

The first meeting of our 2021– 2022 session will be on September 13th.

Our demo artist will be Catherine Sheppard.



“Drawing and painting have always been a big part of my life ever since I was young. My teachers recognized my art ability and told me that I would become an artist one day.

I spent many hours drawing, viewing books and magazines that had photos and illustrations. I have

taken a handful of workshops and art classes, but for the most part, I am self-taught.

I love to capture my own original images, so I go out on sunny days with camera in hand to photograph my subject matter. Hoping to capture something that inspires me to create on paper with pastels to share with my

viewer. As I have such a love of nature, I like to especially photograph birds and animals. I find it a challenge to capture the intricacies of colour, texture and form.

I find great satisfaction in the hunt for interesting subject matter which takes me to many wildlife habitats, heritage parks, zoos and wildlife parks. I especially like to use pastel as my medium of choice due to the pure pigment value it holds.”



CHERRIES



LISIANTHUS



BEJEWELLED TEACUPS



SUMMER ROSES

Welcome Back Everyone!

We hope that you managed to stay well over the summer. It has been a strange time—high temperatures, smoke and Covid.

A quick reminder:- if you haven't already renewed your membership you have until September 13th to do so. You can renew on our website.

This will be my last newsletter and we have a new newsletter editor—Caroline Baasch. Thank you Caroline, for stepping up!

I will be helping Caroline for the next few editions but as she has had some graphic design experience I'm sure she will be able to pick things up fast.

Caroline is a painter and creates wonderfully striking floral paintings—some of them very large. She has also created a line of scarves, tote bags, cushion covers and other home décor items.

catherinesheppard.com

SSWRAS EXECUTIVE AND COMMITTEE CHAIRS

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|--|--|-------------------------------|
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| Thursday Night Classes Coordinator | ? | |
| | Charlene Cumberland | thursdayclasses@artsociety.ca |
| Thursday Night Monitors (Non-elected) | Pat Wolczuk, Tracy Suzuki, Nancy Grigsby | |
| Open Juried Show Coordinator | ? | |
| Historian | Pat Vickers | |
| Paint-Out Retreat Coordinator | Alyson Thorpe (Non-elected position: Nancy Grigsby, Assist.) | |
| The Sheila Leeder | | |
| Memorial Art Challenge | Sarah Dolling | |
| Members-at-Large | Adam Lipschultz, Violet Smythe, June Bloye, Karen Huckell, Pamela Orth, Sarah Dolling. | |
| A/V Team Coordinator | Dan Strathdee, Dennis Boos | |
| 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: | Lynne Adams & 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. | |

*To look at something as though we had never seen it before
requires great courage. ~ Henri Matisse*

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



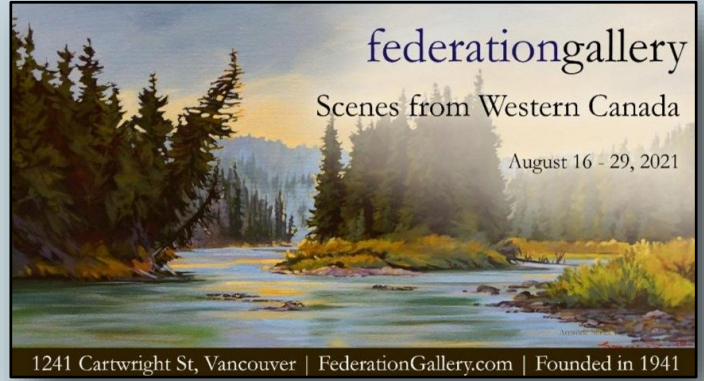
MANNING PARK GOLD ●
12" x 12"
Catherine Robertson

Catherine came home from a week in Campbell River, visiting friends, to the announcement that her painting 'Manning Park gold' was awarded an Honourable Mention in the Federation of Canadian Artists exhibition, 'Scenes from Western Canada'. The show ran until August 29 at the gallery on Granville Island. It was also sold from the gallery.



FEDERATION OF CANADIAN ARTISTS

Our President Peter Klemm also had a painting in the 'Scenes from Western Canada' show.



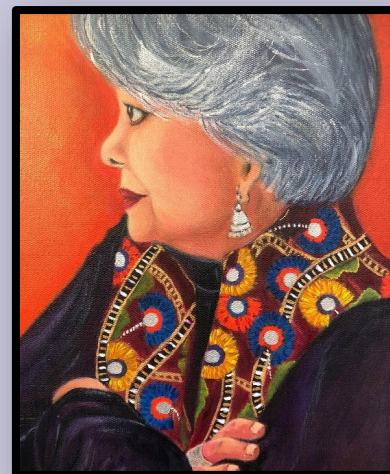
Scenes from Western Canada is a visual celebration of Canada's west coast, and showcases all styles and subject matter that is quintessentially Canadian. Think dense forests, mountain ranges, driftwood and lakeside views, wildlife, city streets and the people who inhabit these beautiful landscapes.



WHITE ROCK PIER
10" x 30"
Oil on canvas
Peter Klemm



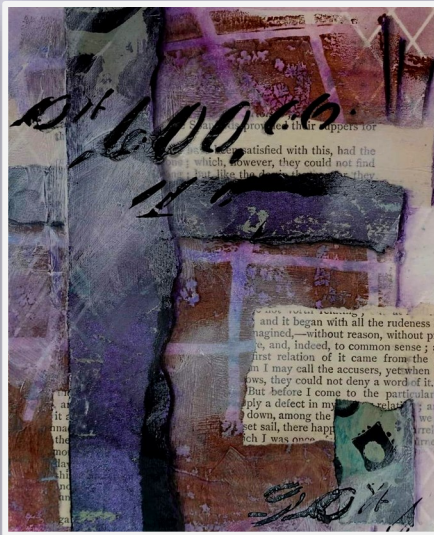
SSWRAS member Susan Perez had a showing of some of her art at the White Rock Library Art Walk. The exhibition ran from August 3rd to August 31st.



SELF PORTRAIT
Susan Perez

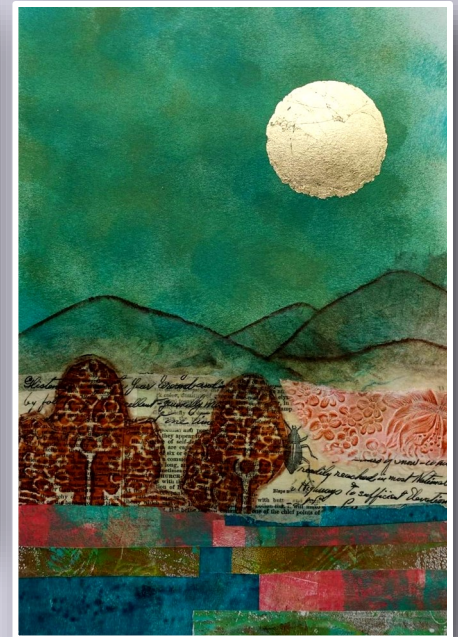


THIRD TIME'S A CHARM
Mat/frame size
10.5" w X 14.25" h
Nancy Marentette-Grigsby

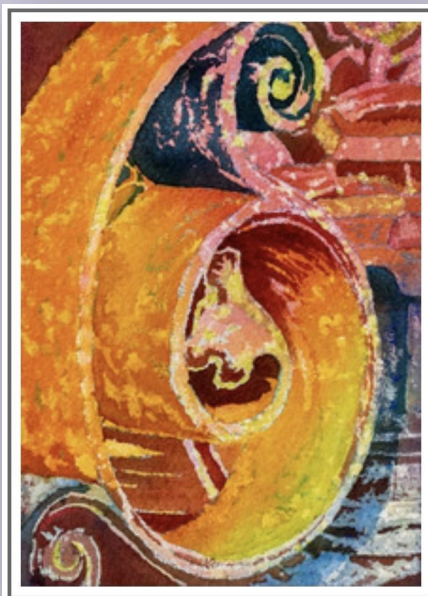


CALCULATED RISK
Mat/frame size 7" w x 8.25" h
Nancy Marentette-Grigsby

SSWRAS member Nancy Grigsby has been working on a series of collages. The collages contain scraps of printed papers, stamping, calligraphy, torn pieces of various coloured papers and other techniques.



MIDNIGHT AT THE OASIS
Approx. 9" w x 13" h
Using a technique idea from Liz Walker's May workshop.
Nancy Marentette-Grigsby



CORINTHIAN 1
14" X 11"
Watercolour on Paper.
Audrey Bakewell



FEDERATION OF CANADIAN ARTISTS

SSWRAS member Audrey Bakewell's painting 'Corinthian 1' has been accepted into the Federation of Canadian Artists' show 'Shape and Form 2021'. The show runs from August 30 to Sept 17

"Only when one no longer knows what they are doing, does the painter do good things"

~ Edgar Degas

"A simple line painted with the brush can to freedom and happiness".

~ Joan Miro

MARIE BRACQUEMOND, LITTLE KNOWN WOMAN IMPRESSIONIST



She was born Marie Anne Caroline Quivoron on 1 December 1840 near Brest, Brittany. She did not enjoy the same upbringing or career as the other well-known female Impressionists – Cassatt, Morisot, Gonzalès. She was the child of an unhappy arranged marriage. Her mother, pursued her life with Émile Langlois, and thereafter they led an unsettled existence,

moving many times before settling in Étampes, south of Paris. She had one sister, Louise, born in 1849 while her family lived near Ussel in the ancient abbey Notre-Dame de Bonnaigue.

Marie began lessons in painting in her teens under the instruction of M. Auguste Vassor, "an old painter who now restored paintings and gave lessons to the young women of the town". She progressed to such an extent that in 1857 she submitted a painting of her mother, sister and old teacher to the Salon which was accepted. She was then introduced to the painter Ingres who advised her and introduced her to two of his students, Flandrin and Signol.



The artist's son and sister in the garden at Sevres
1890

The critic Philippe Burty referred to her as "one of the most intelligent pupils in Ingres' studio". As a student in Ingres' private Parisian studio, she wrote that, "The severity of Monsieur Ingres frightened me ... because he doubted the courage and perseverance of a woman in the field of painting ... He would assign to them only the painting of flowers, of fruits, of still lives, portraits and genre scenes."

She later left Ingres' studio and began receiving commissions for her work, including one from the court of Empress Eugenie for a painting of Cervantes in prison. This evidently pleased, because she was then asked by the Count de Nieuwerkerke, the director-general of French museums, to make important copies in the Louvre.

It was while she was copying Old Masters in the Louvre that she met Félix Bracquemond, who fell in love with her. His friend, the critic Eugène Montrosier, arranged an introduction and from then on she and Félix were inseparable. They were engaged for two years before they married in 1869, despite her mother's opposition. In 1870, they had their only child, Pierre. Because of the scarcity of good medical care during the War of 1870 and the Paris Commune, Bracquemond's already delicate health deteriorated after her son's birth.

Félix and Marie Bracquemond worked together at the Haviland studio at Auteuil where her husband had become artistic director. She designed plates for dinner services and executed large Faience tile panels depicting

the muses, which were shown at the Universal Exhibition of 1878.

She began having paintings accepted for the Salon on a regular basis from 1864. As she found the medium constraining, her husband's efforts to teach her etching were only a qualified success.

She nevertheless produced nine etchings that were shown at the second exhibition of the Society of Painter-Etchers at the Galeries Durand-Ruel in 1890. Her husband introduced her to new media and to the artists he admired, as well as older masters such as Chardin. She was especially attracted to the Belgian painter Alfred Stevens.

Between 1887 and 1890, under the influence of the Impressionists, Bracquemond's style began to change. Her canvases grew larger and her colours intensified. She moved out of doors (part of a movement that came to be known as *plein air*), and to her husband's disgust, Monet and Degas became her mentors.

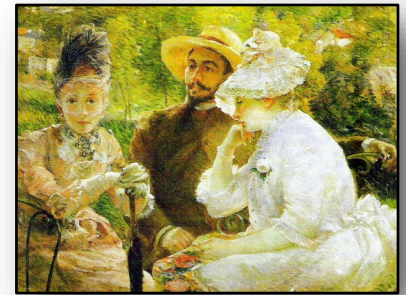
Many of her best-known works were painted outdoors, especially in her garden at Sèvres. One of her last paintings was *The Artist's Son and Sister in the Garden at Sèvres*. Bracquemond participated in the Impressionist exhibitions of 1879, 1880, and 1886. In 1879 and 1880, some of her drawings were published in *La Vie Moderne*. In 1881, she exhibited five works at the Dudley Gallery in London.

In 1886, Félix Bracquemond met Gauguin through Sisley and brought the impoverished artist home. Gauguin had a decisive influence on Marie Bracquemond and, in particular, he taught her how to prepare her canvas in order to achieve the intense tones she now desired.

Unlike many of her Impressionist contemporaries, Bracquemond spent a great deal of effort planning her pieces. Even though many of her works have a spontaneous feel, she prepared in a traditional way through sketches and drawings. Although she was overshadowed by her well-known husband, the work of the reclusive Marie Bracquemond is considered to have been closer to the ideals of Impressionism. According to their son Pierre, Félix Bracquemond was often resentful of his wife, brusquely rejecting her critique of his work, and refusing to show her paintings to visitors. In 1890, Marie Bracquemond, worn out by the continual household friction and discouraged by lack of interest in her work, abandoned her painting except for a few private works.

She remained a staunch defender of Impressionism throughout her life, even when she was not actively painting. In defense of the style to one of her husband's many attacks on her art, she said, "Impressionism has produced ... not only a new, but a very useful way of looking at things. It is as though all at once a window opens and the sun and air enter your house in torrents."

She died in Paris on January 17, 1916.



IN THE GARDEN
AT SÈVRES
1890

Plein Air Fun



**“Our Plein Air group spent an amazing day painting in the wonderful Sendall Gardens in Langley.”
~ Sheryl Walker,
Plein Air Coordinator**



“A perfect morning for our plein air artists at Festina Lente Estate Winery in Langley.

Exciting moment—the first (nervous) horse, rescued from the smoke and fire in the Okanagan, arrives, and more to come!

We enjoyed the horses, chickens, hot coffee, and of course, HONEY WINE!” ~ Sheryl Walker, Plein Air Coordinator



Watercolour Painting Outdoors With Jess Rice

“Today’s class is about painting flowers.”



“Wow! What a fun day in our backyard studio! So proud of these artists!!!”

~ Jess Rice

The Unique Ways of Watercolour

What watercolour offers—as does no other medium—is the unique interplay of the quick dissolution of pigment in water spreading over sparkling white water colour paper. This interplay creates wonders. Not only does it behave differently with different artists, with no artist painting like anyone else, but it differs with each brushstroke. Each time the artist dips his brush into pigment he is making a highly personal statement that is never duplicated.

The true watercolourist appreciates this opportunity and cherishes the challenge. For him/her the unique qualities of watercolour are the basic instruments of self-expression. The more he/she understands and uses these qualities, the richer the work becomes, since there is no limit to the explorations.

White Paper

Most important is the paper itself. Its white clarity and its frequent beauty of texture are always present to combine with the artist's own contribution, the application of colour and everything else he/she does on the paper's surface. The paper's natural qualities are there to be considered, used, and never neglected. Its whiteness increases the brilliance and sparkle of pigment and can dominate a design by its glow. It can also be used by itself to offer a white element as part of the colour put down by the artist.

Paint Transparency

An astonishing range of tonal values, both subtle and intense, comes alive in the clear transparency that watercolour on white paper creates. The tones appear as through stained glass, creating depths that are luminous and never opaque.

Fluidity

The free-flowing movement of watercolour pigment is without doubt the most distinctive quality of the medium. Paint runs or spreads swiftly, sometimes unpredictably, which is largely responsible for those ethereal and mystical qualities, those outbursts of lyrical feeling and poetic effects. This fluidity aids the artist in creating illusions of endless space, which adds to the feeling of freedom, and can be either a trusted or treacherous servant. Its mastery marks the competence that the watercolourist has attained.

“Watercolor Bold & Free”
~ *Lawrence Goldsmith*

Gradation

Watercolour allows for a smooth, sensitive progression of colour tones and values, blending and slowly changing as they build toward the high points of a painting. These gradations accelerate movement and store up force. They relate one shape to another and give character to the shapes themselves. They form thrusts of fluidity that emphasize the push—pull action of the various picture planes. Gradation also makes possible subtle diminution or strengthening of a passage in a single colour or a facile blending of two or more colours, which is another unique aspect of watercolour. Gradation enlarges and enlivens the capabilities of colour far beyond what it can do without gradation. Watercolourists exploit it intuitively, and some are perhaps unaware that their use of gradation is what gives them the most pleasure from colour and makes colour so captivating.



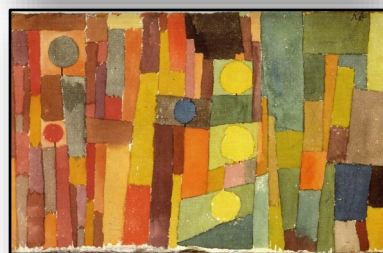
“Colour has taken possession of me,” Paul Klee wrote in his journal after visiting North Africa where he worked on a series of watercolours. “I don't have to strain after it any more. Colour has conquered me for always. I know that. That is the meaning of this fortunate hour: I and colour are one. I am the painter.”

Staining

The effects of colour can be heightened by partial lifting of colour, with the use of tissue, sponge, or damp brush. This leaves a haze of colour that pervades rather than insists. Other colours can be laid over or adjacent to the stain, and they too can be lifted.



MOTIF AND RHYTHM
Paul Klee



SPONTANEITY
Paul Klee

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