

Our next Zoom Meeting will be February 8th.

Our guest demo artist will be Emilie Fantuz.



If some artists consider their work to be a mirror of society, the artwork of Emilie Fantuz can be considered a magnifying glass held against the world around her. Born in Ypsilanti, Michigan, Emilie began her work in the picturesque setting of Ha-

waii, where exquisite views to inspire never lack. Her work has evolved over time as her surroundings have, highlighting the beauty in everyday scenes.

It was in Hawaii that Emilie learned the technique that would become her signature method — the use of palette knives. Her adoption of these tools would later spark the introduction between her husband Mike Fantuz, an artist who also utilizes palette knives. Today Emilie's unique style is a seamless marriage between American realism and the Ashcan School, displaying cityscapes and urban views through a romantic framing that makes even the glow of a streetlamp tread the line between reality and dream.

Her time spent living in different cities, from Kauai to Detroit, honed Emilie's keen perception of beauty with even the most inconspicuous of details. It's this observance of subtle scenes that creates the unmistakable imagery in Emilie's work. She also finds inspiration from a variety of sources, from lighting, contrast, and emotions, to the quaint sight of a busy sidewalk.

Her artwork has been exhibited in both the United States and Canada, including the popular annual exhibition, Bugs, Blooms, Beasts, held at the Scarab Club in Detroit. Her work has been awarded several times, from A l'Heure de Paris in Detroit, Michigan, and from the City of Howell Public Art Project in Howell, Michigan, and belongs in collections within the Netherlands, Caymen Islands, and France. She enjoys reenergizing herself while hiking in the mountains near her home in Vancouver.

Oil painting is a satisfying but often intimidating method. As great mediums do, oil painting allows for a wide range of approaches and techniques. Finding that

perfect technique that fits your work like a glove takes time, effort, and plenty of paint.

As a painter who's long worked with oil paint, the technique I return to again and again to bring out the subtly saturated and slightly intensified look I strive for is the

alla prima method. In this demonstration, I will be using this method as I paint a cityscape. I plan to switch between various areas of the painting to show how I approach the different elements.

In my work, I use only palette knives both to mix and apply paint. I've tested most sizes and shapes of palette knives but have settled on using DeSerres 2909 for my current body of work. It's the smallest knife I've used thus far, having a very pointed tip that makes it ideal for details. Using a smaller knife does restrain the level of texture I'm able to create, though my work does still remain highly textured. I will be discussing my experience with using different sized/shaped palette knives and how they can help you achieve other effects in your painting.

Finally, throughout the demonstration I will be explaining my decisions around colour, including my colour palette and colour mixing. Through this, I will share how I have learned to create a very cohesive yet bold and colourful painting.



SSWRAS EXECUTIVE AND COMMITTEE CHAIRS

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Small Group Shows	Mindy Hardiman & Shelly Kent-Snowsell	
Meeting Greeters	Adam Lipschultz & Lois Harte	
Library	Audrey Bakewell & Sandra Tomchuk	
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:	Linda Morris & Violet Smythe
Refreshments	Reet Herder	
Social Committee	Margo Yee & Barb Mitchell	
Sunshine	Drena Hambrook	
Workshop and Thursday Night Classes	"Monitors" Nancy Grigsby, Pat Wolczuk, Tracy Suzuki.	

"Art is to console those
who are broken by life"
Vincent van Gogh

"Art is, after all, only a
trace—like a footprint
which shows that one
has walked bravely and
in great happiness."
Robert Henri.

"Art should make you
think and feel.
It doesn't have to
match your couch."
Anon.

Presidents Message. February 2021.

Greetings, Today I would like to tell you about something that happened to me recently rather than the usual inspirational message or a review of developments since we last connected. I thought that we could perhaps draw from this in our future as serious artists and the Society as a whole. Recently I submitted 3 paintings for a juried Exhibition for the Fraser Valley Chapter of the FCA. I was informed that all 3 pieces were accepted into the show. A few days later I received another email that informed me that one of the works was awarded second place. As you can imagine I was quite pleased when I received this.

While reading the rest of the email there were a couple of paragraphs entitled Juror Feedback where one of the jurors apparently left some general comments regarding the submissions. In the critique there was a mention of something that looked quite specific to my painting "Watch that horizons in realistic work remain straight..."

I still had the painting in my possession as the delivery date was approaching. I took a close look at it and saw that, indeed there was a slight dip in the middle of my horizon on the water. Without thinking I took literally 5 minutes and quickly straightened the small dip. I then emailed the FCA Chapter thanking them for the juror's feedback and mentioned the small change I made. I was then informed of the FCA rules for the juried shows that

specifically state no alterations may be made to submissions once they have been juried into the exhibition. Therefore, the submission was withdrawn from the exhibit and the award was forfeited.

Of course, this makes perfect sense and I kicked myself for reacting without first thinking about it. There are a couple of valuable lessons in this experience that I feel could benefit our membership and our Society as we move forward into the territory of juried exhibitions.

To the Society:

Notifications of acceptance to submission artists should include the submission rules in the email, specifically not allowing alterations after acceptance. Also, the Society should not publish any unsolicited feedback regarding submissions. This may cause the artists to unwittingly alter their piece or at the very least cause them anxiety regarding their submitted work.

To the Membership:

Do not, under any circumstances, alter your work after submission to a juried show, even if a flaw or inconsistency was pointed out to you. Or you see something yourself that niggles at you, making it the only thing you can see any more. I hope that sharing my experience with you may help you in your artistic pursuits and spare you the emotions that I am still dealing with.

Warmest Regards,



Sheila Leeder Memorial Painting Challenge

The art challenge theme for February is **Best Foot Forward**. Members may enter one painting based on this theme via the Society website under 'Members'. There are no size or medium restrictions at this time.

You may vote for your 3 favourites during the **5 days BEFORE the monthly meeting. Voting ends at 6 pm on the day BEFORE the meeting.**

No member should vote more than one time for their own painting. Second or third votes will not be counted.

The results will be announced at the monthly meeting after votes are counted and prizes will be awarded in due course.

**This is the time to be slow,
Lie low to the wall
Until the bitter weather passes.**

**Try, as best you can, not to let
The wire brush of doubt
Scrape from your heart
All sense of yourself
And your hesitant light.**

**If you remain generous,
Time will come good;
And you will find your feet
Again on fresh pastures of promise,
Where the air will be kind
And blushed with beginning.**

~ JOHN O'DONOHUE

Weekend Workshops for 2021

South Surrey and White Rock Art Society Weekend Workshops are open to members and non-members alike. Participants will be accepted on a first come, first served basis. You have not assured a place in the workshop until your payment is received. There are a member and non-member price for all workshops offered through the Society. The classes will be done using Zoom, so you can learn in a non Covid 19 environment.

Exploring Composition with Lalita Hamill (Zoom workshop)

For further information on Lalita Hamill please visit www.lalitahamill.com

Dates: Saturday February 20 and Saturday February, 2021

Times: 10am—3pm

Cost: \$150 (members) and \$175 (non-members)

Spots available: 20 spots.

Course Description:

It is likely that you could compose your paintings to be more engaging and memorable to your viewers!

This workshop, which is the same one Lalita designed for the Federation of Canadian Artists, will begin with you being a juror and assessing other peoples' paintings and photographs. After that, we will get into the mindset of a juror, and do an in-depth exploration of key components of the composition. Ultimately, a painting either engages a viewer or it does not.

Few living artists use the elements and principles of design to their full advantage. By the end of this course you will have a deeper and broader understanding of what the various terms mean, why these concepts are important, and how you can apply them to improve the quality of your work. On day two we will reassess the same paintings and photos, and see in what ways your initial assessment has changed.

This workshop will also include an assessment of reference photographs **you** plan to use for future paintings; you'll walk away with a better sense of which photos and still life set-ups are more likely to set you up for success!

Bio:

Lalita is a sought-after instructor and juror who specializes in oil painting, art assessment and virtual reality. She studied traditional painting methods from classically trained instructors at the Vancouver Academy of Art for four years. Lalita is a Signature member of the Federation of Canadian Artists, and an Associate member of Oil Painters of America'

She has been teaching for over 30 years, facilitated public monthly critiques for 10 years, and developed a Foundations of Painting atelier course, which has been attended by 21 students per week in her studio for over 4 years. She is accomplished in oils, acrylics and watercolour, and specializes in art assessment and jurying.

Lalita has a degree in Philosophy and English, and is also a writer, musician, and facilitator. She lives with her husband and 3 children in Langley, BC.

"I paint to gently awaken in myself and others that which has been lost, hidden, or buried."

L.C. Hamill

16 Page Travel Journal with Violet Smythe

Dates: March 6, 13 and 20, 2021. Three (3) consecutive Saturdays

Times: 10 a.m. to 1 p.m. workshop is delivered via Zoom

Registration is open NOW and closes Feb 26, 2021. Class size is 18. Minimum number required is 8.

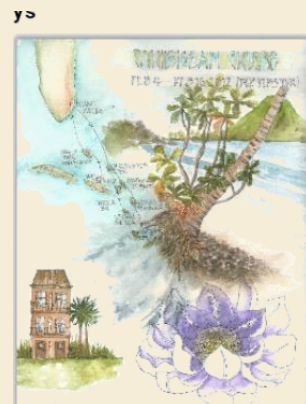
Cost: Members \$140.00 for all three dates.

Non-members \$165.00 for all three dates.

Enhance your daily life and travel experiences by learning how to keep a travel journal. Live the moment, treasure the images and memories for a lifetime. Take an imaginary journey and in the process, create a meaningful art-inspired travel journal. This is a perfect opportunity for you to experiment, explore, create and develop a unique travel journal of your own. All you need to make this journal is one sheet of watercolour paper—hot or cold press, 140#. We fold, cut and sew it together, create some background pages and then the journey begins! No sketching experience necessary.

What you need on hand

- 1 full sheet of 140# watercolour paper—Hot press or Cold press.
- Bone folder, clear ruler, pencil(s), kneadable eraser
- Watercolour paints (student or professional grade is fine) pan or tube.
- Watercolour palette with 6 wells.
- Watercolour brushes (including 1" flat for painting backgrounds)
- Spritz bottle (small) or fine mister/spritzer.
- Acrylic paints/brushes if you have some.
- Water containers, paper towels.
- Rag (for wiping paintbrush).
- Sponges.
- A variety of pens and markers like Micron pigma Pens or Pitt or other fine liners that are waterproof.
- UHU glue or double sided tape, scissors.
- Colour pencils, felt pens.
- Calligraphy chisel pen(s), Pilot Parallel Pen (6.00mm) - optional.
- Any stencils, rubber stamps and any ink pad(s) you may have on hand.
- Photos or magazine clippings that appeal to you and are travel related.



There is a material kit that will also be provided for you by the instructor to use in your journal. These kits are included in the fee. Pick up from

Plein Air with Jess Rice—May 1 and May 2, 2021



Have you thought about joining the Art Society's Plein Air group who meet weekly during the summer months? Or have you always wanted to learn how to paint outside (plein air), and try a new technique? Join Jess for a weekend filled with plein air painting.

During this workshop Jess will show you how to gear up for plein air, choosing your location to paint, and subject matter. We will work on a quick value sketch and then creating a line drawing. We will also be working on blocking in, adjusting and then putting in the final touches of your painting. Jess will be working in both watercolour and acrylics.

Bring your own lunch.

Dates: Saturday May 1 and Sunday May 2.

Times: 10 AM to 3PM

Location: 2 different out door locations—rain or shine.

Cost: \$140 member price (\$165 non-member price).

Total number of spots: 15

Jess Rice Artist Biography, 2020

Jess Rice has been a watercolour artist for the past 25 years. He has always been drawn to the picturesque West Coast and paints many of the beautiful scenes. Currently he is the Art Show Coordinator for the South Surrey and White Rock Art Society and Co-Coordinator for the Peninsula Art Tour. Jess lives in White Rock with his partner Angelo who also is an artist. Using the pouring method to paint many of his watercolours Jess creates rich dynamic paintings that hang in many homes locally and internationally.

Tah-Dah! & Covid, Shmovid! What Have You Been Working On?



ROCKS
16" X 20" Oil on canvas
Peter Klemm

Peter Klemm's painting 'Rocks' has been accepted into the FCA's 'Artists Choice' exhibition which runs from February 8 to 21., 2021



FREE SPIRIT
24" X 30" Mixed media on canvas
Veronica Newell

"A raven painted over a beautiful mixed media background. Created on exhibition stretched canvas"

SSWRAS member Veronica Newell has her mixed media artwork 'Free Spirit' showing in the FCA's 'Active Members Exhibition' which ran from January 11 to 24, 2021 The painting was sold from the Federation Gallery.



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PICASSO'S TABLE
24" x 12"
Acrylic on canvas
Sandra Tomchuk

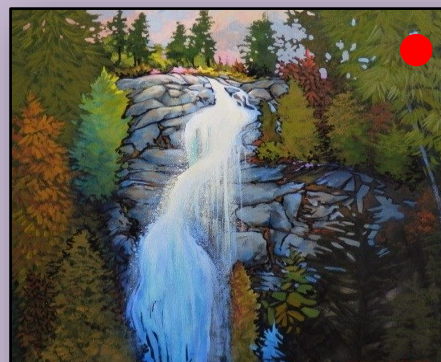
Sandra Tomchuk's painting 'Picasso's Table' has been juried into the FCA's exhibition 'Artists' Choice' which runs from February 8 to 21, 2021



POND FRIENDS
10" x 10"
Acrylic on canvas
Catherine Robertson



OUT OF THE SILENCE #2
10" X 8"
Acrylic on canvas.
Catherine Robertson



SHANNON FALLS, SQUAMISH, BC
16" X 20", Acrylic on canvas.
Catherine Robertson

"It was a good Christmas and I sold several paintings including these three. It makes up nicely for no income from teaching. A real blessing for which I am very grateful."



Sandra Tomchuk's painting 'Spring Shopping' was juried into the FCA Fraser Valley Chapter's show called 'Celebrating Creativity'. The show runs from February 19 to March 31.

SPRING SHOPPING
20" x 20"
Acrylic on canvas
Sandra Tomchuk



WINTER FRIENDS
Linda Morris

"My painting 'Winter Friends' sold at the Timms Walkway in Langley. So happy that I can make other people happy with my art in these uncertain times. Stay safe and take care everyone!"
~ **Linda Morris**

GRACE
8" X 10", Mixed media on paper.
Veronica Newell

"The beauty of a songbird on a branch. Nature allows us time to connect with our inner grace and our creativity."



SSWRAS members Veronica Newell and Catherine Sheppard both had works accepted into the FCA's exhibition. 'Works on Paper'.

Catherine Sheppard's 'Dark and Mystifying' was ultimately awarded first place in the show.

This show runs from January 25 to February 7.

"This intelligent Raven can live up to 25 years in the wild. Photo taken at the Raptor Centre in Duncan, BC."

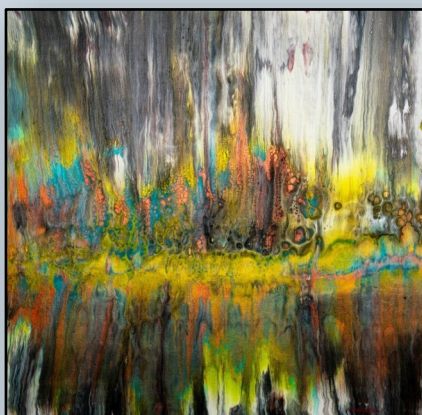


DARK AND MYSTIFYING
14" x 11"
Pastel on Pastelmat.
Catherine Sheppard
SFCA, MPAC

Congratulations everybody!



COPPERWOOD
20" x 20" Acrylic
Audrey Bakewell



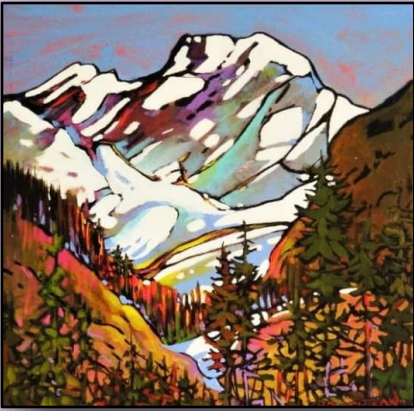
PONDSCAPE
20" x 20"
Acrylic
Audrey Bakewell



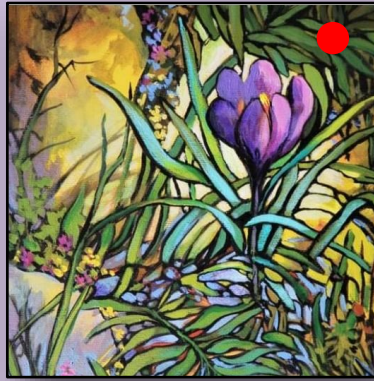
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Audrey Bakewell's paintings 'Copperwood' and 'Pondscape' were accepted into the Fraser Valley Chapter of the Federation of Canadian Artists' Spring Show 2021 'Celebrating Creativity' at the Aldergrove Kinsmen Community Centre.

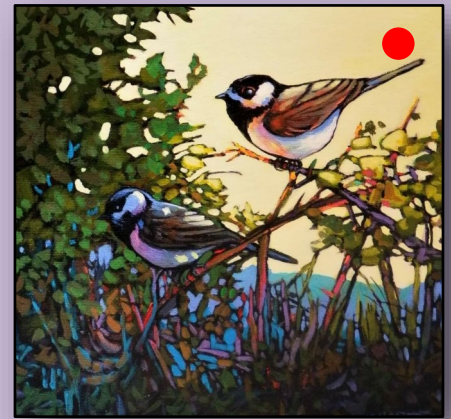
The show runs from February 19 to March 31 2021 at the Aldergrove Kinsmen Community Centre, 26770, 29th Ave. Langley. This will be an in-person and on-line show



MT. GARIBALDI, BC
10" X 10"
Acrylic on canvas



GARDEN AMETHYST
10" x 8"
Acrylic on canvas



EVENING ROOST
10" X 10"
Acrylic on canvas

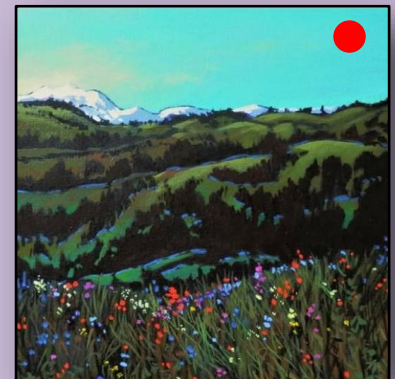


THE WAITING GAME
10" x 10"
Acrylic on canvas

Member Catherine Robertson was informed that these five paintings were all sold from the Federation of Canadian Artists' Curated Collection' online exhibition. The show ran from June until February.

"I was in a state of shock. The exhibition has so many wonderful artists. I'm extremely humbled as this has never happened before and, since I cannot teach due to Covid and had sked my Lord Jesus Christ to please let my paintings 'work for me', it seems that He is doing just that. I am truly grateful and entirely awed."

~Catherine Robertson.



THE SPRING MEADOW
10" x 10"
Acrylic on canvas

"I am THRILLED...to take part in an incredible book called Pursuit:365.

In celebration of International Women's Day, Pursuit:365 is a book co-authored by 365 Canadian women from all walks of life including Jann Arden, Tosca Reno, Celebrity stylist Kim Appelt, Moi and Many more!!

Every day in 2021 the book features one of the 365 Canadian women and their inspiring story. The book will be published March 8th to kick off #!WD.

Our publisher @shellylynn.hughes has done an outstanding job bringing this project to life. In the meantime you can follow @fresh_mag@pursuit_365 to read these inspiring women's stories virtually.

I am honoured to be part of this project with these other women!!

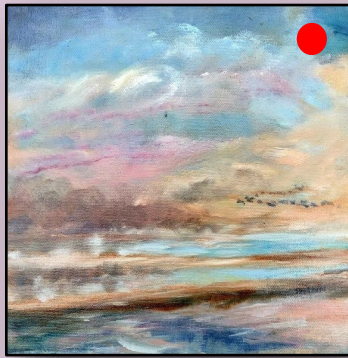
#pursuit365"

~Cheryl Bodnar Art

Co-Author

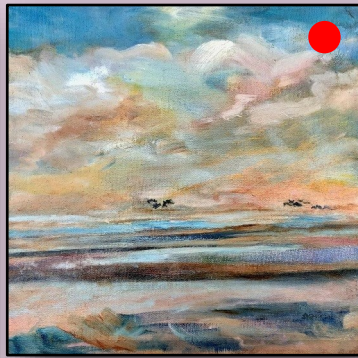


pursuit: **365**



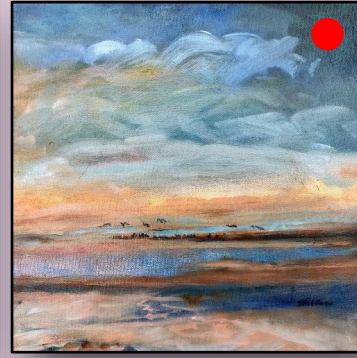
GOLDEN MORNING MIST I

Sherron Fairbairn



GOLDEN MORNING MIST II

Sherron Fairbairn



GOLDEN MORNING MIST III

Sherron Fairbairn

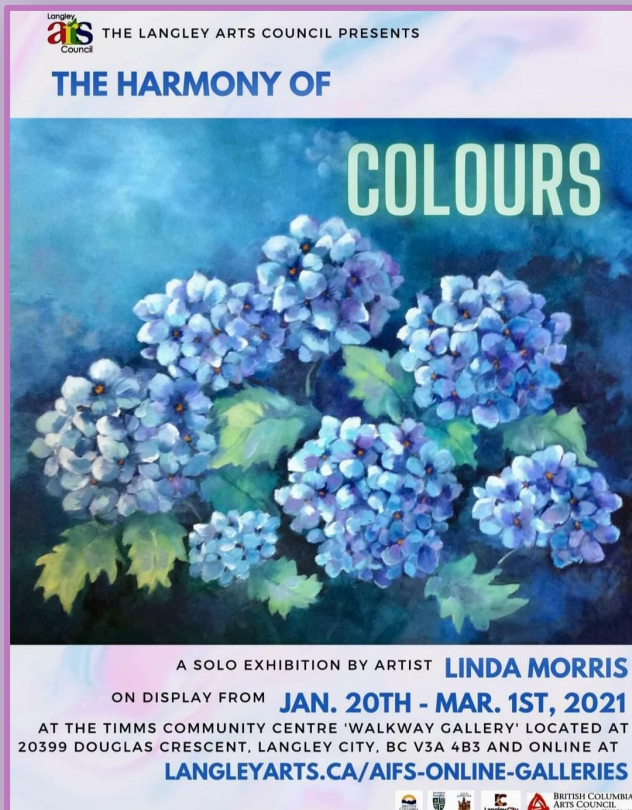
Member Sherron Fairbairn was pleased to see that all three of her submissions to the FCA's '10 Squared' exhibition have been accepted. The show runs from December 14 to 23.

Update: All three of Sherron's submissions to the 'Ten Squared' show were sold to two young collectors as they decorate their home. They moved from Chicago to Vancouver and are starting their home together. *"I'm honoured that they chose my work as a welcome to BC."*



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Congratulations and well done to everyone!



You can see SSWRAS member Linda Morris' solo exhibition at the Timms Community Centre

'Walkway Gallery' located at:
20399 Douglas Crescent, Langley City and online at:

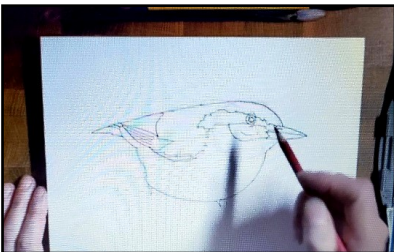
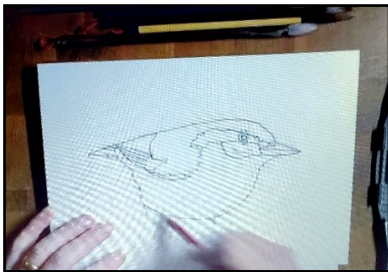
LANGLEYARTS.CA/AIFS-ONLINE-GALLERIES

The exhibition, 'The Harmony of Colours', runs from **January 20th to March 1st, 2021.**

Sketching and Painting a Bird in Watercolours with Ian De Hoog.



Our demo artist for January was SSWRAS member Ian De Hoog. He demonstrated how to paint in watercolour one of his favourite subjects—a bird. This one was a nuthatch.

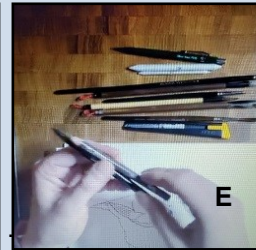
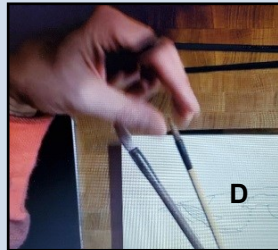
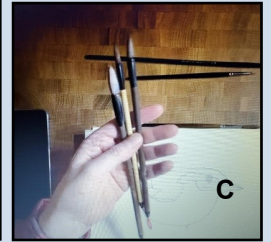
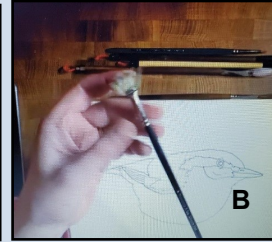
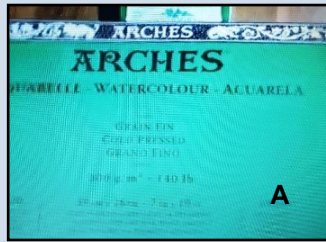


using a 2B pencil. He likes mechanical pencils with thin lead as they keep him from pressing too hard. He uses a kneadable eraser and blending stumps, and uses a watercolour pencil for the final lines.

To draw the bird he imagines it's body as an egg shape and it's head as a ball. He sets out the two shapes with faint gesture lines then connects the body shape to the head shape. Aligning the beak line and tail line.

He's not too bothered about the detail of the body at this point and he often doesn't paint the bird's legs and feet. "They're a bit too much like "sticks". The exceptions are herons. Ian is much more interested in the details of the

Ian admits that, for him, sketching a bird is not much different to painting a bird. He uses a limited amount of drawing



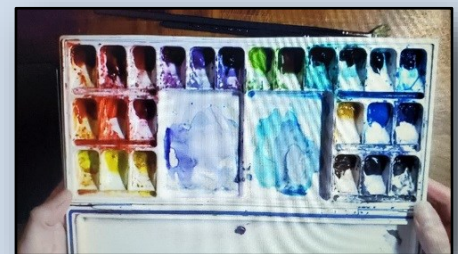
Ian uses a box cutter for cutting a page from the watercolour paper 'block' and for scratching on his painting to create texture.

Tools

- A Arches paper Cold Pressed, 140lbs
- B 1" wide hog hair fan brush.
- C Calligraphy style brushes, equivalent to No.8 and No.12 round in shape.
- D Small round synthetic brush, about no. 2
- E Albrecht Durer Walnut Brown Watercolour pencil and Conte a Paris pastel pencils Burnt Umber and Black for drawing.

Colours Used

- Hansa Yellow Medium
- Yellow Ochre
- Quinacridone Sienna
- Cobalt Blue
- Transparent Brown Oxide
- Joseph Z's Neutral Grey
- Lunar Black



Ian uses a split primary palette plus some earth colours. He uses lamp black for pupils of the bird's eyes.



face. These are always more important as the head is the focal point.

Ian then begins to pencil in the individual markings on the bird. This is

important as different species of small birds can look quite similar.

When he first begins a painting he says he's not bothered too much about shapes. He likes to begin all his bird paintings with the bird's eye. He just 'draws' the outline of the eye with black paint.

Ian then moves on to address values, shape, and texture. He paints in the values lightly with watercolour. He likes working on textured paper (see Tools). After he has painted in the eye he begins applying washes of yellow and Quinacridone Sienna mixed. The Quinacridone Sienna stays nice and bright. He then adds some Transparent Brown Oxide to the Quin Sienna/Yellow mix for the darker shadow on the underside of the bird's body. Ian doesn't use a container of water—he likes the thicker value of colour created without wetting the brush when he mixes.

Adding more value to the form, wet on dry, he uses a mixed neutral grey with Quin Sienna and transparent Brown Oxide. In some areas he uses a fan brush to add soft texture. He fills in the eye leaving a spot of white for the highlight. He then adds faint values to the colour of the beak breaking it up with some water. After drying with a hairdryer he adds Cobalt Blue on the top area of the beak. With a mix of Cobalt Blue and Turquoise to make it cooler, he adds more colour to the top of the head, wet on dry.

To darken the blue on the wing he uses a mix of Cobalt and the 'mud mix' on his palette. He again dabs with the fan brush, making quick little marks to add texture. He doesn't care if colours merge. The main feature is the head and at this point in the demo Ian is "happy with what is happening with the texture etc. on the rear of the bird."

He continues adding colour and value in various parts of the bird using the values and colours already mixed—he likes the oscillation between the blue and the

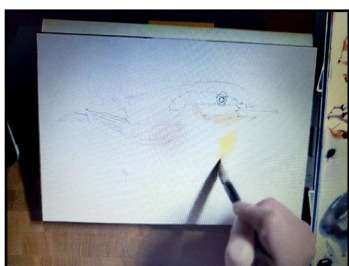
orange of the birds plumage. He now adds the 'catch light' in the bird's eye with a small brush. Ian does more drying to make sure the colour around the black 'mask' on the bird's face doesn't 'creep'. He uses his dark grey mix to fill in the 'mask'. At this point he uses no more water. He adds a touch of magenta to the grey, creating the most obvious contrast of colours in the detail on the face. Ian doesn't want the white area on the face to shine too much so a watery blue is applied over the white.

At the end of the demonstration Ian commented that there was more work to be done and that it needed some more attention. He would be using his 'gunk' colours, the word he uses for his mixes—"Cobalt Gunk" etc. He also mentioned that the colours would dry lighter than when wet and to keep that in mind when painting in watercolours.

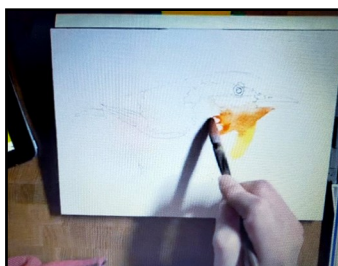
Thank you Ian for a fascinating demonstration. Your work is wonderful.



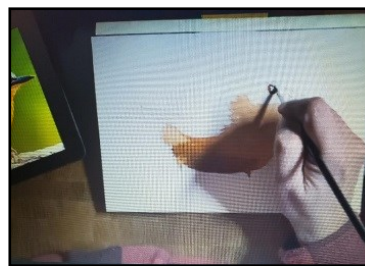
Ian's nuthatch at the end of his wonderful demonstration.



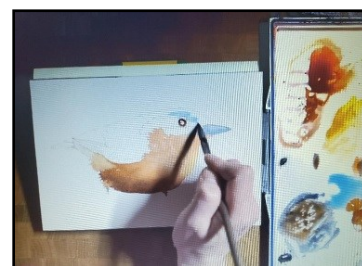
Applying cool yellow to underbody of the bird.



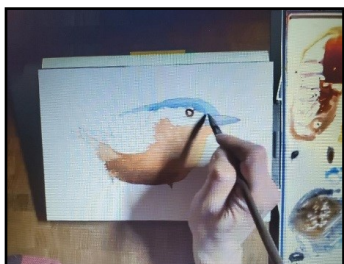
Laying in warm orange mix over the cool yellow



Ian 'drawing' the outline of the bird's eye with a fine brush.



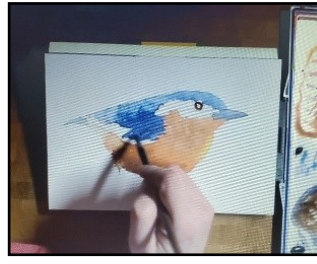
Adding light blue value to the bird's beak and head.



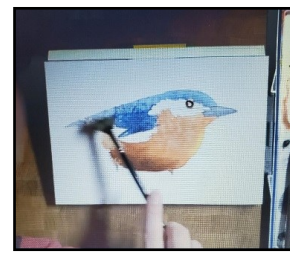
Adding a line of darker blue under light value to prepare for black 'mask'



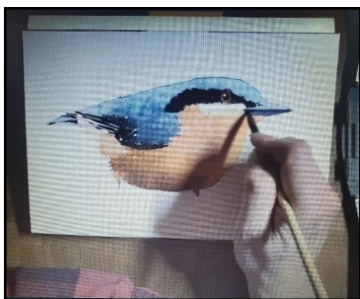
Extending blue along to the tail line



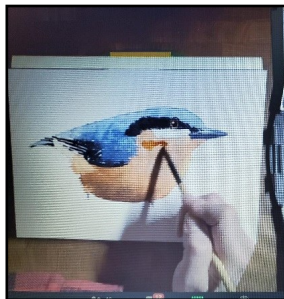
Filling in wing area with a darker mixed blue.



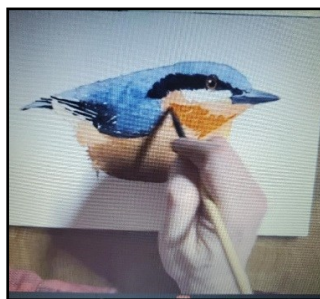
Dapping with a hog hair fan brush for texture.



Filling in dark grey mix for 'mask' area and underside of beak.



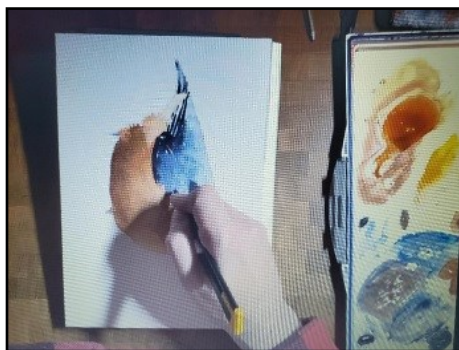
Brighter orange mix added for plumage colour and shading.



Orange mix is brought up under the beak and the white patch



The layers of colour blend to create the form of the bird's head.



Ian turns the painting sideways to apply texture with the box cutter. Small, light 'scratches' are added to the wing area.



One of Ian's finished works
www.iandehoog.com

Note: The quality of some of the photos is not as good as I would have wished but I was taking the photos on a computer with my phone. The result is that some pictures have wavy 'interference' lines.

I used to take lots of photos and had no problem finding good ones for my reports. Since our meetings have been moved onto ZOOM I have to choose the best of a bad lot.

Georgina Johnstone—Newsletter Producer and Editor

ARTISTS' NUTRITION FACTS

Serving Size:	1 Awesome Artist
Ingredient	% Daily Value
Money for art supplies	\$0.30
Desire for art supplies	300%
Dread the drawing the 2nd eye	300%
Painting while procrastinating	200%
Listening to music while creating	100%
Searching for clothes without stains	90%
Time spent staring at canvas	60%
Resisting urge to add more detail	55%
Hating work in progress	50%
Dipping paintbrush in coffee	40%
Searching for favourite paintbrush	30%
Wiping paint off phone	25%

WARNING:

Being asked for free art will result in serious side effects.

MAKING YOUR ART MAKES YOU
FEEL MORE ALIVE
BUT IT ALSO HAS THE
SAME EFFECT ON OTHERS.

~ NICHOLAS WILTON

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