

art avenue

Vol.7 - No.3 May/June 2007

\$5



Margaret Elliot SFCA
A Skye Boatman
watercolour, gesso, gouache
20" x 27" \$800

Success!

March 13 - 25

Margaret Elliot SFCA
A Skye Boatman
 watercolour, gesso, gouache
 20" x 27" \$800



Actually he wasn't a Skye Boatman, my reference was a Shetlander tying up on Mousa. I was en route to Mousa Beach. The title was, like painting, artistic license and refers to the *Skye Boat Song* we sang in Elementary School, itself an enormous piece of artistic license.

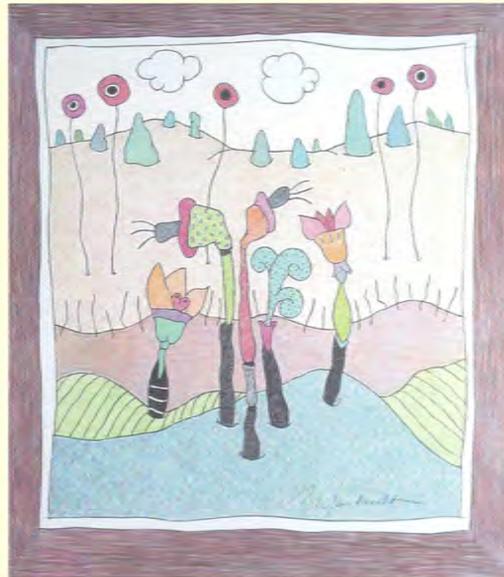
I started with a backlit figure and a lot of oblique lines in the background. The mid-foreground had a lot of oblique lines in the rocks that did not work, so I took them out with gesso and dragged it up into the top and down to the bottom. This gave a certain ambiguity. I invented the shadows for drama. The colour was restricted to a split complementary scheme of Thalo Blue and Cadmium Red Deep to Orange.



Clement Kwan SFCA
Daisy
 oil 30" x 40" \$4000



Roberta Combs SFCA
The Lonely Waiting
 pastel 17" x 27" \$1950



Martine Gourbault SFCA
Meeting at Five - No Agenda
 wax pastels 40" x 36" \$2100



Angelique Gillespie AFCA
Pondering My Next Move
 acrylic 24" x 18" \$775



Angela Au Hemphill AFCA
Morning Lesson
 acrylic 24" x 30" \$1400



Perry Haddock AFCA
Tynehead Revisited
 acrylic 18" x 36" \$1295



Amie Roman AFCA
Industrial Perch
 relief block print 4" x 3" \$135



Sandra Donohue AFCA
Persimmons on Vivian's Runner
 watercolour 20" x 20" \$600

artavenue

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Suzanne Northcott SFCA July 9 - 13
 Mixed Media Explorations

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

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

Karin Richter CSPWC, SCA, ASA
 July 30 - August 3
 Pastels *Luscious Pastels*

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

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

Our Newest Signature Members

Granted Signature Status at this year's Board of Governors



Angela Au Hemphill AFCA

Painting is like a game of strategy. Every time I start a new painting the challenge is on. Being satisfied with a finished painting is like winning. But winning is never easy. Even with practice and practice you can lose a few games. The FCA has provided the environment for me to enter games, and classes for me to practice. I see definite improvement in my work since I became an FCA member. Thank you to all the senior members who shared their knowledge and experience, and Ian (my hubby) for his encouragement. Most of all, thank you FCA, the Board and the Staff. I am honoured in receiving AFCA status.

Sandra Donohue AFCA

Achieving AFCA status is a great honour for me. Thank you to the Board of Governors, my family and friends, and the FCA staff for their support and encouragement. This was not my first, or my second attempt at applying for Signature status! I am a persistent person and don't give up easily. I took a different path this time, choosing subjects that I didn't think I'd feel comfortable with. They surprised me, stretched me, and forced me to really observe, think and grow. I look forward to continuing to learn and grow through the FCA.



Shoko Judd AFCA

I feel very honoured to have been given AFCA status. Since I was very young my interest was mainly around art, so receiving this Signature status gives me a feeling that I have passed one of my artistic targets. Joining the Federation of Canadian Artists challenged me to pursue my goal. It gave me the discipline to work hard to meet the high standards and creativity of fellow artists. I hope to continue to improve, challenging myself.

Angelique Gillespie AFCA

My gift of creativity was not realised until my adulthood. Then I started to skip, hop, fly and paint life from the heart of the inner child to tell of beauty, passion, and how an individual encapsulates a moment in her life's journey. My main tool, the sketchbook, has opened up my creative soul to a playful, unabridged expression that is oozing to be freed onto the canvas. Having the honour of AFCA is about recognising the passion of imaginative creativity so its song can be sung. Thank you for recognising my journey.



Perry Haddock AFCA

I was in the middle of a noisy party when I got the call I'd been waiting for. I heard the word congratulations, and that was enough. I poured myself a top-up of champagne and raised a glass to the FCA. The Federation has been a beacon for me for the last number of years when I've been stumbling my way toward my own style, always challenged by the standards of my colleagues. Although I am extremely honoured to have been granted AFCA status, I realize that the challenge doesn't stop with some letters attached to my name. I have so much more to learn! In the meantime, I hope you'll permit me a slight glow of pride.

Lalita Hamill AFCA

I am honoured to receive my AFCA status. Through the FCA I have developed treasured friendships, am inspired by others and their artwork, enjoy demonstrations and lectures, exhibit my work regularly, and appreciate the support and opportunities provided by people who make this organization what it is. My passion to create and appreciate art comes from a deep sense of awe, curiosity, and a desire to understand what it truly means to be alive and present. I feel fortunate to do what I love for a living, and I look forward to sharing my artistic journey with others for many years to come.



Lorry Hughes AFCA

I assured myself that if Signature status didn't happen this first time, I'd be philosophical, carry on, and try again. But I'm thrilled and grateful to have received this honour. It is very meaningful to me to be acknowledged in this way, at this time. Joining the FCA was such a great move when I decided to plunge full-time into the world of fine art; it has been beneficial in many unexpected ways. A very sincere thank you to those whose vote of confidence has given my career this boost. I also greatly look forward to a growing affiliation with fellow FCA artists.

Andrea Pratt AFCA

Receiving AFCA status is a real honour. What I appreciate most about the FCA is having a peer group - a place where I can experiment freely, show my work and be judged honestly by other artists, without the business of art encroaching on my every creative move. Experimentation is the cornerstone of my practice so the fact that the FCA welcomes and accommodates such a diverse group of artists is inspiring and encourages me to do the only thing I want to do: paint.

Thanks, FCA.





Amie Roman AFCA

I'm so excited to have successfully achieved AFCA status this year. I am honoured to be promoted with such an incredibly talented group. We are extremely lucky to belong to an organization wherein our senior members are so willing to share their skills and knowledge. I look forward to one day being able to continue the tradition.

Rene Thibault AFCA

I was honored recently to be awarded the distinction of AFCA Status! Having been an Active member for six years, I have enjoyed numerous opportunities to exhibit with the Federation. It's been most encouraging that some of my paintings earned awards along the way. In reality, each time I've successfully been juried into an exhibition has also felt like an award. That recognition by the FCA serves as a fine endorsement of one's efforts. When my submissions were declined, it only allowed me to value those successes even more. I look forward to justifying this tremendous privilege with my future work.



Vickie Turner AFCA

When I joined the FCA 5 years ago, I had a lot of catching up to do. The mentoring and critiques from Signature members and sponsored workshops gave me the art education I never had. I'm so proud to be part of a group that recognizes individual creative expression while maintaining high standards that make us all strive to improve. It's an honour to be granted AFCA status by such an illustrious group. I have made some wonderful friends in the FCA and look forward to continuing to support my fellow members in the future.

Roberta Combs SFCA

I love the hands-on creative process that soft pastels present. The rich color and buttery texture make them my current medium of choice. Though I often wear as much as I apply to my painting, pastel never fails to unfold an exciting image, inch by inch. I have found this medium a challenging and tantalizing boost that makes me eager to get to work each day.

I would like to thank the Board of Governors for inviting me to join those SFCA Signature members whom I have long admired.



Margaret Elliot SFCA

I am honoured by this designation and I am grateful to all those Senior and other FCA members who have helped me progress. Should any new member be looking for a message, I would say that, whilst we are at the Federation to learn, stick with your own ideas. Even if they sometimes seem unclear, unfashionable, not mainstream or whatever. Enjoy everyone else's work, but try not to be over-awed by it. We are repeatedly told that art is long and life is short. I think that art is broad, and there is room for all of us.

Martine Goubault SFCA

I joined the FCA as a Supporting member soon after I moved to Vancouver in 1997. Not too long after, I submitted two pastel paintings. Both were accepted, won awards and sold. I knew I was onto a good thing! Since then, I have remained a strong supporter of the FCA and have enjoyed being a member, artistically and socially. I'm particularly pleased to receive my senior status at a time when I am embarking on a new approach in my work. My thanks to the jurors for this most welcome validation.



Jutta Kaiser SFCA

I have been active in the arts since early childhood, starting with jewellery, then pottery and finally Fine Arts. As in my 30 years as a potter, I approach painting in a similar fashion where experimentation and working outside the box affords me the freedom to express thoughts and impressions on canvas. Volunteering at the FCA has given me a chance to connect with the Vancouver art community at large and has enriched my life not only on a personal level but has given me much needed encouragement and support in my quest for artistic advancement.

Sarah Kidner SFCA

I feel very honoured to have been granted SFCA status. The organization has a strong history and I am very proud to be a part of it. Through the years I have attended many workshops with highly acclaimed and talented artists, and from them I have learned about design, colour, value, edges and drawing. Learning these fundamentals has freed me up to be able to express myself through paint. The more I learn however, the more I realize that there is so much more for me to learn. This is what keeps me passionate and going back for more.



Clement Kwan SFCA

To me, receiving the SFCA designation is a great honour. I feel I am very lucky. Many thanks to the Board of Governors for welcoming me to this group. I am very thankful to the FCA for providing the environment and the opportunities for me to pursue my personal artistic excellence.

new members

February 13 - March 31

British Columbia

Lower Mainland

Edit Balogh, Coquitlam

Sheila W. Bateman, Vancouver

Tanya Bone, Richmond

Shirley Chiang, Richmond

Kenneth Chooi, Vancouver

Sheila Cockfield, Vancouver

Kenneth Cookson, White Rock

Mitchell Edgar, Vancouver

Joanne Finlay, Burnaby

Claudette Fleming, Vancouver

Ursula Galucci, Vancouver

Dana Gavrilesco, North Vancouver

Eric Gledden, Coquitlam

Robert Lenton, Richmond

Shahla Majlessi, Burnaby

Linda Morris, Surrey

Marilyn Nordquist, Vancouver

Constance Pickett, Vancouver

Rubina Rajan, Vancouver

Alice Rich, Vancouver

Lynn Sarna, Port Moody

Hazel Siu, Port Coquitlam

Robert St. Julian, Vancouver

Deborah Sutton, Vancouver

Herman Zheng, Coquitlam

Fraser Valley

Irene K. Gross, Maple Ridge

Vivian Kapusta, Maple Ridge

Central BC

Wim Tewinkel, Mount Currie

Northern BC

Carole Lee, Prince George

Sunshine Coast

Donna Boyko, Gabriola Island

in the news

current exhibitions

April 20 - June 17 **Audrey Meeres and Judith Saunders** - *What's in a Decade*, group exhibition at the Union Club of BC, 805 Gordon Street, Victoria, BC. Private reception: Friday, April 20th, 4:30pm to 6:30pm. Information and inquiries about the reception or for viewing the exhibition, please call 250-598-7363.

May 1 - 31 **Angela Au Hemphill AFCA** - *West Coast Living*, solo exhibition of recent work in oil, acrylic and watercolour at the New Westminster Arts Council's Queens Park Centennial Lodge Gallery. Opening reception: Saturday, May 12th, 7pm - 9pm.

May 3 - 17 **Ann Zielinski SFCA** - solo exhibition of recent acrylic semi-abstract paintings at Kurbatoff Art Gallery, 2427 Granville Street, Vancouver, BC. Opening reception with artist, May 3, 5:30pm - 7:30pm. Gallery hours: Tuesday - Saturday 10:30am - 5:30pm; Sunday 12pm - 5pm.

May 5 - June 30 **Nurieh Mozaffari** - group show at Wall Gallery in Amsterdam, Netherlands.

May 12 - June 2 **Grp4Art** - *Synchronicity* at Creative Framing Company, 3332 Main Street, Vancouver, BC. Opening reception: May 12, 1pm - 4pm. Grp4Art artists: Virginia Chin, Roxsane Tiernan, Marjorie Wong and Kathleen Susan Young.

May 28 - June 23 *Perceptions Seven* at the Old Schoolhouse Brown Gallery in Qualicum Beach, BC. Opening reception: May 28, 7pm. *Perceptions Seven* artists: Magaret Bonneau, Judy Brayden, Rose Marie Gall, Pat Hart, Pat Holland SFCA, Carmen Mongeau and Barbara Ann Scott.

June **Barry Rafuse** - *Nature's Abstractions*, solo show at the Salmon Arm Gallery with about 20 works on canvas featuring the intricate and stunning patterns found in nature.

June 2 - 14 **Heather Horton** - group exhibition at Loch Gallery in Toronto, ON.

June 4 - 5 **Christina Munck, Perrin Sparks and Nanci Cook** - Quadra Island Studio Tour, Saturday, 10am - 5pm, Sunday, 10am - 4pm.

June 7 - 21 **Jutta Kaiser SFCA** - solo show of new work at the Axis Contemporary Art in the Art Central building in Calgary, AB. Opening reception June 7, 6pm - 9pm.



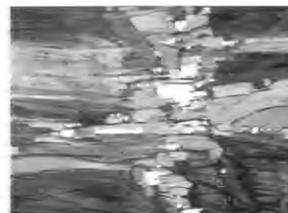
Angela Au Hemphill



Nurieh Mozaffari



Roxsane Tiernan



Barry Rafuse

new members

February 13 - March 31

recent exhibitions

March 21 - April 8 **Suzanne Northcott SFCA** - *Dream Room* at The Fort Gallery. Northcott slept in the gallery every night for the duration of the show, on her own bed. In the morning and when she woke up in the night, she recorded her dreams by drawing and writing directly on the gallery walls. The gallery was open during regular gallery hours for the public to see what had or hadn't transpired the night before.



Genevieve Delaunay

April 19 - May 4 **Genevieve Delaunay** - oil painting and ink on paper at L'Oeil Bleu Gallery in Geneva, Switzerland.

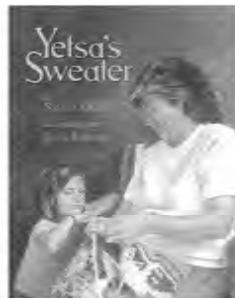
in other news

Ken Prescott SFCA, HLM, now residing in Ontario, has cleaned out his files and sent a wonderful package of material for the FCA Archives - including his original designs for the FCA logo, and copies of Newsletters previously missing in our files - (we've seldom seen our Historian, Ellen Poole, so excited!). Thanks Ken, hope this spurs some more long-time members to look in their trunks...

Myrtle-Anne Rempel SFCA was recently featured in the Phoenix Sun Newspaper for her mixed media paintings in the Lekay Gallery in Scottsdale, AZ.

awards

Young reader book, *Yetsa's Sweater*, illustrated by **Joan Larson AFCA**, has been nominated for The Shining Willow Award from the Saskatchewan Young Reader's Choice Awards Inc. It is also short-listed for the BC Book Sellers Choice Award, the first time in 14 years that a children's book has been nominated in this category.



Joan Larson

clarification

In the July/August 2006 issue it was reported that **Robert Rennie AFCA** was awarded an Honorary Life Membership for his work in establishing and running the Saltspring Workshops in the 70's, 80's and early 2000's. We wish to clarify that Mr. Rennie was not involved at the inception of the workshops in 1980 nor was he involved with running them in 1981 and 1982. He received this recognition for his role in further developing and managing the Saltspring Workshops from 1983, and on and off through 1990 and in the early 2000's.

membershipsurveyupdate

Thank you to everyone who has taken the time to provide feedback with the Membership survey. We are in the process of tabulating all the surveys and will be responding to comments and questions in May. Thank you for your patience.

Vancouver Island

Louella Hollington, Qualicum Beach
Laura Inkster, Brentwood Bay
Brian Middleton, Parksville
Hazel Sirett, Nanaimo

Thompson-Okanagan

Lee Caufield, Vernon
Bonnie Dombowsky, Kelowna
Marlene Freeman, Kamloops
Barbara Hanington, Kelowna
Michael Jell, Vernon
Sherry Kalloch, Salmon Arm
Lois McLeod, Salmon Arm
Nicholas Monkhouse, Kamloops
Evelyn Oldroyd, Grand Forks
Yvonne Reddick, Kamloops
Margaret Robertson, Salmon Arm
Katherine Upton, Vernon

Columbia-Kootenay

Jo Wild, Trail

Northwest Territories

Wayne Keefe, Hay River

Saskatchewan

Michael Bromley, Regina
Kathleen Slavin, Saskatoon

Alberta

Donna Deschenes, Calgary
Ken Lampard, Calgary
Sheila Warren, Calgary

Ontario

Lillian Gulk, Thunder Bay
Kari Rogstad, Ottawa

Manitoba

Darrell Baschak, The Pas

USA

Trilby Arnold, Hereford, Arizona

United Kingdom

David Miles Murray-Hall, Reading

Go forth and paint...

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in May!**

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Piemontite Genuine
Purpurite Genuine
Red Fuchsite Genuine
Rhodonite Genuine
Sedona Genuine
Serpentine Genuine
Sodalite Genuine
Tiger's Eye Genuine
Turquoise-SB Genuine
Turquoise-Kingman Green
Vivianite (Blue Ochre)
Yavapai Genuine
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Success!

continued from page 2



Lalita Hamill AFCA
View From on Top
acrylic 28" x 36" \$1250



Lorry Hughes AFCA
The Prize
acrylic 36" x 36" \$3200



Jutta Kaiser SFCA
Sleepy Hollow
mixed media 36" x 36" \$2700



Shoko Judd AFCA
Golden Palm
watercolour 16" x 22" \$700



Rene Thibault AFCA
Above the Rockies #15
watercolour 20" x 12" \$1245



Sarah Kidner SFCA
After the Ride
oil 12" x 16" \$875



Vickie Turner AFCA
Empty Chairs
mixed media 26" x 32" \$2000



Andrea Pratt AFCA
Tide
acrylic 48" x 48" \$2500

Blossoms and more...

February 20 - March 9

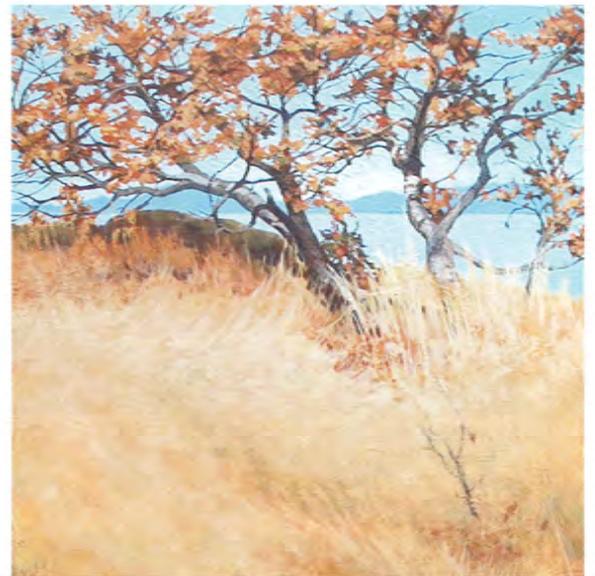
Lynne Grillmair AFCA
As Time Goes By I
mixed media 30" x 40" \$2400
Tinyan Chan SFCA Award



Jennifer Mitton
New Growth
acrylic 16" x 20" \$850



Bob Araki
Dandelions of Lake Louise
oil 22" x 34" \$900
Award of Excellence



Pat Hart
October Oaks
acrylic 30" x 30" \$1200



Marney Ward AFCA
Definitely Daffodils
watercolour 20" x 28" \$2000



Kerry Fleetwood
Baby Becky's Birthday
acrylic 22" x 30" \$1300

Verna Linney
Procession
watercolour 18" x 24" \$1450



Breen Robison
Mantle Driftwood
watercolour 18" x 14" \$800



Helene Louise Falardeau AFCA
Petit Pot de Roses
watercolour 11" x 12" \$450



Christina Munck
Salal
acrylic 20" x 24" \$525



Jean Wilmshurst
Glad Petals
watercolour 20" x 14" \$530



Ali Sepahi
Roses
oil 14" x 11" \$380



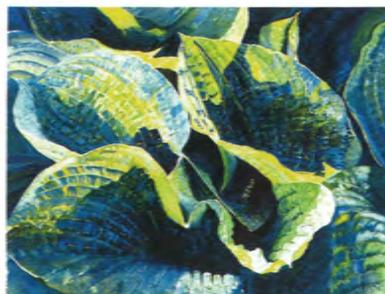
Sherry Mitchell SFCA
Pacific Jungle 2
watercolour 24" x 20" \$1400



Anne Hudec
Pinecones
mixed media 5" x 8" \$895
Award of Excellence



Fariba Dashtaray
Garden of Flowers I
acrylic 10" x 8" \$230



Kate Kimberley
Hosta La Vista III
watercolour 12" x 14" \$400
Award of Excellence

Jury Panel: Rick McDiarmid SFCA
TinYan Chan SFCA
Teresa Bernard AFCA

Human Figure

March 27 - April 8

Andrew Chen
After Rehearsal
conté 11" x 8" \$200



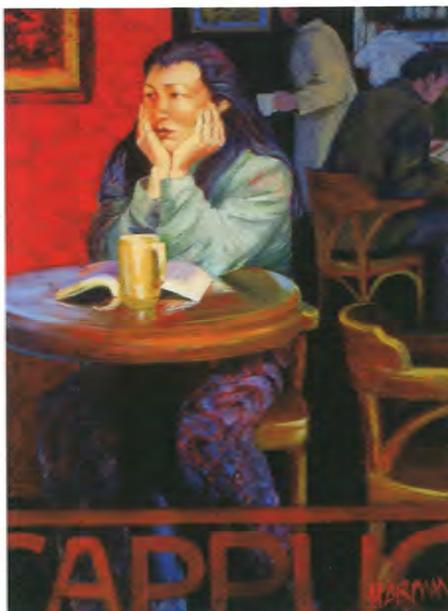
Jeanne Allen
Artists in Central Park
monoprint 9" x 6" \$150



Lorry Hughes AFCA
Plunge
acrylic 24" x 24" \$1150



Anne Jarvis
A Fine Line
oil 48" x 24" \$2000
Award of Excellence



June Harman AFCA
Coffee Break
acrylic 24" x 18" \$1350



Gene Bricker
Nude I
oil 24" x 12" \$1600



Steve Baylis
Stare off into Space
mixed media 14" x 18" \$850

Jury Panel: Suzanne Northcott SFCA
Brent Lynch SFCA
Heidi Lambert AFCA

Paint with Rick McDiarmid in sunny Spain

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and painting on location, one on one instruction, and excursions, as well as time with fellow artists. Paint in the medium of your choice, discover new directions and growth as a painter!

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art techniques

Repainting Over Acrylics

David Langevin



Dear David,

I was just reading Robert Genn's advice about "Dealing with Dogs", (i.e. old paintings that don't work) but I am wondering if there is any way to go back and re-work acrylics when they have already been given their "final coat" of acrylic varnish. I use a gloss medium when I am painting, so when I finish a piece I give it a coat of gloss acrylic varnish. I find that this evens things out and gives me a final "look" that I like.

The two products that I am currently using are:

a) Mixed with water as a painting medium: Opus brand Gloss Polymer Medium.

b) As a final varnish: Acrilex Gloss Varnish.

The problem comes several months later when I look back at what I thought was a finished painting and realize that it could benefit by some reworking. My understanding is that once the varnish is down the paint won't adhere properly. Am I correct in thinking this? Do you think it is safe to make the changes or should I use the mineral spirits to remove the varnish first? Is there any way to get around the problem?

Thanks for your help, Moira

Hi Moira,

You say you use a gloss medium throughout the painting, then a "gloss acrylic varnish" at the end. If so, it is not really a final picture varnish (it would be considered an 'isolation' varnish) and you can go ahead and make changes. If it is actually an acrylic solution picture varnish then you would first need to remove it using mineral spirits before repainting.

Acrylic paint will not adhere well to an acrylic solution picture varnish but I think you are probably using a water-based medium. I don't think Acrilex makes an acrylic solution varnish. It is most likely just an acrylic polymer (water-based) medium/varnish like the Opus brand medium you use. Sometimes acrylic mediums are labelled medium/varnish because they can be used as an isolation varnish when the painting is completed, like what you are already doing. If it is a solvent-based solution varnish you would certainly notice the smell and you wouldn't be able to clean your brushes with water. It should say on the jar however. Go ahead and make your changes unless you are convinced the Acrilex is a solvent-based varnish.

You can make changes and rework an acrylic painting at any time as long as you have not yet put a final Acrylic Solution Picture Varnish on it. Liquitex Soluvar and Golden's MSA varnishes are solvent-based picture varnishes and are conservation quality. I use them both for my acrylic and oil paintings.

These acrylic solution varnishes must go on top of the 'isolation' layer of acrylic gloss medium that you put on at the end of your paintings. It is essential to apply this isolation layer to protect the painting from coming into contact with the final picture varnish, which is solvent-based. Acrylic paint is sensitive to solvents and can easily be damaged by coming into contact with them.

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



behind the easel

Robert Genn SFCA

Messing about with boats

As time-honoured subjects for paintings, boats have no equal, especially here on the west coast. Even when hauled for repairs or lying in dereliction, they tell their story. Their complex curves and watery furrowing present challenges of observation and rendering. Combining the frustration of hydraulic painting, natural science, and nautical correctness, boats can turn perfectly competent painters into babbling fools. Furthermore, boat paintings draw out the critical faculties in nearly every landlubber, and casual passersby suddenly become authorities. I've had guys I didn't know phone me in the middle of the night to tell me that a certain foremast rigging has three-sheave blocks, not four. I've also heard that marine painters who know what they're doing make regular trips to the bank, and this is all to the good, because they need the money to pay for their boats.

Boats represent a cosmic drift on the sea of life. Regarding femininity, apart from the number of Queens and Princesses that ply the sea, (even Titanic was a "she"), 75 per cent of boats are given female names. The idea of plucky little girl-boats buffeting storms is universal folklore. Boats are loaded with all kinds of anthropomorphic potential—they're independent, heroic, stout, stubborn, plain, comely and gregarious. Traditionally—perhaps more than any other popular construction—they're the product of a creative eye. Further, they're divided into blowers and stinkers—the Montagues and Capulets of a floating race. Boats launch with attitude and stir up their own arguments.

Around here, as soon as anyone gets their hands on a bit of money, they buy a boat. The boats may sit unused year after year, but they still represent the potential for escape from terrestrial normalcy. I've had dozens of them. With me, it's been a mental health problem. Some of them almost ruined me. In retrospect, painting them is almost as good, and considerably cheaper.

For a romantic escape, nothing beats a boat. The artistic traveller cannot help but notice the variety still available. There are the high-prowed Phoenician-styled ones of the Portuguese, the double-enders of the West Coast, or the high-sided no-nonsense dhows of the Somalis. While bemoaning the advent of plastic Tupperware, artists now need to move fast to paint the last of the classics. With boats around, there's always something to do. I often wonder if Kenneth Grahame was thinking about painting in the *Wind in the Willows* when Ratty says, "There's nothing half so much worth doing as messing about with boats."

"The owl and the pussycat went to sea,
In a beautiful pea green boat.
They took some honey, and plenty of money,
Wrapped up in a five pound note."

(Edward Lear)

Robert Genn writes a free twice-weekly email letter that is now read by 240,000 artists all over the world. You can find out about it by going to www.painterskeys.com

member recognition

At its, Annual General Meeting on March 25, 2007, the Federation of Canadian Artists presented its Member Recognition Awards to two people for their distinctive achievements.

Susan Foster received the Honourary Life Membership Award in appreciation of her many years of hard work for the Federation of Canadian Artists. In her role as the FCA's Executive Director, she took a struggling grass roots association from the brink of financial disaster to the vibrant, successful organization it is today.

Alan Wylie SFCA received a Lifetime Achievement Award in recognition of his dedicated work with the Federation of Canadian Artists. His role as President, Instructor and as founder of the Board of Governors is much appreciated. He has received wide spread recognition for his work.

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The Federation of Canadian Artists' current list of Signature Members in good standing for 2007

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Christopher Schink SFCA, Santa Rosa, CA

North Thompson chapter

By Beryl Goodall and Evalynne McDougall



Top to bottom:
Finding little masterpieces. Facing the music at last year's Salmon Arm show. Good art, good food and good conversation at the show. All you need is a mat and a good sense of humour!

Since being elected to office in May 2006, new President, Beryl Goodall, has been working hard to increase membership and incorporate new ideas and activities in order to have an interesting and active Chapter.

Goals this year have been to:

- increase member participation by holding regular meetings, mini-workshops and painting demonstrations
- establish an up-to-date list of members for the purpose of communication
- provide information regarding workshops and other activities
- provide opportunities for members to enter juried as well as non-juried shows
- encourage members to express their views and ideas regarding the challenges we face as a Chapter

This year we decided, for the first time, to charge a nominal fee for Chapter membership so we could establish a list of members who wished to fully participate in Chapter activities. We now have forty members and all but two are able to receive information by e-mail. Our members are drawn from a wide area ranging from West Bank to Salmon Arm.

Our monthly meetings usually take the form of a business meeting followed by a workshop or painting demonstration. Rather than bring people in to do weekend workshops, this year we called on our own members for interesting in-service programs. In September, we began the fall program with a "Peer Critiquing Session" led by Evalynne McDougall. Armed with a list of criteria, participants viewed each painting and gave a number rating to each item on the list. This activity was an excellent icebreaker.

Other activities included:

- a fascinating collage demonstration, by Angelica Jaeger
- an acrylic and mixed medium demonstration by Barry Rafuse showing his lively approach to landscape painting

- a talk and slide show by Lubos Culen, curator of the Vernon Public Art Gallery, with information on writing a biography as well as the different types of artist statements used when applying to public and private galleries
- a light-hearted approach to finding 'small masterpieces' in old or unfinished paintings by Beryl Goodall.

At our last meeting we decided to make Lawrence Daykin, now living in Kamloops, an Honourary Life Member of our group.

As with most Chapters, creating opportunities for members to show their work is a big priority. This year we held juried shows at the Salmon Arm Public Art Gallery as well as the Coatcheck Gallery in the Performing Arts Centre in Vernon. Currently we have an exhibition of members' work in the foyer of the Vernon Arts Centre. A proposal to hold a show at the Vernon Art Gallery was accepted earlier this year and will take place in June. The title of this exhibition is *Okanagan Perspectives* as it relates to the changing landscape and the results of rapid development. This curated show should provide members with an opportunity to explore something that might be different from the usual subject matter.

This year there has been much discussion regarding issues that affect smaller Chapters outside the Lower Mainland. The committee that has been formed to look at how Chapters can best be featured in *Art Avenue* is a good start and Dianna Ponting's visit in May will hopefully help clarify some of our concerns.

Our best wishes go to all members of the Federation. We thank those who work in the Vancouver office for their help and especially for the way they respond when we have questions. As well, we would like to thank all those who give so generously of their time and talents to help us become the best we can be.

Thompson Nicola Shuswap chapter

by Sharyn Olfert



Top to bottom:
Gaye Adams and Debbie Milner with Lil
Whitehead. Life Drawing workshop

The Thompson Nicola Shuswap Chapter continues to flourish with a membership of 85. We have had many ideas come to fruition with many more in the works.

We are fortunate to have the on-going support of the City of Kamloops. They continue to provide us with venues for all of our activities at minimal costs. The old historic courthouse was recently turned into an art centre with rooms available to hold some of our shows. We have applied for and received grants from the city to help us fund our activities.

Our meetings are held every second month from 10am to 3pm on weekdays. This formal meeting is followed by a demonstration or informative talk. In the spring and fall we hold our meetings in conjunction with a plein air paint out.

Last spring, with the help of Larry Achtemichuk, we set up our website with links to individual member's websites. We held two one-day seminars to teach members how to set up and maintain their sites. They in turn showed others. We highly recommend that Chapters investigate the possibility of setting up a site of its own, which enables member access to information such as membership lists, workshops, upcoming events and shows.

Our Chapter facilitates two workshops a year, one in the spring and another in the fall. Last October, Janice Robertson's acrylic workshop was highly regarded by a full house. This

year we are looking forward to one week with Kiff Holland in June and three days with Robert Genn in September.

The first juried show was held in the Rivers Room at the Interior Savings Centre. Our second juried show was held at the same facility in November 2006. Christina McLean received the gold medal for her painting, *Flower Power*, Dwayne Jensen received the silver medal for his painting, *Mount Peter and Paul* and the Bronze medal was awarded to Lynda Sawyer for her painting, *Black and White and Read All Over*. Trish Armstrong, Lil Whitehead and Bill Lee received Honorable Mentions.

Plans are set for a juried show during the last two weeks in September, held once again in the Rivers Room, at the Interior Savings Centre in Kamloops. We are in the process of planning a show in 2008 open to all Active members. Plans are still in the works for this show but unlike most Chapter exhibitions, this one is open to all Active members from all Chapters.

Every second Wednesday afternoon we have drop-in drawing sessions at the Yacht Club in Kamloops, held every month except July and August. As these are well-attended events, we will definitely continue these sessions into next year.

All in all we have had a busy and exciting year.

Left to right:
Christina McLean, *Dahlia*, Dwayne
Jensen, *Mount Peter and Paul*, Lynda
Sawyer, *Black and White and Read All
Over*



EXHIBITIONCALLS

Open Print Show

June 12 - July 1

Entry Deadline: May 10

Painting on the Edge 2007

August 21 - September 9

Entry deadline : June 1

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.

What's On at FederationGallery in May & June

Works on Paper - April 24 - May 13

Semi-Abstract Show - May 15 - 27

Canvas Unbound II - May 29 - June 10

Open Print Show - June 12 - July 1

artclassifieds continued

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

2nd ANNUAL SUMMER PLEIN AIR SEMINAR with Marilyn Timms SFCA
www.timmsfineart.com - Monday to Friday, August 13 - 17, 2007 in the scenic Comox Valley on Vancouver Island. The Comox Valley Art Gallery (1-250-338-6211) is hosting this five day on location seminar in and around the Comox Valley with Marilyn Timms SFCA. An experienced plein air watercolourist and instructor, Timms will fill each day with demonstrations, coaching and detailed explanations to allow each painter to learn and grow under her expert tutelage. Tuition: \$375 plus 6% GST (supplies are not included). Early registration would be wise as there are only 12 spaces.

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.

ART WORKSHOPS IN THE OKANAGAN

May 19 - 21 Gaye Adams, BC - Pastels
June 1 - 3 Tatianna O'Donnell, BC - Acrylic
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

CALL FOR ENTRY: Burnaby Arts Council invites artists to apply for their 2008 juried exhibitions AND their annual "Celebration of Fall" show September 22-October 14, 2007. Entry is by colour copy of art work only, on or before May 11, 2007 and June 12, 2007 respectively. Entry forms available on line at www.burnabyartscouncil.org or from the council office. For information call 604-298-7322 or email info@burnabyartscouncil.org.

CALGARY WORKSHOPS - 2007

Carla O'Connor	Abstract Design	Sept 20-23
Jean Pederson	Building Blocks for Good Design	September 28 - 30
David Langevin	Mastering Acrylics	October 13-14
Mike Svob	Acrylics/Oils	October 25 - 28

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

CALL FOR SUBMISSIONS - Int'l Juried Figurative Art Show - Artist Interpretations of the Human Figure, all media, 2 and 3-D, Image size restriction 30" x 40", awards to exceed \$2,000. Leighton Art Centre, Calgary, AB, Canada, March 15-April 26, 2008. Submissions deadline: Oct. 31, 2007. Entry fee C\$25 for up to 3 digital images. Download form at www.leightoncentre.org or ask for prospectus via e-mail at paulas@leightoncentre.org or Box 9, Site 31, R.R. 8, Calgary, AB, Canada T2J 2T9. (403)931-3633

CANMORE WATERCOLOUR WORKSHOPS - with Donna Jo Massie, ASA, SCA
March 10 - 11, May 12-13 and August 25 - 26. All levels: Demos, handouts and reviews.
Contact: 1-403-678-5042, massiewc@telusplanet.net, website: www.telusplanet.net/public/massiewc

ENCAUSTIC ART IN THE OKANAGAN

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

PAINT TUSCANY Art Tour - September 12 - 22, 2007. 3 days in Florence B&B. Art history tour, museums. 7 days in all-inclusive Villa in rolling hills of Tuscany. Villa stay includes: all meals, wine, daily art instruction, all art materials, painting excursions to ancient hill-top towns, \$3300. Cdn. Call: Ursula Medley 1-604 487 4579 www.ursulamedley.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.

INDEPENDENT SALES REPRESENTATIVE FOR THE CASA COLLECTION

www.casacollection.ca We are seeking enthusiastic and entrepreneurial individuals who wish to build and service a customer base for our museum quality fine art prints. We are building the Casa Collection rep network across Canada and the US. You will be working closely with our head office - creating your own schedule as an at-home business. Your potential customers are: 1. Independent art print/poster and frame galleries who are looking for new and higher end product. 2. Interior designers and design firms. 3. Art consultants. 4. Any businesses or individuals requiring art that is to be framed. Please contact us for more details at 604-263-8525; nmiller@casapublishing.com

Human Figure

March 27 - April 8

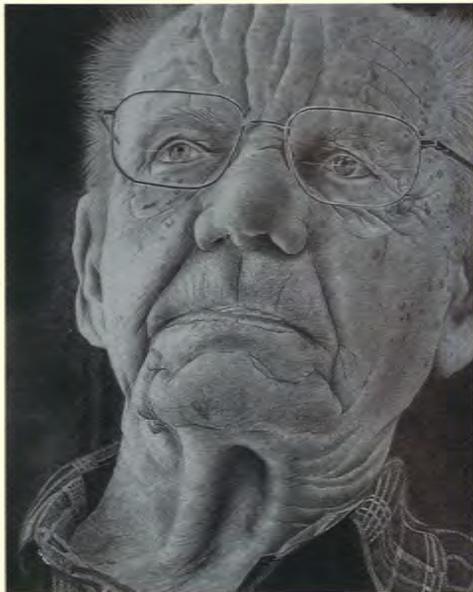
Kristy Gordon
Margaret
oil 28" x 20" \$2900
Award of Excellence



Bette Laughy
Shirley
acrylic 20" x 16" \$750



Mary-Anne Murphy
Jerry
graphite 21" x 18" \$500



Robert Douglas
Head Up
oil 16" x 16" \$1050



Mark Anderson
Farmer
watercolour 15" x 11" \$950



Perrin Sparks
Weld Shop: Free Estimates
pastel 15" x 15" \$850



Sandrine Pelissier
Avant L'escalade
watercolour 10" x 8" \$500

MaryAnn Bidder
Reflections from the Past
watermedia 6" x 6" \$250
FCA Award





Painting in the Life of... **Heather Horton**

Background

The story behind every painting is different. Some are well thought out, while others are the product of many elements coming together by chance at the right moment. This painting's inspiration was the drafting chair; I saw it at my friend's studio and knew I had to paint it. I thought it could be a nice focal point in a simple, uncluttered composition.

Preparation

I use a combination of Holbein and Windsor and Newton Artisan quality oil paints. I rarely do an under painting as I am always chomping at the bit to lay down the oils. I have to get back into the habit because it serves to unify the painting from a tonal/colour point of view. Two or three coats of gesso are applied to the pre-stretched canvas with a light sanding in between. It helps to reduce the texture of canvas and create a more even surface to paint on.

I paint from reference photos rather than a live model. I don't have the patience to use a live model, nor do I expect models to hold poses for extended periods. I do, however, use many photographs during the painting process. One photo would not do, as I need to see colour and detail, so I have many close-up shots of detailed areas. In a typical photo shoot leading up to a painting I take up to 60 pictures.

Early stages

I try my best to cover as much of the white of the canvas as quickly as possible. I do try to hit the correct value of all of the areas immediately, however I usually go in and iron out any tonal/colour inaccuracies later on. I do very little glazing, preferring to apply minimal coats of paint to achieve the desired look. I also enjoy painting wet on wet, though sometimes if an area needs a very dark or light value I will let the paint dry in order to readdress it later on.

Middle Stages

During the middle stages of the painting there is enough pigment laid down that I can go back and revisit areas that were quickly painted in the earlier part of the process. Often I do find that values change as the paint dries and paint must be reapplied where it previously looked correct. I also try to move the painting out of the studio to another easel in a larger room at the end of a painting session in order to really step back and see how it is working as a whole. After many hours of looking at one painting, my eyes become tired and accustomed to looking at the same shapes and values. It hinders the critical eye and I therefore work leave the painting for that day to approach it fresh the next day/session.

Finishing Touches

As the painting nears completion I use smaller brushes for more detailed work and continue to step back to see what is working and not working. Sometimes angles look strange or patterns jump out as needing improvement where previously they looked correct.

I really think that a painting is never truly finished but knowing when to stop is tricky. Once I have determined that the piece is finished I rarely if ever go back and rework it. I then sign the piece and assign it an inventory number.

Final Thoughts

As time passes I realize that knowing what NOT to paint is as important as what TO paint. Some compositions, while strong and successful in my mind's eye are problematic once the reference is shot. I do not hesitate to abandon ideas now, knowing that stronger pieces are likely to emerge as a result.

Laura (Stool)
oil on canvas 48"x36"