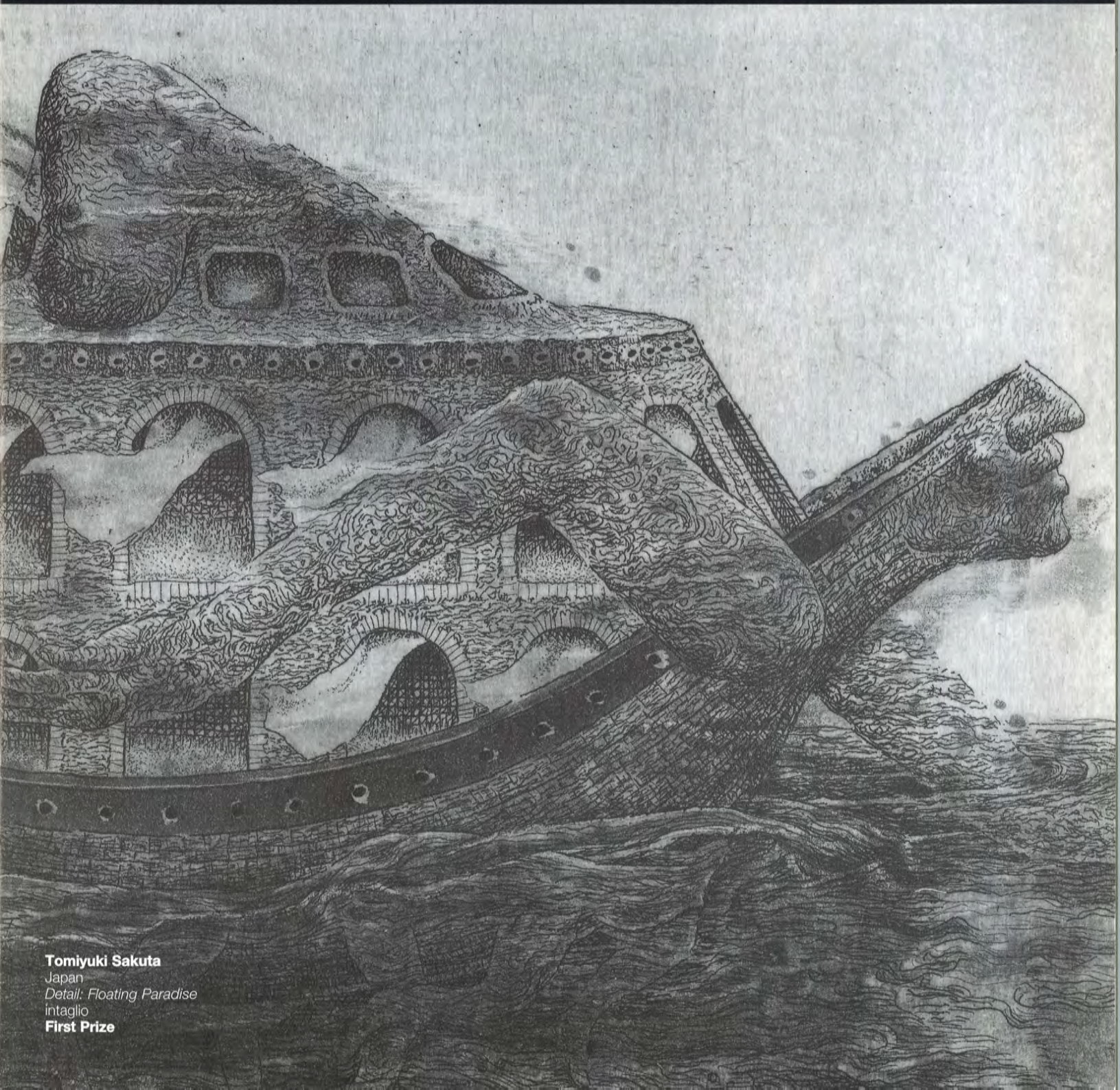


art avenue

Vol.8 - No.5 September/October 2008

\$5



Tomiyuki Sakuta

Japan

Detail: Floating Paradise

intaglio

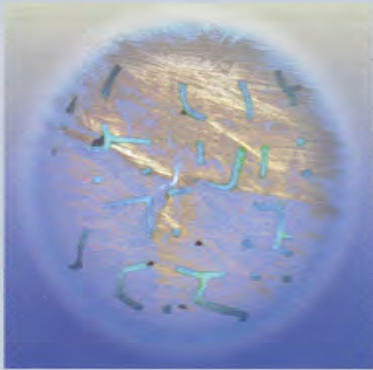
First Prize

BIMPE

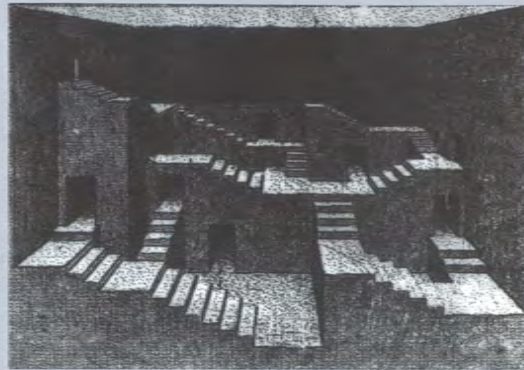
June 3 - 22, 2008

Jurors: Alan Flint
Robert Young
and Debra Yelva

Tomiyuki Sakuta
Japan
Floating Paradise
intaglio
First Prize



LLuis Iver
Spain
CONCENTRIC II
digital print
Second Prize



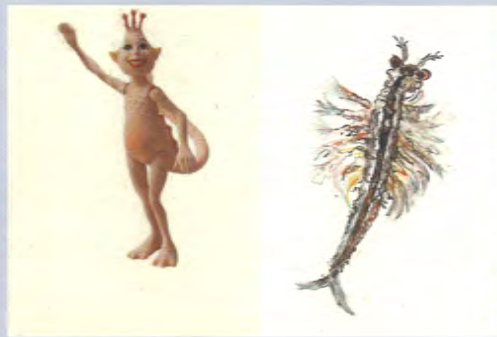
Martin Bialas
Poland
Pavements
etching



Hye-Jeong Kwon
Korea
Monologue
etching, aquatint



Arnold Shives
Canada
Firesnag II
lino cut
Third Prize



Barb Snyder
Canada
Will the Real Sea Monkey please raise its hand
monoprint and inkjet
Opus Prize



Gabino Rey Morales Lopez
Mexico
Mr. Dog
woodcut



Rosamond Norbury
Canada
Vancouver Story 2010
etching, chine colle, digital
Honorable Mention



Paulo Roberto Lisboa
Brazil
My Favorite Shadow 1
etching, digital print

artavenue

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McMURRAY, ROBERTS, HEMING & WYBORN

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Cary B. Heming C.A.
Partner

new members

April 1 - June 1

British Columbia Lower Mainland

Debra Blades Abbotsford

Marie Bezo Burnaby

Bridie Rapson Burnaby

Gail Proude Coquitlam

Irupe Muniz Langley

June Pender Mission

Patricia Ballantyne North Vancouver

Joseph Taylor North Vancouver

Sinisa Mirkov Port Moody

Teresa S.W. Chow Richmond

Marlene Van Tassell Richmond

Marilyn Dyer Surrey

David Fysh Surrey

Jane Bradley Vancouver

Ann Davidson Vancouver

Glenna Evans Vancouver

Zohar Fiszbaum Vancouver

Zohar Fiszbaum Vancouver

Hea La Kim Vancouver

Lorenzo Leung Vancouver

Marcia Martinez Vancouver

Paula Moreau Vancouver

Cynthia Pincombe Vancouver

Jo-Anne Quinn Vancouver

Brigitte Rice Vancouver

Teresa Vanderende Vancouver

Rick Walker Vancouver

Irene Walsh Vancouver

Anne-Marie Calder West Vancouver

G.E. Tony O'Regan White Rock

North British Columbia

Tea Preville Nelson

Barb Wilson Winlaw

Vancouver Island

Grant Fuller Comox

Beverley Johnston Courtenay

Holly Grimm Sointula

Sunshine Coast

Mary Lang Gibsons

in the news

recent news

"The Art of Philately" project runs from June 08 until October of 2009. **Deborah Borsos** was recently funded for a Major Project grant through the Columbia Basin Trust to create a collection of landscapes which reflect and inform on the intersect between (Columbia) Basin Culture and Basin geography and landscape. Once the collection of work is created it will be turned into a stamp collection and will be exhibited across the Columbia Basin. To read more about the project, and send comments, critiques, etc, please go to: www.deborahborsos.wordpress.com

Jeanne Krabbendam sent fifty of her mixed media paintings to one of the youngest Balkan countries: Montenegro. At the invitation of The Bar Museum of Modern Art Jeanne exhibited her work in a solo show that filled the entire gallery. Jeanne's exhibition, which opened on July 20, 2008 in Montenegro launched its third annual Summer Festival of the Arts, with an official opening by the Canadian Ambassador to Montenegro. For more information on the artist and her work please visit: www.jeannekrabbendam.com or call: 604-434-1367

upcoming news

September 20 &
21, 2008

Linda Wagner, AFCA

ArtWalk - Studio and Gallery Tour by VISUALS. Starting at the Adventure Centre 38551 Loggers Lane, Squamish, BC www.squamishart.com

October 3rd -
October 12th

Alessandra Bitelli, SFCA will have a solo show, "Textures of the Land", at Buckland Southerst Gallery, 2460 Marine Drive, West Vancouver, BC. In celebration of Alessandra's 80th birthday anniversary, the show will also include some watercolors from the artist's collection.

Opening reception October 3rd, 6:00 to 9:00 pm. Artist in attendance. The artist will also be present on Sunday October 12th, 2:00 to 4:00 pm. All FCA friends are invited.

October 13 -
November 9

"Transitions" highlights the work of four FCA members: **Nanci Cook, Christina Munck, Dianne Bersea AFCA, and Perri Sparks SFCA** at The Old School House Arts Centre 122 Fern Road West Qualicum Beach, B.C. Reception on October 15th. Contact perri@perrinsparks.com for more info



Perri Sparks SFCA

October 22 -
November 2

Angela Au Hemphill, AFCA

invites you to attend her solo show "New Works & Paintings of Italy" at the Harrison Galleries, 901 Homer St. Vancouver. Reception on Wednesday October 22 from 6:30 - 9:00 PM. For more information please contact Harrison Galleries at 604-732-5217, or contact Angela directly at artist@angieauhempfill.com



Angela au Hemphill AFCA

October 25 -
November 9

New work by **Dianna Ponting, SFCA** can be seen at her solo show, *Making Memories* in the Birthplace of BC Gallery, 9054 Glover Road, Fort Langley, BC.



Dianna Ponting SFCA

November 1 - 22 Artist Inspires Younger Generation Through Unique Art Education **Jerry Markham** and Webster Galleries present "One Man's Journey: A Study of Painting". Eight high school students joined Jerry for a day of outdoor painting and instruction on Saturday, June 14 at Fish Creek Park in Calgary. They produced amazing paintings, were receptive to instruction, and expressed interest in pursuing art as a career. Their paintings will be on display at the exhibition in November at Webster Galleries in Calgary, along with new indoor and outdoor works by Jerry. For more information about this event please contact Leah Markham at 250-558-0377 or leah@jerrymarkham.com

in other news

An original acrylic painting by **Pam Weber, AFCA** titled 'Summer Camp' raised \$1500 for The Kids Cancer Care Foundation of Alberta fundraiser event on August 7th. The money raised allows kids with cancer to attend summer camp. Limited edition prints are available through the organization.



Pam Weber AFCA

Doreen Green's graphite drawing "Vancouver Island Clam Digger" was accepted into the Visual Arts Alberta juried exhibition "Diversity 2008". The Works Art & Design festival was held in Edmonton during in June and July.

Dianna Ponting, SFCA has been featured in an eight-page feature article titled, "A Masterful Touch" found in the September/October edition of Pastel Journal.



Dianna Ponting SFCA

Nova Scotia based landscape painter, **Mark Brennan**, known for his work depicting Canadian National parks and wilderness areas will be the subject of a documentary film exploring his work and life as an artist. Brennan was approached by Simple Films of the United Kingdom and River John, Nova Scotia, to produce a documentary style film for the Canadian and British markets. Brennan's recent and main artistic focus is to produce a body of work in an attempt to record the remaining wild areas of Canada. Mark Brennan, email: mbrennan@ns.sympatico.ca Phone 902-396-4397 www.markbrennanfineart.ca

in memory of...

Eunice Campbell Purdy (1917-2007), BA, BCCLA Penticton, BC. The FCA regrets to inform that Eunice Campbell Purdy recently passed away. She was an active member since 1998.

Hjordis Kent (1915-2008) Langley, BC. The FCA regrets to report that Hjordis Kent passed away March 23, 2008. She was an Active Member with the FCA-FVC since 2001.

Josanne Van Hees (née Stensby), AFCA (1941-2008) Surrey, BC. The FCA regrets to report that Josanne Van Hees, AFCA, has passed away after a long battle with cancer. Josanne was a talented artist, a long time member of the FCA and served on the board as secretary in the early '90s. She will be missed by those that had the pleasure of knowing her.

new members

April 1 - June 1

Thompson-Okangan

Gerry Chambers Kelowna
Glenda MacQuarrie Kelowna
Carol Ursel Kelowna
Clara Tilbury Okanagan Falls
Kim Groome Penticton
Barb Hillier Penticton
Angela McIntosh Penticton
Susan Senko Penticton
K. Neil Swanson Swanssea Point

Alberta

Hossain Jajouei Calgary
Sheila Kernan Calgary
Janet Peach Calgary
Garry Reimer Calgary
Karen Spurell Calgary
Anne Bercha Cochrane
Tessa Stanley Edmonton

Saskatchewan

Gary Miller Indian Head
Sandra Zacker Mortlach

Manitoba

Anne Marie Layman Winnipeg
John Mills Winnipeg

Quebec

Regent Bilodeau Quebec City
Bernard Pelletier Laval

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

THE WEEKEND 'TEAM' by Ellen Poole



Left to Right is Emily Shuya, Tatiana Easton, Zsuzsa Vitalis and Tessa Wilson (me in the middle, of course).

We were talking about it the other day – we've been together as a team for about five years now. Not that some of us haven't been volunteers at Federation Gallery for longer than that. It's just that that's the least length of time we five have been together as a team on weekends.

Take Tatiana (Tania) Easton: many of you have met her 'behind the bar' at one or more FCA functions. For a home-town girl, she's sure been around! Born to Russian parents in Vancouver who emigrated for a better life, Tatiana grew up in Kitsilano, has been married and while living in various cities in Canada, Britain, France and Botswana, has raised three sons and now has three grandchildren. It's not a wonder that they live in Vancouver, Oregon and California (which she regularly visits). Her adventure stories are legend! Before retiring, she was one of the mainstays at the Greater Vancouver Tourist Bureau – great PR training for "manning" a gallery! Tatiana, a Supporting member of the FCA who volunteers more often than every other Saturday, refers to herself as an 'emerging' artist and is also the past pres of the Kerrisdale Art Club.

Then came Tessa Wilson, an Active member and watercolour painter, originally from England via Kenya, Malta, Singapore and Trinidad, finally settling in Vancouver. Like so many young Brits after the war, she traveled through Commonwealth countries in

government foreign service (and on vacation). Last time she counted, Tessa has been to 65 countries and has sketched in many of them. A long-time member of Vancouver's Bach Choir, a seasoned volunteer at Bard on the Beach every summer, one who lends her voice to "Talking Books," regularly cleans the fish-tanks at Children's Hospital (and contributes her art to their fundraising Christmas card), plus being an enthusiastic hiker, she retired from BC Hydro so she could do all this. Oh yes, she and her puns are in our gallery on alternate Saturdays.

Enter Emily Shuya, a retired operating-room nurse raised on a farm in Saskatchewan, who became a nurse to see the world! She has volunteered with Drs. Without Borders in Honduras, worked in the NWT and Australia (and visited another 30 or more countries) but had never done anything like volunteer for an art organization! A painter/printmaker and gifted card maker/crafter, she likes to think she only keeps the gallery Artist Bio books in order. But Emily is always eager and available to get in there with the sales pitch except...when traveling to near and foreign places like Calgary, the Ukraine (she's been studying Ukrainian for years now, even Tessa's cats respond to her) or Slovakia this summer, or playing competition tennis at Jericho which really is her first love! She's one of the regular "Sunday" gals.

The last link to join our 'weekend team,' originally from Budapest, Hungary, is Zsuzsa (Susanne) Vitalis, also an artist who occasionally submits her work to FCA juried shows (and traveled to Spain last year to take a class with Rick McDiarmid). While studying at art school when the Rebellion broke out in 1956, she and her sister narrowly escaped from Hungary to England, where Zsuzsa met her future husband. She (and later, he) emigrated to Canada, settled in Vancouver, went into business, raised a family and now, usually 'gets away' to Hawaii. But, lucky for us, she was looking for something interesting to do on alternate Sundays when she retired, so you know the rest of the story.

What do we have in common? We all drink our coffee black, no sugar! And enjoy each other's company! Plus share a love for fine art and look forward to weekends spent at Federation Gallery talking with our visitors, providing information and selling paintings.

Ellen Poole has been the weekend gallery supervisor for 15 years. Not an artist, although she quilts, Ellen loves learning about all types of artwork and especially loves selling paintings at Federation Gallery. She claims it "costs her a lot of money" to work there! Her 'volunteer' job is keeping the FCA Archives as historian, for which she was awarded Honorary Life Membership several years ago.

Mike Svob & Brent Heighton

Plein Air Painting Workshop in San Miguel de Allende Mexico

October 30 - November 11, 2008 - 4 SPOTS AVAILABLE

Come and see why San Miguel continues to lure artists from around the globe.

For further information on the creative side, please contact Mike Svob at 604-535-1459 or email artfriend@axion.net
For travel information and bookings, contact Cindy Horton at Travel Concepts cindy@trvlconcepts.com
604-986-2262 or 1-888-986-2262

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>

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The unique properties allow them to be used with both synthetic and natural fibre brushes. Try them for portraiture, plein air painting, monoprinting, and screenprinting. Use these paints with Golden OPEN Mediums for ultimate control or with other Golden products for an unparalleled range of working options. Available in 40 2oz colours and 8oz in Titanium White.

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Sale prices valid for September 2008. Some restrictions may apply.



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Education Programming

Introducing FCA Instructors

by Justin Muir, Business Manager

Whether you're interested in learning the techniques of water media, landscapes, drawing, or oil, we've got courses for you! The following signature FCA members have a wealth of knowledge and experience that they're eager to share with students. Combining experiences from Scotland, Germany and Canada, 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 would like to contribute to the personal growth of other artists. We are privileged to offer their instruction this fall. For more information about them and the courses that they are teaching, or for information on other instructors and their courses, please visit www.artists.ca. Also, you can now register for all of our courses online!

Come and experience watercolour in a new way by mixing it with acrylic and/or gouache. In this class you'll experience the complexities of water media by applying washes and opaque pigments. There will be plenty of demos and one-on-one assistance while encouraging individual styles.



WATER MEDIA THICK & THIN **Teresa Bernard, AFCA**

Born in Vancouver, B.C., Teresa Bernard was first introduced to watercolour painting in 1979. Since 1986, when she started painting seriously in watercolour, she has had an intense desire to learn more and share her excitement with others. Primarily self-taught, she began teaching watercolour painting in 1988. She is dedicated to her art work and as well as selling and displaying her work locally and internationally, has done numerous private commissions. She has been an active member of the Federation of Canadian Artists since 1987, was elected to AFCA Status in 1991 and has been the recipient of numerous awards.



Flexibility has allowed her to explore watercolour with the same sense of excitement that she had when first introduced to the medium and she is currently exploring mixed media and painting in acrylics as well as print making techniques, with the same enthusiasm. She is currently the 1st Vice President of the Board of Directors of the Federation of Canadian Artists.



CREATING TEXTURES IN OILS **Alan Wylie, SFCA**

Alan will teach his method of oil painting, working on a Masonite panel textured with acrylic gel. Students will learn a dry brush oil and transparent glazing technique that will add a new dimension of texture to their paintings, creating realistic surfaces such as stucco walls, barn wood, rocks etc. This workshop is designed for experienced oil painters.

Alan Wylie was born in Glasgow, Scotland and graduated from the Glasgow School of Art with a degree in Mural Design & Mosaics in 1960. He immigrated to Nova Scotia in 1967 and began a career as a full-time artist and teacher. In 1974, he moved to British Columbia and now lives in the historic village of Fort Langley with his artist wife, Janice Robertson.



Throughout his career, Alan has participated in over 60 solo and innumerable group exhibitions, and has won many prestigious awards in Canada and the United States, including the Spillsbury Gold Medal (twice) of the Federation of Canadian Artists, the Grand Prize at the First Annual Painting on the Edge International Exhibition in Canada, the Gold Medal of the California Watercolor Association, San Francisco, the Rouse Gold Medallion at the Adirondacks International Exhibition of American Watercolors, New York, the High Winds Medal (twice) and the CFS Medal at the American Watercolor Society, New York.

He is a Senior Signature Member of the Federation of Canadian Artists (SFCA), the Canadian Institute of Portrait Artists (CIPA), the Northwest Watercolor Society (NWS) the California Watercolor Association (CWA), the Louisiana Watercolor Society (LWS), and a Dolphin Fellow (the first Canadian to achieve this distinction) of the American Watercolor Society (AWS., d.f.). Alan is also a noted mural and mosaic artist, with forty-four completed works in Scotland, Canada and the United States.



INTERPRETING LANDSCAPES FROM WITHIN
Jutta Kaiser, SFCA

This workshop is suitable for artists with some painting experience. Emphasis is given to breaking away from the traditional adherence to reference material, and to develop your own mark or signature. Your imagination will be primed through fun exercises with dry and water media. The resulting images are then transferred onto paper. These exercises will give you a source for starting intuitive landscapes. Some reference materials may be used in a non traditional way by translating, simplifying and altering the impressions to create a new image.



Born and educated in Germany, Jutta immigrated to Canada in 1966. Inspired by the natural beauty of British Columbia, she moved with her family to Vancouver and turned to painting full time. Jutta has since become a senior signature member of the Federation of Canadian Artists and has exhibited in a number of solo and many group shows, where she has earned numerous awards. Jutta's work can be found in private and corporate collections in Europe and North America.

The varying moods of nature are the source of her inspiration for her paintings. By observing, she creates recognizable but imaginary landscapes that translate images and impressions into shapes and color. Her work is purely intuitive - conceived from memory and/or mood and then interpreted and expressed on canvas. Following a dialogue between color and shape, her theme slowly emerges. She uses a myriad of materials to achieve a variety of textures, and her palette consists mainly of warm colors including Acrylide Yellow, Alizarin Crimson and Paynes Grey. By layering many washes of these, more depth of color is realized.

Jutta has completed courses by the Mohawk College of Applied Arts & Technology, Dundas Valley School of Art, Emily Carr Institute of Art & Design, Malaspina Printmakers Society, and the Atlin School of Art. We are privileged to be adding her to the roster of instructors for the FCA's education program!



DRAWING WITH INTENT
Rick McDiarmid, SFCA

"Evoke stronger visual statements through the power of drawing!"

Drawing as a fundamental part of visual language has been used to express life experiences, record events or information, develop great architectural or engineering concepts, and explore ideas for further forms such as painting, sculpture, theatre, and film, etc. Beyond basic drawing skills, the pursuit of 'artistic intent' through drawing

expands our ideas and evokes emotional responses, which creates visual art. Representing visual phenomena and experiences requires careful observation and the acknowledgement of the abstract nature of visual perception. Along with technical skill, recognizing these relationships is equally important in order to advance the art of drawing. This two day workshop will push your drawing skills to create stronger visual statements. Bring your own ideas and photo reference material and have some fun!

Richard's paintings are developed with a focus on light and rhythm expressed through the abstraction of pattern, movement and the interactive nature of colour. The forming processes used vary, as do the mediums: oils, watermedia and mixed media. Subject matter is often inspired by the integration of human activity in landscape or daily life. Whether semi-abstract or representational, his paintings invite the viewer in, to discover and explore, to complete the story or continue the inner journey or experience.



In addition to being a prolific painter, he is highly regarded as an instructor and mentor to emerging and established artists. Richard was a driving force in establishing the Visual Art Foundation Program of the Federation of Canadian Artists. He is a signature member of both the Federation of Canadian Artists (SFCA) and the Northwest Watercolor Society (NWWS) and is a lifetime member of Painters at Painters, a prestigious B.C. artists' peer group. His award winning paintings have been exhibited in international shows including, the Royal Institute of Painters in Watercolours, the Federation of Canadian Artists, and the Northwest Watercolor Society (NWWS). His paintings and articles have appeared in a number of publications including International Artist's Magazine.

Explorations in Art

By Brittani Faulkes, SFCA

Part 2: Let's Get Conceptual!

In the last issue of Art Avenue, we focused on breaking from the traditional approach in which we create our art. In this issue, we will look at ways in which to express our ideas in a conceptual manner.

When I discuss tradition, it encompasses the idea of long-established, as in something done in accordance with a tradition. Tradition can also mean something habitually done. When I say breaking from tradition, I mean the latter...we are not trying to change the traditional, we are aiming to recognize that our approach to art can become habitual. Opening ourselves to new ways of approaching our art can add an incredible artistic vocabulary to the way we approach our traditional means of working.

When I use the term conceptualize, I mean that we form a concept or idea of something. We then use the tools or our genres and mediums to express that concept. I will illustrate the idea of conceptualizing with a few examples.

Last year in Washington state, an artist conceptualized a combination performance piece with 2D art. She arranged a mock ceremony in which she married herself! She invited guests, threw a party, and had photos taken. She took these materials and created paintings, and hung a show in a gallery, which sold out. On the surface it seems comedic, but in fact, the artist was making a strongly feminist statement which touched a lot of nerves.

I was involved in a conceptual project where a group of artists were given permission to use an entire floor of a downtown Vancouver tower for a 2 week exhibition space. The floors above and below were completed and occupied, the floor we used was unfinished. I created a portable shrine with meditative photographs, and installed it in a corner of the tower where it was surrounded by floor to ceiling windows and a dizzying display of the city. There were multiple layers of meaning to the piece, which later ended up being installed in various locations. At the time I was studying comparative religions and was interested in the concept of

charismatic religious leaders of flocks versus the quietly meditative individual. By placing the shrine in contrasting locations, it was interesting to record reactions to the use of the piece.

I have always been fascinated by the idea of how clothing and adornment can make us into human chameleons. We are told to dress for success, how

particular styles can make us more confident, how makeup can be used to disguise or enhance our features. We have movements of hippies, punk rockers, Goths, and their uniforms. For this conceptual project, I took various subjects including myself, and asked that they dress and make up themselves for personal expression. In the triptych images, I hand painted the photographs I developed and reshot them. The image is a self portrait — in those days I sported a Mohawk and was heavily influenced by Japanese culture.



When I mounted this show in a gallery, each triptych had a small black and white photo of the subject above the picture's label.

In another project, back when computers were just beginning to be used for artistic purposes, I wanted to create a metamorphosis from natural fibres to an electronic meditative image. It is based on a Japanese concept of intervals in space and time called "Ma". I began creating paper, from which I tore pieces and dropped to the floor (image not shown). Next, I filmed the torn paper, and chose a still. I printed the image, photographed it with black and white film, and printed it. Next, I re-photographed the print, isolated an



aesthetic design from the whole, and printed it with emphasis on the negative space. In the gallery, I hung 42 sets of these deconstructed pieces. It had the ethereal effect I was seeking to express.

We all have something to express. Do you have something to say about global warming, surviving life altering events, your religious background, your state of being, and words alone won't do? Can you say it in book art? In a series of paintings? In a sculpture? If your interest had been tweaked and you don't know where to start, try keeping a journal or notes of your ideas. Once you have thought out what you want to express, take up the tools of your artistic choice, and try your hand at a conceptual art project. You have something visually to say, and there are many who would like to see your efforts.





BIMPE V in Review

by Kitty Blandy



The true value in an exhibition of miniature prints (which frequently tend to be commercial) is the honesty and experimentation that occurs with works of sketchbook size. Many is the time I have spoken with artists, who are considering entering works to a mini-print show, who say they will try something new. The scale of the work means little financial outlay for materials, and mistakenly individuals think it will be quicker to produce. Most of us know better – it is not scale that dictates how much work we put in to a piece, but the size does encourage a certain amount of experimentation.



The fifth Biennial International Miniature Print Exhibition, Vancouver, Canada 2008 is organized and presented by the Society for Contemporary Works on Paper (SCWOP), which was established in early 2007 to foster the exchange of ideas and techniques among artists working on paper and to nurture the creation of innovative new work through collaborative projects. SCWOP with the aid of New Leaf Editions, Dundarave Printmakers and the Federation of Canadian Artists have once again mounted an exhibition of printmaking that displays the global breadth of print both internationally and technically.

Despite the fact that the creation of a small work can take the same time and effort as a larger piece, the intimate size permits the artist to treat the work as an idea in progress, a study, as an adventure. In addition the scale enables young and first time collectors to participate by purchasing original works. The results are evident in BIMPE V. Predictably the prints range from simple linocuts and rubber stamps, to complex combined digital print technologies.

Jurors Deborah Yelva, Robert Young and Alan Flint selected approximately 300 works from over 1000 print submissions to comprise an exhibition that showcased the work of 250 artists from 48 countries.



The presentation of the exhibition was orderly and overwhelming. With over 300 works to be viewed, a mini-print exhibition must be visited many times. It is easy to miss some of the subtle and quieter pieces, however the hanging of this exhibition was careful and consideration was taken to place works to be seen in context with each other.

Prize-winners were Tomiyuki Sakuta from Japan, Lluís Ivern from Spain and Arnold Shives from Canada.

A catalogue will be published in October and is available from SCWOP (contact New Leaf editions for details at www.newleafeditions.com).

Canvas Unbound III

May 20 - June 3, 2008



Brittani Faulkes, SFCA

Richmond, BC
Backyard Tourists
oil 34 x 40 \$2,400



Danielle Caron

Pender Island, BC
Flower in Blue Vase 3
acrylic 48 x 48 \$1,800



Tatjana Mirkov-Popovicki, AFCA

Port Moody, BC
Peaceful Harbour
acrylic 24 x 30 \$1,600



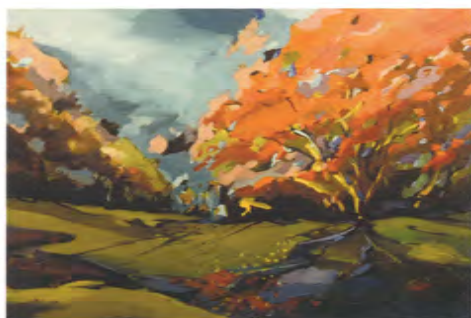
Jill Brown

Vancouver, BC
Bounce
acrylic 24 x 24 SOLD



Jennifer Harwood

Vancouver, BC
White Tulips
acrylic 24 x 24 \$750



Jacqueline Dunn

Delta, BC
McCleery Autumn
oil 24 x 36 \$800



Jean Duguay

Port Moody, BC
Ouch #5
acrylic 40 x 60 \$2,500



Loraine Wellman
Richmond, BC
Birches Winter
acrylic 24 x 30 \$1,100



Judy Heyer
Sechelt, BC
Sunkissed
oil 24 x 24 \$550



Jim McFarland
Victoria, BC
White Tulips, BC
acrylic 18 x 24 \$650



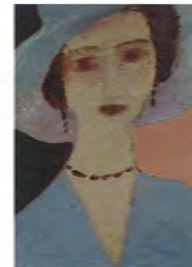
Adelle Bernadette
Vancouver, BC
Sanctuary
acrylic 46 x 30 \$4,860



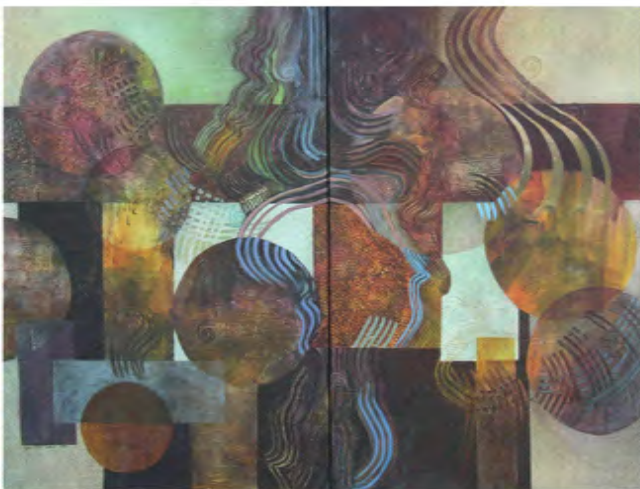
Jack Turpin
Langley, BC
Pass it By
acrylic 22 x 28 \$1,200



Colleen Dyson
Kelowna, BC
Luminato
oil 18 x 14 \$600
Award of Excellence



Hazel Breikreutz
Surrey, BC
Mollie
acrylic 10 x 8 \$250



Lynne Grillmair, AFCA
Brisco, BC
Twists and Turns
mixed media 36 x 48 \$3,400
FCA First Prize



Dianne Bersea, AFCA
Manson's Landing, BC
Sunset Bluff
acrylic 20 x 48 \$3,200

*Jurors: Kiff Holland, SFCA
Mike Svob, SFCA
Marjorie Turnbull, AFCA*

Select Chapters Award Winners

Ingrid Christensen
Calgary, Alberta
Calgary Chapter
Flight
mixed media 24 x 30 \$1,100
First in Show



Roberta Zander
Comox, BC
Comox Valley Chapter
Gulf Island Farm
acrylic 8 x 10 SOLD
Best in Show



Christine Mitchell, AFCA
Calgary, Alberta
Calgary Chapter
Eastern Treasure Trove
mixed media 24 x 18 \$780
Second in Show



Helen Delores Kyle
Okotoks, Alberta
Calgary Chapter
Blue and Gold
watercolor 14" x 11" \$350
Third in Show



Brian Buckrell
Comox, BC
Comox Valley Chapter
Garden Belle
oil 30 x 24 \$1,300
Award of Excellence

Penny Kelly
Courtenay, BC
Comox Valley Chapter
Crossing the Field
mixed media 20 x 16 \$300
Award of Excellence



Betty Boyle
Courtenay, BC
Comox Valley Chapter
Long Beach
oil 20 x 16 \$1,200
Award of Excellence

Chapters events Calendar

Unless specified Chapter contact information can be found on page three

July 24, 2008

Karel Doruyter, AFCA

presented the city of Penticton with a painting in recognition of their Centennial. The picture was presented to Jake Kimberley (Penticton Mayor) and the chair of the Penticton Centennial Advisory Committee, Sharon Amos.



September 13

Fraser Valley Chapter Meeting

Chapter Meeting 10 am Trethewey House, 231 Ware Street Abbotsford BC

September 13

Comox Valley Chapter Meeting

General meeting followed by acrylic demo by Carey Anderson 1pm-4pm, Tsolum Building, Courtenay, BC demo starts at 2 pm \$3 for members, \$5 for non-members

October 8 - 28

Nanaimo Chapter Fall Juried Show

Nanaimo Art Gallery (Downtown), 150 Commercial Street please visit the website for further details including pre-registration of paintings: www.nanaimofca.com/nfca_events.html

October 9

Nanaimo Chapter Fall Juried Show

Official Opening and Awards Ceremony, 5 - 7pm Gallery open to the public following jurying

October 11

Fraser Valley Chapter Meeting

Chapter Meeting 10 am Trethewey House Trethewey House, 2313 Ware Street Abbotsford BC

The Fraser Valley Chapter has found a new venue to hold their meetings The Trethewey House at 2313 Ware Street, Abbotsford. They have also launched their own chapter website: www.fraservalleyartists.com



ARTISTS' PASSIONS

SEPTEMBER 9 - 21, 2008

A GROUP SHOW OF RECENT PAINTINGS BY:

TERESSA BERNARD AFCA	TIAN XING LI SFCA
TINYAN CHAN SFCA	KENSON SETO SFCA
CHI KEUNG LEUNG AFCA	KIT SHING AFCA
TATJANA MIRKOV-POPOVICKI AFCA	JOHNSON WU AFCA

OPENING RECEPTION:

FRI, SEPTEMBER 12 6:30 - 8:30PM

ARTISTS IN ATTENDANCE

FEDERATION OF CANADIAN ARTISTS GALLERY

1241 Cartwright St., Vancouver BC (located on Granville Island)
Tel: 604.681.8534 Email: fcagallery@artists.ca hours: 10am-4pm, Tues to Sun



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Invitation to experience giclée at its finest.

* A 7000 sq. ft. facility complete with gallery exhibiting a large selection of giclée prints.

* Direct digital scanning from originals.

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

* 62" wide format printer for oversized prints using pigmented inks.

* Custom framing on site.

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1618 West 75th Avenue, Vancouver, B.C. V6P 6G2

Tel: (604) 263-2902 e-mail: info@zheeclay.com

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is pleased to invite you to



MARY ANN BOYSEN

PAINTING ON OPTIONAL SURFACES IN WATERCOLOR

March 30th - April 3rd & April 6th - April 10th, 2009

Visit the workshops page at www.jupiterranch.com for complete details

Painting on Optional Surfaces in Watercolor with Mary Ann Boysen

Author of an e-book titled: Painting on Watercolor Canvas, watercolorist Mary Ann Boysen always accepts challenges and paints on several other surfaces as well as the traditional watercolor paper. In this workshop she will focus on Watercolor Canvas and a new surface called Rstix Board. The results of your paintings on these new surfaces will excite you and give you an alternative to the look that you have always achieved on paper.

Mary Ann will demonstrate indoors or out (weather permitting) daily and give individual instruction and critiques. At the end of each day she will critique the class work so that everyone can learn from each other.

The most important thing is to have fun while you paint.

Lighten up and laugh while you work. It is good for the soul.

Cost for each 5 day event \$550.

Please contact Sylvie 250-247-2051 to sign-up!

Her websites are popular and many of her paintings are displayed there.

www.maboysen.com and www.watercolor-painting-tips.com

A Tribute to Britt...

Britton M. Francis, SFCA (1947 – 2008)

by Ellen Poole

Many art lovers agree with the writer that on viewing one of Britton Francis' paintings depicting silken curtains waving in the draft from an open window, one can feel that breeze... Yes, he definitely utilized "magic realism" ... just as his website promised.

I met this tall, lanky individual with the Billy Miner moustache at an FCA exhibition in the late '80s. He appeared shy, but when engaged in conversation about art, although modest, he was a fascinating and informative man. From time to time he conducted workshops at his home in Sechelt. A long-time battle with Ménière's Disease often interfered with his own travel to do more.

"His art spoke for itself," remembers former president Bob McMurray, AFCA. "He was always supportive of any initiative we dreamed up at the Federation and always had a smile - that's the way I remember him."

Britt's specialty was in the use of watercolour employing egg tempera with an oil painting technique that enriched his watercolour pigments. The play of light and shadow in his ultra-realistic pieces is remarkable. This technique was featured in several publications, including *The International Artist* magazine and its book, *Design & Composition Secrets of Professional Artists*. Britt received top honours in the Northwest Watercolor exhibition for three consecutive years, and he is listed in the *Who's Who of British Columbia*, and his work is in the collection of the Canada Council Art Bank.

Born in Vancouver, Britton graduated from the Alberta College of Art, Calgary, in 1971 and was awarded a postgraduate scholarship to the Institute de Allende, Mexico. His highly representational but emotionally charged work won a long list of honours and awards - including the 2001 Spilsbury Gold Medal from the FCA plus the 2002 American Watercolor Society "Mario Cooper and Dale Meyers" medal. His work was exhibited in the Frye Museum of Seattle and the Salmagundi Club of New York as well as other US cities, Canada, England and Australia.

Joyce Kamikura, SFCA, knew him well, "Eons ago, I met Britt, 'though I don't remember where and at what occasion. All I can remember is that it was many, many years ago. I recall visiting him at his earlier home in Half Moon Bay where we had a memorable and honest shop-talk. He was a true realist and gave his frank opinions on art and the world around him. I enjoyed sharing our views on endless subjects.

My last visit was at his brand new home on Mika Road in Sechelt. The home has a beautiful large studio and many features not only conceptualized by him but built by his own hands from scratch. Beautiful woodworks displayed in his house were evidence that Britt's artistic talent extended beyond paintings.

Britt painted like no other. His painting was breathtakingly refined and executed but what I admired the most about his works was



Britton M. Francis, SFCA



Britton M. Francis, SFCA *Falling Spirit*

his composition. His placement of subject matters were so creative, dynamic and simple; and his executions, superb and scintillating. He will be missed."

As a senior member of the Federation, Britt was called upon to jury shows occasionally and to sit on the board of governors' when time came to jury members for elevation to signature status. Mike Svob, SFCA, comments, "Britt was an exquisitely capable craftsman of light, shape and colour well worth imitating - but more importantly he was an accomplished artist with an incredible sense of fair play, exhibited to me the many times he was called on to judge other artists' work - I can only hope both these legacies carry forward to the next generation of painters."

Although Britt's list of artistic accomplishments was long, he didn't slow down even near the end when suffering with cancer. Consider his "artist's statement" when submitting his work to the 2006 FCA *Painting on the Edge*: "For centuries Artists have made images in an attempt to understand the ephemerality of our existence. Dealing with a life-threatening illness can be a huge challenge emotionally and spiritually. I painted 'Falling Spirit' at a particularly challenging time of my life. The spirit lamp floating in space could be falling or rising. The knot in the piece of cloth is symbolic of the problem I was having swallowing and breathing at the time. The illuminating light bathing the cloth looms out of the dark background suggestive of assurance. Liberation is intimated in the image of a bird's face hidden in the knot of the fabric.

Despite the initial inspiration for 'Falling Spirit' I believe the painting is an uplifting tribute to the strength of the human spirit and the overwhelming desire to survive."

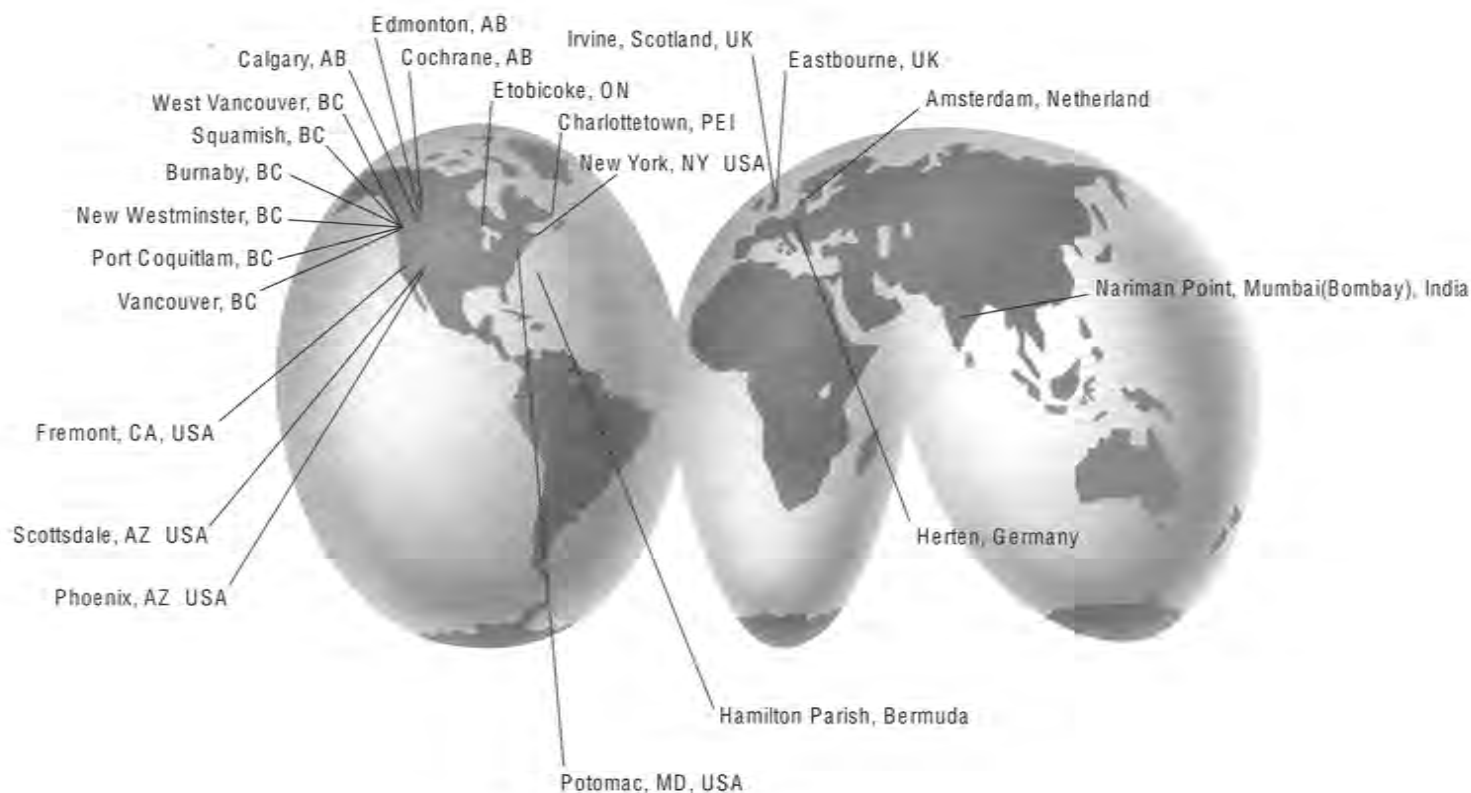
We're giving one of our active members, Ian de W. Semple, (who had the pleasure of writing the review of Francis' "Talk" on the occasion of the FCA's 60th Anniversary in 2001) the honour of the last words in our tribute to Britton Francis.

"I remember Britton not just for the stunning realism of his still life and the delicate intricacy of his play with light and shadow on a framework of powerful composition. Behind this enormous talent lay a gentle soul of generous spirit, confident and assured of his artistic direction but devoid of the arrogance that too often accompanies artistic success. Courageous in the face of a painful affliction, his art, perhaps more than for most artists, became a link to his inner being and a true expression of who he was.

As it turns out, the magic realism of Britton's art was the artist himself."

Where did they go?

This summer paintings were sold to visitors from all over the world. The map below illustrates just where in the world some of our paintings go.



Report from the Standards Chair

In early June a Standards committee, made up of 6 SFCA's, met to make decisions regarding a number of questions that affect FCA members. The following decisions were made: **Regarding Chapters being allowed to fill their shows with non-qualifying paintings (referred to as "Chapter Choice").**

Chapters should be allowed to fill their shows with non-qualifying paintings if there are not enough qualifying paintings chosen to make up a show. The title "Chapter's choice" is confusing and should be eliminated - these paintings should simply be referred to as non-qualifying paintings. Qualifying paintings should be clearly identified with a prominent label.

2. How many images should be allowable for members to submit to Chapter shows?

This decision will be left up to the individual Chapters. *Suggested* numbers are a maximum of 6 entries per artist with a maximum of 3 chosen. For FCA gallery shows there will still be a maximum of 3 entries per artist, with a maximum of 2 chosen.

3. Juror Comments on refused paintings

There will be no juror comments given on paintings rejected from FCA shows. Instead the committee recommends more group critiques and possibly written critiques with willing SFCA's or AFCA's for a fee.

This will no doubt be a very unpopular decision for many of the FCA members. However, the committee was unanimous in their feeling that the only meaningful critique takes place face to face, with the opportunity for dialogue.

Another factor is that SFCA members are busy working professionals who jury on a volunteer basis for the FCA. Many of them drive an hour or more to come to the gallery to jury.

With hundreds of paintings to look at per show, it is impossible to give meaningful feedback for each rejected painting. A variety of feedback forms have been tried over the years at the FCA and most members seem to find them confusing and unhelpful.

4. Should online jurying be considered for the future?

Yes - this would enable our jurors to work from home and save the commute to the gallery.

Janice Robertson, SFCA
Standards Chair
FCA

Dear David,

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

Thanks! Samantha

Hi Samantha,

Traditional Gesso is made by mixing a glue like Rabbit Skin Glue (animal hide glue) or PVA glue, with Calcium Carbonate to make a gesso like the one used by painters for hundreds of years before the introduction of stretched canvas supports. It is best suited for hard surfaces like wooden panels because it is not at all flexible but can be sanded to a very smooth surface. Painting on traditional gesso is fun, but not directly with oils. Like you mention, it is far too absorbent, even more so than the acrylic gesso that most of us use now, and the oil will be sucked right out of the colours leaving the paint layer dry and likely to crack.

You can do a couple of things. Start your painting in egg tempera and then paint over that egg tempera under-painting with your oils. That would be natural for you since you already work in that medium. It was also a favourite technique of early oil painters to do the under-painting in egg tempera. It makes for a quick drying under-painting and also serves to 'size' the gesso ground so it is

art techniques

OILS & GESSO

David Langevin



less absorbent. If you don't want to do an entire under-painting in egg tempera you can, of course, just do the Imprimatura (first transparent layer of paint) in egg tempera, and then carry on with your oils.

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

Hi David,

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

Jeff

Hi Jeff,

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

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

Have fun, David

Questions of a technical nature can be addressed to David at: david@davidlangevin.com
There is an archive of past Technical Q&A articles on David's website: davidlangevin.com

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

Remembering James Fenwick Lansdowne, FCA

Fen Lansdowne and I became friends in our early teens. Growing up in Victoria, I used to bike over to his place on Sunday mornings where his mother would take us out birding in their '47 Ford. Later, when we got our drivers' licenses, we left town and travelled several times on our own in the Okanagan and the Western States. Fen was an excellent field man, rapidly learning taxonomy and developing a keen spotter's eye. Ours was an Arcadian friendship of stretching the wings of road-kill, netting butterflies and sharing the joy of seeing new species. We recorded the first Sage Grouse seen in decades in BC, saw early Caspian tern migrants and discovered new nesting sites of shrikes and bush-tits. I vividly remember the thrill of seeing several new-to-us gull species on the beach near Pt. Reyes, California.

All this time, encouraged by his mother and people at the Provincial Museum, Fen was painting birds. Right from the get-go Fen could really draw. He didn't lean on photos, but rather assembled and designed individual bird portraits from his considerable field knowledge. He kept what he called his "morgue" of reference material, but he relied on his own elegant sense for composition. Further, Fen had an uncanny ability with colour. Self-trained and determined, he was nothing short of genius in the art of colour mixing and matching--a tough order when dealing with muted feathers or iridescence such as the gorget of hummingbirds. Even in those early years his

work began to rival and exceed the great masters of bird art.

Fen is a brilliant example of what can be done by an intelligent person working alone. A victim of childhood polio and never without his crutches, as well as a high-school drop-out, Fen turned his limitations to assets. When options are limited, focus becomes more likely.

Fen passed away on the 26th of July, 2008. He was 70. He leaves his wife Helen, son Tristram and daughter Emma. There's no question in my mind that Fen was one of the significant artists Canada has produced. His work is collected worldwide and he's been honoured both here and abroad. Numerous books and museum collections insure his reputation will continue to grow.

Fen used to get what he called "bloody minded." He could be bitter and dismissive. Some thought it was his intelligence and sharp wit that saved him from depression. But Fen also had an overriding dream of independence and a desire to make good. It was his art that saved him. His central love and abiding joy, it was the key to his self-esteem and self worth.

I received the news of Fen's passing from Helen by phone while I was on the Ponte Vecchio in Florence, Italy. Strange how life's important events are often stamped with striking images. As I stared down from the parapet, Herring gulls were flying away down the Arno.

FCA Juried Shows and the Jurying Process

by R. S. McDiarmid, SFCA

Juried shows are a part of the FCA venue, allowing active members to exhibit their works to both peers and the public. The FCA sponsors between 16 and 20 shows per year, most open to members only with 1 or 2 open to the public at large. Paintings are exhibited through the Granville Island gallery and numerous Chapter shows and special events. Throughout our region, country and continent there are many other juried shows that one may enter. With increasing globalization, opportunities now extend to other countries as well.

Submitting our creative endeavors, irrespective of what they may be, to the scrutiny of others, is not always met with encouraging accolades. In fact, for the aspiring visual artist those moments may be few and far between particularly if one is interested in entering paintings in juried shows. It is important to get past the sting of rejection and keep the attention on improving skills and expanding our growth and individuality as an artist.

A major benefit of active membership in the FCA is peer group exchange and the support that comes through interaction with others. The FCA offers a professional backdrop of opportunities for its members and a high standard of varied points of view on traditional and contemporary visual art. Senior signature members serve as jurors as well as those invited from outside the organization, often from other academic resources and institutions.

Feedback on juried work has been a subject of much discussion over the years and often a contentious one. At first glance it would seem reasonable that jurors should be able to give some written comment on their assessment of submissions. The reality however is quite a different matter for a number of reasons not the least of which is the logistics of dealing with typically 3-5 jurors looking at hundreds of entries and then trying to consolidate the comments. (In some juried shows in the US the number of submissions may be in the thousands).

Attempts have been made in the past within the FCA to create comment sheets with various subheadings or categories representing aspects or foundation principles that make up the visual language that we engage in as artists. Attempts to use such sheets has been cumbersome at best and eventually unmanageable and not really effective in meeting member concerns. Unfortunately, this is not a language like mathematics where we can model phenomena with formulae and calculate rational and repeatable answers. In viewing a painting it is the paradox of "the whole being greater than the sum of its parts". Quantifying visual elements to explain jury rationale just does not work. It is true that a peer opinion may be given with respect to the perceived strength or weakness in a given visual quality. A short list of considerations may include such things as, quality of slide (this can disqualify you before any others are even considered), composition and design, focal point (should there be one?), subject matter, line, shape, colour, tonal contrast, balance, rhythm, drawing/perspective, technical use of medium, presentation, creativity and originality, communication of intent, to name a few. These are not all coincident and in some paintings only a few may be relevant. So what do jurors look for? How can one "jury" a painting? I would have to say that jurors are chosen because they have both knowledge and experience.

It is certainly necessary to understand the above list of technical issues which are, in context, a consideration. At the end of the day all the technical aspects should be pursued and mastered by all of us as painters, however, in the jurying process they

become just a given. They are often overshadowed by a greater quality of feeling and integrity that the artist captures in any given painting. Creativity and originality become dominant factors and the successful communication of intent reinforces the integrity of the painting.

Another factor that can affect jury selection is the inherent standard or level of excellence of submissions. If all the paintings are at a very high standard then jurying could exclude works that may have made it in another show.

Finally, it would be naive to think that personal taste does not influence a juror, however, I feel it is fair to say that most set this aside and look for works that are outstanding, have a quality of excellence or integrity regardless of painting style. One is moved more by what the painter is trying to say or communicate in the work. It is another reason that most juried shows have more than one juror.

It takes only 5 or 10 seconds, not minutes, to settle on a decision in the jurying process. Again, the reading is of the whole, not the parts. Should the juror be required to give feedback on choices? It is my experience and opinion that this is not the juror's role. The juror(s) are only there to determine what paintings will make up the show under the parameters specified by the organizers. They will not have the time nor should they be required to explain their choices. So what about some type of constructive feedback? Within the FCA, how do members get this input or critique to encourage growth as an artist?

Approaches that seem to address this need, effectively and practically, include one on one mentorship and workshop critiques. None are perfect, however, they do offer an opportunity for members to discuss their specific concerns and perceived strengths and weaknesses. Articles published in the FCA newsletter are also valuable references for insight into specific technical concerns or just sharing the art journey experience with others.

The FCA from time to time sets up critique sessions lead by signature members where open discussion can serve all in attendance. In addition, there are signature members who are willing to provide one on one critique sessions that can prove very valuable. The balance of course requires that we are true to ourselves and assimilate the comments given, in ways that serve our personal direction in painting. (ie we are not swayed to paint like someone else)

Sessions can be arranged through the Granville Island gallery, the various chapter locations or as special events. For possible upcoming events check with the FCA office or your local chapter representatives.

One other comment for those who have been active members and are applying for AFCA or SFCA status - check with the FCA office regarding the specific requirements and application details. Then submit only your best work using slides or digital images of high quality. If necessary get some help in preparing the visuals. Do not rush into submitting if you have only a few strong pieces. Filling the balance with whatever you have left over will probably not bring the result you're hoping for. Also, make sure the originals you are using are represented in the 10 slides you have submitted.

The annual jurying for the AFCA and SFCA status is well attended by senior members (sometimes more than 30 voting) and jurying is done in silence and in writing. It is a very fair process with many viewpoints contributing to the decision. Keep up the submissions to juried shows and good luck!

Painting from Photographs: Retaining the Painter's Vision

by Martine Gourbault, SFCA

The practice of painting from photographs undoubtedly possesses practical aspects which cannot be denied. Whether your favored subject is landscape, figure work, portraiture or still life, with the aid of your camera, you can collect visual information as you go, file it away and resurrect it later, or keep it on hand for easy referral to apply to your current masterpiece.

In the hands of highly competent artists, working from photographs can yield wonderful results, regardless of style and technique. They know how to interpret the picture, which details to retain or leave out, and they have devised their own ways of tweaking the composition to suit their basic idea.

However, in the hands of the less experienced, this method can be less successful due to a variety of reasons: One of them being poorly chosen photos. What prompts me to write this is that on several occasions, when jurying submissions for active status, I have noticed that some artists will simply copy in much detail, and with fair technical ability, a snapshot that has little to recommend it, resulting in a painting that lacks a sense of vitality and personal input.

If you use this method and intend to continue, I would urge you to begin paying closer attention to the quality of the photos you take, and to be as rigorous with that part of the process as with your painting.

Don't worry, you don't have to become a star photographer overnight or rush out to buy a new multi-lensed camera. The "Point and shoot" approach with any digital camera, which most people use nowadays, is perfectly adequate. Most digital cameras come with a variety of built-in options which will make your job pretty easy and will allow you to achieve different effects.

What you want to do is make a point of taking pictures specifically with your ultimate purpose in mind. Whether you're close to home or traveling, try to photograph your subject from as many angles as you can come up with, close ups and long shots, vertical and horizontal, also under different light conditions if at all possible. To quote the photographer John Hedgecoe, "the way light falls on a subject can transform the results you get". So be aware of how different light conditions affect your chosen piece of scenery and if you are able to and have the time, take photos at various times of the day. What you want in the end is to have a great selection of photos to choose from. The great thing about digital cameras is that you can edit as you go.

I also suggest that you keep a notebook close by and jot down your general impressions of your subject and your experiences using as many descriptive words as you can come up with, or write your thoughts and ideas in a journal if you keep one. This is a useful practice, especially if you're traveling and are rushing about from place to place.

What is required is your absolute undivided attention, diligence and commitment to your goal.

If you wish to include people in your landscapes, proceed with caution. As cute or handsome as your family members may look when they smile at the camera, it is best to keep those snapshots for your album. For the sake of your artistic pursuits, try to stick to candid photos or place your model purposefully in such a way that the figure complements your composition or creates or emphasizes a desired mood.

I've been focusing on landscape and scenery as that appears to be the subject where reference photos are used the most, but obviously cameras come in handy in other cases such as

portraiture where you may want to keep working when your model is busy doing other things, or to keep a record of prevailing light in order to maintain consistency in still life projects.

Now, let's assume that you've collected a number of pretty decent photos on your various outings and that you have identified one favorite. Take a good look at the image and consider whether you could improve on the cropping. Is it as

dramatic as you might like? Could different cropping make a stronger impact, tell your story more effectively? If you're using a digital camera and are familiar with Photoshop, experiment on the computer, keeping in mind the proportions of your canvas or support. If you are using prints, you can easily make cardboard croppers out of a large-ish mat and move them around your photo till you achieve the desired look. In Photoshop, you can take things a step further and manipulate the image to your liking, deleting superfluous details, re-arranging various elements and adjusting contrast and brightness etc. This process can save you having to make some of those decisions when you begin your painting, however you may like to make those decisions at a later stage.

At last! Your photo is perfect, nicely cropped and all ready to go. You've taped it next to your easel and you're eager to get started. What you DON'T want to do now, as tempting as it may be, is just copy that photo in every detail. Why not? Because it's only that, a photo. What you want to paint is what you took the photo of! Do not let that crucial point slip your mind for a minute because the whole point of the exercise is for you to do a painting of a place, a subject which captivated you in some special way. You even went as far as taking notes on how it affected you, remember? Now's the time to dig those out and bring those memories back to life.

I think I know artists and what makes them tick. They're conjurers and poets, visionaries and dreamers, fools and tricksters and many things besides. Those are the qualities you have and you will now use them to turn a photograph that pretty well anyone could have taken into a painting that only you can create.

Contemplate that photograph, let it take you back to where you were when you clicked the shutter. Relive it all in as much detail as you can and decide which quality or idea you want to feature in your painting, which story you want to tell: Was it the blue of the cornflowers? Texture or patina of the stone? The atmosphere of the open air market? The exotic look of the local people? The peculiar reflections in your glass of tequila? What specific flavour or mood do you want to convey? Identify it clearly and stick with it. You can always do another painting featuring another aspect of the subject at another time. All in aid of practice.

If you paint in a highly realistic style, you might feel compelled to follow exactly what you see on the photo. Remember that the camera lens captures every detail it sees, way more than your own eyes ever notice or care about. If you never saw those details in the first place, they are quite likely of no importance to the big picture. Be ruthlessly selective, leave out anything that doesn't re-enforce your idea. You can still follow the composition in the photo if you like it, get all the proportions accurate and retain the relationships between the various elements, but keep in mind that, ultimately, it's the painting that must speak to you and of you.

Make that photo your aide-memoire and your record-keeper, not your master. You're the artist and it's your show.

Expose Yourself Online

by Amie Roman AFCA

Part IV – Commercial Websites

The long-awaited and much anticipated final installment of our series on exposing yourself online and getting your stuff out there! Online community sharing is probably one of the best aspects of the internet for artists. There are plenty of opportunities for you to connect with fellow artists about an incredible range of topics, from art history to business and marketing, from techniques to inspirations. As artists, we sometimes find ourselves somewhat isolated within our own studio; however, if you have access to the internet, you have a community of other artists just waiting for you to discover.

One online artist community likely best known to members of the Federation is Robert Genn's *Painter's Keys*. Genn posts twice-weekly to the site, with subscriptions sent via email around the globe, on topics as diverse as psychology, history, travel, philosophy and the unique (and common) challenges artists encounter. There is a 'Clickback' section where readers post comments and thoughts about the topic of discussion. A treasury of quotes on art, artists, philosophy, and life are sorted by category under the Quotations section. Two listings available as resources are the Art Directory for links to artists' websites, and a Worldwide Studio directory, listing rental studio accommodations. The Books on Artists Shelves section, a fascinating resource, features everything from techniques, artists, art history, and even fiction. Genn contributes a selected entry from his *Painter's Keys* in every Art Avenue. If you've not yet checked out Genn's site, please visit www.painterskeys.com

My favourite online artist community is WetCanvas! (www.wetcanvas.com). This is an incredible resource for any artist, and has members from literally all over the globe. The site is divided into various forums or "channels": some investigate media (e.g. acrylics, oils, photography, pastels, pen & ink, fibre arts, glass arts, etc.), others represent subject matter (e.g. still life, portraiture, plein air, landscapes, botanicals, wildlife, etc.), and still others let you explore diverse topics such as art business, debates, art history, creativity, colour theory, composition, framing, etc. If you do not create a member logon, you can still browse many of the forums, but a lot of the features will not be open to you until you become a member (such as posting in forums, viewing the Art Project System or the Reference Image Library).

WetCanvas! provides a variety of learning opportunities. The individual discussion forums have instructions, works in progress, and tips & tricks for the media or subject matter of choice. A Critique Center is available for you to post your work for comments either in the open critique section (a non-threatening and positive arena to ask for suggestions towards improving your work) or the structured critique section (a more critical look at your work – if you're serious about developing your composition and technical skills, this is a very good place to start). You can also peruse the Article Index to learn about various techniques and media.

If you need a little push to try new subject matter, new



Amie and Murri

techniques, or just something to get you out of your rut, monthly, weekly, or even daily, challenges within several of the discussion forums offer a great and fun opportunity to experiment and play. Reference material and themes are usually provided to help tackle your challenge, and participants are encouraged to share their work as an incentive to participate in the community, and to get help if you request it - not to mention the opportunity to see how other artists approach their challenge. Check out the challenges in various media channels such as Colored Pencil, Drawing & Sketching, Oil Painting, Soft Pastel

Talk, Watercolour Studio, Watermedia, or in various subject matter channels such as Artwork from Life, Abstract/Contemporary Art, Landscapes, and Miniature Art. The Art Project System similarly provides challenges for you to participate in, either with subject matter or media restrictions.

Probably one of the most generous resources available on WetCanvas! is the Reference Image Library. Members post photographs as reference material for other members to use, for whatever purpose. That means that you can find a photo in the Library, and utilize it to create a painting from, or incorporate it into a composition for a painting. You cannot use someone else's photo to claim the photo itself as your own, but any work created from that reference photo is yours to do with as you please. So if you're really in need of some kind of reference photo for one of your works, this, if for no other, is a great reason to join the WetCanvas! community.

Don't forget that local, national and international arts organizations (like the Federation!) also offer opportunities to connect with your fellow artists. Of course, make sure to visit the FCA's website (www.artists.ca) regularly as we work hard to add functionality and resources for our members, as well as for the art enthusiast. Most art organizations have some web presence, and often provide information about membership, workshops, competitions, and links to resources. Check out organizations that specialize in media such as the American Watercolor Society (www.americanwatercoloristsociety.com), the Pastel Society of America (pastelsocietyofamerica.org), the National Oil & Acrylic Painters Society (www.noaps.org), the Colored Pencil Society of America (www.cpsa.org), and the American Print Alliance (www.printalliance.org). There are also numerous organizations that specialize in subject matter or style; here are just a few examples: the Portrait Society of America (www.portraitsociety.org), the World Federation of Miniaturists (www.worldfm.org), the American Society of Marine Art (americansocietyofmarineartists.com), and the Society of Animal Artists (www.societyofanimalartists.com).

This series of articles has been about giving you some tools and information to participate on the internet in some form, as an artist, and to hopefully encourage you to get your work exposed and seen by people outside of your studio. If nothing else, I hope that I have introduced you to new ideas and sites that you'd not yet discovered.

Happy art-making and art-sharing!

EXHIBITION CALLS

Northern Lights Chapter Show

October 21 – November 2, 2008

Entry deadline: September 11, 2008

Artist Choice

November 4 – 16, 2008

Entry deadline: September 25, 2008

Small, Smaller, Smallest

November 18 – December 7, 2008

Entry deadline: October 2, 2008

Spilsbury Medal Show

December 9 – 24, 2008

AFCFA Entry deadline: October 23, 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 September and October

CURRENT EXHIBITIONS

Painting on the Edge August 19 – September 7, 2008

FCA Member Group Show September 9 – 21, 2008

UP COMING EXHIBITIONS

Plein Air Paintings September 23 – October 5, 2008

FCA Member Group Show October 7 – 19, 2008

Northern Lights Chapter Show October 21 – November 2, 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. \$20.00 each tax included. \$40.00 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 or call Nanci 250-285-3390

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

CALGARY WORKSHOPS - 2008

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, NWWSS

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

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.

NEW ZEALAND - Comfortable beach house for rent.

Can be rented as two separate apartments. Contact rita.mcarthur@shaw.ca for rates and availability.

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

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

The next submission deadline is September 24, 2008

Semi Abstract

May 6 - 18



Barry Rafuse
Vernon, BC
Crossing the Field
acrylic 36 x 36 \$1,200
Award of Excellence



Robert Coulter
Gimli, BC
Garden Fantasy #4
digital 21 x 18 \$460
Award of Excellence



Sharon Stone
Cobble Hill, BC
Frozen Face III
acrylic 36 x 36 \$1,900
Award of Excellence



Igor Moskalev
North Vancouver, BC
Melting
acrylic 22 x 28 \$950



Enda Bardell
Vancouver, BC
The Slide
watercolour 10 x 14 \$425



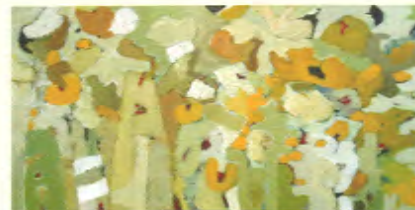
Yvonne Moorish
Kelowna, BC
I'm Cleopatra
ink 4 x 5 \$250



Ann Rowley
Vancouver, BC
Bottle Patterns
acrylic 16 x 12 \$300



Jack Turpin
Langley, BC
Awaiting the Tide
acrylic 16 x 20 \$850
FCA First Prize
Martine Gourbault Award



Jennifer Harwood
Vancouver, BC
Mountain View
acrylic 12 x 24 \$425
FCA Award Second Prize

Jurors: Renato Mucillo, SFCA
Jutta Kaiser, SFCA
Shoko Judd, AFCA

A painting in the life of...

Tatjana Mirkov-Popovicki, AFCA

The process of painting a portrait using this method is so gradual and subtle that it feels as if a life is emerging from the paper. I find this process technical but also emotional and very gratifying for the artist. Before starting to paint, I make sure that I have the best quality of paper and pigments. I use Arches 140lb paper, medium rough cold pressed surface, and various brands of artist's quality watercolours. I usually start with a detailed free hand drawing in graphite or conte crayon, in order to establish the anatomical structure and do the detective work of placing all the familiar bumps and lumps of the human body. In the final drawing, which I transfer to the watercolour paper (step 1), every line must correspond to a point that I can "feel" as if it was on my own body.

Step 2: The large dark areas are washed-in wet in wet with cobalt blue. I try to keep the figure as flat as possible since the form will be built in subsequent layers. The painting must dry completely between applying layers.

Step 3: I develop the form with few layers of olive green and blue-grey. Technically, the resulting image at this point is a pearly grisaille with the darkest value of about 50% of the darkest dark of the skin that I want to achieve in the finished piece. Emotionally, I feel that there is a ghostly presence under the surface of the paper, patiently waiting to be released.

Step 4: A flat layer of yellow ochre and earthy light red in dark and medium dark areas bring warmth to the image and give it even more form.

Step 5: Many alternating transparent layers of cool blues and greens (cerulean blue and viridian green), and warms (light red, brown madder, venetian red) are applied as the form gets more and more refined. It is the time to start working on the background and taking care that the figure is seamlessly fused to it by using soft and sharp edges.

Step 6: The darkest dark of the hair is now necessary in order to adjust the darks of the face. I often use watercolours in the same way as one would use oils to paint the hair, but for this model I use a wet in wet opaque mix of ultramarine blue, burnt umber and yellow ochre to capture her soft curls.

Step 7: The full form is best achieved by adjusting the shadows and adding sharp lines with venetian red and adding more dramatic transitions with cerulean blue and viridian green. The background is now fully developed, the violet complimenting the model's golden complexion.

Step 8: The last adjustment depends on the emotional message that comes from the image itself. As the image becomes more and more life-like, I start asking myself questions about her. Those questions help me decide how to finish up the painting. This woman has been waiting for something for a long time but her hopes are still up and strong. I give her strength and the focus she will need for her journey. I add a few touches of Chinese white in the highlights, and rosy red in the lips, nose and cheeks. I call her "Resilience".

