement and airiness of laundry on a sunlit line. Delight potential buyers with unexpected connections to the theme. Think: Polkaroo, or le bon roi Dagobert, or kilts... Think of the "boxer"—an undergarment, certainly—also an athlete or a breed of dog. History even gives us the Boxer Rebellion of 1900 and <les sans-culottes> in revolutionary France...

Think of pantalettes, chemises, shorts and bloomers, late or otherwise. Think of the petticoat fern or dutchman's breeches, or the breeches buoy, or the "breeches Bible". Don't forget briefs and briefcases. (Did you know sagging drawers are a special problem for cabinet makers...?)

What to submit? Light-hearted works in any medium, 2D or 3D, framed or unframed, maximum size 3' x 4'. Registration forms now available.

Contact Marion Hall at topdrawers@rogers.com or 613-744-3648. There is still room for your special contribution.

BENEFIT OF MEMBERSHIP BY LINDY NADARAJAH

Have you ever wondered where the best place might be to get your paintings framed? Well, so have I. That is why I took it upon myself to investigate local framing retailers in the east end of Ottawa. It turns out that many of them are willing to offer discounts to Arteast members.

Professionally framing your painting, is a worthwhile investment and mandatory for Gallery exhibitions. A good frame brings out the best features in your painting. There are several retailers in the Orleans area that sell frames and provide framing services at a reasonable price.

I selected a standard size to get an idea of the price range. I chose a 16 X 20 " stretched canvas for acrylic or oil painting.

Below is a list of some of the retailers offering great service for the price:

Artworld One

2181 Ogilvie Road at Montreal Road
613-747-9696

High quality frames and canvases, ready made frames and custom made frames are available. The framing service includes nailing the canvas, a paper backing, hooks and wires for hanging.

They will give 30% off frames and FREE framing service for Arteast members only. They also have art supplies, canvas, paints and brushes.

Modern Framing

3-1439 Youville Drive, Orleans
613-830-8779

Specializing in framing, they offer low to high quality framing. Their prices for standard frames are comparable. e.g 16 X 20 " canvas – ready made frame starts at \$39.99 and up. Additionally they offer framing services for \$5.00 to nail the canvas to the frame, hooks and wiring.

Modern offers a 10% discount to Arteast members on regularly priced framing.

**Hurry in because the owner is going to retire soon and will be closing up the shop.

DeSerres, formerly Loomis & Toles St.
Laurent Shopping Centre

*They do not provide discounts for any special groups due to the fact that their prices are already reduced.

When frames are purchased from the store, a professional framing service is provided to you for \$5.00 which includes nailing the canvas to the

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NEXT EXHIBITION OPPORTUNITY COMING UP!

Get your brushes wet and start painting for the next juried exhibition at the Gallery Gloucester. The theme is "Trees". The trees we love, the ones we hate to lose, the ones we watch grow, the ones that provide us with shelter and figurative ones. They warm our bodies and souls, clean the air, inspire the artist and ground us. Start getting those creative juices going! The forms are included with this newsletter.

Les formulaires en français sont uniquement au site web.

There are several new changes for this exhibition so read through the forms carefully.

Take in for jurying is at the **North Gloucester Library** on Saturday, August 9th from 11 to noon. Some of you may be away on vacation at that time, so pair up with other members for drop offs and pick ups. Very often, you can return the favour on another occasion.

We are always looking for volunteers for "take in" as well as a volunteer to make up the invitation for the website. Let Lynda or Suzanne know if you are interested in either of these activities rather than the ones listed on the form.

NEW MEMBER EVENT THIS FALL

An invitation for new members to come together on October 28th at 6:30 prior to the Grow with Art event. This facilitated informal gathering will help us get to know who you are, what you would like from Artest as well as answer any questions you might have. For more information, contact Suzanne Beaulieu at 613-733-5176 or sbeaulieu@cyberus.ca. Bienvenue aux nouveaux membres. Venez partager avec nous le 28 octobre.

MEMBERSHIP BENEFIT

(Continued from page 6)

frame, a paper backing, hooks and wires for hanging. Their prices for standard frames are comparable. Eg: 16 X 20" canvas- a ready made frame starts at \$40.00. 16 X 20" canvas- a floating frame will start at \$16.00.

Michael's Innes Road next to Superstore 613-590-1813

They have ready made frames and provide framing services for \$7.50 each. Their prices for standard frames are comparable. Eg: 16 X 20" canvas – ready made frame starts at \$39.99

***They often have 40% off coupons in the flyer each week for one regular priced item. If you do not receive flyers in your area, or you forgot your coupon, just tell customer service and they will give you the discount of that week.**

Wallacks 231 Bank Street- 613-234-1800

They do not provide discounts for any special groups only for schools.

They have ready made frames but they do not provide framing services. Their prices for standard frames are comparable. Eg: 16 X 20" canvas- a ready made frame starts at \$40.00; 16 X 20" canvas- floating frame will be \$34.00. Happy framing!

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En Plein Air by Mari Brown

NOTICES

BLACKBURN HAMLET LIBRARY

199 Glen Park Drive

Aug/Sep – **Diane Charlebois**
 Oct/Nov – **Blackburn Art Group**
 Dec/Jan – **Open**
 Next opening: Dec 08/Jan 09
 For information please contact:
 Lynda Mathieson 613-590-7609
 lyndamathieson@yahoo.com
 Thelma Schjerning 613-834-9846

GLOUCESTER GALLERY

Diane Lemire: *Tracking* – July 3 to 29
Harmony: *Gathering Weavers* – July 31 to Aug 26
Arteast: *Trees* – Aug 28 to Sep 30
M (Peggy) Hughes: *Scratching the Surface Too* – Oct 2 to 28
 255 Centrum Blvd
 Info: 613-580-2424 ext 29288

THE BLACKBURN ART GROUP

meets every second Thursday from 1:30 pm to 4:30 pm in the Blackburn Community Centre at 190 Glen Park Drive. The format is casual and everyone works in the medium of their choice. Please join us.

Info: Dwain Sykes 613-745-6193
 d8sykes@mondenet.com

CUMBERLAND GALLERY

Jeanette Charron: *Unplanned Short Narratives* – July 3 to 29
Karen Jennings: *Colour Therapy* – July 31 to Aug 26
Peter Vernon Quenter: *Haiga through the Seasons* – Aug 28 to Sep 30
Arts Ottawa East: *Selections 2008* – Oct 2 to 28
 255 Centrum Blvd
 Info: 613-580-2424 ext 29288

JINNY SLYFIELD

Memory Mountains & Ghost Trees

at Sante Restaurant, 45 Rideau St. second floor.
 June 30 to September 29.
 The Vernissage is July 7, 5:00 to 7:00 p.m.
 613 241-7113
 www.santerestaurant.com

Jinny Slyfield, Foyer Gallery Artist,
 www.foyergallery.com,
 www.ottawaartassoc.ca,
 www.arteastottawa.com,
 613.738-0905

NORTH GLOUCESTER LIBRARY

2036 Ogilvie Road

Hanging the 1st Tuesday of every second month between 10 AM & 12 PM. Next hanging: September, 2008
 Please bring your best work.

For information please contact:
 Ted Johnston 613-748-0346
 ej407@ncf.ca

ORLÉANS LIBRARY

1705 Orléans Blvd

2008 all exhibits: Personal vision-vision personnelle
 Orleans Library changes exhibits the first Tues. of every second month between 10 and 11 AM. Next hanging: September 2008

Maureen Rooney-Mitchell 613-741-0587
 highlander@allstream.net
 Mari Brown 613-884-6652
 mari.andrew.brown@sympatico.ca

LOIS SIEGEL'S BASEBALL GIRLS ON DVD!

Using animation, archival stills and live-action footage, Arteast photographer and filmmaker, Lois Siegel, created this zany and affectionate feature documentary detailing the history of women's participation in the largely male-dominated world of baseball.

ID NO. 153C9195112
 List Price: \$19.95
 Order directly from the NFB or call 1-800-267-7710.

CONGRATULATIONS MARION HALL

A design by Marion Hall was short-listed in the City-wide competition for decorative panels on new bicycle racks for Bank St. North.

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