

# art avenue

A Federation of Canadian Artists Publication Vol.10 - No. 5 September/October 2010

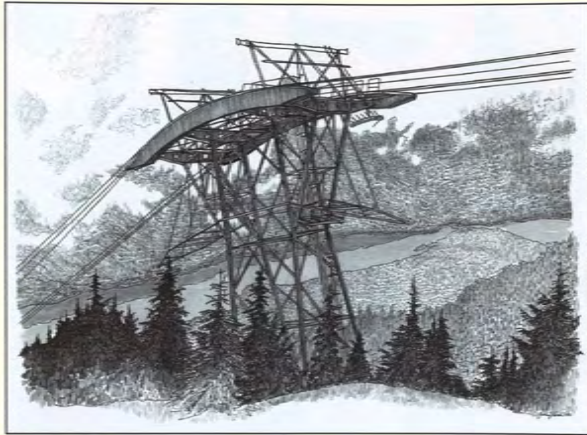
\$5



Michael Knox  
2006

# Septessence

June 1 -13



**Gary Sim**  
*Tower*  
pen & Ink 9 x 13 \$400



**Tony Yin Tak Chu**  
*Untitled #43*  
mixed media 60 x 30  
SOLD



**Enda Bardell**  
*Future*  
acrylic 18 x 24 SOLD



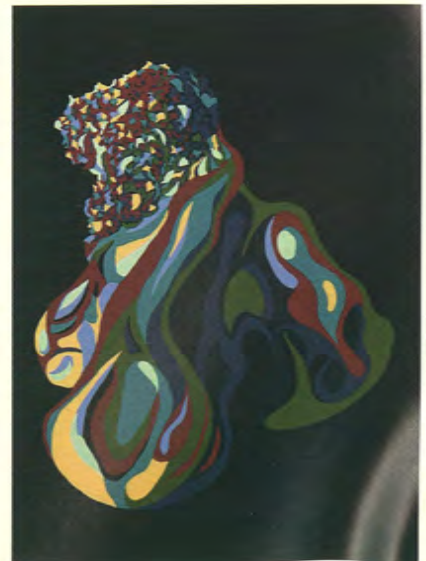
**Rose-Marie Goodwin**  
*Red Poppy*  
acrylic 12 x 16 SOLD



**Tanya Bone, AFCA**  
*A Couple of Tarts*  
oil 10 x 8 SOLD



**Sally Clark**  
*Portal*  
oil 42 x 28 \$3,600



**Helen Vokaty**  
*Le Chien de Notre Dame*  
screen print 17 x 13 SOLD



# artavenue

a Federation of Canadian Artists publication

## exhibitions

SEPTEMBER/OCTOBER 2010

Volume 10, No. 5



2

**SEPTESSENCE**  
JUNE 1 - 13



7

**STILL LIFE**  
JUNE 15 - 27



12

**SUMMER GALLERY**  
JUNE 29 - AUGUST 15

## features

- 6 **Being an Artist**  
*Lalita Hamill, AFCA explains the full exposure of art critiques.*
- 10 **Painters at Painter's**  
*Bev Rushworth recounts another fabulous weekend of painters at Painter's.*
- 17 **Fall Education Program**  
*The Fall Education Program is in full swing. Choose a course that suits your fancy.*
- 19 **Crossing Boundaries Exhibition**  
*A collaborative exhibition of Canadian Artists featuring the Federation of Canadian Artists and the Chinese Canadian Artists Federation.*
- 20 **Daily Painting**  
*Gaye Adams, SFCA explores The Wonderful World of Daily Painting*

## in every issue

- 8 **In the News**
- 14 **Chapter Award Winners**
- 15 **Behind the Easel**
- 16 **Art Techniques**
- 18 **Federation Gallery**
- 18 **Classifieds**

## & on the cover

Michael Knox  
*Passion Fruit*  
36 x 30 oil \$950

For me, this was somewhat of a break-through piece. I wanted a more dramatic affect, possibly being influenced by the golden age of Dutch still life painting. Shopping for some good looking passion fruit was the first challenge. The second challenge was how detailed to paint the linen cloth. While the fruit is painted in detail, I just roughed in the cloth pattern, having the underpainting showing through, and it seems to work. I hope the piece exudes a quiet tranquility.



# artavenue

A Federation of Canadian Artists Publication

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Partner

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OFF**



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Sale prices valid until September 30, 2010.

# Being an Artist:

## Art Critiques - Full Exposure

Lalita Hamill, AFCA



Lalita Hamill is an award-winning professional artist and highly sought-after art educator. She lives in Langley, BC with her husband and three daughters. Visit her website, [www.hamillstudios.ca](http://www.hamillstudios.ca).

The rate at which we grow as artists and the artistic path we choose is largely dependent on feedback we receive. Whether this feedback is from within, comments from family and friends, awards, declines from juried shows, or number of sales, we rarely find out why our work was considered successful or not.

Unfortunately, the term "critique" has a negative connotation, instilling feelings of anxiety, apprehension and inadequacy. A critique is an oral or written discussion strategy used to analyze, describe, and interpret works of art. If someone claiming to provide honest feedback is personally attacking or being tactless, unkind, or cruel, this is not a critique. A critique provides honest and encouraging feedback, requiring both the knowledge and sensitivity of the critiquer and openness and curiosity of the artist.

Over the past four years I have been facilitating free monthly visual art critique sessions in Langley. I asked the artists how they felt before their first critique. Most mentioned that they feared their art would be inadequate. Amy, whose paintings are soft, emotive and expressive, said, "I was nervous about attending, [because] at other crits I'd felt like my work was crap by the time it was over, like there wasn't any good in it."

Many new attendees said the key to summoning the courage to attend is that they were allowed to observe; artists are invited to display their work only when they feel ready. Others who have attended before feel more comfortable and go first.

### **What to look for or possibly receive from a critique**

What artists want from a critique depends on their varied purposes for painting: to sell paintings, to get into juried shows, a means of self-expression, to experiment, or to impact others on an emotional level. Josie, new to art, said the critique should be "gentle, honest and constructive." Sylvia said "so often an artist is looking for an answer and the teacher will skirt around the issue, either because they don't know the answer or they don't want to 'upset' the student. Personally, I prefer to be told." Still others are looking for ways to align their art with their intentions. The unifying theme is: artists want someone to provide a candid critique in a supportive, respectful manner.

### **Advice from others**

When asked about critique advice for new artists, some urged "go for it!" while others suggested observing how the critique is facilitated to see whether it will work for you. My advice is to be honest with yourself. If you are more likely to ask a store clerk than a trusted friend how your new jeans look, you may not want to move into the critique arena quite yet.

### **Perspective of the critiquer**

In-person art critiques can be difficult to find. Being an instructor, juror, or critiquer can be tough because you are bound to inadvertently hit people's sore spots. The next time you find yourself at a critique, feeling nervous about your artwork, imagine yourself as the critiquer. What would you say about the piece in an authentic, helpful, inspirational way? This imagining exercise will help you to expand your verbal expression of visual creation. Perhaps you will develop an appreciation for the critiquer, or realize how much you enjoy the discussion and become a critiquer yourself.

### **Things to remember**

The bottom line is: it's your painting! No matter who makes a comment, their opinion should not automatically override yours. The tricky balance can be knowing when to trust your inner artistic voice, especially when it's so quiet you cannot hear it, and when to experiment with feedback. You should be careful of the terminology used. I believe, for example, that in art there is no "right" or "wrong" way; rather, certain guidelines will help you attain your goals. If your goal is to paint a vase in a realistic way, then one could say that you painted it "wrong," or one could say that the ellipse at the top of the vase is too round. One statement implies judgment; the other is constructive, objective, and helpful.

### **What to do next**

If you live in the greater Vancouver area, you have access to critique sessions and classes through the FCA, or through a FCA Chapter. If you are in a more remote location, you may need to rely on the internet. Where there's a will, there's a way. Find an artist who is willing to view your work digitally; something within their feedback will likely help. If it doesn't, try again with someone else. Be creative. It need not be a painful process. Many will walk away feeling excited and inspired.

If you would like to receive by email the 5-page Word document that Lalita hands out at her free monthly critiques, please email her at [lalita@hamillstudios.ca](mailto:lalita@hamillstudios.ca). This document contains descriptions and explanations of many elements of composition and design. Lalita's website can be viewed at [www.hamillstudios.ca](http://www.hamillstudios.ca)

# Still Life Show

June 15 - 27



**Bridgitte Desbois**  
*Orange Peel*  
oil 8 x 10 SOLD  
FCA 1st Prize



**Sipei Teng**  
*Driftwood*  
acrylic 8 x 10 \$200  
FCA 2nd Prize



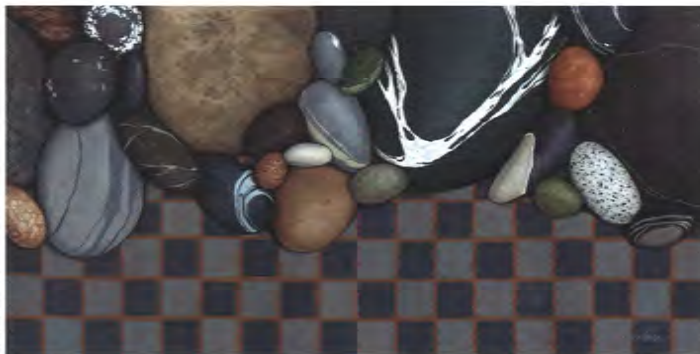
**Larry Tillyer**  
*Orange and a Cup*  
acrylic 11 x 14 \$425  
FCA 3rd Prize



**Michael Knox**  
*Mango Steen*  
oil 30 x 30 SOLD  
Award of Excellence



**Jill Brown**  
*Tall Vases*  
acrylic 24 x 24 SOLD



**Kristina Boardman**  
*Contrast*  
acrylic 18 x 36 \$2,000  
Award of Excellence



**Tracey Costescu**  
*Pile Up*  
watercolour 11 x 14 \$460



**Mary Conley**  
*Can You Canoe*  
oil 14 x 11 \$700  
Award of Excellence

# new members

June 1 - July 31

## British Columbia Lower Mainland

Gayle Arnold, Coquitlam

Klara Cooney, Vancouver

Peter Dunkin, North Vancouver

Michiko Egawa, Richmond

Linda Farris, Vancouver

Sophia Ho, Richmond

Montana King, Vancouver

Joan Masse, Richmond

Jenny McKnight, Vancouver

Irana Powagn, Vancouver

Douglas Rae, West Vancouver

Ming Ren, Coquitlam

Valeriu Sanescu, New Westminster

Gina Sarro, Vancouver

Zhanna Shomakhova, Burnaby

Nyla Sunga, Vancouver

Eva Trojan, Burnaby

June Wells, North Vancouver

Judy Williams, Vancouver

Grazyna Wolski, North Vancouver

Shauna Zingg, West Vancouver

## Vancouver Island & Gulf Island & Sunshine Coast

Kathy Cameron, Victoria

Sharon Churchill, Victoria

Lesley Friedmann, Victoria

David Halliwell, Victoria

Lorraine Holmes-Boyle, Brentwood Bay

Madeleine Neill-St. Clair, Nanoose Bay

Anne Pelletier, Victoria

Barbara Wilock, Victoria

# in the news

## current exhibitions

through September 2 **Erna Ewert, AFCA** has an exhibition, *In Retrospect*, of paintings and original hand-pulled lithographs, serigraphs and collographs at the Chilliwack Museum Chambers Gallery. Opening reception: Saturday, July 10, 12pm - 2pm. Gallery hours: M-F, 9am - 4:30pm.

through September 24 **Jim Walsh** and **Loraine Wellman** have work in a group show at Omega Gallery, 4290 Dunbar Street in Vancouver, BC.

through September 30 **Zoe Evamy** has an exhibition of her work, *New Watercolours*, at the Galileo Cafe & Roastery, 173 Hwy 99 in Britannia Beach, BC.

September 2 - May 2011 **Enda Bardell** exhibits her abstract work in *Estonian Artists in Exile* at KUMU National Art Museum in Tallinn, Estonia.

September 1 - 30 **Dorothy Sevcov**, **Lea Sevcov** and **Linn McIntosh** have an exhibition of their work, *Three Visions*, at the New Creations Art Gallery and Studios, 22409 McIntosh Avenue in Maple Ridge, BC. Opening reception: Friday, September 10, 5pm - 7pm.

September 6 - 30 **Gabrielle Greig** has a solo exhibition of her work at the Small Ritual Coffee Society, 1237 Johnston Road in White Rock, BC. Opening reception: September 18.

September 7 - 19 **Judy McKinnon** exhibits her work in a group show, *Natural Tranquillities*, at the Silk Purse Arts Centre, 1570 Argyle Avenue in West Vancouver, BC. Opening reception: Tuesday, September 7, 6pm - 8pm.

September 9 - November 11 **Christine Camilleri** has a solo exhibition, *Sagebrush to Seagulls*, a celebration of the beauty of BC with paintings in pastel and acrylic at the Chilliwack Museum Chambers Gallery. Opening reception: September 11, 12pm - 2pm.



Zoe Evamy



Judy McKinnon



mid September - **Danny H. L. Chen, AFCA, Teresa Chow, Terry Wong, James Liu and Hilda Chen** participate in *Ebb, Flow and Tide* at the Vancouver Maritime Museum



Danny Han-Lin Chen

October 20 - **Teresa L'Hirondelle** has a solo exhibition at the Pearl Ellis Gallery of Fine Arts, 1729 Comox Avenue in Comox, BC.



Teresa L'Hirondelle

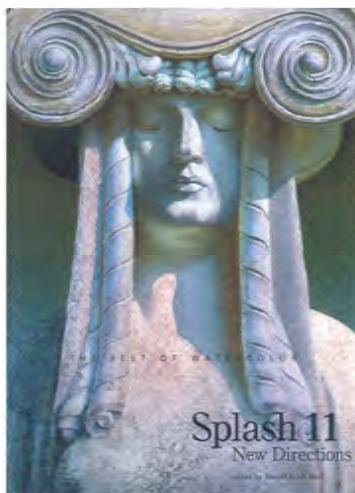
October 17 - 30 **Renato Muccillo** has a solo exhibition at the Avenue Gallery, 2184 Oak Bay, in Victoria, BC.

## inothertnews

SFCA member **Anne Hudec's** painting, *Ionic Crown*, was selected for the front cover of the just-released book, *Splash 11: New Directions*, published by North Light Books. The Splash series showcases watercolor paintings being created today from America's best contemporary watercolour painters.

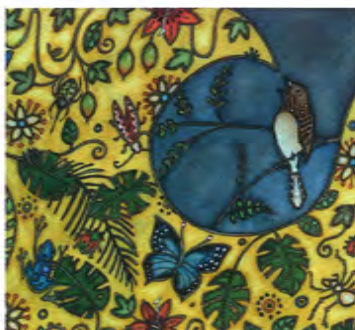
**Uli Ostermann, AFCA** has been accepted as an elected member of the Society of Canadian Artists (SCA).

**Gloria Ainsworth Mout's** painting, *Reflections - Red Wheel*, has been accepted for inclusion in North Light Books' upcoming *Splash 12* book. Her painting, *Reflections - Spinner*, appeared in the *Splash 10* book.



Anne Hudec

Oolichan Books and the Winchester Galleries are pleased to announce the official launch of *Uirapurú*, a beautiful children's story written by poet P.K. Page and illustrated by **Kristi Bridgeman**. Based on a Brazilian legend, the Uirapurú wren is renowned for having the most beautiful and unusual song in all the world. A reading from the book by Rachel Wyatt, signing by the illustrator and exhibit of related artworks will be held at Winchester Galleries Modern, 758 Humboldt Street, on Saturday September 25th from 2pm - 4 pm. For more information please phone 250.386.2773.



Kristi Bridgeman

# new members

**June 1 - July 31  
Central BC**

**Shirl Kinsman, Squamish  
Peace Region**

**Holly L. Kirkpatrick, Fort St. John  
Charlie Parslow, Peace River Regional  
District**

**Fraser Valley**

**Cathleen Collins, Langley  
Zidonja Ganert, Chilliwack  
George Rychter, Hope**

**Thompson-Okanagan**

**Elizabeth Dykosky, Kelowna  
David Eeles, Kelowna  
Jeannie Wood, Kamloops**

**Saskatchewan**

**Estelle Hay, Regina  
Kristina Komendant, Blaine Lake**

**Ontario**

**Lillian Gulka, Thunder Bay  
Janet F. Potter, Toronto  
Tammy Zebruck, Kenora**

**Alberta**

**Karen Blanchet, Legal**

**USA**

**Kris Preslan, Lake Oswego**

# Painters at Painter's

by Bev Rushworth, Executive Director



The 16th annual gathering of some of Canada's finest artists took place May 23rd & 24th on the beautiful grounds of Painter's Lodge. There were hundreds of people who attended the many presentations provided by these artists, many of whom are Signature members of the Federation of Canadian Artists.

This event attracted art lovers from far and wide, many who are successful artists themselves, who came to share in the camaraderie and informative presentations. We can be very proud as an organization of our Signature members who were a huge contribution to the success of another year at Painters.



Suzanne Northcott.

Once a year, Painters at Painter's is home to 33 artists in residence. This year, Janice Robertson gave a very moving introduction of her sister Suzanne Northcott, the newest addition to this roster of artists featured at Painters. Suzanne gave an insightful presentation of her art, revealing how her spiritual side defines how her work transpires on canvas. She showed a film of her latest paintings while her daughter ran the projector.

Suzanne and Janice's parents were present for this special weekend to celebrate this rookie's first year at Painters.

There were various panel discussions, presentations and demonstrations held in various places throughout the spacious property. Mickie Acierno inspired the packed tent with "Confessions by a Still Life Artist." Brent Heighton, Alan Wylie and Mike Svob had the crowd in stitches during their panel discussion on "Painting: Just a Technical Exercise or a Process of Discovery?" Catherine Moffat's slide presentation, which featured portraits she has painted and faces she loved was followed by a fasci-

nating discussion with Len Gibbs, Arthur Vickers and Kathryn Amisson on how the lives of a "stock broker and an artist differ".



Robert Genn holds court after his demo.

Robert Genn gave a wonderful acrylic demo in his famous easel chair giving equal time to his painting while talking to a tent packed to the hilt with his fans. David Goatley did an amazing portrait of a beautiful staff member of Painter's Lodge, in just 2 hours! He then gave her the painting. The weekend ended with the last panel discussion which included most of the presenting artists who were put in the hot seat with questions from the floor. With a packed room, there were some interesting questions, very creative answers and a lot of laughs.

In spite of the poor weather there was so much to see and do with every effort made to keep guests comfortable and entertained.

Paintings were displayed for viewing in the foyer, and other rooms; some artists were busy painting in a tent set up for the purpose. Many of our Signature members including



Robert Genn captures April Point.

Rick McDiarmid and Mike Svob were painting en plein air to an audience in their spare time. Robert Genn could be found in his easel chair on the wharf, capturing April Point across the water.

The event was hosted by Bob Wright, president of the Oak Bay Marine Group, who, though not an artist, loves art and those who produce it. I had the pleasure of talking with Bob, who enlightened me about his passion for the arts and why he donates so much funding to promote it. He calls himself a "Fisherman," and indeed Painter's is a paradise for fishing. However, he says he is involved in the arts for "his tranquility and sanity" which is understandable considering his extensive businesses that would tax an ordinary man to the extreme. He gets as much satisfaction from sharing his wealth as he does making it.



Alice Rich and Artist in Residence, Nicolas Pearce.

It is Bob's intention to treat the in-house artists to a fabulous weekend where they could mingle and relax with each other as well as connect with their patrons and art lovers. He said that because painting everyday can often be isolating for the artists, he offers this opportunity to bring them together at least once a year.



Bob Wright & Len Gibbs enjoy a chuckle.

Bob explained that his main focus for this year was to celebrate the life accomplishments of his friend, Len Gibbs, a very charming man and a full time artist since 1968. He was a founding member of Painters at Painter's and also one of Victoria's best known celebrated painters. I was privileged to spend some time with Len who was so gracious and patient as we talked about

the trials and tribulations he experienced in the 50's and 60's in order to establish himself as a successful artist. He spoke of a journey that was full of hard work, successes and adventure, and he loved every minute of it. Len is well known for his paintings from two periods in his life: one in the prairies producing paintings of wonderful cowboys and other western themes, and the other based on the West Coast, both eras capturing a time in our Canadian history where life seemed simpler and less complicated. Len, who is battling cancer, has acknowledged that it is the end of his career, and without a studio or the energy or eyesight to continue, he has donated all his paints to the Victoria College of Art.

Len was a delight to talk with. He had many wonderful stories sprinkled with lots of good humour; he is a genuine original and had a wealth of valuable tips for artists and life in general. I suggested he have a book written about his life, it would be a valuable read.

As a tribute to Len and to celebrate his retirement from painting there was a large tent set on the grounds featuring many of his wonderful paintings and his collection of works from artists that he admired over the years. Not having a home for this collection anymore the works were offered for sale on a first come first served basis.



The Len Gibbs tent.

The weekend was filled with learning and sharing art experiences, meeting new artists and fellow FCA members. The weekend was so packed with ideas that my friend and I were inspired to go back home and start a new painting. Thank you Bob, for a delightful weekend.



Keith Hiscock paints along the dock at Painters Lodge.



Right column photos, top - bottom:  
 Panel discussion with Mike Svob, Nancy Slaght, Peter Shostak, Pat Martin Bates, Alan Wylie, Kathryn Amisson, Ted Harrison & Janice Robertson.  
 Rick McDiarmid & Mike Svob.  
 Ted Harrison & Janice Robertson.  
 David Goatley's painting demo.  
 Photo credit: Bev Rushworth & Wolf Schenke.

# SummerGallery

June 29 – August 15



**Lucy Collings, AFCA**  
*Aspen*  
oil 18 x 14 \$590



**Teresa Bernard, SFCA**  
*Summer Harvest*  
watercolour 10 x 14 \$600



**Etsu Inoue**  
*Bud Cat*  
watercolour 10 x 8 \$450



**Marilyn Cooney, AFCA**  
*Crunchy*  
dye on silk 6 x 10 \$295



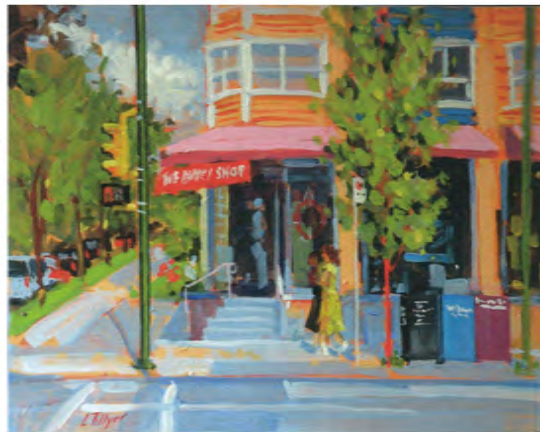
**Genevieve Pfeiffer, AFCA**  
*Rainy Day Friends*  
mixed media 12 x 12 \$250



**Joyce Kamikura, SFCA**  
*Magic Wind*  
acrylic 36 x 36 \$3,200



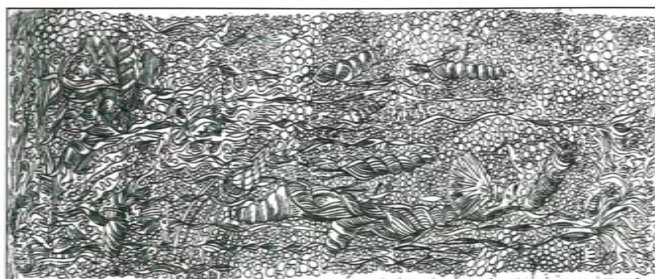
**Helen Vokaty**  
*The Other Woman*  
screen print 26 x 8 \$540



**Larry Tillyer, AFCA**  
*Dunbar and 4th Avenue*  
acrylic 16 x 20 \$950



**Martina Shapiro**  
*Abstract Vineyard*  
acrylic 12 x 9 \$450



**Gary Sim**  
*Snails*  
etching 1.5 x 4 \$125



**Jennifer Mitton**  
*From English Bay*  
acrylic 11 x 14 SOLD



**Roxsane Tiernan**  
*Saltspring Series #4*  
chigiri-e 30 x 22 \$1,195



**Martine Goubault**  
*Aperitivo Toscano*  
acrylic 16 x 16 SOLD



**Dianna Ponting, SFCA**  
*Forks*  
pastel 12 x 18 \$2,000



**Michael Knox**  
*Spartans*  
oil 36 x 36 \$1,100



**Jutta Kaiser, SFCA**  
*Windswept*  
acrylic 12 x 12 \$425



**Gloria Shaw**  
*Himalayan Blue Poppy*  
etching & watercolour 6 x 7 SOLD



**Mila Kostic**  
*Fragments 23*  
acrylic 16 x 16 \$500



**Tatjana Mirkov-Popovicki, SFCA**  
*Fisherman's Wharf*  
acrylic 20 x 24 \$1,070

# Chapter Award Winners

West Kootenay  
Chapter  
Perspectives,  
June 2010



**Stephanie Gauvin**  
*Light Shines*  
acrylic 16 x 16 \$560  
**Gold**



**Wilma Hughes**  
*A Shady Pair Plus One*  
coloured pencil 6.75 x 6.5 \$250  
**Award of Excellence**



**Susan Harder**  
*A Reflective Perspective*  
watercolour 19 x 16 \$995  
**Award of Excellence**



**Norm Watts**  
*Fishing River's Inlet, BC*  
watercolour 14 x 21 \$450  
**Silver**



**Elaine Alfoldy**  
*An Article of Interest*  
mixed media 12 x 20  
\$  
**People's Choice Award**



**Lis Semenov**  
*Bumper Crop*  
mixed media 6 x 8 \$140  
**Bronze**



**Brigitte Debois**  
*Through the Field*  
oil 30 x 30 \$850  
**Award of Excellence**



**Sandra Donohue**  
*Blue*  
watercolour 21.75 x 13.75 \$700  
**Mayor's Choice Award**

# Chapter events Calendar

## Calgary Chapter

September 21 & October 19 (3rd Tuesday of month):  
Chapter meeting, 7pm at the Haysboro Community Centre,  
1204 89 Avenue SW, Calgary. All Welcome.

November 6:

Annual Juried FCA Show and Sale, *Mad About Art*, 10am - 4pm  
at the Haysboro Community Centre, 1204 89 Avenue SW, Calgary.

## Thompson Nicola Shuswap Chapter

September 9:

Chapter meeting, group critique, break for lunch then presentation by  
Leah Markham on how to market your art, 10am - 3:30pm.  
Doors open at 9:30am at the Kamloops Yacht Club, 1140 River Street,  
Kamloops. For more info, call Trish Armstrong, 250-523-6485.

September 25 - October 3:

Annual Juried Chapter Show at the historic Kamloops Courthouse  
Center for the Arts, Seymour Street and 1st Avenue in Kamloops.  
Opening reception and awards presentation, Friday, September 24,  
7pm - 9pm. Open 10am - 5pm daily, closing at 3pm on the last day.

October 7, 14, 21 & 28, November 18 & 25:

David Langevin Life Drawing Intensive Bootcamp, 1pm - 4pm at the  
Kamloops Yacht Club. Must commit to all 6 sessions. FCA members  
\$60; non-members \$80. Call Cathie Peters, 250-828-0190 or  
email [jb.peters@shaw.ca](mailto:jb.peters@shaw.ca) to register.

November 12 - 14:

Intermediate - Advanced oil workshop with Sarah Kidner, SFCA at  
the Hal Rogers Community Center, 2025 Summitt Drive in Kamloops.  
FCA members \$225. Call Cathie Peters, 250-828-0190 or  
email [jb.peters@shaw.ca](mailto:jb.peters@shaw.ca) to register.

The FCA introduces its  
newest Chapter

The Peace  
River Chapter

For more information, contact Donna Ony

email: [dony@telus.net](mailto:dony@telus.net)

or phone: 250-788-3060

# behind the easel

## The elements of misery

Robert Genn, SFCA



Yesterday, Colorado painter Tom Lockhart wrote, "I work 50 to 65 hours per week, teach workshops and serve on the Board of a Local Arts Center. I judge art shows and travel to locations to paint. I earn \$75,000.00 to \$100,000.00 annually--too much to get a grant. I pay my taxes, expense out what the law allows and still find it difficult to make ends meet. I'm constantly paying entry fees, dues, advertising, framers, suppliers and travel expenses. I can't understand why the public insists on buying cheap crappy art from poorly educated artists who suffer for their craft. Also, there's a constant supply of retired lawyers, doctors, architects, dentists and other professionals who decide to become painters. They put their work in galleries and sell to the unsophisticated, taking sales away from deserving, serious artists. And now with the economic bad times it's even harder to sell your art. What do you think about this?"

Thanks, Tom. One of the great features of our game is that it's a level field where anyone can come and play. You may have noticed that a few years ago when you first ran out onto the field. But it was the quality of your work that ultimately got collectors' attention. While there are back eddies and fearsome rapids in the river of creativity, it's my observation that quality is still pervasively on the rise.

We in the brotherhood and sisterhood live in a state of uncertainty and flux. One year's laureate is next year's dead poet.

Some segments of the art world are a remarkable meritocracy, while other segments are living proof that idiots have taken charge of the asylum. The wild cards are not always the artists, but the critics, media, dealers, interloping amateurs and the incorrigible unsophisticated public you mentioned. Leave out those other guys and we'd be a pretty happy bunch. Leave out those other guys and we'd all be dead ducks.

When we get too stuck in the relative affluence game, like some of our friends in the cash register of commerce, we lose sight of the truly great thing we do. It is to live this life of exploration and daily delight. It is to be free of the grind and indignity of working for someone else's gain, of commuting to some office, factory or field. Of selling our souls for paycheck and pension.

We, on the other hand, are endowed with the joy of struggling with our shortcomings and weaknesses--of ultimately making a wholesome product that fine people cherish through generations. Tom, practically everyone thinks you've got it made. Fact is, you have.

PS: "Paradoxically, I have found peace because I have always been dissatisfied. My moments of depression and despair turn out to be renewals, new beginnings. If I were to settle down and be satisfied with the surface of life, with its divisions and its cliches, it would be time to call in the undertaker. This dissatisfaction which sometimes used to worry me has helped me to move freely and even gaily with the stream of life." (Thomas Merton)

Robert Genn writes a free, twice-weekly email letter that goes out to creative people in 110 countries. You can find out about it at [www.painterskeys.com](http://www.painterskeys.com)

# Doris McCarthy

## A Centennial Celebration

### TREASURES



Doris McCarthy, at the CSPWC exhibition, Treasures, in 2008.

Photo credit: Wilf McOstrich/BoothillStudios

On July 8th, a large turnout of art lovers and CSPWC members were on hand at Toronto's distinguished Roberts Gallery for the official opening of a watercolour show honouring the 85th anniversary of the founding of the Canadian Society of Painters in Water Colour.

The juried show was also being staged to launch the newly created Doris McCarthy Award which had been funded by a generous donation from the artist herself. The award consists of a cash award and a beautiful certificate created by Maurice Snelgrove, CSPWC that incorporates musings by Doris on creativity and the arts.

The award is seen by Doris as a way to encourage artists to stay involved in our national institutions. The winner of the 2010 Award was Edward Shawcross.

Doris McCarthy, SFCA a truly distinguished figure in the Canadian art world, had turned one hundred on the previous day, July 7th, and celebrated her centennial at her home on the Scarborough Bluffs with family and a few special friends. Now in frail health she was unable to attend the next day's launch of her name-sake award but her great-niece Beth McCarthy was on hand to make the presentation. Greetings were extended on behalf of the Federation of Canadian Artists by Anthony [Tony] Batten, SFCA who was instrumental in setting up the award program. Both he and Doris also happen to be former Presidents of the CSPWC.



L - R: Maurice Snelgrove, designer of the Doris McCarthy Award, Beth McCarthy, Doris' great-niece, and Anthony J. Batten, SFCA who helped arrange the award.

Photo credit: Eileen Reilly.

The last few weeks had seen a number of exhibits and events staged in celebration of Doris' birthday. The University of Toronto's Scarborough campus had staged a very extensive career salute to her at the namesake McCarthy Gallery, the downtown St. George Campus had displayed a number of key works at the acclaimed University Art Center and Doris' long time dealer, the distinguished Wynnick-Tuck Gallery, had staged a centennial salute of their own. The CBC broadcast a program detailing her life that gave the audience a brief glimpse of the strengths and feistiness of her unique character. Needless to say, her many artist friends and colleagues cherish their association with her through the many art bodies that she belongs to, among those being the Federation of Canadian Artists. She received congratulations from the Queen, the Governor-General and the President of the Royal Canadian Academy of Arts.

The Federation of Canadian Artists sent a floral bouquet on behalf of the national membership to Doris at her home, Fool's Paradise, which has already been gifted to her home province of Ontario to be used as an artist's center following her demise.



**Q.** Will an acrylic paint adhere to a fiberglass canoe? There is someone who wants me to paint on a canoe that will be used as a sign. The canoe is fiberglass and it would sit outside. They want it to last for many years. Is that possible?

**A.** Yes it will adhere to fiberglass but not well if the surface is already painted and/or very smooth. If it is painted or too smooth you might want to have it sand-blasted to give it some 'tooth' first. It would also be a good idea to add some Golden GAC 200 medium to the paint, especially in the first layer or two. This medium will adhere well to most surfaces. Be sure to give it a few coats of good varnish after it is dry. I would recommend Golden MSA Hard Varnish. Sounds like a fun project, have fun!

**Q.** What are your thoughts on mixed media with acrylic? I don't mean anything crazy, but for some acrylic paintings, I've been tempted to enhance certain limited lines, accents, and areas of accentuation, after the acrylic has thoroughly dried, with oil pastel. Would I be better off forsaking this, and putting more attention to getting it right with acrylic to begin with? I've also thought of using a non-waterproof black ink with wet acrylic, for the deep black, but also the texture effects it could allow me to create; is that something you've experimented with?

**A.** Mixed media with acrylics is fun and one of the great advantages of this synthetic polymer medium. I have done a lot of collage and mixed media techniques over the years. Having said that, oils and acrylics don't mix very well if you are concerned about permanent effects. Likewise, non-waterproof inks will 'bleed' thru the layers of paint in an uncontrolled fashion and are not usually light fast (they will fade in a few short years). Try using India Ink instead, which is a pigment-based ink rather than a dye-based ink and so it will not bleed or fade. They are also making acrylic inks these days, which would, of course, be ideal for this purpose.

**Q.** I've done a fair bit of plein-air drawing, but my experience with painting in plein-air is limited. Do you have any experience with trying to paint in near zero to below-zero temperatures? I'm really excited about getting out and painting in the open, but I'm not sure how much acrylics would suffer from the temperatures, and I have zero experience of oil paint at the moment.

**A.** Both acrylics and oils are suitable for outdoor painting in the winter under most conditions. Both will dry slower as the temperature drops. At a certain point they will freeze but at those temps you probably won't want to stay outside to paint anyway.

Questions of a painterly nature can be asked via e-mail [david@davidlangevin.com](mailto:david@davidlangevin.com)  
For an archive of past technical Q&A's go to [davidlangevin.com](http://davidlangevin.com)





# FALL 2010 COURSES

It's time to sign up for an exciting painting course this fall and the Federation of Canadian Artists is just the place to do it. There are workshops and classes for all levels of artists. Our instructors are well-known professional artists offering a wide spectrum of approaches and mediums.

## SEPT

**WEEKLY CLASS: COLOUR FOR PAINTERS** with Rick McDiarmid SFCA, Andrew McDermott SFCA & Brent Lynch, SFCA  
September 15 - November 9, 9:30am - 4:30pm at the Centre for Peace. Cost: \$585 (\$650 for non-members)

**WORKSHOP: ACRYLIC PAINTERS FORAY INTO OILS** with Gaye Adams, SFCA  
September 16, 17 & 18, 9:30am - 4:30pm at the Centre for Peace. Cost: \$382.50 (\$425 for non-members)

**EVENING WORKSHOP: ARTWORK PHOTOGRAPHY: GETTING IT RIGHT THE FIRST TIME** with Michael King  
September 23, 6pm - 9pm at Federation Gallery on Granville Island. Cost: \$22.50 (\$25 for non-members)

## OCT

**WORKSHOP: ADVANCED SKILLS WITH LIZ WILTZEN**  
October 2 - 6, 9:30am - 4:30pm at the Evergreen Cultural Centre. Cost: \$585 (\$650 for non-members)

**WEEKLY CLASS: BASIC ACRYLICS** with Janice Robertson, SFCA  
October 6 - November 17 (7 Wednesdays), 6pm - 9pm at the Centre for Peace. Cost: \$324 (\$360 for non-members)

**WORKSHOP: WESTCOAST LANDSCAPE PAINTING IN ACRYLICS** with Amanda Jones SFCA  
October 15 & 16, 9:30am - 4:30pm at the Evergreen Cultural Centre. Cost: \$306 (\$340 for non-members)

**WORKSHOP: TEXTURE IN ACRYLICS** with Alan Wylie, SFCA  
October 22 - 24, 9:30am - 4:30pm at the Evergreen Cultural Centre. Cost: \$382.50 (\$425 for non-members)

## NOV

**CONSTRUCTIVE CRITIQUE** with Janice Robertson, SFCA, Sarah Kidner, SFCA & Andrew McDermott, SFCA  
November 4, 5:30pm - 7:30pm at Federation Gallery on Granville Island. Cost: \$10 for members (\$20 for non-members)

**WORKSHOP: PAINTING 'ALLA PRIMA' IN OILS** with Sarah Kidner, SFCA  
November 5, 6 & 7, 9:30am - 4:30pm at the Evergreen Cultural Centre. Cost: \$382.50 (\$425 for non-members)

**WORKSHOP: WATERCOLOURS: ANYTHING BUT LANDSCAPES** with Kiff Holland, SFCA  
November 13 & 14, 9:30am - 4:30pm at the Evergreen Cultural Centre. Cost: \$306 (\$340 for non-members)

**WORKSHOP: BRING YOUR STUFF, WE'LL DO SOME WORK** with Suzanne Northcott, SFCA  
November 19 - 21, 9:30am - 4:30pm at the Evergreen Cultural Centre. Cost: \$382.50 (\$425 for members)

## DEC

**CONSTRUCTIVE CRITIQUE** with Jean Pederson, SFCA, Rick McDiarmid, SFCA & Angie Au Hemphill, SFCA  
December 2, 5:30pm - 7:30pm at Federation Gallery on Granville Island. Cost: \$10 for members (\$20 for non-members)

**WORKSHOP: BUILDING BLOCKS FOR EXCITING DESIGN** with Jean Pederson, SFCA  
December 3 & 4, 9:30am - 4:30pm at the Evergreen Cultural Centre. Cost: \$324 (\$360 for non-members)

**WORKSHOP: THE VALUE OF COLOR - THE SHAPE OF REALITY** with Mike Svob, SFCA  
December 10, 11 & 12, 9:30am - 4:30pm at the Evergreen Cultural Centre. Cost: \$382.50 (\$425 for members)



classes are filling up, **book now!**

604.681.8534

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

**10% EARLY BIRD DISCOUNT** extended!  
Register by September 30th.

FCA members receive a 10% member discount  
and a 10% early bird discount,  
for a total savings of 20%!

Non-members are eligible for the 10% early bird  
discount on any course listed in our Fall line-up.

# EXHIBITION CALLS

## Small, Smaller, Smallest

November 16 – December 5  
Entry Deadline: October 14

## Spilsbury Medal Show

December 7 - 24  
AFCA Entry Deadline: November 4

**Images:** Images to be entered in juried shows must be sent as jpg files. **Digital images** may only be sent via e-mail as a jpg attachment to fcagallery@artists.ca, do not send CDs. Please name your jpeg in the following way: **Last name, First name, Title, Size, Medium, Price.** jpg i.e. Smith, Joe, After the Rain, 12 x 18, acrylic, \$400.jpg.

**Entry forms and fees:** Members may submit up to three images per show for a non-refundable fee of \$15 per entry. **Mail your entry form and fees with a stamped, self-addressed envelope (SASE) for the return of your receipt and results. Entries made without the SASE will not be returned. NEW ENTRY FEE: \$15 per entry.**

**Exhibition Regulations:** Environmentally sensitive artwork, such as watercolour and pastel, are required to be framed under glass or Plexiglas. Artwork must be submitted with a conventional hanging device and good taste and workmanship should be exercised in framing. It is not acceptable to secure framed works under glass with clips. Unframed canvasses must have all sides painted and the staples must be on the back of the stretcher bars. The FCA reserves the right to refuse to hang any artwork. Entries must not be copies, derivatives, or based in any way on other copyrighted or published paintings or photographs. Paintings created under instruction cannot be submitted to FCA juries. Only new works may appear in juried shows, the artist is obligated to ensure that their work is available and for sale once selected. Failure to do so wastes the opportunity for another artist to display their work, or to be eligible to apply for Signature status with the FCA. Not-for-Sale paintings cannot be accepted into juried shows. The FCA does not carry any insurance on paintings in its care, custody or control. Insurance is the responsibility of the artist. The FCA will take the utmost care in handling works submitted but cannot accept responsibility for loss or damage to paintings, frames or packing crates. A 35% commission will be deducted from the selling price in the event of a sale. Please advise the Office if you are GST registered. Artists submitting work agree to allow their images to be published in Art Avenue or in FCA advertising. Consent is given by the artists through the act of submitting. The FCA does not pay for shipping.

## Federation Gallery in September & October

**Painting on the Edge** through September 5

**BIMPE** September 7 - 26

**Autumn Salon** September 28 – October 10

**AIRS** October 12 - 31

# artclassifieds

The rate for ads placed in this column is 20 cents per word, per issue, plus HST. There is a 100 word maximum. Payment in advance is required. To place a classified ad, contact Kelli Kadokawa at (604) 681-2744 or email: artvenue@artists.ca

## DISPLAY PANELS & CANVASSES FOR SALE

Show display panels for hanging paintings. Very classy look. 13 panels (35" by 74", lightweight, metal frame with Styrofoam) plus display lighting. For outdoor and indoor venues. Easy to set up/take down. Variety of set up designs. Selling price \$800.00. Similar to Armstrong panels \*<http://www.armstrongproducts.com/gallery09.htm>). For picture: email rmarion@shaw.ca Six 40 x 60 inch x 2 inch canvasses. Ready to use. Only \$240.00 Call 778 859 8293

## ENCAUSTIC ART - COURSES AND SUPPLIES

Encaustic is the ancient art form of painting with coloured beeswax. The basic techniques are easy to learn. Based in the Okanagan, experienced Encaustic art teacher Thea Haubrich offers workshops for beginners and advanced in this exciting medium, using ready-made Encaustic waxes and low-heat painting tools. No need to buy supplies beforehand; Thea provides everything from electrical painting tools to waxes. Regular workshops offered in the South Okanagan or invite her to your community. She is the exclusive representative in Canada for Encaustic supplies from Arts Encaustic Ltd. (wholesale and retail). [www.encaustic.ca](http://www.encaustic.ca) / [info@encaustic.ca](mailto:info@encaustic.ca)

## ART MENTORING BY INTERNATIONAL ART DIRECTOR AND ILLUSTRATOR

If you want get your work published/exhibited, I can help in:  
EVALUATING your style, technique and themes.  
REVIEWING opportunities/markets on the basis of that evaluation.  
DEVELOPING an individual style, compositional skills and concept generation.  
MARKETING via website and portfolio creation, identifying markets, making contact and submissions.  
THE CREATIVE PROCESS from initial meeting through to finished art.  
CONTRACTS, fees, invoicing, copyright, rights, terms and conditions.  
An international art director for over 35 years and professional artist, I can offer advice from 'both sides of the desk'. \$80/hour. Contact member Roger Watt, 778- 386-2682 or [roger@watt-art.com](mailto:roger@watt-art.com).

**ARTWORK PHOTOGRAPHY** – Experienced artwork photographer. Slides, prints, scans and digitals available. Excellent rates. For samples, see: <http://members.shaw.ca/vpigeon> Artwork Photography. Call Vincent Pigeon at 604-685-9617.

## ART MENTORING WITH DONNA BASPALY, SFCA, NWWF

Donna is offering a one-hour personal critique. Focus will be on the individual's own progress in achieving their potential; creatively, emotionally and technically. Strong emphasis will be placed on design skills, validation of one's work process, clarity of goals and bringing out the artist's unique strengths. Private one-hour critique - \$80.00. For private appointment in her Qualicum studio, e-mail [donnabasp@shaw.ca](mailto:donnabasp@shaw.ca) or call 1-250-752-4799.

**FIRESIGN ART & DESIGN STUDIO AND B&B** – invites artists to explore beautiful Quadra Island – attend multi-day painting workshops or come and paint on your own! Comfortable 3-bedroom B&B and art studio/gallery. Details at [www.firesignartanddesign.com](http://www.firesignartanddesign.com) or call Nanci 250-285-3390 or toll free 877-285-3390

## 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 of painting. In Retrospect is a multimedia portfolio featuring nearly 100 images from Nelson's 50 year career along with demonstrations of the Tri-Hue Method. Full copyright reserved. \$38 each, taxes included. \$70 for both. Shipping and handling \$5.00

## PICTURE THIS WAY DVDs

Watercolour & Mixed Media: painting demos by Mike Svob SFCA and Joyce Kamikura SFCA, or Acrylic & Oil: painting demos by Robert Genn SFCA and Alan Wylie SFCA. Each video has two 30 minute technique tutorials. Full copyright reserved. \$20 each, tax included. \$40 for the hour-long video featuring all 4 artists. 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 604-681-8534, or visit Federation Gallery.

# HST

Effective July 1, 2010, HST is in effect for all taxable goods and services from the Federation of Canadian Artists.





Patricia Peacock, SFCA  
A Special Ceremony Chinese



Diana Ponting, SFCA  
Egg Swirl Pastel



Laltia Hamill, AFCA  
Paris



Andrew McDermott, SFCA  
Corner of Broadway and Granville

FCA Artists - Teresa Bernard, Tin Yan Chan, Lucy Collings, Roberta Combs, Martine Goubault, Angie Au Hemphill, Kiff Holland, Amanda Jones, Jutta Kaiser, Sandy Kay, Edgardo Lantin, TianXing Li, Andrew McDermott, Richard McDiarmid, Bob McMurray, Myrtle-Anne Rempel, Pat Peacock, Dianna Ponting, Tatjana Mirkov-Popovicki, Janice Robertson, Kenson Seto, Mike Svob, Alfonso Tejada, Marilyn Timms

# CROSSING BOUNDARIES

Last year, the Chinese Cultural Centre approached the Federation of Canadian Artists with an idea for a large-scale, collaborative exhibition by senior members of both the FCA and the Chinese Canadian Artists Federation of Vancouver. The resulting exhibition, *Crossing Boundaries*, aimed to promote the shared painting experience among different cultures, and embraced Canada's spirit of multiculturalism.

The 50 works were on display at the Chinese Cultural Centre Museum, June 26 – July 11 and will travel to Federation Gallery in February, 2011 in conjunction with Chinese New Year celebrations.

The opening reception included a ribbon cutting ceremony by notable dignitaries from the Chinese Canadian community, including Zhang Liwei, Consul Chief of Culture and Li Wenci, Deputy Consul General.



The ribbon cutting ceremony, R-L James Tan, President of CCAFFV - Chinese Canadian Artists Federation, Zhang Liwei, Consul-Chief of Cultural, Mr. Yeo Singlim, Vice Chair of CCC-Chinese Cultural Centre, Li Wenci, Deputy Consul General, Johnson Chow, founder of the Chinese Canadian Artists Federation, Alfonso Tejada, Bev Rushworth, Mila Kostic, Chan Tin Yan, Myrtle-Anne Rempel and Dr. Jan W. Walls.



Yvonne Shum  
Morning Melody



James Tan  
Pink Lotus



Ku SuQuen  
Moonlit Lake

CCAFFV Artists - Chang Chun-Chieh, Chow Su-Sing, Tony Chu, Paul Chui, Ivy Chung, Dawn Gin, Hilda Ho, Ho Yue-Chip, Betty Hung, Lee Winifred, Leung Tak-Cheung, Li Xing-Jian, Liao Chun-Chun, James Liu, Lo Shyh-Chang, Joseph Loh, Ku Su-Quan, Ao Li, Donna Lui, Neil Pan, Yvonne Shum, James Tan, Yang Wu, Yip Yuen-Yen, Zheng Sheng-Tian

The  
Wonderful  
World of

# Daily Painting

by Gaye Adams, SFCA



Here is the subject through my viewfinder. The viewfinder allows me to compose before I set brush to canvas. Here I am making note of the negative spaces between my subject and the edges of the support so that I can correctly place the positive shapes. It determines my design, and helps me get it transferred to my support.



With my viewfinder in front of the still life, I squint one eye and look for the basic proportions for placement on the support. Just a few accurately placed markings are the start. I toned my support with Transparent Iron Oxide Red...it's a color that can peek through and bring interest into the finished piece.



I put the viewfinder down and get my drawing in, making sure everything is in proportion and correctly placed.



I continue blocking in areas as accurately as possible and with as little fussing as I am able. I am striving for an economy of brushstrokes, which will help keep a little energy and freshness in the finished piece.



I continue painting very directly, attempting to get the tones and temperatures right as I go along, constantly adjusting value and temperature to get all the relationships as accurate as possible.



Some adjustments, and a little bit of detail, and I'm done. That was fun.

I wanted to share with the membership something that has breathed great life and excitement into my journey as an artist – the world of daily painting. Strictly speaking, I don't do one every day, but I do them often. Here's the definition of what I mean by "daily painting": a small study, perhaps 6 x 6 or 6 x 8, painted alla prima (all in one sitting) directly from life. Generally the subject is some sort of still life set up. I paint them frequently, either as a warm up or as a tune up.

There is a large movement in the United States of "Daily Painters" – just sniff around the web and you'll find them everywhere. It is infectious. Up here in Canada, we are just getting our toes wet with this approach to painting as a regular practice.

I was introduced to this way of painting when my good friend and painting buddy, Liz Wiltzen, invited me to go with her to a workshop held by Carol Marine, a young American artist, who is well known in the daily painting circles in the United States. Although the prospect didn't excite me originally, by the end of the workshop I became a believer that this method of painting was the super highway to me becoming a better painter.

In my opinion, when we work primarily from photo references, our eye can become lazy, and our drawing skills and ability to see color become unpracticed.

Painting from life frequently and doing these little studies has some amazing benefits:

- design skills are honed as you are more easily able to see design on a small canvas than on a large canvas. Because you get lots of "starts" you get far more practice at designing.
- you can see ALL the color and tone that is there...your camera will never see all the information that your eye can.
- you learn how to keep it simple. The canvas is too small to get fussy.
- less attachment to outcome as there is a small time investment...if it doesn't work, you just wipe it off and try again.
- working 3D to 2D helps sharpen your drawing skills immensely.
- this process sharpens your ability to see subtle color, temperature, and value changes.
- you don't have to worry about wind, mosquitoes, changing light or an expensive model in order to work from life.

I am convinced that this approach is the super highway to improving one's painting skills. It has also very much affected my approach when it comes to teaching...it's a wonderful discovery (or re-discovery) for me and I am totally pumped on paying this experience forward to my students. Go ahead and try it....you know ya wanna.

Gaye is teaching Acrylic Painters Foray into Oils using daily painting techniques on September 16, 17, and 18th in Vancouver. To register, call the FCA office or visit [www.artists.ca](http://www.artists.ca). To view more of Gaye's daily paintings, visit [www.gayeadams.blogspot.com](http://www.gayeadams.blogspot.com)