

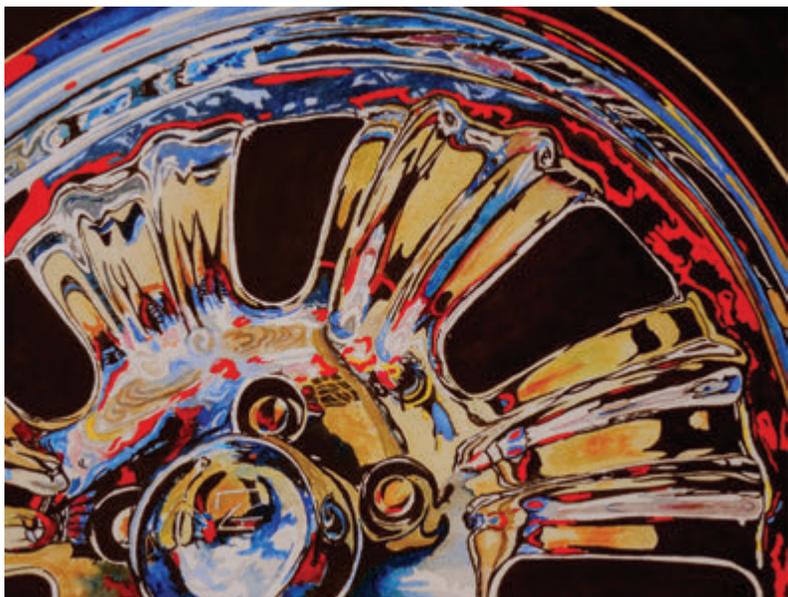
Art Avenue

A Federation of Canadian Artists Publication – SEPTEMBER/OCTOBER 2014 \$5



SMALL, SMALLER, SMALLEST

JUNE 10 TO 29, 2014



Gloria Ainsworth Mout AFCA Dancing Highlights-Reflection Series
10" x 14", Watercolor, \$850



Elizabeth Evans Fond Memories
8" x 10", Acrylic, \$375



Fran Alexander Three for Tea
8" x 8", Acrylic, \$175



Jeanne Aten Cat in the Window
10" x 10", Acrylic, \$350



Leif-Kristian Freed Composition#1
10" x 10", MixedMedia, \$300



Amy Dyck Ladies in Flight
12" x 12", Oil, \$300



Adam Briggs Third Beach
14" x 11", Oil on Board, \$350



Art Avenue

A FEDERATION OF CANADIAN ARTISTS PUBLICATION

SEPTEMBER/OCTOBER 2014

EXHIBITIONS



SMALL, SMALLER, SMALLEST

JUNE 10 TO 29

-02/12/13-

PAINTING ON THE EDGE 2014 WINNERS

\$2,000 GRAND PRIZE WINNER
Gail Sibley with 'Perchance to Fly',
Mixed Media

EMERGING ARTIST AWARD
Diane McCarten with 'Tribe', *Acrylic*

OPUS FRAMING AND ART SUPPLIES AWARD
Deborah Bakos with 'Chain Reaction II',
Oil and Cold Wax

OPUS FRAMING AND ART SUPPLIES AWARD

Leslie Gregry with 'A Matter of Substance', *Acrylic*

OPUS FRAMING AND ART SUPPLIES AWARD

Gale More O'Ferrall with 'Dockside', *Oil*

FEATURES

14/15 A Gwaili Hanaas Residency
19 Do I Dare to Create Digital Paintings...

IN EVERY ISSUE

06/07 In the News
06 New Members
07 Current Exhibitions
08/09 Chapter Events Calendar
10 Director's Communiqué
10 Federation Gallery
11 The Bigger Picture
12 The Inside View
13 David Langevin Q&A
18 Exhibition Calls
18 Classifieds
20 Painting in the Life of...

ON THE COVER



Perchance To Fly is about having the courage to take the leap into the unknown when you arrive at the edge. We may come to that edge, the place of change, but decide we cannot leave our place of habit and comfort for the unknown. Others will recognize the opportunity for growth, and take the risk, and the leap, to becoming more of the person they were meant to be.

Gail Sibley *Perchance to Fly*
16" x 16", Mixed Media, \$850

Art Avenue

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Vancouver, BC
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Email: artavenue@artists.ca
www.artists.ca

BY ALL MEANS

CREATE

If you hear a voice within you say
you cannot paint,
then by all means paint,
+ and that voice will be silenced.

—Vincent van Gogh



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WEST KOOTENAY	Wilma Hughes	wbh@shaw.ca	

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NEW MEMBERS

IN THE NEWS

BRITISH COLUMBIA

LOWER MAINLAND

Rosalie Dipcsu	<i>Burnaby</i>
Chikako Matsui	<i>Burnaby</i>
Ms. Linda Muttitt	<i>Fort Langley</i>
LeEtta LaFontaine	<i>Kelowna</i>
Susan Galick	<i>Langley</i>
Lyn Thomas	<i>Maple Ridge</i>
Wendy Schmidt	<i>New Westminster</i>
Elizabeth Celmainis	<i>North Vancouver</i>
Mahtab Firouzabadi	<i>North Vancouver</i>
Olga Smirnova	<i>Richmond</i>
Sharon Ferreira	<i>Vancouver</i>
Norah Hall	<i>Vancouver</i>
Sonia Mocnik	<i>Vancouver</i>
Derek Rowe	<i>Vancouver</i>
Thibault Sendra	<i>Vancouver</i>
Ian Tacy	<i>Vancouver</i>
Susan Weih	<i>Vancouver</i>
Meghan Sharir	<i>West Vancouver</i>

VANCOUVER ISLAND, GULF ISLANDS & SUNSHINE COAST

Virginia Black	<i>Campbell River</i>
Linda Darby	<i>Victoria</i>
Cindy Hammond	<i>Nanaimo</i>
Bonnie Helm-Northover	<i>Victoria</i>
Lynda Manson	<i>Sechelt</i>
Barb Springer-Sapergia	<i>Victoria</i>
Peter Van Giesen	<i>Victoria</i>
Anita Van Holderbeke	<i>Courtenay</i>

SOUTH OKANAGAN

Donna Goett	<i>Olivier</i>
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PEACE RIVER

Susan Hiebert	<i>Dawson Creek</i>
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ALBERTA

Zachary Abbott	<i>Calgary</i>
Pascale Euzen	<i>Calgary</i>
Lynn Nordhagen	<i>Beaverlodge</i>

ONTARIO

Sherrill Chase	<i>Bloomfield</i>
Cheryl Miles Goldring	<i>Burlington</i>
Gayane Karapetyan	<i>Toronto</i>
Rick Madore	<i>Kingston</i>

SUSAN MCGILLIVRAY was accepted to, and featured in the Sooke Fine Arts Show as displayed at the SEAPARC Leisure Complex that took place between July 25th and August 4th. Susan also participated in the Art Gallery of Greater Victoria "Paint In" on Saturday 19th July.



Joane Moran

JOANE MORAN's oil painting "Moonstone" 24" x 30" was selected for the Group Show at the harmony Arts Festival that took place in West Vancouver during August 1st – 10th.



Susan McGillivray

ULI OSTERMANN's "A Midsummer Night's Dream" (4" x 4") was accepted into the FCA exhibition "Painting on the Edge". Her works "Giants", "Voice", and "Taboo and Permission" were accepted by the LINUS Gallery in Pasadena, California for the online exhibition "Vulnerability VS strength". The works are now in an additional jury process for a live show at the gallery in LA.



Uli Ostermann

One of JUDY HEYER's paintings, "Last Call", was featured in the book of lecture transcripts of Her Highness Princess Takamado held at the Osaka University of Arts, Japan. Consul of Canada, Mr. Matthew Fraser was invited to lecture about Canada and its culture.



Judy Heyer



Page Samis

PAGE SAMIS, was featured in the magazine 'Outdoor Painter', published in New York, USA this July. Author Bob Bashr described Samis as 'approaching Plein Air painting with an unusual goal', to paint a small 8" x 10" pastel on black paper using 50 or fewer strokes. Samis was challenged to keep the approach simple by using less color and marking each stroke on the side as it hit the paper. Samis usually layers her pastels like a sculptor, so this approach was quite challenging.

RON G.STRAIGHT's 'Long Journey' and 'Waiting for Me' were accepted into the South Delta 'Oil and Water' juried exhibition which was displayed from July 24th – August 23rd. He was also pleased to learn that the New Westminster Arts Council are putting five of his works on display at the Starlight Casino.



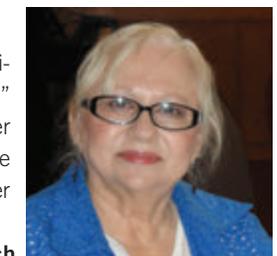
Mark Anderson

During July 11-12, 2014 Vans Footwear hosted a professional skateboard contest at the Hastings Skatepark in Vancouver, BC. It was a full scale event and some of the best international riders showed up to compete. A group of invited artists including MARK ANDERSON, an FCA active member, showed up to cover the walls of the bowl with new, custom artwork. Anderson chose to bless the bowl with a large John Coltrane mural entitled 'Concrete Coltrane'.



Ron G. Straight

SUSANNAH DELLA PARANICH, an acrylic painter of abstract and semi-abstract nature inspired images, will be doing her "mini-residence" Aug. 23 at Federation Gallery. A previous FCA "AFCA" status member and Victoria resident during 1970's-'90s, living in Vancouver since 1996; after a membership lapse, she is now an "Active" member since 2013.



Susannah Della Paranich



MARLENE MCPHERSON's recent watercolour mono-prints will be included in the Fall Exhibition of ARTE funkcional – The Factory, 1302 St. Paul St. Kelowna B.C. www.artefunkcional.com

Marlene McPherson

CURRENT EXHIBITIONS



HELENE MCINTOSH has been selected to take part in the VI Symphony Play On! Nanaimo project. Each artist was asked to submit four paintings which will be photographed and reproduced into poker playing cards. The original artwork will be on display and available for purchase at the Play On! Nanaimo Gala on September 26, 2014. Play On! Nanaimo merchandise will be available at each concert in the VI Symphony's 2014-15 season as well as at select locations in the Nanaimo area. Money raised from merchandise sales will be used to support the VI Symphony's Integrated Arts Education Program for children in School Districts #68, 71 and 72.

Helene McIntosh

MARLENE WILDEMAN will host a solo exhibition at The Wilson House Gallery at 115 Tranquille Road, Kamloops, BC from August 6th to September 4, 2014 with the title: 'The Moving Finger Paints...', featuring paintings based inspired by her travels.



Marlene Wildeman

mawildeman@gmail.com
www.marlenewildeman.com



Jeff Wilson

JEFF WILSON, AFCA will have a solo show 'By Land, Air & Sea' at the Atrium Gallery at Place des Arts from September 4th to October 4th. Opening reception: Thursday, September 4th at 7:00 pm.

'Men in Hats Group' are having a group exhibit September and October at Hollyburn Country Club. This flexible collective of artists came together through an interest in painting on location. The Hollyburn exhibit will include larger studio work as well as paintings "en plein air". FCA members in the group are MARGRETH FRY, JENNIFER HEINE, DAVID MCHOLM, ADRIENNE MOORE AFCA, BONITA RUTTKAY, MARVIN SKELTON, LARRY TILLYER AFCA, and LORAINÉ WELLMAN. Men in Hats Group meet each Tuesday through October with destinations posted in advance on www.meninshats.ca Painters of all ages and skill levels are welcome to join them to enjoy the challenges of painting outdoors.

YOHO! – October 2-10, a solo exhibit and sale of paintings by TATJANA MIRKOV-POPOVICKI, SFCA, inspired by the Yoho National Park, including scenes from the famous Lake O'Hara park, presented by Buckland Southerst Gallery in Dunderave Village, West Vancouver. For information please visit www.mirkov-popovicki.com or <http://www.bucklandsoutherst.com>.



Tatjana Mirkov-Popovicki



Yvonne Morrish

YVONNE MORRISH CSPWC is exhibiting her solo Show 'Drawing Upon Imagination' at the Pentiction Art Gallery, 199 Marina Way Pentiction B.C. The show opened on July 11

and will remain until Sept 14 2014. Her ink sketches and watercolour paintings are being displayed.



Marlene McPherson

MARLENE MCPHERSON's exhibition 'Changing Lands' takes place at the Armstrong Spallumcheen Museum & Art Gallery from October 2 – 25th. This solo exhibition records the natural grasslands of Spion Kop Mountain in the artists home community of Lake Country before they disappear to development, while also addressing the everyday changes happening in the lands around us. Opening Reception is October 2, 7-9 pm. Everyone Welcome. www.marlenemcpherson.weebly.com



Wendy Carmichael

Active member WENDY CARMICHAEL is happy to be part of a group of artists exhibiting with Art Tour International in Yorkville's Studio Vogue Gallery. This exhibition of artists from around the world is called 'Limitless Expressions' from September 11-27, 2014, with Opening Night on September 11 at 5:30. The gallery is located at 216 Avenue Road, in Toronto. Her painting 'John' will be part of the Limitless Expressions Exhibition.



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CHAPTER EVENTS CALENDAR

ARROWSMITH CHAPTER

The Arrowsmith Chapter enjoyed a happy event, a June Summer Show at the Oceanside Village Resort in Parksville. Jurors Sherry Mitchell, SFCA, Donna Baspaly, SFCA and Disa Hale, AFCA chose a fantastic show and offered critiques for any members who entered paintings. Show Coordinators, Jacqueline Smith and Laura Hilts, thank the many volunteers who worked with such good spirit to make the show a success. Paintings were sold, the sun shone and members became better acquainted while sitting the gallery.



In the photo of the award winners are, left to right: Fay St Marie, Award of Excellence; Barbra McDonald, Award of Excellence; Pat Carroll, Award of Excellence; Barbara Ann Scott, First Place; Eunmi Conacher, Second Place; Tom Shardlow, Third Place. People's Choice Award was won by Dan Telosky.

WEST KOOTENAY CHAPTER

Summer is here and the West Kootenay Chapter members are hopefully painting for fall which will bring us to a workshop with Doug Swinton of Calgary on October 4 and 5 in Nelson at the Community Health Co-op. Some of our members took in a workshop a few years ago with Doug and found this fun and very informative. He has offered to do a Friday evening Demo with refreshments, open to everyone for a small fee. The subject matter for the workshop will be called "Photos to Canvas". Members and non-members can call Sandra Irvine for more information.

Our next meeting is to be held at the Kootenay Gallery on September 13th, 2014.

VICTORIA CHAPTER

UPCOMING MEETINGS:

The next meeting will be held at Windsor Park Pavilion on September 18 from 7pm to 9 pm. The guest speaker is Eva Campbell, painter, educator and visual artist who is well known in Victoria and internationally. She has painted various themes involving the human form, the most recent being contemporary Canadian Military people. A member of the Canadian Portrait Artists Society, Eva has exhibited across Canada, in New York, Barbados, Ghana and Britain. She holds a Masters of Fine Arts from University of Victoria and is currently teaching the Visual Arts program at Pearson College. Please bring your checkbook to the meeting as the annual dues of \$25 are payable.

FALL WORKSHOP:

NANCY SLAGHT, Playing with Pastels
Saturday and Sunday, October 25 and 26, 9:30-4:30. The cost is \$160 for FCA members, \$175 for non-members. Maximum 16 students. Poplar Room, Saanich Fairgrounds, 1528 Stelly's Cross Road, Central Saanich, B.C. Snacks, coffee and tea will be provided, bring your own lunch. For more info contact Chris Stusek, cstusek@shaw.ca.

IN THE SPOTLIGHT:

The 27th annual Art Gallery of Victoria Paint-in was enjoyed by tens of thousands of art lovers on July 19th. Twenty-five members of the FCA were chosen to take part in this very popular event.



Kristi
Bridgeman
Joane Moran

Sharlene Lee
Charles Dool

Catherine
Fraser
Lisa Riehl

Linda
Anderson
Keith Levang

**Moss Street Paint-in
July 19, 2014**

The juried Sooke Fine Art Show was held July 25 to August 4. Congratulations to the following members who were selected: Ed Araquel, Josephine Bohemier, Mark Cramer, Deborah Czernecky, Gerald Fleming, Mary Ann Laing, Susan McGillivray, Anne Moody, Sophia Morrison, Shirley Schmidt, Sandhu Singh, Marcela Stradas, Lisa Riehl, Sharlene Stushnov-Lee and Maggie Warkentin.

CALGARY CHAPTER

TUESDAY SEPTEMBER 16TH, 2014

(3rd Tuesday of month)

Chapter meeting, 7 pm Atlantis Framing
4515 Manhattan Road SE, Calgary.

All are welcome.

TUESDAY OCTOBER 21ST, 2014

(3rd Tuesday of month)

Chapter meeting, 7 pm Atlantis Framing
4515 Manhattan Road SE, Calgary.

All are welcome.

WORKSHOPS

SEPTEMBER 21ST, 2014

Muk Luk Magpies - Glass Fusion Art Pieces
Location: Suite 103-2966 Main St SE, Airdrie, AB

OCTOBER 25TH & 26TH, 2014

Rex Beanland Workshop
Urban scenes in watercolour

NOVEMBER 22ND & 23RD, 2014

Lisa Roberts and Natalie Kurzak
Mixed Media Workshop

For more information on these and upcoming workshops please check our website: <http://fcalgary.ca/>
Goto : Events - Workshops. There is more info on Chapter events in the newsletters which are also online.

UPCOMING SHOWS

SATURDAY OCTOBER 25TH, 2014, 10.00 AM TO 4.00 PM

Juried Show and Sale "MAD ABOUT ART"

Edgemont Community Centre
33 Edgevalley Circle NW, Calgary

NORTH OKANAGAN CHAPTER

EXHIBIT

Armstrong/Spallumcheen Gallery, Armstrong, BC, an "Artists Choice" FCA juried show ran for the month of August 2014.

Exhibiting artists included: Gail Short, Colleen J. Dyson AFCA, Wendy Goodall, Linda Hunt, Lorraine Betts, Martha Moore, Trish Martian, Peter Froneman, Ria Carpay, Elizabeth Moore, Colleen Faulkner, Katherine

Upton, Anjelika Jaeger, Juve Furtado, Terry Greenhough, Barry Rafuse SFCA, Beryl Goodall, Marlene McPherson, Linda Wadley, Diana Gritten, Holly Smith, Joan Rowan, Evalynne McDougall, Ginette Bachen, Juve Furtado, Margaret Robertson, Frances Hatfield and James Postill.



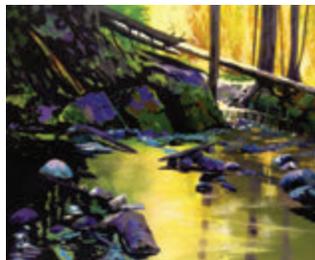
First Place, Artist: Beryl Goodall for FLIGHT (above left)

Second Place, Artist: Katherine Upton for SIZING UP THE BATTER (above right)



Third Place, Artist: Diana Gritten for MEXICAN DOORS (left)

And images from other artists in the show (from left to right, top to bottom): Linda Hunt, Peter Froneman, Elizabeth Moore Gail Short and Colleen J. Dyson AFCA.



OCTOBER WORKSHOPS

- One day watercolour pouring workshop with JUVE FURTADO, Saturday, October 4, 2014. Details to follow on our website.
- Five day acrylic workshop with JEAN PEDERSON, SFCA, Wednesday, October 22- Sunday October 26, 2014. Workshop is Full.

The North Okanagan FCA is a thriving chapter who meet the third Thursday of the month at the Vernon Community Arts Centre, 7-9pm from September to June and new members are always welcome.

For more information on upcoming meetings, demos, workshops and shows please visit: <http://www.northokanaganfca.com>

DIRECTOR'S COMMUNIQUÉ

Patrick Meyer
Executive Director
Federation of Canadian Artists



DIVERSITY WITHIN UNITY —MANY FACES OF THE FCA

With *Paintings on the Edge* having come to an end and our *Annual International Representational Show* just around the corner I am reminded of the diversity of visual art the Federation represents. The scope of the FCA has broadened over the past few years, and I look forward to this continuing trend as our calendar includes a growing variety of artistic genres.

The key, as I see it, is to sustain unifying principles while embracing diversity. So what does this look like for the FCA? Unity isn't about keeping everything the same. Unity is about bringing people together.

Throughout the world, people love art. Even during the cold war there were cultural exchanges between nations that were political "enemies". Art brings us together even when politics may drive us apart.

Cultures are formed around music, dance, visual art, and theater. It helps us form our personal and national identity. Lawren Harris believed that art held the promise of

becoming the primary unifier for Canadian society, and as one of our founders, he saw the FCA playing the key part in forming a national identity.

It is not surprising to me that the FCA is still working on its identity as Canadians are still working on what it means to be Canadian. However, one of the things many Canadians have embraced is the need for diversity. In fact, for many of us our diversity is a significant part of our national identity.

While *POTE* was a chance to host a variety of "edgy" work from throughout North America, AIRS will provide us with a more traditional Federation exhibition starting October 14. But it is perhaps the smaller, less known exhibitions that allow us to grow as an organization. Our Abstract Show back in February and our Digital Image Exhibition which starts November are such shows. These exhibitions allow us to be inclusive of artists who are working in a different style while continuing to speak to the same issues, observations, penchants, desires, and aspirations that more traditional representational artists do. Or maybe they speak to something that can only have a voice because the non-traditional style the artist has adopted.

While a club has the luxury of keeping their group small and intimate while sharing common experiences, the Federation is so much more than that. We are a collective of divergent individuals each speaking their truth, each expressing in their way what speaks to them. The Federation is at once the organization that bridges the isolation of

artists in different parts of the country, organizes regional as well as country-wide activities, and, as its chief aim, exists to make art an inseparable part of Canadian life.

By supporting our artists to explore, grow and express while maintaining our commitment to a unified vision, I believe the FCA will become much more than the sum of its parts, and become a significant influential Canadian organization.



FEDERATION GALLERY
SEPT/OCT
2014

SCENES FROM
WESTERN CANADA
SEPTEMBER 30 –
OCTOBER 12, 2014

AIRS
ANNUAL
INTERNATIONAL
REPRESENTATIONAL
SHOW
OCTOBER 14 –
NOVEMBER 2, 2014

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THE BIGGER PICTURE

by Peter Stuhlmann



Dear Artist,

Is that tryptophan I smell in the air? Could it be Thanksgiving appearing on the horizon? It's my favourite holiday—

nicer gravy than

Easter, fewer complications than Christmas. Our Thanksgivings are always warm and stellar. The bird's a feast for the soul, deliciously bronzed and invitingly plump. The cranberry sauce is fresh and blushing with berries. Sprouts gleam and the mashed steam—there is plenty and cheer and warmth for everyone. In our family little Timmy's happily thankful for the strength of his bladder and the single bathroom he shares with three sisters.

I have a confession to make: I made most of that up. As creative types, we artists understand that we invent things, including entire worlds, which may only partially resemble the actual world, if at all. It is absolutely within our rights to reveal and conceal as we see fit—in accordance with our own ideas. We can shape ideas like truth and beauty in what we choose to show. My little scenario seemed so real, didn't it? There is power in this ability to invent and at times this can lead into treacherous waters.

In 1942 Norman Rockwell painted 'Freedom from Want' (also called The Thanksgiving Picture or I'll Be Home for Christmas), a now very famous and iconic painting of a beamish family gathered around a healthy holiday table. Mother is holding a fat and deliciously golden turkey a mere inches from the table. Father stands proudly behind mother, waiting to carve. Shining, happy people. No hint of kaboom anywhere.

It was the cover of *The Saturday Evening Post* in March the following year—1943. It shows an idealized American family and way of life, all unbearably worth fighting for. A rather incomplete America, as it turns out. In Rockwell's vision, spurred partly by Roosevelt's 1941 Four Freedoms State of the Union, there was no room for an America with interned Japanese or newly singled mothers. No wounded and worse overseas. No late night hospital screaming, no cockroaches, and no watery soup. Rockwell's creation was



Kim Dorland *Fuck Love*

Oil, Acrylic, Spray paint and Ink on Wood Panel

www.kdorland.com

America the Beautiful in a beautiful world—at home and on holiday. America—glazed with Rockwellian beauty—very happy, clean, and unblemished indeed.

While slightly less propagandist, our Group of Seven operated in a similar vein when inventing our Great Canadian Landscape. With their sure vision and hands they gave us a Canada that was glorious, and simply awe-inspiring in magnificence and scope. In their separate ways and styles each toiled to define a beautiful Canada. That is after all the job of artist and art—not to simply paint, but to define ideas such as 'beautiful' and how they operate in our world. I can't help but notice how rather one sided such definitions have been. Proof: Not one Group painting shows the raccoon-invaded interior of a cabin. I can find no painting of theirs that shows a sunlit meadow dotted with bear muffins. No rutting elk anywhere to chase frantic loggers. No clouds of bugs, no tree-squashed beavers. Clearly their idea of beauty needs some help.

The Group of Seven stopped being a group in 1933. Today we can admit that beauty is every bit as constructed and made up as professional wrestling. It does not objectively exist in the world, and never has—especially not in a lop-sided, sanitized version. Things have to change. We must reshape and balance the idea of beauty to fit our world. We need to start painting tent caterpillar colonies and pine-beetle kill.

Kim Dorland, 40, paints at the forefront of Canadian art in a way that prominently

features our great obsession—the Great Canadian Landscape. Furthermore, he's doing what those before have not managed, he's forging a link between the Group of Seven and 21st century aesthetics. His success lies in delivering a Canada that is not sentimentalized, romanticized, or mythologized to the point of irrelevance. His paint is thick and aggressive, his palette features spots of colour reminiscent of neon. His landscapes can have overpasses, picnic tables—birches with graffiti. These are not your grandmother's landscapes.

If we're going to paint our world, and our Thanksgiving, we need to paint it in a way that, while indeed beautiful, is more balanced, more true. It's okay to show the moose jerky and the stubbies found way back in the dark of the basement. Let's see the kids bat-crazy from the sugar in their veins. Let's paint Uncle Earl as he really is—still looking for teeth he lost in the playoffs.

As FCA members we must lead the charge. Let's shout 'enough already!'—let's redefine and take charge of our landscape. Let's show the world Canada is not (and never was) *that* beautiful! Folks this is important, and there's more than just a defining moment at stake. Art and the imagination—and this very country—fester when they've been on the same trail for too long. It's time to think outside the current box—and from a new, beautifully mildewed, soggy-rotten one. Blight is right. Let's give Canadian art something to be thankful for.

SMALL, SMALLER, SMALLEST

JUNE 10 TO 29, 2014



Myrna Brooks Bercovitch Cheval #4
10" x 14", Watercolor, \$300
FCA THIRD PRIZE AWARD



Margot Cormier Splane Ready Aim
4" x 3", Serigraph, \$125
AWARD OF EXCELLENCE



Susy Baransky-Job Stand Alone Shine
8" x 8", Acrylic, \$250
FCA SECOND PRIZE AWARD



Tiki Westnedge Shack Island Spring V
11" x 14", Acrylic, \$225
AWARD OF EXCELLENCE



Sandra Irvine Through a Childs' Eyes
10" x 14", Watermedia, \$580
FCA FIRST PRIZE AWARD



Kristin Krimmel Windswept trees
6" x 8", Watercolour, \$400



Audrey Bakewell Stormy Skies
7" x 11", Watercolor, \$325



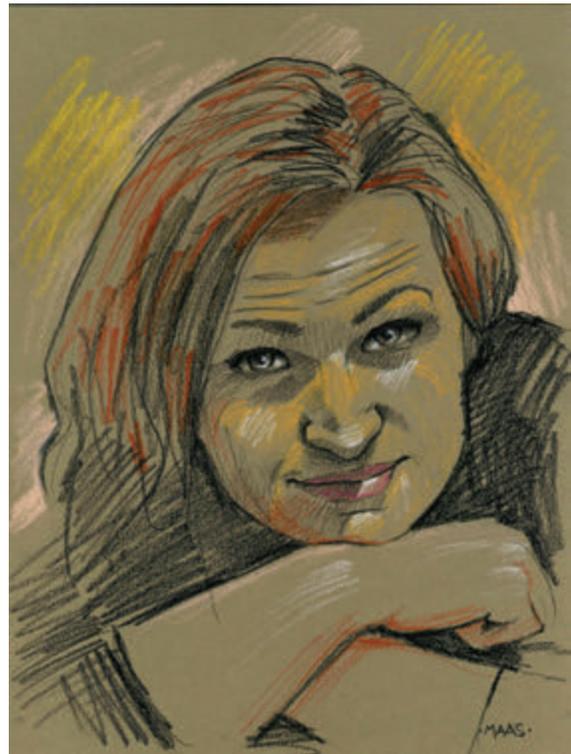
Don Hodgins AFCA Angus by 5 Montana
9" x 12", Oil, \$660



Kristin Krimmel Windswept trees
6" x 8", Watercolour, \$400



Marilyn Harris Sunflowers
9" x 12", Acrylic, \$475



Justin Maas A Curious Contour
12" x 9", Pastel on Paper, \$400



Makaely Rois Spring Thaw
12" x 12", Acrylic, \$465



Kristos Raftopoulos Grist Mill Keremous
10" x 8", Oil, \$80

A GWAII HAANAS RESIDENCY

(AND TIPS FOR HOW TO GET YOURSELF ON SOMETHING SIMILAR)

By Charlie Easton

Sitting a hundred kilometers off the northern BC coast is an area of such untouched beauty, such cultural importance and such natural abundance, that it's a wonder not more people know about it. Gwaii Haanas, at the south of the Haida Gwaii archipelago (once called the Queen Charlotte Islands) is a National Park Reserve, a National Marine Conservation Area and a culturally vital Haida Heritage Site. If you don't know about it, I implore you to google it. It's an area that's important to all Canadians for its history and

ecology, and it has been important to artists for thousands of years because of its undeniable inspiration in its unique light effects, in its natural shapes and in its amazing colour palettes.

More recently, artists like Emily Carr and Robert Genn have been drawn to the power of Haida Gwaii, and in particular to Gwaii Haanas, where the mortuary poles and frontal totem poles from a different era stand silently in the mist. When I found out that Gwaii Haanas was offering an artist residency this June, I immediately started my application preparation. The opportunity was for three artists to tour Gwaii Haanas with knowledgeable guides, and to collect inspiration for an exhibition to be held at the Haida Gwaii Museum in Skidegate in January of 2015. The other artists chosen were Ariane Medley, a traditional

Haida weaver and Jayne Patrick, a conceptual mixed media artist from BC. For me, a plein air painter, the opportunity was to set up my paints amongst all the beauty and to get as many studies done in 7 days of painting. I managed 14 paintings: some of which were duds, some will hopefully inspire better work,

and others that show some real promise.

Our route through Gwaii Haanas followed a loop from Skedans in the North, down to Windy Bay, Burnaby Narrows—an incredible intertidal zone, and further south to SGAang Gwaay, the UNESCO World Heritage Site where 32 memorial and mortuary poles stand proud, further on to Cape St James, Woodruff Bay and back up to Tanu and out.

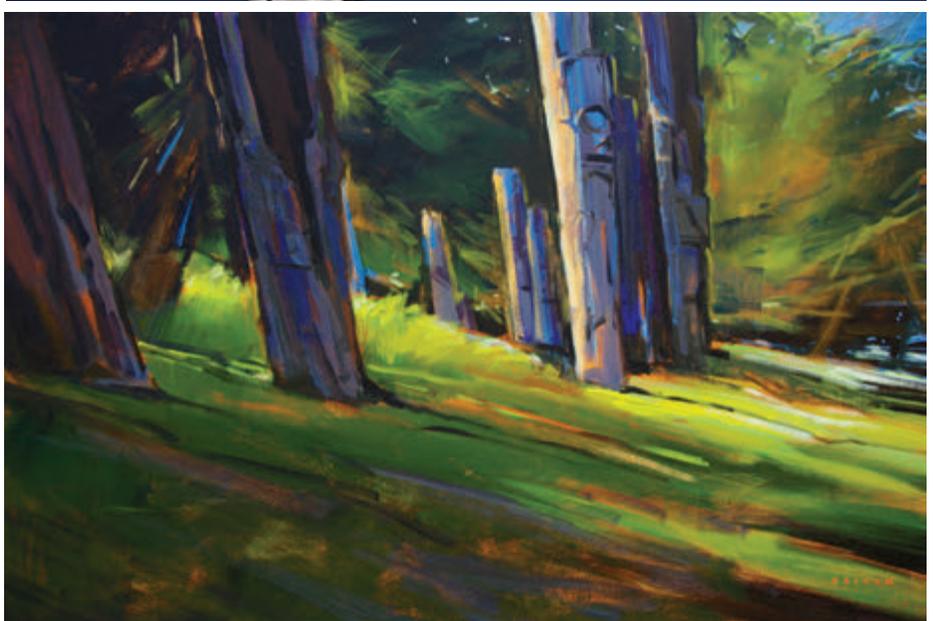
We saw humpback whales, salmon jumping, sea lions by the dozen, eagles by the hundreds, and countless species of rare





sea birds. We saw mist envelop islands, the sun's rays break through clouds and illuminate mossy dells, we marveled at the size of the spruce and cedar trees, protected by the Gwaii Haanas Agreement that came about after a group of committed ecologists, along with the Haida people, took a stand against logging in the area.

I have had the privilege of painting in other national parks and to marvel at peaks, fall colours or pristine glacial lakes, but Gwaii Haanas is unique. The thick rainforest atmosphere and the history of an ancient human way of life is ever present, and undoubtedly finds its way into your paintings in ways you couldn't expect.



An integral part of the residency program was to teach workshops to local artists and to share the stories of the trip into Gwaii Haanas at speaker series talks in Queen Charlotte City and Old Masset, both on Graham Island, the most populated island in Haida Gwaii. These sessions were really well attended, and showed the locals' passion for art and for the beauty of Gwaii Haanas.

This trip opened my eyes to the possibility of artist residencies to raise awareness, provide inspiration and to facilitate art travel to some remote and extraordinary places. I felt privileged to have been chosen, and would like to thank the Haida Gwaii Museum, the Haida Nation, and Gwaii Haanas for coming together to offer the residency. Hawa'a to you all.

I will be posting work and photos from the residency on my website www.charlieeaston.com, so please take a look, and get in touch if you have any questions or comments.

TIPS FOR RESIDENCY APPLICATIONS:

- Conduct regular scans of the internet to learn of available residencies—there are plenty out there, some heavily subscribed, others less so.
- Find out as much as you can about the specific residency you want to apply for.
- Try to understand why they are offering the residency—what's in it for them?
- Construct your application exactly how they ask for it, but with personality.
- Be flexible, and show excitement and willingness to adapt—it's their residency.
- If successful, national and provincial councils for the arts can help with funding for travel.

THE INSIDE VIEW

A SERIES OF ARTICLES
LOOKING INTO PROFESSIONAL
ARTIST STUDIOS



RICHARD S. MCDIARMID'S STUDIO

There are times when life seems a strange old journey and, the occasional glance back, reveals what appears to be a random winding path leading to the present moment. Sitting in my studio today, I reflected on a time in the early 50's when I received a paint by number set as a gift from a great aunt. I remembered how much I enjoyed filling in the colours with paint from the little snap lid pots that came with the set. This also brought back memories of a love for drawing, especially cartoons, from the newspaper. High school classes included art but after that it was pretty much forgotten.

It was not until 1970, while working in a technical field, that I rediscovered oil paint and a hidden passion began to emerge. Studies at night school, local art workshops, and a whole lot of painting, painting, painting, followed.

Since that time, I have come to appreciate the importance of a space or place to engage in the creative process. Not to forget, nature's studio, always there to explore en plein air!



The painter's studio serves as a kind of personal sanctuary, where study, exploration, and all the hands-on work can co-exist. From



time to time, I have found it to be a place to share with others including an awareness and respect for the journey of so many other artists/painters, past and present.

My studio spaces have varied greatly, from table top way back in the early years, to small additions on our first few houses, to garage studios and all the way up to grandiose, vaulted ceiling edifices custom built with all the studio amenities I could dream up at the time.

Today, it is a comfortable in home space,

that invites me in to get busy! Gone are the days and fantasies of the huge half lit "real artist's studio" in the attic of some remote building. Grateful am I to just have a studio space and the luxury and time to retreat and paint.

In spite of endless hours in the studio and thousands of paintings later, I am still driven to pick up a brush and push some paint around, to improve and fulfill what seems to be an ever elusive pursuit.

Enjoy the creative process!

THE BACK OF THE PAINTING

By David Langevin



Hi David,

What in your opinion/experience is a professional finish to a painting?

A finish that a collector would consider a sound investment? Specifically:

If a Gallery wrap, with edges Gessoed in black, is it important to have the rear gesso edge (closest to the staples) clean, or can it show stray brush marks or does it matter? What information do you put on the back of the painting? Title, your name, date, copyright, medium, inventory number, size? Is this info written on the canvas or on the stretcher bars? If on the canvas, what is used to write it? Pencil, paint? What should an artist avoid doing?

Thanks so much, M
Hi M,

The backs of my paintings are often a total mess, streaks, brush marks and splotches... so no, I don't think that matters. If the

painting has the sides finished with paint, or compositional elements, and perhaps will be hung unframed or in a floater frame, then of course those sides should be well presented.

- On the back I put my name, the title of the painting and the medium (oil, acrylics), and sometimes varnish information. I usually write the size too. Things like inventory number may be part of an artists way of managing and keeping track of their inventory, that is fine, I just go by title. I got out of the habit of putting the date on the painting a few years ago, unless it is relevant to someone who is buying the piece. I have images of my paintings cataloged by date so it is easy for me to figure out when they were painted if the need arises.
- I usually write on the part of the canvas that is attached to the stretcher frame, along the top and bottom, where there is normally enough canvas overlapped. I use an India ink (pigment based ink) marker, or acrylic ink, or sometimes I use acrylic paint and a brush to write the info. It is OK to write on the canvas behind the painting, which I sometimes do, but I would not do that with any kind of marker or ink that is dye based and can seep through (bleed)—acrylic paint and a brush would be the best option for that.
- I think it is a good idea to coat the back of canvases with acrylic medium. It protects the fabric from moisture and gives it

increased flexibility and durability. Golden's GAC 400 is the best option but regular gloss medium will do. If the painting is done on in oils then this process is a must for permanence and the GAC 400 would be the optimal choice as it also stiffens the fabric, and dried oil paints don't like the canvas moving around under them.

- Museums and major art galleries generally protect the backs of the canvases with a material like foamcore or coroplast which is attached to the back of the stretcher bars. This protects the back of the canvas from damage during shipping and handling and keeps it clean as well. They will usually make small holes to allow moisture to dissipate as well so the back of the canvas is not completely sealed. The practice of sticking brown paper to the back of paintings that is commonly practiced is not a good idea for valuable art work. There are a couple of reasons why the paper is not recommended. First, it tears easily and is not sturdy enough to protect the back of the canvas from physical damage during handling; it is acidic and therefore deteriorates and falls apart within a few years and there is a chance of paper getting caught between the canvas and stretcher bars; because it is paper it absorbs moisture, which is not good for canvas as it causes flexing of the fabric and mold.



Kiff Holland photos



Experience the Sweet Life of an Italian Plein Air Workshop Cinque Terre With Kiff Holland & Mirja Vahala May 16 - 22, 2015

There can be no better source of inspiration than the 5 villages of Cinque Terre where history & culture collide with nature in her truest form. Let your thoughts drift to lovingly restored homes, hiking paths opening to the Mediterranean, family-run restaurants serving some of the best food in Italy, and an endless coastline.

Costs Include:

5 workshop days: morning session; siesta/lunch; a 2nd afternoon session daily), 2 instructors (creating smaller groups & more ideas), 7 nights accommodation, 7 breakfasts, 2 group dinners.
Double occupancy **\$1995 CDN per person plus GST**

Please visit www.MirjaVahalaArtStudio.com for more details.

Registration and payments:

Registration deadline **October 30, 2014**

We already have bookings. Don't delay!

Contact Cindy Horton at Travel Concepts:

Phone: (604) 926-8511 | 800-661-7176 | Cindy@trvlconcepts.com

1716 Marine Drive, West Vancouver, BC V7V 1J3



EXHIBITION CALLS

IDEA PROGRAM

November 4 – 16, 2014

Any subject, any medium, any style.

DIGITAL IMAGERY EXHIBITION

November 25th – December 7th 2014

SUBMISSION DEADLINE: OCTOBER 10, 2014

The FCA is pleased to announce their first exhibition of digital artwork. *Members and non-members of the Federation are welcomed to apply.*

SPILSBURY MEDAL SHOW

December 9 – 24, 2014

AFCA ENTRY DEADLINE: NOVEMBER 7, 2014

PAINTINGS DUE: DECEMBER 4, 2014

Annual Signature members prize competition. Any subject, any medium. *Open to Signature members only.*

Entry regulations and submissions on-line at www.artists.ca. All submissions on-line only. If you are having problems with the on-line system call Mila Kostic at 604-681-8534 or email us at fcagallery@artists.ca.

Entry fees and number of submissions are defined for each show in the on-line submission process.

EXHIBITION REGULATIONS: Environmentally sensitive artwork, such as watercolour and pastel, are required to be framed under glass or Plexiglas unless it is varnished in an archival fashion. Artwork must be submitted with a conventional hanging device attached and the work must be framed or prepared in a professional way for display in the gallery. Unframed canvases must have all sides wrapped in canvas with no staples showing. The FCA reserves the right of refusal to hang any artwork that is deemed to be not suitably prepared. It is understood by the applicant of any show submission that the FCA abides by the Canadian Copyright laws and therefore all work must be declared to be the original work of the submitting artist. No artwork will be accepted that is found to be a copy or derivative of another artist's work, nor can works produced in class or workshops be submitted. All paintings submitted and accepted into a juried show must be for sale in order to hang in the gallery. The gallery will take a 35% commission on all sales. Your GST number should be made available to the office. The FCA has limited insurance coverage, and while it is the priority to ensure the safety of paintings held in the gallery, the FCA cannot take responsibility for any damage or loss incurred during the time the work is in transit to or from the gallery or while in the gallery. Artists submitting work for exhibition in the gallery must agree to allow the FCA publishing privileges of that work.

ART CLASSIFIEDS

FALL ART WORKSHOPS AT BEAR VALLEY HIGHLANDS

Karl Herrmann – Photographic Vision Sep. 26-28, 2014

Dominik Modlinski – Plein Air Painting Secrets of Colour May. 29-31, 2015

John Stuart Pryce – Plein Air Painting Jun. 12-15, 2015

Gaye Adams – Painting the Landscape Indoors and Outdoors Jun. 20-23, 2015

For more information check out www.artworkshopsbc.com

or call 250 306 6762

Bear Valley Highlands, Barbara Fresz /Juergen Deschner

phone 778 373 5684, cell 250 306 6762

e mail info@bearvalleyhighlands.com

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

<http://www.facebook.com/pages/Bear-Valley-Highlands/202854219743774>

LEADING EDGE ART WORKSHOPS – FALL 2014

CALGARY

Robert Burrige, ISAP Acrylic/Collage Aug 13-16

Kate & Bob Burrige, Art Marketing Aug 17

Brian Atyeo, CSPWC, Design for Acrylic Oct 2-5

Mike Svob, SFCA Oil/Acrylic Oct 23-26

EDMONTON

Robert Burrige, ISAP Acrylic/Collage Aug 20-23

Brian Atyeo, CSPWC Design for Acrylic Sept 27-30

WINNIPEG

Linda Kemp SCPWC, Experimental Acrylic Oct 17-19

For details/registration www.greatartworkshops.com

Louise Hall - 403 233 7389 - louise.hall@shaw.ca

SUBMISSION DEADLINE: OCTOBER 1, 2014

Rate for an advertisement .40 cents per word for members, .60 cents per word for non-members, per issue. Submissions are restricted to 100 words maximum, and must be paid in advance. Business Card – Members - \$140 for one, \$120 for three, \$100 for six adverts – Non-members \$160 for one, \$140 for three, \$120 for six adverts. 1/8 Page – Members - \$160 for one, \$140 for three, \$120 for six adverts – Non- members \$190 for one, \$170 for three, \$150 for six adverts. Banner 7.5w x 2h – Members - \$200 for one, \$175 for three, \$150 for six adverts – Non-members \$250 for one \$225 for three, \$200 for six adverts, 1/4 page – Members - \$215 for one, \$185 for three, \$160 for six adverts, Non-members \$265 for one, \$235 for three, \$210 for six adverts. 1/2 page – Members \$500 for one, \$400 for three, \$300 for six adverts. Non-members - \$600 for one, \$500 for three, \$400 for six adverts. Full Page Colour – Members - \$800 for one, \$700 for three, \$600 for six adverts, Non-members - \$900 for one, \$800 for three, \$700 for six adverts. Double page spread – Members - \$1,600 for one, \$1,400 for three, Non-members - \$1,800 for one, \$1,600 for three. All prices are subject to GST. To place an ad, please contact Helen Duckworth at 604-681-2744 or email artavenue@artists.ca.

DO I DARE TO CREATE DIGITAL PAINTINGS

RIGHT NEXT TO MY BELOVED OAK EASEL?

by Angela Au Hemphill SFCA

There is truly nothing like the act of applying paint and expressing my world on canvas. The creative excitement and the physical feel of painting is what continues to keep me working as a fine art artist and illustrator. I just love that glorious, sensual feel of the paint sliding off my brush.

Back before the dawn of time, in the 1980's and 90's, I worked as a graphic artist for an advertising and printing company. I remember vividly when I first started using the computer to generate artwork. My very first project with digital artwork was a set of 3D info-graphics; made using a tiny black & white computer—a Macintosh SE with a new-fangled drawing program (the first version of Adobe Illustrator). My drawings were then published in an annual report, I was so proud of myself! At that time there were no tablets or styli available, I managed to complete the job by clicks of a clumsy mouse. For the last 20 odd years the technology for creating digital imagery has really gone beyond anyone's wildest imagination. It's been a lot of fun constantly playing catch up with the latest art programs.

Today's digital art world has come a long way. It is both easier and at the same time more complicated. The current sophisticated software for artists and photographers can do so much. The tools can enhance colours, mimic styles, and trace and filter your imported images. Using a stylus or fingertip

gestures you can do free hand drawing or painting from initial concept to finished art. To change and sample colours is only a slight movement of your fingertips. Advanced artists go as far as using multiple combinations of different software products to achieve a desired result. Artists can even import personalized strokes, textures and colours to create new filters to complete their own style of work. The possibilities are unlimited and the results can really blow your mind. The degree of creativity is up to the operator.



For me the digital side of creating is an interesting combination of a lot of fun, intertwined with a fair amount of frustration, and it is addictive once you have mastered the program. The process, and the end result are often full of interesting surprises. The frustrating part is you must follow the rules and the sequence of commands to get the software to actually work. Learning to use a tablet and stylus can also be frustrating for beginners. I sometimes felt like a three year old learning to use crayons.

Does using any of these art programs take

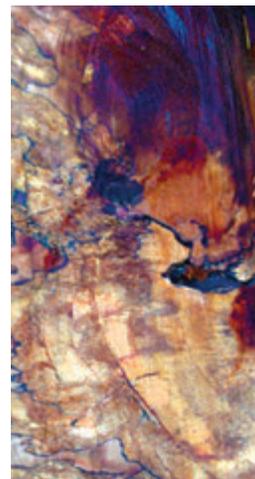
away your creativity, your style or your painting skills? I don't think so. In fact, for me working in different media (including digital) can trigger new ideas and give me a new way of looking at things.

One thing I do notice is that just about every time when I watch an art program tutorial the tech wizard doing the demo apologizes for what a poor artist he is. I gather from this that he probably spends more time on the computer keyboard than practicing drawing with good old paper and pencil. It's important not to lose track of the fundamentals! Fancy equipment and art supplies are just tools. To get good results still requires skill and understanding of the artistic elements. The more you practice with the tools the better you get.

There are countless numbers of software programs for artists out there and frankly, it is overwhelming. Free trials and tutorials are available on the Internet, and it is worthwhile to try them out before purchasing—some will match your personal style and goals better than others. For beginners, it is best to select just one or two programs that suit your needs and then master them. Take the time to learn to use the stylus, memorize the keyboard short cuts and practice the finger gestures—it's worth it. Once these skills become second nature, your creative side will be free to soar.

In the meantime I will continue to paint. My easel and my computer are buddies now.

If you are working in the digital medium and have some digital artwork you would like to share with other members, please check out the entry info in FCA web site for the FCA's Digital Imagery Exhibition in November.



PAINTING IN THE LIFE OF... ROXSANE TIERNAN

I am inspired by trees, the outdoors and patterns of light and shadow. For this piece, my inspiration was a walk with friends at the Peak in Hong Kong on a misty morning. I hung back to take the photo that I could work from. At the time I took the photograph I knew my challenge would be to get the mist just right.

Chigiri-e a Japanese art form involves working in layers with artisan paper. 'Chigiru' meaning 'to tear' and 'e' is the general term given to a work of art or form of art practice. It is a medium which takes great patience. I once covered a sky sixteen times to get what I wanted!



For this work, I coated a 30x22 inch sheet of watercolor paper with thinned Payne's Grey and lots of acrylic medium. This helps to keep the paper relatively flat. While it was drying I sketched out the tree form on brown paper with a piece of white chalk. This made it easier to cut out the shape I needed with a pair of manicure scissors. When the paper dried it was still too dark so I covered it with a layer of white mulberry paper to get the right shade. Before I put the white paper down I drew a few positioning lines with a pencil very lightly. At this point I was only working on the top two-thirds of the paper. Before I attached the tree I tore out shapes of the ghostly bushes and distant trees lost in the fog. I then glued them in place using white glue thinned two parts glue, to one part water. Then I carefully placed the tree trunk and limbs gluing as I went from the bottom up. The path came next, followed by the leaves working their way towards me. To give a sense of fog I then used a paper layer of sheer white, about the thickness of half a Kleenex. Once it dried, it was almost invisible, so I

had to take a different approach.

I had chosen the papers to use in the foreground and for the figures so while I thought things through I started to put those in place. I always keep a bag of scraps so the figures were no problem. The greens for foliage needed to be varied and have enough contrast to create depth. The foreground needed to be brighter and the colors needed to lead your eyes to the focal point. Since I couldn't find the shade I had in mind I picked up some rather drab lace type paper and went down to my studio where I coated it with variations of green gold acrylic paint. When I do this I work on top of white tissue that may find its way into a work of its own one day. I moved it around a couple of times and left it to dry.

Rummaging through my rolls of paper and the drawers of sheer ones I found a more opaque white. It had thread-like fibers running through it. I was hesitant wondering if it would work for what I wanted.

'Go for it', I thought. Well, as it turned out, it came out too strong in some areas. To combat this, I wet it down, waited for it to become soft and carefully removed it by rubbing and pulling on the fibers in those areas. Sticky fingers!

Then I decided it would look better if the area with the path and people had a faint glaze of palest pink and the shrubs on either side of the path had a very soft blue glaze. These papers, half as thick as a Kleenex were the best transition from the fog. Afterwards I decided to use some bright pink 'holey' paper for the blossoms beside the path and to put brighter, more acid-green plants climbing over the wall. I touched up the figures with a few strokes of watercolour pencil and then I signed it.



INTERESTED IN TRYING CHIGIRI-E FOR YOURSELF? ROXSANE WILL BE TEACHING A TWO DAY WORKSHOP IN THIS MEDIUM FROM DECEMBER 13TH – 14TH. YOU CAN REGISTER AT WWW.ARTISTS.CA VIA THE 'EDUCATION' BUTTON.