

art avenue

Vol.8 - No.2 March/April 2008

\$5



Spilsbury Medal Show

December 4th-

December 23, 2007

Cover image: detail Heidi Lambert

Heidi Lambert AFCA

Maple Ridge, BC

I'll Take the Red One

watercolour 13 x 21 \$1,200

Gold Medal Winner



I love candy apples. The inspiration for this painting came on a day when I was feeling particularly nostalgic about the past, and decided to make some candy apples for my grandkids that were visiting. There was a time years ago when we could hand out candy apples to kids at Halloween. Alas, those days are long gone.

A beautiful thing happened when I was placing the candied dipped apples onto the foil for cooling. As a still life artist, I immediately recognized the wonderful possibilities that candy apples would have as a subject matter for a painting. I did many preliminary drawings and took lots of reference photos. After the work was done and the apples were cool enough, we ate the fruits of our labor. YUM!



Teresa Bernard AFCA

Burnaby, BC

A New Day

acrylic 36 x 48 SOLD

Silver Medal Winner



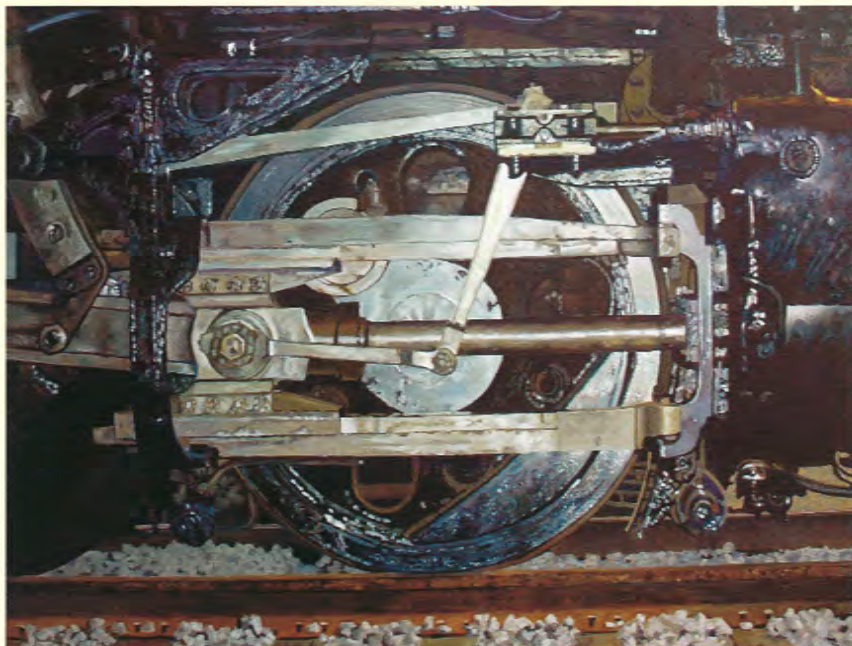
Margaret Elliot SFCA

Delta, BC

Another Country

watercolour and gesso 17 x 25 \$900

Bronze Medal Winner



Kiff Holland SFCA

North Vancouver, BC

Steel Life I

oil 36 x 48 \$7,590

Award of Excellence



Alan Wylie SFCA

Fort Langley, BC

Spaghetti Junction

watercolour/gouache 24 x 24 \$6,740

Award of Excellence

Painting prices listed in this magazine reflect prices set at the time of exhibit only.

continued on page 10

artavenue

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art techniques

David Langevin

Watercolours/Acrylics



Hi David,

I love the way watercolour looks, partly because of all the whites and softer colors. I'd like to do the same in my acrylics, at least some of the time, but have been afraid to use whites to lighten the colours. Is mixing a lot of medium into the colour my only alternative?

Thanks, Esmie

Hi Esmie,

The whites you are referring to in watercolour paints are the whites of the paper seen through the paint I assume, since few people use opaque white in watercolours.

You can get a similar effect with acrylics but they will never look as soft or natural as watercolours because acrylic paint is made with a synthetic polymer resin that is supposed to mimic more the look of oil paints. Acrylics will have a shine and plastic appearance that will persist unless you dilute them heavily with water. When you do this you will rob them of their adhesive strength and flexibility and should then frame them under glass like watercolours. Watercolour paint has a higher quantity of pigment (colour saturation) than acrylics as well. Adding medium to acrylics to dilute the paint and make washes, or glazes, makes them more transparent so you can see the white of the support (paper/canvas) but also gives them a shiny, plastic look.

Acrylics can do a pretty good imitation of watercolour but they do other things much better. It wouldn't be my medium of choice to get watercolour effects. Instead I would stick to watercolour or switch to egg tempera paints – but then you will need to have fresh eggs on hand to mix your colours.

Hi David,

I have another question for you, if you don't mind. I sometimes paint watercolour on gessoed illustration board. I like the texture I can put on it. Is this a fairly stable combination, or will the gesso flake off with time? How about watercolour on gessoed stretched canvas? This must need a varnish of some sort?

Thank you. Your help is appreciated. Esmie

Hi Esmie,

Wow, you do have a lot of interesting questions, and no, I don't mind at all.

The gesso/watercolour combination on illustration board should be OK if it is handled carefully. The gesso will adhere reasonably well to the board and the watercolour will definitely soak into the gesso. The watercolour on gesso on a flexible surface like canvas will not be as stable unless it is finished (varnished) with a flexible acrylic medium. There are many painters painting watercolour on board and canvas now, and applying a varnish layer so that they do not need to be framed behind glass. It is effective and can be permanent if properly done.

Although these watercolour paintings can still be executed in light washes and blended like regular watercolours done on paper, they lose their characteristic matte finish because of the final coating. Hope that helps, bye for now. 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&A's- davidlangevin.com

behind the easel

Robert Genn SFCA



Lost art

On a small beach between towering rocks around the corner from Cabo San Lucas in Baja, Mexico, I set up, shaded and alone except for an occasional beach walker and the skimming pelicans. A 20" x 24" proceeded, not bad, I thought, considering the wind and the blown sand. Leaving my easel (I call it my "office" in places like this), I joined our friends on their grander beach, discussed lunch, had a Coke, then returned to the office.

The painting was gone. It might have been whipped away by a gust, I thought, but a search higher up against the rocks proved nothing. As I was some distance from the water's edge, it seemed unlikely to have

floated up and away like a parasailer and was now somewhere over the Sea of Cortez. It had to have been stolen.

Funnily, though, the thieves overlooked the Toshiba laptop that had been under my folding stool. Were these perhaps high-end bandits, ones with some taste, like the nipper of the Mona Lisa, or were they just local riff-raff who might sign the work and make a quick peso in the local market?

I began to think my painting was the best thing I'd ever done, unrepeatable, irreplaceable. The more I thought about it, the more I boiled. Unlike the fish that got away, the art we make is part of us, part of our very body, and unless we willingly sell or give it, losing it like that is a supreme insult.

Then I began to think otherwise. Wasn't this just like any other painting I had never properly painted? Wasn't it just an exercise, its own reward, a faltering, inadequate plod toward improvement and nothing worth fussing about? I had thought to run an ad-- "Painting lost--reward offered," but I cancelled my thought. No, my painting had floated off into the great art diaspora where they all go. Or maybe it was now an angel in painting heaven where sins are forgiven, where human effort lives on in anonymous eternity, blessed with being neither seen nor juried.

I thought again. My little moment of ecstasy on a private beach was something I might secretly cherish as from the fruit of my youth, better than reality, passionate, brilliant. In fact, for one tiny moment I was a major performer in Western Culture, a regular Lothario of the brush. I'm sticking to that.

When all is only exercise and experiment, where questions give more delight than answers and results are the lesser of process, we are given a special kind of energy. It's shifty sand, though. Joy can be stolen because an artist has to put enough technique under the belt to be simply confident. To see a painting that never was, as it is to hear a tree falling in a forest, witness is during, not after. What happens after is really someone else's business. And one mustn't be fooled, as I almost was, that it was some of my business where they all end up.

"Angels fly because they take themselves lightly."
(G. K. Chesterton)

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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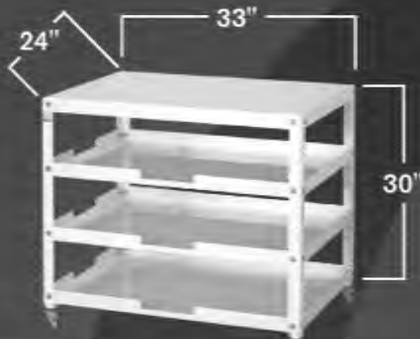
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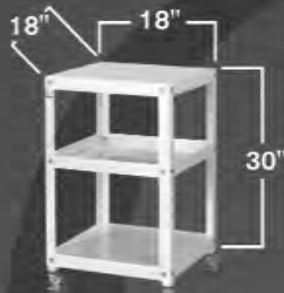
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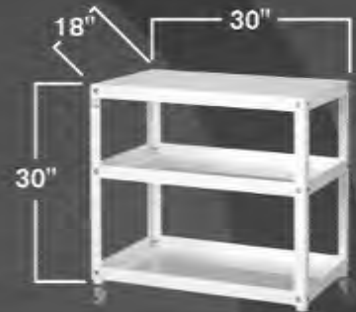
All product ordered in March will be available in April.



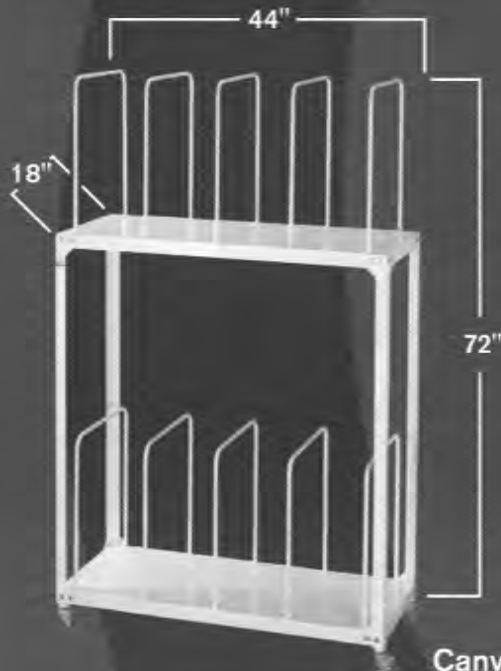
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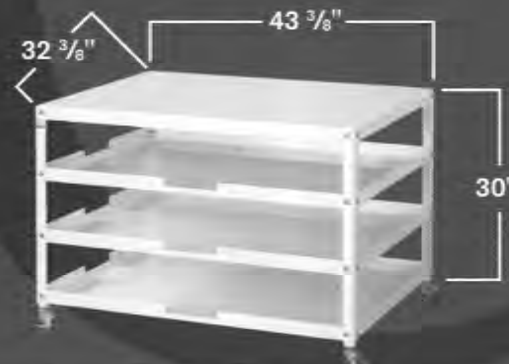
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new members

November 29th - January 31st

British Columbia

Lower Mainland

Hae-Rim Lee Burnaby

Olga Zakharova Burnaby

Karen Policnick Delta

Jytte Frost Langley

Sally Turton New Westminster

Sherry Klassen North Vancouver

Susan Heine Richmond

Ron Straight Surrey

Richard Alm Vancouver

David Bains Vancouver

Gloria Dunne Vancouver

Peter Kiidumae Vancouver

Mary Stott Vancouver

Suzanne Van Egmond Vancouver

Vicki Canada West Vancouver

North British Columbia

Grace Mills-Hodgins 100 Mile House

Sharon Bamber Nakusp

Vancouver Island

Barbara Myers Chemanius

Sandra Macintosh-Thompson Mill Bay

Odette LaRoche North Saanich

Cally Poole Parksville

Lynn Orriss Qualicum Beach

Tara Juneau Shawnigan Lake

Sunshine Coast/Gulf Island

Sylvie Milman Gabriola Island

Vikki Vettese Gabriola Island

Jacqueline Breault-Spiess Salt Spring Island

John Schevers Quadra Island

inthenews

recent exhibitions

February 9-20 **Heather Horton** participated in a group show at Loch Gallery in Toronto. To view other works visit www.heatherhorton.com



Heather Horton

current exhibitions

March 6 - April 5 **Carol Munro's**, *Fusion* is a solo exhibition of encaustic paintings at the Summerland Art Gallery. The reception is on opening night. In addition, a demonstration/workshop with the artist and encaustic instructor Thea Haubrich is scheduled for Saturday, March 8, 1-4 pm. For details, contact the gallery at 250-494-4494, or slandarts@telus.net



Carol Munro

March 6 - 16 **Enda Bardell, Marney-Rose Edge, Linda Levett, and Marissa Lopa's** group show *Mélange* at the Longhouse Gallery, 1710 56th Street, Tsawwassen. Opening reception is Saturday March 8, 2-4pm. The gallery is open 11-4pm Thursday to Sunday.

March 15 - 20 **The Victoria Sketch Club** will hold its annual show at the Glenlyon Norfolk School, 1701 Beach Drive, Victoria (Oak Bay). Opening Saturday at 7pm and continuing daily 10am - 7pm, closing Thursday 4pm. Fourteen of the 35 artists represented at this show are active members of the Federation of Canadian Artists. Further information at www.victoriasketchclub.com or Victor Lotto 250-592-3585

March 27 - April 30 **Creative Expressions** Art show and sale at the Chateau Kimberley Hotel in Kimberley. Participating artists are, **Denai Bell, MaryAnn Bidder, Walter Comper, Sandra Donohue AFCA, Janice Edwards, Cory Horne, Lynne Grillmair AFCA, Teresa Knight, Jim Poch, Grant Smith, Kendra Smith and Charleen Stroud**. Reception and wine tasting on March 27th, 5:00 - 9:00pm.

upcoming exhibitions

April 4 - 30 **Bortolo Marola** will be having a solo exhibition of new acrylic, oil and watercolour paintings at the Community Arts Council of White Rock and District gallery. The opening is on April 4th from 7 - 9 pm. He will be in attendance at the gallery from 10 am - 3 pm Saturday, April 5.



Bortolo Marola

April 5 - 26 **Tatianna M. O'Donnell's** *The Sacred Tree* oil paintings will be showing at SAGA Public Art Gallery 70 Hudson Ave NE, Salmon Arm. The opening reception is on April 4th in the evening. www.sagapublicartgallery.ca



Tatianna M. O'Donnell

April 30 - May 14 **Ann Zielinski's** *New Works* at Kurbatoff Art Gallery, 2427 Granville street, Vancouver. The opening is May 1st from 5:30 - 7:30pm with the artist in attendance. Contact art@kurbatoffgallery.com, or zielinskiann@yahoo.com



Ann Zielinski - New Works

inothertnews

Recently several FCA members were graciously asked to create a mural to celebrate the 25th anniversary of The Richmond Society for Community Living, an organization that works with physically and mentally challenged individuals based at the Caring Place next to City Hall in Richmond. The mural was unveiled to a very enthusiastic group at City Hall prior to the 25 year celebration. The artists involved were **Adrienne Moore AFCA, Bonita Ruttay, Larry Tillyer ACFA** and **Lorraine Wellman**.



new members

November 29th - January 31st

Thompson-Okanagan

Sheryl Schmuland Blind Bay
 Bev Anderson Kelowna
 Colleen Lintell Kelowna
 Pam Stapleton Kelowna
 Cindy Whitehead Salmon Arm
 Patricia Peters Sorrento
 Rebekah Wilkinson Westbank

Alberta

Rosa Pinzaut Andrew
 Myrna Haglund Calgary
 Jill Kenyon Calgary
 Sandra Kosyk Calgary

Yukon Territories

Jean Taylor Teslin
 Heidi Hehn Whitehorse

P.E.I

Audrey Bunt Montague

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

REMEMBERING JEANE DUFFEY, SFCA, RI (Hon)

Part 1-Jeane's Life
with the FCA

By Kathy Swift, Susan Flaig and Ellen Poole

On December 1, 2007, we lost one of our most influential and hard-working members. Jeane Duffey was a person of great wisdom and vision. In her years as a member of the Federation, she had many roles and wore many hats:

"I spent many years with Jeane Duffey at the Federation, and some of those were the most challenging for the organization. She instigated a location change from Richards Street to the present location which was a major challenge because of an extremely limited space compared to what we were used to; first on Water Street then on Richards. Along with the change in location, she spent countless hours of diplomacy on the phone and brought about a major reorganizational shift in the Federation. Thanks to her, today we have a gallery in one of the busiest corners of the city, and an organizational structure that secured our place [Vancouver] as the Headquarters for the Federation for the country."

"With all the accomplishments in her life, Jeane was an unpretentious person who would not talk about her numerous achievements, but would rather praise someone else's abilities and successes. She was also a strong willed person and unremittingly so. When she believed in something, she acted on it with determination. For example, when International Artists Magazine of Australia was inaugurated, Jeane was most upset about Canadian artists being included as part of the American artists' category. She telephoned the editor in Australia to voice her opinion that we should have a separate credit as Canadian artists. After a lengthy conversation, she was asked by the owner-editor to become the editor of the North American section. She was delighted that not only her voice was heard but that she would have chances to put her artistic opinions forward. I was thrilled for her. However, Jeane called back shortly to say that the owner of the magazine insisted that the first issue would feature Jeane herself. She was most apologetic and embarrassed, a trait so refreshing in the competitive world of artists... a trait I always admired about Jeane." (Joyce Kamikura)

"She was one of the pivotal people in the history of the Federation, a long-time board member and one of our strongest Presidents." (Janice Robertson)

"Jeane was a wonderful, giving person – she will be missed." (Robert Rennie)

"She taught me so much about editing (and leadership). An inestimable loss to the FCA and the broader art community, I always thought that Jeane should have received the Order of Canada for her contribution to the art community, but I couldn't find out enough about this very private lady to put forth the suggestion." (Ellen Poole)

"She was a great support and inspiration to so many in the FCA and I know this spread much further in her other endeavours in life. She was always exemplary of 'do your very best,' whether in her relationship with fellow artists or in her own paintings." (Rick McDiarmid)

"She truly had the FCA in her best interests, and was one of its biggest, if not the biggest, supporter." (Kelli Kadowkawa)

"Her abundant generosity and her passion for privacy. She donated the silver pins (melted down from her own jewelry) that we call the Silver Emblem Award that is given out each year for the best small painting, but I was never to tell anyone. She instigated and paid for the plaque to list the Spilsbury winners, and she donated her dues (she was an honorary member) each year to help out someone who couldn't afford to pay." (Susan Foster)



Jeane Duffey

"Jeane's dream to put the Federation on a more 'international' scale resulted in the [highly successful] 'AIM for Arts' international art show [following a string of smaller international exchange exhibits she arranged over the preceding years]. She was quietly selfless, and noble; she didn't mince words when it came to unfairness – she was a woman who stood by her convictions. When Jeane died, somewhere, a library burned down." (Donna Baspaly)

"I am very glad to have known Jeane; there was no one whose good opinion I would have wanted to have more. She 'accepted' me as an active member of the Federation and I was always encouraging after that. At the same time she was very approachable and genuine in her interest. Jeane was huge at the Federation and did much for artists in this area ... a hard act to follow." (Margaret Elliott)

"Working with Jeane as her secretary when she was president - she was my mentor and teacher – we became good friends. She involved me in AIM for Arts, trusting Donna Baspaly to carry out her dream when she was not able to do it herself. As her editorial assistant for 'International Artist Magazine,' I knew of her illness, and of her private suffering, and loved and supported her – I wanted her to carry out her dreams. Jeane 'didn't' have time to think about dying – there was still too much to do. I feel honoured to have been able to walk with her in her final years." (Kathy Swift)

"I was so lucky to have her for my mother. She was an inspiration to many, as well as myself. She was a wise friend, a generous nurturing soul, pure in spirit. She has left us much to grieve for, but I believe that she is there somewhere, smiling in her quiet sweet way, wishing us all well. Please celebrate her life and remember her fondly." (Susan Flaig)

We close with an "off the cuff" note by Jeane Duffey herself that illustrates her humour and the more private side of her personality. She wrote this after daughter Susan presented her with a copy of "Warning: When I am Old I shall wear Purple" by Jenny Joseph:

When I am an even older woman I shall wear a magenta jacket,
A deep purple shirt,
Gold shoes with little bells that tinkle as I walk,
Flared trousers (deep emerald green)
Fake emerald earrings and a golden wig.
I shall buy a baseball cap,
And decorate it all over with fishing flies.

For food I shall eat what I want, when I want
Never mind the clock, I shall ignore it.
That shall be the rule for the calendar too
Attempts will be made to keep things in order,
I shall endeavour to do as many things that are "not done"
as possible
In winter I shall take my meals in the bath – very hot (both)
Music will be played at full volume,
All the time and often on 'repeat'.

Visiting and resident cats will be allowed all privileges
accorded to humans
I may acquire an Irish wolfhound (or two)
Attempts to appear 'normal' in front of husbands and relatives
will be difficult.
If I lose my memory I shall not know where I put it,
So that will be one less thing to worry about.
I will not acknowledge any 'betters,'
Therefore it will not be necessary to heed any advice.
Life expectancy will be even shorter, so I might as well enjoy it."

Red and Gold

January 29th - February 10th, 2008

Jurors: Andrew McDermott, SFCA

Martine Gourbault, SFCA

Larry Tillyer, AFCA

Bonnie Luchtmeijer
Qualicum Beach, BC
Sedona Grandeur
acrylic 24 x 15 \$600



Fay St. Marie
Parksville, BC
Three Pomegranates
acrylic 12 x 24 SOLD



Lynda Sawyer
Williams Lake, BC
Tulips
watercolour 17 x 19.5 \$350

Heidi Lambert AFCA
Maple Ridge, BC
Candy Apples
watercolour 6 x 13 \$980



Michael King
Port Coquitlam, BC
Luscious
pastel 12 x 9 SOLD



Yang Wu
Richmond, BC
Red Tribe
acrylic 48 x 48
\$1,200

Mary Ann Bidder
Kimberly, BC
Aniella
watercolour 7.5 x 8.75 \$450



Spilsbury Medal Show

Continued from page 2

Jurors: Alessandra Bitelli, SFCA
Barrie Chadwick, SFCA
Li Tianxing, SFCA



Brittani Faulkes SFCA
Richmond, BC
Bella Coola Cannery
pastel 23 x 24 \$1,500



Sherry Mitchell SFCA
Qualicum Beach, BC
Rock Face
watercolour 15 x 26 \$4,500
Award of Excellence

Suzane Northcott SFCA
Fort Langely, BC
Red Shorts
acrylic/graphite on
canvas 48 x 36 SOLD



Sara Kidner SFCA
Canmore, AB
Sarah
oil on board 16 x 20 \$1,700



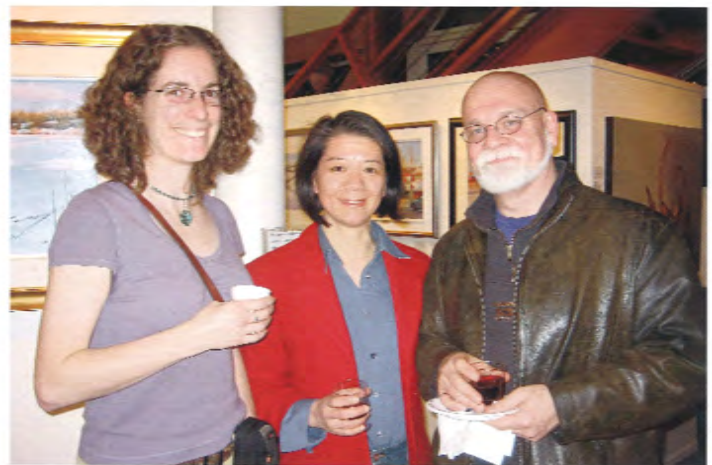
Jutta Kaiser SFCA
Vancouver, BC
New Growth
mixed media on canvas 36 x 36 \$2,700



Mickie Acierno AFCA
Nanaimo, BC
As the Light Unfolds
oil 30 x 40 \$3,150



Myrtle-Ann-Rempel SFCA
Abbotsford, BC
Painting in Red
mixed media on canvas 36 x 36 \$4,300



Spilsbury Medal Awards & the FCA Christmas Party

What a Year 2007 was! We celebrated its end with our annual Christmas Party and the Spilsbury Medal Show opening. The Spilsbury Medal Show was as always, exquisite and a great opportunity to celebrate some of our most talented members.



The evening started with Certificates from the recent Small Smaller Smallest Show which were given to Teresa Bernard, AFCA, Masako Araki, Jennifer Mitton and Larry Tillyer, AFCA. Beverly Peden was awarded the Silver Pin.



The Spilsbury Medal Show is now in its 16th year. This year the Gold Medal was awarded to Heidi Lambert, AFCA for the painting *I'll Take the Red One*. The Silver Medal went to Teresa Bernard, AFCA for the painting *A New Day* and Margaret Elliot, SFCA received the Bronze Medal for her painting *Another Country*. Kiff Holland, SFCA, Sherry Mitchell, SFCA and Alan Wylie, SFCA each received an Award of Excellence.



Students Show

January 15th - 27th, 2008



Margaret Kwok
An Autumn Afternoon
oil 14 x 18 \$400



Patti Dunsmuir
Golf Lesson
watercolour 5 x 8 NFS



Marney Rose-Edge
Adrenaline Junkie
acrylic 8 x 12 \$200



Betty Coy
Out of the Darkness into the Light
acrylic 11 x 14 \$350



Beverley Maxwell
River Brave
oil on canvas 8 x 10 \$225

Select Chapter Award Winners from Kariton House Gallery

Cordine McKenzie
Abbotsford, BC
The Gossip
graphite 5 x 3.75 SOLD
Best in Show



Sheila Kirk
Abbotsford, BC
September Morn
watercolour 10 x 8 \$825
Second Place



Chapters events Calendar

Unless specified Chapter
contact information can be
found on page three

March 6 - April 3

Thompson Nicola Shushwap Chapter

Life Drawing Sessions
Thursdays including March 6, March 20 & April 3,
1pm - 4pm Kamloops Yacht Club, 1140 River St,
Kamloops. Drop in fee of \$6, For more info call
Debbie Milner 250-573-3779

March 8

Fraser Valley Chapter Meeting

10am Kariton Gallery
Kariton House, 2387 Ware Street Abbotsford

March 8

Comox Valley Chapter Meeting

1pm - 4pm, meeting followed by Life Drawing Exercise
Tsolum Building, Courtenay
All welcome for demo FCA \$3 non FCA \$5

March 15

Comox Valley Watercolour Workshop

10am - 4pm with Marilyn Timms
Lions Den, Comox

March 18

Calgary Chapter Meeting & Demo

Pastel Demo by Karin Richter, CSPWC, SCA, ASA
7pm Haysboro Community Centre,
1204 - 89 Avenue SW, Calgary All welcome

March 19 - April 6

Fraser Valley Qualifying Show

Mission Art Gallery, 33529 1st Avenue Mission
Wednesday to Sunday: 1pm - 4pm

March 20

Victoria Chapter Meeting

7pm - 9pm with Dianna Ponting
Windsor Park Pavilion, Oak Bay
Contact Barbara Callow at bcallow@nso.ca

March 28 - 30

Thompson Nicola Shushwap Chapter Workshop with Rick McDiarmid, SFCA

3 day intermediate to advanced workshop, "The Effective use
of Light in Composition and Design". Oils or Acrylic \$225 for
FCA members, 9:30 - 4pm daily. Hal Rodgers Community
Centre, 2025 Summit Drive, Kamloops. For more info contact
Cathie Peters at 250-828-0190, jb.peters@shaw.ca

April 1 - 30

West Kootenay Juried Chapter Show

Kalawsky Pontiac, Buick, GMC- 1700 Columbia Ave,
Castlegar. Details for opening reception available in March
Call Sandra Donohue 250-365-7084

April 9

Thompson Nicola Shushwap Chapter Meeting

Meeting, group critique and after lunch a demo by Peachland
artist Ken Gillespie, SFCA 10am - 3:30pm
Chase Community Hall, 547 Shushwap St. Chase

April 12

Fraser Valley Chapter Meeting

10am Kariton Gallery
Kariton House, 2387 Ware Street, Abbotsford

April 15

Calgary Chapter AGM & Presentation

"Success" works of new AFCA, SFCA presented by
Dianna Ponting, SFCA, President of the FCA.
7pm, Haysboro Community Centre, 1204 - 89 Avenue SW,
Calgary

April 15

Calgary Chapter Jury

"Absolutely Art" jury 6:30pm Active and Signature Members
only Haysboro Community Centre, 1204 - 89 Avenue SW,
Calgary

April 17

Victoria Chapter AGM

Demonstration after meeting by Peter Paterson AFCA
7pm - 9pm, Windsor Park Pavilion, Oak Bay
Barbara Callow at bcallow@nso.ca

April 19

Thompson Nicola Shushwap 'Appies and Dance Evening'

Music, food, Silent auction, live auction 7pm
Only 250 tickets available at \$15 each
Ukrainian Hall, 725 York St. Kamloops

April 19 - 27

Thompson Nicola Shushwap Open FCA Qualifying Show 'Artist's Choice'

Reception and Awards,
7 - 9 pm, Friday April 18, 2008.
Demos throughout show 10am - 7pm daily.
Kamloops Courthouse Center for the Arts.
Seymour St and 1st Ave, Kamloops

April 19

Comox Valley Chapter AGM and Potluck, followed by pastel demo

12pm - 3:30pm, Tsolum Building, Courtenay
All welcome for demo FCA \$3 non FCA \$5

April 26

West Kootenay Chapter AGM

10am VISAC Gallery, 1501 Cedar St., Trail
Bring your own lunch guests welcome, call Sandra Donohue
250-365-7084 to reserve seat

April 26 - June 7

Comox Valley Chapter 25th FCA Anniversary

Window display showcasing paintings from FCA members
over the last 25 years. CVAG, Courtenay

May 3

Calgary Chapter Jury Show & Sale

"Absolutely Art" 10am- 4pm Haysboro Community Centre,
1204 - 89 Avenue SW, Calgary All welcome

May 3 - 4

West Kootenay Chapter Workshop

Acrylic Colour Theory with John Cooper

Open to non members
Inquiries and registration call Sandra Irvine at 250-352-7230

May 9 - 11

Central Okanagan Qualifying Show Life and Arts Festival 2008

Artisan Marketplace Marquee Tent, Cawston St, Kelowna
www.centralokanaganfca.com

May 10

Fraser Valley Chapter Meeting

10am Kariton Gallery
Kariton House, 2387 Ware Street Abbotsford

May 11

Comox Valley Chapter Meeting & Potluck With a presentation by Dianna Ponting

12pm - 3:30 pm Lewis Centre Meeting Room, Courtenay BC

The Thompson Nicola Shuswap Chapter of the Federation of Canadian Artists

Invites all to attend the opening night for
our first Open Federation Juried Show

"Artist's Choice"

at the historic Kamloops Courthouse Center for the Arts Reception and Awards ceremony, 7 - 9 pm, Friday April 18, 2008. Opening remarks by Kamloops Mayor Terry Lake and our Awards Jurors: Janice Robertson, SFCA, Suzanne Northcott, SFCA and David Langevin, BFA, M.ed. The exhibition will continue daily to Sunday 27, 2008. There will daily demos by artists beginning with demos by Janice Robertson, SFCA, and Suzanne Northcott, SFCA on Saturday April 19.

Ticket price of \$15.00

Dance it up and support the arts! Join the TNS Chapter on Saturday, April 19, 2008 for an 'Appies and Dance' evening with the FCA's own David Langevin and his band, the Blues Jumpers, at the Ukrainian Hall, 725 York St. Kamloops.

Doors open at 7 pm. Silent auction of various items and live auction of 6 paintings. Drink tickets \$4. To purchase tickets for the fundraiser.

Call Trish Armstrong-Gibson at 250-523-6485/email at patarm1@telus.net or Debbie Milner at 250-573-3779/email at debsart@telus.net or Cathie Peters at 250-828-0190/email at jb.peters@shaw.ca



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



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info@gibsonsartschool.net

\$475.00 each - register with
full payment by MAY 1st - you
receive automatic draw for
FREE CLASS

July 7-11 Richard McDiarmid SFCA, NWWS
Colour Relationships to Strengthen Your Paintings. oil

July 14-18 Pat San Soucie AWS, NWS, NWWS
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

SOUTHWESTERN ONTARIO CHAPTER ANYONE?

FCA members who are interested in establishing a
Southwestern Ontario Chapter please contact
Dorothy at 519-271-5048
dorothy.byrne-jones@sympatico.ca

DESIGNING WITH COLOUR

Oil and Acrylic Workshop with Mike Svob
In the charming seaside city of White Rock, B.C.

(Taking reservations now)

Dates: August 18 - 22 - 2008 - 5 Full Days

Time: 9:30 am to 4:30 pm daily

Location: White Rock, B.C.

Cost: \$575.00 (price includes GST)

Learn what you need to know about the luscious medium of oil and versatile medium of acrylic. This course will provide the knowledge required to give you the confidence to proceed in either medium. Suited for intermediate to advance levels. We will cover what that fat over lean thing means when you are oil painting. You will discover why acrylic is such an adaptable medium and as such becoming more and more popular.

The workshop will stress the principals of design and technique in painting. You will learn how a visual artist needs to see in a different way and why they do that squinting thing anyway. 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 you own "artists muse", and help you break the "artist block", all painters encounter.

To book your reservation please call Mike Svob at 604-535-1459
or email artfriend@axion.net



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THANKYOU!

Your continued support is much appreciated!



ALLAN EDWARDS REMEMBERED... AGAIN!

by Ellen Poole, FCA Historian

Members of long standing will certainly remember our late, great Allan Whitcomb Edwards, SFCA Emeritus (1915-1992). He served as National President from 1976-81 and part of '82. Painter, instructor, mentor, gallery owner, founder of SaltSpring Seminars, poet, raconteur...tales about Edwards are legend!

When the Federation acquired our first gallery/artists' workshop in Vancouver's Gastown (1982), Patricia (Pat) Richardson Logie, AFCA was asked to join other members in teaching classes there. In the late '70s/early '80s she also painted an almost full-size oil on canvas portrait of Allan (she had asked him to wear his tweed jacket for the portrait – but, single-minded as usual, Allan arrived in an elegant cream-coloured silk suit!). The portrait became part of the Federation's permanent collection of artworks.

In 2007, when our collection by early FCA signature members came back from a storage location to be housed at Federation Gallery, this painting was so large that we didn't have adequate room for it so, with her consent, it was returned to the artist. However, Pat had another idea. She contacted Allan's son, Dr. Bruce Edwards in Branson, Missouri to see if he would like to have it. Bruce was delighted, claiming that "this likeness of my father is more like Allan than any other picture I have!" He is building a new home and the artwork shown here will be hung in a place of honour, in his new study.

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 March 26th**

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.

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

Lectures

- Thursday, March 6 **Making your Mark**
Instructor: Suzanne Northcott SFCA
6:00pm – 8:00pm Federation Gallery
\$10 (free for FCA students)
- Thursday, March 27 **Oil Painting: Van Eyck to Van Gogh**
Instructor: David Lengevin
6:00pm – 8:00pm Federation Gallery
\$10 (free for FCA students)
- Thursday, April 3 **I Like It, but I'm Not Sure Why**
Instructor: Lalita Hamill AFCA
6:00pm – 8:00pm Federation Gallery
\$10 (free for FCA students)

Critiques

- Tuesday, March 11 **Am I Ready to be a Juror?**
Instructor: Anne-Marie Harvey SFCA
7:00pm – 9:00pm Federation Gallery \$20
- Tuesday, April 8 **Am I Ready for Active Status?**
Instructor: Bob McMurray AFCA
7:00pm – 9:00pm Federation Gallery \$20

Expose Yourself Online

by Amie Roman AFCA

Why 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 II – Website

So you have investigated the blog option, and maybe it's not for you. Perhaps you don't like the idea of having to regularly post your work. Or maybe you're a very casual painter, who only has one piece every few months, and a blog isn't the right venue for you. Perhaps you would like to share your technique and knowledge of your craft as well as showcase your art. Never fear, you can still find a place to share your work with the world!

Not surprisingly, there are some free web-hosting options out there. First, you should check out your email service provider (e.g. Shaw, Telus, etc.), as you may have the option to have a free web page set up through them. Your internet service provider will likely only offer a free page (singular) rather than a free site with multiple pages, and may also provide you with rudimentary page editing software; however, you may need to download a web editing software product. If you go to www.tucows.com and search for HTML editors, you should find some freeware (free to download) or shareware (download for free trial but purchase to use) that is simple and easy to use. Look for "WYSIWYG" (what you see is what you get) type editing.

Next, you can browse the internet for free web-hosting options. Some examples include <http://sitekreator.com> and www.members.freewebs.com. Artist-specific free hosting sites include www.contemporaryartist.org, www.saatchigallery.co.uk/yourgallery, www.artmajeur.com, and www.absolutearts.com. Just like blogs, you have to pay attention to what you're getting for free—Maybe there will be huge banners and ads on your website, or maybe you get a single page on a larger site, which might not be what you are looking for. There may also be a storage limit, which means you won't be able to post all of your artwork for free.

Likely any "free" service will also have the option to "upgrade" to a paid service. Some of these are very reasonable, and others can get quite pricey. I wouldn't recommend purchasing any option that doesn't let you try for free for at least 15 days first, and check to see what kind of services they offer, and how easy it is for you to upload art and change your information. Some low-cost options may have very limited layout designs available, and may require that you use their domain name for your site, rather than reserving a unique domain name for yourself. For example, you might want your website to be called www.artbyjean.com, but some services would require you to put their domain name first, such as www.hostingsite.com/artbyjean. Other sites that offer template-based options for website setup include www.artsites.ca, www.mesart.com, and www.simplesite.com.

Check to see if your art club has a website, for the possibility of

having your own page through their site (e.g. North Shore Artists Guild www.nsaltists.ca). Or if you represent an art club and are looking to get your groups art out on the net some examples of club sites (or sites that are club-friendly) include www.myartclub.com and www.sampa.com.

Finally, if you're not interested in template-based options, then you should investigate either creating your own website from scratch, or hiring a web designer to help. If you want to try it on your own, there are a number of steps you'll need to do. The first is reserving your domain name – that's the website's address (in our example above "artbyjean.com" is the domain name). Next is finding someone to host your website. Third, you'll need some sort of software to create and update your pages (see above regarding HTML editor software). Finally, you'll need to have some way to upload that information to your site. Fortunately, there are options that are available that help you to do all of that at once, at a cost. Often if you find an easy-to-use website authoring software, options will be available to you through that company to get everything you need in order to start your website. Alternatively, if you find a good web-hosting option, perhaps they'll have a site or software that makes it easy to create and edit your pages.

On a completely different approach, a knowledge-based page is another way to get yourself onto the internet. You might already have a website and/or blog set up, but need another platform to discuss more about methodology, technique, media or historical aspects of your art. For example, if you're an acrylic painter, perhaps you'd like to create a knowledge-based page on all the different methods of applying acrylic paint to a support (e.g. impasto, brushwork, glazing, scumbling, etc.). Examples of sites where knowledge-based pages are created (and groups of these pages are organized) are www.squidoo.com (users create "lenses" on their topics), and www.launchtags.com ("MiniPages"). Google has recently announced development of a new project in its already formidable toolbox along these lines called "KnoL". Keep an eye out for being involved in beta testing it in 2008.

Failing that, it's worth investigating professional web-design options. Currently the Federation offers an opportunity to its members to create a simple web page through their Studio One and Studio Two links. Find out more information at www.artists.ca/Guide1.htm. If you want a really professional, sharp looking website built from scratch, expect to pay for it, and keep in mind that there are reasonable, inexpensive (if not free!) alternatives to try first.

EXHIBITION CALLS

Works on Paper

April 22 - May 4, 2008. Entry deadline: March 14, 2008

Semi-Abstract

May 6 - 18, 2008. Entry deadline: March 28, 2008

Canvas Unbound III

May 20 - June 3, 2008. Entry deadline: April 10, 2008

Biennial International Miniature Print Exhibition (BIMPE)

June 3 - 22, 2008. Entry deadline: April 17, 2008

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 March and April

CURRENT EXHIBITIONS

Experimental and Mixed Media February 26 – March 9
Success! Exhibition March 11- 23

UP COMING EXHIBITIONS

Human Figure March 25 - April 6, 2008
Still Life April 8 - 20, 2008
Works on Paper April 22 – May 4, 2008

Partners in Art Presents
AN EVENING WITH ROBERT GENN

March 12, 7-9pm at Hycroft Manor
1489 McRae Ave., Vancouver
\$15—Refreshments Served

Please join us for what will surely be a lively and invigorating evening of art and conversation.

For Reservation:

Phone Rosie at University Women's Club—604-731-4661 Cash, Cheque or Visa

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.

FIRE SIGN 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 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

CALGARY WORKSHOPS - 2008

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
David Langevin	Acrylics	May 24-25
Gaye Adams, SFCA	Light & Color/Acrylics	June 6-8

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

ART MENTORING WITH DONNA BASPALY, SFCA, NWW

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

SOCIETY OF CANADIAN ARTISTS (SCA) Jury for Elected Membership

- Deadline April 15, 2008. Information on website, www.societyofcanadianartists.com or call Linda Hobbey (450) 295-2131.

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 deblloyd@kos.net, PAINTBRUSH HOLIDAYS, Tel 613 389 7914; Toll free 1 888-830-5324 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 for more details or call toll free 1 888-830-5324. Mention this ad for a \$100.00 per person discount!

Jupiter Ranch of Gabriola Island, BC. is proud to present another weekend art workshop - Surfacing: a workshop in acrylics with Protection Island painter, Alison Watt on Saturday, April 12 and Sunday, April 13 (9:30 am - 4:30 pm daily). "Meet the artist" reception for workshop participants to be held Friday, 7-9 pm. See: www.alisonwatt.ca. Canvas, papers and other media provided. Students may bring their own paints or pay a \$20 fee for paints provided. Workshop Fee \$195.00 For more info and to register: www.jupiterranch.com.

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

Small Smaller Smallest

November 13 - December 2007

Jurors: Jutta Kaiser, SFCA
Law-Wai-Hin, SFCA
June Harman, AFCA

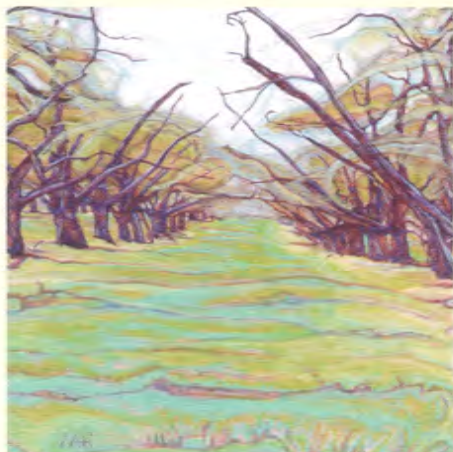
Desiree Bond
Victoria, BC
Sailors Warning
acrylic 12 x 12 \$350



Teresa Bernard AFCA
Burnaby, BC
Pansy
watercolour 6.75 x 10.5 \$325
Award of Excellence



Kate Kimberley
Penticton, BC
Watermelons (2)
watercolour 5 x 7 \$200



Maryann Hendriks
Kelowna, BC
Cherry Tree Lane
acrylic 8 x 8 \$500



Maryann Hendriks
Kelowna, BC
Golden Aspen'cade
acrylic 8 x 8 \$500



Lesley White
Prince George, BC
Potential
oil 14 x 11 \$475



Jennifer Mitton
Vancouver, BC
Imagining Vesuvius
acrylic 14 x 10.5 SOLD
Award of Excellence



Bob Araki
North Vancouver, BC
Patrick's Ireland I
oil 11 x 15 SOLD



Wilma Hughes
Castlegar, BC
Cotton Candy Poplars
watercolour 6 3/4 x 4 \$150



A painting in the life of...

Amie Roman, AFCA

Reduction Deconstruction

While I've been creating art all of my life, I have arrived at printmaking only recently, and have finally found my medium of choice. I love the challenge of interpreting an image or an idea into a print, building the process in my mind, working within the constraints of the media, exploring ways to expand beyond them, and realizing the final outcome on paper. Printmaking requires development of precise technical skill and craftsmanship, yet provides an expressive medium for creative dialogue.

I focus mostly on relief printing. All relief printmaking techniques require some removal of the matrix material (e.g. wood, linoleum, vinyl), usually with carving tools. Anything that has been removed will not be printed - only the material that is left behind will pick up ink. I use a wooden spoon to transfer the image from plate to paper in a process called "burnishing". The process of inking and burnishing is repeated until I'm satisfied with the number of quality prints, and an edition is created. The plate is then altered or destroyed once an edition is complete, so that no further prints can be made.

The reduction process has been described as the "Russian roulette" of the printmaking world. As you develop the image through layers of colour, you are removing more and more of the image from your matrix until finally, little of the original image remains. Unlike other multiple-colour techniques, if you make a mistake in one of the layers, you may have ruined an entire edition. Another element of risk is registration: any process that requires multiple layers of ink to create the final print demands exacting registration so that all the layers line up properly. You must start off with more prints than you will end up with, to account for errors and plate alterations along the way.

"Crossroads" has been developed using water-based Speedball inks on black Rising Stonehenge paper, a relatively heavy-weight (245gsm) "Western" style paper with a soft smooth surface. While the paper is really beautiful to work with, it's difficult to hand-burnish, and it takes a lot of physical effort to transfer the ink to the paper. The image dimensions are 7" x 4". I have produced an edition of six prints for this piece, and each print in the edition has four layers of ink; therefore, the edition really represents twenty-four printings of the image. That's small compared to some of the prints I've done!

The first layer ("first state") is a foundation, providing an opaque layer of light ink for the other ink layers to show up on the black. I carved away whatever areas I wanted to remain black from the paper. Next, I carved away whatever part of the plate I wished to remain that first layer of colour; then I printed a second layer ("second state") using a rainbow roll technique, which blends multiple colours, usually in a linear gradient. The third layer ("third state") of ink was a fade roll of dark ink at the top of the image. The final layer ("final state") of ink was a dark burgundy creating the shadows in the sign.

The reduction method is similar to glazing a painting: all of the layers of ink interact through each other, so the whole is greater than the sum of its parts. It also results in a unified palette, and enables one to create lovely complex colours that wouldn't result from a single layer of ink. It's worth all the risks and challenges!