



Thursday Night Classes for Members Only

Registration for these evening classes will open on October 25th. Registration can be done at a meeting, sign up sheets are provided, or by email. You must provide in both instances your name, phone number and email address. Incomplete registrations will not be accepted. If you have questions please contact Violet Smythe, Workshop Coordinator at workshopchair@artsociety.ca

Line up for 2018 is as follows-

Jan 4, 11, 18, 25 and Feb 1

Bring your gear and let's paint! with Bob McMurray (oil/acrylic)

Feb 8, 15, 22 and March 1, 8 & 15

Confident Watercolour—Prepare then Paint with Ian de Hoog (Watercolour)

March 22, 29 and April 5, 12, & 19

Using a Limited Palette—Acrylics with Georgina Johnstone (Acrylics only)

April 26 and May 3, 10, 17, 24 & 31

Make Your Colours Glow with Catherine Robertson (acrylic/oil)

June 7, 14, 21, 28 and July 5 & 12

Artistry of the Flat Brush with Violet Smythe (Watercolour)

July 19, 26 and August 2, 9, 16 & 23

Figurative Oil Painting for Beginners and Intermediates with Amy J. Dyck (oil)

Sept 6, 13, 20, 27 and Oct. 4 & 11

Colour Pencil Techniques with Catherine Robertson (colour pencil)

Oct 18, 25 and Nov 1, 8, 15 & 2

Elements and Principles of Design (and how to implement them while designing the image space) with Hazel Breikreutz (acrylic/oil —some experience is needed)

South Surrey White Rock Art Society Thursday Night Classes are Free BUT with Limited Enrollment!

Thursday night is our painting and fun nights. Come join us and learn! The classes are open to members only and are FREE!

Classes are Thursdays evenings from 6:30 p.m. to 9:00 p.m. at the South Surrey Recreation and Arts Centre, Visual Arts Room, 14601 20th Avenue, Surrey.

Attendees are expected to

- *Arrive at **6:15 pm** to help set up and get yourself set up and ready for class.*
- *Refrain from wearing any scented products like perfume, cologne/aftershave, scented hand creams, etc. as many people have sensitives to these products in the class or at our monthly meetings (please save those for your date nights!).*
- *Assist with the take down at the end of the class*
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For all Thursday night classes, you must pre-register. This can be done in one of two ways –

by email at workshopchair@artsociety.ca providing the following information

Name / Phone number / Email address / Class Name / Class Dates

OR by signing up at the meeting and providing your Name, email and phone number

Thursday evening classes are **NOT** run on a drop-in basis. Those that sign up for these classes are expected to attend each of the nights the class is offered. Once you have signed up please make note of the class(es) you have signed up for. A reminder email will go out in advance of the class BUT please be sure to make note of all the classes you sign up for.

Please familiarize yourself with the society's refund policy and review the workshop/classroom courtesies posted the website

If, after you have signed up for the classes you find that you can not attend please notify the workshop chair as soon as possible so that someone on the waitlist or another member can take advantage of this wonderful learning opportunity offered to the SSWR Art Society members.

Please Note: If the course is full please submit your name to be added to the wait list. If a spot becomes available you will be notified.

If you have ANY questions or have to cancel please contact the Workshop Chair, Violet Smythe at workshopchair@artsociety.ca and not the instructor. Thank you!

Jan 4, 11, 18, 25 and Feb 1, 2018

Bring your gear and let's paint! with [Robert H McMurray, AFCA, FCA](#)

Working in oils or acrylics from photo reference, we'll explore the process of starting and finishing a painting. Do you need everything that's in the photo? Can you improve on composition? What should you leave out or change? Develop a full range of values? When to stop? How do you finish?

My objective is to work with each artist, individually, on their process to develop their artwork. As well as making the one-on-one rounds and spending time with each person I'll start a demo painting to show my process and hope to develop it over the course of the evening(s).

I encourage you to try my process and palette but we'll work with yours if you prefer

Using my process we'll work with a limited palette (six pigments plus white) that will provide a full range of colours and contrasts – a simple process.

Basic Pigments (acrylics or oils):

Titanium White

Yellow Light Hansa or Cadmium Lemon t1 c1

Cadmium Orange t2 c2

Alizarin Crimson Permanent t1 c3

Dioxazine Purple or Ultramarine Violet t2 c1

Ultramarine Blue or Phthalo Blue t1 c2

Phthalo Green or Jenkins Green t2 c3

(Sap Green Permanent – for me and my colour problem)

This palette contains two triads (t1 and t2) and three sets of complementaries (c1, c2 and c3)

In oils, I use an Alkyd Gel Medium (Stevenson) mixed with the oil paints to accelerate drying time. I also use Gamblin Galkyd 50/50 with Stevenson Odorless Mineral Spirits (in a lidded palette cup) as a glazing medium.

In acrylics I use a mixture of regular and Open (slow-drying) paints depending on the environment where I am working. Also, I use a Stevenson Sta-Wet palette to prolong the usability of the acrylic paints, particularly usefull for plein aire work.

Toning Canvass (golden fluid acrylics) diluted partially with water:

Quinacridone/Nickel Azo Gold, or Turquoise (phthalo), or Quinacridone Crimson

Varnish – Golden Polymer Varnish with UVLS (Gloss) or any UV gloss

Note – with acrylics I use a Masterson Sta-Wet palette



Feb 8, 15, 22 and March 1, 8 & 15, 2018

Confident Watercolour—Prepare then Paint with Ian de Hoog (Watercolour)

“Chance favours only the prepared mind” - Louis Pasteur

Sudden flashes of insight don't just happen— they are the products of preparation. Preparation, therefore, is the key to success in watercolour.

Over six sessions we will look at subject selection, composition, sketching/perspective, colour theory and of course painting in watercolour. The goal is to set you up for success! Watercolour rarely rewards the painter who just squirts out a little paint and starts sloshing it around the paper. For a medium that is so fluid and organic I have spent a lot of time feeling tight and rigid when using watercolor. It was only when I started to work before painting that I began to feel more freedom.

Materials

The following is a list of what I currently use. **You do not need all of the paints that I have!!** The palette is an expansion of what began as a split primary palette. I have marked the paints I use most often with (***) . All paints are by Daniel Smith with the exception of the Cobalt Violet. I have included the pigment number for the single pigment paints. Please check your tubes, you may already have the colour I am suggesting!!

Paints

- Hansa Yellow Medium (PY97) ***
- Quinacridone Gold (PO49) ***
- Geothite (PY43)
- Raw Umber (PBr7)
- Quinacridone Rose (PV19) ***
- Pyrrol Scarlet (PR255) ***
- Indian Red (PR101)
- Pyrrol Crimson (PR264)
- Phthalo Blue GS (PB15:3) ***
- Ultramarine Blue (PB29) ***
- Cerulean Blue Chromium (PB36) ***
- Indanthrone Blue (PB60)
- Phthalo Green BS (PG7)
- Undersea Green (premix)
- Sap Green (premix) ***
- Perylene Green (PBk31)

Biography

Ian de Hoog is a Canadian painter living in Surrey, BC, Canada. He paints original art in studio and on location, and his mediums are watercolour, acrylic, and photography.

Ian's subjects are urban, rural and landscape with a focus on concept, composition and colour.

Artist's Statement

Landscapes are the main subjects of my artwork. The landscapes that I paint and draw I live in, I walk through, I visit often, and they are part of my mind and imagination. Robert Macfarlane has written: “We have come increasingly to forget that our minds are shaped by the bodily experience of being in the world—its spaces, textures, sounds, smells and habits—as well as by genetic traits we inherit and ideologies we absorb. A constant and formidably defining exchange occurs between the physical forms of the world around us, and the cast of our inner world of imagination.” My landscapes are a re-creation, a remembrance, and a reflection of the exchange cited by Macfarlane. I also try to stay cognizant of the act of drawing or painting as well, clearly conscious that I am creating an illusion that can elicit a deeper meaning.

<http://www.iandehoog.com/>



Feb 8, 15, 22 and March 1, 8 & 15

Confident Watercolour—Prepare then Paint with Ian de Hoog (Watercolour)

Supplies continued...

- Buff Titanium (PW6:1)
- Burnt Sienna (PBr7) ***
- Burnt Umber (PBr7)
- Payne's Grey (premix) ***
- Green Gold (premix)
- Cobalt Teal Blue (PG50)
- Pyrrol Orange (PO73)
- Cobalt Violet (PV14) (this is by M. Graham)

Brushes

Mop #14

Round size #12, #8

Flat - ¾"

Rigger size #4

Paper

Arches 140 lbs cold press or rough - try to work on a quarter sheet (11 x 15) and have at least one per class

I also use Opus Finest but they unfortunately don't have a rough surface

Additional

Small sketchbook

2B or 4B pencil

Corrugated plastic panel 12 x 18 inches or similar

Masking tape

Paper towel

Small spray bottle

Cellulose sponge

March 22, 29 and April 5, 12, & 19

Using a Limited Palette—Acrylics with Georgina Johnstone (Acrylics only)



“If you’re anything like me you have bought dozens of paint colours because you were enchanted with the colour, and you had every intention to use them at some point. The problem is that having all those colours available can get very confusing. Don’t get me wrong. I love colour but having 14 different blues and 12 shades of yellow makes it hard to match that one particular green that you really liked and want to use again. After wasting time and paint on numerous occasions I decided to organize and use just a handful of colours—a warm and cool version of the 3 primaries. I still have all those others waiting on the sidelines if I want to invite them as ‘guests’.”

Using a limited palette simplifies things and it also challenges us to make the most of the few palette colours we now have available. We have to think about colour differently—how can we mix the right dark green for the evergreens in shadow and also a fresh spring green for the grasses in the sunlight if we only have 2 blues and 2 yellows? That’s where understanding the temperature of colour comes in. Understanding the magic of complimentary colours is important too. Once you have established your limited palette it will become part of your style. People will be able to recognize your paintings because of the colours you use. This helps if they are looking to buy your work.”

In these classes I will be presenting the advantages of using a limited palette of colours. Some of the subjects covered will be:

- **Mixing neutrals.**
- **Mixing a range of interesting greys.**
- **Recognizing colour temperature. Without blinding you with science I’ll talk about warm and cool colours and how to make use of them.**
- **Glazing**
- **Protecting your finished painting.**
- **And whatever else comes up!**

In addition to demos at the beginning of each class I will be available to give one-on-one help with your painting during the class. There may also be some loosening –up exercises !

Oh, and we will have fun!

SUPPLY LIST

March 22, 29 and April 5, 12, & 19

Using a Limited Palette with Acrylics with Georgina Johnstone

PAINTS:

My limited palette: Warm and cool versions of the 3 primary colours.

Warm Yellow, Cool Yellow, Warm Red, Cool Red
Warm Blue, Cool Blue, Titanium White

I also invite a few 'guest colours':

Payne's Grey
Hooker's Green
Cadmium Orange
Dioxazine Purple

(Bring all the yellows, reds and blues that you have. We will sort them in class.)

BRUSHES:

Make sure you have brushes designed for use with acrylic paint—man-made fibre. No natural or hogs' hair brushes, especially not watercolour brushes. Acrylic paint will ruin them. Using specific acrylic brushes allows the paint to slide off easily onto the canvas. Hogs' hair brushes are especially frustrating to use and you won't enjoy the process of painting. Make sure you have some larger brushes too.

CANVAS:

16" x 20" or any size you like. Also bring your photos for reference. Subject is your choice.

WATER CONTAINER:

Make sure you bring a **good-sized** water container. You need plenty of water when using acrylics. Check out thrift stores and dollar stores for Tupperware-type containers, square or round. Large yoghurt tubs (the square kind) are good too. You will need a water spritzer too to mist your paints occasionally.

PALETTE:

Bring a good-sized palette. We will be using a lot of paint so you need plenty of room on your palette! If you're able the large size of the Stay-Wet palette is worth the investment. It can keep your paint workable for days and sometimes weeks. It has a snap on lid which keeps your acrylic paints from drying out. A large dinner plate or cookie sheet works too.

PAPER TOWEL OR BLUE SHOP TOWEL:

Shop towel is available at Home Depot and Canadian Tire. I prefer it to paper towel as it is stronger and reusable.

COLOUR WHEEL: If you have one.

April 26 and May 3, 10, 17, 24 & 31
Make Your Colours Glow with
Catherine Robertson (acrylic/oil)

Exciting and dramatic colour effects, along with subtle temperature and value changes, are explored in this class.

The artist who loves the quietness, yet richness, of neutrals and is interested in the very important role they can play in your work, along with the warmth and joyfulness of brilliant colour, should find this exploration both fun and useful.'

- Supply list: - Paints, - either acrylics or oils.
- the primaries and any other colours you adore.
 - Titanium White and - Cobalt Black if (acrylics)
 - Ivory Black if (oils).
 - Brushes - your favourites, approx. 1/2" to 1 1/2".
 - one 'round' detail brush.
 - paper peel palette for mixing.
 - water container for acrylics.
 - Low-odour paint-thinner container for oils.
 - sketch pad, pencil or black felt-pen for 'thumbnails and note-taking.
 - paper towels or rags
 - *** Please bring a favourite, simple, photo or sketch to paint !

Biography:

Years of living and playing in our beautiful B.C. coastal waterways and mountain forests are the reason that the main themes for Catherine's meticulous drawings and colourful paintings are natural habitats and creatures that live there. Trees, mountains, water, skies, birds, waterfowl, wild meadows, wildflowers, etc. are among the jewels she loves to draw, paint and teach.

A practicing, professional artist, her works are collected in many private and corporate collections. She is a member of the CPSA, FCA, Oil Painters of America and an Honorary Member of the Drawing Society of Canada. Her work has won many awards and she is a well-known and popular art instructor for over 30 years in Vancouver and in White Rock, BC, where she lives and works.





June 7, 14, 21, 28 and July 5 & 12

Artistry of the Flat Brush with Violet Smythe

Watercolour sessions—for Beginner or Intermediate

In these classes 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 your favourite garden flowers like Fuchsia, Coneflowers, Daisies, Iris, Lily, Clematis, Daffodils, Tulips and Pussy Willow - just to name a few!

Use these beautiful creations to embellish your journals or adorn a special card or postcard for a special someone!

In 2000, Violet was introduced to the Westcoast Calligraphy Society and is still an active member. Over the years her association with WCS not only opened and promoted opportunities to explore the art of calligraphy but was the catalyst for a number of art related endeavours. It was the start of her art education, learning watercolour, acrylic painting, life drawing and mixed media from accomplished art instructors. And the learning never ends... she is currently studying oil painting in an atelier group lead by Lalita Hamill.

She especially loves to paint flowers and landscapes. She also loves to journal, documenting and sketching highlights of all her travels at home and abroad.

She has taught classes since 2009 for various calligraphy guilds within Canada and abroad, for the Westcoast Odyssey of Letters conference and local Community Centres in Vancouver and Richmond.

Many of her works have been included in juried exhibitions at various venues in the Greater Vancouver Area. A number of her watercolours and acrylic pieces can be found in private collections.

Supplies to bring:

½” flat brush (preferred brush = J Heinz 850 Series – Synthetic Sable)

Optional ¼” J Heinz 850 Series

These can be purchased through Opus or Island Blue Print Co. Ltd. in Victoria , BC

Watercolour paints and palette, water container, paper towels

Series 400 Strathmore sketch book, 9 x 12

Optional:

Strathmore watercolour cards or like material

CP 90# watercolour paper (pads work well) or other watercolour paper you may have on hand

All other materials will be supplied by the instructor.

Artist statement:

“I love to create! It’s one of my passions and it brings me so much joy. I have always dabbled in art but in 2000, after joining WCS, I started my art studies not only in calligraphy but acrylics, decorative painting, watercolour, mixed media, collage and classical and life drawing. I have had the opportunity to study under many gifted and talented teachers as well as some world renowned instructors. I love to teach and share my passion with others.”

<http://vsmythedesign.blogspot.ca/>

July 19, 26 and August 2, 9, 16 & 23
Figurative Oil Painting for Beginners and Intermediates with Amy J. Dyck (oil)

Figurative Oil painting for (beginner to intermediate painters)

Prerequisite: basic drawing skills

The human figure has inspired artists to express it's inherent beauty, emotion, and drama, for as long as we have been making marks on cave walls, but can also be some of the most difficult objects to render realistically and beautifully.

Come join us as we deepen our ability to render the full figure skillfully with oils! Using photographic references (yours or mine), and artist demonstrations as a guide, we will work through the steps of the *indirect* method of painting by creating a basic under-painting first (with an emphasis on gesture, shapes, and values) and then layering on top with increasing degrees of complexity (looking for realistic skin tones, rounding forms, unity).

As we work through the process, we will touch on subjects like basic anatomy and planes of the body, colour theory, triangulation, specific oil painting techniques and guidelines, etc. Bring your questions!

Artists can expect to work on 1-2 paintings over the 6 weeks (depending on speed and knowledge) but please come with the expectation to learn and try new things, not to create a finished piece of art. Handouts will be provided.

Supply List to follow.



Artist Statement

I paint to stir up from below the surface of our shared existence that which is profoundly human and deeply meaningful. The human form is an incredible muse, and I visit it frequently in my work because of it's rich beauty, intense challenge, and deep capacity for expression and nuance. Any subject, though, that may facilitate a deeper knowing and acceptance of ourselves and each other may find a place in my work.

Beauty is a powerful force that I work to harness through technical skill, meaningful subject matter, and strong compositions. Oil paint and drawing mediums, having been favored by the masters for centuries, are very old and beautiful mediums, and currently best support this process for me.

About the Artist

Based in the Fraser Valley of British Columbia, Canada, Amy J. Dyck's work tends to be representational, yet not traditional, emotive and sensitive, while reflecting her curiosity in the human internal landscape. Using mainly oils and drawing mediums, and pulling from anatomical studies and visual research, her work is influenced by old and new masters and is always evolving.

Amy actively teaches both adults and children on a large range of topics including drawing from life, encaustic painting, plein air, drawing/seeing skills, charcoal and graphite, oils, among others.

<http://amyjdyck.com/>

July 19, 26 and August 2, 9, 16 & 23

Figurative Oil Painting for Beginners and Intermediates with Amy J. Dyck (oil)

Supply List

- Odorless Mineral Spirits (Gamblin's Gamsol is the best and safest)
- Linseed oil

(you can split the bottle of Odorless Mineral Spirits and the Linseed Oil with a few friends if you want to save a few bucks, you won't need much)

- Oil Paint
- Titanium white or Flake White replacement
- Burnt sienna
- Cadmium red light
- Alizarin crimson permanent
- Yellow ochre
- Cadmium yellow medium
- Ultramarine blue
- Cerulean blue
- Burnt umber
- Raw umber

- Hog's Bristle Brushes, in a variety of sizes, approximately 2 small, 2 medium, 2 large. I like filberts/rounds.
- palette - disposable paper pallets are great for workshops.
- easel
- 2-3 surfaces to paint on, 16x20 or 18x24" in size, prepared and ready to paint on.
- Paper towel
- a small jar WITH A LID to hold medium mixture
- a medium jar WITH A LID or brush washing jar for cleaning brushes.
- a palette knife for mixing paint, whatever size and shape works best for you
- Optional: gloves to keep paint off skin
- Optional: smock / apron

Sept 6, 13, 20, 27 and Oct. 4 & 11
Colour Pencil Techniques with Catherine Robertson
(colour pencil)

Start drawing confidently and beautifully in colour pencil with lessons from artist and instructor Catherine Robertson. Learn to choose the perfect materials for your skill level, budget and preferred subject matter. Learn about blending, how to add amazing textures and details. Move on to drawing a still life from objects you bring to class or from your reference photos using techniques for underpainting, drawing shadows, creating atmospheric backgrounds and more.

Supplies

1 box Prismacolour Coloured Pencils, any size, OR a selection of individual, 'your-choice', colours which will include

#938 White, #935 Black, #916 Canary Yellow,

#922 Poppy Red, and #901 Indigo Blue.

1 pad of Artist Quality drawing paper, e.g. Stonehenge, Strathmore or similar quality.

1 soft pencil eraser

1 roll of painters' tape (lifts colour)

ruler (optional)

1 or 2 black ink Micron drawing pens, (NOT ballpoints), # 5 and # 8.

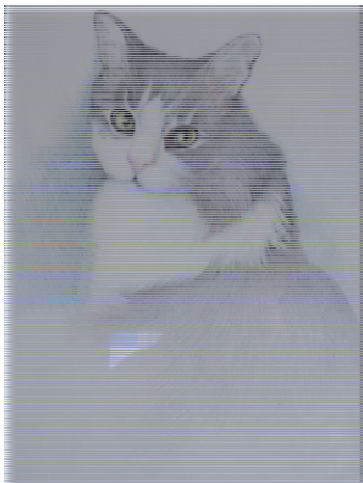
1 black Sharpie felt pen, wide, wedge nib.

Please bring a photograph, drawing or object to class to draw. Something you can't wait to draw !

Biography:

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A practicing, professional artist, her works are collected in many private and corporate collections. She is a member of the CPSA, FCA, Oil Painters of America and an Honorary Member of the Drawing Society of Canada. Her work has won many awards and she is a well-known and popular art instructor for over 30 years in Vancouver and in White Rock, BC, where she lives and works.



Oct 18, 25 and Nov 1, 8, 15 & 23
Elements and Principles of Design (*and how to implement them while designing the image space*) with Hazel Breitzkreutz
(acrylic/oil —some experience is required)

The students should be prepared for an hour of theory or directives, followed by painting each week, and then critique of your work if you wish. We will look at the Elements and Principles of design and how to implement them while designing the image space. The class will be geared for those artists who are familiar with their chosen medium.

"I will endeavour to direct the students in learning and implementing the elements and principles of design in developing the picture space. Developing the eye and abilities in the quest to critique their own works."

You can see samples of Hazel's work in the Buckland Gallery in West Vancouver or on their website - www.bucklandsoutherst.com

List of supplies needed.

As we move along more materials may be needed but this will start us off nicely. For the first class bring:

1 – deep (1") canvas size 12×12 prepared using gesso with a colour added. It will be a lovely pastel (colour of your choosing just not pure white).

2 – canvases (3/4") deep 11×14" prepared with gesso and the colour of your choosing.

Paints: black, white, red, yellow & blue

Brushes: No. 2 round brush; and a No. 6 flat brush

You may want to take a few notes. Notebook & pen. We will start with some theory then begin painting. Bring your usual supplies like water container for brushes, paper towel, apron etc.

As the classes proceed you will be encouraged to bring more paint colours (dipping into their colours on hand) and possibly larger canvases if you desire to work larger. Hazel will direct you in what is needed for the weeks following the first class.

Hazel's works are known for their originality, artistic beauty and dramatic impact. They engage the viewer in creative exploration of the images and ideas expressed on the canvas. Hazel's interest in art grew out of her love for colour, nature and people. Her work developed under the skilful instruction and valued critique of various notable western Canadian and international artists. She is an active member of the Federation of Canadian Artists (FCA) and has successfully completed the FCA Four-Year Foundation Program with distinction. In addition, she has also completed various other courses, including; Painting Theory and Application, and Theory and Creativity. Hazel's formal training was followed by five years of intensive study under Alessandra Bitelli and Don Farrell in their informative class, A&D. Here her creativity was stimulated and a unique style developed. Hazel is familiar with various mediums and enjoys creating works with impressionistic abstraction. Her works hang in the collections of art lovers from many parts of the world.

