

art avenue

Vol.7 - No.5 September/October 2007

\$5



Mary Stewart
60 Cycles per Second

Mary Stewart

Canvas Unbound II

May 29 - June 10

Mary Stewart
60 Cycles per Second
 mixed media 12 x 12 \$500
FCA Award



Houses and their symbolic parts have appeared in my artwork since our purchase of a 1918 Craftsman style house in need of restoration. My husband recently replaced the entire electrical system and as his "apprentice" I became familiar with some of the terminology. '60 cycles per second' is the standard frequency (hertz) for household electrical current in North America.

My painting is a collaged mixed media piece that started with old schematic drawings and an electrical template. The warm oranges and reds represent the heat generated by electricity. Their placement on the cool coloured background causes the viewer's eye to "cycle" around the canvas.



Maryann Hendriks
Ponderosa on the Chute
 acrylic 24 x 24 \$4300



Loraine Wellman
Balclutha
 acrylic 30 x 24 \$1100



Ali Sepahi
Maui 1
 oil 24 x 36 SOLD
Award of Excellence



Cindy Revell
Korean Jug in Water
 oil 8 x 10 SOLD



Rene Thibault AFCA
Mount Hector
 acrylic 18 x 36 \$1775

artavenue

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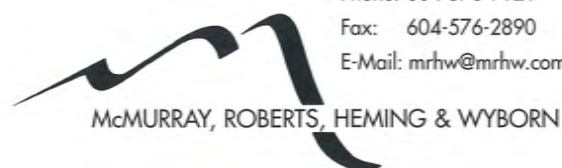
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art techniques

Oil Paintings Under Glass



David Langevin

I have just purchased a large oil painting from 1890 which I believe to be valued at approximately \$8000.00. I am entirely inexperienced in art work, and my question is this: The painting is matted and framed under glass. Am I correct in believing that the more appropriate way to display and preserve the painting is to have it exposed to the air, and not under glass? What would you advise? Thank you for any help you can give.

Normally oil paintings are varnished and framed without glass, but not because it is a better way to preserve them. It is not unusual to see very valuable or sensitive paintings framed behind glass (the Mona Lisa is a famous example of this). The varnish serves as a protective layer so the painting can be cleaned without damage, but it only protects the surface of the painting in the same way that the glass would. Still, any painting framed under glass and completely cut off from exposure to oxygen and other elements will surely be better preserved than if it were exposed.

If it is framed behind glass this may indicate that it would not be safe to expose it to air. Perhaps the painting is done on an unstable surface like paper or cotton that would deteriorate much faster if exposed. Some oil painters thin their paint so much with solvents that the surface of the painting is too absorbent and therefore cannot be varnished as the varnish would soak into the painting and become an integral part of it. In this case, it would not be safe to clean or remove the varnish without causing damage to the painting so it must be framed under glass to preserve it.

In any case, any painting will last longer under glass, it just may not display as well.

*Hi David,
Is it a bad thing to frame oils behind glass? I have heard that it will make the painting "sweat" and it is not a good idea for investment art. Is this true?
Regards, Sandy*

It is not really a bad thing, just unnecessary for most varnished oil paintings. An oil painting should not be 'sweating' under the glass, though it might do something similar if it wasn't completely dry before being put under glass. It may also be because the painting is hanging in a room where there are dramatic changes in temperature and humidity, like a bathroom. This may cause condensation and 'sweating' inside the glass. No valuable work of art should be displayed in this type of environment, whether it is under glass or not.
David

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

THE PEOPLE AND PLACES OF SPAIN AN ADVENTURE IN PAINTING

Spend 12 days with David Goatley SFCA - discovering the people and places of Andalucia - the most romantic region of Spain. Our trip is 15th to 27th September 2008.

We'll be staying at El Molino, a restored Mill set in a peaceful hillside setting with gorgeous views. Our hosts are Mike and Hilary Powell, an English/Canadian couple with a lifetime in the restaurant business and an infectious enthusiasm for the region. We'll enjoy gourmet meals, fine wines and an ambience to die for. We'll paint every day - portraits of the local people, or Plein Air in surrounding towns and villages. David will do plenty of demos as well as his usual hands-on instruction, so it will be a rich learning experience as well as a fabulous holiday. We'll also take day trips on our own private bus, including Ronda, straddling its spectacular gorge, and the Alhambra Palace, surely one of the most beautiful buildings in the world.

We'll also visit Iznajar and Antequera.

The trip is open to non painters - so if your partner wants a relaxing holiday by the pool, pottering in the village, hiking or biking in the hills or taking a few gentle Spanish lessons at the house, they will have a great time. For artists there will be instruction everyday and the chance to paint on all our trips. El Molino is seductively tranquil so you can set your own pace.

Take a look at www.aflavourofspain.ca for more details and pictures of the location - to book contact **Cindy at Travel Concepts on 604 986 2262.**

The cost for this 12 day adventure is \$3600.Cdn

Price includes accommodation, all meals at El Molino including wine and bottled water, all tuition, Malaga airport pick up and drop off at specified times, excursions on our private bus and entrance tickets to the Alhambra. Meals on 3 excursions extra. Air and all other travel and insurance are extra (time to use those airmiles!!) Single room supplement \$800.Cdn please note that quoted prices are subject to change without notice and are non refundable.

There are just 12 places available for this trip - to book yours call Cindy now - a \$300 deposit secures your place. Bookings must be in by October 2007, so call soon!

**Call David at 250-388-5640 with questions about the trip, to request a brochure, or to let him know you'll be coming,
Thank you! Viva Espana**



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new members

May 17 - August 9

British Columbia

Lower Mainland

Luc Bernard, Vancouver
Irene Cretu, Vancouver
Susan Crompton, Vancouver
Beka Cvetkovic, Burnaby
Claudia Eddy, Vancouver
Noshin Fathianpour, Richmond
Ted Fraser, New Westminster
Elizabeth A. Gallant, North Vancouver
Coro Hass, S. Surrey
Joanne Hastie, Vancouver
Claudia Hazzard, Vancouver
Denis Huang, Burnaby
Olga Khodyreva, Port Coquitlam
Arlene Kofol, Vancouver
Nicola Lake, Vancouver
Lourdes Lara, Vancouver
Sheila Lunan, Vancouver
Joel Mara, Surrey
Rita McArthur, Richmond
Leslie McGuffin, West Vancouver
David H. Molson, Vancouver
Birgitte Nordin, North Vancouver
Lisa Ochowycz, Vancouver
Torben Pedersen, Vancouver
Rita Smith, Vancouver
E.A. Sommerville, Vancouver
Carla Tak, Vancouver
Lone Tratt, Vancouver
Tammy Wallace, Vancouver
Sue Wilson, Vancouver
Tetiana Zakharova, Vancouver

Fraser Valley

Alvina Klassen, Abbotsford
Laura Levitsky, Chilliwack
K. Joan Marr, Maple Ridge
Heather C. Tomsic, Maple Ridge

inthe news

current exhibitions

- June 21 - December 5
Dennis Weber AFCA - *We Are Metis*, drawings and paintings at the Okanagan Heritage Museum, 470 Queensway Avenue, Kelowna, BC. Videos and children's activities along with a display of Metis artifacts, genealogies and charts showcase the rich heritage of the Metis culture.
- October 4 - 31
Carla Maskall - *Blackie Spit Series*, solo show at the White Rock Arts Council Gallery at Windsor Square, 90-1959 152nd Street in South Surrey, BC.
- October 15 - November 12
Basma Kavanagh - *The Fabulous Real* exhibition at the Old School House Arts Centre in Qualicum Beach, BC. Opening reception: Monday, October 15, 7:00pm.
- August 3 - September 30
Enda Bardell - solo exhibition of watercolour paintings at the Royal Bank of Canada on 4th at Balsam, Vancouver, BC.
- August 8 - September 10
Enda Bardell - *Howe Sound Blues*, solo exhibition of watercolours at The Foyer Gallery, 37907 Second Avenue, Squamish, BC.
- September 17 - November 19
Gary Sim - solo exhibition of prints at the main branch of the Burnaby Library for the Burnaby Art Gallery's *Art in the Libraries* series. The blocks used to make the prints will also be on exhibit.

in other news

Patricia Banks won second prize in the International Artist Magazine competition, *Seascapes, Rivers and Lakes* (Issue #55, June/July 2007) for her painting, *The Broken Islands*.



SFCA Margaret Elliot's painting, *Clear and Still*, won a Dick Blick Award of \$100 in merchandise and sold at the Northwest Watercolor Society's 2007 Open Exhibition.

Miriam Friedberg's painting, *Along the Dock*, sold as well. Well done!

SFCA Jutta Kaiser's painting, *One More*, has been selected as a finalist in the Experimental category of The Artist's Magazine 24th Annual Art Competition. She will be featured in the December issue of that magazine.



Dianna Ponting SFCA has been presented as a Gold Medal honoree for the 2007 Master Circle by the International Association of Pastel Societies. The \$700 gold medallion is an accumulative award honoring her past achievements in the Society.

Jutta Kaiser, *One More*

new members

May 17 - August 9

upcoming exhibitions

November 8 - December 8
Alice Rabinowitz AFCA (formerly Ruskin) - *Solitude*, solo show at the Place des Arts Gallery in Coquitlam with approximately 20 works on paper, each accompanied by an interpretive haiku. Opening reception Thursday, November 8, 7:30pm - 9:30pm



Alice Rabinowitz AFCA

November 1 - 25
Amie Roman AFCA - *A BC Bestiary*, solo show at the Port Moody Arts Centre, Port Moody, BC.

recent exhibitions

June 7 - August 31
Amie Roman AFCA - LESSEDRA 6th Annual World Art Miniature Print Exhibition and international juried show at LESSEDRA Gallery, Sophia, Bulgaria.

June - August
AFCA member **Faye Gordon-Lewis'** *Crown Street Daisies* in the Surrey Arts Council Arts 2007 Juried Show at the Surrey Art Gallery.

July 3 - 22
Amie Roman AFCA and **Roxsane Tiernan** - *777*, group show with Anthony Au, Micheline Barrette, Lynn Budny, Sandra Chapman and Louis-Marc Simard, at the Fort Gallery in Fort Langley, BC.

July 26 - August 25
Angelika Jaeger, Barbara Rety and **Katherine Upton** - *One Figures* group show at the Armstrong Spallumcheen Art Gallery.

July 26 - August 26
Enda Bardell - *Oil and Water*, group show of watercolour paintings at the Kiwanis Longhouse Centre For the Visual Arts. She was presented with the Award of Artistic Achievement (\$150) for her painting, *Morning Side*.

August 4 - 13
Natalie Kurzuk - solo exhibition, *Conversations* at the Gallery on Herald in Victoria, BC. This show featured paintings and sculptures that included unusual found objects such as teabags, transfers stamping and script.



Natalie Kurzuk

August 12 - 22
Colleen J. Dyson's painting, *Pervenio*, was accepted into the Society of Canadian Artist's 40th National Open Juried Exhibition in Montreal, QC.

Central BC

Maureen Brown, Garibaldi Highlands
Anna-Maria Lawrie, Whistler

Vancouver Island

Ray Band, Nanaimo
Dawn Bencze, Campbell River
Kathy Braceland, Qualicum Beach
Tammy Holmes, Lazo
Debbie Reusch, Sayward

Sunshine Coast

Pauline J. Hurley, Roberts Creek

Thompson-Okanagan

Vivien Browne, Rock Creek
Pamela Lockhart, Summerland
Linda McKenny, Kamloops
Ruby Palmer, Naramata
Susan Priest, Kelowna
Amy-Jo Salter, Armstrong
Raelene Shea, Kamloops

Columbia-Kootenay

Jackie Tahara, Nelson

Saskatchewan

Jocelyn Duchek, Esterhazy

Alberta

Velma Bissoondath, Calgary
Diane Eason, Calgary
Pat Eidsvik, Kitscoty
Terri Finnegan, Langdon
Linda Hammond, Calgary
Cheryl Quist, Calgary

Ontario

Mark Kazavchinski, Thornhill

Remembering

Daniel Izzard SFCA, CIPA

May 19, 1923 - June 6, 2007

Daniel J. Izzard, one of Canada's most renowned Impressionist painters passed away on June 6, 2007 in Vancouver, B.C. He died peacefully surrounded by his wife and constant companion, Pilar and his devoted family



Daniel receives his Lifetime Achievement Award from the FCA in 2006, along side his wife Pilar.

Born in London, England in 1923, Izzard served in the Royal Navy from 1942 - 1947. During the HMS Vanguard's Royal Tour of South Africa, he was the art director, cartoonist and illustrator for Vanguard Magazine. Soon after, he moved to Canada, where he continued his professional painting career for 52 years, full-time for the past 41 years.

Many people know that in 1986, he became the oldest heart transplant recipient in Canada at that time, following his operation at the University Hospital in Ontario.

Last year, The Federation of Canadian Artists presented him with a Lifetime Achievement Award in recognition of his long and



Inside the Harbour, Cornwall oil, 14" x 18", Rialto Gondolas, Venice oil, 12" x 16", The Bathing Ghat, Varanasi, India oil, 12" x 14"

illustrious career gaining international recognition and prominence, his work in support of not-for-profit institutions and his leadership in forming the Canadian Institute of Portrait Artists. He was a Senior Signature member of the FCA for almost 30 years, and founding member and President of the Canadian Institute of Portrait Artists (CIPA).

He lived in British Columbia since 1965, and later settled in West Vancouver. He first lived in Garrow Bay, near Horseshoe Bay - a little boat moorage, with rental boats that he painted so many times. Whytecliff Park was ideal for an artist with all the action and local flavour; he loved painting Panorama Bridge and Ambleside's old buildings. Sandy Cove, Tittley Cove, Fisherman Cove and Cypress Park were painted during storms. These paintings are today a vivid record of how West Vancouver evolved. He was very well known in his community, and easy recognized; sometimes he went shopping with paint on his hair.

"Light is the spark that makes it (a work) come to life," he once explained. "I'm an impressionist in the sense that I am too impatient and emotional for carefully planned formula renditions. I

respond intuitively, and I am interested in strong essentials, which for me are perspective, colour spontaneity, power and poetry... West Vancouver opened my creating juices, it was love at first sight."

He once said that "the most important talent of the professional artist is the 'practiced eye' and this can only be acquired by constant drawing by which your eyes and brain work together to instinctively observe relationships of form, make visual measurements and put it on paper without conscious thought. There is only one way to achieve that and that's by doing it - practice makes perfect."



Rajasthani Man with Red Turban oil, 20" x 16"

"I believe that an artist must draw from life for his art to bear some meaningful relationships to beauty, truth, and to nature, including something of himself. Each of us sees with different eyes and we perceive things differently. It would be the death of fine art if artists did the same thing in the same way and achieved the very same results."

"In summary I have to say that my process is very personal and mostly based on intuition and audacity rather than academic or technical standards which can provide some interesting gratuitous effect which I would be hard put to replicate. All in all it gives me much pleasure and I hope to keep it that way."



Kayaks in False Creek oil, 18" x 24"

Photo credit for all images:
Peter Langer -
Associated Media

Canvas Unbound II

continued from page 2



Susan Harder
Paulson Bog
acrylic 12 x 12 \$295
Award of Excellence



Debra MacArthur
Powder Meets Corduroy
acrylic 24 x 18 \$950



Kristeen Verge
Sun Ruffle
acrylic 24 x 24 \$1150
Award of Excellence



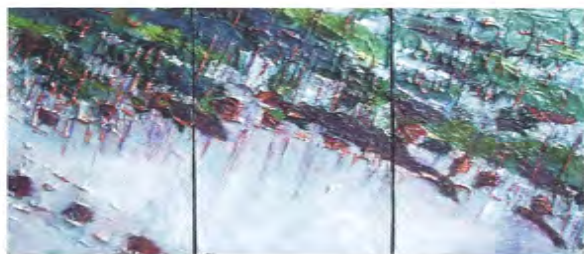
Chantelle Sales
A View From the Edge of the World
acrylic 16 x 16 \$1200



M. Shirley Thomas
Evening Shoreline
acrylic 16 x 16 \$395
Award of Excellence



Jocelyn Ball
Shauna a la Vermeer
acrylic 12 x 9 \$750



Teresa Hitch
Kelp Forest
mixed media 8 x 18 \$750



Jim McFarland
American Widgeons at Beacon Hill
acrylic 18 x 24 \$700

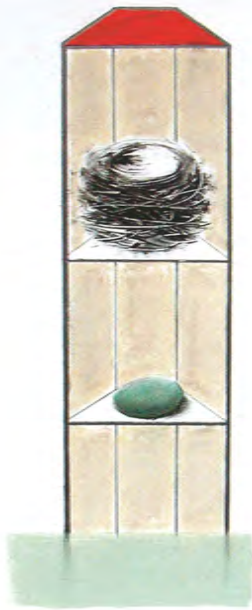


Yvonne Morrish
Yellow Sky
acrylic 8 x 10 \$300

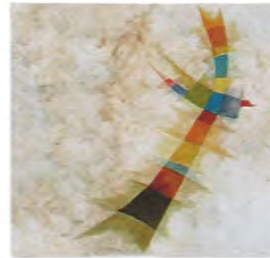
Open Print Show

June 12 - July 1

Hannah Bennett
Beware the Rabbits on the Stairs
 etching 6 x 6 \$170



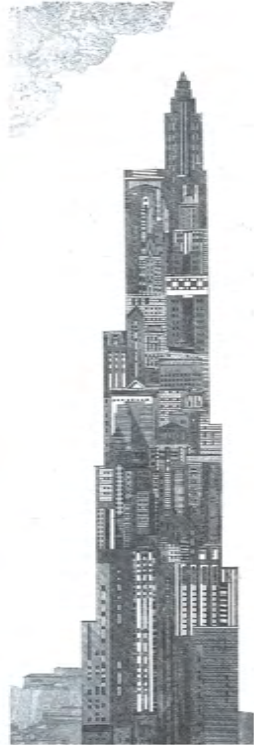
Tania Gleave
Weekend Retreat
 monotype, pastel 29 x 23 \$550
Award of Excellence



Lone Tratt
Love of Colour II
 watercolour monotype
 48 x 20 \$500



Mariko Ando Spencer
Rabbit and Time
 intaglio, hand-coloured chine collé
 4 x 4 SOLD



William Steinberg
Acropolis
 etching 18 x 7 \$250
Award of Excellence



Andrea Taylor
Knowing
 reduction linocut 14 x 18 \$420
Award of Excellence



Marie Price
Inertia
 monoprint, etching, chine collé, pencil 22 x 16 \$695
FCA Award



Hannamari Jalovaara
These Moments Back
 intaglio, chine collé, relief
 12 x 12 \$475



E. A. Sommerville *Sanctuary* 6-colour lithograph 22 x 28 \$745
Award of Excellence



Amie Roman AFCA
Ootpiik #1 (Not a Night Owl)
 lithograph 5 x 4 SOLD



Mikolaj Smolinski
Boar in Two Parts with Hands
 etching, chine collé 2 x 4 \$225
Award of Excellence



Fariba Dashtaray
Deep Inside linocut 10 x 9 \$190



Jean Allen
Deep Woods etching, aquatint 10 x 10 SOLD



Cristina Pepe
Il Pollaio
 intaglio, hand-coloured chine collé 4 x 4 \$140

Summer Gallery

July 3 - August 19



Kit Shing AFCA
Summer Fragrance VIII
oil 6 x 8 SOLD



Barbara Younger AFCA
Always in Transition #1
mixed media 24 x 30 \$1300



Genevieve Pfeiffer AFCA
Pathway to My Heart
mixed collage 24 x 12 \$300



Tatjana Mirkov-Popovicki AFCA
Coal Harbour Dusk
acrylic 20 x 16 \$775



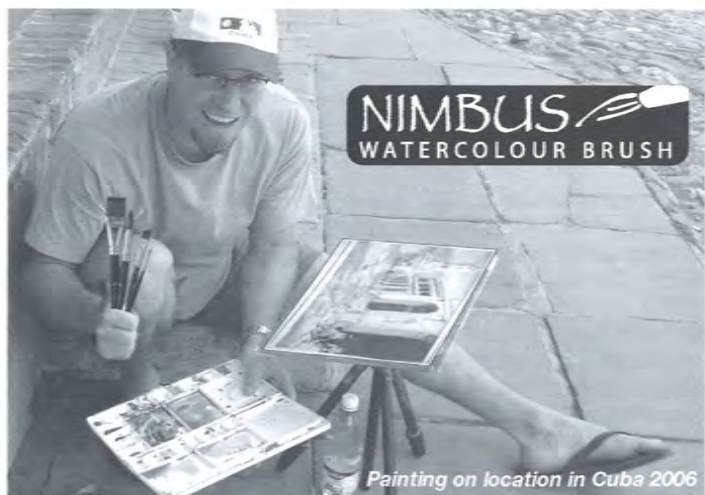
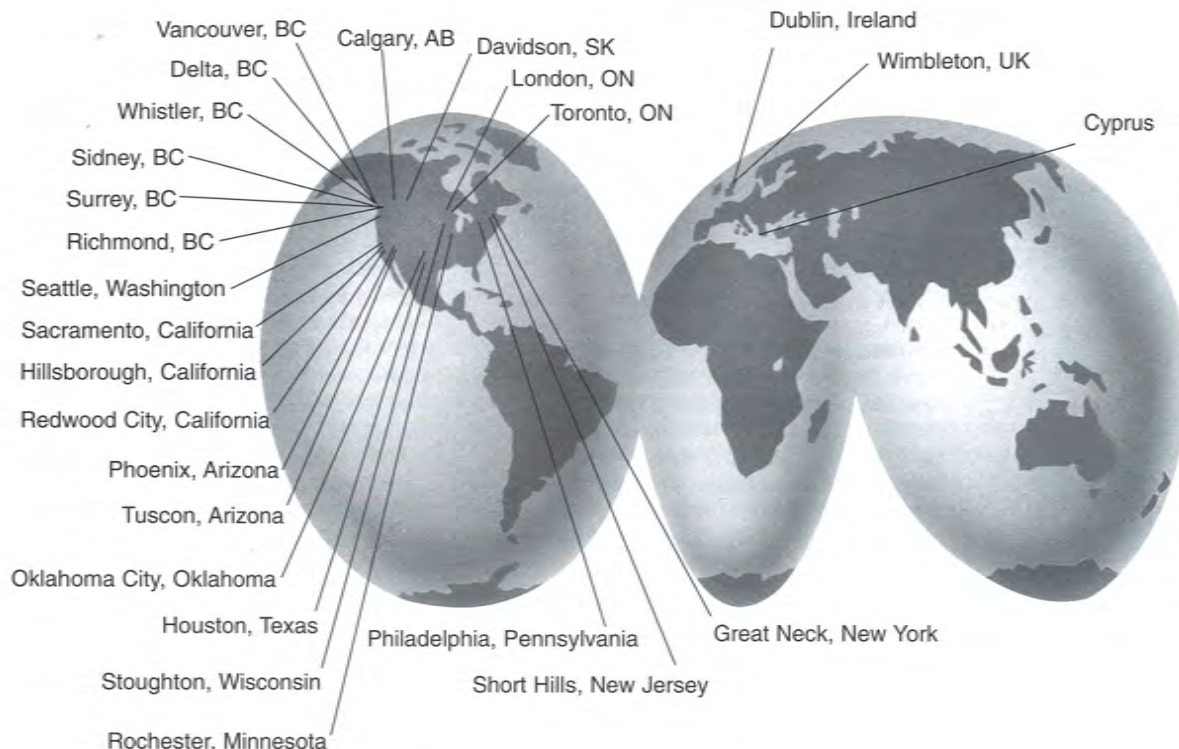
T.K. Daniel Chuang AFCA
Black Tusk
acrylic 10 x 10 SOLD



Jean Pederson SFCA
Abstract II
mixed media 10 x 10 \$585

Where Did They Go?

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



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 Atitlan, 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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Arrowsmith chapter



Top to bottom
Laura Hills, *Sunset Boulevard*
Marilyn Riopel, *Gotham Sunset*
Vickie Turner AFCA, *Convergence*.

Our Chapter, which comprises approximately 70 artists, the majority of whom are Active members, has experienced a year of changes and challenges during the 2006/07 season.

Our annual general meeting, held in early November of last year, saw a changing of the executive, after two years under the leadership of Helene Macintosh. Helene's tenure saw the Chapter grow in numbers as well as in the diversity of events that our members produced and participated in. We continued to organize our regular twice-yearly juried exhibitions, but also tried an all-inclusive three-day exhibition, which allowed the participation of every member of our Chapter. We have seen that several other Chapters have tried this approach to growing the public's awareness of the organization, as well as allow all of a Chapter's members another venue to showcase their work. From our Chapter's standpoint, this was a success, and we are hopeful that another similarly styled exhibition will be produced within the next year.

Our new executive, under the leadership of Joan Larson AFCA, decided that we would reduce our meeting schedule to four meetings for the year rather than the six that had been previously held. This was due in part to Joan's own personal hectic art-related schedule as well as the fact that finding volunteers to assist with a number of Chapter projects and regular meeting-related activities was becoming difficult. In actual fact, Joan agreed to stand for President because no one else would, and she felt that she had a responsibility by being an active and involved member. As a result, we have found that this four meeting schedule has presented its challenges to the continuity of the Chapter and its members, and this will be reassessed at this year's annual general meeting, when once again the executive will change. However, we continued to maintain our exhibition schedule, producing two excellent shows this past year in the two public gallery spaces in the Oceanside area, and as well

have been brought online with our own website this year, www.arrowsmithfca.ca

And therein lies our ongoing challenge, and this may speak to other Chapters as well. We are indeed all artists, creating in our studios, our kitchens, our basements, en plein air, wherever the creative mood takes us. And because of this, we are all busy. Creativity involves unlimited hours, and we are happy when we are painting, trying new techniques, discovering new approaches, succeeding where we thought we couldn't. However, most of us also enjoy the camaraderie of other artists, and therefore have joined with like-minded individuals to discuss our techniques, our challenges, our successes - in short, to learn from each other - and voila, a Chapter has been born. But in this formation also goes the responsibilities of any volunteer-run organization. We are all busy, and we also require members to step forward and step into the positions that are being vacated by those of us who have held them for the past number of years. We know this and yet we continue to face the same challenges each time the AGM comes around, when our numbers dwindle and arms must be twisted to produce another executive.

We hope, therefore, that every member might consider running for office within your own Chapter. It is a wonderful way to get to know your fellow members at a heightened level, to produce and/or change policy, to learn organizational skills that might have seemed daunting but that are within everyone's ability, to help produce exhibitions of which we can all be proud, and to ensure the continued viability of the organization within the Chapter context. Yes, there is a time commitment in each and every position, but when we work together, when everyone works towards the same goal, the time involved is limited, the sense of accomplishment is rewarding, and the outcome remains secure.

Nanaimo chapter

Judy Brayden



Marilyn Wilson (wife of the late Vic Wilson) presenting the Vic Wilson Memorial Service Award. (from left to right) Dorothy Sevcov, Marilyn Wilson, and Gail deCaux. Helen Webster far right.

In the last year, our Chapter has undergone several changes as we attempt to make the transition from a medium-sized organization to a large one, now over 100 members. Predictably, members can suffer burn out when too few do too much. Meeting turnout is always a consideration. New members to any organization can find the workings perplexing to understand. All the while, the demands for professionalism increase. As with all Chapters, we face this dilemma: how to encourage membership and growth in art technique, while avoiding the urge to become yet another "art club", whose local interests, while valid, may not always be those of the Federation of Canadian Artists.

Last summer, the Nanaimo art community suffered two losses with the passing of James Cassidy and John Girard. These two men were fine examples of members who stepped forward to help out whenever they could. James had been an enthusiastic painter and an active and energetic member of the local art group, Art 10. Even when he was very ill, he remained in good spirits and was an inspiration to everyone he met. John Girard had been a founding member of Art 10, as well as a former President of the Nanaimo Chapter. A prolific painter, he was quick to help out when he could and was the first to give thanks to volunteers.

Our annual fall Chapter show, *Autumn Lights*, was held in October. Awards of Excellence went to Morag Orr-Stevens for two paintings, *Reflected Fragments* and *Orchid Vase*, to Denise MacNeill for *Autumn Floral*, and to Vickie Turner AFCA for *Inner Harbour*. Honourable Mention went to Regina Seib for *A Certain Touch*, and to Alison Watt for *Kelp Forest*. Also in October our Chapter held a successful Nicholas Pearce workshop called *Painting the Figure*.

In November our Annual General Meeting was held, with President Vic Wilson in the chair. One of the first jobs of the new executive was to delineate our roles and responsibilities. A series of meetings and many drafts later (paralleling the FCA handbook language), we arrived at what appeared to be our first, locally-developed set of clearly-defined roles and responsibilities for our Chapter executive members. This was not an easy process, nor one that was embraced by everyone as absolutely necessary. The demonstration, *An Exploration in Texture*, was presented by Chrissandra Neustaedter.

We suffered another devastating loss on December 3 when our immediate Past President, Vic Wilson, died suddenly. Vic had some serious

health issues and regretted leaving his post as President when he felt that it was time to devote more time to his family and to his painting. He was unfailingly supportive of everyone he met, and is remembered as a devoted family man, a kind and thoughtful person, a fine artist, and above all, a gentle man in the truest sense of the word.

In January the new executive had its first general meeting. Some changes were made: newsletters would be sent digitally; summer would be reserved as holidays for everyone, including our newsletter editor, so the summer newsletter would be cancelled; there would be a roster of Signature members who would guarantee that one would be present before every general meeting to jury the work of members seeking active status; a revised introductory information package for new members would be prepared and there would be a fourth, local, non-juried show held at a Nanaimo commercial outlet, Gallery 223, in the summer.

In March, a commemorative plaque was presented to Chapter members who, like its inspiration, Vic Wilson, had also given exemplary volunteer service to the Chapter. The first recipients were Edna Bennett, John Buckingham, Tony Guppy, John McNeill, Dorothy Sevcov, June Raabe, Harold Allanson and Gail deCaux.

April was a very busy month for volunteers as our annual, non-juried spring show and sale convened. It seemed fraught with problems from the onset and despite valiant efforts from Helen Webster and her show committee, the Spring Show and Sale at the Dorchester Hotel in downtown Nanaimo was poorly supported by the community. Low sales and frightening costs threw the membership into a philosophical dilemma about such non-juried shows: Were they worth the effort? Should all shows be juried in some regard? Were art sales down all over the island?

Through Island Eyes II, a juried show held at the Nanaimo Art Gallery Malaspina College from June 15th - July 14th was a resounding success. Awards of Excellence were given to Jean Aten for *Oh Pears*, Jill Ehler for *Memories Lost* and to Terry Nimmon for *Piper's Lagoon Winter*. Honourable Mention was given to Diane Michelin for *Spey On Cork*, Susan Wapple for *Serious Play*, Gail Johnson AFCA for *North View*, *Chesterman's Beach* and *A New Day*, Margaret Bonneau for *Islander's In The Sun*, and Robert Alexander *Westcoast Arbutus*.

At the Annual General Meeting Judy Brayden was elected President with a slate of officers as follows:

1st Vice-President:

Gail Decaux

2nd vice-president:

Gail Johnson

Secretary:

Judith Madsen

Treasurer:

Barb Scott

Past President:

Vic Wilson

Workshop Coordinator:

Mary Stewart

Publicity:

Dianne Michelin

History/Archives:

Susan Laley

Newsletter & Show Committee Chair:

Helen Webster

Member-at-Large:

Marg Bonneau

Membership:

Georgette Ganne

Sunshine:

Marie Pierre Schliewinsky

Snuff Bottle Painting

Jutta Kaiser SFCA

On a recent trip through China my husband and I took the many opportunities to speak to artists and craftspeople throughout the country, from weavers and carpet makers to jewelers and jade carvers. But the exquisite art form of snuff bottle painting must be seen to be believed.

On our Cruise along the Yangtze River we were able to persuade the pretty assistant of the local artist on board to part with the story of glass bottle painting as practiced in China. In her own words, she gave this description.

First I would like to introduce the artist to you. His name is Zhang Liaoguang. He is a professional Snuff Bottle painter and very good at painting landscapes and animals such as cranes. He learned to paint when he was little. He looks very young, but he has 10 years experience.

About 400 years ago, between the end of the Ming Dynasty and the beginning of Qing Dynasty, the custom of tobacco-leaf smoking and snuffing was brought to China by Portuguese and Spanish sailors, traders and missionaries. At that time smoking was very popular with the Upper Class. Just like drinking tea, it is a symbol of respect. Snuff is made of tobacco powder and it is said that it can make your eyes bright and fresh and can invigorate the circulation of blood.

Chinese snuff bottle painting is called the epitome of Chinese arts, like calligraphy, pottery, carving, metal, glassware, turquoise etc. This is why the Chinese snuff bottle has been well known all over the world for years. Fine pictures are painted inside. It looks magnificent and smooth and therefore gains much admiration. In Europe it is fairly expensive. Now the material for snuff bottles is man-made crystal because it's less expensive, transparent and shape-able. There are many shapes of snuff bottle glass. Because only very famous snuff bottle painters have the opportunity to paint natural crystal, it is a great honour for them.

To make the bottle, first choose the base and chop a hole on the top. The bottle is filled with carborundum (iron sand and emery) and water, shaken and rubbed by machine. This creates a rough



surface on the inside like ground glass so the ink and colour paints can firmly stick to the inner surface of the bottle without fading out later. The whole process should be done with great care. The bottle itself is a work of art.

Painting inside through the neck of the bottle is difficult, so we need a special brush called the "hook-brush". There are two kinds of this brush. One is made of metal, the other is made of bamboo. The one made of weasel hair is very hard. The other one is made of very soft goat hair and is better for adding colours to the picture. Every brush is different from the other and is made according to the shape of the snuff bottle and the content of the painting.

With the development of technology, snuff bottle painting can be achieved by using photography. First select a bottle, then put black sensitive material inside (the film in the camera in the dark house), print the picture on silk, then cover the silk around the bottle. Then we only need to add colours to the snuff bottle. This part doesn't even need any skills, so anyone can do it. Because this method isn't really an art, it isn't worth collecting. Comparing the same picture, the machine-made version only took 5 minutes, but the handmade bottle took 5 days. Prices are also very different. If the handmade bottle costs \$100, the machine-made version cost \$1 or less.

How can one distinguish between handmade and machine made bottles? With machine-made bottles, every line in the picture is very straight. This is not so when it is handmade, because the hand can be shaking sometimes during painting. Also, if it's machine-made, every line in the picture will have the same thickness. When done by hand, the brush gets dipped into the ink and paints inside the bottle; the colour and starting point is, of course, darker. From up to down, the color will be lighter and lighter.

All handmade snuff bottles are made with great care and last for a very long time without fading out. In addition, some snuff bottles are made by the artist with their heart and soul. They are a very valuable craft in China and are loved and collected by our foreign friends. Linn Jingjing (Crystal)



Zhang Liaoguang, the artist at work

Linn Jingjing the artist's assistant

behind the easel

Robert Genn SFCA



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

Mural possibilities

Painters Mike Svob and Alan Wylie (both SFCA's) have come up with a unique mural-making system. They produced their most recent one in a smaller but still monumental scale, with the final installation - a chain of casinos - being giclées of truly massive (8 x 256 ft.) proportions. Producing the work in easel-friendly dimensions was a big plus for painterly quality. As the years go by and martinis get splashed and coin cups get thrown, the reproduced work can be renewed with ease and at modest expense. While Alan and Mike may not have it in mind, it's also possible that mural originals might be retained by artists or sold separately in the marketplace. If you're interested, we've put up their excellent 10-minute video "The Muralists," as well as current mural info from a range of painters. It's at <http://clicks.robertgenn.com/murals-to-go.php>

Cities like Philadelphia, which leads the world with 2700 murals, have seen some of their best suffer. Some of the outdoor jobs have faded after only a few summers. Quality acrylics, state-of-the-art latexes, and lots of final varnish offer some insurance.

Even indoor work can lose out when fashions change. Socially unacceptable and dated subjects have been put in storage, painted over, or even destroyed. A previous mural by Alan and Mike at the Vancouver International Airport simply disappeared when the building was renovated.

Mural painters require commitment. Not everyone has the stamina. John Singer Sargent's murals at the Boston Public Library took more than twenty-five years (1894-1919) and were never completed. Sargent painted most of them in a big studio just off Fulham Rd. in London, England. Sailing the Atlantic regularly, he glued them to the walls in a process known as marouflage. In many ways he was a free spirit who preferred travel and the joy of loose watercolours en plein air. He became a muralist because he felt he should and he knew he could. Sargent was casual and generous with his talent. However, the murals took their toll. He finished the last of them in 1925 and sent them to Boston for installation. Planning once more to travel to the States to supervise, he told a friend, "Now the American things are done, and so, I suppose, I may die when I like." A few days later, he died in his sleep at his home in London at the age of sixty-nine.

These days, more and more muralists are printing out on Mylar or working in all manner of cooperative ventures. Accepting the idea of short exhibition life now seems to be part of the game. And while making murals is a lot of work, muralists are having more fun than ever. As Alan says, "Even though you have to prepare carefully, you want something fun and interesting to do as you play and manipulate the final work. Keep it alive while you're actually doing it." Best regards, Robert



Call For Volunteers

The Federation of Canadian Artists is seeking volunteers to help with a variety of duties.

Please contact

Volunteer Coordinator, Kathy Young
at 604-437-4863.

Membership Survey

The results of the membership survey have been tabulated.

Please visit our website
www.artists.ca to view them.

MONDAY NIGHT DEMOS

are back!

Please join us on the last Monday of every month when we present fabulous artist demonstrations at **Federation Gallery on Granville Island**.

Admission: \$10 per evening.

The money raised will help us continue to provide a full program of artistic events for the benefit of all members and the greater artistic community.

Space is limited, so please call 604-681-8534 to save your spot.

August 27 **Lorry Hughes AFCA**
textures: visual & tactile
6:00pm - 8:00pm

September 24 **Daniel Chuang AFCA**
acrylics - easy as 1 2 3
6:00pm - 8:00pm

October 29 **Amie Roman AFCA**
relief printmaking
6:00pm - 8:00pm

November 26 **Mike Svob SFCA**
painting people in oils
7:00pm - 9:00pm

EXHIBITIONCALLS

Artist's Choice

October 16 - 28 - Entry Deadline: September 13

Images from Western Canada

October 30 - November 11- Entry Deadline: September 27

Small, Smaller, Smallest

November 13 - December 2 - Entry Deadline: October 4

Spilsbury Medal Show

December 4 - 23 - Entry Deadline: October 25

(open to AFCA & SFCA members only)

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 September & October

Painting on the Edge August 21 - September 9

Group Show September 11 - 30

Plein Air Show October 2 - 14

Artist's Choice October 16 - 28

artclassifieds

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

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

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

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

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 Nanci 250-285-3390

ENCAUSTIC ART IN THE OKANAGAN - Encaustic Art teacher Thea Houbrich 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

CALGARY WORKSHOPS - 2007

Jean Pederson	Building Blocks for Good Design	September 28 - 30
Louise Lachance Legault	Mixed Media	October 11 - 14 *Winnipeg
David Langevin	Mastering Acrylics	October 13-14
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

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, NWWSS

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

VANCOUVER ISLAND 2-DAY ACRYLIC WORKSHOP WITH JANICE ROBERTSON, SFCA
Janice will be focusing on Landscapes for all levels of artists. Nov 17, 2007 (Sat) & Nov 18, 2007 (Sun) at the Lion's Den in downtown Comox. Cost: FCA members \$200, non-FCA members \$250. For more information on Janice, check out her website at www.janicerobertson.ca. For information on this workshop or to receive a registration form, contact Joanna McCluskey by phone (250) 339-3960 or email at johomc@telus.net

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
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.

SOCIETY OF CANADIAN ARTISTS (SCA) Jury for Elected Membership - Deadline October 31, 2007. Information on website, www.societyofcanadianartists.com or call Linda Holey (450) 295-2131.

Summer Gallery

continued from page 12



Mikolaj Smolinski
Bearded Finch Charms Rope
 etching, chine collé 3 x 3 \$160



Amie Roman AFCA
Embrace
 acrylic monotype 16 x 21 SOLD



Jutta Kaiser SFCA
Flowers From Me
 acrylic 21 x 15 SOLD



Johnson Wu AFCA
Memory of Venice VII
 24 x 30 \$2500



Mary Stewart
No. 5
 mixed media 12 x 12 \$500



James Koll
Model A by the Fraser
 watercolour 14 x 10 SOLD

Painting in the Life of...

Marney Ward AFCA

Painting Daisies



All the flowers I paint are based on my own photographs, mostly from my own garden. Initially, I work out the design directly on the primary photograph, cropping, blacking out and combining elements of other photos onto my primary photo. Then I soak and stretch 140 lb. Winsor Newton paper onto a stretcher board, grid it and draw directly onto the paper. I begin painting the background first, wetting large areas defined by stems or petals, and working wet-in-wet for soft edges within that section. I seldom use frisket to protect my main flowers, preferring to wet around each petal carefully, section by section. I want the 3 main daisies to be mostly hard-edged and the background daisies and stems mostly soft-edged.

Granulating pigments, such as French Ultramarine and Burnt Sienna, produce a wonderful leathery texture, unique to watercolour. By occasionally adding bits of Sap Green or Winsor Violet, I get all the colours I need in the background, including a lovely range of subtle greys. For fun, I try adding vertical lines of salt to the stem area in the upper left, which gives a light, airy, sparkling feeling to that section. I then need to echo some of this texture in the upper right and centre.

Once each section of the background has been painted, I roughly balance the colours and values and start on the bud and the 3 main daisies, making sure to keep the highlights white or light. I work petal by petal, creating my darker shadows from a diluted version of the same French Ultramarine and Burnt Sienna I used in the background, and adding Cerulean or Raw Sienna to create the lighter, more sunlit greys. The whitest parts are left paper white, either dry (if I want a hard-edged shape) or wet but with no colour dropped in (if I want a soft or lost edge). The lines in the middle of each petal are put in when the paper is at the cool mat or semi-mat phase in the water cycle, so that they spread only slightly. With daisies, interesting angles and shadows are essential to give the composition interest. I usually paint the central flower last.

After all the white petals have been painted, I darken some of the shadows and generally balance the 3 flowers. Then I paint the yellow centers, making sure to make each one a little different and to get the darks at the base dark enough. Each center will have a distinct pattern based on the age of the flower; older centers will also be more orange while younger ones will be greener. The more distant daisy does not have its center defined in as much detail. The stronger, more masculine centers balance and ground the delicate white petals, creating a yin-yang of daisies, so to speak. The dark, straight, wiry stems also offer a pleasing contrast.

In the final phase, I check the balance of the entire painting: colours, values, and edges, making sure the shapes, patterns and rhythms connect and flow. I darken some values in both foreground and background to add some strength to the painting, then let it sit for a few weeks. It's important for me to give the painting time to talk to me, to give me some emotional distance and to resolve minor problems I might otherwise overlook. I decided to shorten and soften the background daisies in the upper left and strengthen the upturned petal in the lowest daisy. I further darken some of the blues under the daisies and add more yellow to some of the main stems and foreground browns, to warm up the painting and echo the yellow centers. Finally, I add my signature.

This is a more subtle, dramatic painting of daisies than my previous, more playful interpretations, but I hope still reflects the perky personality of the daisy.