

# art avenue

Vol.8 - No.6 November/December 2008 \$5



**Steve Hubert**  
Vancouver, BC  
*Good Dancer*  
acrylic 65 x 84 \$2,500  
**FCA Grand Prize**



**PAINTING** on the  
**EDGE**

August 19 -  
September 7, 2008



**Steve Hubert**  
Vancouver, BC  
*Good Dancer*  
acrylic 65 x 84 \$2,500  
**FCA Grand Prize**

The painting *Good Dancer* shows figures hiding in the bushes from an unseen aggressor who uses the very medium of the picture-paint-as a kind of weapon. The white shape in the middle-ground, having been applied vigorously in an abstract expressionist manner, displays an apparent, though unlikely, intelligence in contrast to its automatism. This muted dynamism is carried out consistently in the picture to produce a constructed or collaged effect meant to be partly ironic about gesture, and partly a genuine celebration of the cosmetic, camouflage-like nature of paintings in general. Most importantly, this painting carries with it the mark of a painter who has painstakingly tried to cover up his tracks along the way.



**Barb Moore**  
Cremorne, Australia  
*Suburbia Alberta*  
oil on canvas, 72 x 48 \$3,300  
**Jim Spilsbury Award**

Jurors: Makiko Hara  
Mark Neufel  
Alan Wylie, SFCFA



**Maria Josenhans**  
West Vancouver, BC  
*Conversing With The Infinite #1*  
encaustic on hardboard 36 x 32 \$3,200  
**Stafford Plant Award**



**Rebecca Donald**  
North Vancouver, BC  
*Landscape with House*  
oil on board 24 x 36 \$2,200  
**Opus Framing & Art Supplies Award**



**Roselina Hung**  
Vancouver, BC  
*The Return Home*  
oil on oak, 8 x 11 \$4,000  
**Allan Edwards Award**



# artavenue

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...working with artists  
and income taxes.

Cary B. Heming C.A.  
Partner

# new members

August 2 - October 1, 2008

## British Columbia Lower Mainland

- Chang Fu Liu Burnaby  
Steffany Greene Burnaby  
Wolf Schenke Burnaby  
Sylvia Bishop Delta  
Holly McLaughlin Langley  
Jan Crawford North Vancouver  
Jessica Hedrick North Vancouver  
Liane Taylor North Vancouver  
William Turner North Vancouver  
Wendy Milne Port Coquitlam  
Jodie Blaney Richmond  
Zoran Malinovski Richmond  
Silvija Britton West Vancouver  
Sally Born Vancouver  
Ai-Wai Chung Vancouver  
Alfred De Pew Vancouver  
Marion Eisman Vancouver  
Eric Holmes Vancouver  
Marguerite Ko Vancouver  
Brandy Masch Vancouver  
Doria Moodie Vancouver  
Alexandre Nefedov Vancouver  
Patricia Richards Vancouver  
Leslie-Anne Rogers Vancouver  
Susan van Gorp Vancouver

## Thompson-Okanagan

- Robert Bambrick Barriere  
Sherrie Cannell Kelowna  
Lee Claremont Kelowna  
Bill Hibberd Summerland  
Chiara Costa Vernon  
Linda Lovisa Westbank

## Kootenay Region

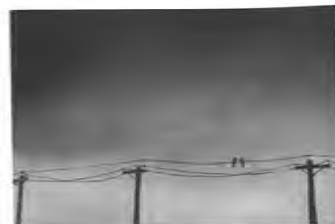
- Diane Oser Trail

# in the news

## recent news

June 28 -  
September 21, 2008

**Marney-Rose Edge's** painting "Twilight Rendezvous" was selected as part of this year's juried exhibition Arts 2008 held at the Surrey Art Gallery.



Marney-Rose Edge

June -  
September 22, 2008

**Marney-Rose Edge** had three paintings, "The Conversation", "Portrait of a Rose" and "Autumn Glow" juried into the Fraser Valley Chapter show held at the Ledgeview Gold Course, 35997 McKee Road in Abbotsford.

Sept. 8 - 19  
2008

**Tessie Dichupa's** oil painting "REFLECTIONS" was part of the Annual Group Show of the Society of Philippine - American Artists SPAA. The show was held at the Philippine Center at 556 Fifth Ave. New York City.



Tatjana Mirkov-Popovicki, AFCA

September 11 -  
October 25, 2008

**Tatjana Mirkov-Popovicki, AFCA** recently had an exhibition of West Coast Landscapes at the Chemainus Theatre Gallery, Chemainus, BC  
[www.chemainustheatrefestival.ca/exp\\_gallery\\_exhibition](http://www.chemainustheatrefestival.ca/exp_gallery_exhibition).

October 5 - 25  
2008

**Christine Camilleri** is pleased to announce that two of her paintings were accepted in the Sierra Pastel Society International show "Pastels on High" in El Dorado Hills, California.

## current news

October 29 -  
November 5, 2008

**Victor Lotto** is having an exhibition of recent paintings, "Painting Travels" from San Miguel de Allende, Yorkshire and Vancouver Island at the Community Arts Centre G6 1001 Douglas Street (Sussex Place) in Victoria - info 250-592-5385



Victor Lotto

November 1 - 2,  
2008

**Margaret Bale, Christina J. Brown, Joyce Campbell, Betty Coy, Shirley Felgner, Suxette Fram, Jo-Anne Lewis, Florence Nicholson and Jean Robison** are participating in "Colour Impact", an exhibition by the 'group of nine' at St. George's Anglican Church Hall in Maple Ridge, BC. 23500 Dewdney Trunk Road.

November 10 -  
December 7, 2008

**Judi Pedder** is having an exhibition at The Old School House Gallery 122 Fern Road West, Qualicum Beach, (250) 752-2600  
[www.theoldschoolhouse.org](http://www.theoldschoolhouse.org)



Kathleen Susan Young

November 29 to  
December 24, 2008

**Kathleen Susan Young** invites you to attend her solo show "Parallax Views" at The Creative Framing Company, 3332 Main Street, Vancouver, B.C. Reception: November 29, 1-4 p.m.

## in other news

A painting by **Jutta Kaiser, SFCA** titled "Genesis", has been selected as a finalist in the Abstract/Experimental category of The Artist's Magazine 25th Annual Art Competition.

**Gaye Adams, SFCA and Carol Short, AFCA** have been selected to be part of the new Living Artfully theme of The Bay. The very successful launch at Vancouver's downtown flagship store in September is to be followed by openings in Victoria, Calgary and Winnipeg. Their artwork is integrated into the very stylish home furnishings floor as well as a separate gallery in the home accessories department.

**Nancy M. Grigsby's** watercolor/collage "Chop Chop" won the Honorable Mention/Daniel Smith Merchandise Award at the 28th Annual West Coast Paper Company's Fine Art Exhibition. The show, which ran through September, was hosted by Kirsten Gallery of Seattle, WA. Over 70 paintings were accepted with seven prizes awarded.

Artist and art educator **Jeanne Krabbendam**, is organizing a fundraiser art cruise to Mexico, planned for April 27 – May 7, 2009. During the cruise, people can join art classes, and there will be excursions and lectures, all inspired by the Mexican art and culture. Funds will go to Coast Mental Health Foundation's Art Room in Vancouver, where people with mental health illness can come and create art. Jeanne has been a volunteer artist at Coast's Art Room for over 4 years. For more information, please go to [www.coastmentalhealth.com](http://www.coastmentalhealth.com) and click on art cruise or email the artist at: [jeanne@axion.net](mailto:jeanne@axion.net)

**Pam Weber, AFCA** has her work featured on three labels for a new business, The Naked Leaf, specializing in organic teas that recently opened in the Kensington neighborhood of Calgary. [www.thenakedleaf.ca](http://www.thenakedleaf.ca)



Jutta Kaiser, SFCA Genesis



Pam Weber, AFCA

## in memory of...

**Viive Morris (1950-2008)** Bowser BC  
The FCA regrets to inform that Viive Morris passed away after a long battle with cancer. Viive Morris moved to Vancouver Island in 2003 from Toronto where she had an over 30 year career as a Diamond Setter and Goldsmith as well as an artist. She was an active member with the FCA Arrowsmith Chapter for the past three years. She will be remembered for her talents, her courage and quick wit by those who knew her.

## new members

August 2 - October 1, 2008

### Vancouver Island

Brenda Olinek Comox  
George Doerksen Courtnay  
Robin Meeking Courtnay  
Bernadette McCormack Duncan  
Alison Cookson Nanaimo  
Laurel Karjala Nanaimo  
Antonia Olak Qualicum Beach  
Fern Pittendreigh Qualicum Beach  
Teresa Knight Union Bay  
Karna Bonwick Victoria  
Loulou Borys Victoria  
Suzanne Polinsky Victoria

### Alberta

Eloise Edginton Calgary  
Carol Elliott Calgary

### Ontario

Katarina Rovnakova-Schimek  
Burlington

## 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



# LIGHT UP YOUR INSPIRATION

with these great savings in November!

**New!**

## Artist Survival Skills How to Make a Living as a Canadian Visual Artist

"If you are serious about developing  
a lifelong career as an artist,  
you'll want to read this book!"

— Cindy MacPherson  
MBA, Marketing/Management School of Business  
BC Institute of Technology

Get your copy today!

Only  
**\$34.95**

## Wood Chop Frame Sale

**Come see our new styles!**

We added more than 110  
new wood mouldings in Oct!  
Our do-it-yourself framing  
chop service allows you to  
save money on frames  
made to your specifications.

Available in-store only, except for our downtown  
Vancouver store (Hastings at Cambie.)

**25%  
Off**

## Phoenix Stretched Linen

The 100% linen surface has a clear  
primer and is tightly stretched over  
1.5" stretcher bars. Available in ten  
acid-free sizes.

**On  
Sale**

## Daylight Slimline Mag & Easel Lamps

Daylight lamps provide TRUECOLOR  
lighting, for perfect colour matching,  
greater clarity, and improved eye comfort.

**New!**



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Kelowna, or call 1-800-663-6953 for Mail Order. Shop online at [opusframing.com](http://opusframing.com)

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



Ellen's work and dedication to the Federation is very well expressed in this tribute by Carol Short AFCA:

*You have contributed so much to the well being of the FCA over the years. Your hours and hours of dedication and hard work are astounding and your shoes will be impossible to fill. Your spot in the archives will stand out as "outstanding employee and volunteer absolutely dedicated to the nurturing of the arts in Canada." Well done.*

#### **The Person**

Ellen Poole's life passion has been the creative arts – from 'fine arts' to choral music to craft to theatre to print. With no drawing talent, (her own words) but having "an eye" for colour and design, she is an inventive quilter, most recently having created a man's 'antique' quilted and embroidered vest of her own design (all by hand). Amongst a host of other qualities we will miss her intelligence, integrity, dedication, wit, passion, friendliness, and warm, welcoming smile.

#### **History with the Federation**

Ellen joined the FCA in 1988 when it was still in Gastown and, following the gallery's move to Richards St, became their Newsletter Editor (1989-1997).

She served the FCA under 11 presidents (Elizabeth Smily, SFCA, Fred Schaeffer, SFCA, Jeane Duffey, SFCA, Mike Svob, SFCA, Joyce Kamikura, SFCA, Alessandra Bitelli, SFCA, Janice Robertson, SFCA, Bob McMurray, AFCA; Marjorie Turnbull, SFCA, Dianna Ponting, SFCA and Tatjana Mirkov-Popovicki, AFCA) with 5 gallery managers (Bunty Hales, Katie Reid, Nancy Clayton, Rosalind Rorke and Mila Kostic) and a number of business managers from Bunty Hales and others to more recent managers Susan Foster, Hazel Hodgins and Justin Muir.

When she retired early from the insurance business at the end of 1993, then FCA president Jeane Duffey asked Ellen if she would come to sell paintings and mind the new Granville Island gallery on weekends. Giving up her weekends presented a whole new challenge – with the perks of meeting a whole new community of artists and art-loving gallery visitors, which Ellen really enjoyed as she expresses in the quote below:

*I've always believed that the Federation Gallery must be the friendliest art gallery in town – setting it apart from all others. I've learned so much...I love selling paintings and have had such fun doing this! I'm really going to miss the interaction with our patrons and visitors – and being a witness to the great 'leaps' that our artist members make in the coming years!"*

A master of the 'soft sell' as well as an ardent art collector herself, Ellen has often been heard to tell patrons of Federation Gallery, "it costs me a lot of money to work here!"

#### **Role as Official Historian**

While serving on the board of directors, she observed a dire need for the Federation to preserve their archival records, so she voluntarily collected material to fill 3 volumes and offered to be the organization's official Historian in 1996. The board quickly agreed and now the FCA's official archives are spilling out from more than three-dozen official volumes – including individual biographical data/photos/images/articles on almost all members since the FCA was founded in 1941. This alone represents a huge amount of dedicated work on behalf of many members. We have been so fortunate for this wonderful service to the Federation.

Ellen has also maintained the gallery's ongoing bio file of current active members and answered queries from the public regarding members and their work. On request, the collection of archival data has provided our Chapters with specific information, names and statistics.

She was also responsible for researching (a wealth of information was found at the UBC library which took the better part of a year to unearth) and writing an historical record of the Federation since it was founded in 1941 for both our magazine and website.

#### **Aim For Arts**

Ellen served for five years on the 2000 international open AIM For Arts exhibition committee, chaired by Donna Baspaly, SFCA.

# Ellen Poole

## Weekend Gallery Supervisor and Historian Retires



She was primarily responsible for public relations leading up to and during the event. Hundreds of artists from 85 countries responded, mainly due to Ellen's canvassing.

#### **Signature Artists' Talk**

In 2001, Ellen organized the FCA's 60th Anniversary celebration in the gallery, with a series of "Signature Artists' Talk." She and 30 senior members generously talked about their lives and provided demonstrations each evening. That year she was honoured for her contribution to the archives with an Hon. Life Membership.

*With your leaving the FCA means the loss of a wealth of history, knowledge and perspective. The stuff that organizations typically realize the loss of, after it's gone. I*

*know you had such pride in the Federation. It will certainly be a different place without you.*

**Glenn Marcus** (former webmaster)

*The FCA will miss its anchor*

**Robert Genn, SFCA**

*You have been such a wonderful weekend manager and I always looked forward to seeing you when I came by the gallery. I enjoyed your candor, your cheerful and welcoming manner, your helpfulness, your dedication and your enthusiasm for art.*

**Genevieve Pfeiffer, AFCA**

*Ed and I always loved meeting you in the gallery. You were always such a spark of hospitality and welcome.*

**Myrtle-Anne Rempel, AFCA**

*We in Victoria are really going to miss you. You were the most reliable person there (especially with the archives)...*

**Marney Ward, AFCA**

*Hard to imagine the FCA without you – you've been part of things for so long. Thank you for all that you've done for the FCA.*

**Janice Robertson, SFCA** (past president)

*We will very much miss you on our weekly visits to the Island. You are the heart of the FCA Granville Island Gallery.*

**Maureen and Gerry Oyen** (patrons)

*An era is passing...as the artists, we all owe you.*

**Margaret Elliot, SFCA**

*You've been the constant professional all the way, and I admire [this].*

**Gerry Thompson, AFCA**

*You have definitely left your mark on one of Canada's few major art organizations. A legacy to be proud of.*

**Trish Armstrong**

*The gallery will not be the same without you (nor the archives) and it will be difficult to properly express all the thanks due to you for your hard work and diligence over the years.*

**Gary Sim**

*A huge loss for the FCA. You've always made great and gutsy moves, applause my dear - difficult shoes to fill.*

**Katie Reid Levine**

*Your expertise, enthusiasm and knowledge will definitely be missed.*

**Amie Roman, AFCA**

*Your determination and detail are second to none. You gave this kind of effort to everything you undertook for the Federation. You also give this kind of effort to everyone you care about.*

**Kathy Swift**

*The Federation Gallery will not be quite the same without Ellen there on weekends. She has served the Federation long and well in her capacity of Weekend Gallery Manager, Archivist/Historian, Board member and volunteer and has always had the well-being of the Federation of Canadian Artists foremost in her heart. I join with many others in wishing her a happy and healthy retirement.*

**Bob McMurray, AFCA**

Compiled by Susan Flaig in remembrance of her mother Jeane Duffey, who thought the world of Ellen and considered her an irreplaceable friend.

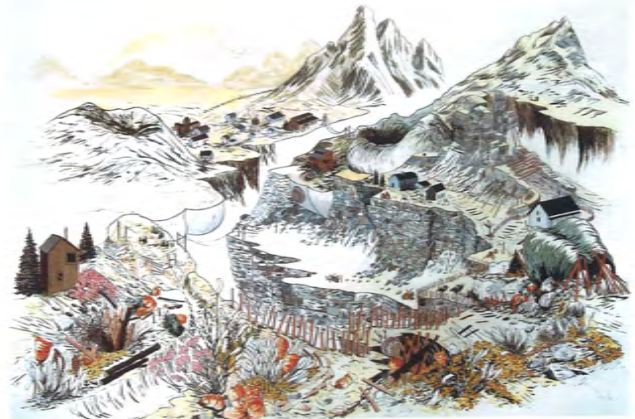


# PAINTING in the EDGE

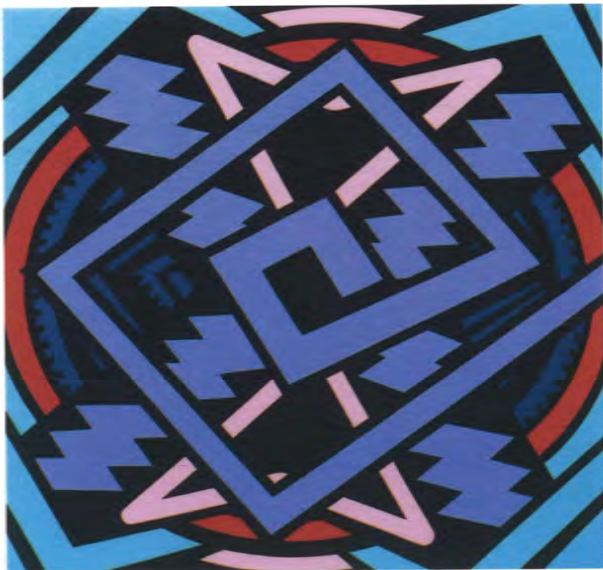
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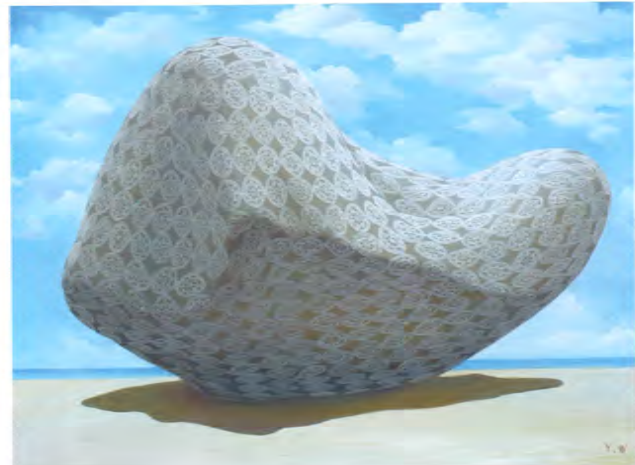
**Stephanie Aitken**  
Vancouver, BC  
*Another Mountain*  
oil on linen, 48 x 36 \$2,600  
**Opus Framing & Art  
Supplies Award**



**Matt Shane**  
Montreal, QC  
*Mute Witness*  
acrylic on panel 30 x 40 \$3,000  
**Emerging Artist Award**



**David Peto**  
Vancouver, BC  
*Skidgate*  
acrylic on canvas 41 x 39 \$1,200  
**Lawren Harris Award**



**Yang Wu**  
Richmond, BC  
*Salute to Great Masters*  
oil 30 x 40 \$8,000  
**Opus Framing & Art Supplies Award**



**Meghan Wise**  
Kelowna, BC  
*Primary Foray*  
acrylic, ink on  
canvas 48 x 36  
SOLD



**Brandy Masch**  
Vancouver, BC  
*It's About Time*  
mixed media 26 x 40 \$800  
**Classic Gallery Framing Award**



# Painting on the Edge In Review

by Laura M. Macdonald

This year's sixth annual international exhibition, *Painting on the Edge*, was a great success. The exhibition was a success not only for the Federation of Canadian Artists, but also for the very talented group of exhibitors. This show is a unique and important event for the FCA as it not only invites submissions from artists across Canada, but also from around the world.

The jury panel invited for this year's exhibition consisted of Makiko Hara, Mark Neufeld and Alan Wylie. They did a great job and their thorough expertise is reflected in the fifty selections chosen from amongst seven hundred submissions. Each judge's own unique personalities and artistic practices played a major role in shaping the exhibition into a diverse and highly creative outcome.

The title '*Painting on the Edge*' was originally chosen for this exhibition because it combined several ideas. 'Edge' was meant to refer to our geographical location on the west coast and our position on an international border. 'Edge' was also meant to

encourage submitting artists to push themselves beyond their comfort zones in order to create new, experimental or vanguard work.

The opening night as always was a great party with many of the exhibiting artists in attendance. Speeches were made and awards were presented to the winning artists. Over the course of the exhibition five pieces were sold and shipped as far as California and China to be enjoyed by some of our many international art patrons.

*We'd like to thank our generous sponsors: Opus Framing & Art Supplies, Classic Gallery Framing, Westcoast Building Maintenance, the Hamber Foundation, and the Province of British Columbia. This exhibition would also not be possible if not for the efforts of the FCA staff, Justin Muir, Business Manager, Mila Kostic, Gallery Manager and Laura Macdonald, Communications Coordinator.*



Meghan Hubert, Steve Hubert, Mila Kostic



Tatjana Mirkov-Popovicki, AFCA & Brandy Masch



Meghann & Steven Hubert, Matt Shane, Mila Kostic & Justin Muir



Meghann Wise & art patrons



Meghan Hubert, Tyler Russell & Sung Lim



Siobham McCarthy, Michael Udem & Justin Muir



# Paintings, By Numbers

by Tatjana Mirkov-Popovicki, AFCA



**Therese Johnston, AFCA**  
*Village at Dusk*



**Mickie Acierno, SFCA**  
*Polar Ice*



**Renato Mucillo, SFCA**  
*Summer Storm*

It is hard to believe that in its eighth year *Paintings, By Numbers* is running full steam with more paintings, more artists, more patrons and more excitement than ever. Supporters from the very first *Paintings, by Numbers* were joined by many first-timers and recent freshmen, and all contributed to the event with equal zeal and excitement. Patrons arrived from near and far. Maureen Teasdale traveled all the way from Parson, BC, and some of our own artists were among the excited ticket holders. Rest assured that those with one ticket expressed their feelings with equally loud oohs and ahs as those who purchased multiple tickets. One enthusiastic patron couple decided that one, two, or three, well not even five picks weren't satisfying enough. Instead, this art-loving couple from Parksville, BC decided to purchase six (6!) tickets, and there were six lovely paintings stashed away for them and their family and friends at the end of the night. One pick or six, the selections were called out with passionate cries throughout the evening, and each one was wholeheartedly celebrated by the lucky winner's table mates.



**Barrie Chadwick, SFCA**  
*Towards Anvil Island*



**Amanda Jones, AFCA**  
*Tonquin Shoreline*

And there were selections galore! The variety in styles and subject matter of generously donated paintings was exceptional — from dye on silk canvas by Maureen Walker, a mixed media painting with a genuine fossil by Carol Short, to a Stone Lithographic Print by Amie Roman. The patrons demonstrated the taste of the finest connoisseurs looking for that special piece of art among realistic, abstract, impressionistic, and some real brain teaser paintings.

For artists, *Paintings, by Numbers* is a night to meet friends and rejoice in our love and appreciation for the people who make up our organization. As in any such gathering of friends, announcements were made and celebrated. Our Weekend Gallery Coordinator, better known as the weekend gallery diva Ellen Poole, decided to retire from her position after 14 years of service! Ellen received hearty applause and countless thanks from artists and volunteers were delivered in person throughout the evening. The very same Janice Robertson who enjoyed surprising many fellow

artists with awards of recognition in the past years, was the one to receive her own surprise with a well deserved and overdue Honorable Lifetime Membership Award. Luckily, the candid camera was ready to capture the moment.

The staples of the night, our masterful celebrity emcee, Clay St. Thomas, wonderful live music by Paul McDermott, scrumptious food by the Healthy Chef, wine bar by the snappy volunteer crew, and the watchful eyes of our staff Mila Kostic and Justin Muir, pampered the guests and made sure that this night will be remembered as another success. Special appreciation goes to the generous sponsors who provided gift certificates awarded by lucky draw to the participating artists. Classic Gallery Framing donated a \$500 gift certificate which was won by Dianna Ponting, and Opus Framing & Arts Supplies donated five gift certificates, each valued at \$75. The lucky winners were Teressa Bernard, Perrin Sparks, Shawn Jackson, Kit Shing, and Liz Wiltzen. The Federation donated a Painters Lodge Package which went to Fran Donis.

After eight years, we can confidently define the recipe for this amazingly successful event. Genuine love for sharing, generosity, friendship, playfulness, and the strive to excel, shared by all its participants, is the unique makeup of *Paintings, by Numbers*. Granted that many, many raisings of glasses to its health may also have something to do with it! Just as our staff and volunteers exhaled a deep sigh of relief having successfully wound down this years event, the list of ticket purchasers for the next year is already in place. May *Paintings, By Numbers* run for many more years to come!





# Jim Spilsbury

Most members of the Federation recognize the name Spilsbury from the eponymous award show, an annual event open only to Signature members. There was a time I had no idea whom this show was named after, nor what kind of significance that name held for British Columbians, especially coastal ones. I was intrigued when I recognized the name gracing the spine of a book on my father-in-law's shelf, so I borrowed the volume to satisfy my curiosity. What a treasure I had uncovered!

*Spilsbury's Coast*, by Howard White and Jim Spilsbury, is an account of the incredible life of one of B.C.'s most remarkable pioneers, Aston James Spilsbury (1905 – 2003), 1993 recipient of the Order of British Columbia. Within a single lifetime, Jim Spilsbury was an active participant in the technological revolution of radio communication and aviation transportation on the West Coast of B.C. Due to a fateful lack of aptitude for working on the open ocean, Jim's career as a merchant mariner was cut short by constant sea- and home-sickness. But while he was aboard the *S.S. Melville Dollar*, he was introduced to what would become a life-long passion: radio communication. Jim was an innovator in the radio communication industry, plying the waters of the Strait of Georgia and Johnstone Strait to attend to his isolated customer's needs. He developed, serviced and jury-rigged radios, from the original tubes to radiotelephones, with ingenuity and spare parts, to keep communications open with remote outposts of logging camps and fishing villages to the outside world. His various radio communication enterprises were evolved through the efforts of improving sporadic

by Amie Roman, AFCA



communication along this rugged coastline. In 1943, Jim bought a seaplane, one of the first on this coast, to improve services for his radio communication business. While no longer in business, Jim's Queen Charlotte Airlines grew to Canada's third largest airline in 1955. Spilsbury Communications Ltd. expanded to become recognized internationally and Canada's largest radio-telephone exporter.

Beyond all of these accomplishments, Jim Spilsbury was a talented storyteller, an enthusiastic teacher, and an accomplished artist, representing his beloved coast in pastels and pen-and-ink. While there has been an annual Signature members' exhibition held at the Federation for decades, Jim Spilsbury was persuaded to fund the original medals created, through Jeanne Duffey's suggestion and Stafford Plant's encouragement, in

1992. The first gold medal winner was Alan Wylie (who has achieved this award three times since its inception). This annual event represents the culmination of work for each Signature member involved, and the gold medal award is arguably the most prestigious available within the Federation. This year's show runs from December 9 to 24, and the opening is during our annual Christmas party, on Thursday, December 11 from 4-6 pm in the gallery. Please join us for this spectacular exhibition, showcasing work by some of the best artists in the Federation, and be sure to catch the exciting medal presentation at the opening.

*Thanks to FCA historian, Ellen Poole, for her gracious assistance with details regarding the Spilsbury award show.*



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

A warm invitation is extended to all  
FCA members to join us for the annual

## Christmas Party and the Opening Reception and Awards Presentation for the Spilsbury Medal Show

Thursday December 11th from 4 pm - 6 pm  
Federation Gallery

There will be refreshments, but it's a potluck  
so bring your favorite party dish!

Please call Mila Kostic at the Gallery  
604-681-8534 if you can assist  
in any way!

We will also be presenting the awards for  
the Small, Smaller, Smallest Juried show.

**We hope to see you there!**





# Summer Gallery

June 24 -  
August 17, 2008



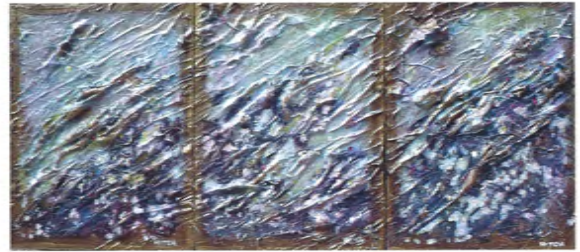
**Jutta Kaiser, SFCA**  
Vancouver, BC  
*Marigold*  
acrylic 20 x 16 \$975



**James Koll**  
New Westminster, BC  
*Portlock Pt. Lighthouse*  
watercolor 14 x 20 \$845



**Angie Au Hemphill, AFCA**  
New Westminster, BC  
*Field Trip*  
acrylic 24 x 36 \$2,500



**Theresa G. Hitch**  
Saltspring Island, BC  
*Snow's Embrace*  
mixed media 3-(8x8) \$775



**Brittani Faulkes, SFCA**  
Richmond, BC  
*Moon's Concerto*  
pastel 24 x 30 \$1,250



**Barbara Parkin**  
Vancouver, BC  
*A little Garden in Kits*  
acrylic 11 x 14 \$375



**Genevieve Pfeifer, AFCA**  
*Hi There!*  
acrylic on board 24 x 18 \$450



**Dianna Ponting, SFCA**  
Mt. Lehman, BC  
*Finnish All Sorts*  
pastel 9.5 x 12.5 \$1,195



**Igor Moskalev**  
North Vancouver, BC  
*Springtime Finally 1*  
acrylic 22 x 28 \$750

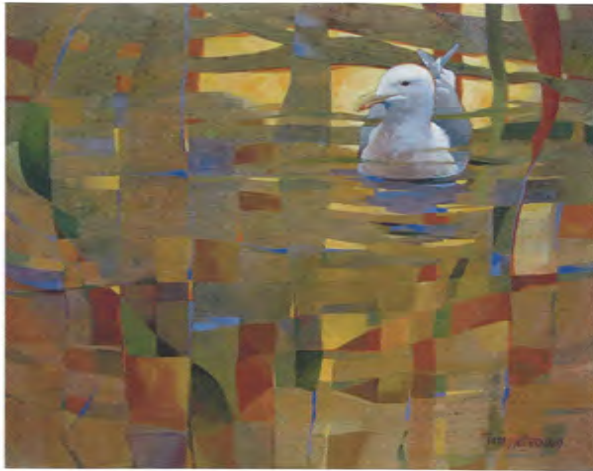
Jurors: Dianna Ponting, SFCA  
Anne-Marie Harvey, SFCA  
Teresa Bernard, AFCA



# Artist's Passion

September 9 - 21, 2008

Juried by Standards Committee



**Teresa Bernard, AFCA**

Burnaby, BC  
*Gull Quilt*  
oil 24 x 30 \$1,475



**Chi Keung Leung, AFCA**

Richmond, BC  
*Waiting for Repair*  
watercolour 22 x 30 \$2,800



**Kenson Seto, SFCA**

Vancouver, BC  
*End of the Day*  
oil 24 x 20 \$3,500



**Tin Yan Chan, SFCA**

Vancouver, BC  
*Tranquility*  
oil 16 x 20 \$2,350



**Tatjana Mirkov-Popovicki, AFCA**

Port Moody, BC  
*Saffron Sky*  
acrylic 20 x 24 \$1,070



**Johnson Wu, AFCA**

Vancouver, BC  
*Bliss*  
oil 24 x 20 \$2,500



**Kit Shing, AFCA**

Vancouver, BC  
*Charming Day at Eze*  
oil 24 x 30 \$2,250



**Tian-Xing Li, SFCA**

Coquitlam, BC  
*Sand Beach*  
watercolour 15 x 22 \$1,000



## Chapters Award Winners



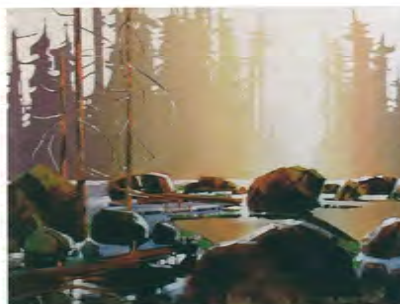
**Christina Brown**  
Maple Ridge, BC  
Fraser Valley Chapter  
*Together*  
watercolour & acrylic 14.4 x 14.5 \$450  
**Best in Show**



**Jean Robinson**  
Maple Ridge, BC  
Fraser Valley Chapter  
*Break and Crackers*  
mixed media 13.5 x 14.75 \$450  
**Second in Show**



**Elaine Chatwin**  
Aldergrove, BC  
*At the End of the Day*  
acrylic 12 x 16 SOLD  
**Third in Show**



**Allan Dunfield**  
Qualicum Beach, BC  
Arrowsmith Chapter  
*Calm Along The Coast*  
acrylic on canvas 12 x 16  
**Award Of Excellence**



**Andrea Kennedy**  
Parksville, BC  
Arrowsmith Chapter  
*A Last Goodbye*  
mixed media on canvas 36 x 24 \$650  
**Award Of Excellence**



**Michael Cleary**  
Port Alberni, BC  
Arrowsmith Chapter  
*The Quintessential Broken Group Island*  
watercolor 6.5 x 9.5 \$400  
**Award Of Excellence**



# Chapters events Calendar

Unless specified Chapter contact information can be found on page three

November 8

## Calgary Chapter Qualifying Show

"Mad About Art"

10 - 4pm

Haysboro Community Centre,  
1204 - 89 Avenue SW, Calgary

November 8

## Fraser Valley Chapter Meeting

10 am meeting

Trethewey House, 2313 Ware Street Abbotsford BC

November 12

## Thompson/Nicola/Shuswap Chapter

Chapter meeting, group critique, break for lunch then acrylic demo by our own David Langevin

10 am to 3:30 pm doors open 9:30

Kamloops Yacht Club, 1140 River St, Kamloops

For more info call Trish Armstrong at 250-523-6485

November 18

## Calgary Chapter Meeting

7- 10pm meeting, all are welcome

Haysboro Community Centre,  
1204 - 89 Avenue SW, Calgary

November 19

## Thompson/Nicola/Shuswap Chapter

Life Drawing Sessions, 1-4pm

TNS Chapter will be hosting a series of 4 dates in the fall.

Two sessions will be nudes and two will be dancers in costume, most likely belly and ballet.

Drop in fee of \$6/FCA members \$7/non-members, members can prebook all 4 sessions at \$20, non-members at \$24.

For more info call Debbie Milner, AFCA 250-573-3779

Kamloops Yacht Club, 1140 River St, Kamloops

November 20

## Victoria Chapter Meeting

Meeting 7 - 9pm with Pastel artist Nancy Slaght

Windsor Park Pavilion, Oak Bay

Call Barbara Callow at 250-652-3129 for more info

December 11

## Victoria Chapter Christmas Party

Party and Pot-luck dinner and small painting exchange

6 - 9pm Windsor Park Pavilion, Oak Bay

Call Barbara Callow at 250-652-3129 for more info

## DATE CHANGES

### Fundamental Oils & Beyond and Portraiture in Oils

#### Bob McMurray's Fundamentals of Oils and Beyond

was scheduled for 4 Mondays of which the last was May 18, Victoria Day. The class scheduled for May 18 will be moved to May 25.

#### David Goatley's Portraiture in Oils

was scheduled for Thursday, Friday and Saturday March 12, 13, 14 of which the 14th is not available. These days will be changed to Wednesday, Thursday, and Friday March 11, 12, 13

## Painting Over the Pyrenees Plein Air Workshop with Mike Svob

Barcelona, Spain, Andorra and  
Carcassonne, France June 2-15, 2009

Come along with Mike Svob and paint in these magical settings. Includes - 5 nights in Barcelona, 3 nights in Andorra, and 5 nights in Carcassonne. Breakfast included daily.

Eight days of intensive painting instruction. Travel on private air conditioned coaches from Barcelona to Andorra, Andorra to Carcassonne with stops in Medieval villages along the way. Tour and wine tasting at the Perelada Castle Vineyards, plus a visit to the Salvador Dali Museum in Figueres.

Includes entrance fees to museums, additional walking tours and many happy surprises along the way.

CAD 4,200.00 per person, twin share, land only

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

**For booking information please contact Cindy Horton  
at 604-986-2262 or 1-888-986-2262  
or email [cindy@trvlconcepts.com](mailto:cindy@trvlconcepts.com)**



# behind the easel

Robert Genn SFCA

## Grabbing the basics



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)

If your intention is to make unique, somewhat abstracted works with a distinctive style and a unique personality, you may not be able to go directly there. Indeed, there are some accomplished artists who insist that you can't reach a significant level of distinction without a solid grounding in the basics. By basics we mean that a person is comfortable and somewhat proficient with academic drawing, composition, colour control and other technical skills. This means the development of processes and techniques where design achievement works hand in hand with applied knowledge of perspective, ariel perspective and other devices, as well as familiarity with concepts of form, colour selection and the confident understanding and application of light and shade.

To go directly to the works of our dreams can be like trying to shove a piece of string up a pipe. Weak abilities and floppy understandings constantly contrive to set one up for disappointment. The cry, "I don't know what I'm doing," is generally the sign of academic shortchanging. And when a work, or an area of a work conceived under this admission turns out well it's largely a fluke. But flukes of a more unpleasant kind tend to outnumber the pleasant flukes, and the artist becomes mired in an interminable and unredeemable gumbo of painterly problems.

The widespread distaste for going back to basics has always been of interest to me. It seems that many young artists have a fear of producing something too standard or ordinary. They fail to understand that by producing a few academic exercises they might put themselves on a swifter path to their creative dreams. It may be that some are intrinsically lazy or just buying the promise of automatic inspiration that's so common nowadays. They may also be suffering some form of poisonous pedagogy or the presumed expectations of the avant garde.

And in some ways you can't blame them for trying the direct path. Academic mastery is hard won. Many fail at it. I continue to feel that it's more difficult to produce work with strong academic qualities than it is to produce your average abstracted or "modern" piece. On the other hand, when I look at what I consider to be masterful abstraction, I also see an underlying understanding of conventional academics--in other words, a hard-won grasp of the basics.

How to go about grabbing these basics in as short a time as possible? The answer lies in any number of excellent beginner's guides. While it may be beneath a student's dignity and lofty formal education to attain and employ one of these guides, the use of one of them for even a short period of time, may, in the long run, be fortuitous. They are not the only guides available--they may not even be the best ones. They just happen to be the ones I've found useful. Here they are:

Richard Schmid *Alla Prima Everything I Know About Painting*. Beautiful book, expensive, worth every penny.

John F. Carlson *Carlson's Guide to Landscape Painting*. Unpretentious, timeless wealth of advice and experience.

Edgar Payne *Composition of Outdoor Painting*. Somewhat difficult to read, idealistic, useful classic.

Charles Reid *Painting What You Want to See*. Excellent for oil and watercolour, particularly figurative.

Juliette Aristides *Classical Painting Atelier: A Contemporary Guide to Traditional Studio Practice*. Valuable apprenticeship to some of the better historical artists.

International Artist *Design and Composition Secrets of Professional Artists*. Approaches by 16 painters, including me.

"Genius is the capacity for receiving and improving by discipline." (George Elliot)

In a recent newspaper interview, North Vancouver artist Alfonso Tejada said, "Professional artists should be aware of what they can learn from nature. You have to learn how to see en *plein air*. It's not to paint what's in front of your eyes. It's to paint what you feel."

"There is a duality to painting en *plein air*," Tejada says. Of course there is the product, but more importantly, there is the action of painting outdoors in communion with nature, discovering its structure and sensation and making it part of oneself. In his own experience, painting en *plein air* has helped strengthen his sense of proportion, scale, form and colour. *En plein air* is a French expression which means "in the open air", although it can refer to any activity and is particularly used to describe the act of painting outdoors. Renaissance painters would often sketch scenes for their work outside but the actual



## En Plein Air: Where Art and Nature Meet

By Peggy Stortz

painting was done in their studios. Although the lay of the land or structure of the building might be accurate, they could not recreate the subtleties of colour, atmosphere and natural light indoors.

By the mid 1800s, the development of the very portable box easel and oil paints in tubes coupled with ready access to the countryside by rail made painting en *plein air* easy. It soon became the norm for Barbizon and Impressionist

artists. Years later in Canada, the Group of Seven continued this tradition traveling by train to the wilds of our huge land to paint its rugged beauty.

These days, with the automobile and roads traversing the countryside, one can easily toss paints, canvas and an easel into the back seat and drive to some beautiful location for the afternoon. Throw in a bottle of wine, a loaf of bread, some ripe cheese



and a couple of friends and you will be imitating the social nature of the *plein air* movement developed especially by the French Impressionists. These outings became convivial picnics with one or two friends or a whole crowd. Several of the paintings we associate with the Impressionist movement depict the festive occasions.

Here in the Lower Mainland, we don't have to go far to find the beauty of nature. Tejada teaches regularly down at the Music Box in Ambleside. He invites experienced and emerging visual artists to participate. For the beginners it is a way to start with the basic concepts of perception and exposure, building up a habit and a process of working outdoors. For the more advanced artist working *en plein air* helps to refresh and rebuild the structure of their process. At first, artists may find the *plein air* technique difficult or frustrating, but Tejada encourages participants to move past those feelings. In time, he hopes that everyone who attends will come to feel as passionate about working *en plein air* as he does.

Although there is plenty to paint locally, Tejada encourages artists to take painting *en plein air* abroad. It is an opportunity to learn the variations of colour at different latitudes and altitudes. "Shadow and light are perhaps the most important lessons nature provides. The atmosphere of a place translated into a sketch or painting will demonstrate these lessons." In Tejada's experience, travel and working *en plein air* in different settings, environmental or cultural, have had a definitive impact on his perception and his work. "The overall concept of painting outdoors is to learn to see the world around us and to make the ordinary extraordinary in our work." For Tejada, one of the favourite aspects of working *en plein air* is the social element. It opens up channels of communication with the public on different levels from a simple acquaintance to a possible commission. "It's most rewarding to receive encouragement from strangers and compliments on your work." At the recent Harmony Arts Festival in West Vancouver, Tejada produced two *en plein air* events, complete with a spread of wine and cheese for the artists. Hundreds of people watched the painters as they worked on the beach, under a tree or at the end of the pier. The atmosphere was enjoyable for both the artists and those who came along to watch.

## Living with Changes

One thing is for sure, every turn around the corner brings some change, and the FCA is a prime example. This edition of the magazine was completed with our thanks to Laura Macdonald who has been our editor and administrative assistant during the past year. Laura's work term with the FCA has come to an end, and we are welcoming Kelli Kadokawa, our long-term magazine editor extraordinaire, back by popular demand! After a bit more than a year, we are also extending our thanks and a goodbye to Justin Muir, who decided to move his career in a different direction. Both Justin and Laura told us that they appreciated their experience with the FCA and had fun working with our members. Those of you who visit Federation Gallery on the weekends will notice that Ellen Poole has retired from her long and successful tenure with the FCA. We will be learning from Ellen's amazing work with the FCA archives for many years to come. I would like to thank our wonderful temps, Lorry Hughes and Faye Takeuchi, and gallery manager Mila Kostic, as well as the FCA Board of Directors for taking on the vacant tasks and ensuring that business in the gallery and office are running at full speed. The Board is already kicking off a hiring campaign to fill in the vacancies, so stay tuned. There is no doubt that change always brings something new and exciting!

Tatjana Mirkov-Popovicki, AFCA  
FCA President

# CALL FOR ENTRY

## From all active and signature FCA members

The Thompson Nicola Shuswap Chapter  
of the Federation of Canadian Artists  
is pleased to host the 2nd Annual Open Federation Show

### "Artist's Choice"

at the historic Kamloops Courthouse  
Center for the Arts April 24 to May 3, 2009  
Reception and awards ceremony Friday April 24, 2009

TNS Chapter Fundraiser happens the following night, Saturday April 25th,  
with appies and dance.

Music by the FCA's own David Langevin and the Blues Jumpers.  
Tickets (limited) \$20 (\$25/dr)

Entry Deadline Thursday February 26, 2009. Entry Fee \$11 each - (max. 3)  
For submission details please see 'TNSC Open FCA Artist's Choice Show' entry  
form which is available at [www.artists.ca](http://www.artists.ca). Click on Forms under Resources.

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

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

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Instruction everyday, fully escorted excursions, magnificent Mediterranean  
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your artistic passion.

Sensational - Mediterranean bliss. - A. Collins  
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Beyond expectations. Very Luxurious. - K. Yandey

Hosts Mike and Hilary Powell share their infectious enthusiasm for Spain, its  
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Details call Cindy at Travel Concepts 1 888 986 2262.

WANT TO BRING YOUR OWN GROUP FOR AN ART OR COOKING  
VACATION? LET US MAKE ALL THE ARRANGEMENTS FOR YOU!





# EXHIBITION CALLS

## Student Show

January 20 - February 1, 2009

Painting drop off: January 13 - 16, 2009

## Mixed Media

February 3 - 15, 2009

Entry deadline: December 11, 2008

## Landscapes

February 17 - March 1, 2009

Entry deadline: December 11, 2008

## Human Figure

March 3 - 15, 2009

Entry deadline: January 22, 2009

**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 November and December

### CURRENT EXHIBITIONS

**Artist Choice** November 4 - 16, 2008

**Small, Smaller, Smallest** November 18 - December 7, 2008

### UP COMING EXHIBITIONS

**Spilsbury Medal Show** December 9 - 24, 2008

**Stafford Plant Collection** January 13 - 18, 2009

# 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.

**FIRESIGN ART & DESIGN STUDIO AND B&B** invites artists to explore beautiful Quadra Island-attend multi-day painting workshops or come and paint on your own! Comfortable 3-bedroom B&B and art studio/gallery. Details on [www.firesignartanddesign.com](http://www.firesignartanddesign.com) or call Nanci 250-285-3390

**Encaustic Art - 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](http://www.encaustic.ca) or email [info@encaustic.ca](mailto:info@encaustic.ca).

### CALGARY WORKSHOPS - 2009

Brent Laycock	Power of Acrylic	Feb 19-21
Brent Lynch	Working with Oils	March 13-15
Anne Bagby	Pattern, Paper & Collage	April 23-26
Gaye Adams	Light & Color/Acrylics	May 7-10
Louise Legault	Figure in Mixed Media	May 21-24
Michael O'Toole	Color & Value/Acrylics	June 5-7

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, NWWS

Donna is offering a one-hour personal critique. Focus will be on the individual's own progress in achieving their potential; creatively, emotionally and technically. Strong emphasis will be placed on design skills, validation of one's work process, clarity of goals and bringing out the artist's unique strengths. Private one-hour critique - \$80.00. For private appointment in her Vancouver or Qualicum studio, e-mail [donnbas@shaw.ca](mailto:donnbas@shaw.ca)

**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.

**Come paint on the beaches of Mexico! Join Perrin Sparks and Firesign Studio** - in Meloque on the "Mexican Riviera" January 20-27, 2009. Painting from live models combined with the local plein air landscape. Contact Nanci: [www.firesignartanddesign.com](http://www.firesignartanddesign.com), or toll-free 877-285-3390 for more details.

## 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](mailto:artavenue@artists.ca) Sorry, we cannot guarantee that all articles will be published.

**The next submission deadline is November 24, 2008**





**Michelle Lan**  
North Vancouver, BC  
*Shadow of Flowers*  
oil 24 x 20 \$1,750  
**Award of Excellence**



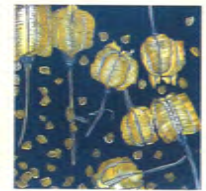
## Plein Air

September 23 –  
October 5, 2008

**Desiree Bond**  
Victoria, BC  
*Spring Trees*  
acrylic 12 x 12 \$350  
**Award of Excellence**



**Igor Moskalev**  
North Vancouver, BC  
*Lynn Trail #3*  
acrylic 14 x 18 \$250



**Susan Taylor**  
S. Pender Island, BC  
*Chocolate Lily Seed Pods*  
Acrylic 5 x 5 \$400



**David McHolm**  
Vancouver, BC  
*Early Start*  
oil 11 x 14 \$500  
**FCA First Prize**



**Lucy Collings, AFCA**  
North Vancouver, BC  
*Mosquito Creek # 1*  
oil 12 x 16 \$650



**Perry Haddock, AFCA**  
Surrey, BC  
*Summer Afternoon at Tynehead*  
acrylic 11 x 14 \$600  
**Award of Excellence**



**Alfonso Tejada**  
North Vancouver, BC  
*Guanajuato News Paper Stand*  
oil 13 x 11 \$2,200



**Jack Turpin**  
Langley, BC  
*Into the Shade*  
acrylic 12 x 16 \$625  
**Award of Excellence**



**Jerry Markham**  
Vernon, BC  
*Okanagan Moonrise*  
oil 10 x 12 \$675

Jurors: June Harman, AFCA  
Jutta Kaiser, SFCA  
Martine Gourbault, SFCA









# A painting in the life of... **Jack Turpin**

To create a painting is to jump into the narrative flow of a story. It can be the limitless potential and possibilities which come with painting and researching on location. It can also be calling up and giving shape to the landscapes occupied by the characters and their stories in my art journals. For me, the landscapes of the Fraser River have lately begun to merge with the more fanciful locations from the pages of my journals. My own creative imagination was nurtured by early memories of books illustrated by Robert Lawson, Gustaf Tenggren, Arthur Rackham and N.C. Wyeth. To this day, I cannot remember a time when I wasn't drawing. But while I don't invite my journal characters into my landscape paintings, I often find myself incorporating the particular symbols and atmosphere of the environment they inhabit into my images.

Over the past few years I have gone to the Fraser River in Fort Langley, Steveston, Finn Slough and Canoe Pass to draw, write and paint. From one such visit came the image, "Summer of High Water – Fraser River", a 22 inch by 28 inch acrylic painting depicting a tree trunk snagged amongst three pilings. From that point the same subject in my journal began to evolve into more whimsical versions – The Fishing Lanterns series.

As often as not my thumbnail sketches and drawings – rendered in felt marker, black gesso or watercolour – remain as part of my journal narrative and don't make their way to canvas or board. However, since this art is created solely for myself and free from constraints and expectations, it is usually loose and freshly rendered. The results that emerge from this somewhat organic process generate numerous and evolving techniques and styles. This is a green light for me in my journals, but it presents challenges when I consider settling on a particular painting "look". Consistency and variety are in healthy conflict, and often the consequence is more than one "look".

For my work, "The Fishing Lanterns – Spare Parts", I have continued the theme of fanciful and curious buildings on stilts clustered on or near the water's edge. This painting includes added pictorial elements – the oddities and derelict contraptions put aside or cast off by the unseen inhabitants of these seemingly abandoned structures. The shapes, sizes and colours of the "spare parts" are foremost the compositional elements of the image. They have artistic purpose and form, but function – that could be another story.

