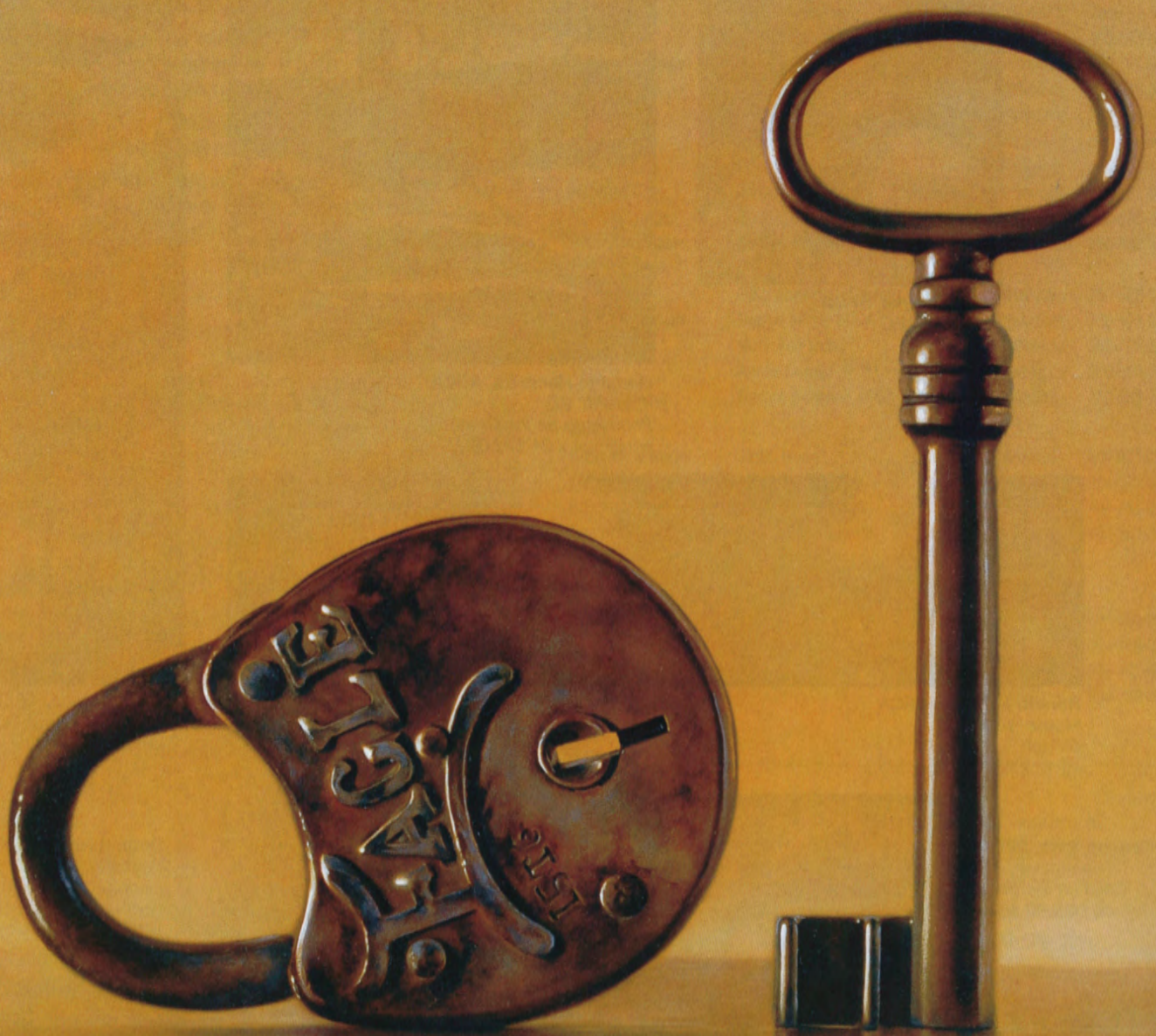


art avenue

Vol.8 - No.3 May/June 2008

\$5



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Nanaimo, BC
One Lock, One Key
oil 24 x 24 \$2,625

Mickie

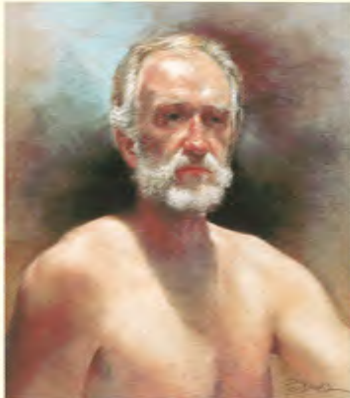
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Child on the Back
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2008 Our Newest Signature Members

Elected at this year's Board
of Governors Meeting



Dianne Bersea AFCA

I'm pleased to receive the AFCA designation and thrilled to move another step forward! Although I'm known as a watercolourist and an elected member of the CSPWC ('99), I decided to explore acrylics in the last few years and submitted in that medium. I felt anxious awaiting the results. Thankfully, as the jurors poured over our entries I was away teaching a workshop and arrived home to positive news. I feel I've stepped onto a more solid plane and encouraged to pursue new challenges. Thank you to the senior members, all jurors, who took the time to review the submissions.

Rosamond Dupuy AFCA

I am thrilled and honoured to have received my AFCA status. My greatest IOU is to interpret the world around me into the language of paint. I am most grateful to the Board and Staff of the FCA for encouraging me to take my work and career to a higher level. To any new members looking for advice, I would say, "paint with passion, and paint from life. Throw your heart into your work and jump in after it!"



Maryann Hendriks AFCA

Rather than trying to follow the status quo, it has been essential for me to determine what makes my art my own, and follow that path. I feel strongly that we must learn every day and always strive to grow creatively larger; push our own limits! Thank you to the Federation for the honour bestowed and the opportunity it offers all of us as members! I am grateful for the friendships that I have made along the way by joining the Federation of Canadian Artists, most dearly the friendships I have made within my local Chapter.

Anne Hudec AFCA

I am truly honoured to have received AFCA status, which is an important milestone in my artistic journey. When I started out on this journey I never expected to become involved with an art group. Yet through the FCA I have found friendship, inspiration, and like-minded individuals willing to share their knowledge and expertise – something that I would not have found if I had traveled the path alone. I would like to thank my husband, family, and the FCA Victoria Chapter for their unwavering support, the Signature members for their mentoring, and the Board of Governors for this designation.



Mary Ann Laing AFCA

To be awarded AFCA signature status is a thrill I have hoped for often in my twenty year affiliation with the FCA. Besides having worked hard on developing my own style of work, I give much credit to being able to work with so many wonderfully talented artists. They not only have given me much encouragement, but I have learned a great deal from them as well. Being a part of the FCA has provided me with a vision for my own art, an appreciation for many different styles of work and friendships I will cherish for a lifetime.

Bonnie Luchtmeijer AFCA

My motivation to become an artist began at an early age and was influenced by my Mother who was a pastel artist. However my involvement with the Federation of Canadian Artists pushed me beyond the recreational painter level and challenged me to pursue the goal of signature status, by association with many other wonderful artists in our Arrowsmith chapter and by taking a variety of sponsored workshops. Many thanks to the FCA and the jurors who acknowledged me, I look forward to continuing to grow and move forward within the Federation and I support and encourage my fellow members to do the same.





Gloria Mout AFCA

I am just thrilled to receive AFCA status. What an honor to be part of a group of artists that I respect so much. I have attended many workshops over the years and am so thankful for the wonderful teachers and FCA members who have taken the time to impart their knowledge to me. I have been painting for many years now and this is a validation of that effort. I want my artistic talent to continue to grow, and what better way than to be able to be a part of such an illustrious group.

Dianne Stewart AFCA

I am honored to have achieved the AFCA status. This designation assures me that I am on the right track toward reaching my personal creative goals. It affirms that my artistic individuality is recognized and promoted. It challenges me to reach ever higher levels of artistic achievement. I am thankful to the FCA for providing the nurturing environment and opportunities in which to pursue my artistic passion.



Mary Stewart AFCA

I would like to thank the FCA staff and volunteers for all of their support and encouragement over the years. Many of the Federation's finest teaching artists were instrumental in my development and I can't thank them enough for sharing their knowledge. A sense of community, encouragement to set goals, creative challenges and an opportunity to exhibit my work are just a few of the reasons I give when I am asked, "Why belong to the FCA?" Thank you again!

Kristeen Verge AFCA

FCA Signature member ... an honour and peer recognition. Art is my profession and my passion. I 'Plein Air' painted with my mom as an adolescent; then earned a BA in Graphic Design; then painted on porcelain; then detoured to a Life Coaching career only to realize, I had trained to solidify my own commitment to my artistic career. In the last 10 years, self-applying my Coaching skills, I've learned about discipline, marketing, commitment, progression, intention and letting go to fully express who I am in my artwork. Thank you for your support.....we are One.



Mickie Acierno SFCA

There is a genuine feeling of satisfaction and contentment that comes with reaching this goal. I have thoroughly enjoyed the entire process, from the day that I walked into my first Nanaimo chapter meeting to the moment that I was told that I had earned my SFCA designation. It's been an evolution, and now the real work begins! I also want to say how much I appreciate all the hard working members and volunteers that work tirelessly behind the scenes to give so many artists a venue to showcase our work.

Renato Muccillo SFCA

When I dared to be a full-time artist several years ago, the FCA was one of the first to assure me that my decision was the right one. Through an invaluable network of other artists, it has supported me creatively by allowing me to experiment in other genres, mediums, and subject matters, furthering my confidence as a painter. I am extremely grateful and honoured to receive this status from the Board of Governors.



Kenson Seto SFCA

I am thrilled to be elevated to SFCA status with the Federation. The phone call that broke the news struck us as too good to be true. After ascertaining it's 'safe' to celebrate, the three of us, me, my wife and daughter, hugged one another warmly for a dream come true. For years two forces have been propelling my artistic pursuit – passion and persistence. It is much like the unbridled passion hockey fans have for their game, and the perseverance of marathon runners to reach the finish line. I am grateful for the recognition. It's a new milestone; much more lies ahead, and my journey continues!
To the joys of painting! Salute!

Perrin Sparks SFCA

Long before I even contemplated moving to Canada, I was impressed by the FCA and sent a painting to Vancouver wondering what they would think of an entry from Texas! Within months of moving here, I joined and applied for Active status. Association membership provides opportunity for inspiration, critique, networking, and most importantly, companionship of peers. What better way to immerse my self in the art community and feel embraced!
Thank you!



new members

February 1 - March 31

British Columbia Lower Mainland

Timothy Pielak Coquitlam

Cecilia Mavrow Delta

Catherine Prentice Maple Ridge

Jim Walsh New Westminster

Igor Moskalev North Vancouver

Naim Dilli Richmond

Lindsay McFadden South Surrey

Hilma Doherty Surrey

Adelle Bernadette Vancouver

John Hallam Vancouver

Caroline Jarman Vancouver

Sue Lang Vancouver

Kathy Mann Vancouver

Gail McIntyre Vancouver

Jacqueline Metzner Vancouver

Asal Reshad Vancouver

Heather Rozier Vancouver

Sylvia Sinclair Vancouver

Lin Zhang Vancouver

Jeff Heintzman Whistler

Alicia M.B. Ballard White Rock

North British Columbia

Andrea Fredeen Prince George

Cat Zuback Wonowon

Vancouver Island

Judith Crichton Parksville

Janice McKay Port Alberni

Joan Walker Qualicum Beach

Allan Marsden Royston

Claudia Lorenz Victoria

Sunshine Coast/Gulf Island

Louise Valentine Gibsons

Jon Bell Sechelt

Janet Esseiva Bowen Island

inthe news

recent exhibitions

March 2-15 Five FCA members recently participated in a group show at The Avenue Gallery in Victoria. *Botanical Encounters* included works by **Jutta Kaiser SFCA**, **Joyce Kamikura SFCA**, **Renato Muccillo SFCA**, **Linda Thompson** and **Kristeen Verge AFCA**.



current exhibitions

May 2 - June 14

Jerry Markham is participating in the *Oil Painters of America National Juried Exhibition of Traditional Oils*, at the Dana Gallery in Missoula, Montana.
www.jerrymarkham.com



Jerry Markham

May 7 - June 4

Claudia Hazzard, is having a show with fellow artist Jean Vanderley at The District Hall of North Vancouver, 335 West Queens Road North Vancouver, BC entitled *New Creations*.
Reception: May 8th 6:30 pm - 8:30 pm
For more info contact the North Vancouver Community Arts Council (604) 988-6844

May 8 - 11

Myrtle-Anne Rempel, SFCA and fellow artist **Shannon Ravenhall** are having a Mother's Day Weekend Show of painting and sculpture
Opening Night Thursday May 8, 4-9pm
Exhibition times following are May 9, 4-9pm; May 10, 1-9pm; May 11, 1-5pm
1801-32330 South Fraser Way, Abbotsford BC.
Contact 604-850-1200
*25% of all sales will be donated to The Crystal Gala



Genevieve Pfeiffer, AFCA

May 8 - 31

Genevieve Pfeiffer AFCA is having a solo exhibition entitled *Expressions of Happiness* at the White Rock Community Arts Council Gallery in South Surrey. The show opens on May 8th 7-9 pm
www.genevievepfeiffer.com

upcoming exhibitions

May 2 - June 14 **Morag Orr-Stevens** is exhibiting new work at ARTWORKS on Gabriola Island. Opening reception is June 5, 7-9pm and is open to the public. For more information visit www.gabriolaartworks.com

in recent news

Lynn Grillmair AFCA, Sandra Donohue AFCA and MaryAnn Bidder had a very successful opening with over 250 guests go through their show *Creative Expressions* which opened March 27th at the Chateau Kimberley Hotel. The exhibition ran through April and exhibited Fine Art, hand built stoneware and metal sculptures.



in recognition

Unfortunately several important people were not thanked in the last issue of Art Avenue. The FCA greatly appreciates donations & sponsorship and would not be able to continue without such gracious support! We apologize if we have forgotten to thank anyone else — you are appreciated!

Award Sponsors

Rose Zivot
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Janice Robertson

2008 board of directors

We are pleased to announce the 2008 Board of Directors as follows

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Past President - Dianna Ponting, SFCA
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Communications Chair - Amie Roman, AFCA
Chapters Liaison - Heidi Lambert, AFCA
Education Chair - Brittani Faulkes, SFCA
Member at Large - Christine Camilleri

The four newest Directors will be profiled in the following issue of Art Avenue.

new members

February 1 - March 31

Thompson-Okanagan

Jennifer Farnell Osoyoos
Petrina Gregson Kamloops
Joey Nash Kamloops
Joyce Holmes Vernon
Linda Hunt Vernon
Jane Tanner Vernon
Margaret Lemmer Salmon Arm

Alberta

Jan Chalupnicek Calgary
Clarence Christensen Calgary
Marilyn Lambert-Gerwing Calgary
Sue McIntyre Calgary
Alison Philpotts Calgary
Sheila Schaeztle Calgary
Lindsey Stead Calgary
Jeannette Sommers St. Albert

Ontario

Bob Pennycook Brampton
Joan Philip Oakville

USA

Faigee Niebow Oroville

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

IN THE SPOTLIGHT



Faye Takeuchi

Volunteer Faye Takeuchi

After joining the FCA in 1997 and becoming a front desk volunteer in 1998, Faye was one of the "fortunate four" who became group leaders for the Salt Spring Workshops in 1999, 2000 and 2001. These exhilarating and intimidating experiences inspired her to take the full 100-hour drawing foundation course which was in its last year. Faye continued by taking many of the following shorter classes and workshops while frequently helping out at the Federation Gallery.

Volunteering regularly in the Federation Gallery has allowed Faye to meet other members while witnessing the growth of the Federation over the past ten years. She remembers how many volunteers participated in the preparation, installation and exhibition of the international AIM for Arts show. When the Paintings, By Numbers fundraiser and the Painting on the Edge open international exhibition began in 2001 and 2003 respectively, she was well trained to help make these events an annual success. Her attention to detail and appreciation for the FCA is a huge asset to us and makes her a great volunteer.

Living in False Creek Harbour, Faye has had the wonderful opportunity of walking to Granville Island when volunteering for the FCA. This has also enabled her to engage with the many other artists and arts organizations in the South Granville community. In her spare time she enjoys gardening which she says refreshes her soul and softens the angles of her patios. Besides some volunteer work in the hospitals, she also belongs to P.E.O., a philanthropic organization that raises funds to provide support to women furthering their education through grants, scholarships and low-cost loans.

We greatly appreciate all of the work that our volunteers do, but we owe Faye a special thank you due to her continued commitment. She has become an invaluable asset to the FCA and for this we are truly grateful!

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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
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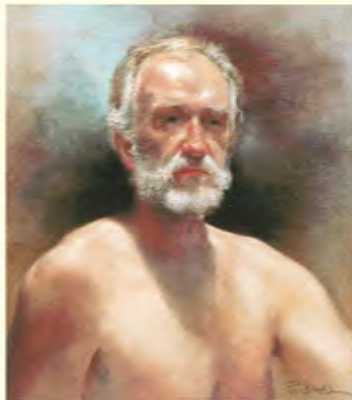
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art

David Langevin

techniques

Oil on Oil



Hi David,

I have a question about oil painting without the use of solvents. My main interest is portraiture and I paint in oils, adding oil almost exclusively as my medium. I started doing this because of health concerns and the necessity of working in places with inadequate ventilation and find I like the results. I can't stand the smell of turps, so I sometimes use a citrus-based solvent for the first priming or underpainting layers (or occasionally acrylics). I buy high quality oil paints and observe the 'fat over lean' principle as I build successive layers. I often use several layers of very thin glazes made exclusively by adding oil to the paint as I reach the end of the process. I do understand that oil will yellow over time. Apart from that, will this technique cause problems with my paintings down the road? I want my work to last and my clients to be happy. I'm using various types of linseed oil. Are there others that would be better? Or any recommendations for glazing mediums that are safe?

Thank you very much! Jennifer

Hi Jennifer,

Using linseed oil, or any kind of oil as a painting medium will cause yellowing. Oil paints will yellow and become darker over time even without the added oil, adding more only compounds this result. Also, extra oil will cause wrinkling as well as slow and erratic drying of the layers.

It would be best to paint without adding any extra oil at all.

There are a couple of companies making excellent, solvent free painting mediums that you should consider. Compared to using linseed oil, a superior painting medium will give your glazes luster and transparency. The paint will be smooth and easier to brush and it will also help regulate the drying time of the various colours (pigments). Your paintings will be more fun to execute, they will look better and stay that way longer.

Hope this helps. All the best, David

Hi David,

A further question about the painting mediums: Do I blend this with linseed oil as one would use turps throughout the entire process, with more medium in the under layers and more oil later? Or do you use it alone for glazing? (that is on top of oil layers?)

Thanks, Jennifer

Jennifer,

Use ONLY the painting medium to dilute your colors (and the occasional dab of solvent, esp. in the underlayers) – NEVER ADD LINSEED OIL (or any other kind of oil) TO YOUR PAINT - NEVER!!!!

I have read and heard about the advice to add oil to successive layers of paint to accommodate the widely misunderstood notion of 'fat over lean' - it reflects a fundamental misunderstanding of the nature of oils paints - they already contain too much oil!!!

I wrote an article a couple of years ago on the fat over lean issue and you can find it on my website.

Take your linseed oil and use it to polish antique furniture!

Hi David,

Thanks for your answer..... I have to say: YIKES! I'm totally blown away. I am pretty much self-taught. I've taken a couple of painting classes and I've never heard this before, just been told to use more solvent/turps in the early layers and more oil in the later layers. In fact, a very well known artist (who I won't name) told me I was "just fine" to use oil and nothing else as long as I observed the fat over lean principle (less - more). I wasn't totally

comfortable about it, so recently I've started underpainting in acrylics so I could use less oil. I've been merrily painting like this and sold paintings, but always wondered..... One of my concerns with this new method is that everything will dry too quickly. I like to take my time and paint more into areas that aren't totally dry a few days later. In fact I've been advised by one academy trained teacher to "oil out" prior work before painting over it - that is to rub it with a tiny bit of oil to help the new paint adhere. The main reasons I don't use acrylics is they dry too fast and the colours always seem to change. I will try your method using this new medium only. Should I be adding more and more as I make more layers?

Also, what did oil painters do before the invention of alkyd mediums? I thought linseed oil had been used for centuries? I really appreciate that you have taken the time to help me with this. Many thanks, Jennifer

Hello again Jennifer,

Many well known painters over the last couple of centuries have made the kind of erroneous technical assumptions that you mention, it is not their fault, no one was there to tell them different and after the master/apprentice system dissolved in the 18th century very little of the scientific information about painting materials and techniques was passed on in written form... I had to spend years researching to learn it all myself...

If you know the various drying times of the different pigments and layer them accordingly you will not have any problems, that is, fast dryers under slow dryers. You don't need to add more of anything (including the medium, and ESP NOT MORE OIL!) to accommodate the 'fat over lean' principle. Thin layers of faster drying paint, with a SMALL amount of added solvent to help, is a good idea in the underpainting. Then just proceed to paint on successive layers adding the medium when you want a more transparent effect.

For centuries painters avoided oils or looked for ways to make them dry faster by adding resins, you actually WANT them to dry slow! Being able to return a few days later to muck around in the still wet paint is unusual. Adding extra oil will definitely slow down the drying time enough for you to do this however. There have been great artists who have wanted to do the same thing as you, Da Vinci is perhaps the most famous. He wanted a slow drying paint so he could play with the blending, you know, the 'sfumato' technique that he made famous. But he knew enough not to add more pure oil to his paint. Instead, he ground his paints in walnut oil instead of the more popular linseed oil, which dries much faster than walnut. The only company making walnut oil paints today is M. Graham.

There are two other options that you should consider. Some companies make both fast and slow drying mediums that you can add to your paint. Nothing will retard the drying time as much as straight oil but of course you don't want to keep adding that to your paint...

The academy trained teachers suggestion of 'oiling out' can be modified. Many painters, including me, return to their paintings days or even weeks later and start the new painting session by first applying a transparent glaze, that is a combination of a color and a high quality painting medium, and then painting into the wet glaze. The idea is the same only we are substituting the medium for the oil. Adding a pigment (colour) to the glaze instead gives the mixture added stability. Rembrandt would labor away at his paintings for months and often put them aside for weeks at a time. When he returned to them he would invariably apply a dark glaze, usually brown, black or blue, over the whole piece, wipe some of it off and then start painting ala prima into the still wet glaze.

There are a couple more articles on my website (davidlangevin.com) that may give you some more insight and information on these matters.

Cheers, 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

Success



Gloria Ainsworth Mout, AFCA
Surrey, BC
Reflection Series - Bumper
watercolour 18 x 21 NFS



R. Marjorie Dupuy, AFCA
Saltspring, BC
Fulford Valley
oil 24 x 32 \$2,800



Mary Stewart, AFCA
Nanaimo, BC
Fragments of a Dream
mixed media 30 x 40 NFS



Bonnita Luchtmeijer, AFCA
Qualicum, BC
Strathcona Giant
acrylic 40 x 12 SOLD



Mary Ann Laing, AFCA
Victoria, BC
Petunias
oil 16 x 16 \$700

Landscapes

February 12-24



Bob Araki
North Vancouver, BC
Unforgettable England 7
oil 22 x 33 \$870



Jennifer Mitton
Vancouver, BC
Sky Over the Pitt River
acrylic 12 x 26 \$900



Nick Cannone
North Delta, BC
Moonlit Tide
oil 24 x 30 \$350



Jutta Kaiser, SFCA
Vancouver, BC
Genesis
acrylic 46 x 50 \$4,500



Brittani Faulkes, SFCA
Richmond, BC
Snowmelt
pastel 18 x 24 \$995



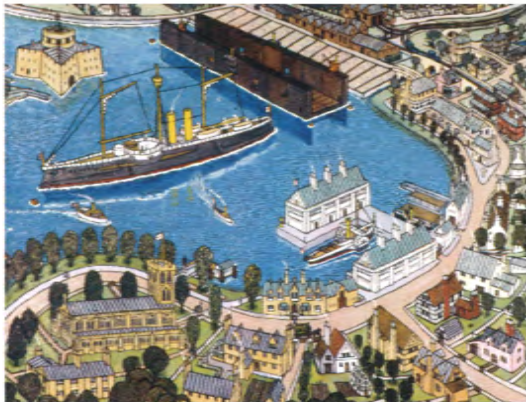
Bortolo Marola
Surrey, BC
Singing October's Song
acrylic 30 x 40 \$3,000



Jacqueline Dunn
Delta, BC
Boundary Bay Light
oil 24 x 24 \$850



Jacqueline Dunn
Delta, BC
Boundary Bay
oil 24 x 24 \$600



Fred Campbell
Port Coquitlam, BC
1205 Valiant at Fleethaven
oil 16 x 20 \$500



Lynn Webster
West Vancouver, BC
To Be In The Rockies
oil 18 x 24 \$975



Maryann Hendriks, AFCA
Kelowna, BC
Under the Mistletoe
acrylic 24 x 24 \$2,500



Ali Sephai
Burnaby, BC
Oia Santorini
oil 24 x 30 \$520

Jurors: Martine Gourbault, SFCA
Jutta Kaiser, SFCA
Amie Roman, AFCA

Correction of Image from previous issue:
**Bronze Medal Winner for the
 Spilsbury Medal Show**



Margaret Elliot, SFCA
 Delta, BC
Another Country
 watercolour and gesso
 17 x 25 \$900

Select Chapters Award Winners



Lis Semenoff
 Warfield, BC
 West Kootenay Chapter
Sink or Swim
 acrylic 30 x 20 NFS
Best of Show - Gold



Andrea Kennedy
 Parksville, BC
 Arrowsmith Chapter
Cabazon Pots
 gouache 17.5 x 22.5 \$500
Award of Excellence



MaryAnn Bidder
 Kimberly, BC
 West Kootenay Chapter
CP Rail #1, Nelson, B.C.
 watercolour 12 x 20 \$895
Best of Show - Silver



Susan Harder
 Winlaw, BC
 West Kootenay Chapter
Blackjack Beaver Pond
 watercolour 10 x 13 \$495
Best of Show - Bronze



Sandra Donohue, AFCA
 Robson, BC
 West Kootenay Chapter
Swirl
 acrylic 16 x 16 \$450
Award of Excellence

Chapters events Calendar

Unless specified Chapter contact information can be found on page three

May 1 - 28

Nanaimo Chapter Show

Summer Juried Show
Reception and Awards May 1, 5pm - 7pm
Nanaimo Art Gallery Downtown
Commercial Street, Nanaimo

May 3 - 4

West Kootenay Workshop

Workshop with John Cooper - Acrylics Colour Theory and Mixing. Some spaces left to accommodate non-members (\$165) Time and exact address available upon registration, Warfield Hall Contact: Sandra Irvine 250-352-7230

May 8

Arrowsmith Chapter Meeting

Followed by 2008 Success Slide presentation by FCA Past President Dianna Ponting, SFCA
Oceanside Art Gallery, Parksville

May 9 - 11

Central Okanagan Chapter Show

Life and Arts Festival 2008
Artisan Marketplace Marquee Tent, Cawston St, Kelowna

May 10

Nanaimo Chapter Meeting

9:30am - 11:30am
Followed by a Critique Session 12:30pm - 3pm with Dianna Ponting SFCA, Donna Baspaly SFCA, and Harold Allanson AFCA
Nanaimo Art Gallery Downtown
Commercial Street, Nanaimo

May 11

Comox Valley Meeting

12pm - 3:30pm
Followed by Pot luck and 2008 Success Slide presentation by FCA Past President Dianna Ponting, SFCA
Lewis Centre Meeting Room, Courtenay BC

May 15

Victoria Chapter AGM

7 - 9pm
Followed by a demonstration from Karel Doruyter, AFCA
Windsor Park Pavilion, Oak Bay
Contact Barbara Callow, bcallow@nso.ca

May 24 - 25

Central Okanagan Chapter Workshop

Robert Genn, SFCA Workshop - FULL
Central Okanagan Small Boat Association, Kelowna

May 25 - June 4

Victoria Chapter Exhibition

Spring Exhibition 10am - 5pm; 11 - 4 weekends
CAC Gallery, Sussex Place Courtyard
Fort & Douglas
Marney Ward, marneyward@shaw.ca

May 28, 2008

Thompson Nicola Shuswap Chapter Paintout

Paintout at Historic Hat Creek Ranch
9:30 am start, no admission fee for all painting artists
Bring your own lunch and supplies
www.hatcreekranch.com
Junction of Highway 97 and 99
11 km north of Cache Creek, BC

June 4 - 23

Comox Valley Juried Show

1pm - 4pm daily
Pearl Ellis Gallery, Comox, BC

June 14

West Kootenay Chapter

10 am - 12pm
2008 Success Slide presentation by FCA Past President Dianna Ponting, SFCA
1pm Pastel Demo by Dianna Ponting, SFCA
VISAC Gallery, 1501 Cedar Ave., Trail

June 20 - July 3

Thompson Nicola Shuswap Chapter Show

4th Annual Juried Show
11am - 5pm daily
Reception and Awards Friday June 20, 7 - 9pm.
Daily demos throughout show.
Entry deadline (for TNS Chapter members only) May 15th.
Rivers Room at Interior Savings Center,
300 Lorne St., Kamloops BC

ART VISIONS 2008 **FIRST PRIZE: \$2008**

Open FCA Exhibition
October 25 - November 7, 2008
Entry Deadline: September 12

Organized by the Central Okanagan Chapter, FCA
with the generous sponsorship of:

Hambleton Galleries
Art Ark Gallery

This exhibition is open to all Active and Signature FCA members working in any painting and drawing media. The theme is "Artist's Choice" with **abstract to realistic styles** all actively being sought. The exhibition will be held in the above two galleries, located adjacent to each other in central Kelowna. One gallery focuses on modern and abstract art and one on more realistic art. Plan now to submit. Details will be given in the next issue of Art

Avenue and (by May) on:

www.centralokanaganfca.com

Member Recognition

At the Annual General Meeting on March 16, 2008,
the Federation of Canadian Artists
presented its' Member Recognition Awards to three people
for their distinctive achievements.



Early Achievement Award

David Langevin, BFA, MArtEd, joined the FCA in 1999 and has instructed in art courses and workshops for the FCA for many years. He is a widely respected artist and a qualified musician. His technical knowledge in the field of art is legendary and he is a regular contributor to Art Avenue magazine in his "Art Techniques" column.



Honourary Life Membership

Marjorie Turnbull, AFCA, joined the Federation in 1976 and was elected to AFCA status in 1979. Marjorie is a painter and printmaker, and a graduate of the Emily Carr School of Art and Design with Honours in printmaking. Marjorie served on the Board of Directors from 1978 to 2007, where she served on various committees, and was Secretary for many years, as well as Social Convener (a position we don't have now.) She also held the office of President from 2003 to 2006.

Dianna Ponting, SFCA was presented by the Board with a beautiful Inuksuk in recognition for all her hard work as President for the FCA over the past two years.



Lifetime Achievement Award

Christopher C. "Kiff" Holland, AWS, SFCA, CSPWC, CPA, CIPA, CFMA, joined the FCA in 1975 when he came to Canada from South Africa where he received his formal art education. He was elected an FCA in 1975 (the designation was later changed to "SFCA"). Kiff was National President of the FCA from 1983 to 1986, a SaltSpring and Visions instructor for the FCA for many years and an Art Instructor at Capilano College. He is an internationally recognized artist, has contributed greatly to the development of the Federation of Canadian artists and inspired numerous art careers.

behind the easel

Robert Genn SFCA



Priming the pump

"Be miserable. Or motivate yourself. Whatever has to be done, it's always your choice."
(Dr. Wayne Dyer)

Maybe it's something to do with spring fever, but every day I get emails from painters who can't decide what to paint. It's pretty hard to give them advice. One is inclined to say if you can figure that out, you may as well stay with the Post Office.

I've noticed that the creative life requires an attitude and a steady progression of experimentation and discovery. Acquired knowledge needs to work in tandem with the daily exercise of curiosity. A life in art is a working event. It's the paintings themselves that tell you what to

paint. Prime your pump and your work goes viral.

There's a pile of tricks you can pull to prime the pump. Go to your earlier inspiration—drawings, reference photos, field notes. Recall the direction this material took you in the past, and then go looking for a new angle. Don't waste time. Commit yourself to the most humble application of paint. Get it through your system and out onto your reviewing easel. Perhaps reward it with a quick framing. Consider again the possibilities and commit once

more, perhaps to a larger size. Don't be precious. Try to think like Edison when he was trying different stuff that might do for filaments in light bulbs.

First thing you know you'll feel refreshed and renewed rather than burdened with making a decision. Further, you will see a need for further refinement. Personal refinement of vision makes creativity worthwhile. What you do may not be unique in the greater world of art, but it's the sweet ignorance of outcome that drives you on.

When artists see themselves inching forward with minor improvements, they begin a natural flow that becomes unstoppable. While I formerly told artists who were unable to decide what to paint that they might not be cut out for the game, I also realized that our very existence is based on ignorance of where we're going. What's important is having the fortitude and patience to dig around and try to find out. Actually, "having trouble deciding" is a good part of the fun. We need to accept the fun.

For those of us who take our cues from nature, poverty of excitement and weakness of creative opportunism can develop from a poverty of observation. Opportunities appear meager to those who are not habitually open. Part of our job as creators is to develop the faculty of being impressed with our environment. "Motivation is in the world around us. We have an infinite amount of material at our disposal, in the lives of those we meet, in what we see, feel and discuss." (Pablo Picasso)

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



ART & ADVENTURE

We are pleased to offer the following painting, heritage architecture, and local history tours for 2008:

Columbia Valley Heritage Tour: May 15 - 21

Bull River Ranch and Fort Steele: June 8 - 11

Slocan Valley Spring Retreat: June 16 - 20

On the Road to Barkerville:

Part One: June 25 - July 1, Part Two: July 1 - 6

Painters in Residence: July 19 - 20

On the Galena Trail:

Part One: July 21 - 25, Part Two: July 26 - Aug. 1

Slocan Valley Fall Colours Retreat: Oct 7-10

For more detailed information contact:

Barbara Wilson: 250-226-0021

bewilson@columbiawireless.ca or visit: www.artandadventure.ca

Art and Adventure is partnered with Selkirk College and Island Mountain Arts.

In Memory of John MacNeill, AFCA

John MacNeill, AFCA, was born March 25, 1918, in Northern Ontario. He enjoyed a successful career as a geologist and businessman. He married in 1946 and in 1972, retired with his wife Eleanor, to West Vancouver. He then turned his talents and energy to art, and his watercolours of the West Coast which continue to be collected around the world. In 1981, he was awarded the status of Associate Member of the Federation of Canadian Artists. In 1992, John came to Nanaimo, BC and remained there until he passed away peacefully on March 11, 2008. It is with heavy hearts that the past and present members of the Nanaimo Chapter of the Federation of Canadian Artists, mourn the passing of this wonderful man. John and his artist daughter, Denise, were often at our chapter meetings together. We witnessed the special love and friendship between father and daughter, the shared passion for painting, the support for the art community, and an unfailing commitment to the FCA.

We all learned from and admire John's work; water, trees and rocks spilled off the end of his paint brush leaving us with everlasting memories of Coastal BC and the man who painted this landscape for many years. Always ready to help, give a little advice, or offer an opinion, we are all indebted to him, and will miss John MacNeill very much.

Coming Full Circle

A journey of hope with children in grief- Part 2 by Maggie Simpson

In Memory of Heidi Picardal

***ANG TULAY (The Bridge)** is a program developed by Precious Jewels Ministry for children at risk and their families experiencing loss and grief— often as a result of living with HIV/AIDs and related illnesses, abuse, abandonment and violence. The process of walking across "the bridge" with others provides healing and assurance that one is not alone. During the program the children are given the opportunity to use the creative arts as a non-verbal method to express their thoughts, feelings and emotions.

The cold winter rains of 2007 have painted Vancouver Island in a wash of liquid-gray. I have just accepted another art teaching assignment with Precious Jewels Ministry (PJM) and the colour of my world is about to change to azure blue as I return to the Philippine Islands.

My assignment is to instruct a group of youth on principles of design and watercolour painting techniques. The goal is to equip them with the skills necessary to design and paint a series of visuals required for future ANG TULAY programs in both the Philippines and Uganda.

We wind through the noisy crowded streets of steamy-hot Manila on our journey from the airport to our quiet compound. As we approach a uniformed guard waves warmly from his station. Behind looms a high concrete wall crowned with barbed wire and crushed glass. The gate is opened and then immediately locked shut—and I remember—this is not a safe 'quiet', but it will be my home for the coming months.

We meet in the sun-drenched garden where my students are introduced:

Pao is a handsome engaging 20 year old. We first met when he was very young living with his family on the Manila garbage dump. He attended one of PJM's childrens groups, where Joe, one of my first art students, was his leader. Now he is volunteering at PJM with this next generation of children at risk. He shows me a carefully rendered charcoal drawing and I see that his creative talent is evident.

Tith Yes, it is Joe's daughter Tith! I relate to her the story of our first meeting when she was a two-year-old "artist-in-training"—laughter and tears mingle. She is now a free-spirited 21 year old with her mother's flashing brown eyes. She, too, works largely in charcoal and pencil. One of her dreams is to study photography. Through her dark and moody images there consistently emerges a soft source of light. Tith possesses her father's gift to see through the eyes of her soul.

Later that night I write in my journal... "I feel privileged, yet a little overwhelmed with the



Title: "Circle of Love"
A watercolour painting created jointly by Pao, Tith and Adon depicting hands of youth from many cultures.



Title: "Critiquing 'Trust' a work in progress" - Tith, Adon, Pao and Maggie
Photo of Tith, Adon, Pao and Maggie critiquing a work in progress.



Title: "Explorations in Watercolours" - a photo of Tith, Maggie and Pao working on "The Bridge".



Title: "Critiquing 'Trust' a work in progress" - Tith, Adon, Pao and Maggie
Photo of Tith, Adon, Pao and Maggie critiquing a work in progress.

responsibility of mentoring Tith in this phase of her artistic journey." March 2007

Adon is a fun loving and charming 19 year-old who will prove to be my greatest challenge. The PJM team has known him since he was a child. His family has been affected by an AIDs related death. He has just arrived from his distant village where he dropped out of school— and to earn money is designing and creating tattoos. He understands, speaks and reads minimal English, yet he is eager to learn. A notebook of tattoo designs is shared. Colour and talent bounce off the pages.

I wonder — How will Tith, Pao and Adon respond to the challenge of our language and cultural differences, and to me, a foreigner?

The answer came early on in our sessions. Yes, these differences proved the cause of misunderstandings and frustrations but rather than allow this to lead to further communication blocks, a process of "exploration" was introduced and became the foundation of our future sessions. English/Tagalog Dictionaries and Thesauruses were our tools as we explored words and their meanings. As we listened and learned from each other we gradually overcame these differences. Slowly a bond began to form between us and our studio became a safe place for Pao, Tith and Adon to share their personal stories of loss and grief together with their goals and dreams as creative artists.

Resources for these sessions included exploring art in history through literature on the lives and works of some of the Philippine and European masters and in searching the ancient words in the Scriptures. Individual journaling was an important part of our sessions. The journal became a reference manual for future art assignments, as well as a personal diary where Tith, Pao and Adon expressed their thoughts and feelings through sketches, poetry, songs, stories and paintings.

The process of critiquing each piece of work was another challenging obstacle to overcome. It evolved ever so slowly but with time became more and more comfortable and thus increasingly more important.

It was Tith's dream to visit the National Museum and to introduce me to the history of art in her beloved Philippines. The day arrived and with it a transformation in Tith, Pao and Adon. Not only had their appearance altered but also so had their confidence. This transformation was most obvious when at the museum each student moved from artist to artist sharing their thoughts but

more often studying in silence. I saw them with new eyes, as they became mature art critics. An assigned research paper revealed their thoughts and feelings of awe and pride in the artwork together with a sense of their own belonging as young artists of the Philippines. Tith's father, Joe, became their Master Teacher in the preparation of canvasses and in their creation and painting of the "Ang Tulay Bridge". A new exploration phase begins as they experiment with and paint the warm colours, patterns and textures of the Philippines and Uganda. The canvasses are alive. One of our goals is about to be met. An atmosphere of "well done" fills our studio as they pack the finished artwork for transportation. For the first time the canvasses created by Tith, Pao and Adon are about to become a part of an **ANG TULAY** program.

I had the joy of seeing with my own eyes the culmination of years of love and careful nurturing by the PJM team. As Tith, Pao and Adon mentored and encouraged the younger participants in their first ANG TULAY sessions, I witnessed a transformation—they entered as **listeners** and **learners** and emerged as **leaders**. "I used to be black and white; then I was green; now I am a rainbow of colours" quote from Tith's journal 2007

The three have come full circle.

It is time to say goodbye. They sing to me "I Can Only Imagine...what will my eyes see..." On my return flight to Canada I reflect on words written so long ago in my journal: "I sense that some of these 'precious jewels' will become this generation's young leaders and advocates for other children at risk." Yes, they have become stars.

"...Like the jewels of a crown, they shall shine..." Zechariah 9:16

The circle continues - an update.

A recent visit by PJM staff to Adon's school in the mountain village where he had returned to complete his final school year, found him missing from his classroom. Adon was discovered in

the auditorium working with and encouraging a group of students designing and painting props for theatre. With delight I can say that all the language and cultural struggles that we encountered in our studio were entirely worth it for this teacher/student.

Pao continues as a team member with PJM and is painting additional visuals that will travel with him on his first ANG TULAY trip to Uganda. Pao's music and art, as well as his creative leadership skills and nurturing spirit, will soon be shared when he takes his place as youth leader on this team. (I would love to be on your team Pao.)

Young Tith is making plans to study art and photography at the University of the Philippines. At present she shares her artistic gifts with the children at PJM and she is designing illustrations for a children's book on Nutrition for Children with HIV/AIDs. "Tith is creating some amazing visuals for the ministry," says Lorraine Anderson, Director, Precious Jewels Ministry.

I wish to thank David and Florence Becker, owners of Art World Art Supplies and Framing Shop, Victoria, BC, for their generous donations to the young art students in Uganda and the Philippines

***Precious Jewels Ministry (PJM)** is a non-profit charitable organization. It has been caring for vulnerable children amongst the poor and marginalized in the Philippines since 1987, beginning on the Manila garbage dump and extending to the rural villages around Mt. Pinatubo and more recently to the national hospital for infectious diseases. Canadians Lorraine Anderson and Johanna Bergink serve as directors. Website: www.preciousjewels.org

Maggie Simpson is an Active Member of the Federation and is affiliated with the Victoria Chapter. She exhibits her artwork as a member with the The Family Four. Her studies at the University of Victoria included the Faculty of Fine Arts and Faculty of Education, and The Institute of Art Therapy. Website: www.familyfour.com

Sketching & painting

SMALL GROUP

SEPTEMBER 2008

in

<http://members.shaw.ca/atejada/>

Venice & Guanajuato and San Miguel de Allende

Beginner & Intermediate

Learn to draw in ink, pencil & watercolour media

For information :

Alfonso L Tejada

ARTIST
BArch,
MArch
& U.D.



atejada@shaw.ca
604 988 4801

Member of the FCA
Member of the IPAP



ITALY

SEPTEMBER
1st to 12th
2008

An opportunity to learn about Venetian art, history, culture and painting "en Plein Air"

- 10 days of Plein Air painting
- 40 hours of instruction
- 10 museum passes
- 2 walking tours

MEXICO

SEPTEMBER
17th to 28th
2008

An opportunity to learn about Mexican art, history, culture and painting "en Plein Air"

- 10 days of Plein Air painting
- 40 hours of instruction
- 2 cities walking tours

This September 2008 join one of these unique sessions in Italy or in Mexico with Alfonso L. Tejada Architect and Plein air Artist whose background and knowledge of both cities' culture and language, plus his teaching of sketching and watercolour painting will make these 12-day sessions a rewarding artistic and cultural experience. . contact atejada@shaw.ca Phone : 604 988 4801

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 III - Photo Sharing & Social Networking

So far in our series on exposing yourself online, we've explored two options: blogging to promote your work and creating a personal website. This article will explore various social networking and photo sharing options.

Photo sharing allows you an online photo album that you can utilize to share your images with the rest of the world or more specifically with other designated users. Generally speaking, photo sharing sites have a free option which restricts storage space or organizational capabilities, and a paid upgrade option (or various levels of upgrades with different features) that removes those restrictions. If you have a digital camera, scanner or colour printer, chances are good that you have some kind of software that came with it which enables you to upload your photos onto the web. There are many photo sharing sites available online; some popular sites are www.flickr.com, www.photobucket.com, and www.myphotoalbum.com. Again, keep in mind that different sites offer different services; some photo sharing sites allow significant customizations to your photo albums, while others do not. I recommend taking some time to explore the various options and see what works best for you, although keep in mind that the most popular options will also have the most traffic, resulting in more exposure for your art.

When you're posting your photos online, you should consider the level of accessibility you wish viewers to have. Most photo sharing sites make their money by offering services whereby members or viewers can order photos and have them printed, or printed onto specialty items, such as t-shirts, mugs or mouse pads. You can limit your photos to a certain extent, but beware that anything online is open to downloading through various means. I would recommend that you forsake absolute clarity of your image and post a low-resolution version on photo sharing sites, so that viewers can get an idea of your work, but if someone were to try to reproduce it, the reproduction would be of very poor value. Many people recommend placing copyright watermarks on your images, but frankly, there is software available that removes those copyrights. Basically, if you wish to make it as difficult as possible for people to reproduce your images, then reduced resolution and a watermarked copyright are certainly helpful.

Another interesting option for photo sharing is the use of flash video or slide show of your work. There are different websites, a feature often offered through photo sharing sites (e.g. www.flickr.com), where you can create a slide show by either uploading your digital images, or by linking to existing photo sharing accounts where your digital images are stored online. YouTube (www.youtube.com) is the quintessential online video sharing site, and if you have the capabilities to create a slideshow of your work, or to record a video

of your work, then post onto YouTube, you've got a very large audience at your disposal. Others sites that are geared towards producing slides from your digital images include www.slide.com and www.slideroll.com.

One of the benefits to using a photo sharing site to store your photos is off-site backup of your images. While it might not be a foolproof method of keeping images of your art for posterity, it certainly improves redundancy in the event of some malfunction with your home photo storage. Another advantage is that many photo sharing sites offer easy web-hosting options to facilitate online linkage to an image (e.g. a blog or another website).

Social networking is a way of connecting with other people in the world who share similar interests. Photo sharing sites are one method of social networking; many photo sharing sites also have "group" options, where you can join groups that represent similar interests (e.g. photographers, printmakers, female artists, etc.). The more groups that you join and contribute content to, the more exposure your art will receive on the internet. Social networks increase your exposure, because contacts of yours are contacts of other people, hence the concept of a network of people who might see your work develop. Various services are available to facilitate social networking, the two most famous websites are MySpace (www.myspace.com) and Facebook (www.facebook.com). Both of these social networking services are utilized by artists, but are not specifically targeted to artist audiences. A few examples of artist-targeted social networking sites include www.myartspace.com, www.myartplot.com, and www.myartinfo.com.

As with everything online in this "age of information", beware of what information you share with the public. Private data, such as your birth date and full name, can be utilized in identity theft and fraud, so be careful when you're filling in data for any web site. Many of them ask for your birth date, often to verify your age of majority. Give the year, but don't give your full date of birth. In social networking, be cognizant of the information you are sharing with strangers; while it may be useful for people to know what region you live in, consider limiting your information to city or district rather than right to your actual physical address. As an example of caution, I have two email addresses; one that I use for "group" information, and another that's my personal email. Both of them are web-based addresses, where I've given very little personal information initially to set up, and in a pinch, I could abandon either if I must. Also be aware of all-pervasive scams and frauds, and know that social networking has the potential for major spam (unwanted, unsolicited bulk messaging, often of unsavoury content) opportunities.

Experimental & Mixed Media

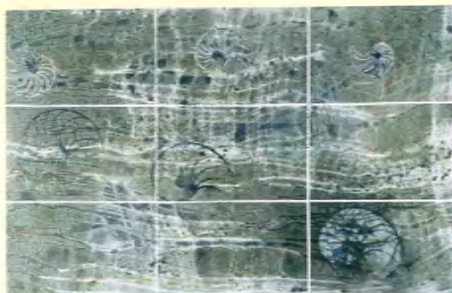
February 26-March 9

Jurors: Annie - Marie Harvey, SFCA
Jutta Kaiser, SFCA
Teresa Bernard, AFCA



Sandra Taylor
Delta, BC
Downtown #1
mixed media 16 x 16 \$350

Nancy Yip
Vancouver, BC
Mosaic
mixed media 13 x 20 \$1,200



Mary Ann, Bidder
Kimberley, BC
Rock Shadows
mixed media 10 x 16 \$695

Teresa G. Hitch
Saltspring, BC
Storm (triptych)
mixed media 20 x 48 SOLD
Award of Excellence



Bob Araki
North Vancouver, BC
Unforgettable England 10
charcoal and oil 22 x 33 \$870

Marg Metcalf
Sylvan Lake, BC
Red Poppies
mixed media 12 x 16 \$400



Carol Little
Calgary, BC
Land Rite 2
mixed media 28 x 16 \$680



Whistler Art Workshops on the lake

JULY & AUGUST, 2008

Situated in a rustic heritage home on the waterfront of Alta Lake in Whistler, these two to four day workshops in oil, acrylic, watercolour and sketching inspire creativity, and offer an environment to share ideas and work with fellow aspiring artists.

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Janice Robertson | Grant Fuller | Suzanne Northcott
Isobel MacLaurin | Kiff Holland | David Langevin

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Nita Lake Lodge is Whistler's newest boutique hotel.
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604.938.9221 www.whistlerartscouncil.com



'Get Creative' Art Retreats

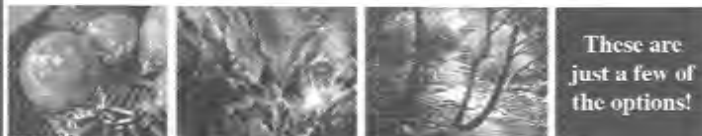
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These are
just a few of
the options!

The Dianna Ponting
'Passion for Soft Pastels' Workshop
June 17-18
\$235

Above:
'Oranges in Cello'
by Dianna Ponting

Bonny Roberts' 'Way Too Much Fun with Acrylics & Abstracts' Workshop
Aug 18-22
\$475

Above:
'Forces'
by Bonny Roberts

Mirja Vahala's 'Learn to Draw Realistically & Expressively in Five Days' Workshop
July 7-11
\$475

Above:
'Make A Wish'
by Mirja Vahala

Please visit our website to learn about many more 2008 art retreat choices.

See our classified ad in this issue.

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

2008 - A few spots left in *People and Places with David Goatley*, Sept. 15-27. One of Canada's leading portrait painters, David Goatley, will be teaching a mix of painting portraits of local people and Plein Air in surrounding towns and villages.
...the best portrait of me I have ever seen." Robert Bateman, Artist

2009 - Workshops with Nick Bantock, Suzanne Northcott and more.

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EXHIBITION CALLS

Biennial International Miniature Print Exhibition (BIMPE)

June 3 - 22, 2008 Entry deadline: May 10, 2008

Summer Gallery

June 24 - August 17, 2008 Entry Deadline, April 3, 2008

Painting on the Edge

August 19 - September 7, 2008 Entry Deadline, June 5, 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 May and June

CURRENT EXHIBITIONS

Works on Paper April 22 - May 4, 2008
Semi - Abstract May 6 - 18, 2008

UP COMING EXHIBITIONS

Canvas Unbound III May 20 - June 3, 2008
Biennial International Miniature Print Exhibition V
June 3 - 22, 2008
Summer Gallery June 24 - August 17, 2008

artclassifieds

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

VIDEOS, DVDs and CDs for sale at Federation Gallery - Richard Nelson's Lessons CD and Richard Nelson In Retrospect DVD. The CD features more than 200 pages of lessons, discoveries and ideas from the beloved teacher and the inventor of the Tri-Hue Method of painting. In Retrospect is a multimedia portfolio featuring nearly 100 images from Nelson's 50 year career along with demonstrations of the Tri-Hue Method. Full copyright reserved. \$38 each taxes included. \$70 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. \$50.00 each tax included. \$90.00 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 visit Federation Gallery.

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

David Langevin	Acrylics	May 24-25
Gaye Adams, SFCA	Light & Color/Acrylics	June 6-8
Peter Prest	Watercolor on Canvas	August 23-24
Jean Pederson	Faces/Figures/watermedia	September 4-7
Mike Svob	Oil/acrylic workshops	September 18-21
Sharon Williams	Mixed Media/collage	September 26-28
Diane Maxey	Sunshine, Shade & Shadow w/c	October 22-26

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

ART MENTORING WITH DONNA BASPALY, SFCA, NWWW

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

MARILYN TIMMS SFCA SCA Hidden Treasures - Plein Air Seminar August 18 - 22, 2008 Work side-by-side in exquisite hidden locations around the Comox Valley with expert plein air painter Marilyn Timms SFCA SCA. Watch wonderful demonstrations each morning, then sit down, relax and absorb the moment in this spectacular landscape. Timms will help you compose a strong image to begin with, then stop by and coach you every step of the way. [CVAG 250 - 338-6211] MARILYN TIMMS SFCA SCA Plein Air Day June 1, 2008. Comox Valley (Pearl Ellis Gallery Joanna 250 339-2822) More info on Website: www.timmsfineart.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, 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.

ONLINE ART GALLERY - Opportunity for Artists. Join now to gain exposure and recognition. Webspace 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

2008 INSPIRING MINDS ART RETREATS IN THE WEST KOOTENAYS.

Reserve 5 weeks prior to workshop dates: 1-877-365-6693.

Dianna Ponting's 'Passion for Soft Pastels' Workshop,	\$235	June 17 & 18
Learn to Draw Realistically & Expressively in Five Days,	\$475	July 7 to 11
Way Too Much Fun With Acrylics & Abstracts,	\$475	August 18 to 22
From Thumbnail to Finished Painting,	\$475	August 25-27
Finding Your Personal Style,	\$475	September 13 to 17
Hues of Autumn Art Retreat,	\$475	October 16 to 20

PLUS MORE such as the 'Get Going' art series: check www.windbornebb.com/artretreats.html
Please see our ad in this issue.



A painting in the life of... **Sandra Donohue, AFCA**

The way glass reflects and transmits light fascinates me. I chose marbles to paint because of their playfulness. Setting them in a large white shell created an interesting basin to catch the light that passed through them into the shadows. The white hand-woven cloth I set them on provided subtle texture for the background. I took photographs and cropped one into a square.

For realistic still life work, I spend more time working with the drawing than the painting which allows me to intimately get to know my subject, making the painting process, (my favourite part), easier and joyful! On my photograph and in my sketch book, I then drew grids of squares, with the grid for my drawing being larger. I drew my subject, roughly mapped out values, made a few notes of the colours in the marbles, traced the drawing onto tracing paper and transferred it onto stretched Arches 140 paper.

Sparkles, highlights, and the light below the lower right marble were masked using a brush and it's sharpened end.

Using mainly glazing, I built up the layers of colour gradually, establishing the pink/violet in the shell, and a very pale yellow in places. The marbles were built up through glazing, first with aureolin over areas that were to be yellow, orange, red, and green. My intention was to work one at a time, but the tediousness of the small areas made me need to take a break and work on another marble. This developed the marbles more as a group, and helped keep the progression of values 'in sync'.

I developed the fluted edges of the shell before the shadows, and the texture of the fabric, then added the shadows in the shell, and then the shell's shadows on the fabric. When the shadows on the fabric were dry, I strengthened the texture of the fabric in the sunlit areas and the shadowed parts.

I removed the frisket, and using a 1/8" Taklon scrubber, softened edges in varying degrees. This helped create a sparkle from the glare of the reflected areas. Edges of the shell, in the sunlight were also softened and given just a hint of orange.

Then finally a very thin glaze of orange in the shell's upper area gave the shell depth and set the blue marble back into the shadow. As my graphite lines were very light, a little erasing finished the painting.



On the Half Shell, watercolour, 8.5" x 8.5"

