



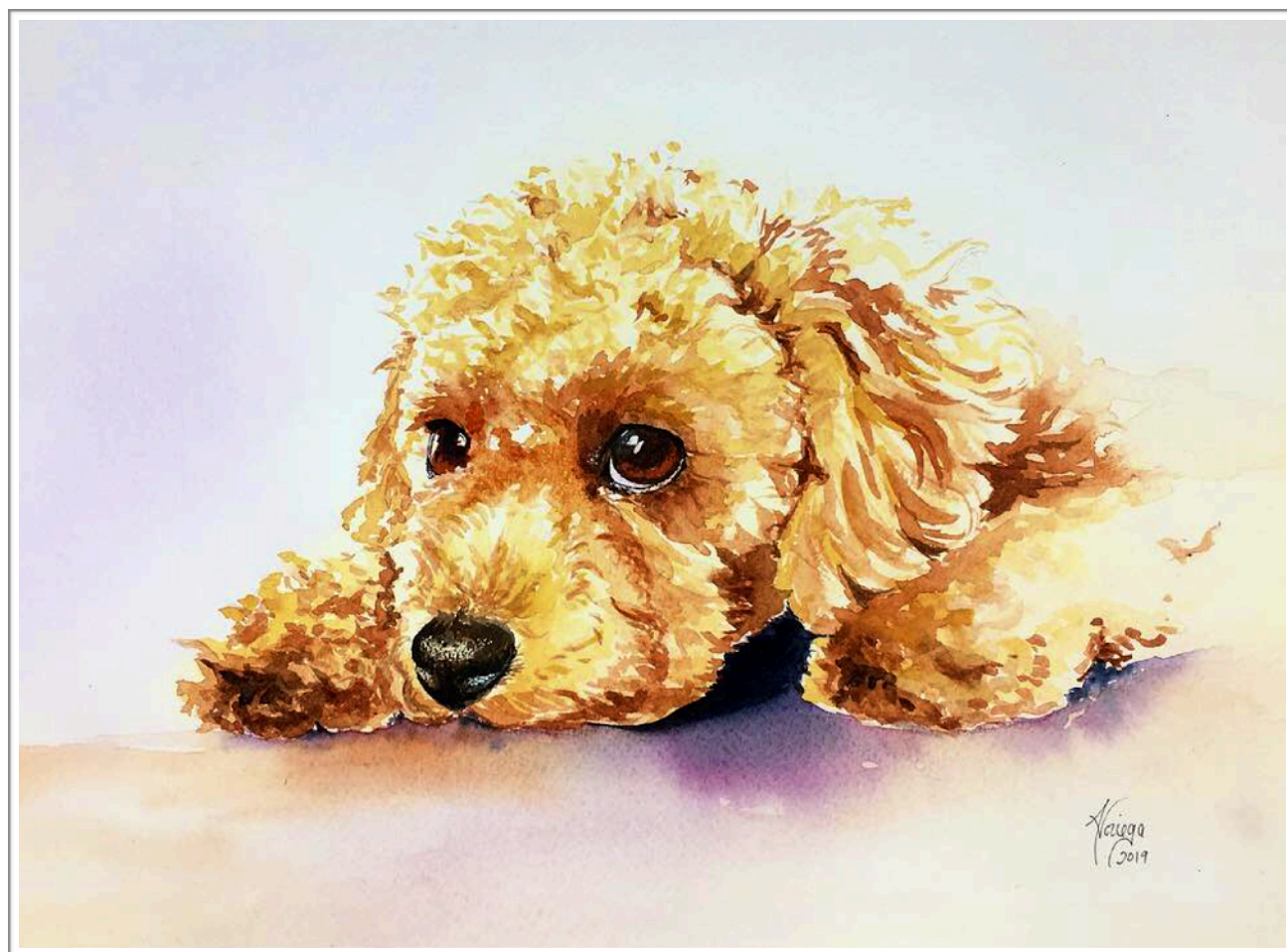
*Ottawa Watercolour Society*  
*La société d'aquarelle d'Ottawa*

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# NEWSLETTER

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*'In Memory of Jazzie', by Andrea Elena Noriega*



## President's Message

by Pauline Goss



As we get closer to the end of the year, we start to reflect on how quickly 2019 has flown by! This year's Annual General Meeting was held on Saturday afternoon, October 19, and we were pleased to see many of you attend. The October afternoon date was selected because last year we heard from members how difficult it was to get around once the cold, snowy, dark weather had set in. For those who couldn't make it this year, I look forward to hearing from you and to seeing you at upcoming 2020 events.

Fellowship jurying will be held in 2020, and we encourage all who qualify to start preparing early for this event. If you have been accepted into four (4) juried shows and would like more details on how Fellowship jurying works, please contact our past President, Rick Sobkowicz.

The next OWS event is the 81st Juried Show. On November 23, the jury assessed a great selection of fantastic paintings. Congratulations to all whose paintings were accepted. The exhibition will be held in January 2020 at the Old Chelsea Gallery in Chelsea, Quebec. Don't miss the show's vernissage (stay tuned for date/time) and bring your friends and family!

As we enter December and the start of winter's deep freeze, allow yourselves to be inspired by the bright complementary colours of the holiday season and the fresh cool whites of our landscape. It's simply perfect material to stimulate the artist within us. Always make sure to keep a small sliver of time for staying focused on your favourite hobby!

It's been a full year filled with exciting watercolour-related activities, and thanks to our committees who worked diligently at putting everything together. But we do need additional help. We have some open positions on the Executive, and I invite you to reach out to me (or to members of the Executive) if you are available to volunteer. Your involvement and your enthusiasm in the Society are key to keeping things going.

Season's Greetings to all and Happy Painting,

Pauline, President FOWS

[Pauline.Goss@me.com](mailto:Pauline.Goss@me.com) 613-220-3738

*'I try to pretend I don't know how to paint, so the experience is new each time.'*

*Charles Reid (Tribute to a Master - The Art of Watercolour, 36th issue)*

## **Exhibition at the Walter Baker Sports Centre**

**November 2, 2019 – January 4, 2020**

Text by Linda Sheard and Photos by Brent Goss

Following a refresh of the OWS gallery walls earlier this fall, the Walter Baker Sports Centre has once again become available. Thanks to those members who have contributed to the latest exhibition. If you did not have an opportunity to participate in this show or to visit the gallery, pictures are included below and are also featured on the OWS website under Walter Baker Exhibitions.

Just a reminder that Walter Baker Exhibitions are open to all members at all levels of experience. The gallery space is generally refreshed with new paintings on a two-month schedule, and delivery and pick-up dates are targeted towards the end of the month.

Here's what is current and our anticipated exhibition dates for 2020:

November 2, 2019 – January 4, 2020 (currently exhibiting)

February 1, 2020 – March 28, 2020

March 28, 2020 – May 30, 2020

May 30, 2020 – June 27, 2020

June 27, 2020 – August 29, 2020

August 29, 2020 – November 28, 2020

About two weeks in advance you will receive a notice reconfirming the date of the upcoming Walter Baker Exhibition via email. If a member is unable to pick up their painting at the allotted date/time of the exhibition, alternate arrangements must be made by the member in advance of the pickup. Be sure to let us know your intentions!

Thank you to the members for sharing their works of art with us and the public. We look forward to seeing more at the next show!

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

Exhibition Dates: November 2, 2019 to January 4, 2020

Walter Baker Sports Centre, 100 Malvern Drive, Barrhaven

TITLE	PRICE	ARTIST	SIZE (in)
Sub Arbore	\$600	Maurice Dionne	20 x 26
Spring Run-off	\$200	Maurice Dionne	15 x 20
The Note	\$175	Pauline Goss	13 x 17
Murmurs of Spring	\$250	Pauline Goss	17 x 21
Courtyard, Byward Market	\$250	Kringen Henein	13 x 16
Canoes, Dow's Lake	\$250	Kringen Henein	13 x 16



Left, "Sub Arbore," and below, "Spring Run-off",  
both by Maurice Dionne





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



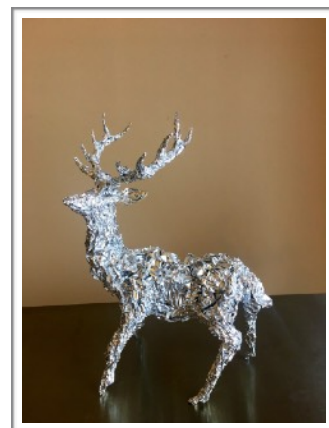
Above left, "The Note," and left, "Murmurs of Spring," both by Pauline Goss; and above right "Canoes, Dow's Lake," and below, "Courtyard, Byward Market," both by Krigen Henein

## Introducing Artist Andrea Elena Noriega

by Elizabeth Hogan



Imagine an artistic and beloved aunt who makes a diorama of the favourite things in your life, who shows you by example how accessible art can be and teaches you how to sketch, to paint, and to work with ceramics throughout most of your childhood. Add to this influence another aunt who is a gifted sculptor and painter, and a father who not only works in ceramics but who passes on the technical skill necessary to turn tin foil into art. The artistic talent runs deep in Andrea Elena Noriega's family, all the way back to her grandparents who were well-established ceramic artists in the coastal community of Lima, Peru.



Political turmoil forced Andrea's parents to flee Peru, and they settled in Toronto, where Andrea was born, and then to Ottawa, where the family now resides. Andrea's grandmother taught all of her children how to create figures and flowers from ceramic and to paint them using watercolour, and they in turn have passed that passion on to the next generation.

When she was in her 20s, Andrea was privileged to travel to her Aunt Puchi's studio in Miami, where she learned the importance of observation and the techniques for capturing figures using oils. In Ottawa, Andrea spent many happy hours with her Aunt Cecilia, who brought art back into the home, encouraging Andrea to create, whatever the medium. Aunt Cecilia shared with Andrea her belief that there is a resilience and a stamina to making art; she felt it was essential to share that with others, but most especially to teach and to make fine art with young people.



Perhaps that is where Andrea comes by her own love of teaching and why you will often find her in her shared studio (Hello Art Studios) or in various other locales around the city (DeSerres, Art House Café, The Chrisalis), teaching watercolour workshops—often sold out.

Her teaching engagements have even included a stint with the Learning in Retirement program at Carleton University, where she taught a course titled Digesting Notions of Healthy Eating in Canada, a fascinating topic that Andrea briefly and passionately touched on when we met.



## Introducing Artist Andrea Elena Noriega (Cont'd)

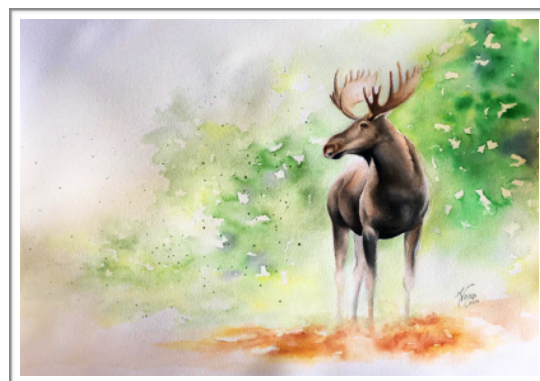


Aunt Cecilia (far left) and her sister Aunt Puchi (centre) in an interview about their work in ceramics by Peruvian actress and television host Linda Guzman (circa 1975)

In spite of her family background and the gravitational pull of a creative life, Andrea's parents steered her towards a more traditional education and urged her to find a career that would pay the bills. With a PhD in

Anthropology, an MA in Discourse Studies, and a BA in Linguistics, Andrea has fulfilled that objective and then some. Add to this several years of courses in photography and graphic design and five years of watercolour courses both at the Ottawa School of Art and in private lessons in Toronto, and you get a very clear picture of someone with a big-hearted enthusiasm for art and a devotion to bringing that passion to others. Case in point: she recently helped to organize the Wall Candy Art Expo held at Lansdowne as part of the art collective Hello Art Studios.

When Andrea took up painting independently of her family (painting ceramics was part of the craft), she was first drawn to acrylics. After a few years of feeling frustrated, wanting to thin out the paint, use it in washes, and finding it too thick, sticky, and messy, she said one day it just "clicked" for her that she wanted to paint in watercolour. So began a deep dive into learning how to paint with watercolour, and painting a lot. Andrea describes herself as being "painstakingly neurotic" about detail in her paintings. She does not like waste and feels it is her responsibility as an artist to be eco-conscious—about the use of water, paper, and paint.



A favourite quote of Andrea's comes by way of Yoko Ono: "I thought art was a verb, rather than a noun." The idea, Andrea says, is that, "Art is at all times an experiential process—not just for the observer, but for the producer as well." Andrea would like her art to be "a starting point for conversation", especially with her animal paintings. She feels that a focus on the importance of animals will contribute to their conservation, to an "empathic ethos that places the worth of animal life on par with that of human life."

## Introducing Artist Andrea Elena Noriega (Cont'd)

A life goal for Andrea is to start a non-profit funding body to raise money for wildlife rescues in Canada. She hopes one day to link the wildlife paintings that she and others produce to this worthy goal.

Andrea's portraits, the non-commissioned ones, are about people in the broader community, with a connection that brings the viewer back to this city, where she lives and works. She paints from photographs almost exclusively because she prefers to take her time, and adds, "People and animals don't stay still long enough!"



For the past several months Andrea has been learning encaustic techniques with Christina Lovisa, a fellow artist at Hello Art Studios. She is also very excited to be working with her own father, Gustavo Noriega, in a future collaboration to create heritage-themed ceramic pieces.

As for advice to someone starting out in watercolour, Andrea encourages neophytes to learn not only how to paint in this medium, but also to learn about how watercolour pigments behave, as well as the meaning of pigment codes and why they are not always the same across different brands, among other things. Andrea believes that, "Knowing the broader context of watercolour as a medium helps situate your choices, and armed with that information, you can more confidently determine which materials will suit you best."

Andrea is heading into her second year with the Ottawa Watercolour Society, and says that, "From the very start, I have felt welcomed and included; they have given me a sense of 'home' within the art world that is otherwise hard to come by."

You can find Andrea on Instagram at @watercolour613 and @andrea.elena.art and on Facebook as Andrea Elena, or through Hello Art Studios at <https://www.helloartstudios.com/andrea-elena>. Andrea will also be hosting a watercolour workshop on December 5 at Equator Coffee in Westboro as part of the CBC's Project Give, a fundraiser for the Ottawa Food Bank. See the link for more details: <https://www.cbc.ca/news/canada/ottawa/community/make-change-project-give-workshops-1.5332473> You can reach Andrea at [localartworkshops@gmail.com](mailto:localartworkshops@gmail.com).





## A Woman of the Crowd - Molly Lamb Bobak

by Shirley Moulton



It's a cold, wet, grey day in winter on Wellington Street facing the Parliament Buildings. In the distance, the Centre Block is just visible as an outline through the snowfall, and a funeral cortege of cars leaves the buildings, surrounded by onlookers, some under umbrellas. The procession slowly approaches the wrought iron gates and light standards, with their white globes shining through the greyness; bright winter coats stand out against the snow. The greyness reflects the sombre mood of those gathered to salute the passing of a great man.

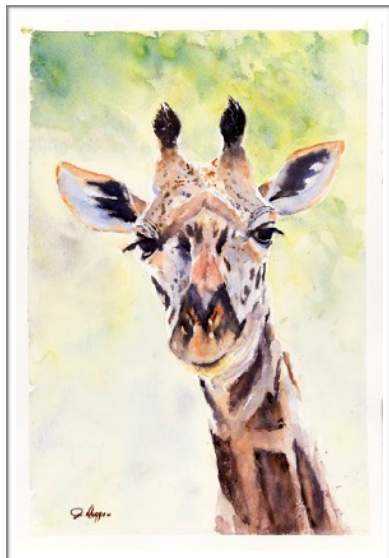
This is a painting entitled 'Lester B. Pearson's Funeral,' 1973, an oil on canvas featured in the Ottawa Art Gallery's exposition of the works of Molly Lamb Bobak, "A Woman of the Crowd". A native of British Columbia, Lamb Bobak grew up in a home that welcomed artists such as Emily Carr. She graduated from the Vancouver School of Art, and in 1942 enlisted in the Canadian Women's Army Corp, sketching and painting everyday life in the Armed Forces. Recognized by the Canadian government of the day as the only woman war artist, she went to Europe in 1945. Lamb Bobak had a car and driver and was allowed access to devastated bombed-out areas, and she captured in sketches and watercolours the pathos and desolation of post-war Germany.

As she continued in her art career, Lamb Bobak became known for her representations of crowd scenes. She had a knack for capturing the movement and mood of gatherings of people, such as student protests, skating parties, and more formal events, and she used a variety of vantage points. Her earlier paintings were representational, but eased into a more impressionistic style over her sixty-year career, as she merely suggested at human bodies walking, pushing, and rippling in a crowd. The viewer can imagine being part of the excitement of the people all together. She liked crowd scenes: "mingling...It's like little ants crawling, the sort of insignificance and yet the beauty."

"A Woman of the Crowd" continues at the Ottawa Art Gallery until January 12, 2020. I hope you will take advantage of this opportunity to go and appreciate the talent and perspective of this Canadian artist, who so effectively captured the moods and colours of the crowd, in war years and beyond. <http://www.oaggao.ca/molly-lamb-bobak-woman-crowd>

## Safari to Tanzania

by Janet Duggan



A dream of a lifetime came true this past year with a 10-day safari to Tanzania and a week in Zanzibar. In late January we headed off, fully vaccinated, with carefully packed minimal clothes in soft-sided duffel bags, ready for our big adventure.

We landed in Arusha, near Mt. Kilimanjaro, and were met by Emmanuel, our 6'5" driver, in a large Land Cruiser specially outfitted with a pop-up roof for standing up and taking photos. The next day we drove to Tarangire National Park and checked in to our "movie-set" tented lodging. We spent two days there gleefully spotting animals and taking lots of photos. Tarangire is physically beautiful and loaded with big elephant herds, giraffes, warthogs, zebras, and plenty of lions. Our first lion encounter was finding seven females sleeping in a tree in the midday heat. We drove up beneath the tree and very quietly snapped away with our cameras.

Next stop was Lake Manyara National Park, located below a high ridge in the Great Rift Valley, and home to thousands of migrating birds, flamingos, pelicans, water buffalo, and baboons. That night we stayed in a Masai-owned compound, built to look like their nomadic homes, but with running water and electricity—till 10 p.m. only.

Ngorongoro Conservation Area and World Heritage Site was our next destination. The crater itself is an extinct volcanic caldera, encompassing 102 square miles, 12 miles across, at 7500' elevation.

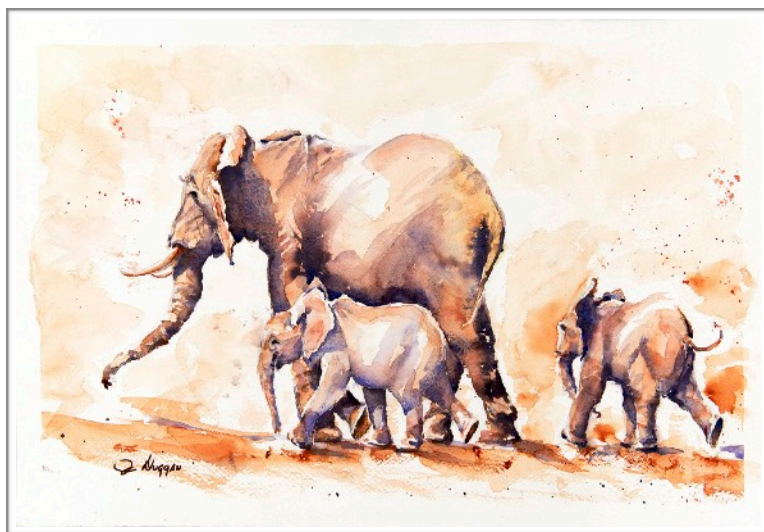


Our lodge above the crater's rim provided a panoramic view. Each day Emmanuel carefully steered our Cruiser down severely steep rocky slopes to the lush crater floor, where elephants, black rhinos, water buffalo, zebras, warthogs, gazelles, hippos, and lions cohabit in a natural zoo. The animals all knew exactly where every lion was lounging, and kept their eyes on hyenas prowling for their young. Meanwhile, enormous hippos bathed in the hippo pools, but NO ONE bothers them!



## Safari to Tanzania (Cont'd)

After two days exploring the crater we travelled to Olduvai Gorge, George and Mary Leakey's paleoanthropological museum and dig site, to see and learn about our ancient ancestors. We also stopped to visit a Masai mud hut village, and were outfitted with traditional plaid blanket wraps and a large flat necklace for me. Courtesy meant that, thus dressed, we join in village dancing (jumping straight up and down in intense heat). We learned the Masai are proud of their nomadic lives, are shrewd businessmen, and that their children are very well educated.



Finally, we arrived at Serengeti National Park, where we spent three days in an encampment of 12 large guest tents and a big communal dining tent. Each guest tent contains a "bathroom" with what's known as a "talking shower". When ready to clean up, a Masai guard attaches a large bag of heated water to the outside of the tent and waits outside while you shower (in case you want more). It's fun and effective, but the fire-heated water smells smoky and afterwards you do too.

Touring the Serengeti each day we were often surrounded by gigantic herds of migrating wildebeest. Twice a year over two million wildebeest migrate in search of water—a vivid reminder of nature's powerful natural instincts. As well as several pairs of elegant cheetahs, on our final day we spotted a magnificent leopard lounging in a tree. Leopards are very elusive and thus the most difficult of the "Big 9" game animals to find. What a thrill!

*(Please contact Janet at [montanajanel@yahoo.com](mailto:montanajanel@yahoo.com) if you are interested in purchasing any prints of the paintings featured in this article.)*



## Programs Report

by Jane Barlow

### OWS Annual General Meeting Oct 19, 2019



Following the AGM, our invited guest speaker, Chris Tinkler, proprietor of Select Fine Arts Materials, gave us a fascinating look into the types of art supplies he is providing our community. He is clearly taking a perspective of trying to support the production and use of paints and papers that can offer a unique vintage quality.

Wallace Seymour watercolour paints are made using high-quality intense pigments that use no stabilizers or extenders and are sold in both tubes and pans. They use historically sourced recipes that specify the type of grinding, amounts of gum arabic, and amounts of honey used to make up the paint. Additional gum arabic, which should be stored in the fridge, can be used when mixing the paints on the palette; when the paints are dried on your palette, they can easily be reworked into active paint. The paints may be sold in sets based on the colours used in historical periods of well-known artists, such as Turner, or sold individually.

He stocks a variety of papers such as Magnani, an original Italian paper first made in 1404 and sized with rabbit skin glue, as well as papers by St. Armand and St. Gilles, both 100% cotton rag papers from Quebec, which seem to be able to "take considerable abuse", even from a hog's bristle brush.



A couple of websites are highly recommended for resourcing artist paints and pigments: [handprint.com](http://handprint.com) and [artiscreation.com](http://artiscreation.com). He also recommended "The Artist's Handbook of Materials and Techniques" by Pip Seymour and Ralph Meyer, which is an invaluable resource that describes all of the various art materials, their qualities and use.

The store is located 109-2208 St Joseph's Blvd., Ph: 613-355-9503  
[www.selectfineartmaterials.ca](http://www.selectfineartmaterials.ca)

## Programs Report (Cont'd)

### Figure/Portrait Paint-in - November 16, 2019

On a Saturday afternoon an interested group of watercolour artists gathered together for our second Figure/Portrait Paint-in at the Loblaws Learning Centre at College Square. We had arranged for a lovely and enthusiastic model, David Breiding, to come and inspire us with his poses. He came loaded with costumes and set about holding a dramatic stance for us to paint.



Once again, this was a wonderful opportunity to play and take risks, challenging us to push our painterly boundaries. I will schedule another of these events early in the new year. Photos of participants and/or their paintings follow.

*Left, Janet Agulnik; right, Sally Jackson; and below left, Claudio Brun Del Re*



*Above centre, Pamela Levac's painting, and right, Andrea Elena Noriega's paintings.*

## Programs Report (Cont'd)



*Far left, Kringen Henein's painting, and right, Pauline Goss' painting*

## Executive Meeting, 2020

The next Executive Meeting will be held in February 2020, and I suggest you keep posted for the programs event that will follow the meeting. Most likely, I will organize a critique session for everyone to participate in.

## Workshops

In early 2020 the registration for Fabio Cembranelli will open for his workshop running from October 11-14, 2020. This will be pre-announced by email. (See the September issue of the newsletter for details about Cembranelli and the workshop.)

We are already thinking of 2021 and have decided to invite Rex Beanland, a well-known watercolour instructor from western Canada and a member of the Canadian Society for Painters in Watercolour. In his words:

*"For the past 7 years I have concentrated on cityscapes. I paint them because I love the energy of cities and am continually fascinated by people. My goal is to capture the interactions between people and the places they live. I can often be found wandering the streets and alleys, sketchbook in hand, capturing those fleeting interactions of everyday life. I enjoy the challenge of drawing and painting the shapes of city life but I judge a work to be successful when it tells a compelling story that draws the viewer in. For me it's all about the story."*



*Rex Beanland*

CSPWC, AFCA, SCA

Have a look at his website [rexbeanland.com](http://rexbeanland.com). This workshop will be held in early May 2021.



## News from around the Society



Painting on Maui

Ottawa Watercolour Society member Catherine Willis-O'Connor is Billy Bishop's granddaughter (World War 1 flying ace), and great-great granddaughter of Timothy Eaton, the department store entrepreneur. She received her first set of oil paints on her 7th birthday. A former student of the Ottawa School of Art and follower of Canadian painters Maud Lewis, Joe Norris of Nova Scotia, Robert Hyndman of Ottawa, and William Kurelek, she has created a unique painting style.

"When I paint, my heart is filled with joy. That is why I paint."

Catherine Willis-O'Connor



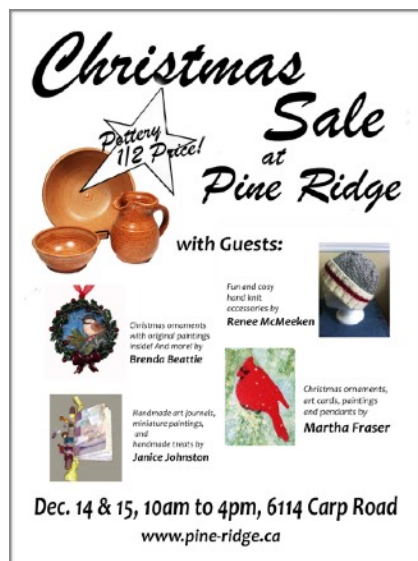
This year I took the time to create Christmas cards from my watercolour paintings. I sell them online (<https://cwillisoconnorfolkart.weebly.com>), at exhibits, and to my clients who ask year after year for new and exciting images. Here are a few:

*Left, Chateau Laurier seen from Major's Hill Park at Christmas time; below left, Christmas House Guests; and below right, Governor General's Gate*



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

Brenda Beattie is in two upcoming shows: the first is the West Carleton Arts Society Christmas Art and Artisan Sale, **December 6-8**.



Brenda will also be at a Christmas Sale on **December 14 and 15** at Pine Ridge Studios at 6114

Carp Road, a lovely home and studio nestled in the woods close to Fitzroy Harbour.

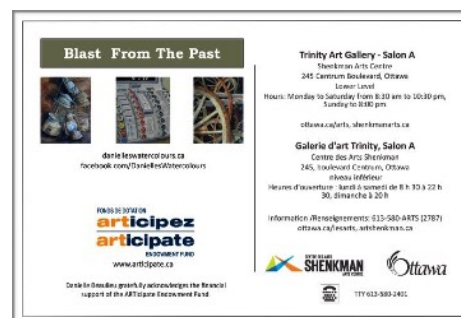


Danielle Beaulieu is pleased to announce that she has an upcoming solo exhibit at Shenkman Arts Centre, Ottawa, from **January 9 to February 11, 2020**. The exhibit is entitled "Blast from the Past".

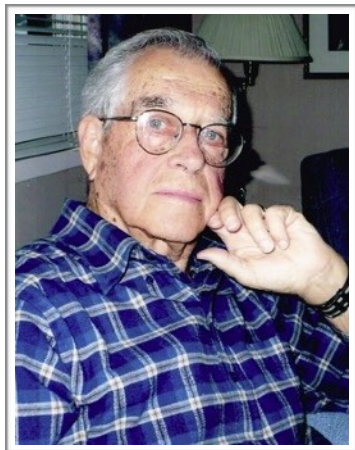
As life becomes more complicated, antiques remind us of simpler times. The common items we find in antique shops, abandoned farms, and historical sites are often overlooked by many people. Out of respect for those who have enriched our world with their clever craftsmanship, this exhibit will highlight the abandoned or neglected objects that our ancestors and grandparents used on a daily basis.

This exhibition, composed of more than 25 watercolours, will serve to remind viewers of a time without cellphones, wifi, etc. The common items we find in antique shops are often overlooked by many people. These hold mysterious knowledge waiting patiently to be revealed.

Danielle Beaulieu gratefully acknowledges the financial support of the ARTicipate Endowment Fund for this exhibit.



## Remembering a Founding Member of the Ottawa Watercolour Society



Some of the long-time members of the OWS may remember Robert Mann, who was a Fellow, a Past President, and one of the founding members of the Ottawa Watercolour Society. Robert passed away in September of this year; below is the obituary that appeared in The Ottawa Citizen. A donation was made to the Kidney Foundation on behalf of the Watercolour Society.

Robert Ormond Mann  
May 2, 1925 - September 11, 2019

Robert passed away peacefully at home on September 11, 2019, at the age of 94. The beloved son of Ormond and Marion Mann; older brother to William and late sister Barbara. Forever remembered by his loving wife of 68 years Lenore (Smith) and their four children Susan (Gary), Stephen (Sharon), Donald (Jocelyne), Nancy (Graeme) and grandchildren. Bob was a successful Partner of Baslaw, McCarney & Mann Advertising for over 40 years. He was an accomplished and respected watercolour artist and an outdoor enthusiast who enjoyed downhill and cross-country skiing and camping with his family. Many fond memories were created with family gatherings at their cottage. Remembered for his kindness and gentle, selfless spirit. The family would like to warmly thank the staff at City View Retirement Community, the Dialysis Unit for their incredible kindness and care. Visitation is on Thursday, September 19, 2019 from 1:00 p.m. to 3:00 p.m., at the Pinecrest Visitation Centre, 2500 Baseline Rd, Ottawa. Private service in the Chapel to follow at 3:00 p.m. In lieu of flowers donations to the Kidney Foundation would be greatly appreciated.  
Published on September 17, 2019



## List of OWS Executive Members

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

### Position:

President

Vice-President

Secretary

Treasurer

Webmaster

Exhibitions

Exhibition Chair of WBSCG

Newsletter Editor/Hard Copy Mail

Membership

Social Convenor(s)

Programs

Publicity

Past President

Archives

Photographers

Digital Images

Communications

Advisors

### Name:

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Vacant

Vacant

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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)  
Barbara Brintnell - [brintnellatelier.ca](http://brintnellatelier.ca)  
Nancy Burke - [honeygables@rogers.com](mailto:honeygables@rogers.com)  
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Vic Dohar - [www.vicdohar.com](http://www.vicdohar.com)  
Ted Duncan - [tduncan.ca](http://tduncan.ca)  
Arlette Francière - [arlettefranciere.com](http://arlettefranciere.com)  
Alain Godbout - <http://www.godbout.co>  
Pauline Goss - <http://www.pasigodesign.com>  
Eileen Hennemann - [eileenhennemann.com](http://eileenhennemann.com)  
Renate Hulley - <https://renatehulley.wordpress.com>  
Tong Li - [www.tongartspace.com](http://www.tongartspace.com)  
Rachel MacDonald - [rachelann.minchin@gmail.com](mailto:rachelann.minchin@gmail.com)  
Shirley Moulton - [shirleymoulton.com](http://shirleymoulton.com)  
Andrea Elena Noriega - [localartworkshops@gmail.com](mailto:localartworkshops@gmail.com)  
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Patricia Smith - [jazzbo.ca](http://jazzbo.ca)  
Rosy Somerville - [rosysomerville.com](http://rosysomerville.com)  
Betty Sullivan - [bettysullivanart.com](http://bettysullivanart.com)  
Charles Spratt - [cspratt.ca](http://cspratt.ca)  
Anne Remmer Thompson - [anneremmerthompson.ca](http://anneremmerthompson.ca)  
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(Please send questions or feedback regarding the newsletter to Elizabeth at [newsletter@owswatercolour.com](mailto:newsletter@owswatercolour.com).)