



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

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# NEWSLETTER

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"Pause", by Claudio Brun del Re



## President's Message

by Pauline Goss

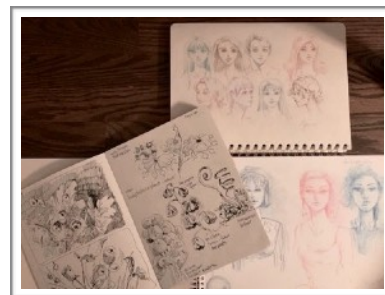


February blahs? Painting doldrums? Creative blocks? Design challenges? So many things influence how we paint, but there's one in particular that is my favourite: the bad sketch!

Sketching is a critical part of the painting process and is an important step in achieving a successful painting. It's a way to test an idea by experimenting with line, value, shape, and form, while also helping to work out the kinks before we get started with the paint. The watercolour paper surface is delicate and is not meant to be abused with repeated pencil mark attempts, followed by mad erasing, as this will easily damage the surface. So to be free to play and try out some ideas, it's best to start on paper and then transfer the clean image to the sheet of watercolour.

In my studies and while teaching fashion illustration at the Richard Robinson School of Design, I strongly supported the idea of developing a solid sketch first and encouraged students to always take the time to do so. And yet, I still get caught in the trap of starting a painting without proper planning. It's usually when I want to accomplish something quickly from a desire to get something done—so I skim on the design process and just dive right in. Sure, sometimes it works out, but the chances of success are much slimmer. That's not to say that every carefully sketched and planned painting will make a great painting! But you have a much better chance of finishing something you will be happy with. Once the design is clearly in your mind, it also becomes easier to be loose and free in your painting.

Simply put, starting with a bad drawing on watercolour paper does not make for a good painting, no matter how much we try to camouflage the shortcomings. If the structure is wrong, the paint will not make it better. Keep a journal or a sketchbook close by, and when you don't have time to paint, play with your pencils, markers, and pens and start doodling and sketching. You could be working on your next watercolour masterpiece idea!



I would like to take this opportunity to welcome all new members who recently joined and to thank all the members of the executive who work diligently at managing the many functions of the OWS. I look forward to meeting with everyone at the next event: the executive Meet and Greet coming up on March 19 at the Nepean Visual Arts Centre. Check out the Programs Report in this newsletter for more details.

See you then.

Pauline Goss, President FOWS

No art is less spontaneous than mine. What I do is the result of reflection and the study of the great masters. – Edgar Degas

## Exhibition at the Walter Baker Sports Centre February 2 - March 30, 2019

Text by Pauline Goss and Photos by Brent Goss

Another successful exhibition by OWS members! Thanks to all members who recently brought paintings to the Walter Baker exhibition in Barrhaven. In case you didn't get a chance to participate or visit the gallery, we've included pictures here and on the OWS website under Walter Baker Exhibitions.

Walter Baker exhibitions are open to all members at all levels of experience. The gallery space is refreshed on a two-month schedule and we aim to target the delivery/pick-up date at the end of a month. Here's what's current and coming:

- February 2 - March 30 (currently exhibiting)
- March 30 to June 1
- June 1 to September 27; and
- September 27 to end of November

You will receive advance notice of a Walter Baker exhibition coming up via email, usually about two weeks in advance. Note that in the case where a member cannot pick up their painting at the allotted date/time of the exhibition, alternate arrangements must be made in advance of the pickup. Please make sure to let us know!

As always, we thank the members for sharing their works of art with us and the public. We look forward to seeing more of your great works at the next show!

EXHIBITION DATE: FEB 2 TO MARCH 30, 2019

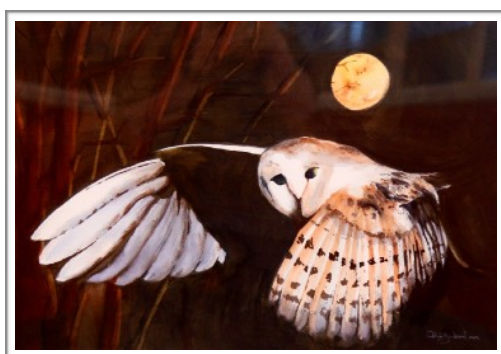
Walter Baker Sports Centre, 100 Malvern Drive, Barrhaven

	TITLE	PRICE	ARTIST	SIZE (in)
	<b>Laura</b>	\$250	Alain Godbout	20 x 16
	<b>Soubrette</b>	\$200	Alain Godbout	12 x 16
	<b>Chouette</b>	\$250	Alain Godbout	24 x 18
	<b>Sumac Fields</b>	\$580	Barbara Brintnell	23 x 31
	<b>Costello Creek</b>	\$580	Barbara Brintnell	23 x 29
	<b>Bark Lake Winter</b>	\$580	Barbara Brintnell	23 x 29
	<b>The Little Artist</b>	\$350	Pauline Goss	17 x 21
	<b>Greens</b>	\$300	Pauline Goss	18 x 22
	<b>Filly Frolic</b>	\$265	Jennifer Raby	20 x 16
	<b>Black Eyed Susans</b>	\$265	Jennifer Raby	20 x 16
	<b>Butterfly Picnic</b>	\$290	Jennifer Raby	20 x 16

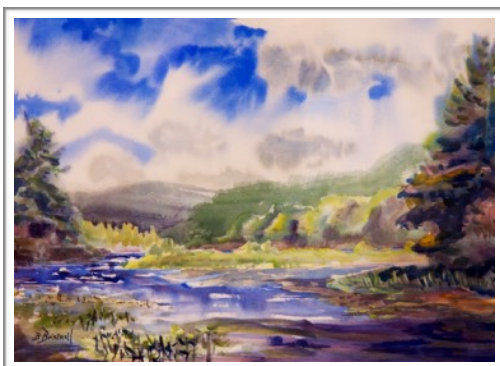


<b>Delphiniums</b>	\$325	Rachel MacDonald	26 x 15
<b>White Magnolias</b>	\$450	Rachel MacDonald	22 x 29
<b>Clematis</b>	\$425	Rachel MacDonald	29 x 21
<b>Matin au Chalet</b>	\$295	Maurice Dionne	16 x 20
<b>Brown Cow</b>	\$295	Maurice Dionne	16 x 20
<b>Green Orchid</b>	\$150	Sri Putri Julio	9 x 12

Far right, "Laura"; below right, "Soubrette"; and below left, "Chouette", all by Alain Godbout



Centre left, "Sumac Fields"; bottom left, "Bark Lake Winter"; and bottom right, "Costello Creek", all by Barbara Brintnell



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



Far left, "The Little Artist", and right, "Greens", by Pauline Goss



Below left, "Filly Frolic", and right, "Black-eyed Susans", by Jennifer Raby



Above left, "Delphiniums"; centre, "Clematis", by Rachel MacDonald; and right, "Butterfly Picnic", by Jennifer Raby



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



Above left, "White Magnolias", by Rachel MacDonald; right, "Matin au Chalet", by Maurice Dionne



Left, "Green Orchid", by Sri Putri Julio; and right, "Brown Cow", by Maurice Dionne

## Brush and Water – 79th OWS Juried Exhibition

by Pauline Goss

The first OWS Juried Show for 2019 has already come and gone!

The 79th Juried Show took place at the Trinity Art Gallery (Salon A) at Shenkman Arts Centre in Orleans from January 10 to February 12. The gallery displayed 35 paintings from our members, including four paintings from our jurors.

The vernissage took place on January 13 and it was very well attended by a large number of enthusiastic viewers.

The paintings, presentation, and venue were excellent, as usual!



Salon A - Shenkman Arts Centre

Congratulations to all who were accepted in the show and to the award winners of the 79th.

The Best in Show award and cash prize was presented to Tong Li, at right below, for her work, "Sleepless in Porto", shown at left.



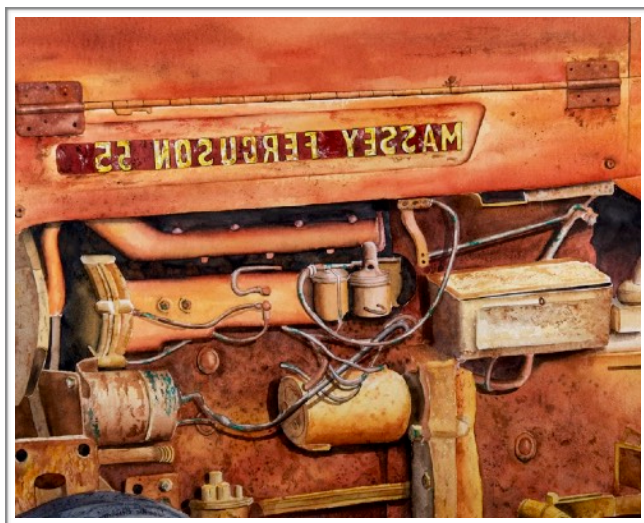


## Brush and Water – 79th OWS Juried Exhibition (Cont'd)

There were two cash awards given for second place. One went to artist Jane Barlow, below right, who also received a Juror's Award from Heather Gallup, pictured below left, for her painting, "Spirit Guide".



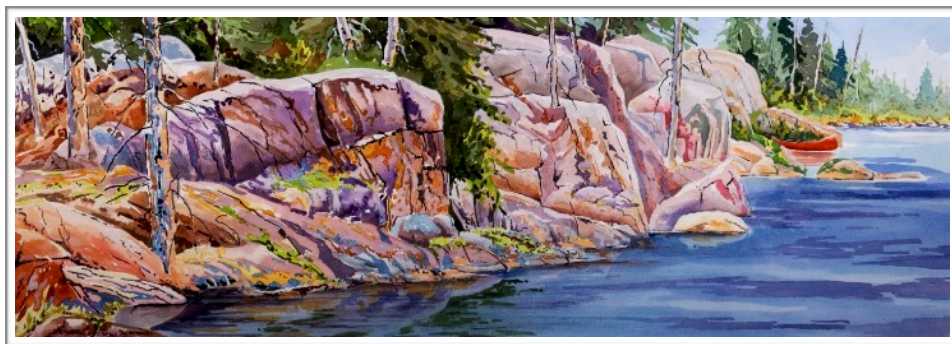
An additional second place cash award went to Danielle Beaulieu, below right, who also received a Juror's Award from Alain Godbout, pictured below left, for her painting, "Trusted Old Workhorse".





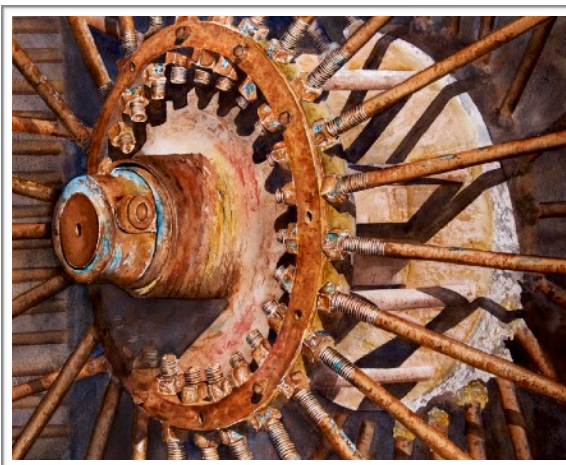
## Brush and Water – 79th OWS Juried Exhibition (Cont'd)

The Juror's award from Janet Agulnik was given to artist Vic Dohar for his painting, "Sheep's Landing". Pauline Goss presented the award to Vic Dohar on behalf of Janet.



The Juror's award from Diane Groulx was given to artist Alan Bain for his painting, "Granite Lake Campsite". (Photo not available.)

The Juror's award from Yvon Perrier, pictured below left, was given to artist Danielle Beaulieu for her painting, "Out of Commission".



## Brush and Water – 79th OWS Juried Exhibition (Cont'd)

The President's Choice award from Pauline Goss was given to artist Setor Awuye, pictured below left, for his painting, "Market Day I".



The Morton Baslaw Choice Award from Rick Sobkowicz (pictured below right) was given to artist Pauline Goss for her painting, "Familial Bliss".



Thanks to all the organizers, the jurors, and the helpers who made this event happen. And special thanks to Rick Sobkowicz and Margaret Haydon, who provided so much extra help, especially in picking up paintings on one of the snowiest days of the year!

Don't miss the next exhibition coming late summer/early fall. Watch for an OWS email from our distribution team that will announce the location and venue for the next show.



## Introducing Artist Claudio Brun del Re

by Elizabeth Hogan

Claudio Brun del Re's position as Chief Architect with the Facilities Service of the University of Ottawa means that most of his time is spent thinking about the future, planning various projects, and managing a multi-disciplinary team, among other duties. Painting in watercolour brings him back to the present.

Especially when working with a model, Claudio feels a deep human connection, whether he is working on a portrait or painting a figure. This connection focuses the attention; it's about "getting to the form", he says. "When we're drawing, we are undoing what we think we see."



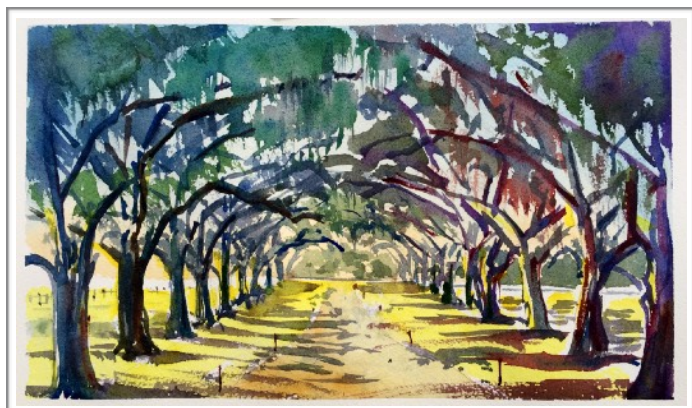
Claudio's parents arrived in Canada from the Friuli region of Italy, an area famous for its traditional crafts, all the way back to Roman times; the family connection to the arts runs deep. Both parents had broad cultural interests and they often spoke about art or design, including the crafts they were both skilled in: Claudio's mother is a seamstress and needle worker, and his father was employed in the terrazzo, tile and marble trade. Both parents, Claudio recalls, painted scenes of their town in Friuli

in the basement of their home. Perhaps it was this parental influence or simply his heritage, but Claudio says he has been drawing since he can remember. He recalls going to the local library to borrow books about watercolour, by Zoltan Szabo and others, and travelling to Europe with his parents, where he was exposed to other places, people, art, and architecture. "That infusion stays with you," Claudio adds.

In high school, Claudio tried painting in oil and acrylics, but otherwise had no access to formal instruction. Then, he says, life took over and "creative work was mostly associated with my professional work", although he studied art history at university and on his own time.



## Introducing Artist Claudio Brun del Re (Cont'd)

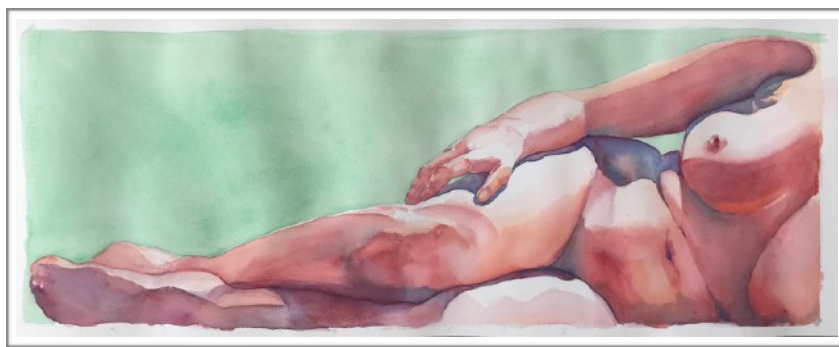


Ten years ago, while attending a pre-retirement course, Claudio was surprised when the instructor advised that if he wanted to do something important in his life, he had better start now, as not everyone makes it to retirement. He immediately became serious about a goal to become reasonably proficient at watercolours before his retirement in January 2020.

In those intervening ten years, Claudio has been true to his intentions.

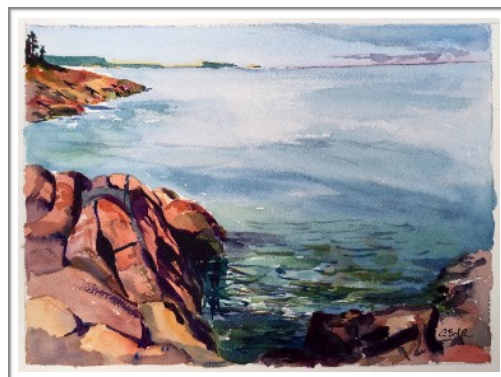
He has attended The Drawing Room, a private studio run by Sarah Lacey, where he has taken classical portrait and figure drawing—Claudio considers Sarah to be “an amazing teacher and an accomplished realist oil painter.”

The Drawing Room also offers weekend life drawing/painting open studios once a month, which Claudio takes advantage of when he can.



Workshops are another avenue. Claudio has taken workshops with Alvaro Castagnet, Tom Schaller, and Mary Whyte, and has been attending a fall workshop given by David Dewey for the last five years. He is looking forward to the upcoming Linda Kemp workshop offered by the OWS. “Workshops are great”, Claudio says, “because they bring you to the next plateau.” But he also acknowledges the “excellent people here in our region who have likely influenced me more than others.” A friend and teacher, David Kern, introduced the possibility of portraiture, which he thought was a “distant dream”. He adds

that Doug Mays runs “great loose landscape workshops”, and Dhanashri Bapat’s classes are great.





## Introducing Artist Claudio Brun del Re (Cont'd)

Claudio enjoys the “studio culture” of a workshop, the “concentrated learning time”. He notes that for him there are three steps in any learning endeavour: awareness, understanding, and ability. It is not necessarily about the “how” but about the “why”; not so much about learning a new technique as about gaining experience, as well as the connection with other workshop participants. Everyone learns from each other.



Claudio works almost entirely alla prima, or “all in one go”, either en plein air or with a model. Although he has dabbled in other media, he believes that, “Watercolour allows me to be intensely present at that moment in trying to capture the immediate sense of space, of light, of colour, and of being.” He notes that watercolour is not a forgiving medium, “There is no second chance to each gesture or brush stroke”, but he enjoys the challenge of working in the medium, noting that it is “very portable when travelling”. Claudio says his primary goal is in “expressing the genuine, provocative, and yet quite ordinary place or person; the ordinary is special to me because it bridges our collective human experience.”

To those just starting out, Claudio offers this rule: “Spend 10,000 hours doing anything

and you should be able to get good at it! The more you do it, the better you become.” Some of the lessons Claudio has learned he says are “totally brutal”. For instance, “You cannot paint your way out of a bad design.” His advice is to simplify the composition, leaving some space for the imagination rather than showing everything. But, he adds, “Don’t wait for a perfect drawing or a perfect wash because you’ll never get to practise the later stages of a painting; complete that imperfect painting, be embarrassed, and what you will learn from that is probably more useful to you.”

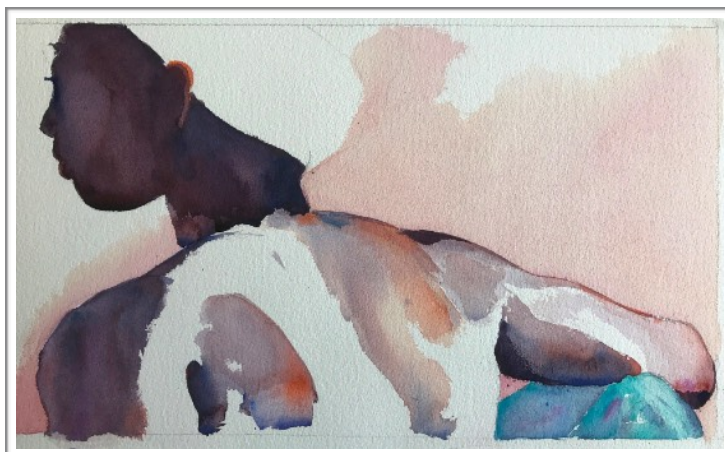


He also notes that a “working knowledge of colour theory and values is critical to watercolours”, adding that, “watercolour has everything to do with physics as there is no chemistry going on; you must understand how some pigments push other pigments because they are heavier.” His final piece of advice is simply to “use less water than you think you need—always.”

## Introducing Artist Claudio Brun del Re (Cont'd)

A particular objective of Claudio's is to get to the point where his paintings are completely deliberate. He believes that watercolour is set up to be haphazard, and that it is the artist who inserts freshness and spontaneity into a painting; if not, there is a loss of control, a loss of wilfulness.

Claudio is married to his high school sweetheart, has two children and one very new grandchild. When he retires in 2020, he hopes to volunteer with the OWS and to paint every day.



You can see more of Claudio's work by visiting his blog at [brundelreacquarellista.blogspot.com](http://brundelreacquarellista.blogspot.com)

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## New Members Corner

Welcome to the following new members:

Andrea Noriega  
Catherine Willis-O'Connor  
Maurice Dionne  
Leslie Blackwell  
Kirsty Topps  
Pamela Levac

(Note: The New Members Corner will return in its complete form in the next issue of the newsletter.)

## Coming Next Newsletter - Members Sale/Swap Corner

Do you have art supplies you no longer need, art books you've read and would like to sell or pass on to someone else? If so, you might like to share that with other members of the Society. A notice will be sent out prior to the publication of the next newsletter (June 2019) asking for your input to this new segment. Stay tuned!



## Remembering Claire Labrosse, F.O.W.S.

by Diane Groulx



Claire was born in December 1949 and raised in Saint André Avelin, Québec, surrounded by a loving family of 11 sisters and two brothers. From the beginning, Claire was a stylish and adventurous lady of great artistic taste, and she was often called upon to draw on her school blackboard and paint projects for all occasions. Claire, a coquette, was also interested in transforming her hair style and those of her mom and many sisters. Her creative mind led to hairdressing. Having mastered her craft in school in Montreal, she moved back to Gatineau, where she soon opened her own salon and hired the best hairdressers for her clients.



Married to her wonderful husband and partner, Gilles—he took framing to heart—mother of Karine and a loving grandmother, Claire had a passion for all things in life: traveling, camping, cooking, and she continued her quest in art as she discovered watercolour. As a true adventurer, and with passion, she plunged in to art classes; as an auto dictate, Claire challenged herself and mastered her medium, and she never looked back.



Generous, good humoured, and caring, Claire took her teaching to heart. She taught for over 20 years. Many of her students today are themselves teachers, exhibiting their artwork on both sides of the river. A recognized master in watercolour, Claire won the accolades of her colleagues, collectors, and art associations. As an award winner many times over, she was often invited to give workshops and to help raise funds for charities through her artwork.

Claire took on another completely new medium with zest and extraordinary talent: sculpting in stone. Her masterpieces in marble, exhibited in galleries (Lineart), are worth their weight in gold.



## Remembering Claire Labrosse (Cont'd)

Here is an excerpt of what Claire wrote about her artwork and its meaning to her:

“Douée d’une âme sensible, Claire exprime ses émotions dans l’aquarelle. Ses œuvres sont une recherche assidue dans le sentier intérieur.... L’espace et la lumière sont ses préoccupations. Analysant les formes colorées des lavis, elle y fait surgir des éléments figuratifs; ceux qui la ramènent à d’heureux souvenirs. .... Les couleurs prennent une importance majeure dans ses tableaux. Elles reflètent un idéal de clarté et de transparence C’est un miroir de non – violence, de calme et de vérité; symbole d’amour de la vie. ... Dans chacune des œuvres, il se trouve toujours un petit coin vapoureux...pour rêver. ...”

To all who knew her, Claire was a lady with a generous heart. She was a great artist, and she will not be forgotten.

Claire passed away on January 20, 2019.

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## Programs Report

by Jane Barlow

On January 22, following our executive meeting (which is now being held at the Nepean Visual Arts Centre), we welcomed Anne Remmer Thompson, a well-known art teacher and watercolour artist, for a critique session. What an excellent experience! Several new members joined in as Anne skillfully encouraged us to explore each artwork that was presented. By leading us through the finer points of composition, use of colour, value contrast, and movement of the eye through the painting, we were all able to develop our own appreciation of what was working and what would enhance each piece. Speaking for myself, I came away with such valuable input that I know my painting was considerably improved by the changes I subsequently made. I would love to see the results the other artists may have used from this critique.

Our next meeting on **March 19**, also to be held at the Nepean Visual Arts Centre, will include a presentation by Brent Goss, photographer for the OWS. He has agreed to talk with us about photographing your own artwork. You are encouraged to bring with you the cameras you would use to do such work. He will gently guide us through the most important points that need to be considered. Taking photographs of one’s own work can be a challenge, but it is necessary for keeping records of your work—and for posting on social media, to advertise and to market yourself. This also allows you to enter art competitions or to apply for galleries, so it is critical that your photos show your work at its best.

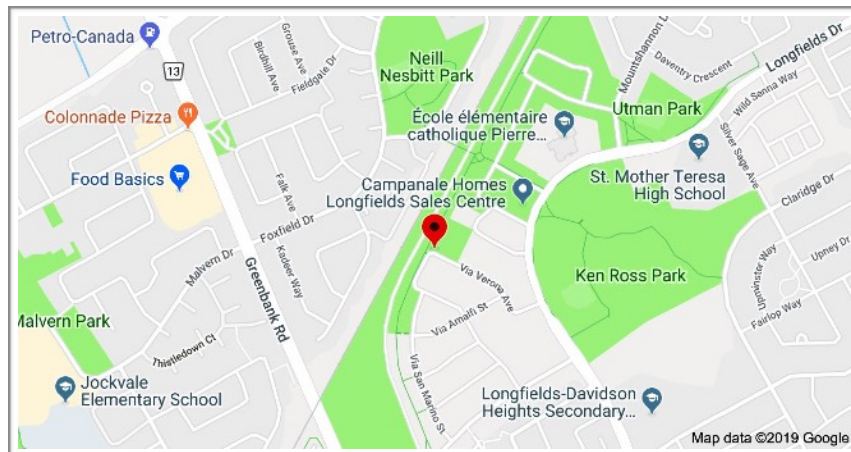
All are welcome. Brent’s presentation runs from 7 until 9 pm. Light refreshments will be available.



## Programs Report (Cont'd)

### March 10, 2019 - Figure/Portrait Paint-in

1:30 – 4 pm at The Haven, 435 Via Verona, (off Greenbank or Longfield)



Rachel MacDonald has enabled us to set up an opportunity to paint a beautiful Ghanaian woman in full African dress. This is free to all OWS members, (donations welcome for the model) although space is somewhat limited and RSVPs are requested. There will be no instruction, but this is a chance to experiment with your own ideas while working alongside other OWS artists.

Several tables are available or you can bring your own easel. No critical judgments allowed; this is simply an occasion to play together!

Please RSVP Jane Barlow at [info@owswatercolour.com](mailto:info@owswatercolour.com).

## Workshops

The Linda Kemp workshop running from April 27-30, 2019, is full and has a waiting list for cancellations.

Unfortunately, we have been disappointed to find out that Mary Whyte will not be able to fulfill her obligation to us for a workshop in 2020. We are no longer pursuing a workshop with her. We will, however, continue to hold a workshop in the fall of 2020 with Fabio Cembranelli—October 14-17, 2020.

## OWS Member-Run Workshops

In the meantime, I am organizing one-day workshops with OWS teachers, the first of which will be held on June 1 and will be offered by Diane Groulx. These will be open to OWS members for a nominal fee of \$20. The first one will be held at the cooking school at Loblaws at College Square. It will run from 8:30 am to 4 pm. Registration will be limited to 16 and will be on a first come, first served basis. For registration, contact Jane Barlow at [info@owswatercolour.com](mailto:info@owswatercolour.com).

I am very interested in hearing from any OWS member interested in teaching a one-day workshop in future. You will be paid by the OWS \$400 for the day. I am planning to organize approximately two per year and am interested in any theme.

## News from Around the Society

Anne Remmer Thompson (below left) and Renate Hulley (right), both had paintings at the Art Lending of Ottawa show at the RA Centre in December 2018.



## Photos of the jurying for the 79th Juried Exhibition





## Upcoming Shows



**Foyer Gallery  
Artists Association**

**CALL FOR  
ARTISTS**

Application forms available at  
**THE FOYER GALLERY**  
and at  
**www.foyergallery.com**

Application deadline midnight March 15, 2019

Nepean Sportsplex, Entrance 1  
1701 Woodroffe Avenue, Ottawa

(613) 580-2424, Ext. 42226  
**www.foyergallery.com**

Presenting  
Ottawa  
Artists  
Since  
1997

Ottawa

Deadline is March 15, 2019

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### The Ten Collective | Second Annual Art Show - featuring OWS artist Eileen Hennemann

April 6 and 7, 2019 | 10 am to 6 pm

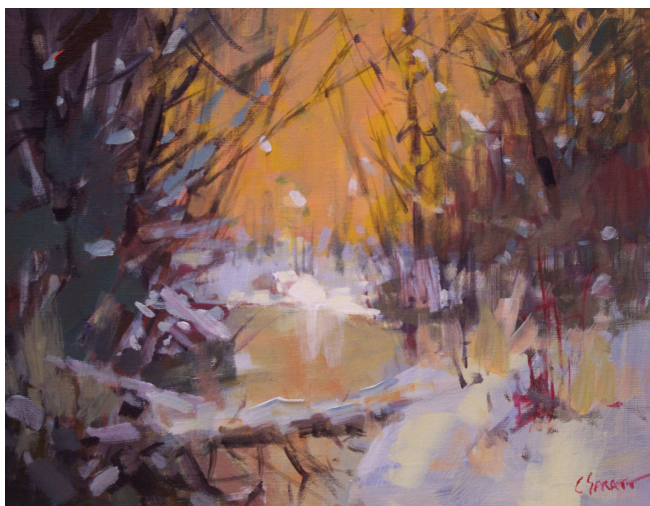
You are invited to the second annual exhibit of paintings by the Canadian artists of The Ten Collective. This exclusive two-day show and sale offers new work and the opportunity to meet the artists. This event and parking are free of charge. The Museum is free of charge for this special weekend.

For more information, please visit: [www.thetencollective.com](http://www.thetencollective.com)



## Upcoming Shows (Cont'd)

*Art in the Manor is pleased to present*



# Charles Spratt

## *Come Walk With Me*

*"I invite you to share my passion for the wonder and beauty of the natural world - impressions tinged with a measure of insignificance, that comes with living in the most beautiful place that I know." Charles Spratt CSPWC OSA SCA*

April 9th to June 11th, 2019

Vernissage, meet the artist, everyone welcome

Thursday, April 25th, 2019

7 - 9 pm

Fairview Manor Foyer, 75 Spring St., Almonte. ON

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**NEPEAN FINE ARTS LEAGUE**

Proudly Supporting Hospice Ottawa

**ART SALE**

April 12 - 14, 2019

Ukrainian Banquet Hall  
1000 Byron Ave, Ottawa

**FREE ADMISSION**

Refreshments & entertainment by guitarist  
Spencer Scharf on Friday 6pm - 9pm  
Saturday 10am - 5pm & Sunday 10am - 4pm  
[www.nepeanfineartsleague.com](http://www.nepeanfineartsleague.com)

Nepean Fine Arts League's 2019 Spring Sale will be held at the Ukrainian Banquet Hall, 1000 Byron Avenue, Ottawa, April 12 - 14, 2019: Friday 6 to 9 pm; Saturday 10 to 5 pm; and Sunday 10 to 4 pm.

The vernissage on Friday evening will offer wine and snacks. For your enjoyment, local guitarist and singer, Spencer Scharf, will be performing Saturday afternoon. This spring we are proud to be sponsors of Hospice Care Ottawa, a community-based charitable organization whose mission is to accompany and support individuals and their families through their end-of-life journey. Voluntary donations to Hospice Care Ottawa are appreciated. Parking and admission are free.

Contact: Communications Coordinator at [info@nepeanfineartsleague.com](mailto:info@nepeanfineartsleague.com).



## List of OWS Executive Members

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

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

## Home Pages/Websites/Email

(If you don't see your name on the list and would like to have it in the next newsletter, please get in touch with me at [newsletter@owswatercolour.com](mailto:newsletter@owswatercolour.com).)

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

Sometimes there is serendipity in the way things come together. When I chose the painting for the cover of this issue of the newsletter, I had not yet read Pauline's message, but there is a connection between the two: take some time to slow down, to think about your approach—in other words, "Pause". It is always good advice, even beyond the canvas and the paintbrush.

You may have noticed there are several vacancies on the executive. If you would like to volunteer or help out in any way, please get in touch with our President, Pauline Goss, or any member of the executive. Your time and talents will be much appreciated!

The next issue of the newsletter will come out in early June. If you have an article you would like to contribute or photos of shows or exhibitions you have attended, please send them along. I look forward to hearing from you, as always.

Elizabeth  
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