

The next monthly meeting for the  
Art Society is on January 10 at 7pm.

The demo artist will be **ANN BRECKON.**

She will be presenting a demo on painting  
Koi fish, The Cheng-Khee Chee  
method.



Ann Breckon loves playing with color, textures, and values to create watercolors of various topics, including realistic florals, intricate still life's, moving portraits, animals, cityscapes, seascapes, detailed close-ups, and wonderful landscapes up to five feet wide.

Ann grew up in a home where the dining room table was as likely to have clay, ceramic molds and mud as often as dinner. Vacations to the Oregon coast were paid for with commissions collected from selling family-made arts and crafts to the local gift shops and Ann always loved to make art in any form. However, music was chosen over art for college and Ann graduated with a degree in cello performance from the University of Oregon. After living and performing in Washington D.C. and Omaha, Nebraska, she began watercolor study in Seattle in 1982 and became a serious watercolor painter in 1993.



A Northwest painter for over twenty-five years, Ann teaches all around the Puget Sound Washington area and in Hawaii. Her paintings have been displayed in the Frye Art Museum and are included in corporate collections, the permanent collection of the United States Air Force, and have won numerous awards. Currently a signature member of the National Watercolor Society and the Northwest Watercolor Society, Ann is also a member and past president of the Women Painters of Washington.

"While appreciating many styles of art, I experience a strong personal fascination with the preciseness, clarity

and technical ability shown in realistic art. I am addicted to the feeling of energy and fun flowing through me when a creative idea for a painting enters my mind. I'm not content to focus on one topic or subject and find it exciting to occasionally try out new styles, techniques, and abstraction.

Being an artist changes a person. You go through the world with an eye ever open to finding inspiring beauty and interest, always on the lookout for something so compelling that it insists on being recorded by your own hand in order to share it with others. And the benefit is that perhaps you see more beauty because you are all the more aware."

### What will she be presenting?

Instead of painting a fish and then adding a watery setting, this demonstration will show how to create a dramatic background poured on saturated paper and then demonstrate how to persuade a fish to be drawn out of the water, leaving romantic flowing fins and ending with detail as the paper dries.

"I learned this process from master painter Cheng-Khee Chee and have had wonderful results. It will be fun to share my approach to the technique."

Website: [www.annbreckon.com](http://www.annbreckon.com)

IG: <https://www.instagram.com/annbreckonfineart/>

Facebook: [Ann Breckon Fine Art](https://www.facebook.com/AnnBreckonFineArt)

## SSWRAS EXECUTIVE AND COMMITTEE CHAIRS

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	Charlene Cumberland	thursdayclasses@artsociety.ca
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<b>Paint-Out Retreat Coordinator</b>	Alyson Thorpe	
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<b>Memorial Art Challenge</b>	Sarah Dolling	
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<b>A/V Team Coordinator</b>	Dan Strathdee, Dennis Boos	
<b>Small Group Shows</b>	Shelly Kent-Snowsell	
<b>Meeting Greeters</b>	Adam Lipschultz & Lois Harte	
<b>Library</b>	Audrey Bakewell	
<b>Nominating Committee</b>	President & members-at-large (at President's discretion)	
<b>Outside Venues</b>		
	The Playhouse:	Linda Hilts & Lynne Adams
	Peninsula Medical:	Cheryl Bodnar & Karen Huckell
	Mother Hubbard's:	Lynne Adams, Alyson Thorpe
<b>Refreshments</b>		Reet Herder
<b>Social Committee</b>		Margo Yee & Barb Mitchell
<b>Sunshine</b>		Drena Hambrook
<b>Workshop and Thursday Night Classes</b>	<b>'Monitors'</b>	Pat Wolczuk, Tracy Suzuki.

### What have you been.....

Painting?  
 Drawing?  
 Creating?  
 Exhibiting?

Contact me—Caroline Baasch -  
and let me know at

[newsletter@artsociety.ca](mailto:newsletter@artsociety.ca)

**DEADLINE FOR SUBMISSIONS—5 DAYS  
BEFORE THE END OF THE MONTH**



### COME ON OVER

Ciel Ellis

11 x 14 Oil on canvas

Ciel's painting has been selected for the upcoming Active Members Show, in January 2022, with the Federation of Canadian Artists.

[www.federationgallery.com/exhibitions](http://www.federationgallery.com/exhibitions)

SSWRAS member Catherine Robertson has been a practicing professional artist and an art teacher for most of her life. For the first time, in November 2021, she decided to show her paintings in the Peninsula Gallery, #100 - 2506 Beacon Ave., Sidney. <https://www.pengal.com>

The six paintings below, all by Catherine, were sold during her "Introduction" Show held in November.



**SIDNEY SPIT**  
20 x 20—Acrylic



**EVENING GLOW,  
JERICHO PARK, BC**  
16 x 16—Acrylic

Growing up in boats and exploring our beautiful Pacific coast, it's shores, forests and wildlife for over 30 years, resulted in these areas becoming the main themes of Catherine's paintings. Harmony and energy with colour, along with a strong sense of composition, play an important part in her picture design, along with careful attention given to her love of pattern.

Catherine received Signature Status in July 2020 from the Federation of Canadian Artists and was also invited and juried unanimously into the Mondial Art Academia in southern France. She was honoured with "Artiste du Mois" in July, 2020 by the MAA.



**FRASER VALLEY  
INDUSTRIAL PARK  
MV GRANNY HUTCH**  
11 X 14 - Acrylic

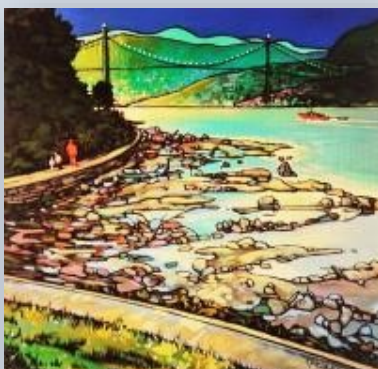


**CREEK  
HOLLYBURN MOUNTAIN**  
12 X 12—Acrylic

These two paintings were among five of Catherine's pieces sold at the Happy Holidays Exhibition (December) at the Peninsula Gallery, Sidney.



**THE WELCOME**  
16 X 16—Acrylic



**THROUGH LIONS GATE**  
16 X 16—Acrylic



**DOWN THE LANE,  
CRESCENT BEACH**  
12 x 12 - Acrylic



**SILHOUETTE AGAINST THE  
GOLD**  
20 X 20—Acrylic

20" x 20" acrylic on gallery canvas

# Rose Tanner—Mastering the Art of Painting birds

This month's demo artist was the very talented and inspiring Rose Tanner.

Rose Tanner became obsessed with painting birds about a decade ago. She found them to be very rich subject matter. Mostly she looks for character behaviours in the birds and believes it's her attention to their inner being that gives them their lifelike quality in her paintings.

The furthest she has travelled is 12 000 kms to Australia, to paint the Bow-erbird.



During Rose's demo, she chose to focus on 3 areas:

1. The possibility for working with birds in art
2. The process and tips for creating lifelike birds
3. A demonstration painting of a Northern Cardinal.

## Field work and what you need as a bird artist:

Rose mentioned that there is a large tourism industry around birding, and this a great way to get references.



She talked about a trip that she took to Ecuador to gather references. Being near the Equator, Ecuador has many bird species. She said a white sheet was set up at night with a black light to attract and collect moths and bugs.

In the morning, people set up their cameras behind a blind to capture pictures of the birds feeding off the bugs on the sheet.

Of course, this is not possible for most of us!

Rose did add that one's own backyard with a bird feeder is also a great way to capture great photos.

(Rose uses a Sony Super Zoom camera with 10x reach to capture her subjects).



This is a photograph taken in the Ecuador Jungle to illustrate how a white sheet is set up to attract moths and bugs.

## The process and tips for creating lifelike birds.

She had some good advice on simple steps to create vibrant color, starting with:

- **Dark colors in your palette will make light colors appear more vibrant and beautiful, so really study your dark values.**
- **Think "thin to thick". Keep darks thin and transparent to set the stage for lighter, thicker, opaque color over the top.**

**"It's the dark value in your subject that tells the story of your painting. The dark value is usually darker than you think.**

**Use color temperature in the dark areas and know how to bend dark color to be warm or cool. Color temperature will help you make decisions when choosing color.**

**Keeping dark colors thin and transparent will set the stage for light colors. If you use thick opaque light colors with thin transparent dark colors, your painting will take on a whole new dimension."** (Taken from Rose's demo)

- **Squint to help identify values.**

She pointed out the importance of value, and the fact that humans have 20 times more ability to see value vs. color. Her advice to "see" value? Squint.



"Squint every time you look at the subject. Squint and compare to the shapes that are around it."

She also added that using a gray scale and value finder is another useful tool to identify value.

- **Learn how to bend color temperature—especially the dark colors—to become warmer or cooler**

Rose pointed out that the color of light and the color temperature influences everything you see .

Be aware of what color your light source is and remember:

Warm light = cool shadows

Cool light = warm shadows.

For this demo, Rose used cobalt blue and transparent oxide brown to bend her dark hues warmer or cooler.

She doesn't use black on her



Rose mostly uses Rosemary brushes for her paintings.

Visit their website at: <https://www.rosemaryandco.com>

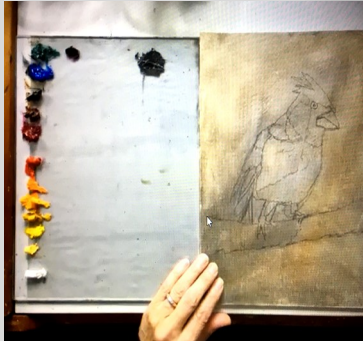
## Demonstration

### Painting of a

### Northern Cardinal

The demonstration painting was of "Henry" the Northern Cardinal.

Rose uses the Richard Schmid palette for her bird paintings. For the demonstration she only used a part of the palette.



Her colors were:

Viridian; cobalt blue; transparent oxide brown; oxide red; permanent rose; cadmium red; cad orange; cad yellow deep; yellow ochre, cad yellow, Naples yellow and white. She also used some dark purple and grey (pre-mixed).

First she covered her canvas in a layer of transparent oxide brown and cobalt blue to "kill the white".

She then drew in the subject – the Northern Cardinal. Her initial drawings are "sometimes loose and sometimes more 'sophisticated'." (or detailed.)

### THE EYE:

She began her painting with the eye – focusing first on the pupil.

For this, she used cobalt blue and transparent oxide brown to create the black of the pupil.

She noted that the eye is the focal point that will engage the viewer. She added that she will often use photo shop to lighten the eye so that she can see as many shapes and values as possible in the eye.

She pointed out that there is often a ring that is darker than shadows the eye.

Next comes the highlight and lastly, a gray medium tone to outline the outer ring of the bird's eye.

### BEAK:

Rose used cadmium red and cadmium orange and Naples yellow for an overall color. She brought in yellow ochre and transparent oxide brown for shadow areas.

All the while she noted that she was looking for the many different colors in the beak.

She added the highlights to the beak later.

### MASK AREA:

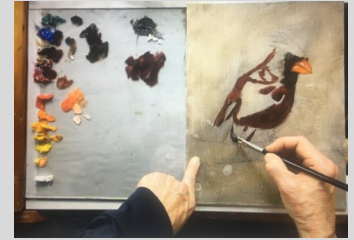
Look for warm and cool darks in mask area – the dark area around the beak.

### FEATHERS:

Rose started by looking at the dark areas of red within the cardinal's feathers.

For these areas she used permanent rose, oxide red and transparent oxide brown.

For the light side of the feathers, she used cadmium red and permanent rose.



She noted that the inside of wings had grays, and so pulled in cobalt blue and transparent oxide brown, and added white.

To create highlights in the feathers, she added cadmium orange to her red mixture—but not white, as this would create pink.



### SOME TIPS:

- ◆ Use a variety of brush strokes, especially when painting the feathers.
- ◆ Notice which way the feathers fall—blend and merge the colors.
- ◆ Be aware of the bird's anatomy and direction of the feathers. Move the brush in the way that the feathers move.
- ◆ Pay attention to the gesture of the bird. The gesture is often described through the beak or the feet.
- ◆ Use separate brushes for dark and light colors.

Finally, for "sky reflections" or "sky highlights" on the feathers, she used white and cobalt blue.

### TALONS:

Rose used oxide red mixed with cadmium red to make a shadow area where the feet are.

She used browns and grays for the talons. She noted that it's important to get the talons right, and suggested observing the little knuckles, indentations where nails start etc.

### BRANCH AND MOSS:

Again Rose started with the darks. She started around the feet – "the hard part" – and used a Rosemary flat for the branch.

For the dark moss, Rose used viridian and transparent oxide brown. She added yellow ochre to lighten the green and layered in a bit of texture to show the moss.

## In Full Bloom With Lauren Morris

(SSWRAS Thursday Night Class)

Registration is now open for "In Full Bloom", an acrylic painting class with Lauren Morris. No experience required.

This zoom class runs for 4 Thursdays, February 3 -24, 7—9pm

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

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



## The Many Shapes of Water with Tony O'Regan

(SSWRAS Thursday Night Class)

There are **only 4 spaces left** in Tony O'Regan's "The Many Shapes of Water", an acrylic painting class. This demo style class runs from **Jan 6- 27**.

For questions/concerns please contact **Charlene Cumberland and Violet Smythe**.  
Email: [thursdayclasses@artsociety.ca](mailto:thursdayclasses@artsociety.ca)



COMMON  
THREADS  
JAN 6-30  
2022

VERONICA NEWELL  
AND  
JACQUE JANZEN

An Exploration in Fine Art  
and Wearables

WHITE ROCK  
LANDMARK POP-UP TOWN  
ART GALLERY

WED - SAT: 10-5.  
SUN: 12-4



### How many artists does it take to change a light bulb?

Ten. One to change it, and nine to reassure him about how good it looks.

### How many visitors to an art gallery does it take to change a light bulb?

Two. One to do it and one to say "Huh! My four-year old could've done that!"

### How many modern artists does it take to change a light bulb?

Four. One to throw bulbs against the wall, one to pile hundreds of them in a heap and spray-paint it orange, one to glue light bulbs to a cocker spaniel, and one to put a bulb in the socket and fill the room with light - while all the critics and buyers are watching the fellow smashing the bulbs against the wall, the fellow with the spray-gun, and the cocker spaniel.

From goodreads.com

**THE FOLLOWING CLASSES ARE BEING OFFERED  
INDEPENDENTLY BY SSWRSS MEMBERS.  
PLEASE CONTACT THE ARTIST DIRECTLY FOR  
MORE INFORMATION.**

## **ONLINE WORKSHOPS VIOLET SMYTHE**

Violet Smythe has been offering online workshops via Zoom from her home studio since July 2020.

If you would like to find out what classes are being offered check out her blogsite at <http://vsmythedesign.blogspot.com/>.

You can also email her at [v.smythe55@gmail.com](mailto:v.smythe55@gmail.com) for more detailed information.

Samples of her artwork and calligraphy can be viewed on her Instagram account:

**@v.smythe\_arts**  
#letterwithviolet #paintwithviolet

Facebook <https://www.facebook.com/violet.smythe>



**WINTER WONDERLAND** - Linda Morris

11 x 14 Oil

This painting won Linda the Opus "Art is a Gift" prize of a \$50.00 gift certificate. The painting was also selected to be part of an online show with the Semiahmoo Arts Society –Winter Solstice—until January 10.

Linda wrote: "This winter scene reminds me of when we lived in Prince George and had the mountains of snow to play in. Winter has a special place in my heart, and I love when we do have snow here, even a little, for the Christmas lights to dance off of, making the scene so special."

“

## **COLOR MIXING / FLOWER PAINTING / BUSINESS OF ART – CIEL ELLIS**

1) **Color Mixing with Confidence** This is a three week online course. I will teach students how to create 12 different color charts using a limited palette of commercially available paint.

This unlocks the palette of colors available to us, boosts confidence, reduces the amount of wasted paint, and eliminates the frustration of not mixing the right color for your painting.

2) **Realistic Floral Painting** This is an 8 week program that I will be offering in January. The subject for this painting workshop will be a gorgeous pink peony in bloom. Each student will receive a pre-printed canvas with the image on it, and we will work to complete the painting together.

In addition, I will be teaching composition, brush techniques, stretching your finished canvas over stretcher bars etc.

3) **The Business of Art** This a 6 month program. It is hands-on training to get the nuts and bolts together for your online art presence.

Topics include website development, email, blogging, social media etc. And you don't need to be tech savvy! I will help you with every aspect of it.

Contact Ciel at: [studio@cielellis.com](mailto:studio@cielellis.com) or visit her website [www.cielellis.com](http://www.cielellis.com) for more information on these classes.

### **THE GALLERY CENTRAL PLAZA HAS MOVED!**

The Gallery (aka Toni's Frame-up) will be opening at the new location on January 15th.

**The new location is**

**#4-15223 Pacific Avenue, White Rock**

**SSWRAS members get**

**10% discount on art supplies.**

**The shop has a list of members, so there is no need to show a membership card.**

Inspiration is for amateurs. The rest of us just show up and get the work done. If you wait around for the clouds to part and a bolt of lightning to strike you in the brain, you're not going to make an awful lot of work. — Chuck Close (American painter)



**POSSIBILITY**  
24 x 24—mixed media



**WHAT ALCHEMY IS THIS?**  
36 x 36—mixed media



**BEHIND THE WATERFALL**  
10 x 10—mixed media

**Georgina Johnstone has some of her abstract paintings up in the White Rock Library (15342 Buena Vista Ave, White Rock, BC ) for the month of January— and has some good, hard-learned and practical advice for anyone hanging their art.....**



**PORTAL**  
16 x 20—mixed media

**“When putting up a series with titles (especially abstracts), make note of which label matches which painting before you hang them— especially if the hanging process is difficult. I found out the hard way!”**



**OVERFLOWING BANKS**  
10 X 10—MIXED MEDIA

## **There is a new artist collective in White Rock !**

It's called The Shop Next Door and is located at 1175 Johnston Road, White Rock (next door to Five Corners Café). It is open daily from 9am to 4pm.

The collective features work by local artists and artisans. It's a great place to display your art!

Contact Catherine Honeywell at Five Corners Café for more information on how to get your art on show.



**Work by SSWRAS member Sylvie Peltier is on display and for sale at The Shop Next Door.**