



# RICHMOND ARTISTS GUILD NEWSLETTER

[HTTP://RICHMONDARTISTS GUILD.COM](http://richmondartistsguild.com)

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[www.richmondartistsguild.com](http://www.richmondartistsguild.com)  
to encourage local artists  
to meet together, improve  
their skills and expand their  
knowledge of art.

## FROM OUR PRESIDENT



**IN November** I announced I would be **stepping down** from the **Presidency of RAG** effective July 01 of this year. **To date no one has stepped up** and volunteered to take over this position. **The clock is ticking** and there is a lot of information to pass on, so think about it. This position is open to anybody and is an opportunity to advance your goals in the Community Arts structure.

**One of my goals has been RAG independence.** By this I mean, not being obligated to serve any group, business, or individual for past or future favours. We do have some obligations to the City of Richmond and the Arts Centre, but I have tried to keep these to a minimum. I have resisted becoming a "Not for Profit", organization as I see no benefit in being one, other than getting grants. Grants are a bureaucrats dream. It provides the bureaucrat with a steady income and power over the applicant, something I find extremely distasteful. In the past, we applied for and received Grants from the City. It was a game. We had to fill out the onerous application, cost out the event, double the cost, put that cost in the application then submit it. If we received anything, it was most likely 50% of what we asked for. Normally the event was staged on a City site which we rented from them and followed their rules for staging the event. In other words the money was given by the City and went back to the City or one of their "Partners" like CARC. I personally find it just as easy to go out on the street and collect old beer cans and Pop Bottles. The profits are 100% and we can spend the money productively. This is one of the reasons I am so enthralled by **"Guess Who?"**. It is just **a collaboration between RAG and South Arm United Church**. No fuss, No muss, lots of sales and the big winner is the Richmond Food Bank.

### MY HIGHLIGHT OF THE YEAR

In October we gave **Nellie Sun**, time at the meeting to give a presentation regarding her event, **Kaleidoscope on Canvas**. We did lend her our grid stands and Tom Taylor helped set them up at the Steveston Community Centre. Many of us put paintings in the show.

For this, they gave us **25% of the proceeds**. Last month **Nellie's Mom came in**

### RICHMOND ARTISTS GUILD

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**LIFE DRAWING**  
SESSIONS EVERY  
WEDNESDAY EXCEPT  
on the 2ND WEDNESDAY  
of the MONTH.

.....  
**2017 JAN. MEETING**

**WEDNESDAY**  
Jan. 10th 2018

**2018 FEB. MEETING**  
February 7th 2018

NEWSLETTER  
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and gave me a cheque for \$750. In effect, this is as much as we made taking 20% commission selling the paintings at the Steveston GrandPrix, which was a lot more work.

I thank Nellie and Annie Tsai for arranging this. This is a great example of a young person taking initiative by organizing an event for the benefit of the Art Community at large. In many different ways, we all profit from this.

Good job, Nellie.

—Marv



## FROM OUR VICE-PRESIDENT



Well, here we go for another year. Who knows? **By the end of 2018, we may also have access to rooms in the now- Senior's Centre** when they move to new facilities. Perhaps we may be able to have workshops.

For those who may think I am willing to stand for President—**the answer is "NO"**. I am willing to carry on as V-P and do my various back-up jobs, and support any new President... **but that is it.**

No deadlines in particular this month except the **Multi-Faith Calendar**—see **previous newsletters and [multifaith.org](http://multifaith.org)**

But don't forget... **poorer weather is a good time to be indoors and work on your submissions for GuessWho?**—10x10, gallery thick canvas or board or mounted watercolour paper. Edges need to be dry—all the more reason for an early start if you are an oil-painter. And a reminder that watercolour will need to be sprayed with an archival fixative--- ask Pat what she uses.

**ALERT: Next month is the Children's Festival and February 14th is part of it- NO adult classes or meetings then- so the February meeting will be the 7th**, leaving you free for a meeting-less Valentine's Day.

It is always good to learn something new, so **three opportunities with Phoenix Art Workshops have two familiar names - all workshops are Saturday and Sunday, 9:30 to 4:30pm and all are \$245 each. Feb 3&4 is Jennifer Heine with mixed media, March 3 & 4 is Brod Wong with Watercolour Landscapes and April 7 & 8 is Tom Taylor with Exploring Gouache.** Check out details on the website.

Let's hope the snow stays up on the mountains where it belongs and we can all get around to our art activities. **HAPPY NEW YEAR !**

—Lorraine

JANUARY'S GUEST ARTIST

## Catherine Sheppard

crystalart@shaw.ca



**M**y goal as a painter has always been to simply express. Nature is the source of that expression. I look for the gesture in nature. It is this dominant line of movement and structure that all the elements in a painting will be built upon. By taking apart (abstracting) the components of the subject, then rebuilding making systematic logical choices a result of clear expression can be attained."

### Catherine's Story

I use a wide variety of subjects in my art pieces including flowers, portraits, animals, birds and antiques. I work in pastel, watercolour and oil paint.

I like to use strong earth tones, similar to the masters of years ago. I also like the painting style known as Chiaroscuro. An Italian term referring to the contrast values of light and dark.

I presently live and work in Surrey, British Columbia

Ever since I was in grade school, I had this insatiable urge to create using a pencil, crayon or brush. In grade two, my father bought me a John Gnagy set for Christmas. I feel that this ended up being the humble beginnings of my art career. Original art is one-of-a kind. A true treasure in our society that mass produces almost everything.

I have just received my Senior Associate Member status (SFCA) at the Federation of Canadian Artists and my Master Pastelist status from the Pastel Artists of Canada.

While drawing or painting, I find it challenging at first then it switches to being more of a meditative process. I am inspired by the many colours in wildlife and birds. I am very drawn to the rich colours found in sepia, burnt umber and yellow ochre as you will see in my examples. Each piece has a meaning to me that is why I create it. I especially want to depict life in a faithfully life-like manner.



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## DESCRIPTION OF MY STILL LIFE DEMO— CATHERINE

I have a love of two things, photography and art. As a result of those two passions, I seek out things that grab my attention. I place items in the glow of sunlight to give them that special brilliance. I use the camera to capture that special moment in time and save it for future pastel paintings.



I am watchful to use the rule of thirds and the golden mean in my compositions. I also like to use colours that are opposite on the colour wheel to one another to create interest and excitement in a setting.

With the Chinese Lanterns picture, I knew that the colours of blue and brilliant orange would create contrast. I chose a small, blue glass bottle to put with my orange orbs from my garden one bright, sunny morning and proceeded to shoot the composition with my camera. I find that the sun is the best light you can get to showcase your objects.

After 20 to 35 shots, I carefully choose just the right one to turn into a pastel piece. I determine the image size, print it out and trace it down onto sanded pastel paper (Clairefontaine Pastelmat or Sennelier pastel paper).



I take my print and go over to my pastel art supplies. Pencils, hard pastels and soft pastels to create a palette from the colour I will use in my pastel piece. I keep them in a tray and may add to this palette.

I start in the upper left quadrant and work to the right side then work down the page so as not to smudge the pastel as I work. I do cover areas with glassine paper to keep a barrier between my hand and the pastel if I want to go back up into pastel areas on the page.

I start with charcoal in black and white to get the darks and light areas marked in. I use pastel pencils for detail areas like Stabilo CarbOthello, Generals and Derwent. After that is complete, I go in with hard pastels like Prismacolor NuPastel, Faber-Castell or Grumbacher for a base. When I am ready, I go on top with the more soft brilliant pastels like Schmincke, Rembrandt, Unison, Sennelier or Terry Ludwig. The more expensive the pastel, the more brilliant of colour it is.

The softer the pastel, the more pure pigment it contains. Pastel will outlast any oil, watercolour or acrylic painting. Pastel paintings are made from almost pure pigment. The others have binders in them which will dull and crack over time.—CS