

# art avenue

Vol.7 - No.7 January/February 2008

\$5





# Artist's Choice

October 16 - 28

Top left front cover

**Patricia Hart**  
Gabriola, BC  
*Morning Shore # 2*  
acrylic 30 x 30 SOLD  
**Dianna Ponting SFCA Award**  
**Western Canada Show**



Top right front cover

**Perry Haddock AFCA**  
Surrey, BC  
*Spring Pastures*  
acrylic on canvas 16 x 20 SOLD  
**FCA Award, Plein Air Show**

**Teresa Gaye Hitch**  
Salt Spring, BC  
*Lightning Lake*  
acrylic 16 x 20 \$750

Bottom front cover

**Dianne Stewart**  
Calgary, AB  
*Reflections*  
mixed media collage 14 x 24 \$875  
**FCA Award, Artist's Choice Show**



**Gloria Shaw**  
Vancouver, BC  
*Tracy*  
etching with pastel 4 x 5 SOLD



**Yuen Yen Yip**  
Coquitlam, BC  
*Figure in Red*  
oil 28 x 22 \$1,680

**Marlene Strain**  
Surrey, BC  
*Invader*  
watercolor 10 x 15 \$400



**Maryann Hendriks**  
Kelowna, BC  
*Upper Glen*  
acrylic 24 x 24 \$2,500



**Jack Turpin**  
Langley, BC  
*Carn Kenidjack*  
acrylic 12 x 48 \$1,200



# artavenue

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1241 Cartwright Street, Vancouver, BC V6H 4B7

Gallery: 604-681-8534

Office: 604-681-2744

Fax: 604-681-2740

On the internet:

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

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

Email

[artavenues@artists.ca](mailto:artavenues@artists.ca)

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# fcacontacts

## FCA Executive Committee - 2006/07

President	Dianna Ponting SFCA	<a href="mailto:dponting@telus.net">dponting@telus.net</a>	604-856-2063
1st VP	Myrtle-Anne Rempel SFCA	<a href="mailto:sandykey@telus.net">sandykey@telus.net</a>	604-850-1200
Treasurer	Teresa Bernard AFCA	<a href="mailto:tebe@telus.net">tebe@telus.net</a>	604-421-4961
Secretary	Beverley Rushworth	<a href="mailto:bj.rushworth@shaw.ca">bj.rushworth@shaw.ca</a>	604-599-1124
Past President	Bob McMurray AFCA	<a href="mailto:bobmcmurray@shaw.ca">bobmcmurray@shaw.ca</a>	604-535-5069

## Directors- 2006/07

Communications Chair	Tatjana Mirkov-Popovicki AFCA	<a href="mailto:tatjana-mp@shaw.ca">tatjana-mp@shaw.ca</a>	604-293-4399
Membership Chair	Lalita Hamill AFCA	<a href="mailto:lalita@hamillstudios.ca">lalita@hamillstudios.ca</a>	604-882-1113
Member at Large	Christine Camilleri	<a href="mailto:christinecamilleri@shaw.ca">christinecamilleri@shaw.ca</a>	604-464-8744
Member at Large	Bob Sheridan AFCA	<a href="mailto:rcsheridan@shaw.ca">rcsheridan@shaw.ca</a>	604-530-1804

## Committees

Archives	Ellen Poole	<a href="mailto:epoo203@telus.net">epoo203@telus.net</a>	604-732-5251
Chapter Liaison	Heidi Lambert AFCA	<a href="mailto:heidilambert@shaw.ca">heidilambert@shaw.ca</a>	604-463-5100
Standards Chair	Janice Roberston SFCA	<a href="mailto:jrobertson13@shaw.ca">jrobertson13@shaw.ca</a>	604-888-2230
Volunteer Coordinator	Kathy Young	<a href="mailto:ksyoung@telus.net">ksyoung@telus.net</a>	604-437-4863

## Chapter Contacts

Arrowsmith	Fay St. Marie	<a href="mailto:info@faystmarie.ca">info@faystmarie.ca</a>	250-248-5120
Arrowsmith	Peggy Burkosky	<a href="mailto:peggy@peggyburkosky.com">peggy@peggyburkosky.com</a>	250-752-5247
Calgary	Rex Beanland	<a href="mailto:beanland@telus.net">beanland@telus.net</a>	403-685-5812
Central Okanagan	Jim Laing	<a href="mailto:pjlaiing@cablcan.net">pjlaiing@cablcan.net</a>	250-766-6808
Comox Valley	Blanche Gauthier	<a href="mailto:gaucanoe@shaw.ca">gaucanoe@shaw.ca</a>	250-339-5397
Comox Valley	Joanna McCluskey	<a href="mailto:johomc@telus.net">johomc@telus.net</a>	250-339-3960
Fraser Valley	Terry Leonard	<a href="mailto:info@terryleonard.ca">info@terryleonard.ca</a>	604-870-9407
Fraser Valley	Wendy Mould	<a href="mailto:wmould@shaw.ca">wmould@shaw.ca</a>	604-583-4538
Nanaimo	Judy Brayden	<a href="mailto:jbrayden@xplornet.com">jbrayden@xplornet.com</a>	250-701-0570
North Okanagan	Beryl Goodall	<a href="mailto:berylg@telus.net">berylg@telus.net</a>	250-545-4313
South Okanagan/ Similkameen	Sharon Newton	<a href="mailto:b.newton@telus.net">b.newton@telus.net</a>	250-492-3459
Thompson/ Nicola/Shuswap	Trish Armstrong-Gibson	<a href="mailto:trish1234@hotmail.com">trish1234@hotmail.com</a>	250-523-6485
Victoria	Debbie Milner AFCA	<a href="mailto:debsart@telus.net">debsart@telus.net</a>	250-573-3779
Victoria	Mary Ann Laing	<a href="mailto:bigbads@shaw.ca">bigbads@shaw.ca</a>	250-727-3670
Victoria	Agnes Cornell	<a href="mailto:cagnesc@shaw.ca">cagnesc@shaw.ca</a>	250-386-7858
West Kootenay	Sandra Donohue AFCA	<a href="mailto:sanddonohue@yahoo.ca">sanddonohue@yahoo.ca</a>	250-365-7084

## Staff

Business Manager	Justin Muir	<a href="mailto:fcaoffice@artists.ca">fcaoffice@artists.ca</a>	604-681-2744
Gallery Manager	Mila Kostic	<a href="mailto:fcagallery@artists.ca">fcagallery@artists.ca</a>	604-681-8534
Editor	Dianna Ponting SFCA	<a href="mailto:dponting@telus.net">dponting@telus.net</a>	604-856-2063
Communications Coordinator	Laura M. Macdonald	<a href="mailto:fca-admin@artists.ca">fca-admin@artists.ca</a>	604-681-2744

## Professional Services

Weekend Gallery Supervisor	Ellen Poole	<a href="mailto:epoo203@telus.net">epoo203@telus.net</a>	604-681-8534
Web Master	Glenn Marcus	<a href="mailto:glenn@marcuslink.com">glenn@marcuslink.com</a>	604-522-3134

Chartered Accountants  
 Suite 200-17618 58th Ave  
 Surrey, BC, V3S 1L3  
 Phone: 604-576-9121  
 Fax: 604-576-2890  
 E-Mail: [mrhw@mrhw.com](mailto:mrhw@mrhw.com)



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# art techniques

David Langevin



## Latex house paint in artists paintings

I am often asked if it is OK to use regular white house paint or primer instead of gesso and the answer is if you are doing exercises and practice pieces and are not concerned about how the painting will look for future generations, then it is fine. Here are a couple of questions on this topic:

David,

*I have been using latex house paint in my paintings on canvas. I am watering the paint down, mixing it with mediums and pouring it onto the canvas. I am curious about the longevity of this medium, will it crack or will it fade? So far so good, I have had some paintings for 2 years and they have lasted. Any suggestions or concerns? Thank you for your help. Sincerely, Jessalyn*

Hi Jessalyn,

It will crack, fade, and do any number of unpredictable things that good quality artist materials would not do. House paint is designed for house painting and has many materials and additives that will react in potentially undesirable ways in the long term.

Mostly, house paint is not made to last, in fact, most often it is specifically engineered to break down within a few years to encourage people to repaint their walls. Regular house paint was a favourite medium of some of the famous American Abstract Expressionist painters of the 1940's and 50's. Most of those paintings are in poor shape and some now need to be displayed horizontally and under glass as a result.

Permanence, or longevity as you call it, in art is measured in decades and centuries, a couple of years is not a good indication of permanence. Still, if you are happy with a few years, then house paint is fine.

Hope that answers your question, David

Hello David,

*I enjoy your column in Art Avenue and have a question. I paint landscapes in oils on board and until recently used luan panels. Prepping the panels with several coats of oil base tinted wash, then painting directly to board. Over the past year I have become increasingly disappointed with the poor quality of the available luan (splitting) and recently switched to 1/4" Baltic Birch. In order to build a tooth onto the surface I am applying about 4-6 layers of gesso in a crosshatch pattern, then several oil base colour washes and also gessoing the back to prevent warping.*

*Question: I am planning several paintings in the 4' range and can see myself going through a lot of gesso (very expensive). Do you think I can base out the front of the panels with a couple of sealer coats of good quality interior latex undercoat paint, then gesso? I assume house painting the back is not an issue, however, I am concerned about the front. House paint + Acrylic gesso (oil paint compatible) + Oils*

*Thanks for your consideration, Richard*

Hi Richard,

You are correct in your assumption. House paint on the back is not a big issue, but not a great idea for under your painting if you are concerned about permanence.

Commercial house paint has many ingredients that may not be compatible with permanent painting techniques for artists: driers, leveling agents, anti-foaming agents, preservatives, and so on. Plus, it is hard to predict how they will react as they are not designed for that purpose. They may yellow, lose their adhesive strength, become brittle and crack or flake off.

Hope that helps, David

Questions of any painterly nature can be asked via e-mail: davidlangevin@telus.net

## Gallery Night Life

Please join us for these evening events at **Federation Gallery on Granville Island**. Space is limited so please call 604-681-8534 to save your spot. These events are free to all current FCA Students

### Tuesday Night Critiques - \$20 per evening

January 8 **Am I Ready for Signature Status?**

Janice Robertson SFCA  
7:00pm - 9:00pm

March 11 **Am I Ready to be a Juror?**

Marie-Anne Harvey SFCA  
7:00pm - 9:00pm

### Monday Night Demos - \$10 per evening

January 28 **Underpainting and Glazing in Watercolour**

Teressa Bernard AFCA  
6:00pm - 8:00pm

February 25 **Building a Landscape in Acrylics**

Janice Robertson SFCA  
6:00pm - 8:00pm

### Thursday Night Lectures - \$10 per evening

March 6 **Making your Mark**

Suzanne Northcott SFCA  
6:00pm - 8:00pm



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# Paint your way into 2008!

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# new members

Oct. 1st to Nov. 28th

## British Columbia

### Lower Mainland

Marlene Callaghan Burnaby  
Shin Jae Yu Coquitlam  
Doris Paterson Mission  
Catherine Bachand North Vancouver  
Jose Mora North Vancouver  
Michael King Port Coquitlam  
Jean Duguay Port Moody  
Wendy Arthur Richmond  
Leo Hu Richmond  
Ken Bell Surrey  
Renay Piper Surrey  
Karen Dawes Vancouver  
Linda Farris Vancouver  
Joyce Freer Vancouver  
Jass Hailley Vancouver  
Linda Harth Vancouver  
Wendy Kefoury Vancouver  
Linda Levett Vancouver  
Catherine Macleod Vancouver  
Laurie-Ann Melnychuck Vancouver  
Sherry Small Vancouver  
Barton Stockdill Vancouver  
Min Xu Vancouver  
Mih Yang Vancouver  
Brian Eby West Vancouver  
Brenda Henry West Vancouver  
Michelle (Yu Mei) Lan West Vancouver  
Janet Simpson West Vancouver  
Jayne St. John West Vancouver  
Xu Wang West Vancouver  
Peter Daniels White Rock

### Vancouver Island

Doris Zdeblak Comox  
Norma Jackson Duncan  
Enumi Conacher Nanaimo  
Victoria Macfarlane Nanaimo  
Patricia Carroll Nanoose Bay  
Phillipa Hudson Sidney  
Doug McDougall Victoria  
Leslie Redhead Victoria

### Gulf Island

Ann Beatty Bowen Island  
Russet MacKay Gabriola Island  
Paul Bryans Saltspring Island

# inthe news

## recent exhibitions

November 24 -  
December 31

Of the 900 entries **AFCA**, Pam Weber had two pieces, *Little Red Chair* and *Comfy Blue Chair*, juried in to *SmallWorks North America* hosted by Greenwich Workshop Gallery, Fairfield, Connecticut



Pam Weber, AFCA  
*Comfy Blue Chair*

## in other news

**Renato Muccillo** had his work picked up by two Zurich galleries this summer: Halde Galerie and Moos Galerie. 5 of his new paintings are currently showing at their *Pure Nature Exhibition*. For more information, check out their websites: [www.haldegalerie.ch/](http://www.haldegalerie.ch/) [www.moosgalerie.ch/](http://www.moosgalerie.ch/)

## current exhibitions



September 7 -  
January 8

West Kootenay members **Sandra Irvine, Susan Harder, Shirley Miller, Ingrid Baker, Wilma Brooks-Hughes, Marg Roller, Lis Semenoff, Mary Ann Bidder, Barbara Pistak, and Sandra Donohue** are showing in *A Few Of Our Favourite Things*, at the Castlegar Library.

January 4 - 29

**Christine Camilleri** wishes to announce she has been invited to participate in an exhibition at Scott Milo Gallery in Anacortes, Washington.

January 5th - April 2

A select group of **Vernon Chapter artists** are hosting *Innovations*, a show and sale of their collective work in the Coatcheck Gallery located in the Vernon Performing Arts Centre.

January 7 - 27, 2008

**Tatjana Mirkov-Popovicki, AFCA's** solo exhibition encompassing BC landscapes and seascapes will celebrate her first ever Vancouver Island exhibition by spotlighting her *Islandscapes*. The show will be held in the Brown Gallery of The Old Schoolhouse, Qualicum Beach. For details please see [www.theoldschoolhouse.org](http://www.theoldschoolhouse.org) or [www.mirkov-popovicki.com](http://www.mirkov-popovicki.com).

## upcoming exhibitions

February 1 - 29 **Becky McMahon, Wendy Mould and Kathy Johnston** invite you to attend their show, *Brush, Line and Colour*, at the Firehall Centre for the Arts, 11489 - 84 Ave., North Delta. Reception to be held Thursday, Feb. 7, from 7 - 9 pm. For more information, contact Becky at triskeltree@aol.com



February 9 - 17 **Janice Robertson, SFCA and Alan Wylie, SFCA** will be having a joint show of new works at the Mountain Gallery at the Fairmount, Chateau Whistler opening on Saturday, February 9th. The show previews on Friday, February 8th with an artist's talk and slide presentation, featuring sequential photos of the show paintings as they evolve. Please contact the gallery for information or to RSVP at 604 935 1862.



Janice Robertson

March 1 - 31 **Becky McMahon** invites you to attend her solo show, *Dancing Brush* at Dr. Sun Yat-Sen Gardens, 578 Carrall St., Vancouver. The reception takes place Sunday, March 9, 1 - 3 pm. Free admittance to the reception with an invitation. To receive an invitation contact Becky at triskeltree@aol.com or phone 604-585-7840.



Becky McMahon

## awards

**Christine Camilleri** received the Director's Award for her painting, *Summer Pastures*, at the Northwest Pastel Society Member's Show.

*Yetsa's Sweater* illustrated by **Joan Larson AFCA** has been nominated for yet another award; this one being the 2008 *Silver Birch Express Award* from the Ontario Library Association. It has also collected nominations for the **Choice Award** from the 2007 *BC Book Prizes* and 2008 *Shining Willow Award* from the Saskatchewan Young Readers Choice Awards.

**Rene Thibault AFCA** recently became the *Grand Prize Winner* of a landscape competition sponsored by *Canadian Brushstroke Magazine*, as featured in their Sept/Oct 2007 issue. His watercolour painting titled, *Above the Rockies #13* garnered him the honour of an Award Certificate accompanied by a \$1000 prize.

**AFCA Mickie Acierno's** painting titled *Number Thirty-Five* secured third place in the Still Life Category in The Artist's Magazine's Annual 2007 Art Competition garnering her a full page in the December issue of the magazine and an award of \$750.00. Her painting *Daily Dozen* also made the Finalist list.



Christine Camilleri



Joan Larson AFCA



Rene Thibault AFCA



Mickie Acierno AFCA

## new members

Oct. 1st to Nov. 28th

### Queen Charlottes

Denis Bell Queen Charlotte  
Judy Hilgemann Queen Charlotte

### Okanagan Similkameen

Vicki Rodgers Oliver  
Darlene Smithers Osoyoos

### Thompson-Okanagan

Marilyn McAllister Blind Bay  
Lorna Guild Cherryville  
Robin MacMillan Kelowna  
Bonnie Sheppard Kelowna  
Kevin Watson Salmon Arm  
Judy Frederickson Sorrento

### Alberta

Joan Bailey Calgary  
Bonnie Martens Calgary  
Nicole Ruuska Calgary

### Ontario

Murray Stephens Ottawa  
Basia Waruszynska Carleton Place

### Saskatchewan

Michelle Reavley Balgonie

### Indonesia

Ken Pattern Jakarta

## The Federation of Canadian Artists is seeking volunteers

to help with packaging of artwork for shipping. This can be heavy work at times so strength is an asset.

Please contact Volunteer Coordinator, Kathy Young

at 504-437-4863

# Coming Full Circle

A journey of hope with children in grief - Part I

by Maggie Simpson

My first encounter with the process of creating art from the spirit, soul and intellect took place while studying the life and works of the artist Marc Chagall. Arriving in Israel in 1977, I had the privilege of viewing Chagall's original artwork. For me, the meaning of "creating art" was forever changed.

Dr. E. Drysdale writes: *Healing...is a complex process and involves everything from emotions and thoughts to physiology. Music and art allows people to express themselves nonverbally, to access memories, even reduce stress and pain.*

## Art in a Garbage Dump

Suitcases stuffed to over-flowing with watercolour tubes, brushes, sketchbooks, and sundry art supplies—I was about to begin an encounter in the Manila garbage dump. It was 1988 and I had traveled to the Philippines to instruct and encourage a group of \*PJM staff in creative art making. This adventure would prove to be springboard for a 20-year journey where I the teacher would often become the student and the student the teacher.

Two close friends from Victoria had a passion and vision for children at risk. They founded the aptly named \*Precious Jewels Ministry and became involved with children and their families living on the Manila garbage dump. Today they continue to journey with some of these children who are becoming this generation's young leaders in the Philippines.

This was to be my first encounter with Joe and Tith, his two-year old daughter. As a toddler, Tith already loved her paper and crayons. Joe would be the oldest of my students and he was already an accomplished oil painter. He and his wife lived on the base with their three little children. Later when Tith was eight years old her mother would die following childbirth and Joe, would stop painting.

As our base was just outside the garbage dump Joe, the other students and I would walk the short distance laden down with sketchbooks, pencils, water bottles and other "stuff" (to help keep the flies and odors at bay).

We were a curious sight. We found a few pieces of cardboard to sit on and began to sketch the children and their surroundings—dogs, dump trucks and the garbage-filled Manila Bay. Streams of children appeared from amongst the garbage. The little ones gathered around us—coughing, sniffing and continually wiping the flies from their eyes. It was evident that these children knew the staff members well. Some children crawled

up into our laps while others peered over our shoulders whispering in our ears ... "Draw ME" ... "Let ME draw" ... boldly taking the pencils from our hands to make their own marks. They spoke in their Tagalog language and it didn't seem to matter that I did not; we understood each other. Like music—the language of art is universal! Thus began my journey with children at risk on a garbage dump.

Early on during my time there, a child from the garbage dump died of an unknown illness. The staff came to the side of this grieving family. They prepared the child's body, had a casket built, arranged the funeral and began what would eventually be years of contact with the family. This was not what I expected my assignment would include. I found my heart and mind challenged by the response of this small group to the needs of a grieving family. It would be a difficult first-time assignment and a learning experience that would change the course of my future studies.



Karin's first plein air experience - Lake Victoria, Uganda



Joe and Eddy with two students - Manila garbage dump, 1988



Upon returning to Canada, I found that my memories of this experience played havoc with my plans to continue my studies in Visual Arts. Instead, I completed the Victoria Hospice training followed by UVIC's Art Therapy Institute program. The following years involved volunteering on the wards and in the community with HIV/AIDS patients. I recall the joy of my visits with one young man. Our weekly sessions together included encouraging self-expression through watercolour painting. How privileged I felt to share in the making of his bold and colourful creations during the last year of his young life. So it was, that the process of art-making during a time of illness took on a deeper meaning. This experience enabled me to respond with a confident "yes" when in 1994 I was invited to volunteer for some months in Africa within an HIV+/AIDS community.

*\*Precious Jewels Ministry (Canada) views every child as a jewel that is of infinite value. It is a charitable, non-profit organization, caring for vulnerable children amongst the poor and marginalized in the Philippines since 1987. Their goals*



*Ugandan teenagers finishing up plein air watercolours*

*are to provide holistic care and support for children at risk; to strengthen the family's role in the nurture and development of children; to reduce the impact of chronic/terminal illness on affected children and to advocate for public policies that enhance the care, support and rights of children living in difficult circumstances. Website: [www.preciousjewels.org](http://www.preciousjewels.org)*

Uganda truly proved to be "the pearl of Africa"—the children are the pearl. I was to encourage and instruct 15 orphaned teenage boys who were receiving their secondary education. These boys were keen to learn about watercolour techniques and art history. Our open-air classroom also became a time to share with one another—our hopes and dreams. Lake Victoria, the source of the Nile River, became their "source" of inspiration as the base was on a hill over looking this beautiful lake. We studied the arts of Uganda and other countries. It would be a time of listening and learning for me, as the youth became my teacher.

It is once again time to return to the Philippines to paint! It is 2003 and the \*PJM's ANG TULAY program is requiring large visuals to be created for use in future sessions. Joe and I are to create the paintings. Having stopped painting when his wife died I knew this might be a difficult time for him as he once again took up paint and brushes. However, over the next two months he created numerous gentle watercolour works that included a multicolored bridge. This bridge would become the cover art of the Ang Tulay teaching manual. What a joy to have been part of Joe's renewed journey of art making. While painting he would often share with me his hopes and dreams for his children. He is encouraged that Tith still has a love for artmaking. I was saddened that during this trip I did not meet again with his daughter.

The eight weeks have flown. We say goodbye. I leave for Canada and I wonder.... "Will I return to the Philippines"? It would happen sooner than I thought...

END OF PART ONE

## New Years Greetings from the President



*President Dianna Ponting, SFCA*

2007 has been an interesting, exciting and a challenging year for all of us and we've learned much along the way. We the board, learned just how extremely knowledgeable our volunteers are in almost every aspect of running the gallery. If we ever needed reminding of how dependent we are upon them, we experienced that opportunity with the unprecedented changeover of office staff. Heaven forbid these wonderful people should ever go on strike! I do hope the volunteers in turn, learned how much we appreciate their every contribution.

While Thanksgiving may be the traditional time for counting our blessings, it's always been New Years that has me looking back at all I have to be thankful for. As I contemplate stepping down in March, I think of all the wonderful people this position has allowed me to touch. A better group of people I have never worked with. I am privileged to be a part of a board that is truly a group of volunteers; where members need seldom be asked but readily give; where individual initiative has each seeking out projects to which their own expertise can be applied and where their support for each other is unparalleled.

As each year passes, I become ever more impressed by the dedicated Executives that encourage and support each of the Chapters. I see through their guidance, individual Chapters melding into a truly unified FCA with common goals and standards.

I am encouraged by the number of members distant from Federation Gallery who continue to join us. I can foresee that with the increasing interest in new chapters in both the east and the north, it will take only one or two members with the right initiative for us to become recognizably represented Nation-wide.

Be it in groups or as individual members; from supporting to SFCA; from volunteer to staff, you just keep on giving with cash, time, expertise, encouraging words and artworks. As we head into a new year with anticipation, we would first like to close out the old with an expression of many thanks. Speaking on behalf of the volunteers, staff and board at Federation Gallery, thank you one and all! For the future we wish every one of you a happy, healthy and productive New Year!

Cheers,

Dianna





# IN THE SPOTLIGHT

by Dianna Ponting

## Kathy Young Volunteer Extraordinaire!



Kathy Young

Kathy Young joined the FCA in November of 1999 and within a mere two months had begun her "career" as one of our most valued assets. She started out by assisting at a workshop, and soon after became one of the Federation's regular volunteers working as a Gallery Assistant on alternate Thursday afternoons.

That appears to have only whetted her appetite because June of 2001 finds her promoted (if volunteers can actually be promoted) when she took on the challenge of being our first Volunteer Co-ordinator. I'm not sure

that even she envisioned on just how much work this would entail but she brought with her great organizational skills from her years in secretarial and Paralegal positions with B.C. Tel and after almost seven years as Co-ordinator she has proven to be worth her weight in gold.

In this capacity, she schedules the Gallery volunteers; schedules and organizes the volunteer team for magazines and mailings; interviews applicants for volunteer positions; provides orientation training for Gallery Assistants; compiles and maintains a Volunteer List for reference and updates to the Gallery Manager; and finally, co-ordinates the needs of the FCA with volunteer skills. If that sounds like a lot to juggle - it is, but still not enough for Kathy.

In May, 2002 she joined our Board of Directors for a two-year term during which time she helped put together our Policy Manual and participated in long-term strategy planning. She is an awesome proof-reader and cool under fire and her constant smile makes her a pleasure to work with. We salute you Kathy; you truly epitomize a "Volunteer Extraordinaire"!

Note: Kathy does have some life outside the Gallery. When not working for us, she is busy painting or attending other art groups and life drawing sessions. She has taken classes from many of our Signature members and is now applying what she has learned.

We encourage you to view her artwork at [www.myartclub.com/Kathleen.Susan.Young](http://www.myartclub.com/Kathleen.Susan.Young)

## ACE PICTURE FRAMING

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**Adele Campbell**  
FINE ART GALLERY-WHISTLER

## Classic and Contemporary Canadian Fine Art

### Winter 2008 Exhibition Schedule

Please join us for  
an evening with the artist.

January 19 ~ Paul Paquette

January 26 ~ Rod Charlesworth



February 2 ~ Cameron Bird

February 16 ~ Laura Harris



March 1 ~ Mike Svob

March 15 ~ David Langevin



**Lobby Level  
Hilton Whistler Resort**

**604 938 0887**

[art@adelecampbell.com](mailto:art@adelecampbell.com)

[www.adelecampbell.com](http://www.adelecampbell.com)



# Images from Western Canada

October 30 - November 11



**Sharon Stone**  
Cobble Hill, BC  
*Heading Northwest II*  
acrylic 24 x 30 \$1,250  
**Award of Excellence**



**Carol Ljuden AFCA**  
Sherwood Park, AB  
*Breakpoint*  
oil on board 18 x 48 \$2,300



**Deb Cheland**  
Kelowna, BC  
*Okanagan Vineyard, Kelowna*  
oil 20 x 16 \$4,500



**Marilyn Harris**  
Kelowna, BC  
*Prairie Quilt*  
acrylic 40 x 40 \$2,900



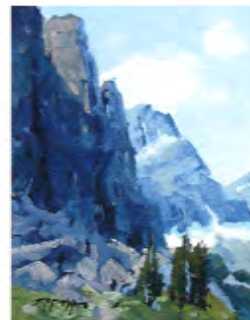
**Bonnie Luchtmeijer**  
Qualicum Beach, BC  
*Strathcona Giant*  
acrylic 40 x 12 \$900  
**Award of Excellence**



**Dawn Heinemeyer**  
Calgary, AB  
*Three Sisters*  
watercolour 12 x 16 \$595  
**Award of Excellence**



**Lynn Pocklington**  
Pemberton, BC  
*Rugged Peaks*  
watercolour 14 x 20 SOLD



**Jerry Markham**  
Vernon, BC  
*Breakpoint Yukness Ledge*  
oil 12 x 10 SOLD



**Jane Krabbendam**  
Vancouver, BC  
*West Coast 5*  
mixed media on canvas  
12 x 12 \$495



**Marney Rose Edge**  
New Westminster, BC  
*A New Beginning*  
acrylic 12 x 12  
SOLD

*Jurors: Jutta Kaiser, SFCA  
Amanda Jones, AFCA  
Jeane Duffey, SFCA*



## Artist's Choice

continued from page 2



**Lorry Hughes**  
Vancouver, BC  
*Treasured*  
oil on gold paper 15 x 20 \$500



**Barry Rafuse**  
Vernon, BC  
*Geraniums*  
acrylic 36 x 30 \$975



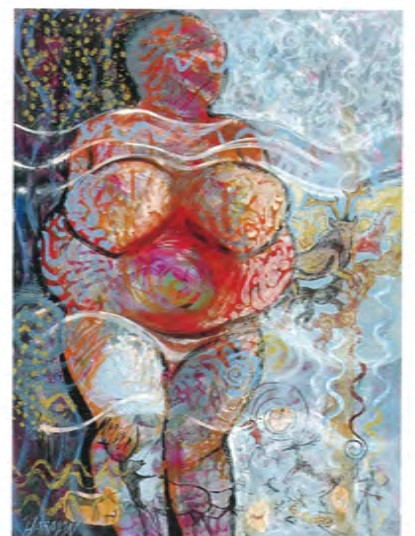
**Gloria Ainsworth Mout**  
Surrey, BC  
*Renee's Quilt*  
watercolor 22 x 30 \$1400



**Regina Seib**  
Nanaimo, BC  
*Cross My Heart*  
acrylic 24 x 24 \$900



**Dianne Bersea**  
Manson's Landing, BC  
*Clear Cut Okisollo Channel*  
acrylic 23 x 19 \$985



**June Harman AFCA**  
Vancouver, BC  
*Venus of Willendorf Conjuring Abundance*  
acrylic and collage 29 x 22 \$2800  
**Award of Excellence**





**Don Hodgins**  
Salt Spring, BC  
*Satisfying Win*  
oil 16 x 16 SOLD  
**Award of Excellence**



**Kathy Nay**  
Maple Ridge, BC  
*Blue Door I*  
watercolor 14 x 10 SOLD

Jurors: *Dianna Ponting, SFCA*  
*Anne-Marie Harvey, SFCA*  
*Teressa Bernard, AFCA*



**Jennifer Mitton**  
Vancouver, BC  
*Imagining Pompeii*  
acrylic 18 x 36 \$900



**William Watt**  
Richmond, BC  
*Okanagan Winter*  
acrylic 18 x 24 \$950



**Ann Rowley**  
Vancouver, BC  
*Sea Storm*  
acrylic and collage 12.5 x 12.5  
\$400



**Jacquie Manning**  
Vancouver, BC  
*Lily*  
gouache and india ink 21 x 14 \$450



**Christine Yurchuk**  
Coquitlam, BC  
*Evening View*  
acrylic 10 x 20 \$450



**Kate Kimberley**  
Penticton, BC  
*Bright Lights*  
watercolor 14 x 11 \$425



## Select Chapters Award Winners



**Perrin Sparks**  
Heriot Bay, BC  
Comox Valley Chapter  
*Essence of Bohemia*  
pastel 11 x 17 \$850



**Christine Camilleri**  
Coquitlam, BC  
Fraser Valley Chapter  
*A Day Off*  
pastel 13 X 19 \$750



**Maureen Walker AFCA**  
Qualicum Beach, BC  
*Mountain Series 3*  
dyes on silk canvas 20 x 60 SOLD



**Mickie Acierno AFCA**  
Nanaimo, BC  
Nanaimo Chapter  
*Lord of the Ring*  
oil on canvas 24 x 48 SOLD



**Dona Smithson**  
Penticton, BC,  
South Okanagan  
Similkameen Chapter  
*Okanagan Apples*  
watercolour 24 x 16 \$400



**Maryann Hendriks**  
Kelowna, BC  
Central Okanagan Chapter  
*Big Sky Okanagan*  
acrylic on canvas 18 x 18 \$1,500



**Les Funk**  
Victoria, BC  
Victoria Chapter  
*Elk Lake (Fall)*  
oil 30 x 40 \$4,000



**Tami Hort**  
Airdrie, AB  
Calgary Chapter  
*Friendly Donkey*  
oil on canvas 24 x 30 \$800



**Trish Armstrong-Gibson**  
Logan Lake, BC  
Thompson Nicola Shushwap Chapter  
*Beach Ball Bliss*  
watercolour 8 x 13 \$675



# Chapters events Calendar

Unless specified Chapter contact information can be found on page three

December 9, 2007 to January 9, 2008

## Kariton Gallery Exhibition - Fraser Valley Chapter

9-4 Mon-Fri, 12-6 Sat, Sun  
2387 Ware Street, Abbotsford

January 5

## Critique Session with Sandra Albo

South Okanagan Similkameen Chapter  
11:30am Leir House Cultural Centre, Penticton  
All welcome

January 5-6

## Workshop with David Goatley SFCA Victoria Chapter

9am-4pm Saanich Fair Grounds  
Contact Kerry at: kerryfleetwood@shaw.ca

January 17

## Victoria Chapter meeting & demo by Nick Pearce

7pm-9pm Windsor Park Pavilion, Oak Bay

February 1

## Art Unlimited Exhibition

South Okanagan Similkameen Chapter  
Leir House Cultural Centre, Penticton

February 6

## Thompson Nicola Shushwap Chapter meeting & critique session

Presentation by Classic Framing  
10am to 3:30pm doors open 9:30  
Kamloops Yacht Club, 1140 River St, Kamloops

February 9

## Fraser Valley Chapter Meeting

10am Kariton Gallery  
2387 Ware Street, Abbotsford

February 21 Entry Deadline

## Thompson Nicola Shushwap Open FCA Show

To be held in Kamloops, BC, April 2008  
Open to all FCA Active and Signature members  
For more information see ad on page 18

February 21

## Victoria Chapter meeting & Professional Panel on Digital Imaging

7pm-9pm Windsor Park Pavilion, Oak Bay

February 21 - April 3

## Life Drawing Sessions

Thompson Nicola Shushwap Chapter  
Thursdays including Feb 21, March 6, March 20 & April 3  
1pm to 4pm Kamloops Yacht Club, 1140 River St,  
Kamloops.  
Drop in fee of \$6 or prebook all 4 sessions for \$20  
For more info call Debbie Milner, AFCA 250-573-3779

March 1

## Annual General Meeting

South Okanagan Similkameen Chapter  
10am Leir House Cultural Centre, Penticton  
All welcome

March 1

## West Kootenay Chapter meeting and demo Using Graphite Creatively with Lis Semenov

Meeting: 10am demo: 1pm VISAC Gallery, 1501 Cedar Ave.,  
Trail, B.C. Call Sandy (250)365-7084 to register for demo

March 1-31

## Arrowsmith FCA Juried Show & Sale

10-4 Mon-Sat Oceanside Community Gallery, Parksville, BC

March 8

## Fraser Valley Chapter Meeting

10am Kariton Gallery 2387 Ware Street, Abbotsford

## What's In It For ME?

FCA Chapter membership often raises the question - "What's in it for me?", and I would like to share why I joined and what has been "in it" for me all these years. Twenty-six years ago in little 100 Mile House, BC, I took my first workshop with then - FCA President and professional artist Allen Edwards. It was the first time I met a "real" artist face to face and I will never forget it. Allen encouraged me to join the FCA so I could expose myself to artists with more experience and stature in the art world as this would give me a path to follow. As he put it, if you want to play better tennis, you play with better players and painting is no different. He, among others, became a mentor and his faith in me set my feet firmly on the path to becoming the successful, happy artist I am today. If you are looking for compliments, if you put little effort into becoming unique in your work and if you can't take constructive criticism, then the FCA is not for you. If you are open to improving your work, if you can look at it realistically and if you see a future where your personal voice as an artist is heard, then the FCA may help you a great deal. You will get out of it exactly what you put into it, just like everything else in life.

Respectfully submitted, Marilyn Timms SFCA  
[www.timmsfineart.com](http://www.timmsfineart.com)



Silent Partners #4 Watercolour 22 X 30" 2007 by Marilyn Timms SFCA



# “ I like it, but I’m not sure why ”

by Lalita Hamill, AFCA

Over the years I have often heard my students compare visual artists to magicians. Like a magician, they say, an artist often leaves the viewer in awe of how something so amazing can be accomplished. Like a magician, an artist must strive to keep the viewers interested. Like a magician, an artist must practice repeatedly. And in each case, the viewer is rarely privy to the creative process, inspiration, techniques, and materials, all of which contribute to the final result.

I know what they mean, because I felt the same way at the age of nineteen when I was awestruck by two very different art works housed in the Louvre. After viewing Ingres, “Portrait of Louis-Francois Bertin” and Gericault’s “The Raft of the Medusa”, I felt compelled to write to friends and family about the impact these paintings had had on me. But I crumpled and tossed page after page of ridiculous-sounding letters into the waste paper basket. Sixteen years later, I still remember how frustrated I felt by my inability to share such a moving and thought-provoking experience.

Since then I have viewed thousands of works, and many have made as strong an impact. But I remember the first two as someone might remember their first love. Both paintings had fascinated me, one I had loved, and the other left me feeling haunted and overwhelmed.

Ten years later, having completed a philosophy degree and some formal art training, I once again stood transfixed in front of a painting. This time it was Artemisia Gentileschi’s “Judith Slaying Holofernes” in the Galleria degli Uffizi in Florence. My husband didn’t fall for the “I have an eyelash in my eye”, and asked me why I was so moved. Initially I didn’t want to say why, as though doing so would somehow minimize the affecting moment. But as we left the gallery I realized that despite having had plenty of training, I still was having difficulty expressing in words why it was that the painting had intrigued me so.

So I set out to discover the source of the mystery.

I now know that although there may be an elusive element of magic in a painting, a “something special” that may not ever be identified, there is still plenty to be uncovered and learned by analyzing and critiquing various works of art. For example, the portrait by Ingres is a triangular composition, like a pyramid,

which lends the impression of stability and balance. Further components such as colour, proportion, and symmetry all work together to create a sense of balance. The intense

stare of the subject along with the position of his shoulders and hands make him look impatient, as though he’s about to get up from the chair. One thing I remember from viewing the original work is that I felt as though the subject was going to step out of the painting and shake my hand.

Gericault’s “The Raft of the Medusa” is also a triangular composition, but the feeling of stability and balance is broken by the turbulent water underneath the raft. The man at the height of the triangle is waving a flag in the hopes of being seen by a ship on the horizon. This is the focal area, and provides a sense of desperate optimism that is contrasted by those below who are in despair and dying. The repetition of shapes combined with the strong compositional lines created by various limbs and wooden planks add to the emotional charge of this dramatic scene.

Further research revealed that this painting is a depiction of the survivors after the shipwreck of the Medusa. The survivors on the raft, having been “left without food or water, eventually turned to cannibalism, though they were finally rescued by a passing ship”. An interesting note is that even though I was unaware of the historical context and of Gericault’s aim at intense social commentary, the artist succeeded in producing powerful haunting emotions within me.

Both Ingres and Gericault have carefully captivated the viewer’s eye by leading us through a series of shapes, lines, values and colours. Careful analysis of the more technical aspects of a piece can lead one closer to deciphering that previously inexpressible impact. Although I have not fully determined what the “special something” was for me with these two paintings, I am much closer. Perhaps another visit to the Louvre is in order.



*The Raft of the Medusa by Gericault*



*Portrait of Louis-Francois Bertin by Ingres*

I am undecided on how I feel about artists being viewed as magicians. But if we choose to use this analogy we need to decide for ourselves whether we are content to observe the magic, or we have the desire to know how it was done. If someone handed you a book explaining how to perform magic tricks would you read it?

*continued on next page*



# artists & taxes

## when should you claim

by Bob McMurray, FCA, AFCA

Retired Partner - McMurray, Roberts, Heming & Wyborn, Chartered Accountants, Surrey, BC

### Question:

I have the following question for Bob McMurray about income tax for artists:

Do we have to include monies from awards as income? If I win \$100 for an Award of Excellence in a show, is it something I have to declare as income, or is it a gift? My accountant seems to think I should declare it, but that doesn't seem fair to me. I know you are more familiar with rules and regulations for artists, so I hope you can answer this question, even if it's not the answer I am hoping to hear. Thanks so much for offering us all your expertise, Marney

### Answer:

Hi Marney:

Canada Revenue Agency has an interpretation bulletin, IT75R4, that deals with such receipts. It states that "a prize (or an award) for achievement in a field of endeavour ordinarily carried on by the taxpayer is considered to be income" and, therefore, it should be included in your business income when reporting your art revenues and expenses for the year.

However, if you are not reporting your art activities as a business, the prize or award would be considered a "windfall" and is not required to be reported as income in your tax return.

You can read IT75R4 on line at [www.cra-arc.gc.ca/E/pub/tp/it75r4/it75r4-e.pdf](http://www.cra-arc.gc.ca/E/pub/tp/it75r4/it75r4-e.pdf)

Email your tax questions for Bob to [artavenues@artists.ca](mailto:artavenues@artists.ca) by January 20.

### Quick Tips:

Tax time is rapidly approaching and the following tips and reminders for the self-employed artist:

- The filing deadline for self-employed individuals and their spouse or common law partner for the 2007 tax year is June 15, 2008.
- Any outstanding income tax for 2007 will bring interest charges if not paid by April 30, 2008.
- The interest meter will not run on refunds until after you have filed your tax return. CRA will pay you compound daily interest on your tax refund for 2007. The calculation will start on whichever of the following three dates is latest:
  - \* May 31, 2007;
  - \* the 31st day after you file your return; or
  - \* the day after you overpaid your taxes.
- If you have donated an artwork to a registered charitable organization and receive an official donation receipt, it is most likely to your advantage to report the market value of the artwork as revenue and claim the corresponding amount as a donation under the non-refundable tax credits. Unless you are in the top tax bracket (taxable income over \$120,000) the credit for the donation will more than offset the additional tax on the revenue.
- Remember to report the value of any cash sales or artworks traded for goods and/or services. These are revenues and the goods or services received may be expenses or capital (depreciable) items.
- Be sure to claim your business-in-the-home expenses, even if you have a loss for the year. These expenses cannot create or increase a loss but, to the extent that they cannot be deducted in the year, they can be carried forward indefinitely and apply against profits in later years.
- Don't overlook expenses for which you have not obtained receipts, e.g. meals, tips, taxis, etc. On paper and in ink, note these amounts, the dates they were spent, the payee and the purpose of the expenditure. Include this information with your other tax vouchers and claim the expense.
- Note the odometer reading on your vehicle on December 31 each year. This will allow you to calculate, accurately, your total kilometers traveled for the year. You should have kept a log of your business travel for the year but if you didn't you can reconstruct it from information in your calendar of activities for the year (you may have to fill in some blanks with estimates). This will give you the total business kilometers traveled in the year.
- Since many artists have their studios in their homes, much of the travel to and from that base is usually for business purposes.

In the end, my view is this: given that I have decided I'm going to be the magician, in order to do it well I must learn how to perform the methods if I want others to stay and watch my show. I expect that this ongoing learning process will continue for the rest of my life, and I am truly grateful for this curiosity and interest.

What about you?

Lalita Hamill's work can be viewed online at [www.hamillstudios.ca](http://www.hamillstudios.ca). She facilitates monthly art critique sessions in Langley, BC, and will be giving a talk entitled "I like it but I'm not sure why" on Thursday, April 8th as well as a workshop with the same title on Fri/Sat April 18th - 19th, 2008. Please contact the FCA gallery for more information.



# CALL FOR ENTRY

all active and signature FCA members

## The Thompson Nicola Shushwap Chapter of the Federation of Canadian Artists

is pleased to host an Open Federation Show

### “Artist’s Choice”

at the historic Kamloops Courthouse Center for the Arts  
April 19 to 27, 2008

**\$1800 in prize money**

Reception and Awards ceremony, 7 - 9 pm,  
Friday April 18, 2008

TNS Chapter Fundraiser happens the following night,  
Saturday April 19th

Music by the FCA's own **David Langevin** and his band  
the **Blues Jumpers**. Only 250 tickets available at \$15  
each(\$20at the door). Event to take place at the  
Ukrainian Hall in Kamloops. Doors open at 7 pm. Tickets  
include appies and dance. Silent auction of various  
items and live auction of 6 paintings. Drink tickets \$4.

**Entry Deadline Thursday  
February 21, 2008.**

Entry Fee \$11 per each digital or slide entry (max. 3)

For submission details please see TNSC Open FCA  
Artist's Choice Show, entry form which is available at  
[www.artists.ca](http://www.artists.ca) . Click on FCA Events.

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

For more info on the show or to purchase tickets for the  
fundraiser (great Christmas gift!!) call  
Trish Armstrong-Gibson at 250-523-6485, email at  
mailto:patarm1@telus.net  
OR Debbie Milner at 250-573-3779, email at  
mailto:debsart@telus.net  
OR Cathie Peters at (250) 828-0190, email at  
mailto:jb.peters@shaw.ca



## Gibsons School of the Arts

Summer Painting Workshops



[www.gibsonsartschool.net](http://www.gibsonsartschool.net)  
[info@gibsonsartschool.net](mailto:info@gibsonsartschool.net)

\$450.00 each- register with  
full payment by MAY 1st - you  
receive automatic draw for  
**FREE CLASS**

July 7-11 Rick McDiarmid SFCA, NWS  
*Colour Relationships to strengthen your paintings. oil*

July 14-18 Pat San Souci AWS,NWS,NWW  
*Pour it on Water media*

July 21-25 Greta Guzek BAFA  
*Acrylic Colour with Attitude*

Aug 4-8 Caroline Buchanan NWS WSO  
*Exciting use of watercolour*

Aug 18-22 Justin Ogilvie  
*Figurative Experimentation*

Aug 25-29 Mike Svob SFCA  
*Design and Technique with Acrylic*

604-886-9188 or 604 886-9349



## 2008 signature status applications

Deadline: February 16th, 2008. Applications  
available online at [www.artists.ca](http://www.artists.ca) or at the  
office.

6th annual

# PAINTING on the EDGE

open international juried exhibition

**Exhibition Dates:**

August 19 – September 7, 2008

**Entry Deadline:**

June 5, 2008

This annual exhibition is open to artists working in all  
painting, printmaking & drawing media. Abstract,  
expressive, impressionist or realistic styles are  
welcome. Successful entries will combine an original  
subject or concept and feature excellent composition  
and skillful use of the chosen medium. The theme is  
to be interpreted by the innovation of the artist and  
reflected in the work. They will capture the juror's  
interest and excite or move the viewer because they  
represent the artist's imagination, involvement and  
sincerity.



# Expose Yourself Online

by Amie Roman AFCA

**W**hy would you want to expose yourself on the internet? Well, think of what we do: as artists, we have a product with an extremely limited market audience. Not everyone is interested in purchasing art. Those who are interested aren't necessarily turned on by your work. Those who do like your work perhaps don't have the income to support you. So out of all the people who walk by your art physically hanging on a wall, how many of them will fall into the category of those that will actually fork out the cash to own that piece for themselves? Relatively few, especially if you're a new artist, or one who isn't represented in any commercial galleries. Even if you're a world-famous artist with a following, that percentage of the human race that falls into that category is surprisingly small.



*Amie and Murri*

So as a way to get yourself out there, and to expose your art to the world (hence increasing the possibility of reaching that target audience), you should consider some of your options available using the marketing tool of choice of many artists: the internet!

This series of articles very basically introduces you, as an artist, to some options (usually free and user-friendly) to get your work out there. This series is broken down into five parts: Blog, Website, Photo Sharing, Commercial Websites, and Online Artist Communities.

Please note that neither the author, nor the Federation of Canadian Artists, or any member or affiliate thereof, endorse the use or access to any of the websites referred to herein.

## Part I - BLOG

**F**or those of you who spend as little time on the internet as possible, you might not have heard of the term "blog". Originally called "web-enabled Internet log pages", blogs have exploded across the internet as an instant communication tool with the world. Blogs can represent individual diaries of daily life, fan club discussion platforms, punditry of politics, and so much more. Generally speaking, a blog at its very minimum is a date-sorted list of entries, often with pictures and hyperlinks (which with the click of a mouse direct you onwards to another site or page that the author wants to draw your attention to). Other elements of a blog can include a profile of yourself, links lists, advertising, etc. There are usually a multitude of templates to choose from, whereby the colours and layout of your blog have already been defined.

So how do you get started? First off, you need to decide what service to choose from. There are many options, which can be broken down into the following categories: free (e.g. [www.blogger.com](http://www.blogger.com), [www.wordpress.com](http://www.wordpress.com), [www.mytypes.com](http://www.mytypes.com)), free with the option to upgrade to paid (e.g. [www.livejournal.com](http://www.livejournal.com)), and free trial but paid service (e.g. [www.typepad.com](http://www.typepad.com)). Of course, you can always create a blog from scratch, but most of us are not so inclined.

Be aware that some sites require you to have paid advertising, some have restrictions on use, some you may need to download software to use, others require that you sign up with a blog registry in order to continue. All blog hosts will have terms of use and privacy policies, so be sure to read those fully before you sign up for anything. Also be very conscious of the personal information that may be required to sign up for a blog, or for any internet-based activity. For example, your birth date is a very powerful tool in identity theft, so be extremely cautious of its use online. If requested for my birth date, I never give the correct date, just the year, so that the site knows that I'm age-eligible.

Once you've decided on a host for your blog, you need to set up a user name, and a title for your blog. Try to be catchy and simple for both: your user name and blog title are how you are identified to the

world. Your blog title should in some way describe the blog itself (some examples of artists' blogs include "The Itinerant Artist", "Woodblock Dreams", "Painting from Life"). You'll likely also have to provide some key words for your new blog; this is how search engines will be able to find your blog on the internet (e.g. acrylics, landscapes, wildlife, etc.).

Next is content: what do you want to post online? Remember that whatever you post is open to the world, and bound by that terms of use agreement, so be circumspect about any comments, language and graphics used. Many artists have joined the "painting a day" club, and there are literally hundreds of blogs of artists who post a piece a day. In fact, there are blogs that lists many of the "painting a day" artists and their sites (e.g. <http://dailypainters.blogspot.com/>). Obviously, the point behind this is to publish your artwork online, so at the very least, you should post a small-resolution version of your work with a description of technique, medium, support, dimensions, price, etc. Many artist bloggers also post some of their inspirations, struggles they might have had, or works in progress. Whatever you post, make the content interesting, post frequently (if you can manage, 3-5 times per week), try to work within your "theme" of your blog, maybe post a series to keep readers interested. For further tips, check out <http://www.blogskiny.com/?Create-Blogs>.

So you've started your blog, but how do you get people to read it? Content certainly helps: if you have an interesting blog, people will want to read it. But how do you get "found"? Make sure you carefully choose your key words to describe your blog. When people search the internet for "acrylic artist in Vancouver", and that describes you, then you should make sure your key words include some of the elements from that search (e.g. acrylic, artist, Vancouver, Canada etc.). Having other blogs or websites link to your blog is also another great way to get found. Check out part five of this series for participating on a forum and online art communities for further ideas.

*Amie*

## "Art at Sea" Painting Holiday With Mark Hobson Aboard the schooner Maple Leaf Gulf Islands, B.C.

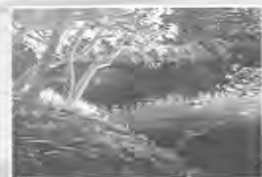
Apr. 14-19, 2008



Travel with exceptional service and cuisine on the 103-year-old gaff-rigged Maple Leaf among hidden coves, meadows and waterways of the Gulf Islands.

Space is limited, so for more info today,  
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Guidance painting water, reflections, shorelines and more from one of Canada's celebrated nature artists.



## Paint in Southern Spain

Imagine painting in olive groves surrounding an enchanted retreat, the vibrant colours of Moorish architecture, and the sun-drenched magic of ancient white villages.

Join us and experience fascinating Andalucia, rich in history, visually stunning, romantic, and an infinite source of inspiration. Nurture your artistic talents, delight in savoury Spanish cuisine, explore the culture and historic sites.

Perfect location - even better than I'd hoped for. - LP, Victoria  
Loved it! Loved it! Loved it! - SA, West Vancouver

**Art Vacations 2008** Some spaces still available with:  
Kiff Holland, May 12-23, & David Goatley, Sept 15-27.  
All other vacations sold out.

**Kiff Holland** - *Painting As You Like It*. Returning for the 3rd time, Kiff will be teaching water-based media. Improve your painting style and enhance your techniques with this award-winning painter, a juror with the American Watercolour Society. "**Kiff is a fabulous teacher.**" *PV, Ont.*

**David Goatley** - *People and Places*. Widely recognized as one of Canada's leading portrait painters, David will be teaching a mix of painting portraits of local people and Plein Air in surrounding towns and villages. "**...the best portait of me I have ever seen.**"  
**Robert Bateman, Artist**

Vacations include accommodation, meals, excursions, instruction and more.

Details:  
[www.flavourofspain.net](http://www.flavourofspain.net) or  
Cindy at Travel Concepts 1-888-986-2262



## PLEIN AIR PAINTING IN SAN MIGUEL de ALLENDE MEXICO

With Instructors Mike Svob and Brent Heighton  
October 30 - November 11, 2008

Fall 2008 is your opportunity to paint in one of the most charming and historical places in the world. Join Mike Svob and Brent Heighton for their 2nd painting adventure to San Miguel de Allende.

Come along and awaken your creative senses. Participants will spend equal time with each instructor. Our workshop is suitable for all levels of artists whether you work in watercolours, acrylics or oils. Spend the morning watching demonstrations and the afternoon applying the day's lesson. Mike and Brent are available for one-on-one critiques and mentoring throughout the afternoon and they've been known to run into overtime on occasion. We anticipate the weather at this time of year to be perfect for outdoor painting.

Colonial Mexico is full of hidden gems and we have excursions planned to explore the area. Ten nights in San Miguel de Allende and two nights in Mexico City. This is an art experience you don't want to miss.

For further information on the creative side please contact Mike Svob at 604-535-1459 or email [artfriend@axion.net](mailto:artfriend@axion.net)

To learn about all your art adventure details and to book your reservation please contact Cindy Horton at Infinity Travel Concepts at 604-986-2262 or 1-888-986-2262 or email [cindy@trvlconcepts.com](mailto:cindy@trvlconcepts.com)

To learn more about these two talented artists go to [www.mikesvob.com](http://www.mikesvob.com) and [www.brentheighton.com](http://www.brentheighton.com)



# behind the easel

## Pricing art in galleries

Robert Genn SFCA



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](http://www.painterskeys.com)

One of my former dealers - no longer in the business noticed that a very high percentage of gallery visitors just came in and went out. Painting sales were so infrequent he had to do something about it. Thinking price was the problem, he introduced a lot of cheaper items into his gallery--ceramics, souvenirs, knickknacks. The number of sales rose but total dollar values declined. The few "anxious wallets" who did come in simply satisfied their need with less expensive items. This situation is called "Collapsing Floor Syndrome."

On the other hand, there are galleries who test the high end. This generally involves "name" and "dead" artists as well as "investment" art. Dealers may even compete with one another to see who can get the highest prices. Supply and demand play a part in this environment, but it has to be said it's good for living artists to be associated with the high-end artists. Simply stated, it implies that your work will also be someday worth more. The downside for artists who work with high-end galleries is that a gallery may lose interest in the promotion of less expensive work. This situation is called the "Sky-High Ceiling Syndrome."

There's lots of gallery talk these days about "price points." This generally implies a range of prices in a given gallery that suits all wallets. Many clients come into galleries with an idea how much they want to spend and it's the gallery's job to show them something at their chosen point. The variation in gallery capability in this matter is astonishing. Just as some artists have no business selling their stuff, some

galleries show little or no natural talent as to how art placement works. This situation is called the "Haven't Got a Clue Syndrome."

From an artist's point of view it's probably best when an artist's work is in the middle range of a gallery's price points - neither falling through the floor nor pushing at the ceiling. Beginning artists are better off at the lower end, while mature ones can be nearer the top. It's all to do with provenance and confidence. Ignorance of this can be detrimental to galleries as well as artists. Perception of quality aside, proper pricing in a gallery environment and consistency across your stable of galleries is vital to your continued thriving.

What has this got to do with the joy of making art? For those of us who also choose to make our living out of our joy - everything. Without a significant cash flow an artist simply cannot travel, grow, learn and have the day-to-day peace of mind to continue. It's a good idea for those of us at the creative end to re-examine gallery relationships from time to time and favor those who meet our current needs. Loyalty works both ways in all seasons, of course, but an understanding of basic economics and the wisdom to make small commercial decisions has a lot to do with keeping happy.

PS: "Artists live in an imperfect world where affairs of the heart must sometimes be compromised with business."

## The new smile in the office

# Laura M. Macdonald



Laura M. Macdonald

A new resident to Vancouver, leaving behind the beautiful sunny Okanagan, Laura has joined the FCA as our new temporary Communications Coordinator.

Laura recently completed her Bachelor of Fine Arts from UBC-Okanagan. During this time, she was also the Director of Advocacy on the board of the Arts Council of the Central Okanagan and the Communications Director for Duotone, Kelowna's annual festival for the

emerging arts. Laura not only has experience as a trained artist - preferring drawing and photography as her medium - but also as a curator, director and arts administrator.

Laura comes to us in Kelli's absence and we are excited to have her onboard. For those of you waiting for the big moment, Kelli's daughter Emi now has a baby sister - Kea Kiyomi Elaine Stephens.



Emi and Kea

# The Annual General Meeting

of the

**Federation of Canadian Artists  
to be held at Federation Gallery  
Sunday, March 9, 2008 at 1:00pm**

To be followed by a 2 hour lecture/demo covering the basic technical principles behind acrylic paint. Attendees will come away with a familiarity of the entire range of colours, gels, mediums, additives, grounds and varnishes. They will also have an understanding of the chemistry of paint and can apply this to unanswered questions within their own practice. The lecture is loaded with info and at the same time fun, upbeat and free!!!

**Each participant will receive a packet of Golden samples and colour chart.**

Any members interested in getting together for a **pre-meeting brunch** at 11 am, please register at the office and we will book a place to meet, eat and greet.





# EXHIBITIONCALLS

## Student Show

January 15 - 27, 2008

One painting per student, any medium, any subject, no jury, hanging fee \$11. Works can be dropped off at Federation Gallery from January 8 - 11

## Human Figure Show

March 25 - April 6. Entry deadline: February 14

## Still life

April 8 - 20. Entry deadline: February 28

## Signature

Status Application packages are due February 16th  
Forms available in the Gallery or on-line at [www.artists.ca](http://www.artists.ca)

**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](mailto: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.

## What's On at Federation Gallery in January and February

**FCA Student Show** January 15 - 27  
Opening Reception: Thursday, January 17  
From 6 - 8pm in Federation Gallery

**Red and Gold Show** January 29 - February 10

**Landscapes** February 12 - 24

**Experimental and Mixed Media** February 26 - March 9

**Success! Exhibition** March 11 -23

**SKETCHING HOLIDAY IN THE SOUTH OF FRANCE** In June of 2008 the International Art Club is arranging a 15 day sketching trip to the south of France, staying in a small hotel in a very picturesque village. This is within easy reach of many lovely places which are very paintable and offer many other interests. For those of you who have not visited France for a while, it is a wonderful opportunity to renew your vision of this great area - it still has a magic which can only be found in and around the Mediterranean. The colours are warm, the people are friendly and the ambiance is special. Please call Marion for information at 1-250-642-6411 or long distance 1-800-956-4278

# artclassifieds

The rate for ads placed in this column is fifteen cents (.15) per word per issue plus 6% GST. Classifieds with a box/frame or other offsetting device are twenty cents (.20) per word plus 6% 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 if you buy both. Please add \$9.00 for shipping and handling.

**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. \$44.95 each, plus tax. \$79.99 for the hour-long video of both. Please add \$9.00 for shipping and handling.

To purchase any of these videos, DVDs or CDs, please phone 604-681-8534, or swing by the gallery for pick up.

**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 on [www.firesignartanddesign.com](http://www.firesignartanddesign.com) or call Nanci 250-285-3390

**ENCAUSTIC ART IN THE OKANAGAN** - Encaustic Art teacher Thea Haubrich regularly offers workshops on this exciting medium. Encaustic is the ancient art form of painting with molten, coloured beeswax. The basic techniques are very easy to learn and give even the beginner instant satisfaction. You do not need to buy any supplies beforehand, as Thea provides everything from electrical painting tools to waxes. Thea teaches from Greenwood to Summerland, but also travels for multi-day workshops. If you want to start experimenting on your own: she carries a wide range of equipment and waxes for sale. More information at: [www.encaustic.ca](http://www.encaustic.ca)

## CALGARY WORKSHOPS - 2008

Suzanne Northcott, SFCa	Acrylics Large & Loose	Feb 22-24
Michele Zarb	Layering Mixed Media	March 8-9
Nita Leland	Art & Creativity	April 3-6
Patrick Yesh, MFA	All About Color	April 18-20
Teresa Bernard, AFCA	Dipping Into Watercolor	May 2-4
Gaye Adams, SFCa	Light & Color/Acrylics	June 6-8

Leading Edge Art Workshops Louise Hall 403-233-7389  
[www.greatartworkshops.com](http://www.greatartworkshops.com) email: [louise@greatartworkshops.com](mailto:louise@greatartworkshops.com)

## 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 Vancouver or Qualicum studio, e-mail [donnbas@shaw.ca](mailto:donnbas@shaw.ca)

**ONLINE ART GALLERY- Opportunity For Artists** Join now to gain exposure and recognition. Webpage for a fraction of individual costs on an established website. Your own artist's page plus listings by medium. Leading Edge Art Gallery. [www.greatartworkshops.com/gallery](http://www.greatartworkshops.com/gallery). Louise Hall 403 233 7389 email: [louise@greatartworkshops.com](mailto:louise@greatartworkshops.com).

## WATERCOLOUR WORKSHOPS ON RIVERSHIP CRUISES IN FRANCE WITH VALERIE KENT

Impressionist Tour from Paris through Normandy Art Appreciation/Painting and Winetasting July 2008 Itineraries Contact Debbie Lloyd [debbloyd@kos.net](mailto:debbloyd@kos.net), PAINTBRUSH HOLIDAYS, Tel 613 389 7914; Toll free 1 888-830-5324 [www.valeriekent.com](http://www.valeriekent.com)

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

## Artist and Art Appreciation European River Cruise Holidays led by

**Artist/Instructor, Valerie Kent.** Two exciting programs for 2008: "Cruising the Route of the Impressionists in Normandy plus Paris July 16 - 27" and, "Wine and Art in Provence" July 26 to August 7. See [www.valeriekent.com](http://www.valeriekent.com) for more details or call toll free 1 888-830-5324. Mention this ad for a \$100.00 per person discount!

**FIRESIGN ART & DESIGN STUDIO and B&B** - is hosting **February getaway to Melaque, Mexico with Perrin Sparks!** February 3-8, 2008. Painting from live models, plein air, \$1250. Call Nanci Cook (877) 285-3390 toll-free, or see website [www.firesignartanddesign.com](http://www.firesignartanddesign.com)

**Calling All FCA artists!** The West End Community Centre is having an advanced VIP registration for established artists to participate in our third annual Art in the City event. Show and sale is on Friday, May 9 - Sunday, May 11. \$60/space for individual artists or \$80/space for groups for all three days. If interested, please contact the Arts Programmer at 604-257-8336 by March 14. Limited number of spaces available for advanced registration. Public registration starts March 29.



# Plein Air

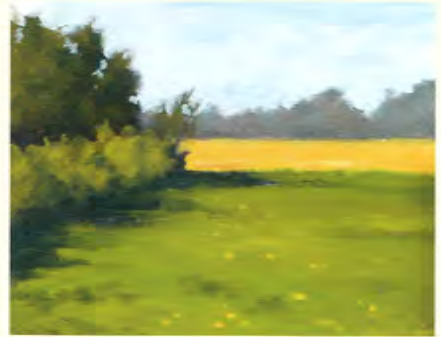
October 2 - 14

**Linda Sawyer**  
Williams Lake, BC  
*A Really Good Nap*  
graphite 10 x 13 \$200



**Jerry Markham**  
Vernon, BC  
*Re-Growth*  
oil on canvas 10 x 12 \$650

**Dana Roman**  
Canmore, AB  
*Water Plants*  
acrylic on canvas  
16 x 16 \$480



**Cindy Revell**  
Sherwood Park, AB  
*Dandelion Field*  
oil on panel 8 x 10 \$400



**Thomas Cetnarowski**  
Pitt Meadows, BC  
*Snowy River Banks*  
oil stick pastel 16 x 20 SOLD  
**Award of Excellence**



**Darren Perkins**  
Langley, BC  
*Hummingbird Beach Arbutus*  
acrylic on canvas 14 x 11  
\$450

*Jurors: Joyce Kamikura, SFCA  
Ruth Sawatzky, SFCA  
Gerry Thompson, AFCA*





# painting in the life of... **Andrea Pratt, AFCA**



When I started work on this series of paintings there were a number of things I wanted to incorporate, both thematic and visual. Thematically, I saw these paintings as each celebrating an essential or primal aspect of human experience, specifically the natural, historical and cultural. *Epoch* is a natural/historical piece, but others in the series include *Cultivation*, *Dance* and *Desert*. Once I decide on a painting's particular theme and the ideas I want to convey I set about working on the visual elements.



In my sketchbook I make thumbnail sketches to work out my ideas. I start with compositional experiments in space division, then add the elements in varying combinations until I'm satisfied. I also decide on the general colour scheme, either warm or cool. In *Epoch* I wanted to include natural elements that convey time and timelessness so I worked out a composition that would express this idea physically through the layers of the earth. Then I chose the visual elements: a pre-Columbian sun motif and a rain pattern to illustrate the meteorological elements; layers of colour and pattern to represent the earth herself; a rooted tree and falling leaves to represent plant life; abstracted deer heads, a pre-Columbian bird motif and bird footprints in the earth to represent animal life; bird skulls under the first layer of earth to represent the recent past; and trilobites in the deeper layers to represent the ancient past.



1. When I first face the canvas I start by laying down the underlying composition in tones and colours that are complementary to my final painting. Acrylic paint is perfect for the layering process I use.

2. Next, I hand cut acetate stencils for any stencilled images, in this case the leaves around the bird and the bird skulls. I also start to add the patterned areas (the spirals and bird footprints) and the hand-painted motifs (the sun and bird) which I lightly sketch in white conte first.

3. More images added: the tree, the deer heads, the trilobites. I also add more patterning: the grass-like earth layers and the raindrops.



4. The final phase is painting in the background. In this picture I decided it needed one more element so hand cut more stencils and added a different kind of falling leaves. I have started to "fill in" the background and though this is technically the easiest part of the painting it's the most difficult from a decision-making point-of-view. It's make or break time; the elements have to start coming together and working as a whole or else! Sometimes I waste a lot of paint. For example, you'll see that in this picture I painted the bottom layer gradations of dark red, but in the final painting they are a bright cadmium red.

In spite of the seemingly laborious process, these paintings are a ton of fun to do and the final results often take me by surprise.