

art avenue

Vol.9 - No.1 January/February 2009

\$5



Jeanne Krabbendam
Garibaldi

jeanne

Cover image from *Artist Choice*
Jeanne Krabbendam
Garibaldi
 mixed media 36 x 36 \$1,950

Northern Lights Chapter Show

October 21 -
 November 2, 2008



Garibaldi. The name itself sounds big and impressive and that is exactly what I feel when I face the mountain for the first time when we hike up the trail. Strong and secure and brilliant in colours; I am in awe!

This painting was created after a trip through Garibaldi Provincial Park, this spring. The piece is done in acrylics and mixed media; I layered different techniques over top of one another. In between glazes I painted contour lines of the area. I love these isobars, somehow they reflect for me the relationship between people and nature: ripples in the sand on the beach, patterns on the bark of a tree, even fingerprints resemble the isobars in topographical material.



Lynda Sawyer
 Thompson Nicola Shuswap Chapter
Snow Fun
 acrylic 16 x 20 \$500
FCA First Prize Barbara Cadario Award



M. Shirley Thomas
 Fraser Valley Chapter
Aurora Borealis
 oil 8 x 8 \$225



Joyce Trygg
 Fraser Valley Chapter
Weathered Window
 acrylic 11 x 14 \$550



Dorset Norwich-Young
 Victoria Chapter
Bonsai Sunset
 acrylic 30 x 60 \$5,800
Award of Excellence



Tatianna O'Donnell
 North Okanagan Chapter
View of Lake O'Hara
 oil 8 x 10 \$475



Kathryn Manry
 Calgary Chapter
Tem Tern Turn
 acrylic 27 x 22 \$650
Award of Excellence



Glenna Hayes
 Thompson Nicola Shuswap Chapter
Cathedral Mt. from Opabin Trail
 acrylic 20 x 16 \$600



Angela McIntosh
 South Okanagan Similkameen Chapter
Pine and River
 acrylic 36 x 48 \$2,200

artavenue

A Federation of Canadian Artists Publication

Editor: Kelli Kadokawa
Advertising: Kelli Kadokawa
Layout/Design: Graphics Garage
Proofreading: Susan Rivard
Printer: Fraser Valley Custom Printers

Volume 9, No.1 January/February 2009

Art Avenue is published 6 times per year
by the Federation of Canadian Artists.

Submission and advertising information are available on our
website www.artists.ca or by calling 604-681-2744

Next editorial submission deadline: January 26, 2009

1241 Cartwright Street, Vancouver, BC V6H 4B7

Gallery: 604-681-8534

Office: 604-681-2744

Fax: 604-681-2740

www.artists.ca

Email

artavenue@artists.ca

The Federation of Canadian Artists gratefully acknowledges
funding from the Province of British Columbia for the
production of *Art Avenue*

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fcacontacts

FCA Board of Directors 2008/2009

President	Tatjana Mirkov-Popovicki, AFCA	tatjana-mp@shaw.ca	604-461-2769
1st VP	Teressa Bernard, AFCA	tebe@telus.net	604-421-4961
2nd VP	Harold Allanson, AFCA	hallanson@shaw.ca	250-247-7930
Secretary	Bev Rushworth	bj.rushworth@shaw.ca	604-599-1124
Treasurer	Sandy Kay	sk@sandykayart.com	604-328-7655
Communications Chair	Amie Roman, AFCA	ploverwing@gmail.com	604-522-4239
Chapter Liaison	Heidi Lambert, AFCA	heidilambert@shaw.ca	604-463-5100
Education Chair	Brittani Faulkes, SFCA	bffa@shaw.ca	604-272-8909
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Standards Chair	Janice Robertson, AFCA	jrobertson13@shaw.ca	604-888-2230

Chapter Contacts

Arrowsmith	Leslie Gregory	lesliegregory@bcsupernet.com	250-757-9627
Calgary	Rex Beanland	beanland@telus.net	403-685-5812
Central Okanagan	Jim Laing	pmjlaing@shaw.ca	250-766-6808
Comox Valley	Brian Buckrell	bbuckrell@shaw.ca	250-890-0404
Comox Valley	Diane Knight	dianeknight@hotmail.com	250 890 0406
Fraser Valley	Wendy Mould	wmould@shaw.ca	604-583-4538
Fraser Valley	Terry Leonard	info@terryleonard.ca	604-870-9407
Nanaimo	Judy Brayden	jbrayden@xplornet.com	250-701-0570
North Okanagan	Beryl Goodall	berylg@telus.net	250-545-4313
South Okanagan/ Similkameen	Sharon Newton	b.snewton@telus.net	250-492-3459
Thompson/ Nicola/Shuswap	Trish Armstrong-Gibson Debbie Milner, AFCA	trish1234@hotmail.com debsart@telus.net	250-523-6485 250-573-3779
Victoria	Mary Ann Laing	bigbads@shaw.ca	250-727-3670
Victoria	Agnes Cornell	cagnesc@shaw.ca	250-386-7858
West Kootenay	Sandra Donohue, AFCA	sanddonohue@yahoo.ca	250-365-7084

Staff & Contacts

Executive Director	Vicki Dalziel	fcaoffice@artists.ca	604-681-2744
Gallery Director	Mila Kostic	fcagallery@artists.ca	604-681-8534
Gallery Assistant	Laura Dutton	fcagallery@artists.ca	604-681-8534
Editor	Kelli Kadokawa	artavenue@artists.ca	778-737-4270

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July 6-10 Lori Goldberg
Acrylic Abstract Painting

July 13-17 Nicholas Pearce
A Passion for the Figure

July 27-31 Tim Deibler OPA
Landscape Painting Piece by Piece/oils

Aug 10-14 Brent R Laycock SCA
Understanding Acrylics

Aug 17-21 Linda Kemp CSPW OSA SCA
Watercolour Painting Outside the Lines

Aug 24-28 Lian Zhen

Chinese Painting Techniques for Exquisite W/C

604-886-9188 or 604-886-9349

New-Registration begins Jan 15, 2009 10am.

Hello David,

I came across your article on "support for paintings". I use traditional gesso for my egg tempera paintings. However, when I started oil painting on traditional gessoed panels, the surface sucked up all the oil, and the paint appeared extremely dry very quickly. I read in your article that "traditional gesso is very absorbent and needs to be sized before applying paint or it will absorb too much of the binder from the paint." What do you mean by "sized"? Can I apply an additional coat of something to these beautifully sanded, traditionally gessoed panels I made to make them slightly less absorbent?

Thanks! Samantha

Hi Samantha,

Traditional Gesso is made by mixing a glue like Rabbit Skin Glue (animal hide glue) or PVA glue, with Calcium Carbonate. This gesso is like the one used by painters for hundreds of years before stretched canvas supports became a more popular painting surface in the later Renaissance. It is best suited for hard surfaces like wooden panels because it is not at all flexible but can be sanded to a very smooth surface. Early Medieval and Renaissance tempera and oil painters would often apply more than 30 layers of this gesso sanding it to create a smooth glass-like finish.

Painting on traditional gesso is fun, but not directly with oils. Like you mention, it is far too absorbent, even more so than the acrylic gesso that most of us use now, and the oil will be sucked right out of the colors leaving the paint layer dry and likely to crack.

You can do a couple of things. Start your painting in egg tempera and then paint over that egg tempera underpainting with your oils. That would be natural for you since you already work in that

art techniques

OILS & GESSO

David Langevin



medium. It was also a favourite technique of early oil painters to do the underpainting in egg tempera. It makes for a quick drying underpainting and also serves to 'size' or seal the gesso ground so it is less absorbent. If you don't want to do an entire underpainting in egg tempera you can, of course, just do the Imprimatura (first transparent layer of paint) in egg tempera, and then carry on with your oils.

Another solution would be to use a thinned out oil painting medium, say 3 parts medium to 1 part solvent, and size the surface with that. You can even add color to this first layer, effectively making it an Imprimatura as well. I would recommend a good Alkyd based oil medium like the ones made by Gamblin, M. Graham, or Winsor & Newton's Liquin medium.

Hi David,

Can you tint gesso so that it is not white? If so, what would you use to tint it for oil paints? Look forward to your response.

Jeff

Hi Jeff,

You can tint gesso. Add acrylic paint to your gesso to tint it, not oil paint. Then you can paint over it with oils, acrylics or tempera paint.

Another method commonly used by great painters throughout history is to apply an "imprimatura." Instead of tinting the gesso, you would apply a glaze coat of the color (say burnt sienna thinned with a transparent medium) over the white gesso. This way you would still have a colored ground to paint on but the result would be more luminous, i.e. it would transmit more light. The advantage is that colors applied over an imprimatura, as opposed to a tinted gesso ground, would be brighter.

Have fun, David

Questions of any painterly nature can be asked via e-mail, davidlangevin@telus.net. Also, I should have my website up and running in the next couple of months which will have an archive of many of my technical Q&As - davidlangevin.com

behind the easel

Tough times for artists?

Robert Genn SFCA



Artists are telling me they are pretty concerned about the economy. "Things have been bad for a while--now they are going to get worse," they say. "What can artists do?"

From my perspective we have been through a relatively prolonged period of happy times. With all the loose money that's been lying around, irrational exuberance has prevailed and even sub-prime art has passed both critical and commercial muster.

Now, with bank credit drying up, home values heading south and the stock market in chronically negative territory, the decorative art market will suffer along with the general economy. On the other hand, it's been my experience that in times of recession, collector and investment art can continue to thrive. As I write this, some of my dealers are reporting brisk business. Last night in Toronto, Heffel's had the third largest auction in their history.

Many years ago I had a solo show on the evening after a significant stock market crash. Fearing the worst, I showed up late only to find that the show had sold out. Fact is, when times are good people throw money at art, but when times are bad they often turn to art as a possible life-enhancing

investment. Funnily, as I remember it, a bunch of stockbrokers helped themselves to most of the art from that show.

Just as unpleasant regulations have to be brought into economies rife with greed and profligacy, artists need to bring in more self-regulation. This may involve longer hours, better work habits, better processes and more attention to quality. Fair dealing and realistic but progressive pricing goes along with the better art. But my guess is that many borderline galleries will go under during the next while - just as many inadequate or unprepared artists will look once more to other employment. Like the General Motors story, it's creative Darwinism at work.

A recession can be a blessing for the independent creative spirit. Historically, recessions and depressions have been times when "important" work gets made. Realistically, our financial outlay for equipment and art materials (unless your medium is gold) is relatively minor. In hard times artists need to get themselves as debt free as possible and invest in the joy and expansion of their vision. In a way, it's the mark of an artist to be free of market considerations anyway. "As an artist, you don't stop making art because people are not buying it." (Damien Hirst)

Robert Genn writes a free, twice-weekly letter that goes out to creative people all over the world. You can find out about it at www.painterskeys.com

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The knowledge gained will help you tie your ideas together into a painting you can call your own. Individual counseling and critiquing will be provided to help you find your own "artists muse", and help you break the "artists block", all painters encounter.

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CALL FOR ENTRY

The Thompson Nicola Shuswap Chapter of the Federation of Canadian Artists is pleased to host the
2nd Annual Open Federation Show

ARTIST'S CHOICE

April 24 - May 3, 2009

at the historic Kamloops Courthouse Center for the Arts

**\$3550
in awards**

Entry Deadline:

Thursday, February 26, 2009

Entry Fee: \$11 per entry (3 max)

Entry forms available at www.artists.ca, under Resources, click Forms.
The TNS Chapter "Artist's Choice" Juried Show Entry Form can be found under Exhibitions.

\$1000 SFCA Award

There are 15 SFCA spots available on a first come first served basis.

The TNS Chapter Fundraiser happens the following night, Saturday, April 25, with appies and dance. Music by the FCA's own David Langevin and the Blues Jumpers. Tickets \$20 (\$25 at the door)

For more information or to purchase tickets to the fundraiser, call Trish Armstrong-Gibson at 250-523-6485 or Cathie Peters at 250-828-0190 or jb.peters@shaw.ca

Sponsored by the City of Kamloops and the Community Arts Council of Kamloops



Laura Dutton, Mila Kostic and Vicki Dalziel

FCA news

New Executive Director. The Board is pleased to announce that Vicki Dalziel has been hired as the new Executive Director of the FCA. Read her complete profile in the next issue of Art Avenue.

New Gallery Assistant. Please welcome Laura Dutton, Gallery Assistant. Laura provides assistance to the Gallery Director, working part-time during the week as well as on the weekends. Read her complete profile in the next issue of Art Avenue.

Go Green: In an effort to be more environmentally friendly and to reduce costs, Membership Cards will no longer be issued. Don't worry - your receipt will be sufficient proof of membership.

Signature Status Applications are due Friday, February 19.

AGM will take place on April 5 at Federation Gallery.

Winter/Spring 2009 Education Courses. Check out our new classes, workshops and outreach programs. Visit www.artists.ca to sign up for a course, or call the office for a paper brochure.

Gabriola Workshop 2009: FULL!

Call For Submissions. Art Avenue is seeking members who have an interest in the following areas of interest: *Illustration, Working Green - finding environmentally/ecologically friendly ways of working in the studio, Professional Practice: Making a living as an artist, and Finding Time for art: the unprofessional artist.*

Passion for Pastels

October 7 - 19, 2008



Andrew McDermott SFCA
Street Edge
pastel 24 x 18 \$2,500



Joan Larson AFCA
Dominion Observatory
pastel 24 x 28 \$3,800



Dan Gray
Birthday Clouds
pastel 21 x 30 \$2,600



Teresa Bernard AFCA
Mantis Amarylli
acrylic 24 x 30 \$1,400



Tian Xing Li SFCA
Sunset in the Valley
oil 24 x 30 \$2,000

Artist's Passion

September 9 - 21, 2008



Kenson Seto SFCA
West Vancouver, BC
Transaction
oil 40 x 30 \$4,200



Tin Yan Chan SFCA
West Vancouver, BC
The Passionate Garden
oil 48 x 36 \$10,000



Johnson Wu AFCA
West Vancouver, BC
Prayer
oil 40 x 30 \$4,500

new members

August 2 - October 1, 2008

British Columbia Lower Mainland

Barbara Armstrong West Vancouver

Trudy Austin Vancouver

William Baird Coquitlam

Boo Byrom Vancouver

Penny Coupland Vancouver

Barbara Day Port Moody

Nancy Dean Delta

Homa Eftekhari-Niakani Vancouver

Nadja Esterabadi Vancouver

Gary Fox Delta

Anne Gaze Vancouver

Ethel Karmel Vancouver

Francois Kleynhans Burnaby

Ruizhi Liu Vancouver

Tracy Magee Vancouver

Irina Prodan Vancouver

Betty Ann Reid Vancouver

Teresa Saimoto Burnaby

Aleksandar Atza.Visnjic North Vancouver

Maxie von Schwerin Vancouver

Steven Williams Vancouver

Benson Wu Vancouver

Louis Yen Pitt Meadows

Fraser Valley

Victor Gligor Maple Ridge

Laurie Thomasson Aldergrove

Central BC

Jesse Morrison Whistler

Bea Searle Whistler

in the news

recent news

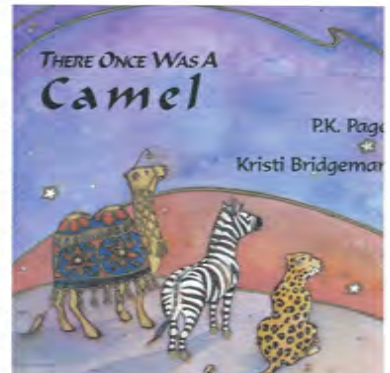
Kristi Bridgeman's latest illustrations can be found in P.K. Page's *There Once Was A Camel*, now available in stores (ISBN # 978-1-897430-31-6). The book is very special in that it features a timely message about acceptance of ourselves and all cultures and religions...the visual metaphor being the animals and their various 'spots and stripes'. P.K. Page is one of Canada's most revered poets. There was a display of artwork from the book at Winchester Gallery in December.



Kristi Bridgeman, *He Stood Under the Sky* (Detail)

September **Jude Remedios'** painting, *Together Alone*, received the People's Choice Award from the Surrey Arts Council's Arts 2008 exhibit at the Surrey Art Gallery.

October **Peter Kiidumae's** painting, *Time Out*, was selected for the Sidney Fine Art Show.



Kristi Bridgeman, *There Once Was A Camel* cover



Peter Kiidumae, *Time Out*

October **Roxsane Tiernan** was the Featured Artist at the Burnaby Artists Guild's Fall Show and Sale: CELEBRATING 150 YEARS OF ART IN BC. Each artist was asked to paint in the style of a famous BC artist. The participants could not choose the artist or style; names were drawn from a hat. Tiernan painted in the style of John Koerner, producing an intuitive painting of a totem, *Totem of the Mayan Fish God*.



Jude Remedios, *Together Alone*

October - December **Sandrine Pelissier's** painting, *Skateboard Park*, was included in the Northwest Watercolor Society's juried show, Waterworks 2008.



Sandrine Pelissier
Skateboard Park



Roxsane Tiernan, *Totem of the Mayan Fish God*

6

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November Group of Nine artists, **Margaret Bale, Christina J. Brown, Joyce Campbell, Betty Coy, Shirley Felgner, Suzette Fram, Jo-Anne Lewis, Florence Nicholson and Jean Robinson** exhibited their work in *Colour Impact*, the 3rd Annual Group of Nine Exhibition at St. George's Anglican Church Hall in Maple Ridge, BC. *Back row left to right: Joyce Campbell, Suzette Fram, Betty Coy, Jean Robinson, Margaret Bale, Jo-Anne Lewis. Seated, left to right: Shirley Felgner, Christina Brown, Florence Nicholson.*



November - December **Tracey Costescu** exhibited her watercolors, graphite portraits and figurative paintings at The Outlet in Port Coquitlam as a continuation of an exploration on the theme of Body Work.



Lori Sokoluk
A Way of Knowing

December - January 2 **Lori Sokoluk** was one of the artists featured in a group show at Britannia Art Gallery in Vancouver. All work addressed the theme, 'Turning Point', either in the sense of the winter solstice as the turning point of the year, or a turning point in the artist's work.

current news

through January 14 **Sandrine Pelissier** has portraits and landscapes in a group show at the North Vancouver District Hall, sponsored by the North Vancouver Community Arts Council.



Alicia M B Ballard,
Miss Hortense Hoity

January - February **Alicia M B Ballard** has an exhibition of selected works at the White Rock Museum & Archives Train Station on Marine Drive, West Beach, White Rock, BC. For information visit www.TheTerraStudios.com or phone 604.536.4547.

January 20 - February 1 **Sandrine Pelissier** is exhibiting her portrait paintings in a group show, *About Face*, at the Silk Purse Gallery in West Vancouver. Opening reception: January 20th, 6pm - 8pm.



Tatianna M. O'Donnell,
Trembling Aspen

February 5 - March 21 **Tatianna M. O'Donnell** is having an exhibition of her paintings, *Trees and Roots*, at Summerland Art Gallery, 9533 Main Street in Summerland, BC. Opening reception: February 5, 7pm - 9pm. Artist's Talk: February 6, 2pm - 3pm.

remembering

Sid Dyke AFCA passed away on April 12, 2008. The FCA will remember his talent as a painter as well as his generosity to this organization that he belonged to for almost 30 years.

new members

August 2 - October 1, 2008

Vancouver Island & Gulf Islands

June Heaton Comox

Sandra Henry Fanny Bay

Debbie Herbert Nanaimo

Mark James Merville

Lori Kenney Merville

Jennifer Olson Campbell River

Tamara Pearl Bowen Island

Tannis Pond Union Bay

Sohrab Rabie Victoria

Paula Shemming Ladysmith

Dana Wood Mill Bay

Thompson-Okanagan

Shannon Ford Penticton

Ron Erickson Kelowna

Beverly Horne Kelowna

Gina Hanfstingl Vernon

Sandra Knowles Blind Bay

Suzannah Lee Kelowna

Shelley Lippert Cawston

Sandra Van Den Ham Salmon Arm

Columbia Kootenay

Cory Horne Kimberley

Alberta

Tammy Fischer Calgary

Debra McGinnis St. Albert

Manitoba

Jonina Cadoreth East St. Paul

Lori Zebiere Garson Quarry

Ontario

Song Rain Moon Toronto

Gwen Tooth Toronto



Desiree Bond
Orchid
 acrylic 8 x 10 \$300
FCA First Prize



Judy Hilgemann
Orbit
 watercolour 14 x 8 \$500
FCA Second Prize

Small, Smaller Smallest

November 18 -
December 7, 2008



Masako Araki
Sunrise Stripes
 pastel 9 x 9 \$390



Bob Araki
Mangos and Grape
 oil 11 x 15 \$450
Award of Excellence



Susan Harder
Black Hawthorn Berries
 watercolour 9 x 9 \$495



Therese Johnston AFCA
Good Neighbours
 mixed media 12 x 12 \$550
Award of Excellence



Eileen Fong
Wonders of Spring
 watermedia 12 x 12 \$250



Judith Madsen
Chewing Grass
 watercolour 7 x 10 \$185



Lorna Hannett AFCA
Moonlight Swim
 scratch art 8 x 10 \$1,050
Award of Excellence



Sandy Kay
Silver Moment II
 acrylic 10 x 10 \$375



Michelle Lan
Pure World
oil 13 x 8 \$600



Fariba Dashtaray
Untitled
acrylic 14 x 11 \$360



Grant McLean AFCA
Watch Lake 3
acrylic 9 x 12 \$325



Barbara Younger AFCA
Integral III
multi media 4 x 8 \$375



Ken Cochrane
Time to Rest
oil 8 x 10 \$450



Barbara Parkin
Winter Deep
acrylic 12 x 12 \$340



Shirley M. Thomas
Morning Color
oil 11 x 14 \$325



Jeanne Krabbendam
Kotor
mixed media 7 x 5 \$250



Allyson MacBean
Cannaregio Venice
oil 9 x 12 \$350



Laura Levitsky
Autumn Frost
acrylic 11 x 14 \$1,200

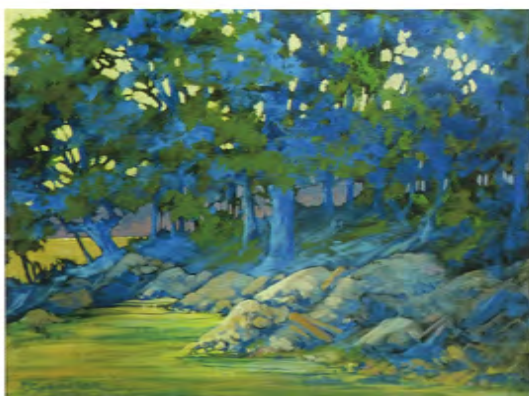
Chapters Award Winners



Les Funk
Victoria Chapter
Hilltop Family
oil 16 x 20 \$1,300
Honorable Mention



Verna Linney
Victoria Chapter
Reverie
oil 20 x 30 \$1,800
Award of Excellence



Caroline Hunter
Victoria Chapter
The Cove
oil 12 x 16 \$850
Honorable Mention



Phillipa Hudson
Victoria Chapter
Mt. Baker from Ptarmigan Ridge
watercolour 28 x 20 \$1,095
Award of Excellence



Marney Ward AFCA
Victoria Chapter
Clematis
watercolour 13.5 x 21 \$1,700
Award of Excellence



Marney Ward AFCA
Victoria Chapter
Single Pink Peony II
oil 16 x 29 \$2,500
Honorable Mention



Larry N. Frieson
Nanaimo Chapter
Logs With Chain
oil 36 x 36 \$1,100
Award of Excellence



Gail deCaux
Nanaimo Chapter
African Dancer
collage 20 x 16 \$395
Award of Excellence



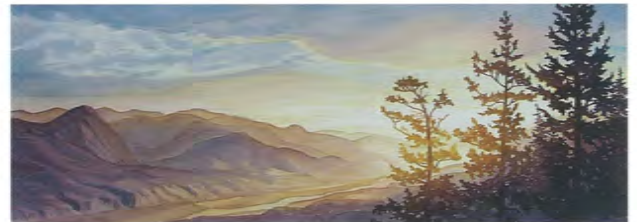
Janie Lockwood
Calgary Chapter
Urban Journeys
mixed media 40 x 30 \$1,800
SFCA Award



Kathy Hildebrandt
Calgary Chapter
Ole Glory
pastel 20 x 20 \$995
First in Show



Hossain Jajoue
Calgary Chapter
Summer in My Country
oil 20 x 28 SOLD
Second in Show



Cathie Peters
TNS Chapter
Sunrise Silhouettes
watercolour 11 x 29 \$550
Bronze Award of Excellence



Pat Hart
Nanaimo Chapter
On The Edge #6
acrylic 24 x 24 \$800
Award of Excellence



Rohana Laing
Nanaimo Chapter
MJ's Magnificent Lilies
batik 30 x 24 \$750
Award of Excellence



Debbie Milner AFCA
TNS Chapter
Tuscan Light
oil 16 x 16 \$650
Silver Award of Excellence



Sandra Conway
TNS Chapter
Portrait of Strength
graphite 17 x 13 \$300
Gold Award of Excellence



Trish Armstrong-Gibson
TNS Chapter
Far Far Away
watercolour 20 x 15 \$1,080
Honorable Mention



David Pawson
Calgary Chapter
Forest Statue
acrylic 12 x 16 SOLD
Third in Show

Artist Choice

November 4 - 16
2008



Leslie Redhead
Waiting for Mom
watercolour 22 x 28 \$2,000
FCA First Prize



Anne Moody
He Cast a Long Shadow
acrylic 18 x 24 \$750
FCA Second Prize



Gloria Shaw
Conference Line
etching 7 x 10 \$210
Award of Excellence



Joan Mostad
The Boy
acrylic 24 x 30 \$1,620
Award of Excellence



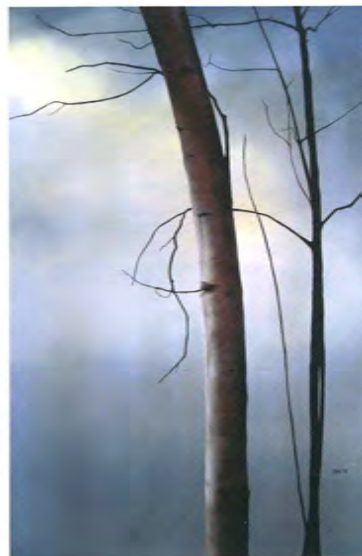
Herman Zheng
Splashing
oil 28 x 22 \$1,100
Award of Excellence



Howard Ku
At the Cellar
oil 12 x 16 \$450
Award of Excellence



Bernie Major
Katakolon Ripples
oil 16 x 20 \$850
Award of Excellence



Dione Dolan
Winter Still
oil 36 x 28 \$675
Award of Excellence



Ai-Wai Chung
Lady Painter
oil 20 x 24 \$9,500
Award of Excellence

Chapter events Calendar

January 9

Comox Valley Chapter

meeting 10:00am - 1:00pm
Lion's Den, Comox

January 10

Nanaimo Chapter

General Meeting 9:30am - 11:30am
Nanaimo Art Gallery, Commercial Street
downtown Nanaimo

January 15

Victoria Chapter

meeting 7:00pm - 9:00pm, Windsor Park Pavillion, Oak Bay.
Lisa Danesin presents a sample Chapter website.
For information: Barbara Callow, 250-652-3129 or
bcallow@nso.ca

January 20

Calgary Chapter

meeting 7:00pm, Haysboro Community Centre
1204 89 Avenue SW, Calgary. All welcome.

February 9

Comox Valley Chapter

AGM, 1:00pm - 4:00pm, Tsolum Building, Courtenay.

February 11

Thompson Nicola Shuswap Chapter

meeting (and Classic Gallery Framing presentation and sale).
10:00am - 3:30pm, Chase Community Hall, 547 Shuswap Street

February 17

Calgary Chapter

meeting 7:00pm, Haysboro Community Centre
1204 89 Avenue SW, Calgary. All welcome.

February 19

Victoria Chapter

meeting 7:00pm - 9:00pm, Windsor Park Pavillion, Oak Bay.
Leslie Redhead demo: Pouring Luminous Watercolor. For
information: Barbara Callow, 250-652-3129 or bcallow@nso.ca

February 26

**Deadline for the TNS Chapter's 2nd Annual
Open FCA Show, Artist's Choice.**

Entry form available at www.artists.ca under Resources, Forms,
Exhibitions

March 19

Victoria Chapter

meeting 7:00pm - 9:00pm, Windsor Park Pavillion, Oak Bay.
Verna Linney demo: Adding a Third Dimension to Your Work.
For information: Barbara Callow, 250-652-3129
or bcallow@nso.ca

Hello Chapters,

Even though Chapters are self-formed and independent from the FCA, they are still expected to adhere to the very important guidelines that have been set up for their continued success and benefit. The following is a list of the information that is required from the Chapters in a timely fashion. If you have any questions, please don't hesitate to contact me.

Heidi Lambert AFCA, Chapter Liaison

Information	Send To	Key Point
Chapter Membership List	Federation Office	Send the membership list annually in May. Please include members' names, addresses, membership status, phone numbers and email addresses. Chapters may also ask the office to reconcile their list with the database at one other time of their choosing.
Board Member Information Changes	Federation Office & Chapter Liaison	Promptly report any Chapter Board member changes including contact information to both the Federation office and the Chapter Liaison representative.
Chapter News	Editor of Art Avenue	Submit Chapter News for inclusion in Art Avenue by the deadline provided by editor.
Register Qualifying Shows	Chapter Liaison & Federation Office	Send list of Qualifying Shows by December 31st. Chapters need to register Qualifying Shows with the Federation in order for them to be recognized. Please include Chapter name, date and location of event, names of all jurors, names of all accepted entries along with painting titles and mediums, and the status of each painting (i.e. Juror's or Chapter's Choice).
Member Contact Information Changes	Federation Office	The Chapter Membership Coordinator should remind Chapter members to send any change of address, phone number or email promptly to Federation Office. It is not sufficient to just advise the Chapter.

message

from your fellow artists serving on the
FCA Board of Directors

The new year is the time for the FCA Board of Directors to review past accomplishments and make plans for the future. Looking back on 2008, we can report several achievements accomplished in collaboration with staff, volunteers and the membership, which illustrate how the Board applies its mandate to benefit the FCA.

Chapters expressed their challenges in a survey initiated by Chapter Liaison Heidi Lambert and former Member at Large Christine Camilleri, with support from former past President Dianna Ponting. As a result, the Standards Committee, led by Standards Chair Janice Robertson, made several improvements including more streamlined policies for jurying, feedback and presentation of works in Chapter shows. Heidi Lambert created the Chapter Newsletter, which has improved communication with Chapters. Chapters take the FCA's artistic standards to the art communities, so communication and consistency required special attention this year.

The Education Committee, led by Education Chair Britanni Faulkes and Second Vice President Harold Allanson, organized several new education opportunities including an exciting new workshop on Gabriola Island. To everyone's amazement, it completely filled in just a few days! The Gabriola Workshop has the potential to grow into a very popular annual event with star instructors and eager students from all over the country.

The Exhibition Committee, consisting of First Vice President Teresa Bernard and experienced gallery volunteers, Jutta Kaiser and Martine Gourbault, worked closely with Gallery Director Mila Kostic to create a challenging exhibition schedule for 2009. These shows will entice you to submit your entries and prove what an excellent group of artists belongs to the FCA.

Communications Chair Amie Roman was instrumental in bringing the FCA website to the next level, with online class enrollment, unified online galleries, and new artist's web pages. Secretary Bev Rushworth and Treasurer Sandy Kay ensured that the office operated smoothly through staff transitions, that the finances were in great shape, and that the FCA complied with all applicable laws and regulations. The personnel committee, led by Lalita Hamill, worked tirelessly to bring the best employees to the Federation.

As President, I saw first hand what a superb job our Board

members did in collaboration with staff and volunteers. This past year, I focused on aligning all FCA operations with the FCA Bylaws and policies and enabling the Board and the staff to do their jobs. I would like to congratulate Gallery Director Mila Kostic (formerly Gallery Manager) on her promotion, with best wishes to represent the FCA in the art community in a higher capacity. The return of *Art Avenue* Editor Kelli Kadokawa brings back an experienced, knowledgeable and dedicated employee. Our long term volunteer Faye Takeuchi provides unparalleled dedication in supporting the office in times of need. The recent addition of Gallery Assistant Laura Dutton and Executive Director Vicki Dalziel complete our amazing team. As a result, the Federation is in an excellent position to maintain present operations and embark on future endeavors.

Many volunteers lend their hand on a daily basis for many essential tasks. The FCA cannot exist without its volunteers, so please consider enlisting with our Volunteer Coordinator Joyce Freer if you can. You will meet fantastic people, learn a thing or two, and gain benefits for the time you dedicate to the FCA.

Plans for 2009 are still in progress, but here is a preview of priorities. Federation Gallery's storage space is due for renovations for safety and efficiency. Our website needs to be further streamlined to better promote artists and improve communication. The FCA needs to reach out to the community to establish new collaborations and opportunities for the membership. The Board is all too aware of the precarious Canadian economy so we must ensure that FCA operations continue to be extremely cost effective.

The Board counts on you, our members, to bring up important issues and to participate as artists, teachers, students, and volunteers, as you always do. You can jump start or renew your interest in the FCA this year by joining us for the AGM on April 5, 2009.

The FCA is a unique organization that has persevered and excelled through decades, and I am honored to have the opportunity, together with all of you, to reach our next milestone. Thank you for sharing the love and support we all feel for the FCA. Best wishes for the New Year!

Tatjana Mirkov-Popovicki
FCA President

BellinghamART WORKSHOPS

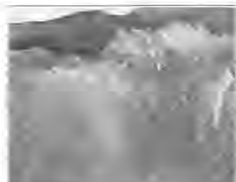
Visit Bellingham for a painting workshop experience sure to fulfill your expectations!

Four weekend workshops suitable for all levels of experience taught by these highly skilled and successful artists.

BellinghamART is located at 1701 Ellis Street in Downtown Bellingham, Washington.



WATERCOLOURS
Kiff Holland
February 7-8
\$270 US



ACRYLICS
LeeAnn Brook
February 21
\$135 US



OILS
Alan Wylie
March 7-8
\$270 US



PASTELS
Andrew
McDermott
March 21-22
\$270 US

For complete information and to register visit BellinghamArtWorkshops.com or phone 360.738.8379

artists & taxes

GST and PST Choices for Artists - To Register or Not

Emerging artists often wrestle with the question of whether or not to register for either or both of these sales taxes. There are times when this is not an option and there are other times when it is an option but it may be to your advantage to register.

For PST (Provincial Sales Tax) the rules will vary from one taxing jurisdiction to another. e.g., British Columbia has Social

Services Tax of 7% whereas Alberta has no sales tax. A guide to the BC. PST for small business is located at http://www.sbr.gov.bc.ca/documents_library/brochures/SmallBusinessGuide.pdf. The exemptions are set out on page 9; if you do not have a formal business establishment and your gross annual sales are less than \$10,000, registration is optional. If you do not qualify for this exemption, you must register for PST in BC. For other jurisdictions, look up the rules for your area on-line or at the appropriate taxation office.

Once you are registered (in BC) you must charge PST on all sales other than those to resellers (e.g., galleries - you should get their PST number before exempting them from tax) or those that are shipped directly out of province.

For GST (Goods and Services Tax in Canada) there is a Guide for Canadian Small Businesses at <http://www.cra-arc.gc.ca/E/pub/tg/rc4070/rc4070-08e.pdf> and page 17 of this guide sets out criteria for claiming the small business exemption if your total sales in the last four quarters or in the year are less than \$30,000 in which case registration is optional. At the point in time when your aggregate sales in any twelve month period reach \$30,000 you must register for GST.

Once you are registered for GST you must charge on all sales other than those shipped directly out of Canada. This sounds like a lot of work but it's not as bad as it sounds and there are some offsetting advantages.

Under PST (BC), if most of your sales are through resellers, you will not have to collect PST but you will be able to buy the components (e.g., ground or support, ground cover, pigments and painting materials, varnish and framing) that go directly into the finished product free of PST by giving the supplier your PST number. Over time this can represent a considerable savings. If you make any sales directly to the end buyer, you will have to collect the PST or absorb it in your price. But this should not present a problem since most buyers are accustomed to paying this sales tax.

Under GST (Canada), all sales except those exported directly from Canada are taxable so you would have to advise your customers and galleries of your GST number and collect GST on revenues. This represents funds coming in that you would not receive if you weren't registered for GST. The gallery or business buyer gets to claim back any GST that they have paid so it is neutral to them. However, you will now be able to claim a rebate

for all the GST you pay on your business expenses and this can add up very quickly. When you file your GST return (I suggest quarterly) you deduct the GST paid from the GST collected and if the balance is a positive amount you send in a cheque with your return but if it is a negative amount you file the report and await a refund cheque. Remember that the GST collected is money that you would not have received if you had not registered and you offset the GST paid against this. Generally, if your expenses exceed your revenues you should get a GST refund for that period which; when added to the GST collected, it makes the exercise worthwhile.

The main objection to registering for either tax is the requirement to keep records. If you are already keeping records for filing your income tax return you need only add three other line items; PST collected, GST collected and GST paid.

The two taxes combined come to 12% and that is a pretty fair saving if you can get it.

There is also an opportunity to apply for a rebate on inventory items that have already been taxed prior to the time of registering (see Small Business guides for the rules). The other side of this benefit is the possibility of paying the sales taxes on any inventory remaining at the time, if ever, that you may cease being a registrant.

To register for PST, phone (250) 387-0656 in Victoria or (604) 660-4524 in Vancouver. To register for GST phone (604) 669-2990, toll free at 1 (800) 959-5525 or online at www.cra-adrc.gc.ca

Robert H. McMurray, F.C.A., A.F.C.A. - Chartered Accountant, retired partner, McMurray, Roberts, Heming & Wyborn. Contact at 604 535-5069 or bobmcmurray@shaw.ca

If you have a tax related question for Bob, please send them to artavenue@artists.ca, with Ask Bob in the subject line.

Chartered Accountants
Suite 200-17618 58th Ave
Surrey, BC, V3S 1L3
Phone: 604-576-9121
Fax: 604-576-2890
E-Mail: mrlhw@mrlhw.com



McMURRAY, ROBERTS, HEMING & WYBORN

...working with artists
and income taxes.

Cary B. Heming C.A.
Partner

EXHIBITION CALLS

Human Figure

March 3 - 15, 2009

Entry deadline: January 22, 2009

1st FCA Member Group Show

April 7 - 19

Entry Deadline: January 22

Still Life

April 21 - May 3

Entry Deadline: February 26

Abstract Show

May 5 - 17

Entry Deadline: March 12

Images Images to be entered in juried shows may be sent either as slides or jpg files. **Slides** must be 35 mm in a 2" x 2" mount, without adhesive labels. Glass slides are not accepted. Slides should be marked with the artist's name, title and have an arrow to indicate the top of the image. **Digital images** may only be sent via e-mail as a jpg attachment to fcagallery@artists.ca, do not send CDs. Jpgs must be named in the following pattern: Last Name, First Name - Title.jpg

Entry forms and fees: Members may submit up to three images per show for a non-refundable fee of \$10 each slide entry or \$11 each digital entry. Whether you use slides or jpgs, 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.

Exhibition Regulations: Works on paper must be matted in neutral colours, framed and wired ready for hanging. Glass with clips but no frame is not accepted. Works on unframed canvas must have the staples on the back and the edges finished. 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. Artists are obligated to ensure that their work is available and for sale once selected. Failure to do so wastes the opportunity for other artists 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.

At Federation Gallery in January & February

Federation Gallery **CLOSED** January 1 - 12, 2009

CURRENT EXHIBITIONS

Stafford Plant Collection January 13 - 18

Student Show January 20 - February 1

Painting drop off January 13 - 16

Mixed Media February 3 - 15

Landscapes February 17 - March 1

artclassifieds

The rate for ads placed in this column is fifteen cents (.15) per word per issue plus 5% GST. Classifieds with a box/frame or other offsetting device are twenty cents (.20) per word plus 5% GST. There is a 100 word maximum. Prepayment is required. Simply mail, fax or email (preferred) your ad wording along with cheque or credit card information to the Federation of Canadian Artists.

VIDEOS, 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 \$9.00

PICTURE THIS WAY VIDEOS - 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 \$9.00.

To purchase any of these DVDs or CDs, please phone 604-681-8534, or visit Federation Gallery.

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 or call Nanci 250-285-3390 or toll free 877-285-3390

Encaustic Art - Courses and Supplies Encaustic is the ancient art form of painting with coloured beeswax. The basic techniques are very easy to learn. Based in the Okanagan, experienced Encaustic Art teacher Thea Haubrich offers workshops for beginners and advanced on this exciting medium, using ready-made Encaustic waxes and low heat painting tools. No need to buy any supplies beforehand, as Thea provides everything from electrical painting tools to waxes. She is the exclusive representative in Canada for equipment and waxes from Arts Encaustic Ltd. and Hobbying (wholesale and retail). More information: visit www.encaustic.ca or email info@encaustic.ca

CALGARY WORKSHOPS - 2009

Brent Laycock	Power of Acrylic	Feb 19-21
Brent Lynch	Working with Oils	March 13-15
Anne Bagby	Pattern, Paper & Collage	April 23-26
Gaye Adams	Light & Color/Acrylics	May 7-10
Louise Legault	Figure in Mixed Media	May 21-24
Michael O'Toole	Color & Value/Acrylics	June 5-7

Leading Edge Art Workshops Louise Hall 403-233-7389
www.greatartworkshops.com email: louise.hall@shaw.ca

Portugal & Spain Sketchbook Workshop Tour - May 4 - 16, 2009 led by Cecelia Jurgens c.s.p.w.c. & organized by Voyages Millefleurs Travel Inc. with a Marrakech, Morocco extension May 16 - 20. This tour is a wonderful combination of sketching, painting, sightseeing, reference photography, art galleries, experiencing the local culture, fine dining & exciting entertainment. For more information on this Portugal, Spain, Marrakech tour visit Cecelia's website www.cecelijurgens.com <<http://www.cecelijurgens.com>> click on Painting Adventures or email cjurgens@shaw.ca.

ART MENTORING WITH DONNA BASPALY, SFCA, NWWS

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 donnbas@shaw.ca or call 1-250-752-4799.

Do you like to write about
**ART, THEORY,
TECHNIQUE, IDEAS?**

If you are creative and enjoy writing, please submit to Art Avenue. We are always open to publishing articles by artists or about art. Submissions of varying content and lengths can be sent to artavenue@artists.ca Sorry, we cannot guarantee that all articles will be published.

The next submission deadline is January 26, 2009

Art Visions 2008

October 25 - November 7
Kelowna BC - Art Ark Gallery
Hambleton Galleries

Art Visions 2008, organized by the Central Okanagan Chapter, was a national exhibition of 71 original works celebrating the visual arts in Canada. Visit www.artvisions.ca for more information.



Jan Crawford
Windows in My Pear Tree
acrylic 48 x 48 \$4,264
Picture Perfect Award of Excellence



Pat Hart
Stone Shore #6
acrylic 30 x 30 \$1,100
Classic Gallery Framing Silver Award



Tara Juneau
Below Heaven
oil 20 x 16 \$3,000
Opus Framing and Art Supplies Bronze Award



Diana Palmer
White Heart Lily
pastel on suede 20 x 15 SOLD
Kelowna Cultural District Award of Excellence



Sherrie Cannell
Drenched in Why
oil 30 x 48 \$600
Genn-Turcotte Best of the Valley Award



Clement Kwan SFCA
Playing the Piccolo
oil 20 x 16 \$2800
Kelowna SFCA Award



Kate Kimberley
A Warm Weathered Welcome
watercolour 14 x 10 \$375
Athena Framing Honourable Mention



Carol Munro
The Road From Here to There
encaustic 12 x 17.5 \$425
Founding Patrons Gold Award



Evelyne MacMillan
Rocky Bluffs
watercolor & ink 9.5 x 13.5 \$550
Little Straw Vineyard Honourable Mention



Gary Langrish
Munson Mountain, Penticton
acrylic 16 x 20 \$800
Framing & Art Center Award of Excellence

A painting in the life of...

Anne-Marie Harvey SFCA

SOME HISTORY

I live in a floating home on Granville Island and this scene is the view from my home studio window. The view is particularly interesting on sunny days when light and shadows play among the rectangular houses and curvaceous boats. I have for many years wanted to paint the abstract simplicity underlying this complex subject matter.

I was off to a good start on this painting with scintillating shapes and colours, but in the process of building up the paint I lost the abstract feeling of the design. Before I knew it I was on that all too familiar road running out of light and time as I poured in brighter colours and more details, my heart sinking as each brushstroke took me farther away from my goal.

I finally downed brushes in frustration. Even though I was completely discouraged with my efforts, I couldn't bring myself to gesso it out and walk away. I also knew that I could not face coming into the studio the next day only to waste more frustrating hours taking this painting even further down a road that I did not wish to travel. What this painting really needed was...

SOME DESPERATE MEASURES

With a very big brush I coated the entire painting with a flat light grey. With the troublesome painting gone and a big empty space in front of me, I cheered up immediately, so I threw in a couple of big swaths of red and green just for fun.

SOME RANDOM ACTION

While my new clean surface was still wet, I dripped water into the paint, letting it run wherever it wished. I immediately blotted it with paper towel, lifting the wettest paint, which exposed some of my original design.

SOME THOUGHTFUL PLANNING

With all sorts of new and interesting texture to play around with, and enough of my original design to guide me, I relaxed. I took as much time as I needed to plot out the colours and values and brushstrokes that would bring the image back to my original intention.

SOME FUN

As luck would have it, some patches of primary colour lurked just under the surface of the painting. I couldn't resist creating a colour surprise by scribbling into them with oil bar. Then, of course, I had to put in a few spots of secondary colour; it seemed only fair.

SOME FINAL THOUGHTS

This painting may not be the best or the most inspiring painting I have ever created. And it may not be completely finished. I am sharing it with you because painting it has been a transformational experience for me. On the surface, I am a clutter magnet and a detail freak (but in my heart I am a minimalist). This painting is the result of having leaped off my well-trodden path into the complete unknown. As a reward for my courage, I ended up with a painting that is different from anything I have ever done before. While retaining the design of the scene that initially inspired me, it has enough simplicity and interesting texture to make my heart sing. It was spontaneous and exciting to create and best of all, painting it has opened up for me a personal pathway towards minimalism.

