

art avenue

Vol.7 - No.1 January/February 2007

\$5



Small, Smaller, Smallest

November 14 - December 3

cover images clockwise (left to right)

Sandra Donohue

Rising to the Occasion
watercolour 8" x 6" \$250

Cindy Revell

Ruby
oil 7" x 5" \$485

Yehan Wang

Go To The Beach #2
acrylic 12" x 12" \$350

Sheryl Luxenburg

Window I
watercolour 10" x 6" \$800

Teressa Bernard AFCA

Pink Poppies
watercolour 15" x 11" SOLD

Kanako Takegishi

Jump into the Wonderland
oil 8" x 8" \$165

Heather Horton

Shower Study
oil 5" x 4" \$350

Chantelle Sales

Candy I
acrylic 6" x 6" \$300



Josanne Van Hees AFCA

Morning Light
acrylic 12" x 12" \$400
Award of Excellence



Carmen Mongeau

Les Camélias
mixed media 4" x 12" SOLD



Marjorie Turnbull AFCA

Cyclamen
oil 14" x 11" \$300



Christine Camilleri

Settling Down
pastel 10" x 8" \$175
FCA Silver Pin & David
Molloy Memorial Award



Nurieh Mozzafari

Dance to Lavender Song
acrylic 10" x 8" SOLD



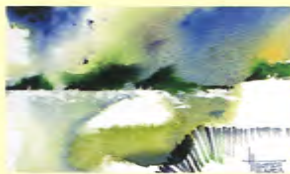
Angela Au Hemphill

Matsuri (Festival)
watercolour 11" x 12" \$450



Jocelyn Ball

Evelyn
acrylic 6" x 6" SOLD



Larry Mason AFCA

After the Rain
watercolour 7" x 4" \$150



Brigitte Desbois

The Old Hospital, Wilmer
oil 8" x 10" SOLD



Katherine Johnston

At the Marina
acrylic 4" x 4" \$150
Award of Excellence



Kathleen Marioni

Hibiscus
acrylic 6" x 6" \$100



Mary Stewart

Asian Series
collage 3" x 9" \$600
Westcoast Bldg Maintenance Award

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

continued on page 19

artavenue

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Suzanne Northcott SFCA July 9 - 13
 Mixed Media

Larry Mason AFCA July 16 - 20
 Watercolour *Imagination and Serendipity*

Greta Guzek July 23 - 27
 Acrylic *Colour with Attitude*

Karin Richter July 30 - August 3
 Pastels *Luscious Pastels*

Dianne Bersea August 13 - 17
 Watercolour *Transcend Detail, Paint with Shape*

David Goatley SFCA August 20 - 24
 Portraits *Lively and Engaging Portraiture*

introducing Hazel Hodgson



The New Executive Director of the Federation of Canadian Artists

May is definitely my lucky month. In May 2006 I embarked on a new career as the Executive Director of the Federation of Canadian Artists. I feel so fortunate to have found such a fascinating position and to be working with such creative people and I look forward to helping the Federation realize their vision.

The other reason why May is such a lucky month for me is because in May 1987 my family and I immigrated to Canada. We are now Canadian citizens and so appreciate living in a country where we are free and have choices. Being Canadian and being part of the Federation of Canadian Artists are both life-changing experiences for which I will be forever grateful!

I come from an interesting, global background having lived in England, Rhodesia (now Zimbabwe) and South Africa. Art was not part of my world growing up - yet I would love to be able to paint and have a definite interest in art. My landscapes are the wonderful gardens I have created in both Africa and Canada.

My interests in our family keep me busy as they live all over the world. My daughters presently live in the UK - one is the manager of a 5-star hotel and the other is a high school teacher, teaching art and social studies. Other close family members live in South

Africa, France and Australia. Visiting everyone makes for some fun, interesting holidays.

My career has also been varied - I originally trained as a registered nurse only to discover that I prefer working with well people. I particularly enjoy looking at ways of doing things more efficiently, helping people and keeping busy. I feel I have found my niche at last, as I am planning special events, arranging education courses and overseeing the finances and administration by using my experience and high-end energy in my new position.

I am on a vertical learning curve as far as the Federation and art is concerned and I love it. It will take me a year to go the full circle and even then, I know there will always be new things to learn.

My biggest challenge so far, has been to find new space for our education classes and workshops. Location and cost were taken into account and we are very pleased to have found the Canadian Memorial Church and Centre for Peace (United Church of Canada) on Burrard and West 16th Avenue in Vancouver. We are using their youth room on the lower level and are also able to store some of the Federation equipment like easels and donkeys. The staff at the Centre has been most accommodating. Ideally, it would be great to have the education space here on Granville Island.

This brings me to the Federation staff - Rosalind and Kelli. Their support, hard work and advice are outstanding. Our weekend supervisor, Ellen, is an inspiration too with her archival knowledge! Thank you to you all.

But, very importantly, I look forward to meeting you, the members. Some of you I have already met and I have spoken to many of you on the phone or by email. It is the people who make my job fun and interesting. So do pop in and say "hello" when you are next on Granville Island. I would love to meet you!



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Prices in effect to January 31st, 2007

new members

October 1 - December 5

British Columbia Lower Mainland

Judy Chrastina, Vancouver

Katya Coad, Vancouver

Guy Cranston, White Rock

Krista Eaton, Surrey

Connie Grist, Burnaby

Elizabeth Harris-Nichols, North Vancouver

James Koll, Burnaby

Marissa Lopa, Richmond

Barbara Macartney, Burnaby

Micki Maunsell, Vancouver

Belinda McNeice, Anmore

Myrna Poisson, Vancouver

Kirk Sauer, Vancouver

Naomi Stevens, Vancouver

Lorraine Surcouf, Lions Bay

Grace W.S. Tan, Vancouver

Alfonso L. Tevada, North Vancouver

Sonja Wang, Richmond

David Weaver, Vancouver

Vancouver Island

Craig Bauer, Victoria

Lynn Burrows, Ladysmith

Karen Casey, Victoria

Vicki Postl, Victoria

Lisa Riehl, Sooke

Linda Thompson, Sooke

Sunshine Coast/Gulf Islands

Katie Jeffries, Furry Creek

Perrin Sparks, Heriot Bay

Carol Whittaker, Gibsons

inthenews

currentexhibitions

January 14 **Enda Bardell** - two-person show,
Hycroft Gallery in Vancouver, BC.

January 18 - 24 **Victor Lotto** *Painting Travels*, watercolour
and acrylic paintings from recent travels at
the Community Arts Centre Gallery, G6 -1001
Douglas Street, Victoria, BC.



Grace Cowling, *Floral*

February 7 - **Grace Cowling** - solo exhibition, *Floral*
March 29 *Concert*, at the Grimsby Public Library and
Art Gallery, Grimsby, Ontario.

February 27 - **Enda Bardell** - Silk Purse Gallery, 1570
March 11 Argyle Avenue, West Vancouver, BC.
Opening reception February 27th,
6:00pm - 8:00pm.



remembering Vic Wilson

On December 3, 2006, the Nanaimo Art Community lost a fine and decent man when Vic Wilson died suddenly at his Nanaimo home. In the six years that Vic and his wife Marilyn had lived in Nanaimo, he had shared with everyone he met, through his painting and his writing, his love of the beauty of the natural world that surrounds us in this city and on Vancouver Island. Vic often spoke of how lucky we all are to live here, and this belief

is reflected in his paintings of the mountains, the sea and the forests of his Vancouver Island home.

Vic believed strongly in the importance of contributing to his community and did so through his teaching career in Alberta and through his four year tenure, serving as Vice-president and then, for the last two years, as President of the Nanaimo Chapter of the Federation of Canadian Artists.

Vic was also an active member of Art 10, an Artists Cooperative group in Nanaimo. His willing service to others was always evident, never more so than in his unwavering support for beginning artists, both as he taught and as he encouraged them to become members of the FCA.

He will be remembered by all who knew him as a devoted family man, a fine artist, a kind and thoughtful colleague, who was a gentleman in the fullest sense of the word.

recent exhibitions

Rick Foulger - watercolours at Whitewater Ski Resort and Cloudscapes Gallery, November and December.

in other news

Lesley White's painting, *At The Summit*, has been selected by Ducks Unlimited for their 2007 National Art Print Portfolio.

Wilma Hughes and Barb Pistak were commissioned to paint depictions of their local mountain landscape. The paintings were auctioned at the Kootenay Districts' Convention, *Rotary in the Rockies*, held in Kimberley in May.



Lesley White, *At the summit*

Marilyn Harris' painting, Prairie Quilt #7, has been published in a new Canadian French Grade 9 textbook, *Ça Marche 3*. Published by Pearson Education with a first edition of 25,000 copies.

Fred Campbell's oil painting, *Williamsworth*, was chosen for the month of July in the 2007 Plurality Calendar, *Soul of the City*.

awards

Gaye Adams SFCA received her Master Pastellist status (MPAC) with The Pastel Artists of Canada. She joins Dianna Ponting as one of only six artists to receive this award.

Colleen J. Dyson received the award for Overall Design and Rendering for her painting, *Solera*, in the 2006 Summer Art Show in September sponsored by Creative Catalyst Productions based in the USA.

Heidi Lambert AFCA, CSPWC received the S.J. Sloan Award for her painting, *Basket of Apples*, in the Canadian Society of Painters in Water Colour's 81st Annual Open Water Exhibition.



Heidi Lambert, *Basket of Apples*

SFCA member **Phyllis Ljuden-Elderkin's** watercolour, *In the Warmth of the Window II*, was the winner of the Jack Richeson & Co. Inc. Award in Watercolor West XXXVIII in Brea, California in September.

Roy Tibbits received Best in Buildings Category for *York Station* at The Atlantic Associates Exhibition, *For the Love of Art*, in Halifax, NS in October. The show was presented by the The Canadian Society of Painters in Water Colour. He also received an Honourable Mention for *Quiet Harbour* and *Winter of 53-II*.

new members

October 1 - December 5

Fraser Valley

Peter D. Shargool, Maple Ridge
Stacey Wells, Langley

Thompson-Okanagan

David deGruchy, Penticton
Eleanore Dempster, Osoyoos
Tara Emary, Kamloops
Bradford Hillis, Penticton
Jean Kiegerl, Merritt
Judith Kowalchuk, Kelowna

Alberta

Linda Pliszka, Calgary
Kathleen Turnbull, Calgary

Asia

Mark Fenlon, Causeway Bay, Hong Kong

member benefits

questionnaire

What kinds of benefits would you like to have included with your annual membership?

By completing the questionnaire included with this issue, your valuable feedback will become part of the plan to source out future coupons, discounts, prizes and other such benefits for our members.

Please return the questionnaire as soon as possible to:
Federation of Canadian Artists
1241 Cartwright Street
Vancouver BC, V6H 4B7

OR

complete the questionnaire on line at
www.artists.ca

Hi David,
Do you have any advice about shipping acrylic paintings on canvas? Is there any material you know of that will not stick to the surface? I have heard lots of horror stories about various plastics and paper coverings adhering to the painting. Also, do you know how to construct a "museum collar" for shipping? I have heard of these but have never seen a diagram to make one. Thanks for any information you would be willing to share. Susan

Hi Susan,
I have shipped hundreds of acrylic paintings and I don't have a problem with sticking.

Acrylic paint is thermoplastic though and will act like glue when the conditions are warm, like in a hot transport truck, so making sure they are not touching anything they might adhere to is important.

I simply pack them in brown packing paper, then bubble wrap, then cardboard. I never pack two paintings so that they touch each other. Each one is wrapped individually when there is more than one in a package. I also make sure that the painted surface of the paintings are facing inside the box to reduce the risk of harm if the box is damaged.

Acrylic paintings are the easiest of all mediums to restore if they do get damaged or stick to something so I am never very concerned.

I have never used a 'museum collar' and don't know how to make one. Check with the conservation department of your local public art gallery, they might know.

Hi David,
Someone is interested in purchasing my artwork through the

art techniques

David Langevin



internet. I have never sold art internationally and would appreciate if you could provide some information.

What is the best method for shipping and receiving payment? Are there any issues with customs when selling artwork internationally? Any information you could provide would be greatly appreciated. Yours truly, Kurt

Hi Kurt,
You need to receive payment before you send anything. Since you probably don't accept credit card payments you should have them send a certified cheque, or a money order. A personal cheque is okay but you should wait for it to clear before shipping the painting. I have a PayPal account that I use for transactions as well, that is very handy.

You can use a courier service like FedEx or UPS for international shipping. You have to decide if you are going to charge shipping or include it in the cost. The biggest problem with shipping artwork is getting it insured. Most couriers will not insure it without written 'proof' of value, i.e. a professional appraisal. That is a pain in the... They are right to insist of course because you could claim any value and insurance fraud would be a breeze. I just package the #@%\$# out it and don't worry about it.

You have to fill out a customs declaration and the receiver is responsible for any taxes or duties at their end, and you should probably let them know that in advance. Therefore, the receiver may appreciate a lower declared value (insurance is a non issue anyway) as many countries, like Canada, charge fees, duties, and taxes based on a percentage of the declared value. Hope that helps. Best of luck, David

Questions of any painterly nature can be asked via e-mail: davidlangevin@telus.net

behind the easel

Robert Genn SFCA

Intelligent Design



Robert Genn writes a free twice weekly email letter that goes out to painters all over the world. You can find out about it at www.painterskeys.com

Back in medieval times I was conducting a workshop and pontificating about design. A man put his hand up and said, "When you use the word design, I have no idea what you're talking about. What are you talking about?" I realized right then that for many artists, the kind of design I was talking about wasn't covered in their bibles.

Recently I was trying to figure out how I might have brought that fellow into the fold. "Look at any object," I could have told him, "a car, a chair, a vacuum cleaner, the pope's nose." With a little study and a quiet thought he would be able to distinguish good design from bad. In my books, great artists are often those who can transfer their finer sense of design to their art. While design ideas may be highly personal and unique, here are a few specifics that are worth looking out for:

Continuum. Continuity from one element to another.

Harmony. Shapes echo and complement one another.

Functionality. How does it work? Form follows function.

Elegance. Curves attract, amuse, enthrall, seduce.

Implication. Elements are suggestive or metaphoric.

Concentricity. Elements circulate, extend and focus.

Control. The viewer's eye does what you want it to do.

Strength. Forms are solid, committed, authoritative.

Personality. Your design motifs can be yours alone.

It's not just the stuff you're looking at, or the magical dreams of your head, it's what you do with your material. "Nature," said James McNeill Whistler, "is usually wrong." What he meant was that in order to be art, things need to be redesigned. In many

cases, stuff needs to be moved, separated, lined up, brought into agreement or in some way justified as a thing of its own--a troublesome leap of faith for many. Fact is, there's gotta be meaning and purpose.

There are two main approaches to design. One is the calculated planning that builds preconceived design into work from the very beginning. The other is to leave your options open to be able to modify and improve design as you go along. This requires a constant and critical eye. It's part of my most valuable question, "What could be?" Look at half finished work as a puzzle with many possible outcomes. Watercolourist and printmaker Walter J. Phillips, said, "Design must be very carefully considered, and plenty of time and thought given to its construction." William Shipley, a pioneering British drawing instructor and one of the founders of the RSA, (1754) said, "True artists are people who find bad design physically nauseating."

In an even more pagan century, I too was sitting at the back of the room wondering what design was all about. My instructor, the late, great Strother McMinn came by, looked at what I was doing, and said, "Not more bloody wooly stuff! Stop drawing potatoes, Genn." It was about that time that I began to see the light.

PS: "The science of design is the source and essence of painting, sculpture, architecture. Sometimes it seems to me that all the works of the human brain and hand are either design itself or a branch of that art." (Michelangelo)

Best regards, Robert

Marlene Aikins
Sunlit Aspens
oil 20" x 16" \$650



Gwen Murphy
Lilies
watercolour 21" x 13" \$350



Chapters Only

October 31 - November 12
continued on page 12

Kathy Nay
Santorini Steps
watercolour 13" x 9" \$200



Mary Stewart *Catalyst* mixed media 12" x 48" \$1900



Michael Cleary
At the Ladder
watercolour 14" x 28" \$2200



Lalita Hamill
One Pit To Go
pastel 9" x 11" \$750
Alan Wylie SFCA Award



Rick Foulger
Landscape XIV
watercolour 16" x 27" \$1200



Sandra Donohue
Wrapsody in Blue
watercolour 14" x 10" \$600
Award of Excellence

Pears, Chairs and Vessels

October 10 - 29

Sharlene Stushov Lee

Zen in the Morning
oil 11" x 14" \$295



Veronica Funk

In the Kitchen
acrylic 20" x 16" \$295
Tinyan Chan SFCA Award



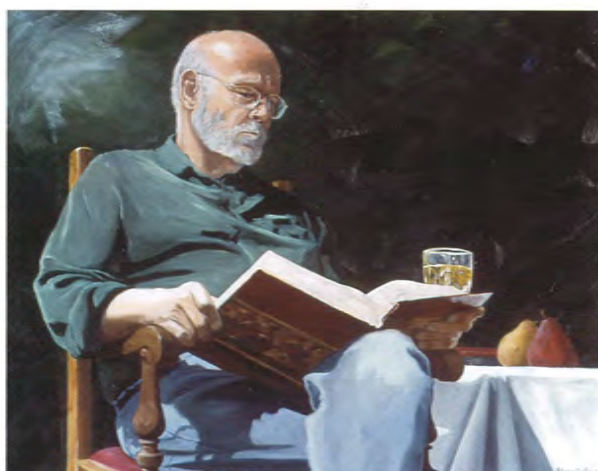
Tom Omid

J.P.'s Study in Bordeaux
acrylic 24" x 18" \$1450



Lorry Hughes

JUG-gling
acrylic 36" x 24" \$1950



Allyson MacBean
Vessel of Knowledge
oil 18" x 24" \$1400

Mike Radford AFCA
Pears with Chair
 watercolour 20" x 13" SOLD
Award of Excellence



Jolanta McPherson
Afternoon Light
 acrylic 14" x 11" SOLD

M. Shirley Thomas
Paris Table
 acrylic 12" x 16" \$400



Angela Au Hemphill
Private Study
 oil 17" x 11" \$600
Award of Excellence



Loraine Wellman
In the Garden
 acrylic 30" x 24" SOLD



Ann Rowley
Too Windy for a Picnic with Matisse
 collage 15" x 11" \$300



Robert Douglas
Coming Out
 oil 11" x 14" \$1025



Jennifer Harwood
untitled
 acrylic 12" x 12" \$250



Mary Ann Laing
Petunias
oil 16" x 16" \$500

Anita Klein
The Big Tree
acrylic 18" x 24" \$875



Moira Carlson
Princess and the Peas
acrylic 32" x 20" \$800
Award of Excellence



Dave Davies AFCA
Quadra Street Sunset
watercolour 14" x 19" \$750



Teresa Buratto
View of Kamloops
oil 24" x 36" \$2800



Bob Sheridan AFCA
Sunday Outing
acrylic 9" x 12" \$500
Award of Excellence



Christine Camilleri
Reed Bed
Pastel 8" x 10" SOLD

artists & taxes

when should you claim

by Bob McMurray, FCA, AFCA

Retired Partner - McMurray, Roberts, Heming & Wyborn, Chartered Accountants, Surrey, BC

Question:

Is there a maximum that artists can earn without having to claim it on their taxes? In other words, there are artists out there who might sell one or two paintings (or some other kind of art or merchandise). How much do they have to make from sales before they have to declare it on their taxes? Or do you have to declare any sale, no matter the value?

Answer:

This question has been raised from time to time by artists wishing to avoid the trouble of keeping records and dealing with GST and PST. Many of my ramblings to date have focused on the benefits accruing to artists by reporting their business activity and possibly generating a loss for tax purposes, thereby reducing tax from other earnings and generating a refund or a reduction in income tax otherwise payable as well as the advantages of registering for GST and PST. These articles are archived on several websites including those of the Federation of Canadian Artists (www.artists.ca) and Opus Framing & Art Supplies (www.opusframing.com).

However, for every artist carrying on as a business there are many more artists who have casual sales and would not be considered to be carrying on a business. Bear in mind that the "net income" of a self-employed artist is their gross revenues (sales, teaching and demo fees, etc.) minus the expenses incurred to generate those gross revenues (this is an extensive list of expenses). The general rules relating to these artists are as follows:

1. Income Tax - A few small sales during the year need not be reported if the artist is not carrying on a business and not trying to earn a profit. If those artists did an income calculation, their expenses would far exceed their revenues and no taxable income would be generated. There would be no penalties for omitting those revenues and expenses from the artists' income tax return since penalties are based on the net tax owing from such endeavors.

2. GST (Goods and Services Tax) - The artist can claim the small business exemption if their gross revenues are less than \$30,000 per year. If the revenues should amount to \$30,000 or more in the year the artist must register for GST as soon as their gross revenues reach that figure, i.e., you can't wait until the end of the calendar year to register. Thereafter it would be necessary to collect and file reports on GST. It is likely that with revenues in excess of \$30,000 the artist would also be deemed to be carrying on a business and thus would be required to include this business revenue minus related expenses on their income tax returns.

3. PST (Provincial Sales Tax or Social Services Tax) - There is no small business exemption here. All sales of tangible personal property in the Province of B. C. are taxable. You should register

if you regularly make taxable sales. If you are not carrying on a business and you make casual taxable sales (this does not include sales through a gallery or reseller that is registered and collects PST from the end buyer) you should collect the PST of 7% and remit it to the Minister of Finance of BC along with a completed form FIN428 "Return of Tax Due on Taxable Tangible Personal Property by a Purchaser/Seller Not Registered". This and other information is set out in a Small Business Guide available on the Province of British Columbia web site at: <http://www.sbr.gov.bc.ca/ctb/publications/brochures/SmallBusinessGuide.pdf> and it's a fairly easy read. You can also phone for information at the BC Ministry of Small Business and Revenue at 1-877-388-4440.

This whole area of business and taxation can become complicated quite easily and if you are not sure of your position contact the appropriate taxing authority for further information. Bear in mind that most government taxation offices are in the business of collecting taxes so they may not give you information objectively. If the information you get from them does not seem logical you should contact a professional tax advisor to get an independent opinion.

Email your tax questions for Bob to artavenues@artists.ca by January 20.

Chartered Accountants
Suite 200-17618 58th Ave
Surrey, BC, V3S 1L3
Phone: 604-576-9121
Fax: 604-576-2890
E-Mail: mrhw@mrhw.com

McMURRAY, ROBERTS, HEMING & WYBORN

...working with artists
and income taxes.

Cary B. Heming C.A.
Partner

West Kootenay chapter

By Sandra Donohue and Jenn Hamm



The West Kootenay Chapter of the FCA, formed in May of 2001, has for five years brought members together from the following communities: Castlegar, Creston, Canyon, Fruitvale, Genelle, Kaslo, Kimberley, Nelson, Rossland, Robson, Salmo, Shoreacres, Trail, and Winlaw.

Our business meetings at the VISAC Gallery in Trail are held only four times a year, due to geographical distances and hazardous winter driving, but we get together in informal groups more frequently throughout the year.

It's about a 3-hour drive to Trail for some of our members, and in the winter it is impossible for all to attend the meetings. This makes it difficult to get to know one another and share ideas. We decided to begin doing "paint-outs" during mild weather months. The first one took place in Creston in July. Details were easily communicated through e-mail and phone calls and Elaine Alföldy arranged for us to paint on the property of James and Nora McDowell, during Creston's Art and Garden Tour. It was a very hot day, but the shady areas afforded great views of the valley and charming painting subjects. The event was a lot of fun and we look forward to more.

Ingrid Baker, Lucy Bates, Wilma Hughes and I traveled to Calgary to enjoy the Canadian Society For Painters in Watercolour Symposium. We soaked up a lot of knowledge, enjoyed connecting with FCA members and had a great time.

Jenn Hamm received a grant from the Columbia Kootenay Cultural Alliance to facilitate and teach a five-day workshop series in Salmo, BC. This project brought artists from Salmo and surrounding areas together. A variety of workshops were taught by Gail Whitter, Jesse Ellingson, Cindy-Lee McGhie and Jenn Hamm including painting, monoprinting, collage and Artist Trading Cards. Fellow artists discovered the benefits of creating art and were able to exhibit their work locally.

Our Chapter held an acrylic collage workshop with artist Dorothy St. Hilaire. *Releasing the Artist Within*, held this fall in Castlegar, enabled many of us to let loose and really use our imagination. Dorothy was a very patient, encouraging and nurturing instructor who helped us figure out how to get out of a creative doldrum.

Our juried show, *Changes in Latitude - Changes in Attitude*, opened in November at the Kootenay Gallery of Art, History, and Science in Castlegar. Over one hundred guests at the opening reception were treated to live Latin American music.

This exhibit was our first show juried by digital entries. We decided going digital would be far simpler than producing slides of our work. We learned that submitting digitally, especially with a group, was easier said than done. Roberta Taylor compiled our images to send to the FCA office for jurying. As luck would have it, Roberta's computer crashed and all the images were lost. Valu Office came to our rescue to receive and compile our submissions. It was quite a scramble as members rallied to ensure that everyone's image was accounted for. Miraculously, Roberta was able to get our submission in on time. We're proud of our show, and would like to thank jurors Anne-Marie Harvey, Andrew McDermott and June Harman for their time.

This year two West Kootenay Chapter members received special recognition. Roberta Taylor had two paintings accepted in the International Miniature Arts Biennial, in Montreal, P.Q., held last summer. Roberta was one of three B.C. artists to have work chosen for this exhibit.

Rick Foulger had two paintings accepted for the 39th National Juried Exhibition of the Society of Canadian Artists at Papermills Gallery in Toronto. One painting received an Honorable Mention Award. Rick also had work selected for the International Directory Encyclopedia of Contemporary Art, at Alba de Ferrara, Italy. His entry in the 27th Annual Kootenay-Boundary Regional Juried Art Show at the Silverton Art Gallery also received an Award for Artistic Merit.

The May meeting is marked by our AGM when memberships are due, and we begin our new year. Last year we changed the format of our executive from a committee to a more structured board with myself as Chairperson, Liz Honey as Vice-Chair, Wilma Hughes as Secretary and Barb Pistak as treasurer. Plans are now underway for our next shows as well as an acrylic workshop for the spring. The West Kootenay Chapter would like to thank the FCA Executive and staff for their guidance, patience and sense of humour. We really enjoy being connected to all the FCA members!

Wilma Hughes (left) and Bette Michaux (right) at the Creston paint-out.

Sandra Irvine, at Dorothy St. Hilaire workshop.

St. Hilaire workshop participant, Dosie Crawford

Dorothy St. Hilaire instructing at her workshop.

WKCFCFA members at Creston Paint-out: L. to R., Bette Michaux, Eileen Gidman, Barb Myers, Wilma Hughes, Joe Horvath, Sandra Donohue, and Elaine Alföldy.

Juried show opening reception.

Barb Myers (L) and Barb Pistak (R) at juried show opening reception.

South Okanagan/Similkameen chapter

by Sharon Newton

The South Okanagan/Similkameen Chapter is made up of artists from many communities including Summerland and Naramata in the north, Osoyoos in the south and Keremeos and Hedley to the west. Currently, our membership stands at 72. Our goals are to encourage artists of all levels, to provide opportunities for teaching and learning, to increase participation in Chapter events, and above all, to experience the joy of art.

This year we had three juried shows, two of which were qualifying. The Summerland Art Gallery hosted the first qualifying show of the year, *Expressions*, in April and May. Gary Langrish, Marlene Aikens, Grace Shaw and Jeanne Duncan received Juror's Choice Awards. The summer non-qualifying show at Lang's Vineyard was the first show to be juried locally with 23 of 63 entries accepted. The local jurors were Bonny Roberts AFCA, Dennis Weber AFCA and Barbara Younger AFCA. The second qualifying show, *Inspiration*, was held in Oliver at the Handworks Gallery. Of the 29 accepted entries, there were 7 Juror's Choice awards given to Sharon Newton, Barb Mosby, Gary Langrish, Marlene Aikens, Helen Gabriel, Barb Younger and Kate Kimberley.

As the practice of entering juried shows digitally becomes standard, artists are faced with a learning curve when it comes to taking digital photographs. That's where George Traicheff comes in. SOS Chapter members are grateful for his expertise and services in helping us get on the digital image bandwagon.

Since Supporting members are not eligible to enter most FCA shows, the SOS Chapter sought ways to include them and to encourage their artistic efforts. With that in mind we now hold non-juried shows that are open to all members under the name *The Artists of the South Okanagan/Similkameen*. We have had several shows of this kind, meeting similar Federation Gallery standards. This opportunity gives our Supporting members a chance to exhibit, to improve their skills, to feel encouraged to go for Active Status and to feel appreciated as part of the whole.

One such show was at the historic Grist Mill in Keremeos that attracted 65 entrants. The show took place over 2 glorious days followed by a most violent thunder, lightning and rain storm. Tin Horn Creek Winery's *Art in the Vineyard*, also open to Supporting members, was held the first 2

weeks of September with 24 Artists participating. *The Artists of the South Okanagan/Similkameen* have been invited to participate in several other non-juried exhibitions in places including the Urbana Clothing Company, Forest Nursery Association, Urban Renaissance and the Oliver Fall Art Show.

The SOS Chapter held two well-attended workshops this year. Kindrie Grove's drawing and painting workshop, with an emphasis on animals, was described as "awesome" by the participants. Dennis Weber AFCA gave a drawing workshop focusing on portraits and life drawing which was also enthusiastically received and thoroughly enjoyed.

The Chapter meets monthly in Penticton at the Leir House, once a heritage manor now a Cultural Arts Centre. Each meeting is followed by a short program. There were two critique sessions held this year facilitated by Barbara Younger AFCA and Sandy Albo respectively. These interactive sessions provided great learning experiences for all who participated. More opportunities for critique sessions are planned for next year.

Another program involved a survey developed by Chapter Co-Chair, Robert Neal in an attempt to answer the important question, *What makes a painting sell?* One popular program was the demonstration of pastels led by Mabel Gawne. November featured Thea Haubrich who gave a short history and demonstration of encaustic painting. A future program will involve the members of the executive demystifying their positions through job descriptions and explanations to encourage more participation in Chapter activities.



Juried Show *Expressions* at Summerland Art Gallery.

Marlene and Frank Aikens and the late Bernie Catani at the opening reception.

A painting demonstration by Kindrie Grove.

SOS Chapter Executive

Robert Neal - Co-Chair
 Art Moore - Co-Chair
 Sharon Newton - Vice Chair
 Kate Kimberley - Secretary
 Dona Smithson - Secretary (shared position)
 Helen Gabriel - Treasurer

whydraw?

by Sue Cowan AFCA

All children love to draw. From the time we have enough motor control to grasp a crayon and scribble, drawing is a universal activity.

However, there comes a day when most of us are no longer satisfied with the results. We expect to be able to draw realistically and when we can't, most of us quit, somewhere between the ages of 10 and 14. A few lucky people figure out how to do it, or are taught and continue to enjoy making art.

We don't expect to play violin or piano without learning how, but somehow society tells us the ability to draw and paint is a talent we are born with or never will have.

I was one of those quitters, although I stuck with it longer, painting in secret in my bedroom as a teenager before stopping completely. Ten years later, the desire to draw resurfaced and I joined my local life drawing group where I started learning how to see.

I firmly believe that learning to draw is a skill anyone can acquire - talent is not relevant, only desire and a willingness to work at it. Drawing becomes the pleasure it was for a child. Drawing is a means of relating to the world - people, landscapes, the still life of dirty dishes on the kitchen counter; as you draw you see relationships between shapes, of similarities, differences, tonal value patterns, visual rhythms and movement, in everything around you.

Drawing is active meditation. There is no room for the mundane distractions that usually clutter our minds. The required concentration allows you to experience intensely.

By drawing you gain visual experience you can then apply to a whole range of arts. Common elements with non-visual art forms like dance and music will occur to you and enrich your enjoyment. If you are a painter, realist, abstract or imaginative, that wealth of visual experience will make your paintings richer and stronger.

You can draw when you have ten minutes to spare, sketchbook, pencil and those dirty dishes for subject matter are all you need. No complicated set up in an exotic locale is required. Simply explore what's right in front of you. Expensive painting materials make you feel you have to produce a fine finished product. With drawing there is a freedom to simply enjoy the process and reclaim your ability to recreate your experiences of the world about you.



5th Annual

PAINTING on the EDGE

open international juried exhibition

Exhibition Dates:

August 21 – September 9

Slide Entry Deadline:

June 1, 2007

Prospectus available:

February 1

Join Mike Svob in September 2007 for A Plein Air Painting Workshop in Tuscany and Venice

Join Mike and Nancy Svob on a 14 day painting adventure into the heart of Renaissance Italy. Our first 8 nights will be spent in the charming village of Fiesole. Just 15 minutes from downtown Florence by bus, our beautiful pensione offers green space, unparalleled views and the warmth and charm that can only come from Italian owners. Afterwards, we share 6 nights in the heart of Venice where we'll explore the alleys and canals that have seduced painters for centuries. Expect warm sunny days, magical evenings, and new inspiration— all in the company of new friends.

To register please contact
Mike Svob by telephone at 604-535-1459
email: artfriend@axion.net
website: www.mikesvob.com

colour vs value

by Rick McDiarmid SFCA

'Value' in painting is defined as the relationship between light and dark. A relative measure of light and dark is made along a scale from white to black. A gradation of gray values along this scale is used to represent different light qualities in the painting process. This is the basis for compositional structure and communicating illusions of three-dimensional spatial relationships on a two-dimensional surface (i.e. our paper, board, or canvas surfaces). It is of particular importance to the representational painter who wishes to model form and light passage through the painting. Some painters rely heavily on this relationship with little interest in the range of colour or colour intensity used.

On the other hand, an awareness and interest in exploring subtler aspects of the interactive nature of colour has engaged some artists in a life long study. From the impressionist painters through many of the contemporary artists of the 20th century, colour has become the subject itself rather than a way to represent subject. Paintings that focus solely on visual phenomena created by colour relationships are typically non-representational. (A study of basic colour theory is helpful to better understand the semantics used to describe some of the visual phenomena associated with colour relationships - e.g. Colour vibration, simultaneous contrast, colour temperature, optical mixing, colour volume, colour dominance, halation, etc).

Value is one dimension of colour. At this point it is worth revisiting the three dimensions of colour that are most important as the basis of colour knowledge for the painter. They include colour or hue, colour value and colour intensity (sometimes referred to as colour saturation). It is important to remember that these relationships are relative not absolute. In other words, one compares colour, colour value, and colour intensity of any shape in a painting, to its neighbouring shapes. Placing colour beside colour results in some of the visual phenomena mentioned above and our perception of the original colour applied can change drastically. This applies to all three dimensions. If you want a coloured shape to appear lighter without altering it, place a darker shape next to it. If you want it to appear brighter put a duller (less intense) colour beside it.

Determining the relative value of a colour or coloured shape means comparison to our value scale from white to black. Is the coloured area or colour sample light, middle dark, dark or somewhere in between? Assessment requires observation and painting practice.

Developing a great value study in gray scale is one step - converting this to a coloured image with equivalent light quality may be another challenge! This is especially true if we are painters interested in colour relationships, colour balance and harmony, and the ability of colour to evoke subtler responses in the viewer. Depending on what we are trying to achieve, some value contrast may have to be sacrificed. Alternately, the desire for powerful or dramatic light contrast may require sacrifice of colour intensity.

Light articulates colour, pattern, and many subtler qualities of our perception of subject matter. Knowing the light source and careful observation will help in identifying the value structure and colour relationships we may want to use in our painting. Although an intellectual grasp of the various approaches to colour selection (e.g. colour theory) is a good prerequisite, it will not ensure great colour relationships in our paintings. As is always the case, there are no short cuts and we must do our own exploration and homework. Refining our personal response to light and colour will be a direct result of learning how to manipulate colour, colour value, and colour intensity in our work.

EXHIBITION CALLS

January 2007

Student Show

One painting per student, any medium, any subject, no jury, hanging fee \$10. Works can be dropped off at Federation Gallery from January 8th - 13th, 2007

Landscape Show

January 30 - February 18. Entry deadline: January 4. Paintings due: January 26

Blossoms and more...

February 20 - March 10. Entry deadline: January 18. Paintings due: February 16

Signature Status Application packages are due February 16th, 2007.

Please see forms available in the Gallery or on-line at www.artists.ca in the forms section.

Human Figure Show

March 27 - April 8. Entry deadline: February 22. Paintings due: March 23

Still Life Show Show

April 10 - 22. Entry deadline: March 1. Paintings due: April 5

Incomplete entries (those missing entry forms, fees, return envelopes and/or postage) for juried shows will not be processed or viewed by the jury. For more information please contact Rosalind at 604-681-8534 or fcagallery@artists.ca

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. The artist is obligated to ensure that their work is available and for sale once selected. Failure to do so wastes the opportunity for another artist 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.

What's On at

Federation Gallery

in January and February

FCA Student Show January 16 - 28

Opening Reception: Thursday, January 18

From 6 - 8 pm in Federation Gallery

Landscapes January 30 - February 18

Blossoms and more... February 20 - March 9

artclassifieds

The rate for ads placed in this column is fifteen cents (.15) per word per issue plus 6% GST. Classifieds with a box/frame or other offsetting device are twenty cents (.20) per word plus 6% GST. There is a 100 word maximum. Prepayment is required. Simply mail, fax or email (preferred) your ad wording along with cheque or credit card information to the Federation of Canadian Artists.

VIDEOS, DVDs and CDs for sale at Federation Gallery - Richard Nelson's Lessons CD and Richard Nelson *In Retrospect* DVD. The CD features more than 200 pages of lessons, discoveries and ideas from the beloved teacher and the inventor of the Tri-Hue Method of painting. *In Retrospect* is a multimedia portfolio featuring nearly 100 images from Nelson's 50 year career along with demonstrations of the Tri-Hue Method. Full copyright reserved. \$38 each taxes included. \$70 if you buy both. Please add \$9.00 for shipping and handling.

PICTURE THIS WAY VIDEOS - Watercolour & Mixed Media: painting demos by Mike Svob SFCA and Joyce Kamikura SFCA or Acrylic & Oil: painting demos by Robert Genn SFCA and Alan Wylie SFCA. Each video has two 30 minute technique tutorials. Full copyright reserved. \$44.95 each, plus tax. \$79.99 for the hour-long video of both. Please add \$9.00 for shipping and handling.

To purchase any of these videos, DVDs or CDs, please phone 604-681-8534, or swing by the gallery for pick up.

ART VACATIONS IN SPAIN-2007

Suzanne Northcott - Painting & Drawing - May 10 - May 23

Nick Bantock - Collage, Writing & Invention - May 23 - June 2

Rick McDiarmid - Painting & Drawing - September 24 - Oct 7

Join us in Southern Spain, known for its whitewashed villages, olive groves, Moorish architecture and Flamenco music, and nurture your artistic talents in a small group setting. We will explore cultural and historical sites and delight in gourmet Mediterranean cuisine.

Tapas, Talk & Slide Presentation with Artists & Hosts, January 31, 7 PM, at Federation Gallery, 1241 Cartwright. RSVP to Kate at 604-986-2262. www.aflavourofspain.ca
email: cindy@trvlconcepts.com

Vancouver Island Art Workshops

Maureen Brouillette Mixed Media Collage Workshop

April 30-May 4, 2007 Nanaimo

Learn to incorporate photographs into your work. A brief history of collage, surfaces, collage sources, copyright, copiers, cameras, computers, transfers, DESIGN, acrylic mediums, empty space, problem solving and individual critiques will be covered in this dynamic workshop.

Brian Atyeo TBA Sept 10-14, 2007 Nanaimo

Contact Mary Stewart @ 250-716-1440 or email marystewart@canada.com

Some adopt-an-artist accommodation available.

CALGARY WORKSHOPS

Ron Ranson Watercolour February 22 - 25

[Winnipeg - Ron Ranson February 17 - 20]

Brent Lynch Language of Composition March 23 - 25

Alex Fong Watercolour April 13 - 15

Angelique Gillespie Sketchbook Journaling April 21 - 23

Brent Laycock Acrylics May 3 - 5

Gerald Brommer Watermedia/collage June 25 - 29

Leading Edge Art Workshops Louise Hall 403-233-7389

email: greyart@shaw.ca www.greatartworkshops.com

CALL FOR ENTRY - Delta Arts Council - invites artists to participate in "artSpecific 2007" our 6th Annual juried exhibition. Entry is by digital image or slide only and must be at the Firehall Centre for the Arts on or before March 9, 2007. Pick up entry forms at your local Opus store, or on line at deltaartscouncil.com. For more informations phone 604-596-1025 or e-mail: artSpecific@artspecific@dccnet.com

ONLINE ART GALLERY- Opportunity For Artists

Join now to gain exposure and recognition. Webpace for a fraction of individual costs on an established website. Your own artist's page plus listings by medium. Leading Edge Art Gallery. www.greatartworkshops.com/gallery. Louise Hall greyart@shaw.ca. 403-233-7389

ART WORKSHOPS IN THE OKANAGAN

April 13-15 Tatianna O'Donnell, BC -Acrylic

May 19 - 21 Gaye Adams, BC -Pastels

June 15-17 Tatianna O'Donnell, BC -Oil

June 22-24 Linda Kemp, ON - Watercolour

RETREAT POSSIBLE BETWEEN THESE COURSES

June 28 - 30 2007 Gordon Mackenzie, ON -Watercolour

Sept. 14 - 16 Gaye Adams, BC -Pastels

Sept. 28 - 30 Tatianna O'Donnell, BC -Acrylic

The workshops take place at BEAR VALLEY HIGHLANDS IN LUMBY, BC on a 640-acre ranch, overlooking a private lake and the Monashee Mountains. Painting will be inside and outside, accommodation in the lodge available. Phone & fax: 250-547-6762; info@bearvalleyhighlands.com, www.bearvalleyhighlands.com.

ART MENTORING WITH DONNA BASPALY, SFCA, NWW

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

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

VOLUNTEERS WANTED - to help paint the Federation Gallery washroom. Please phone the gallery, 604-681-2744..

east kootenay chapter

anyone?

Interested in an East Kootenay

Chapter? Please contact

MaryAnn Bidder at

250-427-7142

or mbidder@shaw.ca

Small, Smaller, Smallest
continued from page 2

Mikolaj Smolinski
Feathered Elk
etching & chine colle 3" x 3" \$160



E.R. Corbeil
Shaw Theatre
oil 3" x 4" \$750



Kristy Gordon
Shaded Path
acrylic 10" x 12" SOLD



Lynne Grillmair AFCA
Landsat Lava Flow
mixed media 10" x 15" \$475



Helene Louise Falardeau AFCA
Reflexion
watercolour 11" x 14" \$450



Verna Linney
Childhood's End
oil 14" x 11" \$500



Masako Araki
Cariboo Fence
pastel 12" x 12" \$620
FCA Award



Bob Araki
Ireland I
oil 12" x 12" \$500



Shoko Judd
Denise's Apples
watercolour 12" x 12" \$350



Lorry Hughes
Birdlet
oil 3" x 5" SOLD



Denise MacNeill
Gold Eye
acrylic 4" x 7" \$160



Sandra Taylor
Inner Chamber
mixed media 10" x 10" SOLD
FCA Award

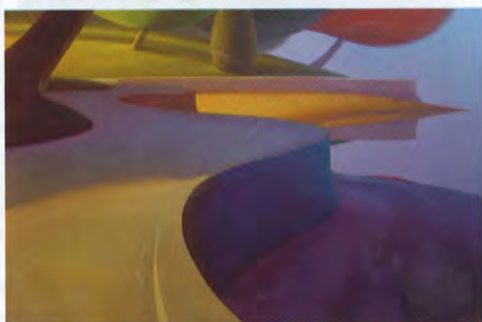


Robert Douglas
Returning Tug
oil 9" x 12" \$750



Enda Bardell
Evening Gold
watercolour 11" x 15" \$400

A Painting in the Life of... Tim Fraser



I spent a number of years in the "Painter's Circle" in Stanley Park, and would get there early in the morning to walk around the park, either on my own or with other artists, before setting up my paintings. Living in a very urban area, in an unrewarding stressful job, Sunday in the park was practically a vacation day. My paintings at the time were a mix of subjects as I hadn't found anything that consistently worked for me. Another artist in the park then, Ron McFadyen, was doing beautiful paintings of how he viewed the tankers anchored in the bay, and it occurred to me that I should try to capture what it was about the park that had me looking forward to it all week. From then on each painting was designed to capture the park as I thought of it when I was away from it. The belief being that each painting would be a further exploration of that, which would then gradually fine-tune my delivery of that idea.

The first step is to spend time with the objects that will be in the painting, and note anything that particularly strikes me as visually appealing. In this case the objects are the trees, grass, seawall and water in the landscape of Stanley Park. I look for all the fundamentals: light, colour, form, texture, contrasts, mood.

Later, I think about what struck me when I was in the park, and how I might be able to effectively show it in a painting. I sketch with pencil or pen onto an 8 x 10 sheet of paper, and make the drawings in the same proportions as the canvas to be used. For example, an image that suits a 36" x 48" canvas will be done in a 3" x 4" box on the paper. Focusing only on composition, I move the objects in the sketch around so that new shapes are created by the light and resulting shade. These shapes, along with those from the solid objects, will be re-shaped as necessary to serve the composition. Some may be darker, larger or brighter and their ability to dominate or support within the overall image is taken into account. Textures, contrasts and intensities are thought out at this stage as well, but I always allow for some changes during the painting if something interesting presents itself. These first sketches are just examples of plunking down the objects in a basic composition, as a warm up for the upcoming sketches. It may take a couple of sketches or a dozen to find and refine a composition that I feel has a chance as a painting.

Then I choose the paints. With this painting I have gone with three high key primaries that are equidistant apart on the colour wheel, and a tube of white. All other colours are mixed from these four paints. The high key colours are essentially just for the important area in the composition, and will be lowered (through mixing) for the rest of the image.

With the fundamentals thought through, I go to the canvas and sketch roughly and lightly in yellow and orange. I rough out large chunks of the composition making sure that their proportions stay true to the final sketch on paper.

The sky goes on first, and sets the stage for the rest of the painting. Here I might consider suggesting the direct light's direction, usually just with a slight increase in brightness or purity of colour. I also decide the rest of the sky's colour and lightness for the indirect light that will be used in the shaded areas. If water or a distant object is strongly affected by the sky, they are usually done at the same time. I also do the edges of any objects that have the sky behind them so that the sky's brightness is there to affect that objects colour. All the other objects will fall under either direct or indirect light. As I use exhibition canvasses, I also paint the edges.

My hope is that when the painting is finished, it produces a similar feeling to that which I received from my visit to the park.

Top to bottom:
Sketch, orange base, background, middleground, foreground and final image