

# art avenue

Vol.8 - No.4 July/August 2008

\$5



**Jennifer Harwood**  
Vancouver, BC  
*Kits Beach 2*  
acrylic 14 x 14 \$450  
**FCA Award First Place**

HARWOOD

Kits Beach 2 came about from an experiment in pure visualization. I wanted to paint a place that I knew without the influence of a photograph. I painted what I thought of Kits Beach, and not having a photograph allowed me freedom during the creative process to see a mountain, pebbles, boats as unique shapes, layers of colours, and textures. I did not worry about being representational and tried to keep the work carefree and loose. This subject and process is now part of a series I am exploring.



## Works on Paper

April 22 - May 4

**Jennifer Harwood**  
Vancouver, BC  
*Kits Beach 2*  
acrylic 14 x 14 \$450  
**FCA Award First Place**



**Jack Turpin**  
Langley, BC  
*Two Ghosts*  
watercolour 14 x 20 \$750  
**Award of Excellence**



**Danuta Rogula**  
Port Moody, BC  
*Tulips*  
pastel 27 x 19 \$900  
**FCA Award Second Place**



**Haitao Yin**  
Richmond, BC  
*The Passions in Stones*  
coloured pencil 17 x 18 SOLD



**Elisabeth Sommerville**  
Vancouver, BC  
*Northern Reflection*  
lithograph 18 x 24 \$725  
**Award of Excellence**

Jurors: Joyce Kamikura, SFCA  
Martine Goubault, SFCA  
Heidi Lambert, AFCA

# artavenue

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# new members

April 1 - June 1

## British Columbia Lower Mainland

**Chrissandra Neustaedte** Abbotsford

**Alex Argen** Burnaby

**Jing Jia** Maple Burnaby

**Ray Ophoff** Burnaby

**Bridie Rapson** Burnaby

**Amela Subasic** Burnaby

**Tracey Costescu** Coquitlam

**Darlene Humphrey** Delta

**Evita Le Roux** Maple Ridge

**Brian Beacham** New Westminster

**Shakon Jhangiani** North Vancouver

**Tony Chu** Richmond

**Marlene Van Tassell** Richmond

**David Fysh** Surrey

**Kay Heekyung Im** Surrey

**Justin Beckett** Vancouver

**Teresa de la Boursodiere** Vancouver

**Madelaine Fedorowich** Vancouver

**Zohar Fiszbau** Vancouver

**Sui-Fan Ho** Vancouver

**Jin Long** Vancouver

**Brigitte Rice** Vancouver

**Kevin Stewart** Vancouver

**Rose-Marie Goodwin** West Vancouver

**Sue Hetherington** West Vancouver

**Jane Macdonald** West Vancouver

## Columbia-Kootenay

**Tea Preville** Nelson

**Glenys Takala** Nelson

**Stephanie Gauvin** Rossland

## Thompson-Okanagan

**Lance Weisser** Gabriola

**Glenys Takala** Nelson

**Judith Rackham** Penticton

# in the news

## recent exhibitions

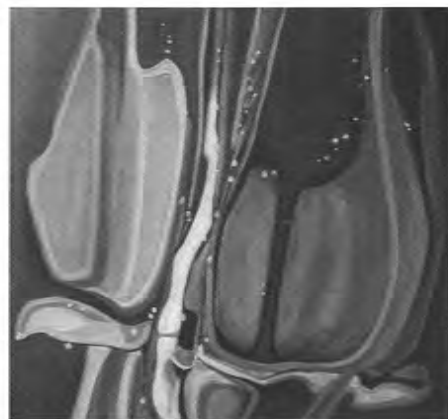
May 9 - 20 **Dana Roman** had the solo exhibition of her paintings at the Canmore Public Library Gallery  
[www.romandana.com](http://www.romandana.com)



*Dana Roman*

May 29 - June 14 **Jutta Kaiser, SFCA** recently had a show 'Carpe Diem' at Lando Gallery in Edmonton, AB  
[www.juttakaiser.com](http://www.juttakaiser.com)

June 2 - July 6 **Linda Wagner, AFCA** recently participated in a group show at Foyer Gallery in Squamish, B.C.  
[www.lindawagner.ca](http://www.lindawagner.ca)



*Linda Wagner*

## upcoming exhibitions

August 18 - September 14 **Heather Rois Noddin** will exhibit her watercolors and acrylic paintings in "Uncharted Waters" at The Old School House Arts Centre 122 Fern Road West Qualicum Beach B.C. August 18th to September 14th 2008, for more info e-mail [hrnoddin@telus.net](mailto:hrnoddin@telus.net)



*Heather Rois Noddin*

## current exhibitions

July 13 - 31 **Marney Ward, AFCA** has a solo exhibition at Winchester Galleries, 2260 Oak Bay Ave., Victoria BC. Opening Reception Sunday July 13th, 1-5 pm. Gallery hours are 10am-5:30pm, Tuesday-Saturday, with a preview on Saturday July 12th [www.winchestergalleriesltd.com](http://www.winchestergalleriesltd.com)



Marney Ward, AFCA

June 28 - September 21 **Jude Remedios'** painting, "Together Alone" has been selected to be part of this year's juried exhibition, "Arts 2008", sponsored by the Arts Council of Surrey. The exhibition is at the Surrey Art Gallery



Jude Remedios

July 16 - 28 "Waterways" Show and Sale of original art by Comox Chapter member **Judi Pedder** at The Pearl Ellis Gallery of Fine Arts Society 1729 Comox Avenue, *Jude Remedios* Comox Daily 1:00 - 4:00 pm [pearlellisgallery@shaw.ca](mailto:pearlellisgallery@shaw.ca) [www.members.shaw.ca/judipedder](http://www.members.shaw.ca/judipedder)

## inothertools

**Christine Camilleri** is pleased to announce that her painting, "Trail Boss", has been accepted in the 11th Annual International Association of Pastel Societies Exhibition at the Butler Institute of American Art in Youngstown, Ohio. [www.christinecamilleri.com](http://www.christinecamilleri.com)

## new members

April 1 - June 1

### Sunshine Coast/Gulf Islands

**Doug Harrison** Gabriola  
**Mary Jane Jessen** Gabriola Island  
**Caroline James** Hornby Island  
**Mary Lou Johnson** Hornby Island

### Thompson-Okanagan

**Lance Weisser** Kamloops  
**Judith Rackham** Penticton

### Vancouver Island

**Vicki Harp** Qualicum Beach  
**Patricia Levie Lanthier** Victoria  
**Brandy Saturley (Bair)** Victoria

### Alberta

**Robert Harriman** Airdrie  
**Koreen Harris-Sutherland** Calgary  
**Jinan Jabagi** Calgary  
**Hossein Jajouei** Calgary  
**Karen Spurell** Calgary  
**Linda Wilder** Calgary  
**Diane William** Calgary  
**Anne Bercha** Cochrane  
**Cheryl Parke** Okotoks

### New Brunswick

**Adrienne Godbout** Grande-Digue

### Saskatchewan

**Gary Miller** Indian Head

## 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 Mila Kostic at the Gallery 604-681-8534

# IN THE SPOTLIGHT

By Laura M. Macdonald

*Martine and Jutta are a great volunteer duo; they are full of energy and constructive critique. They can often be heard in the gallery consulting one another about hanging techniques or appropriate composition of the gallery walls. The two have been consistent volunteers for Federation Gallery, using their experience as established artists to ensure each show is hung professionally. Their time and effort is invaluable to this organization and its continuing success.*



Jutta and Martine

Jutta joined the FCA back in 1998 and was encouraged by Nancy Clayton to apply for Active Status. She started volunteering when she joined and was a part of the effort during the Saltspring Island workshops. She has also been supportive with exhibition needs and many education demos. Her skills and energy have continued to be utilized by the FCA as she volunteers every other week at the front desk in the gallery, and comes frequently to hang shows.

Jutta used to run a Biomed Research Lab at UBC, but now dedicates her time to making art. She frequently exhibits in Federation Exhibitions and is represented by Kurbatoff Art Gallery on South Granville. And in her spare time, Jutta hosts bowling demos at the Stanley Park Bowling Club for tour groups and company outings.

Martine contacted the FCA in 1997 shortly after her move to Vancouver from London. She was looking to get connected with an illustration association but there appeared to be none at the time. So after an invitation from Nancy Clayton, she decided to join the FCA. In her first exhibition with the Federation two of her pastel paintings were chosen, and both sold; this was an indication to Martine that she was onto a good thing!

She initially volunteered at the front desk as a way to assist the gallery while meeting fellow artists. She soon found herself too antsy sitting behind the desk and has since been a dedicated Federation Gallery preparator. She has assured me that it is much more pleasing to hang shows today with our beautiful white walls and proper hangers, as opposed to the old grey walls, chains and S hooks!

Martine also volunteers with an organization called Street Angels who do a lot of great work in a small village in Brazil. She has been fostering a child through them for the past six years and has donated some paintings. She has also volunteered with Habitat for Humanity, which she says was extremely rewarding.

Martine is a well rounded volunteer capable of any task big or small but her real job is illustrating children's books. She says for the most part now a days she just "plays with her crayons" - which she is most excellent at!

To view work of Jutta Kaiser's visit [www.juttakaiser.com](http://www.juttakaiser.com) and Martine Goubault at [www.martinegoubault.com](http://www.martinegoubault.com)

 Adele Campbell  
FINE ART GALLERY-WHISTLER

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Dear David,

I am fairly new at painting with acrylics and wonder if there is anything I can put on a finished painting that would remove (or fill in), the brush marks from a previous painting on that canvas? When the first one didn't work out, I gessoed over it and wouldn't you know it, the second attempt was a keeper (except for the brush strokes going in the opposite direction from the first painting).

Thank you for your interesting and informative "Art Techniques" in Art Avenue. I never miss reading it.

Regards, Dianne

Hi Dianne,

Sanding the surface of the original painting and using Molding Paste (sometimes called Modeling Paste) to fill in the cracks is the best way to prevent texture from showing through on your new painting.

Still, it is hard to get a perfectly smooth, uniform finish to paint over even with the best of efforts, especially if a lot of paint/texture was used in the original painting.

Also, it is a common practice for artists to put a layer of gesso over an old painting or an area that they want to repaint, but gesso is not well suited for that purpose. Gesso is a primer coat designed to be used on an unpainted, absorbent surface, like cotton canvas, to which it can readily adhere. Unlike acrylic paint, gesso has very little adhesive strength and will not stick very well to an already painted surface. Using white acrylic paint, like Titanium white, instead of gesso, is the best primer to apply over an already painted surface.

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&As - davidlangevin.com

# art techniques

David Langevin



## What Are You Painting Over?

My question concerns priming and prepping birch plywood as an oil-painting surface. I have been cutting a sheet of 1/4" ply into small panels, sanding and putting 3 coats of a good quality acrylic "gesso" on fronts and sides, plus 3 coats of house paint on the backs. This makes a wonderful surface to work on, except it appears as if the finished painting sinks in and becomes matte. I can varnish later on, but am

concerned that my support is compromised from an archival perspective. Should I be using another product to seal the plywood before applying the gesso?

Thanks for your advice & your great column, Roz

Hi Roz,

You should seal the plywood first with a good wood sealer, simple Shellac will work the best. Another alternative is to use Golden GAC 100 medium, it will act as a sealer between the wood and the gesso. The natural glue in wood (lignin) is acidic and it may eventually discolour the gesso.

I think your painting may be sinking in and looking matte for other reasons though. The gesso is quite absorbent and will suck some of the binder (oil or acrylic polymer) out of the colours and leave them duller. Some painters will put a coat of medium on the gesso, sometimes over the drawing, to make the gesso less absorbent. This first transparent layer of medium, often tinted with colour, is called an "Imprimatura".

Also, like many other painters, you may be diluting your paint with too much thinner (solvent in the case of oils and water with acrylics) this makes the paint dull and matte. The combination of these two issues would leave any painting looking dull.

Hope this helps, David

## behind the easel

Robert Genn SFCA



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

A two-day workshop last weekend refreshed my memory how artists often go the recipe route. Some, not all, asked regularly and took notes of the colours I used. Some noses came awfully close to gathering paint from my palette.

Of interest was the particular mixture of grey imprimatura. I frequently mentioned that this recipe was changed daily depending on mood, degree of experimentation, and the needs of the work. Artists needed to know, nevertheless, and asked persistently. I'm here to tell you that white gesso, carbon black, yellow ochre and a touch of magenta to a grey scale of almost 50% is not carved in stone.

And then there's the palette. My backpacking sorties have taught me to keep it light and simple. Actually, a limited palette is a big plus because it teaches creative mixing. In opaque media such as oil or acrylic a pretty good range can be had from Phthalo blue, Hansa yellow, magenta, Cadmium red, sap green or equivalent, yellow ochre, raw umber, titanium white and carbon black. While it is amazing the sophisticated purples and earth tones that can be mixed from this palette, it's not the Holy Grail. While some pretty wild palette combinations become unique and valuable to individual artists, there are even simpler ones.

Materials do not make the work of art, it's the craft of handling them. Great art is not born in art stores. I once knew a traveling painter who carried more than 700 brushes in his truck. I'm sure it

gave him a sense of security, but it didn't improve his art. No, five is enough for most of us mortals. As far as tube colours - he had at least one of each of everything Golden and Liquitex made, and some others to boot.

Keeping it simple may lower the number of possibilities, but not by much. There are still plenty with the nine pigments mentioned above. As I tried to emphasize to my weekend group, the palette is a matter of individual choice, determined after trial-and-error. Recipe gatherers are not always open to the trial-and-error part - what I call "commit and correct." These days folks often feel they need to save themselves some time. This can be false economy. Selling everyone on commit and correct is not always easy. It's all about creativity, and that's the fun part.

Pierre Bonnard, no slouch in the colour department, said, "You reason color more than you reason drawing. It has a logic as severe as form." Understanding and mastering colour requires thought, diligence, experimentation and commitment. Taste plays its part - a sip here, a sip there - and simple ingredients often make the best soup. "Color is like cooking," said the granddaddy of colour knowledge, Joseph Albers, "The cook puts in more or less salt, that's the difference!"

PS: "How difficult it is to be simple." (Vincent van Gogh) "Brevity is the sister of talent." (Anton Chekhov) "Less is more." (Robert Browning)



# On Board

## We are pleased to introduce four new board members



**Amie Roman, AFCA**

Amie has been involved indirectly with the Federation since she was a little girl: she helped her grandmother, Caro Woloshyn, AFCA, deliver works to the Richards Street gallery for many years. Amie started taking workshops and classes with the FCA in the early '90s, and just received her own AFCA designation last year. She has been volunteering at the gallery since last summer, and helped out in the office during the fall. This is Amie's first year on the Board of Directors, and as Communications Committee chair, she's looking forward to helping the Federation embrace new technologies and new communications opportunities for the future.



**Harold Allanson, AFCA**

Harold joined the FCA in Vancouver as a supporting member in the mid-nineties and started taking FCA workshops a year before retiring to Gabriola Island in the spring of ninety-eight. Once settled in his new life, he joined the Nanaimo chapter and served a two-year term as chapter president. When this stint ended he continued to serve on the Nanaimo board and is now the organizer for workshops/demos. In 2005 Harold served as Director-in-Charge for the Island Perspectives Show. He now also participates as a member of the education committee. He says, it is out of personal gratitude to the FCA that he offers his time and effort.



**Sandy Kay**

Sandy has been drawing and painting her whole life. She has worked as a graphic designer, a theatre set and costume designer, and owned her own company designing and manufacturing what would become the largest line of nautical-themed greeting cards in the U.S.

Sandy has studied extensively and considers a substantial portion of her painting ability to have been self-acquired.

After 18 years of developing her publishing business she sold her design rights to a large international company and was free to pursue her dream of painting and drawing full-time. She opened a studio/gallery in the Florida Keys, sold paintings and taught workshops and participated in art shows.

In 1999 Sandy moved to Vancouver with her new husband and together they started their own business. Sandy set up the accounting and finance department which she ran until last year. Now she is transitioned into full-time painting. She has Studio 13 Fine Art Gallery, on Granville Island, where she paints, teaches, and sells her work.

**Brittani Faulkes, SFCA  
Chair of Education Committee**

Brittani is interested in helping guide the Federation of Canadian Artists toward achieving 2.d of the Constitution, "To promote enquiry into the solution of problems related to the growth of Canadian culture and to stimulate public interest in such matters." To this end she will be striving to work with the education committee and board of governors to promote an educational platform which will include contemporary workshops, visiting educators and lecturers, and articles and opportunities to encourage the Federation's members to understand regionalism, nationalism, and contemporary issues and developments in art.

She has experience teaching university courses and also participates with the Richmond Art Gallery. She would like to encourage members who have questions about contemporary issues to contact her as she wants to take the mystique out of "contemporary" and make it part of all of our artistic vocabularies.



# Explorations in Art

By Brittani Faulkes, SFC



## Part 1: Breaking from Tradition

During the course of recent art history, “movements” have proliferated, particularly since the late 1800s. Typically, a new movement arises in reaction to what comes before it, in either, or combination of wanting to do something different than the masses, or in reacting to the over - commodification of a current movement. As the saying goes, for every action there is a reaction.

How does one break from tradition? Exploration and experimentation are key elements, sometimes purposeful, sometimes accidental. Often, unbeknownst to its practitioners, several artists within a geographic area will be working similarly. Out of this arises “regional” style. For example, think of Warhol, Lichtenstein, Johns, and other pioneer pop art artists who reacted to pop culture.

It is easy to become complacent within a genre in our comfort zone, and adopt an “if it ain’t broke, don’t fix it” attitude. That is a disservice to yourself as an artist as it doesn’t permit personal growth and discovery. To keep yourself open to ideas, I would suggest reading periodicals such as *ArtForum*, *Canadian Art*, and *Art in Focus*; taking workshops that teach disciplines completely different from how you normally work; taking gallery walks in your region and visiting your local municipal galleries; and visiting galleries when traveling outside of your home towns. Try keeping “idea” books, collecting photos and articles of art/artists that pique your interest, and talking about art with like-minded people.

Canada has a multitude of long established and fledgling art associations, societies, and guilds. The passage of time tends to create blueprints of conformity within these groups, and it becomes difficult for individual artists to express themselves within the confines of those constraints. Often, dissatisfaction is the result, and the association members may search elsewhere to find gratification in growth as opposed to negative input. It is up to the associations to

endeavor to promote the growth of and stimulate interest in our multicultural and postmodern Canadian arts, not to get trapped within their ideologies and stereotypes.

How can we, as artists, address the questions of what is Canadian art, and how can we contribute to this critical dialogue? The best way is to get involved — take workshops and attend exhibitions which feature a contemporary platform, read about the contemporary arts, join discussion groups, try your hand at something outside of your comfort zone. As artists we need to encourage one another to work in an abstract or conceptual manner, and to accept abstract and conceptual art as a contemporary adjunct to the traditional plastic arts.

What is “conceptual art?” The term was coined in the late 1960s to describe a range of art that arose in reaction to formalism and no longer fit the parameters of “conventional” art.

“Conceptual art” encompasses “idea” and “information” art. Rather than creating a work of art and then fitting an idea to the form, conceptual artists begin with an idea or information to impart and find a form with which to express those ideas. Conceptual art may also exist as a rejection of the creation or appreciation of a traditional art object as a commodity. For the viewer, it may be confusing to discern the difference between aims and formal properties, or the concept and the intention behind the art.

There have been movements within “Conceptual Art,” including performance/action art, land art, the Italian *arte povera* (poor art, using found and scrap objects), written statements or instructions (think of Warhol’s paint by numbers paintings), and film/video/photography. Conceptual art is often dependent upon the text surrounding it.

In the next issue of *Art Avenue*: Part 2: Let’s Get Conceptual!

# Works on Paper

**Tatjana Mirkov Popovicki, AFCA**  
Port Moody, BC  
*Balancing Act*  
watercolour 15 x 12 \$850



**Ali Sepahi**  
Burnaby, BC  
*Petunias*  
watercolour 12 x 9 \$350



**Masako Araki**  
North Vancouver, BC  
*Winter Pond*  
pastel 9 x 11 \$390



**Marlene Strain**  
Surrey, BC  
*Bramble Beauty*  
watercolour 28 x 22 \$500



**Barry Rafuse**  
Vernon, BC  
*Thundering In*  
mixed media 22 x 30 \$800



**Brenda Lowery**  
Vancouver, BC  
*Tulip Reflections*  
watercolour 15 x 22 \$425



**Laura Hilts**  
Parksville, BC  
*Umbrella Day*  
watercolour 11 x 17 \$400

# Still Life

April 8 - 20

**Brenda Lowery**

Vancouver, BC

*Espresso Cups*

watercolour 11 x 14 \$395

**FCA First Place, Theresa Lee Award**



**Fay St. Marie**

Parksville, BC

*Pomegranates & Pear*

acrylic 24 x 24 \$600

**Second Place FCA Award**



**Tetiana Zakharova**

Vancouver, BC

*Flower & Butterfly*

oil 30 x 30 \$975



**Susan Harder**

Winlaw, BC

*Jewels #1*

watercolour 8 x 12 \$495



**Kathy Hildebrandt**

Calgary, BC

*Its in the Bag*

pastel 9 x 12 \$495

**Award of Excellence**



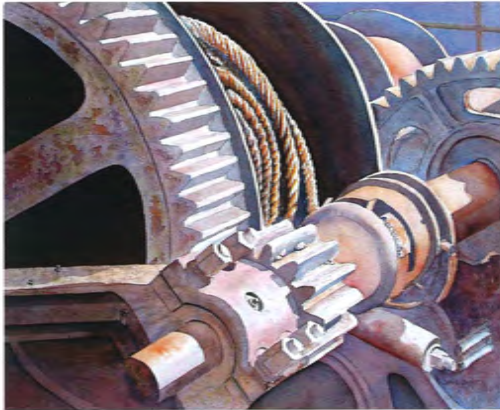
**Jolanta McPherson**  
Mission, BC  
*Summers Bounty*  
acrylic 11 x 16 \$495



**Virginia Chin**  
Burnaby, BC  
*Cherries III*  
watercolour 9 x 7 \$185  
**Award of Excellence**



**Elaine Alföldy**  
Canyon, BC  
*In the Pottery Studio*  
watercolour 8 x 6 \$225



**Dave Davies**  
Parksville, BC  
*Cognition #3*  
watercolour 14 x 17 \$600



**Dale Redfern**  
Kamloops, BC  
*Westwaikd manor*  
pencil 14 x 21 \$1,500



**Kristina Boardman**  
Victoria, BC  
*Dream*  
acrylic 6 x 36 \$600  
**Award of Excellence**



**Fariba Dashtaray**  
North Vancouver, BC  
*Still Life 1*  
acrylic 13 x 19 \$780



**Cecilia Marow**  
Delta, BC  
*Colour Fest*  
acrylic 20 x 14 \$325

Jurors: Pat Peacock, SFCA  
Brittani Faulkes, SFCA  
Lorry Hughes, AFCA

# Select Chapters Award Winners

**Maria Maryniak**

Vernon, BC

TNS Chapter Open Juried Show  
*Swan Lake Respite*  
pastel 8 x 10 \$350

**Bronze Award of Excellence**



**Sheila Adams**

Calgary, AB

TNS Chapter Open Juried  
Show

*Mowich Lake*  
acrylic 12 x 16 \$495

**Honorable Mention**



**Doris Paterson**

Mission, BC

Fraser Valley Chapter

Sonja

acrylic 29.5 x 22 \$700

**Best in Show**



**Dianne Stewart, AFCA**

Calgary, AB

Calgary Chapter

*Fortune's Rising*

mixed media 16 x 16 \$750

**First in Show**



**Leona Petrak**

Nanaimo Chapter

Summer Juried Show 08

*Darlene*

oil on canvas

30 x 40 \$1,350

**Award Of Excellence**



**Les Funk**

Victoria, BC

Victoria Chapter

*Brothers Three Are We*

oil 16 x 20 \$1,100

**Honorable Mention**



**Lora Arbustor**

Langley, BC

Fraser Valley Chapter

*Orchard in Bloom #2*

oil 14.75 x 21.75 \$395

**Award of Excellence**



**Michael Jell**

Vernon, BC

TNS Chapter Open Juried Show

*Common Loon*

oil 27 x 50 \$3000

**Honorable Mention**

**Charlene Woodbury, AFCA**

Armstrong, BC

TNS Chapter Open Juried Show

*Homeland*

acrylic 24 x 20 \$500

**Gold Award of Excellence**



# Chapters events Calendar

Unless specified Chapter contact information can be found on page three

*June 20 to July 3*

## **Thompson Nicola Shuswap Chapter Show**

4th Annual Juried Chapter Show  
Rivers Room at Interior Savings Center, 300 Lorne St.,  
Kamloops BC. July 1 Canada Day will see attendance at  
about 20,000 people in the Riverside Park so we will be open  
longer hours that day

*June 28-Sept 6*

## **Calgary Chapter Show**

Journey in Art Show  
10am-4pm Tues-Sat  
Leighton Centre, RR8 Calgary - info@leightoncentre.org

*July 12*

## **Calgary Chapter Show Reception**

Journey in Art opening Reception  
2pm-4pm  
Leighton Centre, RR8 Calgary - info@leightoncentre.org

*August 1-4*

## **Comox Valley Chapter Show**

Filberg Festival Comox Valley FCA Member Show  
11am-8pm  
Filberg Park, Comox BC

*September 14*

## **Comox Valley Meeting**

General Meeting, followed by a demo  
Demo starts at 2pm, \$3 for members, \$5 for non-members  
Tsolum Building, Courtenay, BC

*September 27-28*

## **West Kootenay Chapter Workshop**

"Acrylic Landscapes with Janice Robertson"  
Warfield Community Hall, Warfield, B.C.(near Trail)  
For more information or to register,  
contact Lis Semenoff, 250-368-9412

Dear Chapters,

Thank you all very much for your participation in the survey in the fall of 2007. Your responses have been collected and tabulated, and five interesting themes emerged from them. Since you have been generous with your time and your responses were clear and to the point, we are now able to identify the areas that will be investigated and addressed. The Board with its committees is already kicking off focus groups and you will be kept abreast of our progress over the following months. We are planning to further communicate with you through Art Avenues, Chapter's Newsletter and through our web site, so stay tuned. The Board thanks you and our survey champions Christine Camilleri and Heidi Lambert, AFCA on the work well done. If you would like to see the tabulated results in the meantime, please contact Christine or Heidi who can send them to your executives and you can review them in one of your chapter meetings.

Best Regards,

**Tatjana Mirkov-Popovicki, AFCA**  
FCA President

# 2008 ART VISIONS 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.**

See our web site for details and submission forms  
at: [www.centralokanaganfca.com](http://www.centralokanaganfca.com)

# Education Programming

## Introducing New FCA Instructors

by Justin Muir, Business Manager

On behalf of the Federation of Canadian Artists, I'd like to introduce some of our newest instructors. Combining experiences from Iran, Sweden, USA, England, France, and Japan, each of these artists will contribute to a unique international art curriculum that will greatly enrich the professional development of our students. They have a substantial amount of teaching experience and have travelled the world exhibiting their artwork. Now living in Vancouver, we are privileged to offer their instruction this fall. For information about each course, please visit [www.artists.ca](http://www.artists.ca)

### **“A Person, Place and Thing” with Abbas Akhavan, Johan Lundh and Kristina Podesva**

*“Surveying Portraiture, Landscape, and the Still Life throughout History”*

This class takes an exploratory, collaborative, and historical approach to three core genres in art making: portraiture, landscape, and still life. Through an examination of painting, sculpture, and other media, the class will build an expansive notion of these genres and related subjects. Each instructor will focus on a genre and contextualize its role by looking at different mediums and artistic practices through a variety of formats including, but not limited to, lectures, video screenings, and gallery visits. In addition, students are encouraged to share their thoughts about the subjects under discussion in smaller groups, which will take place throughout the course. Several sessions will be student-directed. Student input and participation will help articulate the scope of the class.

#### **Abbas Akhavan**

Born in Tehran, Iran, Abbas has been living in Canada for the last thirteen years. He completed his Bachelor of Fine Arts at Concordia University where he graduated with honors and received his Masters of Fine Arts in 2006 at the University of British Columbia. His artistic practice covers a variety of mediums including painting, drawing, installation, video, performance, and site-specific works. He was a semi-finalist for the RBC Canadian Painting Competition in 2006 and is currently represented by Third Line in Dubai. He resides in Vancouver and teaches at Emily Carr University and the University of British Columbia.



#### **Johan Lundh**

Johan is an artist, curator, and writer, dividing his time between Stockholm and Vancouver. He holds a Master of Fine Arts and a post-graduate degree in Curatorial Practice from Konstfack University College of Arts, Crafts and Design in Stockholm. He is a member of the International Association of Art Critics, and his writing and text-based art has been published internationally in books, catalogues and magazines. He has curated art exhibitions in Vancouver, Toronto and Stockholm.

#### **Kristina Podesva**

Kristina is an artist, writer, and curator based in Vancouver. She is the assistant editor of the *Fillip Review*, founder of *Colourschool*, a free school within a school dedicated to the speculative and collaborative study of five colours (white, black, red, yellow, and brown), and the cofounder of *Cornershop Projects*, an open framework for the examination of the relationship between art and economic transactions. Kristina has an MFA in visual arts from the University of British Columbia, an undergraduate degree from Cornell University in New York, and has conducted course work at the University of Paris, Sorbonne. Her work has been exhibited, curated and published internationally. She has led courses, lectures and presentations in Vancouver, Lancaster, Los Angeles and Seattle. She currently teaches at Emily Carr University.





## “Drawing with a Difference” with Martine Goubault, SFCA

This workshop is intended for those who are interested in exploring a more abstract and contemporary approach to drawing, with added emphasis on developing a unique and expressive style and a personal point of view. We will experiment with a variety of dry media, working from existing objects as well as from imaginary scenarios. Quick and playful exercises will stimulate the creative juices and provide the seeds for more finished work. We will aim to keep the hand moving and the inner critic from butting in.



### Martine Goubault, SFCA

Martine was born in Paris and received her art education at the Central Technical School of Art in Toronto. She has since attended a number of additional classes and workshops in the UK at the Camden School of Art (London), the Lydgate Art Research Centre (Wiltshire), and in Vancouver at the Art Academy. Her career has taken her through magazine design and illustration in Toronto. She has also illustrated children's books for publishers in the USA, the UK and Canada. Martine began painting in the late 1980's, and has since explored a variety of media and techniques, working primarily in short series. She is currently represented by Linda Lando Gallery in Vancouver.

## “Conceptual Art” with Brittani Faulkes, SFCA

In this class, students will bring their artistic skills and knowledge, be coached through conceiving a conceptual project, and express it within their chosen mediums. If you ever wondered how to transform your ideas into an innovative body of art, this course is perfect for you. Contemporary methods and concepts will be discussed in the class with matching examples from artists working in various media. What can this class do for you? It's too easy to become trapped in our comfort zone. Without challenges, we stagnate. This course will challenge each student to leave their safety nets and grow as an artist.

### Brittani Faulkes, SFCA

Brittani received her education in Fine Arts and Japanese Studies at Emily Carr College of Art and Design (diploma with honours), Sapporo Bisen College of Art (diploma), and the University of British Columbia (BA, BFA, MA, PhD studies). She is an active member of the Federation of Canadian Artists, the Pastel Society of Canada, the Pastel Society of America, and the Pastel Association of Canada. She teaches demos and workshops in pastel and the processes of abstraction. Her artistic roots are in photography, computer graphics, and drawing, but currently she works primarily in pastel and oil paint. Over the past few years, her work has evolved from high realism to expressionistic landscapes featuring B.C.'s unique coastal habitations and scenery. Her work has been collected in Europe, Japan, Canada, and the USA. She has articles published widely in books, Canadian art indexes, local newspapers, and art magazines such as International Artist and the Pastel Journal. She is currently represented by Kurbatoff Art Gallery in Vancouver.



## Continuing Watercolour with Margaret Elliot, SFCA

This workshop is designed for students with experience in watercolour painting. Students will work with a wet-in-wet method, capitalizing on the fortuitous. By concentrating on design, tone and colour, students will do exercises on one-quarter / one-eighth sheets. Students should expect to leave with 'money-in-the-bank' helpful and practical ideas towards solving problems and producing harmonious work. The workshop will include demos, handouts, critiques and plenty of individual attention.



### Margaret Elliot, SFCA

Margaret was born in England and now makes her home in Vancouver. Margaret paints predominately landscapes in water media. Her style is loose, naturalistic and informed by a rural background and environmental interest. She studied fine art at King's College, University of Durham, UK. She achieved AFCA status with the Federation of Canadian Artists in 1995. This was followed by awards at the Federation in 1995 and 1996 and at the Canadian Society of Painters in Water Colour in Toronto in 1998. Since 1988, she has taken part in many juried shows and other exhibitions in Vancouver, Victoria, Calgary, Toronto, and Seattle. She has actively participated in the FCA's juried international art exhibitions, such as AIM in 2000, and Painting on the Edge in 2004 and 2007. She was also selected for the Northwest Watercolor Society's Open Exhibition in 2007 and 2008 in Seattle.

# Art is Your Business

## Selling: An Art in Itself

by Ruth Payne

### ART IS NOT PURCHASED, IT IS SOLD!

And remember you are selling a want, not a need.

- Whether they buy your art or not is not the issue (this must be your mindset) – rather the choice is, **WHICH ONE?** NO is not an option.
- Art viewing has a short window of time. Recent observations in a gallery showed that visitors are looking at a work for five seconds, reading the material for thirty seconds, looking again for ten seconds, and then moving on to the next one that catches their eye.
- Think like the consumer about your work. Have options and a diversified product line, if possible. Have a giveaway such as a greeting card, a sheet of thumbnail images, or a tiny 2" x 2" painted and signed canvas.
- Show your work on a regular basis. Familiarity inspires sales.
- Present yourself as a professional and be businesslike. You must be comfortable wearing different hats.
- Treat everyone with dignity and respect.
- Sell your story, along with your art. Buyers want to know how the art came about.

### WHAT ARE THE BENEFITS to someone BUYING YOUR ART?

- Be in the mindset that you are offering people something wonderful by selling them your art; you are doing them a favour. Let go of thinking that you may be annoying them or that it is somehow distaste to sell people art.
- Your art gives value to the purchaser's life. They show it to friends and family who admire and appreciate it. It brings a room in the house to life, it inspires, it soothes, it provokes, it transforms the energy in the room. Let the potential buyer know if a famous person owns your art.
- They feel proud because they own an original piece of art.
- I personally believe that the purchaser gets the added value of the energy of the artist. The purchaser is buying into a little piece of your creative process and life; they experience the essence of you, the soul of your art and it enhances their life.



*"In the middle of difficulty, lies opportunity"*  
– Einstein

### Don't take it personally

- You may hear soul-searing comments such as "what a lovely shade of blue. It might match our rug." Or "we'd buy it in a minute but it doesn't match our sofa and loveseat." It is enough to deflate the hopeful artist, but you must let it go, take the high road, and rather than ignoring the person, move closer to this person to make the sale. Get them talking more about what they like. Find a point of interest, similarity and connect.

### How to Lose a Sale

1. Assume the customer wants to be left alone. This is your studio/gallery/booth and you make the rules. If you let them make the rules, they will choose to not buy.
2. Greet a customer with, "Holler if I can help." "May I help you

find something?" "Let me know if I can be of any help." Any question that can be answered with "No thank you, we are just looking."

3. Follow the customer, engaging them in undirected small talk.
  4. Offer no valuable information about the art, unless asked.
  5. Make assumptions about what the customer can afford to buy. Sight quality customers by the way they look and you will miss some big time buyers. You simply cannot tell how much money a person has, nor if they buy art by the way they are dressed.
  6. Ignore cues that your customer is uncomfortable. Pressing when they clearly don't want to be sold. The guy may be at the show with his secretary and cannot afford to buy because he would then have to explain to his wife why he was at the show/gallery!
  7. Offer too many alternatives. Once you start the sales presentation, confuse them with suggesting another piece.
  8. If you see that they are not going to purchase the piece you just made a presentation on, fail to suggest an alternative such as a commission, a print, art cards, or becoming a patron.
  9. Failure to listen to the customer's concerns about their choice. No one ever listened himself out of a sale.
- "Shut your mouth, close your lips and say something."*  
– Zen Master Paichang

### How to Close a Sale

1. Greet each customer that walks in your door (area). The set of two questions rule applies. A. How was your day? B. Tell me about yourself. Remember to talk about the most important person in the world they know...THEM.
2. Allow the customer some alone time.
3. Use words that place the art in their home or office. "In what room will this painting hang?"
4. When a customer lingers in front of a piece, step in and engage them in a conversation about their choice. Only that one piece...never make a suggestion that you have 50 better ones in the back. Take the piece and hand it to them or isolate it so there will be no distractions.
5. Watch and listen to your customer...I promise you they will tell you exactly what you need to close the sale.
6. Offer a plan for them to own the piece. Find a way to allow them to take it home, perhaps on approval. If what you have at the gallery/show/studio will not fill their requirements, then suggest a commission/patron plan, or a print. Offer to come by and hang the art for them. Some people love the art but become overwhelmed when considering how to transport it, where to put it and how to hang it. Have gift certificates available.
7. Provide information needed so the customer can make confident and informed decisions.
8. Ask questions that cannot be answered yes or no. After you ask, just wait for them to answer, first person to speak loses!

*"They may forget what you said, but they will never forget how you make them feel."*  
– Carol Buchner

## Target Market

### What you need to consider for your Target Market list:

- What are the unique features of my art?
- Who are most likely my potential buyers?
- How do I reach them with my art?
- Where do they live?
- What would their reasons be for buying my art?
- What benefits will the buyer receive from owning my art?
- How will this person pay for the art?

...add more considerations of your own.

## Follow-up

Send a thank - you note with your art on it, ask if they want to be on your mailing list, subscribe to your free online newsletter and invite them to refer any friends to you. Emails do not have the impact that a handmade note has. Keep in touch with your buyers, develop a friendly relationship and they will remain loyal to you and your art business. And the same rule applies to the media, gallery dealers, curators, and administration. Appreciation is always remembered and comes back to you ten-fold.

Ruth Payne has worked in the visual arts for 27 years. She is the Visual Arts Coordinator for West Vancouver Cultural Services and is the curator of the Ferry Building Gallery in West Vancouver. Contact Ruth Payne: ruthpayne@shaw.ca 604.908.0733

To master the art of exhibiting, marketing and selling your art, join Ruth for the "Art is your Business Workshop", September 19 - 22 at Hollyhock Retreat Centre, Cortes Island, B.C. Information: 800-933-6339 • www.hollyhock.ca registration@hollyhock.ca

# September 19-22 ART IS YOUR BUSINESS Ruth Payne



Visual artists are invited to join art curator Ruth Payne for a dynamic and transformative workshop at Hollyhock Retreat Centre. Hone new techniques, skills and tools to effectively present, exhibit, promote and sell your art. Workshop includes manual, workbook and a private consulting session. All levels welcome.



**Hollyhock Retreat Centre, Cortes Island, B.C.**  
Info/Registration 1.800.933.6339 www.hollyhock.ca  
Ruth Payne ruthpayne@shaw.ca 604.908.0733



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*\* Six Iris printers, including two of the latest Iris/IXIA fine art printers.*

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## SKETCHING & PAINTING BEGINNER AND INTERMEDIATE

Sept. 1-12, 2008  
Venice, Italy

small groups



Alfonso L. Tejada

ARTIST  
BArch,  
MArch,  
& U.D.



atejada@shaw.ca  
604 988 4801

ACTIVE MEMBER OF THE PCA  
EMBASSADOR OF THE IPAP

Guanajuato, Mexico

Sept. 17-28, 2008



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*This September 2008 join one of these unique sessions in Italy or 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.*  
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[www.inspiringminds.ca](http://www.inspiringminds.ca) See our classified ad in this issue.

Take time for your artistic side, whether beginning, re-beginning or continuing.

Take part in fun and effective art sessions.

Beginners – learn to draw and paint in days.

A great option for spending time with friends or family.

Workshops take place at Windborne B&B, nestled in the Selkirk Mountains.

# Important Notice New FCA Shipment Policy 2008

1. Federation Gallery will arrange to have paintings packed, insured and returned to the artist, at their request. Expenses and risk are the liability of the artist. Solely as an accommodation to our artists, we will pack and ship their work from FCA premises.
2. The Artist is aware and accepts that Federation Gallery does not operate a professional packaging service and that it provides such assistance for the convenience only of the artist.
3. All packing, handling and shipping charges shall be at the artist's expense and they shall arrange terms with the carrier. Should the artist have "prepaid" or made "collect" arrangements with the carrier, it is understood all is at the artist's discretion.

Federation Gallery Manager will not contact and/or remind artists about return shipments or ask the artist for insurance values. An instruction form will be provided on the FCA web site that the artist can download to include with each work of art.

The new shipment form is available to download on our website [www.artists.ca](http://www.artists.ca). Please contact the gallery if you have any questions or concerns. Thank you, FCA

## ONTARIO CHAPTER ANYONE?

If you are interested in establishing an Ontario Chapter please contact

**Dorothy at 519-271-5048**

<mailto:dorothy.byrne-jones@sympatico.ca>

## WHISTLER ART WORKSHOPS ON THE LAKE

JUNE | JULY | AUGUST



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

Kiff Holland | Janice Robertson | Grant Fuller

Suzanne Northcott | Cameron Bird | Richard McDiarmid

Lori Goldberg | Isobel MacLaurin | Maeve Bellmore

### THE ARTIST'S GETAWAY PACKAGE

available with Nita Lake Lodge - Whistler's newest boutique hotel.



Question



## Gibsons School of the Arts

Summer Painting Workshops



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

**\$475.00** each

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

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

# Expose Yourself Online

by Amie Roman AFCA

## Part IV – Commercial Websites

**S**o... it's lovely that you have images of your work online, either through a blog, a personal website, or some method of photo sharing or social networking (or perhaps you have them all!). But does this make you any money? Probably not. Many commercial artists in fact state that their main source of revenue is still gallery - or in-person sales, rather than sales online. But if you're interested in giving online sales a try, there are plenty of options out there for you.



Amie and Murri

Just as if you were to sell your work through a gallery, there are certain considerations that you should undertake before jumping on the online sales bandwagon. Commission structure, propriety and use of images, duration of sale opportunity, currency conversion, shipping charges, and insurance are just some concerns for the online sales artist. Some sites charge you an up-front listing fee and no commission, others charge both; some charges are inexpensive, and others seem quite expensive, yet you have to evaluate what services you're getting for your investment. You also need to consider the target audience of the commercial site: are the people who are successful on that site making money through the sales of reproductions or originals, crafts or artwork, or a little mix of everything? Is that site doing any advertising on your behalf, or do you have to do all of your own marketing? If you do a little investigation online, does any search engine bring up that site easily (in other words, is anyone going to be able to find your work listed on that site easily)?

You don't need to find a site that specializes in art sales. eBay is an example of a non-art specific online commercial venue which, when artists started to use it, was successful for some; however, now that it's been "discovered", artists are finding that the competition is fierce and they are not getting much bang for their buck. Certainly, more expensive items can be harder to sell, as it seems that the whole point behind the auction model is for the buyer to get a deal. As artists, we're not really trying to make a deal with our work, so this might not be the best online venue. That said, if you're lucky enough to end up with a bidding war that skyrockets the bids beyond what you would have ever thought you could get for it. Getting a bidding war started relies on people being able to find your work - if you look at all the art on eBay, it's an ocean of images that it's easy to become drowned in. If you've already been interacting on eBay, or if you have a PayPal account, you can create an online store using eBay, which doesn't rely on the auction model, and it can provide you with a way to sell your work online, even directly from your website. Check out [www.ebay.ca](http://www.ebay.ca) for further information.

There certainly are art-specific sales venues online. One of the more popular ones for arts and crafts, at least in North America, is Etsy ([www.etsy.com](http://www.etsy.com)). The premise for Etsy is everything "hand

made", although reproductions of artwork are certainly available and are successfully marketed and sold. Etsy has many community tools available for you to participate in or utilize to improve your chances of bringing viewers to your work. The listing fee for Etsy is very reasonable, and there are varying levels of advertising that you can choose to pay for which will increase your exposure. There are also "free" ways to increase traffic to your page, including Treasuries

(selections of items for sale on Etsy which are showcased on the opening page), belonging to Street Teams (groups that promote specific products or crafts), and participating in the online Forums; but all of these require an investment in your time, if not your hard currency. Some other sites that offer art-specific sales venues include [www.artmajeur.com](http://www.artmajeur.com), [www.yessey.com](http://www.yessey.com) and [www.boundlessgallery.com](http://www.boundlessgallery.com).

Some sites offer highly specialized opportunities for artists. An example of this is [www.oswoa.com](http://www.oswoa.com), which offers a venue to sell only original small works of art. The size restrictions are 4"x 6", and by original, they mean no reproductions (with restrictions on digital work), but any other medium is acceptable in two dimension. Due to the limited nature of this site, the target market is also quite specialized, so you have to be aware that likely you will receive less exposure to your work. That said, if you specialize in small works, this might be the perfect opportunity for your art!

Maybe you want to have a little fun with your artwork and take it beyond just an image on paper or canvas? There are sites available where you can upload your original artwork, and then convert them to products such as mousepads, t-shirts, mugs, decals, etc. Often these sites charge you a fee for converting your images into something else, as well as charging a percentage when your item sells. Check out [www.zazzle.com](http://www.zazzle.com), [www.cafepress.com](http://www.cafepress.com) and [www.redbubble.com](http://www.redbubble.com) for some interesting options. Some purists might find these sites an inappropriate use of their artwork, but this option might be especially well-suited to graphically-inclined artists who work with very bold, distinctive imagery, that might otherwise have difficulty breaking into the traditional market. Of course, you have to evaluate what level of investment is worth the return; if you have to order 1000 mugs with your image imprinted on it, are you realistically going to be able to sell enough to not only break even but make a decent return?

As with anything online, you must consider carefully the uses of your images, and the terms and conditions for the use of the websites. Also, consider the investment that you'll be putting into these sites; you might find that they're not worth the return for your time and money, however it's worth investigating some of these options.

# EXHIBITION CALLS

## Plein Air Paintings

September 23 – October 5, 2008

Entry deadline: August 14, 2008

## Northern Lights Chapter Show

October 21 – November 2, 2008

Entry deadline: September 11, 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 July and August

### CURRENT EXHIBITIONS

**Summer Gallery** June 24 - August 17, 2008

### UP COMING EXHIBITIONS

**Painting on the Edge** August 19 – September 7, 2008

Opening Reception for POTE August 21, 6 - 8pm

**FCA Member Group Show** September 9 – 23, 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 the 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](http://www.firesignartanddesign.com) or call Nancy 250-285-3390

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

### CALGARY WORKSHOPS - 2008

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](http://www.greatartworkshops.com) email: [louise.hall@shaw.ca](mailto: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](mailto: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](http://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](mailto:debbloyd@kos.net), PAINTBRUSH HOLIDAYS, Tel 613 389 7914; Toll free 1-888-830-5324 [www.valeriekent.com](http://www.valeriekent.com)

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

### 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 to 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.ca/artretreats.html](http://www.windbornebb.ca/artretreats.html)  
Please see our ad in this issue.

**Summer Workshops on beautiful Quadra Island.** Perrin Sparks, SFCA, teaches July 7-11. Gerry Thompson, AFCA, teaches July 21-25. Dianne Bersea, AFCA, will teach Aug 1 and August 25-29 at Firesign Art & Design Studio and B&B. [www.firesignartanddesign.com](http://www.firesignartanddesign.com)  
Toll free 877-285-3390 Email: [louise.hall@shaw.ca](mailto:louise.hall@shaw.ca)

# Human Figure

March 25 - April 6

**Bortolo Marola**

Surrey, BC  
*Pensiero Dolce*  
watercolour 11 x 15 \$550

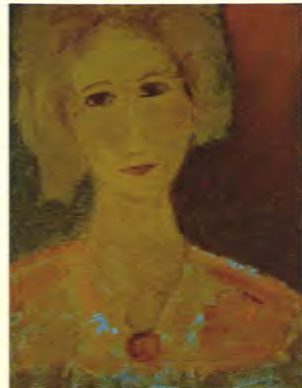


**Lorry Hughes, AFCA**  
Parksville, BC  
*Tipsy*  
oil 19 x 25 \$310  
**FCA Award, Second Prize**



**Lis Semenoff**

Trail, BC  
*You're HOW Old*  
graphite 12 x 9 \$250



**Hazel Breikreutz**

Surrey, BC  
*Patricia*  
acrylic 11 x 14 \$550



**Laura Hilts**

Parksville, BC  
*Reclining Nude*  
watercolour 18 x 24 \$350



**Jack Campbell**

Saturna Island, BC  
*Justin*  
watercolour 14 x 10 \$600



**David McHolm**

Vancouver, BC  
*Big Jack*  
oil 16 x 20 \$800  
**FCA First Prize, Don Hodgins Award**



**Larry Tillyer, AFCA**

Vancouver, BC  
*Mother Daughter*  
acrylic 20 x 16 \$950  
**Award of Excellence**

**Jurors:**  
Gerry Thompsn, AFCA  
George Bates, SFCA  
Roberta Combs, SFCA



# A painting in the life of... **Bob Araki**

*translation by Laura M. Macdonald*

*When I asked Mr. Araki if he would allow me to profile 'a painting in the life of his' for Art Avenue, he sounded excited, but nervous, that he would not properly interpret in English what his process of art making is all about. I encouraged him to participate anyways. Bob's passion and imaginative paintings have been a wonderful inspiration in the Federation Gallery and a pleasure to exhibit.*

I have been recently developing my painting style. For a long time I painted with a very formal style but did not receive much satisfaction, so I began to build my own original style. I enjoy studying the land and its beauty, and have made many graphite sketches of landscapes.

My intention is to keep a strong impression of a location and the impact it has on my imagination foremost in my brain. I combine watercolour and graphite in my sketches.

When I first experimented with my current style I got a good feeling of how my work translated on the paper. Specifically from #1 Scotland series that I exhibited at the Silk Purse Art Gallery in 2006.

This landscape is of a small village hill top, which is the birth place of Beatrix Potter, near Windermere Lake District in Northern England.

## **Image #1**

I sketch the composition of the landscape while considering the balance of the graphite and the impact it will have with the other media. I create the shadows with darks and lights in their positions.

## **Image #2**

I then put water colour right onto the sketching.

## **Image #3 & #4**

On a canvas I make a drawing. Usually I paint on thick drawing paper from Opus. Blotter paper, white 360 gsm, 24 x 38 #216.

## **Image #5**

After the drawing is complete I spray fixative on the canvas. Then I paint the basic colour with green oil paint.

## **Image #6**

I then add blue oil paint to the canvas.

## **Image #7**

Finally I paint with my pallet knife to create heavy angular line. And I retouch the lines again with a conte charcoal.

*"I want to keep drawing lines on my oil-paintings" Bob Araki*

