

art avenue

Vol.7 - No.6 November/December 2007 \$5



Luc Bernard
Coquelicots I
encaustic 30 x 30 \$2,500
Federation of Canadian Artists Grand Prize

Painting on the Edge

Open International Juried Exhibition

August 23 to Sept 9

Luc Bernard, Canada

Coquelicots I

encaustic 30 x 30 \$2,500

Federation of Canadian Artists Grand Prize



Coquelicots I is a piece from my latest series:

Deconstructed Landscapes, where painted landscapes are slowly taken apart by removing layers of wax. I then create what would be a macro extraction of that original landscape by introducing a more abstracted form or subject such as these poppies (coquelicots).

This process has allowed me to explore and combine a looser approach to my work and a different manner of working with the medium.



Tamer Bilgic, Turkey

Me and Others

acrylic 50 x 50 \$3,000

Emerging Artist Award



Dana Roman, Canada

Hot Summer Day - triptych

acrylic and silk dyes 72 x 24 \$3,000

Kroma Award



Alice Corre, Canada

Joy and Sorrow

acrylic 20 x 16 \$700



Jennifer Olson, Canada

Absence Remembered

oil 36 x 42 \$8,500

Opus Framing and Art Supplies Award



Grace Tan, Canada

Intrepid Pilgrim - Lorne Kimber

oil 36 x 36 \$6,000

Lawren Harris Award

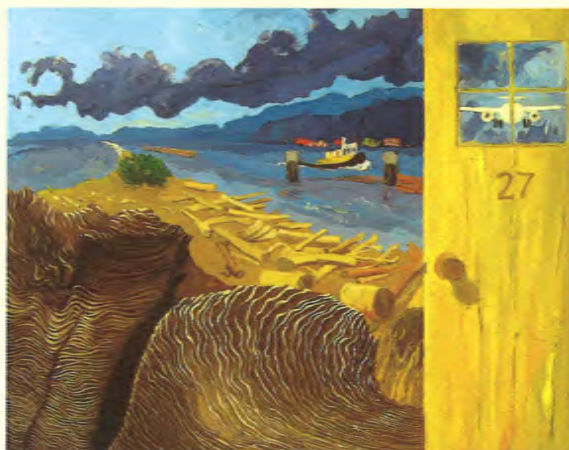


Jay Senetchko, Canada

Martys

oil 35 x 48 \$5,000

Opus Framing and Art Supplies Award



Andrzej Brakoniecki, Canada

Iona Beach

oil 48 x 61 \$7600



Madelyn Hamilton, Canada

Floating Matter

mixed media 30.5 x 21 \$1,734

artavenue

A Federation of Canadian Artists Publication

Editor: Dianna Ponting
Advertising: Dianna Ponting
Layout/Design: Graphics Garage
Proofreading: Pat Lincoln
Printer: Globe Printers

Volume 7, No.6 November / December 2007

Art Avenue is published 6 times per year
by the Federation of Canadian Artists.

Submission and advertising information are available on our
website www.artists.ca or by calling 604-681-2744

Next editorial submission deadline: November 23

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The Federation of Canadian Artists gratefully acknowledges
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and income taxes.

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art techniques

David Langevin
Oiling Out



Hi David,

I have been making large oil paintings for a few years now I was previously a printmaker and watercolorist. However, I have not yet applied a final varnish to my paintings because I'm not sure of the procedure I should use. The paintings are mostly on birch panel (a few on masonite), with a few coats of acrylic gesso ground. I love the look of watercolour and so have painted in oils to achieve a similar luminous look - i.e. have saved the whites I wanted by painting around and rubbing in or wiping off. As a result, I have some areas of my paintings that are either totally gesso or have a small amount of oil paint rubbed in. Someone once told me that I should apply (spray) a couple of coats of gloss varnish in order to seal the gesso areas and then apply a final layer if I wish a less glossy finish. However, lately I have been reading about "oiling out" so am more confused than ever. Can you advise me please -

- Should I use a retouch varnish first, since some of my paintings are 2 or 3 years old?
- Should I "oil out" to even the look and seal the paint, and if so, what type of oil and how; then how long to wait before final varnish?
- Should I just follow the procedure recommended above (couple gloss coats then final coat)?

Thanks David, Pauline

Hi Pauline,

I would be interested to know what you are using to thin your oil paint to create those thin layers. If it is a solvent like mineral spirits or turpentine instead of a good painting medium then you might be better off using acrylics to do those types of paintings. The oil paint (especially if diluted with solvents) in a thin layer like that will have soaked into the gesso and become part of the ground, just like a watercolour painting is an integral part of the support (paper). As such, future restoration of the work is very difficult. It is good that you have painted on a rigid support like masonite because such thin layers of oil with most of the binder stripped away or soaked into the gesso is very prone to cracking.

I would not add pure oil to the painting by 'oiling out', nor would I apply picture varnish or retouch varnish to seal the painting. Pure oil will darken and yellow with age, and varnishes are solvent based and are made to be removable, not a permanent part of a painting. The best solution would be to 'seal' the painting with a good quality Alkyd medium like Winsor & Newton's Liquin or M. Graham's Alkyd Medium. Then apply a coat of final picture varnish using a mixture of gloss and matte to achieve the level of desired gloss. I recommend Liquitex Soluvar varnish that you can mix yourself and apply with a brush. I would wait at least a month after putting on the medium before applying the picture varnish.

Good luck, David

Hi David ... thank you very, very much. I've been worrying about this for about a year or more and it is great to have someone in the know offer a suggestion. I have been thinking of switching to acrylics, but find them hard to work with and not as rich looking as oils, so I will either have to follow your recommendation to seal and topcoat every time, or get used to working with acrylics. I should mention that I try not to use too much solvent, but rather put a bunch of paint on and then take it off - so it does soak in. On the few occasions I've used solvent (which gives a really nice watercolour wash look) I noticed particles of pigment just sitting there - did not look good from a "permanence" perspective. I build a pine frame around the back, fill with wood filler, sand, gesso a few times before painting - so I would hate for anything to do wrong at this point.

You are right, it is a much better idea from a permanence perspective to wipe off the paint rather than strip away too much of the binder (oil) using solvents. And acrylics would not work well for that type of painting.

Glad I could help out, good luck and have fun painting. Ciao, David

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



CHRISTMAS PARTY

A warm invitation is extended to all FCA members to the annual Christmas Party and the Opening Reception and Awards Presentation for the **Spilsbury Medal Show.**

**Thursday, December 6
4:00 pm - 6:00pm
Federation Gallery**

There will be refreshments, but it's potluck so bring your favourite party dish! Call our Volunteer Coordinator, Kathy Young at 604-437-4853 if you can assist in any way.

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

We hope to see you there!



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new members

August 10 - September 30

British Columbia Lower Mainland

Sorour Abdollahi Vancouver
Alexander Cochrane Vancouver
Lundy Dale Vancouver
Bridget Duckworth Vancouver
Jacquie Dunn Delta
Patricia Dunsmuire Vancouver
Anne Eynon Vancouver
Susan Ferguson Vancouver
Danuta Frydrych Vancouver
Rebecca Gillen Port Moody
Monika Grant Surrey
Susan Hawkins North Vancouver
Kuo Huang Richmond
Teresa Koroll New Westminster
Jing Liu Richmond
Morag MacDonald North Vancouver
Lea Price Delta
Pat Sexsmith Vancouver
Linda Swenson Richmond
Sue Webster New Westminster
Yang Wu Richmond
Haitao Yin Richmond

Vancouver Island

Kristina Boardman Victoria
Gale Cyr Port Alberni
Rosemary Danaher Lake Cowichan
Baerbel Dressler Nanaimo
Susan Ferr Courtenay
Randy Huber Nanaimo
Karen Ladd Qualicum Beach
Vida Newington Nanaimo
Karen Oliver Qualicum Beach
Jody Schneider Coombs
Lynne Sweetman Comox
B. Von Conruhds Qualicum Beach

Gulf Island

Donna Dodds Salt Spring Island

in the news

recent exhibitions

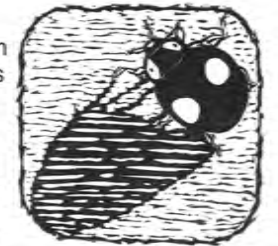
September 3 - 28 **AFCA, Éveline Gallant Fournier's** - exhibition *Women of Iron* took place in Gallery Georges - Goguen in Moncton, N.B. *Forged from metal found deep within the Earth's core are women born of its strength and fire. From within the depths of their spirit lie their powers to unite and create. These wise and magnetic beings inspire all who cross their paths.*



Éveline Gallant Fournier, AFCA
Veritas

current exhibitions

November 1 - 15 **AFCA, Amie Roman's** - solo exhibition *A BC Bestiary* can be seen in the Blackberry Gallery, Moody Arts Centre at 2425 St. John's Street, Port Moody, BC. Join Amie at the reception on Thursday, November 1 from 6-8 pm.



Amie Roman, AFCA
Ladybeetle

November 8 - December 8 **AFCA Alice Rabinowitz** - (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.

November 10 - 24 **AFCA, Tatjana Mirkov-Popovicki**, - will be holding an exhibition featuring landscapes of the beautiful mountains of Alberta and British Columbia in Edmonton's Lando Gallery. Opening reception: November 10th from 2 to 4pm. For further information see: www.landogallery.com.



Tatjana Mirkov-Popovicki, AFCA
Alpine Snow

November 15-29 **SFCA, Jutta Kaiser** invites everyone to attend her solo show at the Kurbatoff Art Gallery, 2427 Granville South. The reception will be held Thursday, November 15th from 5 to 7 pm.

Continues to December 6 **AFCA, Dennis Weber** - *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.

upcoming exhibitions

January 7 - 27, 2008

AFCA, Tatjana Mirkov-Popovicki's - solo exhibition encompassing BC landscapes and seascapes will celebrate her first ever Vancouver Island exhibition by spotlighting her *Islandscapes*. The show will be held in the Brown Gallery of The Old Schoolhouse, Qualicum Beach. For details please see www.theoldschoolhouse.org or www.mirkov-popovicki.com.

awards

The FCA was well represented by award winners in the Pastel Artists of Canada's 16th annual open juried exhibition held this August in Artspring Gallery on Saltspring Island.

- **Roberta Combs, SFCA, PAC,** *In a New York Minute*, 2nd place
- **Gail Sibley SFCA,** *Self Portrait*, 3rd place
- **Dianna Ponting SFCA, MPAC,** *Allsorts of Colours*, Still Life and Floral Category
- **Gaye Adams, SFCA, MPAC,** *The Edge of Light*, Honorable Mention
- **D. F. Gray,** *A Shady Vue*, Honorable Mention

Heather Rois Noddin's - watercolor *Lily Pool* has been awarded "Honorable Mention" in the Landscape category of *The Artists Magazine's* 24th Annual International Art Competition. Heather and her painting will be featured in the magazine's December 2007 issue.



Gail Sibley, SFCA Self Portrait



Heather Rois Noddin Lily Pool

inothertools

Lalita Hamill AFCA is privileged to have been invited to exhibit her new works in the Barrister's Lounge of the Vancouver Courthouse for the month of November.

Genevieve Pfeiffer AFCA will be featured in the Artist Portfolio section of the November/December *Somerset Studio* magazine. *Somerset Studio* is the largest mixed media collage magazine in the United States. The 8 page article will include an interview with the artist and will highlight several of her paintings.

Salmon Arm artist and FCA member, **Valerie Rogers** has been named BC Wildlife Federation Artist of the Year for 2008. The sale of Rogers, snowy owl painting *Winter Wanderer* will help fund wildlife and habitat preservation throughout the province.



Lalita Hamill, AFCA Edinburgh Rooftops



Valerie Rogers Winter Wanderer

new members

August 10 - September 30

Fraser Valley

Stephen Dobson Mission
Gail Holland Agassiz
Lona Munck Chilliwack

Thompson-Okanagan

Carol Munro Okanagan Falls
Shirley Reynolds Merritt

Columbia-Kootenay

Deborah Borsos Argenta

Alberta

Kathryn Manry Calgary
Kashifa Sohail Calgary

Quebec

Pierre Bellemare Saint-Nicolas

Ontario

Jelena Krstic Toronto
Marcy Silverberg Orillia

Nova Scotia

Terry Drahos Wolfville

USA

Ann Fullerton Tigard, Oregon

The Federation of Canadian Artists is seeking volunteers

to help with packaging of artwork for shipping. This can be heavy work at times so strength is an asset.

Please contact Volunteer Coordinator, Kathy Young

at 504-437-4863

Introducing

Justin Muir

by Lalita Hamill AFCA



Justin Muir

Born and raised on a farm in Abbotsford with six siblings, Justin Muir tells us that he learned early to seek out creative ways to get along with people of differing opinions, values, and manners. As an emerging arts administrator, curator and director, he's still trying - only with artists this time! He has conveyed to us a

keen interest in diverse artistic practices from the traditional to experimental, professional to emerging, international to local, and elite to community. He comes to us highly recommended by many people, including several prominent members of the FCA and we are very excited to have him join us as our new business manager!

Justin graduated with honors in visual arts from the *University of Victoria*. I remember being surprised to hear that he is an award-winning and innovative artist in his own right. I once asked him about this, and he told me: "I surprised myself when I realized that my heart lies in the area of art administration and curating".

Justin worked as the executive director of the *Langley Arts Council* until we lured him away. As an appointed advisor to the BC Arts Council and City of Langley, he has considerable input as to how government funding for the arts is distributed at both municipal and provincial levels. Further, he is also the president of the *Helen Pitt Gallery*, and is a director-at-large for the *Assembly of BC Arts Councils*.

Justin describes himself as a *roll up your sleeves, type* and in the two short months he has been with us, this is evident. He is already channeling his operational management skills into evaluating our needs and sourcing out fundraising possibilities. Sitting on many boards and committees has given him valuable governance expertise in areas of organizational assessment, policy development, and strategic planning important to carrying our society into the twenty-first century.

As the new Business Manager of the *Federation of Canadian Artists*, Justin's goal is to increase revenue streams for innovative programs and project partnerships, while maintaining the FCA's historically rooted artistic values. Please join us in welcoming our newest staff member to one of Canada's longest running arts organizations!

Mila Kostic



Mila Kostic

Mila quotes: "*I am not an adventurer by choice but by fate*".- Van Gogh.

Having been an established visual artist in Europe (former Yugoslavia), Mila Kostic's artistic career was transplanted and began to flourish in Canada eleven years ago. She wasted no

time, as it was a mere 3 months after entering Canada that she joined the Federation of Canadian Artists as an active member and gallery volunteer. She tells us that through her association with the FCA she has been introduced to professionalism; she has been inspired by the artists she's met and she has developed many treasured friendships. The support, advice, and the small kindnesses she has experienced have played an integral part in beginning her career anew.

Mila has previously worked in two art galleries and a museum. She holds a bachelor's degree in Fine Arts from the *University of Belgrade* and has completed the *Management Skills program for Supervisors, S.E.A.R.C.H.*, an artist-design program which supplies artists and cultural workers with skills in arts marketing, fund raising, grant planning and writing, and public programming.

As our new Gallery Manager, Mila feels very fortunate for the privilege granted her in having a hand in shaping the course of the FCA and she is looking forward to being an active participant in how the Federation is represented in a more modern and fast-changing world. She recognizes the importance in our association rising to the challenge; to be an even larger a presence in Vancouver, in Canada and Internationally.

Mila states: "*As a visual artist I want my imagination to stay with me and my artistic life to be associated with Vancouver and Canada for many years to come. The rest is simple, I love what I do! Being involved in the arts field is extremely rewarding for me, both professionally and personally. Working for the Federation of Canadian Artists has been a wish of mine from the time I started volunteering at the gallery. In being here today, I have fulfilled one of my dreams.*"

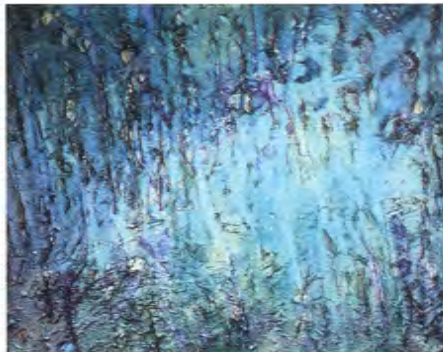
We are excited to have this vibrant and outgoing personality join us in a more permanent capacity than volunteer. Please join us in welcoming Mila Kostic, new Gallery Manager of the Federation of Canadian Artists!

Painting on the Edge

continued from page 2



Perrin Sparks, USA
Still Jill
 oil 17 x 24 \$3,500
Westcoast Building Maintenance Award



Teresa Gaye Hitch, Canada
Verdant Mystery Sojourn II
 mixed media 24 x 30 **SOLD**



Tara Juneau, Canada
Mike
 oil 13 x 16.5 \$3,000
Stafford Plant Award



David Danziel, Canada
False Creek
 oil and wax 48 x 32 \$3,500
Opus Framing & Art Supplies Award



Carla Tak, Canada
Untitled #169
 oil 30 x 40 \$1,400
Classic Gallery Framing Award



Sandra Donahue AFCA, Canada
Nightshirt in Daylight
 watercolour 20.5 x 13.5 **SOLD**



Zora Buchanan, Canada
City Iris
 acrylic/collage 16 x 12 \$700
Barrie Chadwick Award



Katrin Alvarez, Germany
Exorcism
 oil 39 x 47 \$2,700
Allan Edwards Award



Isabelle Masse, Canada
Robin
 oil 12 x 12 \$1,250
Jim Spilsbury Award

Michael Radford, AFCA
Mexican Fishing Boats
 Watercolour 12 x 18 \$750



Jean Duffey SFCA
Rockface
 mixed media 8.5 x 8.5 \$850



Amanda Jones AFCA
Incinerator Rock
 acrylic 22 x 25 \$1,850

Smokin' Brush

September 11 to 30



Gerry Thompson AFCA
Rizzoli's
 watercolour 22 x 30 \$2,200



Ruth H. Sawatsky, SFCA
By the Light of Day
 acrylic 22 x 30 \$2,500



Adrienne Moore AFCA
Journeys III
 mixed media 28 x 22 \$1,800



Larry Tillyer AFCA
Mother and Child
 acrylic 20 x 16 \$950



Sue Cowan, AFCA
Lemons, Lace and Tulips
 oil on Canvas 24 x 24 **SOLD**



Daniel T.K. Chuang AFCA
Celebration 10
 acrylic 24 x 24 \$980

Joyce Kamikura SFCA

Wharf
acrylic on canvas 30 x 30 \$2,250



Lucy Collings, AFCA

North Thompson
oil on Canvas 16 x 16 \$590



Pamela Weber, AFCA
Building 2
acrylic 4 x 6 \$315



Vickie Turner, AFCA
Holding My Own
acrylic 14 x 18 SOLD



Tin Yan Chan, SFCA
Summer Splendors
oil on canvas 24 x 30 \$4,500



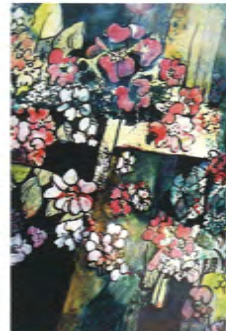
Teresa Bernard, AFCA
Lookout Point
acrylic 24 x 30 \$1,450



Gail Johnston, AFCA
Everlasting Song
acrylic 24 x 24 \$1,350



Heidi Lambert AFCA
Basket of Apples
watercolour 19 x 13 \$1,200



Disa Marie Hale AFCA
Roses of Lament
mixed media 18 x 12 \$795



CORRECTION
Yvonne Morrish
Yellow Sky
acrylic 8 x 10 \$300

Opening Night

PAINTING on the EDGE



Photo credits: Faye Takeuchi

This year's *Painting on the Edge* contained an eclectic selection of works showcasing Canadian and international artists including entries from Turkey, Sweden and Hong Kong. We were both thrilled and amazed to have Katrin Alvarez arrive from Germany on the afternoon of the opening only to learn she was to return the following day! With its global cast, it's not hard to see that *Painting on the Edge* is certainly fulfilling its intended function as a vehicle designed to attract all manner of artists to the Federation while at the same time, introducing us to the world.

Some artists simply create pretty pictures. Then there are those who paint with purpose and a passionate wish to share a piece of their souls. I had the privilege of meeting one such artist and the source of her inspiration when both Grace Tan and the model for her painting, Lorne Kimber attended opening night.

Grace met Lorne 11 years ago in a church and through the years has visited him whenever she could. Over time, he became a good friend to her husband and daughter as well. When I read the moving statement that accompanied her painting *Intrepid Pilgrim - Lorne Kimber*, I asked Grace and Lorne if I might share it with everyone and with their blessings, I leave you with this story.

In the spring of 2006, during one of my visits with my friend Lorne Kimber, I asked if he would permit me to paint him. Lorne, who in his advanced state of multiple sclerosis had already lost most of his mobility, whimsically winked and whispered, "Yes!"

For ten Tuesdays after that, I would arrive in his room at the George Pearson Centre with my paraphernalia of easel, canvas, oil paints, bristle brushes, etc. I brought a

portable CD player with selections of discs and I painted to the full blast of great classical music and sometimes to jazzy tunes. Lorne wept to the poignant notes of the cello and to the nostalgic lyrics through Cleo Lane's mellow voice. On the anniversary of D-Day, we listened to Beethoven's rousing 5th Symphony, at the end of which Lorne declared, "I feel like standing up!" - something he had not been able to do for over 23 years.



It was an incredible experience working with Lorne whose attitude towards life is ever positive. I wanted every session to be remembered by the brief notes jotted on the side of the canvas. The composition and the dimension of the painting will, I hope, convey some sense of his dignity and my measure of his stature as a person. I could have worked larger still.

At the completion, I felt sad that the process was over, but the painting remains as my tribute to my intrepid friend.

Grace Wai-Sum Tan

We wish to thank our generous sponsors and donating members for their continued support including: Barrie Chadwick, Classic Gallery, Kroma, Opus Framing & Art Supplies and Westcoast Building Maintenance.

Carla Tak accepting her Classic Gallery Award from President, Dianna Ponting, The reception, Gallery overhead, Bob Sheridan with FCA Grand Prize winner, Luc Bernard and President, Dianna Ponting, Katrin Alvarez accepting the Allan Edwards Award from Bob Sheridan, Grace Tan shares her Lawren Harris Award with Lorne Kimber, Gallery Manager Mila Kostic

artavenue

call
for submissions

Ask Bob McMurray

Just in time for tax season! Ask Chartered Accountant Bob McMurray AFCA for advice or information on tax issues for artists. He will answer a selection of questions in the January/February and March/April issues of Art Avenue. Deadline: November 23rd. Contact Bob through the magazine at artavenues@artists.ca

Articles on or about the painting world, in general or specifically i.e. techniques, short biographies, ideas and inspirations. On-going.

What would you like to see in *Art Avenue*? Please send your ideas and submissions to the Editor.

Photos/Images

Good contrast black & white or colour photos, slides or digital images (jpeg or tiff files) are welcomed.

Resolution: 300ppi, at least 4" x 5" (1200 pixels x 1500 pixels). Recommended maximum image size is 2000 pixels on the largest dimension (either height or width.)

How to Submit:

E-mail is the preferred way of sending submissions, but mailing and faxing are also acceptable.

Email: artavenues@artists.ca

Mailing address: 1241 Cartwright Street, Vancouver, BC, V6H 4B7

Fax: (604) 681-2740

We cannot guarantee that a submission will be published. Acceptance into the magazine is at the discretion of the editorial staff. At the editor's request, submissions may need further work before being included in the magazine.

2008 artavenue submission deadlines

issue	deadline
January/February	November 23
March/April	January 25
May/June	March 28
July/August	May 23
September/October	July 25
November/December	September 26

email your submissions to: artavenues@artists.ca

fax your submissions to: 604-681-2740

mail your submissions to: 1241 Cartwright Street, Vancouver, BC V6H 4B7

membership fees

Renewal Dues as of January 1, 2008:

Supporting\$50
Active\$70
AFCA\$95
SFCA\$105



rafflewinner

Kathy & Ken Geiger of Surrey, B.C. were the happy winners of Dianna Ponting's pastel painting, *Roll of the Dice*.

The Federation of Canadian Artists raffle was drawn on September 21st, 2007

(BC Gaming Event Class B Raffle License #1832)

Our thanks to Dianna for her donation and to everyone who purchased tickets. All proceeds from Federation raffles go to support the programs of the FCA.

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.

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

January 28 **Teresa Bernard AFCA**
Underpainting and glazing in watercolour
6:00pm - 8:00pm



2008 signature status applications

Deadline: February 16th, 2008. Applications available online at www.artists.ca or at the office.

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Victoria chapter

By Marney Ward AFCA

Our long-standing chapter has developed a traditional annual agenda of programs and exhibitions which we endeavor to keep exciting and relevant with the addition of something new each year. In 2006/07, we opted to hold two workshops instead of our usual one and to look beyond the FCA for at least one of the instructors.

To this end, we invited from the Seattle area, Elizabeth Kincaid, an American watercolourist and author of the inspiring book *Paint Watercolors that Dance with Light*. All who attended thoroughly enjoyed being led through the creative multi-layered glazing process she employs to achieve her characteristically luminous paintings.

Another new event this year was our summer picnic. Held at Beacon Hill Park on the very hottest day of July, the Paint-In/Picnic brought us together during the long summer break from regular meetings. It combined a fun social gathering with a full day of sketching and painting. Our September meeting featured a show and tell, of the resultant summer works and we found it was a great way to reconnect with each other after the hiatus and to introduce ourselves to our new members.

This year we searched diligently in an attempt to locate a new venue for our Fall 07 exhibition. Victoria has a dearth of display sites large enough to accommodate our



Our Chapter Executive

Jeane Duffey workshop

For our second workshop, we were happy to have our esteemed Jeane Duffey SFCA. Her clinic, "Putting People in the Picture," gave her students a new confidence to include figurative work in their paintings. Both workshops received rave reviews.

chapter shows, but we are quite excited about this new venue, the Victoria Arts Connection located on Quadra Street. Our show is running twice as long as usual this year, spanning November 3rd through to November 28th. Come on out and see what the Victoria Chapter is all about. For more information you can check out www.victoriaartsconnection.com.



Chapter President, Mary Ann Laing at our summer picnic, Elizabeth Kincaid & Jeane Duffey SFCA

Our chapter of 150 members continues to flourish with the hard work of a wonderfully dedicated executive, who miraculously all seem to really enjoy each other's company, admire each other's creativity, and work harmoniously together to carry out the responsibilities of our chapter.

Comox chapter

By Diane Knight



Judi Pedder presenting Award of Excellence to Penny Kelly
 Judi Pedder presenting Award of Excellence to Brian Buckrell
 Judi Pedder presenting Honourable Mention to Roberta Zander
 Disa Marie Hale, SFCA - demo on "What Jurors are looking for". Penny Kelly with Disa Marie

The Comox Valley Chapter of the FCA, formed in 1983, is looking forward to celebrating its 25 year Anniversary in 2008!

We have secured the entire window of the Comox Valley Art Gallery in Courtenay from April 26 straight through to June 7, 2008 in which to showcase paintings from some of our early members as well as current members. If you know any of the founding members who may like to show their work, we would love to have them contact our chapter.

This has been a year of growth and new experiences for our group. The Comox Valley Chapter has members from Comox, Courtenay, Campbell River, Royston, Merville, Union Bay, Cortez Island and Quadra Island. Our membership has grown from 33 to 40 and we once again have a vibrant, active Executive. Our Chapter had been without a President for over a year and was struggling under a small group of dedicated members who had taken on the full workload and responsibility. At our AGM in March, we voted in a full slate of executives - President, Vice President, 2nd Vice President, Treasurer and Secretary and filled most of the Committee Chair positions. We subsequently lost our President at the end of August but are continuing on under our two very competent Vice Presidents, Blanche Gauthier and Joanna McCluskey.

We are very proud of the fact that for such a very small organization, we have, for the past number of years, been able to present a bursary to a student in the Fine Arts Program at the North Island College, Comox Valley Campus. President, Judi Pedder, attended the awards night and was pleased to be able to gift this year's recipient, Kyra Foort with a cheque for \$590.

Our monthly meetings are held in the afternoon on the third Saturday of most months in the Tsolum Building in Courtenay's Lewis Park. In attendance are normally between 12 and 20 members and most meetings include a demo or presentation. This past year's calendar is typical of the types of events that we hope to see in the next, leaving new members much to look forward to.

In January of this year, Joanna McCluskey treated our members to a demo on negative painting on hot-pressed watercolour paper.

Dianna Ponting, SFCA and National FCA President visited our chapter in April with a digital presentation of the Federation's successful AFCA and SFCA candidates. It was a very informative afternoon and everyone in attendance came away with a clearer understanding of National & Chapter roles and responsibilities as well as just what it takes to attain signature status.

Our May meeting fell just before our first juried show of the year and revolved around sales & marketing. Diane Knight gave a presentation on the role of a show sales representative and Judi Pedder demonstrated a number of marketing techniques and tools that she has used to successfully market her own work.

We met in June for an informative presentation by Marilyn Timms, SFCA, with a step by step demo on how to take digital photos of our art work, transfer them on to our computer and burn them to CD.

September's demo with Disa Marie Hale, SFCA, covering both painting composition and "What jurors look for", proved very timely with our approaching fall juried show and Grant Fuller, an accomplished artist and instructor gave us a watercolour demo during our October meeting.

We will put the finish on a satisfyingly full calendar year with SFCA, Janice Robertson's 2-day acrylic workshop, on November 17 & 18, followed by a demo by Joanna McCluskey on the use of watercolour pencils at our December meeting.

The high energy level of our executive, committee chairs and members flowed over to increased sales at our shows. Our juried show at the Pearl Ellis Gallery in Comox from June 6th to 25th resulted in 6 sales. President, Judi Pedder, enlisted Bill Kerr's aid in compiling a standardized and professional looking biography for all of the artists participating in our shows. Each artist's biography page contained a picture of the artist, an artist statement and two images of their work. We had a Chapter member present at the gallery each day of the show. Armed with the new biography book and the information obtained from our May presentation on "Being a Sales Representative" they were not only able to talk about the artists and the quality of the work being shown but were able to close the sale. The owners of the Pearl Ellis Gallery were so happy with this co-operate effort that they chose to assimilate it in all their future shows. Awards of Excellence were presented to Brian Buckrell, Christina Munck, Perrin Sparks and Penny Kelly. Honourable Mentions went to Brian Buckrell, Roberta Zander, Judi Pedder and Penny Kelly. Our latest juried show is currently running at Timms Gallery in Courtenay until November 24th.

The Comox Valley Chapter has come a long way this past year chiefly due to increased member participation but a lot more needs to be done to maintain the current level of activity and the enthusiasm we are experiencing. By actively marketing our Chapter to artists in the Comox Valley we are looking to the future with an eye to gaining new members and new ideas for an even more vibrant association in 2008.

Remembering Myfanwy Pavelic - Part 2

By Jeane Duffey SFCA
International Editor, International Artist Publishing Inc

Artists are visual people, and for this reason I will give you the minimum of verbiage and let the pictures speak for themselves, as far as possible.

A more detailed article, with many more coloured images, will soon be available on the website of the Canadian Institute of Portrait Artists, of which Myf was a Member Emeritus. www.portraitscanada.com

Experiments in collage, entirely made with cut papers.



Angela



Flight



Murimasanga.

A powerful charcoal drawing of herself in a bathing cap. Her husband said it reminded him of a fabled character from his native Yugoslavia.

Relationships. These are part of an eloquent body of work, done to explore the visual impact of the relationships between close relatives.



Myfanwy and her husband.



Robin Skelton and his daughter.

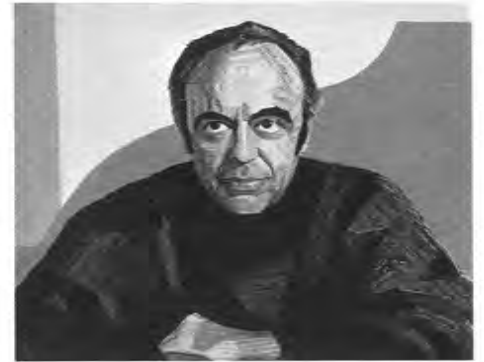


Trudeau 1

One of very many sketches in pencil and paint, made of Pierre Trudeau in preparation for the final official portrait.

Myfanwy Pavelic - Part 1 can be seen in this year's No.4 June/July issue of Art Avenue.

More extraordinary collage. The figures are done with cut, xeroxed, paper.



Lazlo Gati

Musical notations for Gati. (Myf used notes for the highlights in his eyes.)



John Di Castri

Architectural symbols for John Di Castri, who did not mind the washroom symbols on his face. Only the backgrounds are plain paper.



Surgeon's hands.

A drawing commissioned by a woman whose life the surgeon had saved by his skill. (another even more powerful drawing exists).

behind the easel

Projection skills

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

"Just chip away everything that doesn't look like a horse," said the equestrian sculptor as he contemplated a block of marble. The power of visualization-to see the horse within the raw media, is basic to the creative act.

When painting without apparent benefit of reference, observers ask, "Do you have something in mind?" People don't know what the demo-doer is thinking. Even half way through, people will ask, "What's that?" Working out of the mind, it's as if the general idea is projected onto the canvas, often a serendipitous and disorganized patching of pictorial elements.

This methodology may be developed and improved through the use of mechanical projectors-slide, opaque or digital-tools commonly found in the studios of commercial artists. A lazy-man's drawing recourse, the downside of mechanical projection is the loss of anatomical understanding and the ability to draw naturally. However, as pattern is often more important than drawing, swatches of color and areas of tone can be placed without benefit of line. With projection you have sure knowledge of where things are. Mechanical projection may actually be good for you.

While mechanical projection more or less limits you to "what is," mental projection permits wider improvisation. An acquired skill, the mental rendering finds shapes and essences, permits flourishes of design and elegance, and gives general rather than specific guidance.

Here's how to pull it off. Take time to really look at subject matter and consciously commit it to the hard

drive of your mind. Half closing the eyes, momentarily isolate elements such as sky, shadow or water, as well as unknown or murky areas. Note relative, interlocking or adjacent shapes and sizes. Be interested in soft and hard edges and the tones they hold within. It's called "thorough seeing," and not everyone can do it right off the bat. If you begin with simple objects-say apples or apricots or acorns - you should later be able to move to more complex subjects. It's doable. The English master of horses Alfred Munnings didn't always need the animals in his studio. He'd visit the client's stables, look thoroughly at the horse in question, then go home and paint it. Accurate knowledge of all things horsey was stored in his mind's eye. Thus he was able to project freely and concentrate on a horse's personality.

"Like a bee going to flowers," is how one might describe the apparent action of the mentally projecting painter. Elements like water, snow, sky or foliage are isolated and flatly inserted. The image emerges from the aggregation of its component parts. While the so-called "photographic memory" may not be available to most of us, approximate and adequate memory skills can be developed and marshalled. How does it happen? One needs to be "stuck" in a particularly delicious situation - without benefit of camera or sketchbook - to find, of necessity, the value of burning images to the great screen of the mind.

"By using patches of color and tone it is possible to capture every natural impression in the simplest way, freshly and immediately." (Paul Klee)

Guatemala 2008 Space Still Available!

Join us for our slide presentation and more information on our upcoming painting tour. Tuesday, November 13th, Federation Gallery, 7:00pm - 8:00pm, RSVP 604-448-1860



NIMBUS
WATERCOLOUR BRUSH

Painting on location in Cuba 2006



GUATEMALA
JANUARY 2008

Join your hosts: Mark Glavina and Mike Radford for their third annual tour of one of the most spectacular locations in Central America.

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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EXHIBITION CALLS

Spilsbury Medal Show

December 4 - 23. AFCA Entry Deadline: October 25
Annual Signature Members prize competition, open to AFCA
and SFCA members only. Any subject, any medium.

January 2008 Student Show

January 15 - 27, 2008. One painting per student, any medium
any subject, no jury, hanging fee \$11. Works can be dropped
off at Federation Gallery from January 8 - 11

Red and Gold

January 29 - February 10. Entry Deadline: November 8, 2007

Landscapes

February 12 - 24. Entry Deadline: January 10

Signature Status Application packages are due February 16th
Forms available in the Gallery or on-line at www.artists.ca

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

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

Exhibition Regulations: Works on paper must be matted in neutral colours, framed and wired ready for hanging. Glass with clips but no frame is not accepted. Works on unframed canvas must have the staples on the back and the edges finished. Entries must not be copies, derivatives, or based in any way on other copyrighted or published paintings or photographs. Paintings created under instruction cannot be submitted to FCA juries. Only new works may appear in juried shows. 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 Federation Gallery in November & December

Images from Western Canada October 30 - November 11
Small, Smaller, Smallest November 13 - December 2
Spilsbury Medal Show December 4 - 23

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.

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

CALGARY WORKSHOPS - 2008

Suzanne Northcott, SFCA	Acrylics Large & Loose	Feb 22-24
Michele Zorb	Layering Mixed Media	March 8-9
Nita Leland	Art & Creativity	April 3-6
Patrick Yesh, MFA	All About Color	April 18-20
Teressa Bernard, AFCA	Dipping Into Watercolor	May 2-4
Gaye Adams, SFCA	Light & Color/Acrylics	June 6-8

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

ART MENTORING WITH DONNA BASPALY, SFCA, NWW

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

ONLINE ART GALLERY- Opportunity For Artists Join now to gain exposure and recognition. Webpage 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 403 233 7389 email: louise@greatartworkshops.com

WATERCOLOUR WORKSHOPS ON RIVERSHIP CRUISES IN FRANCE WITH VALERIE KENT

Impressionist Tour from Paris through Normandy Art Appreciation/Painting and Wine-tasting 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

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

Artist and Art Appreciation European River Cruise Holidays led by

Artist/Instructor, Valerie Kent. Two exciting programs for 2008: "Cruising the Route of the Impressionists in Normandy plus Paris July 16 - 27" and, "Wine and Art in Provence" July 26 to August 07. See www.valeriekent.com for more details or call toll free 1 888-830-5324. Mention this ad for a \$100.00 per person discount!

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.

Paintings, by Numbers

by Dianna Ponting

Wow, this event just gets better every year! During the evening, four different parties, so impressed with the whole enchilada, felt compelled to stop me in passing to say just that very thing. It must be true as here we are with our 7th Paintings, by Numbers behind us and before the evening was out, 24 people had rushed to sign up for dibs on next year's tickets!

At such a mutually giving event as this was, there are bound to be those who would push the envelope even further by giving just a little more. So was the instance of ticket purchaser, Maureen Teasdale. She ended up coming as a guest when she opted to turn her ticket into a birthday gift for her friend, Sherry Bessie. The result was Sherry owning a wonderful Mike Svob painting with undoubtedly, a further cementing of an already great friendship! Monty Diston, celebrating the same occasion, had his number chosen first. Now how is that for a birthday present? Unfortunately, ticket purchaser, Brian Billan was ill and couldn't make the evening. This only saved him from the ups and downs, of waiting through all 60 draws for his number to surface before experiencing the high of finding himself thrilled when he discovered which painting he received.

The combined numbers of so many long-time members and interested patrons in one location provided the Federation board with an ideal opportunity to present Robert (Bob) McMurray with an Honorary Life Membership in recognition of his years of going that one step beyond the norm in supporting the FCA. This was the perfect venue for Janice Robertson to outline Bob's many achievements for among them, it was noted, that not only did he propose the staging of Paintings, by Numbers to the board but almost single handedly sold all of the tickets that were purchased in its inaugural years. Bob's voice is a familiar one in his role as Federation Spokesperson at countless events over the years and it was delightful for just once, to see him speechless.

If ever our intrepid team of volunteers deserved a huge round of applause it was for pulling together this year's event. Kathy Young and her crew have always done an amazing job of making us believe that organizing something of this size is a piece of cake but "as best-laid plans of mice and men often go astray" so they did this year. Staffing glitches in the weeks leading up to the big night that left no one in particular running this show, could have spelled disaster; but our spanking new Gallery Manager, Mila Kostic and our dauntless volunteers didn't miss a beat in scooping up the ball and running with it. They were independently creative in filling in the blanks and if there were moments of panic before the curtain rose, those enjoying the evening certainly never knew. Bravo and a standing ovation for all of you!

This year once again we sincerely thank Classic Gallery Framing for their sterling donation of a \$500 gift certificate for the artist draw, won this year by Barbara Younger. Ever-generous Opus Art and Framing Supplies also supported our artists with five \$75 gift certificates, the lucky recipients being Marilyn Timms, J. Richard Plincke, Lucy Collings, Michael Radford and Loreena Lee. Paul MacDermott's guitar provided music to graze by, as we enjoyed The Healthy Chef's artfully arranged offerings and I would be remiss if I didn't mention being once again, thoroughly entertained by the good humor of our Emcee, Clay St. Thomas.

Paintings, by Numbers was meant to be a one-time fundraiser and at its inception; it did not seem such a great sacrifice that we asked of our members one-time donation of a \$500 painting. Well 7 years later, many of those same members are still donating and often paintings of a much higher value. We are tremendously grateful for their enduring support and for that of our fearless ticket purchasers who are so willing to stake so much on the "luck of the draw."

Amanda Jones and Dave McHolm, Amie Roman with her two-minute timer, Bob McMurray - speechless, Suzanne Northcott and Clay St. Thomas Gail and Richard Martin from Critter Care, Grazers, Janice Robertson and the Lindstroms, Jeanette Ageson and Justin Muir, Paul MacDermott on guitar, Richard Gopal, Steve Carter and Arnd Kaiser discussing merits, Teressa Bernard and Laurie McMurray



Renato Muccillo, *Autumn's Last Offerings*, oil 18 x 18 chosen 1st by Monty Diston.



Rich Bond, *From Blackcomb*, acrylic 30 x 15 chosen 2nd by Barbara Gingrich.



Karel Doruyter, *Cumshewa - Haida Gwaii*, oil 24 x 18 chosen 3rd by Gail and Richard Martin.



Janice Robertson, *The Red Vase*, oil 26 x 30 chosen 4th by Bob and Barbara Lindstrom.



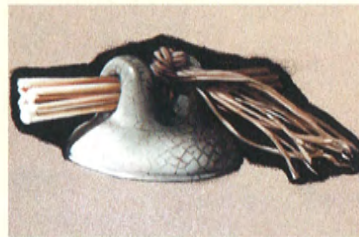
Robert Genn, *Hillside, Galaroza, Sierra de Aracena, Seville, Spain*, acrylic 16 x 20 chosen 5th by Raymond Dang



A

picture is worth
a thousand words...

By Dianna Ponting SFCA



Soft pastel has been my medium of choice since my beginnings as a portrait artist; almost 30 years later my studio is still covered in *rainbow dust*. It's vibrant and immediate, perfect for a most impatient colourist. I am also a "picture book" person, only reading the text if I absolutely must, so for those of you like myself, here are my 1000 words.

Ornamental Cherries
11.5" x 9.5"

