

art avenue

Vol.7 - No.4 July/August 2007

\$5



Sharon Fox
Laneway Near Gordes
pastel 13 x 19 SOLD
Award of Excellence

Works on Paper

April 24 - May 13

Sharon Fox
Laneway Near Gordes
pastel 13 x 19 SOLD
Award of Excellence



I enjoy interpreting images that tell a story, create a mood, capture a moment in time. Even the most seemingly insignificant vista can provide an artist the opportunity to capture the texture, colour and atmosphere that is Provence. Laneway near Gordes is exactly that, a window into the rural landscape of France. This painting was created using professional quality pastels on La Carte sanded paper. The underpainting was blocked in using the harder Unison and Dianne Townsend Terge sticks to build up depth and texture. Layering in softer pastel, then adding highlights and finishing touches with the buttery consistency of Schimincke pastels completed this painting. The organic design, colour and mood of nature continues to be an inspiration to me.



Jennifer Harwood
Continuum
acrylic 14 x 14 \$350



Breen Robison
My Dear Kate
watercolour 21 x 12 \$850
David Molloy Memorial Award



Lynda Sawyer
Tulips and Tea
watercolour 22 x 29 \$800



Enda Bardell
Reaching Out
watercolour 11 x 15 \$400



Faye Takeuchi
Maple on Laurel
pastel 10 x 14 \$250



Ray Bradbury
Early Crossing
pastel 9 x 9 SOLD
Award of Excellence

artavenue

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In this issue

Shows	Works on Paperpage 2
	Still Lifepage 10
	Semi-Abstractpage 12

Features	Remembering Betty Paris	.....page 5
	Calgary Chapter	.....page 13
	Pemberton Studios	.....page 14
	Remembering Myfanwy Pavelic	.....page 16
	New Board Members	.....page 17
	A Painting in the Life of...	
	Larry Mason	.....page 20

In Every Issue	Art Techniques	.....page 4
	New Members	.....page 6
	In the News	.....page 6
	Behind the Easel	.....page 17
	What's on at Federation Gallerypage 18
	Exhibition Callspage 18
	Classified Adspage 18

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art techniques

Liquin for Oil Painting

David Langevin



Good day Mr. Langevin,

I read in Art Avenue that you recommend the Liquin medium, made by Winsor & Newton, for oil painting. I would like to try it, but I am not sure how to use it. Is it better to dilute it with solvent or turpentine? In which percentage? Or, should I use it pure, mixed with colour, and in which quantities? Should I add more medium at each additional coat? I work thin.

How long should I wait to put on another coat? This product is very new for me. Is it dangerous for cracking after many years if I use it all the time or if I don't wait long enough? Also, I don't want to have shiny or matte spots of colour using this medium. What I can do?

Thank you in advance for your answer, Line

Hi Line,

An oil painting medium like Liquin is excellent when used to thin your colours to paint fine detail or to make transparent passages (glazes). You don't need to use it all the time, or add more to each subsequent layer. Just use it when you need it to create the effect you want. And only use as much as you need to get the job done. It is best to add a little at a time to your paint on the palette until the paint is at the right consistency and you get the effect you are looking for. This will insure a more controlled use of the medium than would a method of dipping your brush in it or mixing it directly on the canvas, for example.

It is not necessary to add solvents like turpentine to the medium. Most mediums are engineered to give the desired result without thinning them. Mediums like Liquin are invariably a mixture of a resin and a solvent so adding more solvent will upset the balance of the mixture and create unpredictable results for your painting.

You can paint over it right away or wait until it is dry. If you prefer to paint over a dry surface a thin layer of paint with the Liquin added will usually be dry enough to paint over within a few hours.

The Liquin is not dangerous for cracking as long as you don't use too much, especially in the under-layers of the painting. Like I said, use only as much as you need to achieve the desired effect.

You will have shiny and matte sections in your painting even if you don't use any medium, different colours (pigments) are more glossy and transparent than others. Of course, using a medium like Liquin makes any colour more shiny. Most painters put a final picture varnish over their oil paintings, not only to protect the painting, but to regulate the gloss of the image as well.

Hope that helps. Have fun, David

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



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Remembering Betty Louise Paris 1924 - 2007

By Kathy Swift



I met Betty Paris many years ago through the South Delta Artists Guild. She was a new member at the time, and I was curious. Betty exuded a degree of confidence that drew me towards her. She was warm, welcoming and very much into her artistic journey.

At the time, Betty was enrolled in the FCA's Foundation Program, which was in its first years of existence. She had an amazing touch with the pencil - not only could she draw, she was developing a real sense of herself as an artist, and it was showing in her work. I admired her devotion. She spoke very highly of the Federation of Canadian Artists and the programs they offered, encouraging more local artists to take part.

As I got to know Betty, I discovered this devotion was not just towards her art, but in everything she took on. We had many opportunities over the years to visit and talk. I remember hearing about her family; she was mother to 11, grandmother to 31 and great-grandmother to 15. Where did she find the time to devote herself to her family, and take on everything else that she did? She was always volunteering with the South Delta Artists Guild - running the kitchen for our craft fairs, organizing and running opening receptions, and most recently organizing and running our Life Drawing Sessions on Monday mornings, turning them into successful and popular events, culminating in organized shows of the figure work. . . and Betty did everything in her own quiet manner - speaking forth when she needed to and using few unnecessary words. Betty was very good at taking everything in stride, and she had a gift for being able to keep everything in perspective.

I asked some of her friends at the Artists Guild to remember their conversations with her, and someone reflected, "it was her serenity that really got to me - how she was always a pillar of strength, in her own calm, cool, collected way." She never seemed to lose herself in anything she did.

Betty told me the story of her wonderful home - she had a float home built for her, which was moored on the Fraser River in Ladner. When a mooring became available way out at the end in a prime position to catch the wind and the sunsets, she had her home moved out there. When I toured her home, she showed me many of the wonderful artworks she had collected over the years, each one had a story, and she was very generous in her sharing. She painted on her floating home as well as in a small rented studio nearby that was shared with artist friends over the years.

I want to live my life the way Betty did - she always seemed to be off on a traveling adventure. I asked her once about her trips, and she calmly replied, "I meet many people along the way, and there are always people walking along at the same pace as I do. This gives us ample opportunity to talk and get to know each other, finding things in common along the way." Betty had set a pace in her life that was comfortable for her, and within that pace, she stayed very active, fit and healthy. I never felt, or looked at Betty as an old person, more as a contemporary, and I admired her for this quality.

At 83 years old, on what was her final trip, she traveled to Guatemala on a painting expedition with one of her daughters. Mark Glavina, from Phoenix Art Workshop, hosted the trip, and remembers Betty. "Yes, Betty had mastered the Art of Traveling. She was completely comfortable in all situations; in a rather run down cafe in the middle of the jungle: she was dignified; enjoying the evening entertainment at La Pena's music bar: elegant; sipping on a not so single malt scotch overlooking Lake Atitlan: charming and witty;

navigating the cobblestone streets of Antigua: graceful; commandeering a tuk tuk for a speedy ride back to her hotel bed after a long day: wisely efficient!

Alas, Betty passed away quickly from a massive stroke, lying on her couch in her float home on the Fraser River. She will be missed.

Her family hosted a large memorial service for her at the home of the South Delta Artists Guild in Tsawwassen. She had a very large and loving family. Printed on the back of the Program handed out at the service was the following:

"My interest and passion in art in all its forms has enriched my life. The unexpected connections between things often leads to a still life. The beauty of the figure and face is a constant challenge to interpret. My ambition is always to know, see and understand more of the visual world and to acknowledge the role of my inner world". Betty L. Paris



Glass Jug
Betty Paris



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new members

April 1 - May 16, 2007

British Columbia

Lower Mainland

Virginia Bryson, Vancouver
Julia Caldwell, Vancouver
Evelia Espinosa, Coquitlam
Denise Geiss, Vancouver
Richard Harrison, Vancouver
Wes Hawrysh, Vancouver
Theresa Herchak, Richmond
Linda Jones, Delta
Sheri Kaspro, Vancouver
Jeffrey Jinyu Liu, Richmond
Sonja Mulabdic, Vancouver
Margaretha Perry, Surrey
Linda Sloan, Vancouver
Deborah Sutton, Vancouver
Thomas Tomosy, Vancouver
Annie Tsai, Richmond
Carol Warkentin, Surrey
Laura Zerebeski, Vancouver

Fraser Valley

Elaine Booth-Kallweit, Maple Ridge
Ingrid Daxis, Langley
Judy Webber, Cloverdale

Central BC

Mary Forseth, Whistler

Thompson-Okanagan

Deniece Apeldoorn, Salmon Arm
Yvonne Reddick, Kamloops
Diane Thompson, Kamloops
George L. Traicheff, Okanagan Falls
Arlene Tuttle, Kelowna

Columbia-Kootenay

Karen Arrowsmith, Boswell

inthenews

currentexhibitions

June 3 - July 15
Steveston Painters **Adrienne Moore AFCA**, **Larry Tillyer AFCA**, **Margreth Fry**, **David McHolm**, **Bonita Ruttkay**, **Gerald Stanick** and **Loraine Wellman** - *Around BC* at the Waterfront Theatre Lobby on Granville Island in Vancouver, BC.

June 3 - September 2
Wendy Mould's miniature pictures, *Old Friends on the Trail* and *Watching the Tide Change* can be seen at the Internationale D'art Miniature Juried Exhibit in Levis, Quebec.



Wendy Mould

June 29 - July 14
Les Funk and **Darren Perkins** - *Boats, Beaches, Trees & Lakes* at Westwind Art Gallery, 20460 Fraser Highway, Langley, BC.

August 23 - September 5
Teresa L'Hirondelle - solo exhibition at the Denman Island Art Gallery.

inothertnews

Northwest Watercolor Society has notified **Ardath Davis SFCA** that she has been made a Life Member with all the privileges that go with it. Understandably she is thrilled to be recognized by such an illustrious group of artists.

Kiff Holland SFCA received the Margery Soroka Memorial Award (\$500) in the American Watercolor Society's 140th Annual International Exhibition for his painting, *Sunday Morning II*.



Kiff Holland

Merrilee Sett SFCA was awarded an Honorable Mention by Skip Lawrence at the 28th Annual Georgia Watercolor Society's National Show for her painting, *Nested*. She was recently inducted into the National Association of Women Artists with a formal reception in New York City last November. Mary Cassat was one of its first members, and Judy Chicago was an honorary Vice President.



Merrilee Sett

Rene Thibault AFCA was one of the featured artists in the June/July issue of International Artist Magazine. The article presented numerous paintings by the artist, along with some insight into his approach to his work.



Alan Wylie

Alan Wylie SFCA received the Anne Williams Glushien Award (\$500) in the American Watercolor Society's 140th Annual International Exhibition for his painting, *Catch of the Day*.

new members

April 1 - May 16, 2007

upcoming exhibitions

September 14 - 30 **Heather Horton** - *Passages* solo exhibition of oil on canvas paintings depicting literal and metaphorical passages in her life and the lives of friends and family over the past year and a half at Abbozzo Gallery in Oakville, Ontario. Opening reception: September 14th, 7:00 pm - 10:00 pm.

recent exhibitions

March **May-Ann Bidder** and the Kimberley Critique Club group show, *Art at the Chateau*, at Chateau Kimberley, a stately old boutique hotel that was formerly the offices for the Cominco Mining Company.

May **Painters of Trail** - *Looking At, Looking Through* at the VISAC Gallery in Trail, BC. Painters of Trail artists **Ingrid Baker, Lucy Bates, Wilma Hughes, Bette Michaux, Barb Pistak, Lis Semenov** and **Sandra Donohue AFCA** presented 64 paintings featuring unique ways of looking at subjects, such as through water, glass, vegetation and reflections.

June **Roberta Taylor** - *Glimpse Rossland's Big Skyline and Blazing Miniatures* at the Nelson & District Credit Union in Rossland, BC.

June 9 - 23 **Janice Robertson SFCA, Kathryn Amisson, Catherine Moffat SFCA** and Nancy Slaght - *The Diva Show*, acrylics and pastel work at Linda Lando Fine Art Gallery.

June 19 - July 1 **Sher Nasser** - *Out of Africa* at the Silk Purse Gallery in West Vancouver, BC.

July **Colleen J. Dyson** has been invited to show her double award-winning painting, *Solera*, during a national juried exhibition being held in Calgary.



Lis Semenov



Wilma Hughes



Sher Nasser

Vancouver Island

Gillian Benard, Comox
Leanne Brusatore, Duncan
Nora Clarke, Victoria
Astrid Davidson, Courtenay
Kathryn Galvin, Ladysmith
Judith Gilley, Shawnigan Lake
Jeff Guinn, Ladysmith
Marcia Hetherington, Qualicum Beach
Laura Jacobson, Victoria

Sunshine Coast

Ursula Medley, Powell River

Saskatchewan

Christine Devrome, Saskatoon

Alberta

Kerry Brown, Calgary
Linda Clowes, Calgary
Shaun Gamache, Calgary
Wayne Haglund, Calgary
Holle Hahn, Calgary
Gary Langman, Calgary

Ontario

Kari Rogstad, Ottawa
Elizabeth Sander, Wiarton

Manitoba

Gerald Holowaty, Winnipeg

Quebec

Diane St. Georges, Herdman

USA

Deland Anderson, Homer

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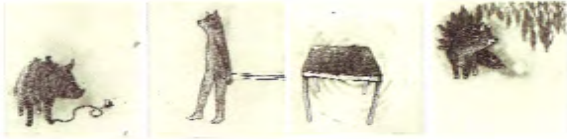
Full size and colour lists online.

Janie Lockwood
Symbols
mixed media 3 x 3 SOLD



Works on Paper

continued from page 2



Nick Smolinski
A Translation of Seeking the Animate
etching 3 x 12 \$375
Award of Excellence



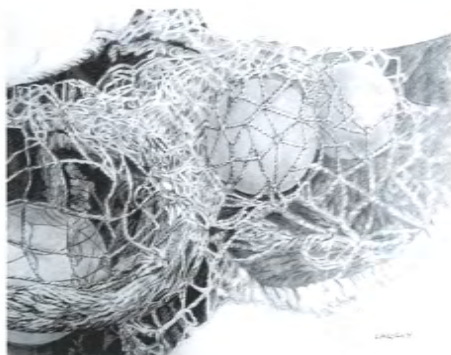
James Koll
Rocks in Water, Cates Park
watercolour 14 x 20 SOLD



Guy Cranston
Olive Path, Gambois
pastel 12 x 16 \$365



Nancy Yip
Nike
watercolour collage 13 x 20 \$895
Award of Excellence



Bette Laughy
Nets and Floats
graphite 13 x 15 \$340



Anne Jarvis
Michael
oil stick 14 x 17 SOLD



Golnar Sepahi
Dogs
mixed media 12 x 12 SOLD

Still Life Show

April 10 - 22



Charne Gooch
Basking
watercolour 6 x 8 SOLD



Mary Stewart
White Orchid
mixed media 24 x 12 \$595



Luciana Alvarez
Chair with Irises III
acrylic 30" x 24" \$1300



Shoko Judd AFCA
Fruit and Flora
watercolour 16 x 22 \$700
Award of Excellence



Nancy Grigsby
Chop Chop
collage 20" x 22" \$850



Corinne Soles
Go Fish
watercolour 10 x 14 \$270



Kathy Hildebrandt
Scrabbled
pastel 9 x 12 \$395



Catherine Moffat SFCA
Bowl of Lemons
oil 14 x 18 \$2900



Jacinto Ionno
Pears in Crystal Bowl
oil 12 x 16 \$350
Award of Excellence



Alice Ruskin AFCA
After the Party
ink 8 x 8 \$400



Bo Zhang
First Bite
watercolour 22 x 30 \$980



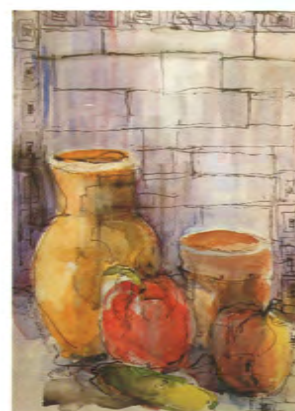
Allyson MacBean
Crantini with Lime
oil 16 x 12 \$400



James Koll
Lanterns
watercolour 15 x 12 \$400
Alan Wylie SFCA Award



Colleen J. Dyson
Pervenio 2
oil 16 x 12 \$650
Award of Excellence



Fariba Dashtaray
The Still Life
watercolour 14 x 10 \$680

Semi-Abstract Show

May 15 - 27

Stephen Baylis
Eye Candy
mixed media 24 x 12 \$850
FCA Award



Teresa Bernard AFCA
Tide Line
acrylic 30 x 40 SOLD
Award of Excellence



Gloria Mout
Bumper
watercolour 17 x 21 \$740



Ralph Roper
Adio
collage 16 x 16 \$700



Mary Stewart
She Dreamed
mixed media 16 x 16 SOLD
Award of Excellence



Hazel Breitreutz
The Market
acrylic 20 x 16 \$500



Bob Araki
Garibaldi Drive I
oil 21 x 33 \$800

Calgary chapter

Christine Mitchell AFCA

The Calgary Chapter's 25th Anniversary year ended with mixed emotions. The Chapter needed to minimize its running costs and find new ways of boosting enthusiasm among its members. Our executive of dedicated members pulled out all the stops to revitalize a Chapter that is ready to take on new challenges. Help came through when Ken Thomas AFCA graciously donated garage space in order to pull our easels out of an increasingly expensive rental space.

Financial stress was also alleviated when Rosemary Bennett, first Vice-President, secured sponsorship for one of our shows. Trevor Countryman, of Research Capital, made a cash donation and provided wine and cheese for our last show, *Absolutely Art*, at the Haysboro Community Centre. When Mr. Countryman was presented with a certificate he announced his sponsorship to our shows for five years in honour of his grandmother, Blanche Countryman, who was also an artist.

A proposal was made and accepted by the Leighton Art Centre for a show in the summer of 2008. The Leighton Art Centre, south of Calgary, is the historic home of A. C. Leighton and his wife Barbara. Its purpose is to foster education and showcase Alberta artists. In September, members experienced the beauty of the rolling foothills west of Nanton and south of Calgary, when they were invited to a plein air paint-out at Calgary Chapter member Krystyna Laycraft's ranch. In March, Sheila Adams AFCA conducted an acrylics workshop at the University of Calgary. She demonstrated the use of thin glazes used to build transparency and participants were encouraged to complete a one hour painting in order to 'loosen up'. The Chapter meets once a month at the Haysboro Community Centre. Krystyna Laycraft, our Program Coordinator, is congratulated again this year for organizing another interesting line-up of guest speakers.

Our first meeting after the summer break consisted of an informal critique of member's work by other Chapter members. The guest speaker for our October meeting was FCA President, Dianna Ponting SFCA. Dianna visited our Chapter specifically to answer member's questions and to clarify the purpose of the organization. She also gave suggestions as to how the Chapter could raise its profile within the community. Following the discussion, the Chapter celebrated its 25th Anniversary with cake.

In November, Amy Dryer, a graduate of the Alberta College of Art and Design, exhibited and discussed her art. Her canvasses are painted with an abundance of colour and bold brushstrokes and her work is guided by her interests in people and music.

Our first presenter of 2007 was Bozenna Wisniewska, who has taught at both the Alberta College of Art and Design and the University of Calgary. The theme of her presentation focused on a child's perception of urban spaces, the honesty of children and how that spontaneity of thought is lost in adulthood. She examined the childhood experiences of two writers, Franz Kafka and Walter Benjamin and then gave us a visual presentation of some of Paul Klee's work that captured the essence of his childhood.

In February, Jean Pederson SFCA gave us an enlightening perspective on her success as an artist. In particular, she addressed how the Federation of Canadian Artists offered her opportunities to broaden her audience and network with artists in other cities other than Calgary. She then offered a critique for members who were curious as to why some of their pieces were not successful in being accepted for a previously juried show.

Our guest speaker in March was fibre artist Elyse Eliot-Los. Elyse's visit informed members of the many facets of marketing and self promotion needed to be successful as an artist. As well as discussing the CV, bio and artist statement, Elyse also discussed writing a proposal and talked about the various venue options that should be considered when applying for a show.

After our April Annual General Meeting, the Chapter opened up the floor to our new members. This has become a yearly event and gives our new artists an opportunity to showcase their work and give members an insight into their process. On this particular evening, we enjoyed the talents of six new members, each of whom will bring new ideas and a unique style to the Chapter.

Our final May program gave us an opportunity to watch Kathryn Sherman ASA, CIPC, SCA in action as she demonstrated how to correct errors in a painting. She also gave feedback on paintings brought in by members.

The Calgary Chapter held three juried shows during the year, two at our meeting location in Haysboro and one at The Tuscany Centre. The local community has really embraced our shows at the Haysboro Community Centre; our last show had a lively and energetic atmosphere with a constant stream of visitors. The Chapter feels extremely positive about this location for future shows.

An idea that is evolving within our Chapter is the formation of a Mentorship Plan, where members will apply to become part of a group of 2-4 artists. The idea is to give and receive feedback about a piece of work. This will be conducted through email and digital images. The project hopes to get off the ground in September.

Our website (www.fcacalgary.ca) continues to play a vital roll in communication. Last year, some of our long-time members wrote a 'Memories' page about their experiences. Rex Beanland also conducted video interviews with some of our artists and has written an edited version, which can be seen in the 'Member Profile' section. Both of these additions have greatly enhanced our newsletter and website, as well have the many photographs Kathy Hildebrandt, Newsletter Coordinator, has contributed over the year.

With enthusiasm running high, and a big show on the horizon, the Calgary Chapter will break for the summer on a bright note and looks forward to the challenges of the coming year.



Left to right: Dianna Ponting SFCA addressing the Calgary Chapter, guests browse the Autumn Show, Calgary Chapter President Rex Beanland presents Trevor Countryman with a certificate of appreciation, workshop participants display their completed works with Sheila Adams.

Sign the Lease, Pay the Rent... Earn a Creative License

By Fran Bourassa



The artists, l-r: Daphne McLean, Gail MacKenzie, Sharon Perkins, Lanett Barker and Ursula Salemink-Roos

Pemberton Avenue in North Vancouver is not in a very impressive part of town. It's the same street where you can pay your cable bill; get your car fixed after it fails AirCare. It's where you can get a tattoo and grab a sandwich at the Lunch Bucket Café. It certainly doesn't have the artist's loft feel.

Yet on the second floor above the SPCA Thrift Store, in catacomb small rooms in the mist of the dull dreary days that blanket the North Shore - art is alive. Art is darn right flourishing in the workspace-gallery of Pemberton Studios.

Five practicing women artists commute from their homes to these spaces. For the past four years, they've shown up for work and just like the small business owners surrounding them they take the business of art seriously.

"We aren't trying to juggle making art with laundry, the phone and all the other interruptions of home anymore. Now, our families take our desire to be artists more seriously and more importantly, so do we," says Sharon Perkins. "Having a studio space gives our work the respect it deserves."

In unison, they agree that having the studio has helped them produce more and become better artists.

"We just needed the space - the rest developed as we went along", says Gail MacKenzie, the youngest member of the group. "We became committed artists when we made the commitment to sign the lease and pay the rent," she says, laughing. They share the rent. It's a pretty good deal at about \$250 per month each. Most of the rooms have natural light but the bargain is not the money they save, it's the support to their artistic progress they give each other.

In this nurturing and intimate environment, they add to each

other's experience and journeys. They bring to the group news of the local art scene and together discuss and explore techniques and philosophies.

They also get support from the outside. They receive guidance and participate in conferences with Don Farrell SFCA, RI, RB, a talented abstract painter and gifted teacher-mentor. He helps them focus on their artistic growth through discussion and scrutiny of paintings by the Masters by analyzing their compositions, and the artists' journeys. He leads discussions on creativity, abstraction and realism, composition and structure, as well as other visual elements. (Check out Talking Art sessions at www.donfarrell.net/.)

You would think, too, that in such close proximity that there would be a few conflicts...

"What's there to argue about?" asks Ursula Salemink-Roos. "We have equal amounts of passion for who we are and what we do. We respect each other and what we are seeking to express as artists."

It helped that they knew each other before they moved in and as mature women, Lanett Barker believes they have fewer issues to deal with. "We don't need to worry about our place as artists. We have worked through our insecurities; we are less likely to be influenced by others, as we were when we were younger. Here, there is no need for competition, no need for comparisons."

...Or with so much sharing you may expect to see similarities in their work. "It's true we share the same interest in art, have the same passions. And we are typical of women anywhere, we talk women talk, we talk about our families, our lives, but our work is very different. Very different," says Daphne Mclean, emphatically.

A walk through the studios and you see it for yourself. Each painter is unique - from the soulful impact of Sharon Perkins' powerful contemplative abstracts to the sensual and heady green realm of Gail MacKenzie's study of ferns. Daphne Maclean's hypnotic abstracts draw you deeply into a subconscious world. Lanett Barker's coastal scenes make you cherish what was once the familiar when you see it through her eyes. And the photographs of Ursula Salemink-Roos' paintings (no longer hanging at Pemberton

who were once encumbered with home work (household duties, motherhood) who put their artistic careers on hold for the domestic life. Unable to do both for some time, their time has finally come.

Working from a studio gives them a feeling of legitimacy, and unencumbered, they are free to pursue their passions. Without a doubt and full of purpose, the Pemberton Studio women see themselves and want to be seen, as dedicated artists.



since she recently moved to her own Burnaby studio) lay on the table like small postcards of places I wish, I must, visit.

Over cups of coffee in the small front room, the artists talk amongst themselves. It is intimate and close. The rain comes down, the traffic goes by. People go about their business on Pemberton Avenue.

I wonder how many more women artists out there are coming out of the closets, coming up from basements stairs, out of sewing rooms and damp garages. How many more are putting on their coats and hats and like many of their male counterparts, are joining in the great parade?

It seems this group represents a faction of women artists out there

Pemberton Studio Artists left to right:

Daphne McLean, www.bellevuegallery.ca

Gail MacKenzie, www.gailmackenzie.com

Lanett Barker, www.lanett.ca

Sharon Perkins, www.bellevuegallery.ca

Ursula Salemink-Roos, www.salemink-roos.com

Pemberton Studios

6-1583 Pemberton Avenue in North Vancouver, BC

Story idea? Contact Fran at fbourassa@nvsd44.bc.ca



Painting on location in Cuba 2006

Mark Glavina; owner of The Phoenix Art Workshop in Steveston Village, demonstrates the versatility of his new line of brushes in Cuba. The NIMBUS is fundamentally a watercolour brush, but is great for all watermedia including gouache, inks and acrylics. It has excellent capillary action and has a fantastic ability to draw and release paint with a clean crisp point. Featuring Round, Angle and Flat profiles the # 2" wash brush is highly coveted by students and professionals alike. Finished with gold/nickel plated brass ferrule and a perfectly balanced deep sapphire blue wood handle, this brush has the charm and feel of a handmade European brush without the expensive price!

For more information on the Nimbus Watercolour Brush



The two week painting tour begins in the oldest and most beautiful cities in the Americas. Antigua set amid three magnificent volcanoes - Ague, Fuego and Acatenago. From Antigua the group will bus to the world famous market in Chichicastenango en route to Panjachel, one of the oldest tourist hang-outs in Guatemala. Here we will visit the picturesque lakeside villages of Santiago Atiland, San Marcos, San Pedro La Laguna. Leaving from Guatemala City the group will fly north to the town of Las Flores for a visit to the world famous ancient Mayan ruins of Tikal. Our trip concludes back in Antigua before heading back to Guatemala City and our flight home. All levels of painters as well as non-painters are welcome to join us on this unique tour of one of Latin Americas most intriguing destinations.

For more information on our Guatemala excursion please visit our travel blog through our Web site: www.phoenixartworkshop.com

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Remembering Myfanwy Pavelic 1916 - 2007

By Jeane Duffey SFCA
International Editor, International Artist Publishing Inc.

The loss of Myfanwy to Canadians is greater than we have yet realised. In this two-part feature I will attempt to give you an insight into the life of an extraordinary artist - a very private person who never sought publicity or fame, and who preferred to live in the relative obscurity of the far West, where her home had always been.

In early 1999 I made an appointment to meet Myfanwy Pavelic in her studio. She readily agreed to see me, and I wondered what this famous Canadian artist would be like. I found a person of unique ability and character. Her beautiful purpose-built studio was like walking into a dream. She made me welcome, and as we talked I realised that here was a real artist. No arrogance, no ego, and yet a wealth of achievement and fame. Myfanwy told me that she did not like to be labelled a portrait artist, preferring to be known as "a



*Self Portrait 1990
Myfanwy had a large mirror near her easel. When no one else was around, she would paint herself.*

painter who does people". She did not paint a landscape until 1997. "People and things have edges", she said, "but where does a landscape stop?"



*Beverley McLachlin
This was painted when she was Chief Justice of the Supreme Court of British Columbia.*

I could see that Myfanwy was extremely observant, a quality that is essential for an artist. The paintings and drawings on her studio walls were so compelling that I wanted to jump up and see how such absolute integrity could be achieved.

We talked at length, and she was very generous with her time, and the wealth of printed reference material that I was given. Later she took me on a tour of her long, rambling house. I saw so much at every turn that I marvelled at her achievements and talent. When we reached the large and beautiful drawing-room I was very impressed by her portrait of her daughter, Tessa, as a young and pensive ballerina. However, it was the painting of her husband that dominated the room - one of the most compelling portraits that I have

ever seen. It had the same impact on me as the Rubens portrait in the Courtauld Institute's Gallery in London - it stopped me in my tracks. It was hard to realise that this was not a live being. The eyes held mine, and seemed to look out at me with a mixture of honesty and integrity. There was a strength of character that Myfanwy had captured completely. One instinctively knew that this is a superb likeness.

As we talked, Myfanwy's life unfolded and her story is remarkable. She was born with painful malformed knees. Her parents took her to the Mayo Clinic at the age of ten. They were told that an operation to correct the dislocating kneecaps could not be carried out until she was fully grown. For this reason she spent her childhood often having to resort to crutches or a wheelchair. Normal activities and school were out of the question. She grew up with a great love of music and art. Her parents took her to Europe, where she saw and absorbed the great art of the European countries.

Her first love was music, and she hoped to be a concert pianist. When left to her own devices and her immobility, she drew and painted. So often alone, she explored her two exceptional gifts - music and art. At the age of eleven she greatly enjoyed a concert by Yehudi Menuhin, also aged eleven, at Carnegie Hall in New York. She marvelled at the ability to communicate such sublime feeling through music.



*Yehudi Menuhin
The National Portrait Gallery in London told Yehudi that they needed a portrait of him. He was not very keen on the idea, but eventually agreed, stipulating that he would only sit for one artist, Myfanwy. Yehudi said, "by the way you have painted my hands, I would know what note I was playing."*

Myfanwy was able to walk at the age of seventeen, but more surgery and a lifetime of knee problems were ahead of her. Her dream of becoming a concert pianist was shattered because she also suffered from weak wrists. A promising career in music had to be cancelled. She continued to relate to music and had a grand piano in her studio, where the soaring ceiling provided excellent acoustics. I heard Myfanwy play. My daughter, granddaughter, and I were spellbound, and we had not been prepared for such an outpouring of incredible sound. Her weak wrists soon gave out, but we will never forget that remarkable revelation of the sublime nature of the music that she loved so much. She said that a well-played piece of Mozart gave her far more satisfaction than a good drawing.



*Bob Wright
As many artists will know, this is Robert Wright, President of the Oak Bay Marine Group and owner of Painters Lodge, where so many artists enjoy Bob's support and generosity annually. When Bob arrived at her studio, Myfanwy remarked that he did not look very happy or relaxed in his business suit. Did he have anything else to wear? He changed into the fishing gear that he had in the back of his car. Perfect.*



*Dr. Norman Keevil
Myfanwy originally said she did not want to do anymore commissions; Katherine Hepburn persuaded her to at least meet him. Fifteen minutes was enough for her to realize that she could have done fifty or more portraits of him. Dr. Keevil said, you have revealed everything that I have been trying to hide from the world."*

With an air of complete acceptance she described how she turned to art. Her big break came when a friend persuaded her to show her

work to Portraits Inc. In New York, where she was living in the Algonquin Hotel. They took her on, and arranged her first commission. She was astonished to receive a cheque for \$1000, a large sum in 1939. She took herself to a music shop and spent \$500 on a gramophone and two records. Other commissions followed and her long career began. Always interwoven was the love of music.

Myfanwy's name is so often mispronounced that I spell it phonetically here: Miff fan wee. It is a Welsh name, in honour of her Welsh grandfather. She liked her friends to call her Myf. She felt that because of her immobility and inability to join in so many activities, she was a loner. She felt that she was "on the outside, looking in".

Myf had many requests for commissions, but because she was of independent means and therefore not required to provide a living, she only accepted the people that she really wanted to paint. Many will consider her lucky, but I know otherwise. I understand the loneliness that she felt. I also know that she never wasted a minute. She was driven to draw, and to a lesser degree, paint. Myf did not want to be a socialite, or to paint for that purpose. She had disabilities that would have hampered artists of a lesser calibre. Her determination was remarkable.

In the next issue I will continue Myf's story with descriptions and pictures of the many art avenues that she explored. The result of my interview was published in issue 7 of International Artist Magazine.

On Board

introducing 3 new board members



Christine Camilleri

Member at Large

It is an honour to be a member of the FCA which allows me to associate with mentors, peers and many exceptional individuals, and so I feel it is a privilege to be able to serve and give back in some small way by serving on the Board as a Member at Large.



Heidi Lambert AFCA

Chapter Liaison

I am honoured to have been invited to sit as a member of the board. It presents a way for me to give back to the FCA for all it has given me. As Chapter Liaison I look forward to carrying out the wishes of our President and the Board. I will do my best to live up to the stellar standards set by past Board members.



Bev Rushworth

Secretary

The FCA has developed into such a strong organization because of the dedication and hard work of members who are so generous with their time. I feel privileged to be a member and want to contribute whatever talents I may have to assist with the continuing success of this organization.

behind the easel

Robert Genn SFC A

Squinting for Fun and Profit



Looking at work with half-closed eyes has several benefits – and there are several ways to do it. We have to agree that establishing an effective pattern – the overall compositional integrity of a design – is valuable. Simply put, squinting makes notes of weak areas. Squinting tells you what's poor and what's really bad. Squinting lets you know where darkness or lightness might be added. Even high-key equal-intensity work can be improved by squinting. Artists must know that compositions "form up" with patches of tone or colour. Interestingly, these needed patches can often use general rather than precision placement.

By squinting, the eye can be made to defocus, or, by further reforming the shape of the eyeball, bring subjects into sharper focus. Also, by drawing together the eyelids like an external iris diaphragm, the subject in view is more or less reduced to black and white. When work is viewed without the benefit of colour, decisions can be more readily made. It seems that in standard easel-working vision you "can't see the forest for the trees." The squint becomes a quick and easy re-evaluation technique that simply gives the artist a second opinion.

Funnily, it's not always easy to remember to do it. Like swizzling your brushes, squinting really needs to be built into your habit pattern. A plan is to make

sure every work session has a dedicated squinting period. Consciously sit back and squint the whole work and its articulate areas. Your brush will inevitably go where needed. Incidentally, some accomplished painters recommend squinting only at the subject. I believe in squinting at the subject as well as the work in progress.

Another great ploy is the "multiple squint." This is where several works are placed side by side on an easel and squinted as a group. It's a remarkable experience as weak works are contrasted by proximity to stronger ones. Apart from the mutual feed that one work gives to the other, the multiple squinter gets an overall understanding of stylistic direction.

If your work process takes you to middle tones first, and you habitually leave your darker darks and lighter lights till last, the calculated squint can guide your latter hand. A positive benefit of this system is the avoidance of the almost inevitable tightening-up that occurs when works near completion. Squinting sees the big picture and keeps your work true to its higher ideals.

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

EXHIBITIONCALLS

Plein Air Paintings

October 2 - 14

Entry Deadline: August 30

Images Images to be entered in juried shows may be sent either as slides or jpg files. **Slides** must be 35 mm in a 2" x 2" mount, without adhesive labels. Glass slides are not accepted. Slides should be marked with the artist's name, title and have an arrow to indicate the top of the image. **Digital images** may only be sent via e-mail as a jpg attachment to fcagallery@artists.ca, do not send CDs. Jpgs must be named in the following pattern: Last Name, First Name - Title.jpg

Entry forms and fees: Members may submit up to three images per show for a non-refundable fee of \$10 each slide entry or \$11 each digital entry. Whether you use slides or jpgs, mail your entry form and fees with a stamped, self-addressed envelope (SASE) for the return of your receipt and results. Entries made without the SASE will not be returned.

Exhibition Regulations: Works on paper must be matted in neutral colours, framed and wired ready for hanging. Glass with clips but no frame is not accepted. Works on unframed canvas must have the staples on the back and the edges finished. Entries must not be copies, derivatives, or based in any way on other copyrighted or published paintings or photographs. Paintings created under instruction cannot be submitted to FCA juries. Only new works may appear in juried shows. Artists are obligated to ensure that their work is available and for sale once selected. Failure to do so wastes the opportunity for other artists to display their work, or to be eligible to apply for Signature status with the FCA. Not-for-Sale paintings cannot be accepted into juried shows. The FCA does not carry any insurance on paintings in its care, custody or control. Insurance is the responsibility of the artist. The FCA will take the utmost care in handling works submitted but cannot accept responsibility for loss or damage to paintings, frames or packing crates. A 35% commission will be deducted from the selling price in the event of a sale. Please advise the Office if you are GST registered. Artists submitting work agree to allow their images to be published in *Art Avenue* or in FCA advertising. Consent is given by the artists through the act of submitting. The FCA does not pay for shipping.

What's On at FederationGallery in July & August

Summer Gallery
July 3 - August 19

Painting on the Edge
August 21 - September 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.

NEW PICTURE THIS WAY DVD - Watercolour, Mixed Media, Acrylic & Oil the hour-long dvd for \$50.00. Please add \$5.00 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.

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

WATERCOLOUR WORKSHOPS ON RIVERSHIP CRUISES IN FRANCE WITH VALERIE KENT

- Impressionist Tour from Paris through Normandy Art Appreciation/Painting and Winetasting
July 2008 Itineraries Contact Debbie Lloyd debbloyd@kos.net, PAINTBRUSH HOLIDAYS,
Tel 613 389 7914; Toll free 1 888-830-5324 www.valeriekent.com

CALGARY WORKSHOPS - 2007

Marianne Hunt, ASA, CSPWC	Watercolour workshop	August 18-19
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

ENCAUSTIC ART IN THE OKANAGAN - Encaustic Art teacher Thea Haubrich regularly offers workshops on this exiting 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

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

ART MENTORING WITH DONNA BASPALY, SFCA, NWWs

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

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.

Semi-Abstract Show

continued from page 12

Nicoletta Baumeister
A Snail Shell is His House
 mixed media 6 x 14 \$1280
Award of Excellence



Martine Shapiro
Contemporary Nude No. 4
 mixed media 20 x 15 \$800
Award of Excellence



Barbara Younger AFCA
Time and Space #1
 mixed media 24 x 30 \$1200



Barry Rafuse
Okanagan Apples
 mixed media 22 x 30 SOLD



Aurelia Jacobsen
Habitat
 acrylic 36 x 24 \$3400



Perry Haddock AFCA
Best Fronds
 acrylic 16 x 16 \$795



Lorraine Whellams
Sisters
 oil 12 x 9 SOLD

Painting in the Life of... **Larry Mason AFCA**



For the past three years I have been invited to conduct workshops at the Coupeville Arts Center in Coupeville, Washington. I specially enjoy these classes because they run every Tuesday for five weeks from 9:00 in the morning until noon. My students like this arrangement too, for they enjoy morning alertness without afternoon fatigue.

I structure the workshops to include a demonstration followed by student painting and individual critique. Since there are only three hours in each class, I insure that my demo will not exceed one hour, giving at least two hours for painting and personal one-to-one instruction. I completed this painting demonstration in 45 minutes.

My paints are Holbein along with a few special colors from Daniel Smith in Seattle. I use angle brushes - 1 1/2", 1", 3/4" and 1/2". I generally use Arches 140lb and 300lb paper in my studio; but for work away, like this demonstration, I prefer 140lb Aquarelle Arches 14" X 20" blocks.

To insure brilliant paintings, I seldom mix colors on the pallet. Characteristically, I load the brush with water and blot it lightly on a sponge. Then I charge the brush with the intended colors straight from the tube on the pallet and apply them directly to the paper. I let the colors mix on the paper, not on the pallet. And finally I paint with the least number of brush strokes. I've found that colors remain clean, sharp and rarely become muddy with this technique.

I begin any painting with only a vague notion of the end result and let the eventual image form in stages as the painting develops. When I paint from a photograph I sketch the image, tuck the photograph away, paint from memory and rely on imagination. In this demonstration the boat and its surroundings began purely from imagination and ended with serendipity. The scene is a landscape, a quiet pond hosting an empty, anchored boat.

Stage No. 1 I first sketched in the boat, its surroundings and the background horizon. I typically modify the original sketch as the painting develops, so the sketch was kept loose to allow for change. The basic shapes were identified as the sky above the horizon, the pond below, an outcropping of bluff and tree to the right, and the boat itself. I decided to give the boat the number "12" on the hull and masked out the number with masking fluid.

Stage No. 2 I chose the sunlight to come from the right. While deciding on where to place light vs. dark and warm vs. cool values, I modified the sketch. The boat would become my focal point and principal element of interest. I wanted the boat to remain light in value. This meant that the areas surrounding the boat had to be dark. To silhouette the boat I added some high ground hillside behind it.

I always begin landscapes from the top of the sheet and work down by first painting the sky. Here, I wanted the sky and cloud patterns to serve as a visual tool pointing to the principal element of interest, the boat. The sky was painted with Holbein Cobalt Blue with a wet on wet technique; I then blocked out the hillside behind the boat to serve as a backdrop to frame the boat using Daniel Smith's Permanent Brown and Quinacridone Gold.

Stage No. 3 Next came the painting of the pond in which the boat floated with a wet-on-wet application. The outcropping to the right was blocked in to balance the composition. With the pond and outcropping set, my interest focused on the boat itself. I charged the tip of my 1 1/2" angle brush with Holbein Indigo and Ultramarine Blue, placing deep value at the bow and along the waterline. I intentionally let the paint bleed down into the pond while the pond paint was still wet. This contributed to the desired reflection of the boat in the water.

Stage No. 4 Final details were applied: trunk, branches and foliage on the outcrop tree plus shadows and reflections on the pond's water surface. Once the paper was dry, I removed the masking fluid and decided that the number "12" on the boat stood on its own and needed no further attention.



Quiet Pond