

# Art Avenue

A Federation of Canadian Artists Publication – MAY/JUNE 2013 \$5





# LANDSCAPES

FEBRUARY 19 TO MARCH 8



**Leanne Christie** Central Pacific  
40" x 44", Oil, \$3500  
FCA FIRST PRIZE DAVID MOLLOY MEMORIAL AWARD



**Allan Dunfield AFCA** Leading Edge  
16" x 20", Acrylic, \$900  
FCA THIRD PRIZE AWARD



**Rex Beanland** 4th Street: A Calgary Moment  
18" x 24", Watercolour, \$1800  
AWARD OF EXCELLENCE



**Sandrine Pelissier AFCA** Resting on a Park Bench  
24" x 30", Mixed Media, \$1000  
FCA SECOND PRIZE AWARD



**Eileen Fong** The Golden Touch  
30" x 24", Acrylic, \$1200  
AWARD OF EXCELLENCE



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MAY/JUNE 2013

## EXHIBITIONS



**LANDSCAPES**  
FEBRUARY 19 TO MARCH 8

-2-



**SUCCESS!**  
MARCH 12 TO 24

-9-12-



**STILL LIFE**  
MARCH 26 TO APRIL 7

-19-

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## ON THE COVER



**Doris Charest AFCA** Beauties  
16" x 16", Acrylic, \$400

Mixed media is Doris' favorite form of painting. She loves exploring with textures, shapes, and a more contemporary look. She creates her own designs on stamps that she uses to create texture in her paintings. Doris is inspired by nature and the world around her. Doris says she likes to use any media she needs in order to create just the right look for her work.

Art is an important part of her life. In 2011, she received the Sylvie Brabant Award, from the 'Regroupement artistique francophone de l'Alberta', in Edmonton, AB, for her contribution to the artistic community. She has just recently completed her Masters in Visual Art Education and is currently teaching at the University of Alberta and the Faculté Saint-Jean.



# Art Avenue

A FEDERATION OF CANADIAN  
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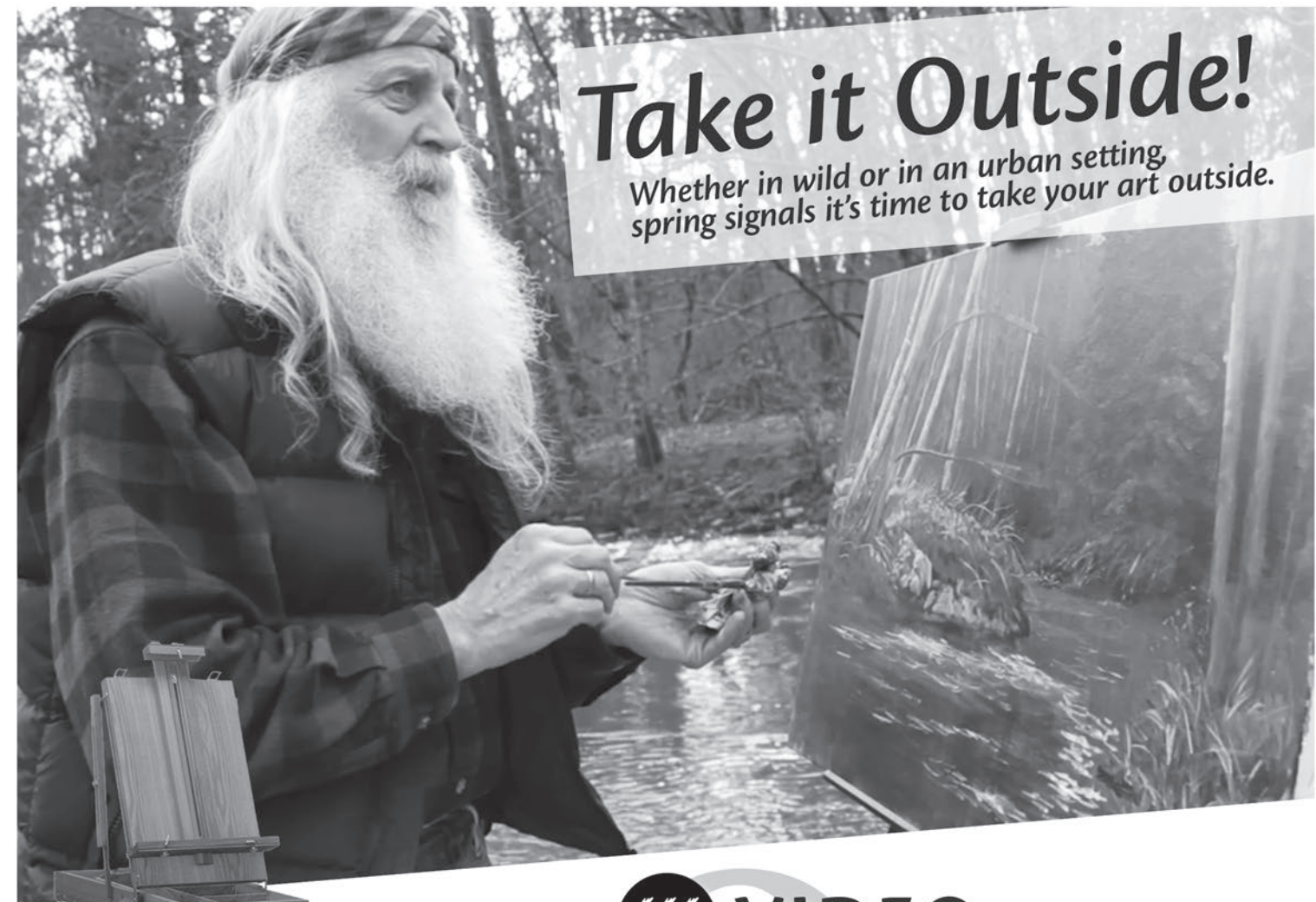
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**Take it Outside!**  
Whether in wild or in an urban setting,  
spring signals it's time to take your art outside.



## VIDEO

In the Opus Video *A Conversation with My Canvas* and article *Creative Environment*, Murray Phillips shares his techniques for creating in the great outdoors, revealing how tuning into the rhythm of the wild can dramatically affect your artwork.

**VIDEO: [opusartsupplies.com/murrayphillips](http://opusartsupplies.com/murrayphillips)**

## Travel Easels

When painting outside, a good easel is your best friend. It should be portable and lightweight, easy to set up, and even double as a storage box for your supplies.

**Watch our Travel Easel video series to help you select the one that is just right for you.**

**VIDEO: [opusartsupplies.com/traveleasels](http://opusartsupplies.com/traveleasels)**

Top: Garibaldi Sketchbox Easel

Right: Winsor & Newton Bristol Sketching Easel

Far Right: Winsor & Newton Bristol Watercolour Easel



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## NEW MEMBERS

### BRITISH COLUMBIA

#### LOWER MAINLAND

Frank Townsley	<i>Coquitlam</i>
Bryan Coombes	<i>Langley</i>
Zai Yuan Lin	<i>Burnaby</i>
Dale Costanzo	<i>New Westminster</i>
Brunislav Demin	<i>New Westminster</i>
Barry Walker	<i>Maple Ridge</i>
Linda Hamilton	<i>Mission</i>
Cynthia MacLean	<i>North Vancouver</i>
Kelly Ng	<i>Richmond</i>
Stephen Delaney	<i>Vancouver</i>
Lynda McCloy	<i>Vancouver</i>
Christy Sverre	<i>Gibsons</i>
Rod Gould	<i>Greenwood</i>
Francine Lanoie	<i>Kamloops</i>
Kathleen Parsons	<i>Kelowna</i>

#### VANCOUVER ISLAND, SUNSHINE COAST

Mary Unger	<i>Parksville</i>
Betty Bayfield	<i>Qualicum Beach</i>
Sheena McCorquodale	<i>Qualicum Beach</i>
Brenda Doucette	<i>Victoria</i>
Rand Harrison	<i>Victoria</i>
Natalia Mainprize	<i>Victoria</i>
Jacqueline Primeau	<i>Victoria</i>

#### CENTRAL KOOTENAY

Sara James	<i>Brisco</i>
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#### NORTH OKANAGAN

Shelia Campbell	<i>Vernon</i>
Gary Dewhurst	<i>Vernon</i>
Colleen Faulkner	<i>Vernon</i>

### ALBERTA

Robyn Cooper	<i>Airdrie</i>
Maryanne Jespersen	<i>Black Diamond</i>
Donna Davidson	<i>Calgary</i>
Marta-Ilona Kedves	<i>Calgary</i>
Oxana Malysheva	<i>Calgary</i>
Cody Melnychuck	<i>Calgary</i>
Ana Mutu	<i>Calgary</i>
Sherry Telle	<i>Calgary</i>
Samantha DaSilva	<i>Dewinton</i>
Annette Resler	<i>Okotoks</i>

## IN THE NEWS

CINDY MERSKY had 4 pieces accepted to SOPA Fine Arts' 8th Annual U8 SHOW. The show ran from April 4 - 14, 2013. SOPA Fine Arts is a contemporary fine art gallery located in Kelowna, BC. Cindy also had her work highlighted on ARTBOMB April 8, 2013.



#### Unusual Portrait Unveiled at the Fei and Milton Wong Experimental Theatre

*Oil Portrait of Milton Wong and Fei Wong by noted oil portraitist David Goatley.*

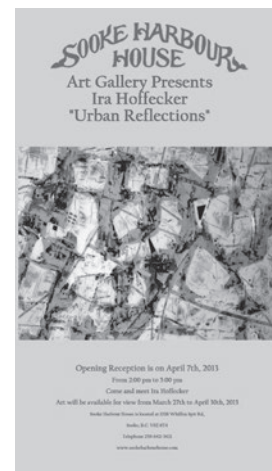
A tribute to two noted Vancouver philanthropists, commissioned by Simon Fraser University, DAVID GOATLEY's portrait was unveiled at the Fei & Milton Wong Experimental Theatre in Vancouver on March 1, 2013 by SFU President and Vice-Chancellor Andrew Petter.



**David Goatley**

ENDA BARDELL participated in the 21st annual Artists In Our Midst, a popular open artists' studio tour in Vancouver's West Side, April 13th & 14th, 2013.

IRA HOFFECKER's exhibition 'Urban Reflections' was shown in the Sooke Harbour House from March 27th to April 7th, 2013.



JOYCE CAMPBELL, Suzette Fram, Shirley Felgner, Margaret Bale and Florence L. Nicholson participated in The Garibaldi Art Club Spring Show and Sale. The show ran from April 19th to 21st at the Fraserview Village Hall.

KRISTIN KRIMMEL is Artist in Residence at the International School of Graphic Design in Venice, Italy for four weeks in April and May. The school teaches Painting, Graphics, Book-Arts and Printmaking.



**Mark Heine**

Canada Post has released a new series of postage stamps for 2013. This series features the various Chinatown gates from across Canada. Artists from each city were selected to present impressions of their Chinatown's gate. MARK HEINE was selected for Victoria BC. It's the 18th postage stamp to feature Mark Heine's art.

NANCYANNE COWELL was invited by SEASIDE Magazine to be a featured contributor for the front cover of the March 2013 issue of Women to Watch.



**Nancyanne Cowell**

## CURRENT EXHIBITIONS

The Federation of Canadian Artists presents seven established British Columbia artists with seven distinct and different approaches to the art of painting, in a Group Show at Federation Gallery. Seven Artists – Seven Styles runs from May 21 to June 2, 2013 and includes BARRIE CHADWICK, Barry Walker, Lucy Collings, Sara Morrison, Norman Vipond, Jennifer Tunner and Larry Achtemichuk.



Opening reception May 23, 2013, 6 – 8 pm at the Federation Gallery, 1241 Cartwright St, Vancouver, BC.

DONNA BASPALY, SFCA; DON FARRELL, SFCA; MICHAEL DEN HERTOOG, AFCA; Gillian Lindsay; Diane McCarten will be participating in an Art Show & Sale in the garden at the Crown Mansion, 292 Crescent Road East, Qualicum Beach, on July 20th from 11am – 4pm. Meet the artists, take home some art, stroll the grounds, stay for brunch in Butler's at the Mansion.

MARJORIE ROBERT & Sheldon Robert will have a show, in the Corridor Community Gallery, located on the lower level of the Red Deer Recreational Centre, 4501- 47A Ave. Red Deer, AB. The show runs from April 4 - May 29, 2013.

NICOLE SLEETH and VICTORIA MACFARLANE will be showing their work at the Hycroft Gallery in the University Women's Club of Vancouver, 1489 McRae Ave, Vancouver, BC. The show runs from May 2 – June 2, 2013.



**Nicole Sleeth**



**Victoria McFarlane**



**Sarah Kidner**



**Tanya Bone**

TANYA BONE, SFCA and SARAH KIDNER, SFCA are two of the five Canadian artists juried into the 2013 Oil Painters of America National Exhibition. The Exhibition will be held at InSight Gallery, Fredericksburg, Texas - May 18 to June 17, 2013.

## NEW MEMBERS

### ONTARIO

Wendy Carmichael Bauld	<i>Burlington</i>
Jane Turner	<i>Niagara On The Lake</i>

## IN MEMORIAM



**ELEANOR MONA ROSS PARSONS**

*January 7, 1931 – March 17, 2013*

Mona passed away peacefully surrounded by her loved ones on March 17th. Mona was a great supporter of the arts being a prolific artist herself and was an Associate member of the Federation of Canadian Artists. She will be missed.

## A MESSAGE FROM THE BOARD OF DIRECTORS

Dear FCA Members,  
After many meetings and much discussion, the FCA Board of Directors and the Standards Committee have decided that beginning January 1, 2014, the FCA juried shows will no longer accept submissions of works originating as digital media.

This was not an easy decision to make for the Board of Directors, as we value our digital artists. Although digitally generated paintings are just as valuable and artistic as traditional paintings and handmade prints, our current acceptance guidelines and criteria do not properly address the properties inherent to digital painting. There is a significant effort involved to properly interpret those properties which are appropriate for the medium. The Board will continue to investigate how this topic could be addressed in the future.

Sincerely,  
**The FCA Board of Directors**  
**April 5, 2013**





**INTERNATIONAL WATERCOLOUR BIENNALE**  
APRIL 23 – MAY 5

**CANVAS UNBOUND**  
MAY 7 – MAY 19

**SEVEN ARTISTS SEVEN STYLES**  
MAY 21 – JUNE 2

**INTERNATIONAL SOCIETY  
OF SCRATCHBOARD ARTISTS  
ANNUAL SHOW**  
JUNE 4 – JUNE 23

**SUMMER GALLERY**  
JUNE 25 – AUGUST 11

# WHISTLER ART WORKSHOPS ON THE LAKE

MAY – AUGUST, 2013 | WHISTLER, BC

One to three day workshops in painting, life drawing, basketweaving, photography & sketching, led by award-winning instructors, including Grant Fuller, Suzanne Northcott, Janice Robertson, Lori Goldberg & more.

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OR CALL 604-935-8410**



## BEHIND THE EASEL

with Robert Genn, SFCA



### TELLING A STORY

At the end of the remarkable film "Life of Pi" we are given the choice of two stories. One story is believable and quite predictable, the other implausible and wonderful. It's easy to choose the wonderful, implausible version. We need good stories. "And so it is with God," says Pi.

When story gets into a work of art, the work is enriched. Too much story; well that's

another matter. Here are three ways of looking at story in art:

**Story within the art:** We all know of classical paintings loaded with allegory and historical events. Early European painting is largely a depiction of the Christian story and its various characters. There is still a genre here. Take a look at the 20th century painting by Arnold Friberg, "Alma Baptizing at The Waters of Mormon." Taken from the story in Mosia 18, Book of Mormon, Alma was a prophet who baptized 204 believers in one day at either a lake in Guatemala or at a spot on the eastern shore of Lake Erie. Not sure which.

**Back-story:** One can't look at the paintings of Vincent Van Gogh without replaying the story we all know. "How you suffered for your sanity, How you tried to set them free. They did not listen, they did not know how." etc. Then there are the fights with Gauguin, the magnificent letters to his brother Theo, the ear-off event, the asylum at St Remi, the field of crows, the stack of paintings nobody wanted, the early death. "Perhaps they'll listen now." (Don McLean) You bet they do.

**Non-story:** In the struggle to find new meaning in the twentieth century, painters began to make paintings that told no story. Mark Rothco insisted his paintings meant

nothing. Others, like Jackson Pollock and Clyfford Still, felt the main stuff was process and action. For these artists, telling a story would have trivialized the art. Peggy Guggenheim swooned. No story, or a story so obscure it might never be fathomed, was the best story of all.

The next time you're painting, ask yourself how much story plays a part in your work. Are you trying to speak, sing, inform, protest, depress, honour, lead, monumentalize, mystify, convert, entertain, tease, uplift, amuse, eulogize or cause people to think? Or is your story a tribute to your process and your way of working--mannerisms that softly or harshly speak your name to yourself and others? Knowing your work's story (or non-story) helps define not only your work, but you. "Stories--individual stories, family stories, national stories--are what stitch together the disparate elements of human existence into a coherent whole. We are story animals." (Yann Martel, author of Life of Pi)

*Robert Genn writes a free twice-weekly email letter that goes out to artists worldwide. Recently, over a three-day period, one of his letters was read by more than a million individuals. You can find out about his letters by going to [www.painterskeys.com](http://www.painterskeys.com)*

## CHAPTER EVENTS CALENDAR

### CALGARY CHAPTER

Tuesday May 21st, 2013  
(3rd Tuesday of month)  
Chapter meeting, 7 p.m. Atlantis Framing,  
4514 Manhattan Road S.E. Calgary. All Welcome.

Tuesday June 18th, 2013  
(3rd Tuesday of month)  
Chapter meeting, 7 p.m. Atlantis Framing,  
4514 Manhattan Road S.E. Calgary. All Welcome.

### WORKSHOPS

May 26th to June 1st, 2013  
Zhaoming Wu - Model Workshop  
Location - Atlantis Framing , Calgary  
For more information on upcoming workshops please check our website: <http://fcacalgary.ca/> Go to : Events - Workshops

### SATURDAY MAY 4TH, 2013

Juried Show and Sale "ABSOLUTELY ART" 10 am - 4 pm  
Haysboro Community Centre  
1204 89 Avenue SW, Calgary.

### CHAPTER AWARD WINNER IMAGES

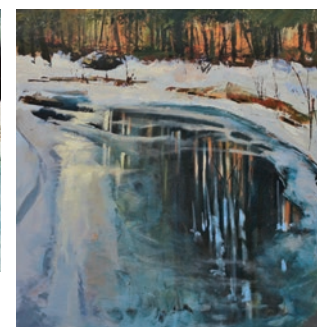
Also here are the award winners from our Juried Show and Sale "ALL THINGS SPRING" which ran on March 9th, 2013.



**Dawn Heinemeyer**  
Spanish Glass and  
Lemon  
Watercolor,  
12" x 16", \$595  
**FIRST PLACE**



**Lorri Pullman-MacDonald**  
Tulip Still Life  
Acrylic, 22" x 29", \$1900  
**SECOND PLACE**



**Linda Wilder**  
Glassy Echo Creek  
Acrylic, 30" x 30", \$2640  
**THIRD PLACE**

### FRASER VALLEY CHAPTER

The Fraser Valley Chapter would like to congratulate the winners of their Semiahmoo Art Centre show in White Rock which runs from May 3 to 31, 2013.



**Michael King SCA**  
Rocky Surf, 11x14",  
Oil, **1ST PLACE**



**Jolanta McPherson Farm**  
Fresh, 16x20", Acrylic  
**2ND PLACE**



**Catherine Sheppard Filling**  
Grandpa's Shoes,  
10" x 14", Pastel  
**3RD PLACE**

### VICTORIA CHAPTER

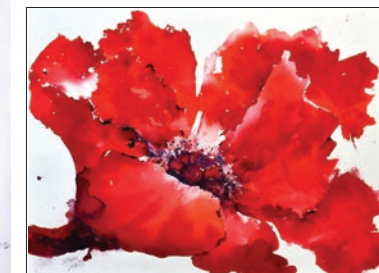
#### VICTORIA CHAPTER SUMMER EXHIBITION

Goward House, 2495 Arbutus Rd., Victoria, August 2nd-29th  
Drop-off of paintings, Thursday August 1st, 9 am - 1 pm  
Artists Reception: Sunday August 11th, 1:30 - 3:30 pm

#### SPRING EXHIBITION, COAST COLLECTIVE, MARCH 2013



**Sherie Welsford**  
Untitled, 23" x 20",  
Graphite, \$425  
**FIRST PRIZE:**



**Shirley Schmidt Pure Joy, 21" x 29",  
Watercolour, \$1500, SECOND PRIZE**

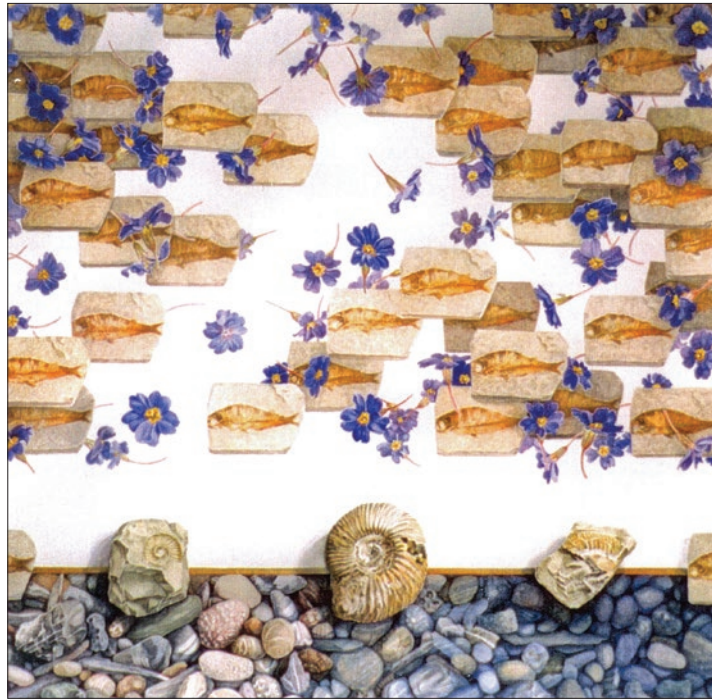


**Desiree Bond Witty's**  
Beach, 12" x 16",  
Acrylic and Conte,  
\$720, **THIRD PRIZE**



# SUCCESS!

MARCH 12 TO 24



**Nicoletta Baumeister AFCA** Water Born  
24" x 22", Watercolour, NFS



**Wendy Mould AFCA** Northern Flickers  
11" x 15", Graphite, \$600



**Michael Beseau AFCA** River Otter  
11" x 16", Pen/ink Stipple, \$700



**Sharon Bamber AFCA** Daylight Robbery  
18" x 24", Soft Pastel, NFS



**Joan Larson SFCA** Ready  
22" x 22", Pastel, \$4200



**Doria Moodie AFCA** First Catch  
16" x 20", Acrylic, NFS



**Marney-Rose Edge SFCA** Jubilation  
48" x 31", Watercolour, \$4950



**Michael Abraham SFCA** Flora Snipper Snapper  
44" x 26", Oil on linen, NFS



**Neil Hamelin AFCA** First Trip of the Season  
20" x 32", Acrylic, NFS



**Deborah Strong AFCA**  
Song of the Tropics:  
Mockingbird 7" x 14",  
Colored Pencil, \$600



# SUCCESS! CTN'D...

MARCH 12 TO 24



Susie Cipolla AFCA Alpine Hike  
36" x 24", Acrylic, \$2070



Louis Yen AFCA Angel on the Shelf  
9" x 12", Oil, \$1500



Mila Kostic AFCA Labyrinth  
30" x 30", Oil, SOLD



Jennifer Olson AFCA Lost Passage - Corsica  
29" x 40", Watercolour, \$3800

# SUCCESS! BIOS

## SFCA



MICHAEL ABRAHAM – Being an artist is not always an easy road. As a teenage daydreamer in the suburbs of Montreal, I would look at and read art books and be mystified by the magic of art and illusion, curious about the world, history, politics, religion, nature, human nature, sexuality... I have been immersed in art for over 30 years now, with 5 years of art College, including a year of study in Florence, Italy, and many years of exhibiting in both group and solo shows, many in Vancouver. It has been both a challenge and pleasure to develop skills and understanding of visual arts, and with it has come some understanding of life. Nothing comes easy, skill included, so I have deep admiration for artists, great composers, designers, colourists, and thinkers. I recall being excited in earlier days when I was to be in a library show, or a restaurant show, in guild shows, the BC Festival of the Arts, and more. I have had this quote on my wall for years: "If one advances confidently in the direction of one's dreams, and endeavors to live the life which one has imagined, one will meet with a success unexpected in common hours." It is a nice feeling to have reached SFCA status. And yet there are still miles to go, many paintings to paint, before I sleep!



MARNEY ROSE EDGE – I'm thrilled, honoured, excited and blown away about receiving my SFCA status. I went to my room for the last year and painted seven days a week stepping up the quality of my work and challenging myself by painting large sizes in a series. I have to thank my husband, Gary so much because I could not do what I'm doing without his support. I also wish to thank all the Board of Governors who voted for me and made this possible.



JOAN LARSON – If most people think themselves fortunate to have one significant passion in their life, then I am doubly blessed. I have known since I was old enough to have a sentient thought that horses and art are the guiding forces in my life. I had the good fortune of accumulating many years of post secondary education, including the renown Art Center College of Design in Pasadena, CA. However, the initials behind my name that I value most are those of the professional organizations that I have chosen to align myself with. I am honoured to now be among the Senior Members of the FCA.

## AFCA



SHARON BAMBER – If it wasn't for Gaye Adams, SFCA and the FCA, I wouldn't be anywhere near where I am today as a professional artist. New to the world of art and new to the country, I met Gaye through one of her workshops, where she told me of the existence of the FCA. Her encouragement started me on a course towards becoming a professional artist and the FCA has been my guiding light throughout this journey. The structure it provides for professional and creative development has been absolutely invaluable in helping me to develop my career path. In addition, the high standard of the FCA is inspirational. It is constantly challenging me to strive for excellence, all the while helping me to gauge my progression and validating my efforts. I am extremely honoured and proud to receive this recognition. A new milestone, SFCA status, now awaits and I can't wait to forge ahead! Thank you all.



NICHOLETTA BAUMEISTER – Thank you's to Fay, Ted, Stefan and all the volunteers who staff the front desk, stuff the newsletters and help out in the gallery. A special thanks to Mila for her efficiency and enthusiasm. Thank you to Bob Genn and Sherry Mitchell for your support and insightful critiques. Thank you Jurors.



MICHAEL BESEAU – I am so pleased to receive Associate Signature status in this organization. The FCA has been the primary focus of my work, of nearly everything I have done, for the past two years. This organization, and its various shows, has provided me with opportunities to learn and grow and to become so much better at what I do. Most importantly, it has provided me with a source of motivation to continue doing it. Thanks to the people in the Victoria Chapter who keep the chapter running and who provided me with help when I asked for it. And thanks to the people in the TNS Chapter who take on the additional work every single year to provide an Open just for me. It is just for me, isn't it? They told me it was just for me.



SUSIE CIPOLLA – I feel very honoured and grateful to have been granted AFCA status. Four years ago when I retired from the business of Physiotherapy I wondered what I was going to do with myself. I knew that I needed to do something that would challenge me on a daily basis or I would drive my family crazy. Well, this business of art surely presents daily challenges and opportunity for growth. I took three workshops (Brian Atyeo, Robert Genn and Janice Robertson) the summer I retired and have since taken many FCA classes and workshops to improve my skills. I would like to thank the Senior Signature members for supporting the FCA and being a part of the Board of Governors.



NEIL HAMELIN – An injury in 2010 led me to the discovery of painting and the FCA, and as such, has changed the course of my life. What began as a welcomed distraction was fuelled by the Federation through the artwork of its members and the challenges set with every show. The Federation allows a great opportunity for growth through the shows and courses offered, and I thank the dedication of the volunteers and staff that make this all possible. I am now one of those lucky artists that have made the jump to painting full time as a living, and this is largely in part to the role the Federation has played in my artwork. I am very grateful to be part of this organization and thank the Board of Governors Jury for their decision.



MILA KOSTIC – I am thrilled that my work is recognized by the FCA and to be granted AFCA status. The FCA is one of the oldest art organizations in Canada and is a fascinating organization that I have opportunity to know a bit deeper than most members. The FCA provides the structure and environment for all artists to develop and flourish in their own unique way. I have to thank all artist members who encouraged me to try again this year since my portfolio was not successful last year. My journey is the same as for all artists through the history of art and it is the same as the future generation of artists that are coming after us. My work is abstract and I love to address different issues that we all face in the world and "Borders" is my current obsession. Thank you to Bev, Tara, Ted, Vickie, Kellie and all volunteers for all their help and support and first of all for their kind friendship.



DORIA MOODIE – About 4 years ago painting started taking over my life. I lived and dreamt painting, jumping out of bed earlier and earlier to get back at it. I couldn't get enough! Fortunately I have an amazing and perceptive support group at Whistler. Susie Cipolla recognized my affliction and recommended I keep entering shows and apply for AFCA status as soon as possible! Well, I am over the moon to have been successful and very grateful to the FCA Board of Governors Jury for this huge encouragement! Thank you all! I'll be working doubly hard to be worthy of the honour. I think my support group will understand.



WENDY MOULD – I was thrilled when I got the call awarding my AFCA status, getting this kind of recognition for my art is wonderful. I love to draw and working in graphite is my first love. I started drawing 20 years ago, working on my own; I read every book in the library on drawing at least twice! I got into my first juried show in our community in 2000 and that really motivated me to move forward. I continued to work on my drawings. In 2006 I joined the Federation and the Fraser Valley Chapter and was very excited to gain my Active Status at the same time. This really gave me the burst of confidence I needed to move ahead. Joining the Federation and the Chapter gave me access to a wonderful network of artists, workshops and juried shows that really pushed me to always strive for more with my work. My journey has not been alone, my family and friends have not only been my biggest cheering section but actively critiquing, supporting and encouraging me to move forward. It is with real pleasure that I take on this new role and I look forward to new opportunities that will come with it.





JENNIFER OLSON – Spending one's life as an artist is a true gift, but the path of a professional artist is never an easy one. As a new mom, my life is full of new joys and challenges. It isn't always easy to find time for my painting. I have been challenged to paint looser and faster, and to fully appreciate the time in my studio. Receiving my AFCA status is a real accomplishment (even getting my paintings shipped over to Vancouver seemed like an accomplishment!) It is an honor to be placed alongside so many wonderful and talented artists. This sort of encouragement helps to keep my brush in hand.



DEBORAH STRONG – Art has always been important to me. I've drawn, painted and created since I could first hold a pencil. My visual art career got off to a strong start but, like so many artists whose life journey is impeded by unexpected detours, it lost momentum that took some time to rebuild. When I resumed my art career in earnest, I felt that in addition to simply working hard it was important to earn credentials with such a well-respected organization as the FCA. Reaching the milestone of AFCA is significant to me in several ways: it's a hard-earned reward for tough choices I've had to make and long hours I've spent in the studio; it's an affirmation of my devotion to two somewhat unusual media (coloured pencil and hand-painted silk); and it validates my absolute obsession with my subject matter

(animals and birds). I'm extremely proud to have met the standard of the FCA and profoundly grateful for the unwavering support of my husband and friends.



LOUIS YEN – At the age of one I was struck with pollio. While most kids were outside playing and running around the neighborhood, I spent my time indoors drawing and engraving. Although I loved to draw, I wasn't very good at it. I even received a "Ding", an equivalent to "Fail" for a drawing I made in art class. Have you got the picture yet? How often do you see someone fail an art class? I often encourage my students "If I can become an artist, I don't see any reason why others cannot as long as they put their hearts into it". When I was 19, I took a painting class and met my wife, Sutan. She has a gifted eye for the arts. Her encouragement and constructive criticism helps me a great deal. God is fair. He didn't give me healthy legs to run, but he blessed me with hands that engrave and paint. He even sent the best angel in heaven for me to brighten and enrich my life. Hand in hand, Sutan and I roam the skies of our painted universe. Many thanks to the FCA and its fellow members for providing such a wonderful yet competitive environment for me to grow and to fulfill my dreams. The joy of becoming an AFCA member makes me smile, even in my dreams. The road ahead is still long, but I will try my best. With so many great artist members in it and 70 years of well recognized reputation, the FCA makes me proud, and hopefully one day I can make the FCA proud.

## CHAPTER EVENTS CALENDAR CTN'D...

### CENTRAL OKANAGAN CHAPTER

#### MEETINGS:

Meetings are held the first Monday of every month from September to June (or the following Monday if the first is a holiday). Meetings are held at the Rotary Centre for the Arts in Kelowna, BC at 421 Cawston Ave in the Drawing & Painting Room. Meetings are from 7:00 PM to 9:00 PM and consist of guest artists and speakers that provide demonstrations, critiques, and discuss industry related topics and services.

#### APRIL 27 & 28, 2013 – WORKSHOP WITH KEN GILLESPIE

Two Day Workshop  
Instructor: Ken Gillespie  
Date: April 27 & 28, 2013 – 9:30 AM – 4:30 PM  
Location: Central Okanagan Sailing Assoc., 4220 Hobson Road, Kelowna, BC  
Cost: Members - \$175, Non-Members - \$210

#### JUNE 27, 2013 – PAINTING LOOSE & EXPRESSIVE PORTRAITS FROM PHOTOS WITH INGRID CHRISTENSEN

One Day Workshop  
Instructor: Ingrid Christensen  
Date: Jun 27, 2013 – 9:00 AM – 4:00 PM  
Location: Rotary Centre for the Arts, Painting Room  
Cost: Members - \$100, Non-Members - \$125

#### OCTOBER 19 & 20, 2013 – PASTEL WORKSHOP WITH DENNIS WEBER

Two Day Workshop  
Instructor: Dennis Weber, SFCA  
Date: October 19 & 20, 2013 – 9:30 AM – 4:30 PM  
Location: Central Okanagan Sailing Assoc., 4220 Hobson Road, Kelowna, BC  
Cost: Members - \$200, Non-Members - \$225

FOR MORE INFORMATION ON UPCOMING WORKSHOPS PLEASE VISIT [centralokanaganfca.com](http://centralokanaganfca.com).

### WEST KOOTENAY CHAPTER

#### WEST KOOTENAY CHAPTER'S FALL WORKSHOPS:

The following workshops will be held in Nelson, BC.  
September 21/22, 2013 Harold Allanson  
October 12/13, 2013 Brent Lynch  
All are welcomed.  
For more information, contact Sandra Irvine [sandeo@telus.net](mailto:sandeo@telus.net)

## HARDWARE STORE MATERIALS

By David Langevin



Hi David,  
I have a binder with all your articles but on review today I found no answer to my thoughts about inserting various collage media into an oil painting. I have a thin layer of dry oil onto which I would like to attach a paper drawing. Would an Alkyd medium be the way to go? Both under & over? What about if the piece was covered with acrylic, or if it is a piece of canvas?

Thank you for sharing your knowledge over the years,  
Marlene

Hi Marlene,  
In general it is always precarious to mix oils and acrylic paints and mediums when you are concerned about permanence. First, acrylics do not stick well to oils at all, so I would say you should attach your paper to the oil painting with an alkyd medium as you suggest. Better still, do all the collage work in acrylics, using gel mediums to

attach the paper/fabric on a rigid support and then put your oil painting layers on top of that. Oils stick better to acrylics and on a rigid surface there is much less chance that they will separate.

Your case also brings up a different concern, that is the difficulty of collage elements with oils. Oil paints dry through a complicated process of oxidation and adding various mediums and other elements that may disrupt that process will lead to unpredictable results. Moreover, oils are very acidic and so paper and fabric products will be adversely affected by coming into direct contact with it. The oil from the paint is readily absorbed by these products causing them to yellow and deteriorate very quickly. Once these surfaces have depleted much of the oil from the paint layers, making them 'lean', they are now much more brittle and susceptible to cracking and flaking.

So, as a general rule, collage elements and oils do not mix well for permanent painting. Acrylic underpaintings with collage elements done on a rigid support, that are painted over in oils, or better still acrylics, are much more stable.

Hope that helps, cheers, D

Hi David,  
Thanks for your reply, your information and your support of my art. I will try the alkyd, maybe incasing it fully before inserting it on the oil base. With a bit of wax added to the mix it might not get brittle. I am still getting a grip on which colours are fat and which are lean but have also realized that the brand of

oils that I bought on sale are very oily. I read once about squeezing these kind of oils onto a cardboard palette and I will try that today.

I look forward to your next article,  
Marlene

Hi Marlene,

A practice that I used to help familiarize myself with the drying rates of the different pigments in oils was to paint out a swatch of medium thickness of each colour, and brand, on a gessoed canvas and then check it twice a day and mark the drying time under each one. It is important to note the time in the drying when the paint is dry to the touch but still soft under the skin - this is the worst time to paint over them as the layer is actually expanding.

Modern oil paints, especially inexpensive ones, suffer from too much oil content as it is. The 'Old Masters' mixed resins into their paints to make them more stable and faster drying. A practice that I do is to first squeeze them out onto an absorbent paper towel to allow some of the oil to be removed, then I will replace the oil by adding a little alkyd medium before starting to paint with it, effectively creating a resin/oil blend in my colors.

Have fun painting!  
David

For questions of a technical nature contact David at: [david@davidlangevin.com](mailto:david@davidlangevin.com).

To view an archive of technical Q&A's go to [davidlangevin.com](http://davidlangevin.com)



**BRENT LYNCH**  
[www.brentlynch.net](http://www.brentlynch.net)

**MICHAEL REARDON**  
[www.reardonwatercolors.com](http://www.reardonwatercolors.com)

**CAMILLE PRZEWODEK**  
[www.przewodek.com](http://www.przewodek.com)

**MICHAEL WORKMAN**  
[www.workmanstudio.com](http://www.workmanstudio.com)

### ITINERARY

The Whistler Workshop 2013 brings you some of North America's most recognized artists in the resort town of Whistler, BC one of Canada's world class destinations.

The workshop consists of four groups who spend one day with each of the featured instructors for Plein Air painting at various locations in and around the Whistler area during the day, including a

gondola ride up Whistler Mountain.

There will be several evening events including group critiques, demos, a gallery tour, a show and wet sale and a banquet on the last evening.

You will paint alongside Signature Members of the Federation and join them for evening demos and discussions. The painting locations will include; Whistler Village, Green Lake, Pemberton Farm and Whistler Mountain.

### REGISTRATION

Register on-line with full price at [www.artists.ca](http://www.artists.ca) or pay a deposit only of \$350 by contacting the office: 604-681-2744.

### ACCOMMODATION

Registrants are responsible for their own accommodations. For information about accommodations check out our website:

[www.artists.ca](http://www.artists.ca)



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10% of order value over \$150  
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\*excludes shipping :: †before discounts and taxes



## FCA NOMINATIONS FOR OUTSTANDING CHAPTER VOLUNTEERS – 2013

### ARROWSMITH

**SHERRY MITCHELL, SFCA** – Sherry has been committed to and involved with our chapter for a very long time. It would not be an overstatement to say that she is the calm and moderating voice of the FCA for us. She is our "go to person" for all matters FCA. Over the years she has freely given of her time by taking numerous positions on our Arrowsmith executive, as well as serving at the national level in Vancouver.

As an SFCA, she has made herself available for mentoring and answering questions from the membership. She is always positive, encouraging, and willing to help, and generously shares her time, skill and extensive knowledge through critiques, mentoring and jurying.

### CALGARY

**TAMI HORT** – Tami has been a member of the Calgary Chapter for 8 years. During that time she has been an enthusiastic asset to our group.

Most importantly Tami has spearheaded the Calgary Chapter's successful quest for Alberta Casino funds provided by volunteer that work various shifts at the casino. Tami had provided the arduous paperwork for it twice and is presently working on a third proposal.

The funds we have received from the casinos we are now able to continue holding workshops, putting on shows, adding to our DVD library, purchase easels etc.

Through her hard work Tami has put the Calgary Chapter of the FCA on a very good financial footing enabling the Chapter to flourish.

### CENTRAL OKANAGAN

**DIANA PALMER, Membership Coordinator** – Long time member of the FCA Diana has been the Membership co-Chairperson for the COC chapter for the past 7 years.

Her job is to keep track of our local members. Dianna has taken on the daunting task of collecting and maintaining the membership info for our busy website. Diana is always patient with all members especially in regards to an occasional lack of computer knowledge. She also aids members in the process leading to Active Status. She attends all meetings and is a font of knowledge in all things Federation.

There would be no greater "Thank You" that we could give this fine member than to have her hard work and dedication recognized by not only our chapter, but by the entire Federation of Canadian Artists' organization as she is benefiting not only our chapter through her actions but also giving the FCA a very positive public image.

### FRASER VALLEY

**JOYCE TRYGG** – Joyce had been a key person in evolution of our chapter and has held a variety of positions over the years: Treasurer for several years and Show Co-ordinator to name a few. Joyce is also involved with other art organizations as a co-chair for juried shows and as an instructor. She can always be relied upon for help and advice and we thank for her contribution to the chapter.

### NANAIMO

**LISA DANESIN** – Lisa has given generously of her skills and time to the Nanaimo Chapter since she became a member.

She has been a strong supporter of our parent organization and helped us to understand the mandate and policies of the FCA. She is a firm presence at all chapter meetings, welcoming all members new and old and always ensuring that all that all the needs of the chapter are met.

Lisa created and still maintains the NFCA Website ([nanaimofca.com](http://nanaimofca.com))

and encourages all members to contribute to an on going "digital conversation". In recent years, Lisa has added a weekly update to the Website so that all members have an understanding of all of the Chapter activities all the time

Lisa also continues to serve on the Executive Committee, initially as 2nd Vice president and Communications Chair. Lisa filled these roles with their requirements of extra time and energy because she is dedicated to the chapter and to the place of the FCA in the lives of the artistic community.

It is worth noting that in addition to these roles in the Nanaimo Chapter, Lisa is also the President of the Arrowsmith Chapter of the FCA, a further example of her belief in the organization.

### SOUTH OKANAGAN/SIMILIKAMEEN

**SHARON LEONARD** – The South Okanagan-Similkameen Chapter would like to nominate Sharon Leonard for an Outstanding Chapter Service Award. Sharon started with our Chapter in 2002 and has held positions as Membership Chair, Workshop Chair, Fan-out & Phoning Chair and worked on the Exhibition Committee over the last 11 years. Sharon is a tireless worker and very well organized and has been a great asset to our Chapter for many years.

### THOMPSON/NICOLA/SHUSWAP

**CATHIE PETERS** – In 2010 the chair of the FCA National Juried Show was sidelined by an accident, Cathie stepped right up, handled the show and accompanying fundraiser dance with skill and diligence. In the fall of 2010 took over as Chapter Chair while mainlining the Treasured position and continues to do both today. The work Cathie does for the Chapter is immense and she it with grace, consideration and integrity.

### VICTORIA

**MARGOT CLAYTON AFCA** – Margot Clayton became an active member in 1985 and gained her AFCA in the early 90s. She served on the executive as Exhibitions Chair in the late 80s and early 90s and served on the executive as Programs coordinator in the 80s, and later on in the 90s. She has also been the chapter's newsletter editor of The Grapevine in the early and mid 90s, as well as continued on call support into 2005. She continues her work in the chapter as the Membership co-chair and executive Member-at-large and has always been available to jury when called upon. Margot has always been a positive and steadfast leader in every position she has held on the executive. The Victoria chapter and the FCA is lucky to have her.

## FCA RECOGNITION AWARDS

### LIFETIME ACHIEVEMENT



**ALESSANDRA BITELLI, SFCA, CSPWC** – Trained at the Liceo Massimo d'Azeglio and the Elisa Tosalli Art School of Miniature before working as a miniaturist and illustrator. In 1979 she emigrated to Canada and began devoting her time to water-based media, with an emphasis on light and atmosphere. Her designs and colour are extremely sophisticated and, in addition to landscapes, florals and abstract compositions, Bitelli painted 26 glass windows for Christ the Redeemer Church in West Vancouver, a monumental undertaking. Among her many awards is the 1993 High Wind Medal from the American Watercolor Society. The artist is a full signature member of both the FCA and the Canadian Society of Painters in Water Colour. She exhibits her work in Canada, Italy and the USA, as well as conducting art workshops. She completed a two-year term as President of the FCA as well as holding other positions on the Board of Directors.

### EARLY ACHIEVEMENT



**JOAN LARSON, SFCA** – Joan studied at the Banff Centre for the Arts, the University of Victoria and the Art Centre College of Design in Pasadena, California. She worked in the graphics industry in print shops and advertising firms and owned and managed a gallery and framing business in California. Among other locations she has exhibited in New York, England and China. She produced the Musical Ride Series of paintings which received wide acclaim.

Joan was very involved with the chapter for some time; she played a major role in the formation of the Arrowsmith Chapter, was a force in holding it together in tougher times and held a variety of positions during those years including President in 2007. While she has not held office in the Chapter in the last few years she is always available to help the Chapter and the members when asked.

## FCA EXECUTIVE DIRECTOR'S REPORT FOR THE AGM 2013

Dear Members,

Another year gone and a new one well on its way. Last year, 2012 was certainly better than the year before, thanks in part to the well-attended and well managed Salt Spring Island Workshop. The PBN fundraiser also did well bringing in \$25,883.52. We have a deficit of 7,000.00 this year compared to a deficit of 31,000 in 2011. We managed to trim a lot of expenses and one huge savings is thanks to acceptance by the membership of using electronic receipts saving us printing and postage. This is definitely going green in a big way. We used cash from a GIC to reduce liabilities. One accrued liability that was outstanding for many years was the GST issue that has now been settled this year. Liabilities for the year ending 2012 was 68,154.07 compared to 126,612.84 in 2011.

The education program did not do well this past year, but we are looking for ways to improve the delivery of art courses according to what you the participant would want. It would help the FCA a great deal if the members could email their ideas and requests as to what kind of class or workshop would be of interest to you. The purpose of the Education Programming is to serve our members to help them grow in their pursuit of raising their knowledge and craft of producing art work. Send the email to, Executive Director [fcaoffice@artists.ca](mailto:fcaoffice@artists.ca). The hardworking education committee is always looking for new artists to add to the roster, at least two a season. By taking a course through the headquarters of the FCA you are helping to keep the revenue flow needed to continue the programs, gallery and day to day operations to serve our members. There are many artists in the organization that have risen

### OUTSTANDING VOLUNTEER:



**MARTINE GOURBAULT, SFCA** – Martine volunteered in 1997 at the front desk in the gallery and has since been a dedicated gallery preparatory as well as in contributing to hanging shows. She has consistently been available to help whenever and wherever needed.



**JUTTA KAISER, SFCA** – Jutta started volunteering when she joined the FCA in 1998, contributing to the presentation of the Salt Spring Revisited workshops at the end of the 90's. She has also been supportive with exhibition needs and educational demos and has been a consistent volunteer at the front desk in the gallery and in hanging shows.

to the top of their art career and don't need the association of the FCA to advance their profession and yet so many of them are willing to give back and help those who aspire to achieve the same end. We thank those signature members for the many hours they spend on jury duty for shows, and for donating paintings to the PBN fundraiser held annually. You all contribute to making the FCA one of the leading and unique Art Societies in Canada.

We welcomed 11 new AFCA members and 3 new SFCA members to our number giving us a total of 119 AFCA's and 38 SFCA paid up members. Our total membership to this date is 2013 members in good standing. We have members located across the country and many parts of the world. 1570 in BC, 231 in Alberta, 6 in Saskatchewan, 11 in Manitoba, 37 Ontario, 11 Quebec, 1 Newfoundland, 4 New Brunswick, 4 Nova Scotia, Yukon 1. We have several international members from USA, UK, Indonesia, Iran and China.

We were fortunate to received many donations from members tagged for juried show awards or for the general operations; we offer a huge thank you for your generosity towards the FCA. We have vendors and contractors that give us discounts for their services which helps tremendously.

We thank the generosity of the SFCA's who come to the gallery each year for the Board of Governor's meeting to select new signature members. Thank you also to the past-presidents of the FCA who meet once a year to research and recommend members who deserve special recognition as well as those who work tirelessly for their Chapters, all in the name of helping to advance the FCA. Congratulations to all of you who have received recognition for your work with the FCA. A special note of thanks to the Thompson, Nicola, Shuswap Chapter, who sponsored an open show to include all FCA members for six years running. The amount of work involved to

put on a show of this magnitude is impressive given it is all done by a few volunteers.

We are grateful for the members who have offered their time to become Board Directors, these volunteers who represent the members, are the visionaries who put in a lot time and effort to make the FCA a better society. The president Andrew McDermott has come in to the gallery faithfully once a week to sign cheques and take care of business. Thank you to the volunteers who come to spend a morning or afternoon weekly or monthly in the reception area of the gallery many of them doing extra jobs to help out the staff are appreciated more than words can convey. Thank you also to the Art Avenue stuffing team who are so efficient we get the 2000 odd envelopes filled with the magazines in one morning. Some of our volunteers have been coming for years and we would be lost without them. We have a diligent volunteer coordinator, Joyce Freer who finds new volunteers to fill gaps and always finds good people to help with the PBN event, she is also one who puts in real bull work into helping make this event successful.

We are very fortunate to have a great book-keeper, Mary Yee and a chartered accountant Catherine Der both taking a keen interest in the affairs of the FCA. Catherine, after many years of doing the audit is just as diligent with the review of the financials that she did this year.

We hope this year will be more profitable especially in the areas that provide revenue to help operate the affairs of the FCA. We are working very hard to advertise the shows to attract more buyers to the gallery; it is hard to believe that the wonderful work shown in the gallery and so reasonable in price is not flying off the walls. The economy is a tough one and is slow to recover but we are always looking for new ways to meet the goals for the FCA.

Respectfully Yours,

*Bev Schenke*



## EXHIBITION CALLS

### SUMMER GALLERY

June 25 – August 11, 2013

APPLICATION PACKAGE DUE: MAY 23, 2013

PAINTINGS DUE: JUNE 20, 2013

SEE THE HOME PAGE FOR THE APPLICATION PACKAGE - WWW.ARTISTS.CA

18 to 20 members will be selected to participate for the summer season. Application forms are available on-line or at Federation Gallery. Open to Active & Signature members.

### POTE: PAINTING ON THE EDGE

August 13 – September 1, 2013

ENTRY DEADLINE: JUNE 21, 2012

PAINTINGS DUE: AUGUST 8, 2013

POTE 11th Annual International Open juried exhibition – any medium, any subject, A full color catalogue will accompany the show. Prospectus available on-line and at the Federation Gallery.

Entry regulations and submissions on-line at [www.artists.ca](http://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](mailto: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 Plexi-glass. 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 GtST 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

### DEADLINE: JUNE 1, 2013

Rate for an advertisement .40 cents per word, Business Card - \$100, 1/8 Page - \$120, Banner 7.5w x 2h - \$150, 1/4 page - \$160, 1/2 page \$300, Full Page \$600 (Black and White). Full Page Colour - \$800. To place a classified ad, please email [artavenue@artists.ca](mailto:artavenue@artists.ca).

#### LEADING EDGE ART WORKSHOPS

##### UPCOMING WORKSHOPS

Gerald Brommer, AWS, Stained Paper Collage - Watermedia

- May 6-10 Calgary

Kathleen Conover, AWS, Chaos to Order - Mixed Media

- June 15-19 Calgary

Donna Zagotta, AWS, Adding the You Factor - Design - all media

- Sept 5-8 Calgary

Mark Hobson, SFCA, Acrylics in the Mist - Acrylic

- Sept 30-Oct 2 Edmonton

Mark Hobson, SFCA, Acrylics in the Mist - Acrylic - Oct 5-7 Calgary

Mike Svob, SFCA, Value & Color - Oil/Acrylic - Oct 19-22 Calgary

Mike Svob, SFCA, Value & Color - Oil/Acrylic - Oct 24-26 Winnipeg

Michael J. Downs, Impressionistic Realism - Oil - Oct 24-26 Edmonton

For details/registration [www.greatartworkshops.com](http://www.greatartworkshops.com)

Louise Hall - 403 233 7389 - [louise.hall@shaw.ca](mailto:louise.hall@shaw.ca)

#### TRAVEL AND SKETCH

Artist Kristin Kimmel leads a land tour in Normandy, France Sept 11 to Sept 23, 2013 during the Festival of the Impressionists.

For itinerary, costs and sign up, contact Trevor Sandwell. Maple Ridge Expedia Tours. Tel: 604.465.7443 or [tsandwell@cruiseshipcentres.com](mailto:tsandwell@cruiseshipcentres.com) Register by June 15th, 2013

#### DVDS AND CDS FOR SALE AT FEDERATION GALLERY

Richard Nelson's Lessons CD and Richard Nelson In Retrospect DVD The CD features more than 200 pages of lessons, discoveries and ideas from the beloved teacher and the inventor of the Tri-Hue Method. Full copyright reserved. \$38 each, taxes included. \$70 for both. Shipping and handling \$5.00

#### JEAN PEDERSON'S WET GLAZING WATERCOLOUR PORTRAIT DVD

Jean Pederson's gradual glazing process keeps portraits under control. You learn to build smooth facial contours with thin, deliberate layers of transparent paint. Jean's in-depth discussions of anatomy, lighting and color provide all the tools you'll need to capture the nuances of the human face. \$40, tax included. Shipping and handling, \$5.00

To purchase any of these DVDs or CDs, please phone 604-681-2744, or email [fcaadmin@artists.ca](mailto:fcaadmin@artists.ca).

## STILL LIFE

MARCH 26 TO APRIL 7



**Tetiana Zakharova** Plums and Quince  
48" x 36", Oil, \$2700  
AWARD OF EXCELLENCE



**Louis Yen AFCA** Jungle Juice  
11" x 14", Oil, \$2000  
FCA SECOND PRIZE AWARD



**James Koll** Old Jars  
10" x 14", Acrylic, \$570  
AWARD OF EXCELLENCE



**Juhli Caldwell** Tropical Fruits 1  
8" x 10", Acrylic, \$125  
AWARD OF EXCELLENCE



**Bob Araki AFCA** Hydrangeas #1  
23" x 23", Oil, \$800  
FCA THIRD PRIZE AWARD



**Leo Cunanan, Jr.** Wine & Fruit Medley  
16" x 22", Charcoal, \$700  
AWARD OF EXCELLENCE



# A PAINTING IN THE LIFE OF... TANYA F. BONE, SFCA

Having retired from the legal profession over a year ago, I am finally able to devote more time to pursue my passion and purpose: being an artist. When I began painting years ago, I did still life paintings, and those paintings took me a long time to complete. I'm still doing still life paintings and these paintings are still taking me a long time to finish. It seems I'm not tiring of the subject matter and I've learned to understand and embrace delayed gratification.

I think our Creator loves to see us create and share what we have learned along the way. This was my creative process for Jars of Clay

*"But we have this treasure in jars of clay to show that this all-surpassing power is from God and not from us." 2 Cor. 4:7 (NIV)*



"Jars of Clay" 18" x 24", Oil on Linen



**#1 - THE SETUP:** I love orchestrating my still life setups even though they often take me a full day to pull together. This stage is where I focus the most on all aspects of developing my concept. I want to feel the beauty of a painting that hasn't even been

started. My first consideration is choosing objects to support the underlying theme of my inspiration. While arranging, I take into account how each specific object relates to the next in color harmony, size and position, and ultimately as a whole. I determine where my focal point will be and position the lighting and components accordingly by

using value changes, line and rhythms to charm the viewer's eye towards that point. At this first stage I am even thinking about edges. I find this stage almost a poetic act, but an exhausting one.



**#2 - COMP, VALUE & COLOR STUDY:** Almost 20 years ago, Alan Wylie taught me the modern-day proverb, "Failing to plan is planning to fail". Although I have already done the majority of the planning in the previous step, this next stage is where I plan further

to determine my composition and values in a small thumbnail sketch. I also test my color notes making notations of same so that when I begin the next step I can work with confidence and boldness.



**#3 - BLOCK IN:** The planning is done. I have my road map in front of me, my value pattern and color notes are all worked out (it's like having my GPS!). Now I can kill that daunting white canvas quickly with fervour and enthusiasm by just establishing the big general shapes. Painting from life is exciting, it's fun!



**#4 - CORRECTING DRAWING, ADJUSTING COLOR & PUSHING VALUES:** Now I slow down and am in for the long haul. I observe relationships and take however long it takes to measure and relate with accuracy. Back and forth I go. I have made mistakes in that wild frenzy of the previous step, but that's okay, because I'm not in a rush here—I don't care how long it takes—I take the time to correct my drawing. And, I'm still having fun at this stage pushing the colors and values as far as I can. If I go overboard and they become garish, I can always pull back to find that perfect color note.



**#5 - BEGIN FINISH:** Now there's an oxymoron. This is where I go back to my original concept and work the details towards or away from my focal point. One move entices another, and very often I wish I had an "undo" button. To quote the great artist and teacher Carolus-Duran, "All that is not indispensable is harmful. Art means selection—therefore select."

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