

Our Next Zoom monthly meeting will be on **FEBRUARY 14.**

The guest artist will be SSWRAS member Ciel Ellis.

She will be presenting "Color Mixing with Confidence".

PLEASE NOTE: This is a "paint-along" demo.

Members will receive an e-mail with the supply list before February 14.

Color Mixing with Confidence



Unlocking the potential of your palette begins with understanding how to create the exact color you need for your painting.

This process can often be a frustrating and paint-wasting exercise, as you attempt to mix the correct color. It doesn't have to be that way any longer. Understanding which colors mix to create a whole new selection of colors is fun, liberating, and confidence building.

Join me for an evening of exploring how to mix 660 colors from a limited palette of 11 colors. I will be going over the process and technique, setting you up to complete the color charts beyond this introductory evening.

Supply List

A supply list will be sent via e-mail to members before February 14.

Ciel Ellis | Artist

For more information and workshops she offers please check out her website at www.cielellis.com or email her at studio@cielellis.com

For information on Ciel's Realistic Floral Class, starting on March 31st, please go to Page 6 in the newsletter.

SHEILA LEEDER MEMORIAL

ART CHALLENGE

Topic: Whatever the Weather



*Whether the weather be fine,
or whether the weather be not,
Whether the weather be cold,
or whether the weather be hot,
We'll weather the weather,
whatever the weather,
Whether we like it or not.*



We are announcing the next Art Challenge in memory of one of our dear members, Sheila Leeder. Prizes will be given to the top three. All submissions will be posted in the newsletter. This is the perfect opportunity to get those creative ideas flowing!

Rules:

1. One submission per member.
The challenge will be to use a different medium to your typical one - try something you have seen at one of our meeting demos, or use some art supplies that are sitting around long forgotten or unused!
2. Must be a new piece of art work.
3. Any surface, size or art medium is fine, as you will be submitting a photograph for the online competition.
4. No signatures - must be anonymous for the voting to be fair.
5. Must represent the topic of Whatever The Weather.

Deadline for submission is Tuesday March 1.

This is an online challenge with online voting. To submit your photo, please visit the website for full details here :

<https://sswras.com/art-challenge-submit-1>

Voting: You will be sent an online survey via e-mail to vote for your top 3 choices. Online voting will be held between 6pm **Tuesday March 8** and 6pm **Sunday March 13.**

Results and prizes will be announced at the meeting on **March 14.**

Sarah, Art Challenge Coordinator resent the topic of Whatever the weather.

Good Luck everyone! Sarah Dolling

SSWRAS EXECUTIVE AND COMMITTEE CHAIRS

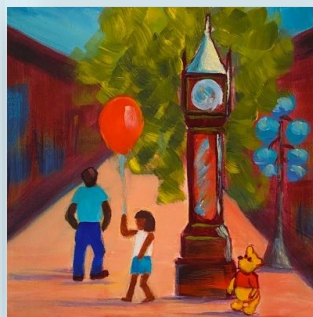
President	Peter Klemm	president@artsociety.ca
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Vice President	Angelo Morrisey	v-p@artsociety.ca
Treasurer	Veronica Newell	treasurer@artsociety.ca
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Co-Secretary	Lori Levesque	secretary@artsociety.ca
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Art Show Coordinator	Mindy Hardiman	artshows@artsociety.ca
Assistant Art Show Coordinator	Linda Batista	
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Plein Air Coordinator	Sheryl Walker	pleinair@artsociety.ca
Program Coordinator	Violet Smythe	programs@artsociety.ca
Webmaster	Jess Rice	website@artsociety.ca
Assistant Website Coordinator	Li Boesen	
Weekend Workshops	Catherine Sheppard	workshops@artsociety.ca
Thursday Night Classes Coordinator	Violet Smythe	thursdayclasses@artsociety.ca
	Charlene Cumberland	thursdayclasses@artsociety.ca
Open Juried Show Coordinator	VACANT POSITION	
Historian	Pat Vickers	
Paint-Out Retreat Coordinator	Alyson Thorpe	
The Sheila Leeder		
Memorial Art Challenge	Sarah Dolling	
Members-at-Large	Adam Lipschultz, Karen Huckell, Sarah Dolling, Linda Morris	
A/V Team Coordinator	Dan Strathdee, Dennis Boos	
Small Group Shows	Shelly Kent-Snowsell	
Meeting Greeters	Adam Lipschultz & Lois Harte	
Library	Audrey Bakewell	
Nominating Committee	President & members-at-large (at President's discretion)	
Outside Venues		
	The Playhouse: Linda Hilts & Lynne Adams	
	Peninsula Medical: Cheryl Bodnar & Karen Huckell	
	Mother Hubbard's: Lynne Adams, Alyson Thorpe	
Refreshments	Reet Herder	
Social Committee	Margo Yee & Barb Mitchell	
Sunshine	Drena Hambrook	
Workshop and Thursday Night Classes	'Monitors' Pat Wolczuk, Tracy Suzuki.	

Cheryl Bodnar - Gas Town Series "Just for fun!"



GAS TOWN RED BALLOON

18 X 14 - Acrylic



GAS TOWN LITTLE BEAR

10 X 10 - Acrylic



GAS TOWN ELEPHANT

16 X 20 - Acrylic



GAS TOWN

16 x 12 - Acrylic

Tah-Dah & Covid Shmovid! What have you been up to?

953 LEE STREET

Alyson Thorpe

Watercolor—

16 x 20

(with matt and frame)



UNNAMED

Carol Alexander

11 x 15 Watercolor

"Here is a picture in watercolor I painted for a watercolor club challenge. We were supposed to paint in a style of an artist we admired. I had a few names: Emily Carr, AJ Casson, Tom Thomson, and Jess Rice. Somehow quite a bit of me got in there! It's hard to do someone else's style!"

(This cottage was torn down shortly after Alyson finished painting it.)

Disappearing White Rock, an exhibition presented by the White Rock Museum and Archives from January 18 – February 1 2022, was a project brought together by a diverse group of local artists. The idea was to capture some of the remaining mid-century and older "cottage houses" that have largely disappeared, and been replaced. Disappearing White Rock, sponsored by the Plein Air Art Society, was a collaboration between Greg Smith (who mounted an exhibit of these works at his home in the summer of 2021) and Charlene Garvey, Curator at the White Rock Museum & Archives.

"Our mission is to preserve our community's heritage, reveal our community's story, share stories worth telling, and welcome everyone."

The White Rock Museum & Archives is located at 14970 Marine Drive in the historic 1912 train station.

For more information, please visit www.whiterockmuseum.ca



LADY OF SPAIN

Lynda Batista

Oil and acrylic

36 x 24

"My first attempt at anything abstract or ?? It is large and painted with acrylic and some oils..."

MOONLIGHT WALK

(Tye Spit,

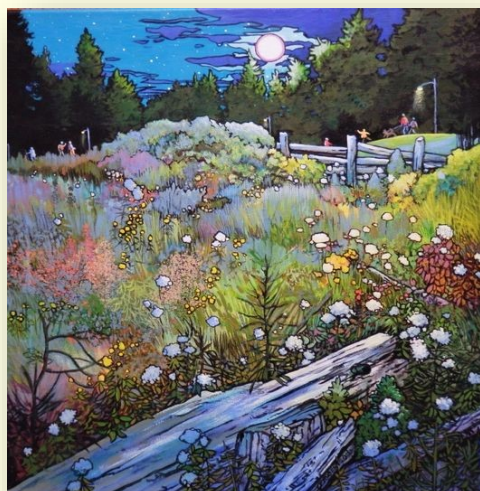
Campbell Valley, BC)

Catherine Robertson

Acrylic

20 x 20

SOLD ●



STELLARS JAY
PROVINCIAL BIRD OF
BRITISH COLUMBIA

Catherine Robertson

Colored pencil and ink

10 x 12

These little Blue Jays, are on their way to their new home in Alberta

SOLD ●



Tah-Dah & CovidShmovid! What have you been up to?

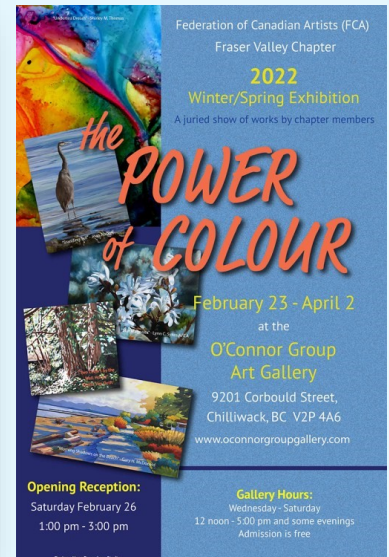


38 DOTS
Nancy Grigsby
10.75 x 13.75
Acrylic/collage on paper

Nancy Grigsby has two paintings juried into the Women Painters of Washington Spring Juried Show, "Creative Paradigm," to be held at the Matzke Fine Art Gallery & Sculpture Park on Camano Island, WA. If the theme seems vague, it is intentional so. A paradigm is "a typical example of something." This unusual and highly-anticipated show runs from **March 5** through **April 10**. Matzke Gallery is located at 2345 Blanche Way, Camano Island. Telephone 360-387-2759. The exhibit will also be available for viewing on the WPW website at www.WomenPainters.com



89 AND COUNTING
Nancy Grigsby
11 X 19.5
Mixed media on paper



These 3 paintings by AUDREY BAKEWELL were accepted into the FCA Fraser Valley Chapter Show, The Power of Colour

CHURNING (Centre) - Won **1st place** in the show
12 x 12 Acrylic

CORINTHIAN I (Above left)
14 X 10 Watercolor

FIRECRACKER II (Right)
21 x 27 Watercolor



THE ART OF THEATRE

By Jennifer Georgeadis

My husband Demetrios (a systems analyst and programmer) and I have been volunteering for the White Rock Players Club for the past several years. Recently we've had an opportunity to use our skills to create a virtual set for the Playhouse's upcoming production of *The Curious Incident of the Dog in the Night-time*, based on the novel by Mark Haddon.

I've painted over 200 digital illustrations that will be projected onto the stage wall during the play to help tell the story.

Some illustrations are everyday items, some are landscapes that are subtly animated, and for promotional purposes I've created several portraits of the main characters. I'm delighted to be able to use so many of the skills I've learned over the years for this exciting multimedia production!

For those interested in seeing the play (and my work), it runs **February 2 - 19, 2022** at The Playhouse in White Rock. For tickets and information, the website is:

www.whiterockplayers.ca

SIOBHAN

Jennifer
Georgeadis

6 x 6.5

Digitally drawn
in graphite and
charcoal on
toned paper.



"For the past year I've been learning portraiture using traditional media, primarily graphite and charcoal, on Canson toned paper. For this project, I've used the digital art software program Corel Painter to create several portraits, as well as all of the drawn graphics in the play. Working digitally has allowed my work to be projected onto a large screen on-stage in place of a traditionally painted set."

My website is www.azuredragonfly.ca

HANGING YOUR ART AT THE PLAYHOUSE

The Playhouse is presenting their next show in early February and there are 15 spaces available for members of the SSWRAS to hang their paintings.

If you would like to exhibit your art work, please contact Linda Hilts at lindahilts@gmail.com or Lynne Adams at lynneadams46@gmail.com, with the following information:

- ◆ Title of artwork
- ◆ Frame size
- ◆ Price
- ◆ Your phone number

There are limited spaces available so please respond as soon as possible if you would like your painting to be exhibited for 3 months.

The Playhouse has asked for all art work to have bumpers on the bottom two corners to ensure the walls do not get marked.

(Linda and Lyn the co-ordinators for the Playhouse).

HANGING YOUR ART AT PELICAN ROUGE

Pelican Rouge Coffee Shop— 15142 North Bluff Rd, White Rock—has generously offered wall space for SSWRAS members to hang their work.

Starting from March 1 2022, artists can hang their work for a month at a time.

The owners will take a 20% commission on all sales.

Caroline Baasch (that's me!) will be setting up a monthly schedule and will take requests on a first-come, first-served basis.

Please contact me – CAROLINE BAASCH – at cbaasch@shaw.ca if you have questions.

There are currently 2 spaces available, EACH measuring approximately 8ft wide by 4-and-a-half feet high. The spaces are side-by-side separated by a pillar. Artists can hang their work on both panels, or just one. Two artists can show at the same time.

I will be sending out an email through the SSWRAS in February.

The owners ask that the artwork contain no nudity, violence, or political commentary.

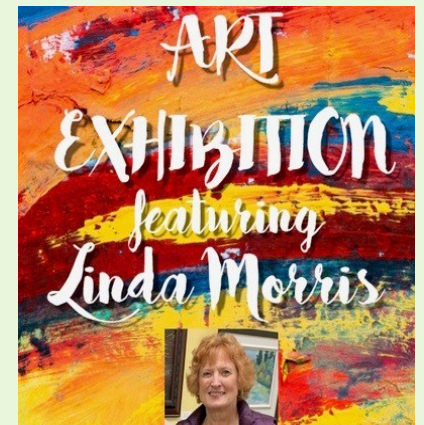


Linda Morris is having a solo art exhibition.

WHERE: WEST END COMMUNITY CENTRE
870 DENMAN STREET, VANCOUVER

WHEN: Feb 21 (Mon) to Mar 13 (Sun)

TIMES: Monday to Saturday 9—5
Sunday 10—5



Realistic Floral Painting with Ciel Ellis

Registration is now open for Realistic Floral painting, an oil painting class with Ciel Ellis. All levels welcome. Acrylic painters are also welcome, but the demonstration will be done in oils.

Have you always wanted to paint flowers in a realistic way? That was me too. I've since developed a wonderful technique for achieving this goal and I'm thrilled to share the process with you. Understanding colour mixing is quite important, so the presentation at the Feb 14th General Meeting would be a great one to attend, especially for anyone interested in the Floral Painting.

Class runs for 6 Thursdays, evenings from March 31st to May 5th, 2022.

Classes are from 7-9 in the evening.

You can see some of Ciel's work at: <https://www.cielellis.com/>

There is a supply fee of \$10.00 included in the registration fee for a pre-printed canvas (10 x 10" size) with the image of the flower (daffodils) that we will be painting. A supply list for everything that you will need for the course will be emailed to you

To register, see class description and supply list, please log into the [Members Section of the Art Society website](#)

Please follow the directions carefully.

Short Biography:



Floral painting is my passion. Gorgeous blooms draw me in and compel me to capture their beauty in as much detail as I dare. Alongside my full-time art career, I mentor artists in their business and other skills. I offer classes in colour mixing, realistic floral painting, and now The Business of Art (a six-month journey to establishing an online art business). Over the past two years, multiple pieces of my work have been accepted, by jury review, into the Federation of Canadian Artists. This year, 2022, I will apply for my Signature Status, an increased level of involvement with the Federation.



For questions/concerns, please contact
Violet Smythe & Charlene Cumberland
Email: thursdayclasses@artsociety.ca

HIGHLY RECOMMENDED AS A WAY OF UNBLOCKING ONE'S CREATIVE FLOW

Weekend Workshop - 2 days - February 12 & 13 via Zoom

Drawing and Painting Beyond the Ordinary

with Lori Goldberg

Set free your inner creativity and explore extraordinary methods of drawing and painting. Develop a better understanding of self-expression and the creative process as you joyfully rediscover your innate sense of play!

This popular and insightful two-day, hands-on workshop is for those wishing to explore drawing and painting beyond the ordinary methods.

Experience an opportunity to connect to your own visual intelligence and to give expression from a deeply intuitive place. Learn new skills and approaches in the mechanics of drawing and painting and begin to record your observations of the everyday world with a new awareness. Inspiration will come from direct observation, guided meditations, intuitive and self-expressive explorations.

All levels welcome.

Venue: Zoom - link will be sent out 3 days before

Member price: \$162.50

Non-Member price: \$182.50

Catherine Sheppard: workshops@artsociety.ca



Lori Goldberg is a Vancouver-based artist and educator who has shown and taught internationally. Her art is found in many public and private collections including Canada Art Bank, the City of Vancouver and Interstate Bank of San Francisco. Lori is presently teaching at Emily Carr University of Art and Design.

www.lorigoldberg.ca

Daily Schedule (during workshop, somewhat flexible)

- 9:00am – 12:00pm :10 min break
- Break for lunch.:12:00- 12:45
- 12:45 – 4 :00pm :10 min break

Fabulous Flat Brush Flowers 4 (FFBF#4) with Violet Smythe

Dates: Thursday evenings, March 3, 10, 17 and 24th, 2022

Time: 7 to 9 p.m.

Delivered via Zoom

In this class, you will explore painting with a flat brush, also referred to as a chisel brush. You will develop the ability to manipulate the brush; control the angles and pressure changes to capture the “essence” of some of your favourite garden flowers. This class covers - Wild Rose, Rose, Chrysanthemum, Orchid, Sunflower and Poppies.

Supplies:

½” flat brush, Heinz Jordan Gold Sable 850 series is her preferred brush. However, if you can’t get the H. Jordan 850 Gold Sable brush, you can use Winsor Newton 995 ½” Wash or Princeton 4950 ½” flat brush. The most important thing re the brush that it has good spring and comes to a fine chisel edge when wet.

90# or 140# CP (or HP your choice) Watercolor paper - student grade, pads like Canson or Strathmore or Opus brands are good or Strathmore watercolor cards AND any off-cuts of watercolour paper you may have in hand.

28# Bond paper for practice (printer/copier paper) or white cardstock, you will use a lot of these sheets!

Watercolors, palette for mixing paint

Water containers, paper towel, pencil (HB), Micron Pigma pen or other fineliner that is waterproof like Uni-ball Vision Micro (Staples)

Violet Smythe is a visual artist that is passionate about art and calligraphy. She has had the opportunity to study under many gifted and talented teachers as well as some world-renowned instructors and she loves to share her passion for calligraphy, watercolor painting and mixed media arts with others. Her work has been included in several juried exhibitions and several of her pieces can be found in private collections.

Instagram: @v.smythe_arts #paintwithviolet #letterwithviolet

Art Blog: <http://vsmythedesign.blogspot.com/>



UNNAMED—Lori Levesque

20 x 30—Acrylic

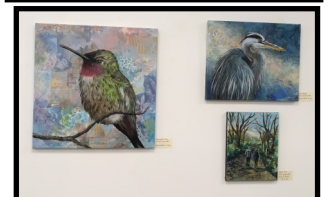
Lori Levesque is a novice painter with a commitment to expression through painting. She has been a self-taught sketch hobbyist for over 40 years. She has an ongoing interest in the sciences, including physics, astronomy, theosophy as well as social anthropology.

“These provide new dimensions in thinking for me. Understanding the world at large from this perspective brings depth and meaning to my work.”



SSWRAS members Veronica Newell (left) and Jacquie Janzen had a very successful month-long show at the White Rock Pop-Uptown Gallery last month.

The show, “Common Threads”, and was an exploration of fine art and wearables.





Koi paintings by Anne Breckon using the Cheng-Khee Chee method.

www.annbreckon.com



Ann Breckon, a painter and instructor from the Northwest, demonstrated Koi fish painting, using the “Cheng-Khee Chee” method, learned from a Chinese-born painter with the same name. Over time, Ann has added her own variations to the painting process.

PAPER:

For this process, Ann recommends using Arches 140 lb cold press watercolor paper.

PAINT COLORS:

She generally “uses any colors she wants”.

For this demo she used Daniel Smith paints - sap green, cobalt teal blue, cerulean, carbazole violet and permanent orange

She also used Windsor and Newton’s French ultramarine blue.

SATURATING THE PAPER:

She begins her paintings by placing the paper on a piece of gator board for firm, waterproof support.

She makes the paper very wet using a spray bottle, and urging caution to be aware of the Arches watermark when “sliding the paper around”. She adds that water can even be poured onto the paper, as it needs to be saturated.

She lets the paper sit, then flips it over and does the saturation process again.

“Your paper must be really soggy.”

POURING BACKGROUND COLORS:

Ann mixes up her colors before she starts.

Before starting to pour colour on, she recommends drying the wet surface a little bit.

She uses a roll of paper towels (preferably non-patterned) and rolls it over to absorb some of the water.

Ann doesn’t work at an angle, as Chee does.

She leaves her paper flat and, using a 1-inch oval mop brush, dabs the color. She likes her background colors to be strong

Sometimes she squirts paint into a dropper bottle, shakes it up and then squirt colors onto the paper. Sometimes she uses a toothbrush and splatters the color on, to get a different effect.

Ann recommends keeping the colors analogous at this point in the process.

She then picks the board up and tilts the paper. The goal is to have color fill up most of paper. To help with that, she takes a mister and adds water to any areas not spreading as much as she wants them to.

When she is happy with the background, she lets it sit for a while.

THINGS TO REMEMBER :

- The background dries much lighter. A darker background lets fish show up much better and “pop” more.
- Don’t over-mix your colors—you can get mud.
- Remove big puddles of water.
- Wait for really wet paper to dry – pick up big puddles with paper towel.
- This process requires a lot of patience!!



After the demo—Tracy Suzuki tries her hand at painting a Koi fish.

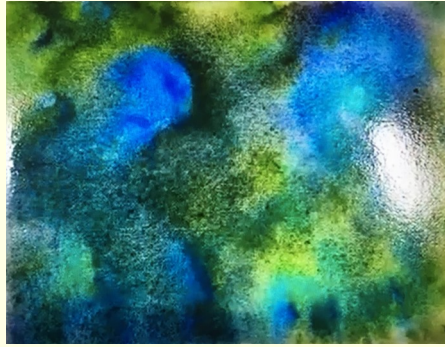
Cheng-Khee Chee



One of the finest contemporary watercolor artists in America, Cheng-Khee Chee, Associate Professor Emeritus of the University of Minnesota, is a Dolphin Fellow of the American Watercolor Society, signature member of the National Watercolor Society, Transparent Watercolor Society of America (Master Status), Watercolor USA Honor Society and many others. Born in China, raised in Malaysia, and living in the United States since 1962, both East and West experiences and influences have shaped Chee’s artistic career. Chee has mastered

and developed many techniques including the traditional watercolor approach, Chinese brush painting and saturated wet process, and his unique splash color, crinkling, marleizing and mono-printing techniques. Chee is well-known for his paintings of koi, goldfish and birds, as well as florals, lanscapes, cityscapes, and his illustration work in the children’s books Old Turtle, Noel, and Swing Around the Sun.

www.chengkheechee.com



From start to finish, it was fascinating and mesmerizing to watch Ann's beautiful Koi fish "emerge from the depths".

HOW TO PULL OUT THE FISH:

Use a synthetic flat brush to "pull out" the fish – that is, pull (or remove) the paint from the paper.

Keep water close by to rinse the brush (be careful not to splash!); and paper towel to keep the brush dry.

Rinse and dry the brush every time it's used.

A Mr Clean magic eraser dipped in water works well to lift paint from Arches paper. It won't damage the paper.

Don't push down too hard – you don't want to bruise the color into paper.

Practice drawing Koi fish to get familiar with it's shapes.

Start by "drawing" (with the dry brush) an S-curve, to get a feeling of where the fish will go.

The paint will keep moving in as the color gets pulled off – be patient! Keep working to make sure the paint doesn't keep moving in.

Put paper towel underneath to make sure top doesn't get too dry and to prevent wicking. "Wicking" is when paint (pigment) becomes concentrated in a bloom or area. It happens when the area around the paint is drier. Like when you try to add watercolor to an area that is partially dry."

REFINING THE FISH:

Be aware of the Koi's anatomy, especially it's fins.

To put in the wings – (fins) – press hard and lift off the paint at the end to get the transparent look and feel.

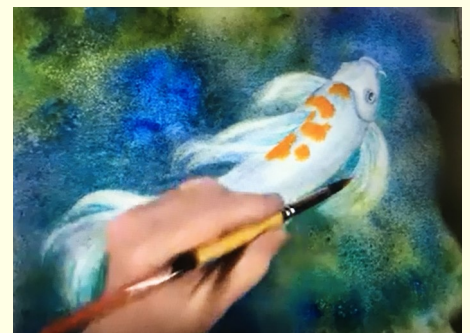
Koi possess two sets of paired fins (the pectoral and ventral, or pelvic) and three single fins (the caudal, or tail, dorsal - top - and anal fins).

Take note of details when working with the features of the fish. For example: sometimes you can see a division on the head, other times not. Lips should be separate from the head. The eyes bulge out from the head.

The paper should still be soggy so you can soften and blend the fish, before adding the final brightly colored spots and patterning on the back of the fish.

And last but not least, lightly draw in the fish scales with a light pastel blue-grey and a very thin brush.

Nancy Grigsby (taken from the recording of the demo): "One thing Ann does, regardless of her subject, is research and study the anatomy and shapes of whatever she is painting. Even learning terms and names of every subject. It's like she becomes



NEWSLETTER SUBMISSIONS:

Please e-mail Caroline Baasch at

newsletter@artsociety.ca

DEADLINE: 5 days before last day of the month

THANK-YOU